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From the President

Happy New Year! 2020 will undoubtedly be an amazing year for the Atlanta Flute Club. Preparations for the annual Flute Fair are in full swing. We have had a record number of applicants for the Young Artist Competition, Junior Young Artist Competition and Workshop Proposals. I hope you will plan to join us on March 14th at Georgia State University Clarkston Campus.

You can expect many vendors in our exhibit space for you to enjoy in addition to the many varied concerts and workshops that will be presented. Plus, you will not want to miss our Guest Artist, [Carol Wincenc](#) who will be doing both a workshop and recital. If you're not familiar with Carol, get to know her by reading the short interview written by Dr. Andrée Martin.

You can save a few bucks if you join the club and pre-register for the fair by March 2, 2020. For more information, please visit our website at <https://www.atlantafluteclub.org/>

I am ecstatic to announce that [Keith Underwood](#) will be joining us for our spring event on Saturday, May 9, 2020. This workshop and masterclass will take place at Kennesaw State University and more details will be announced on our website and through social media. Stay tuned!

With our February newsletter, we're excited to announce a new regular feature on low flutes with Dr. Christine Potter. Chris is an internationally recognized low flutes specialist. She has agreed to share her wisdom on all things related to low flutes with us. Be sure to read the first installment, *Choosing an Alto Flute*, in this issue.

I'd love to hear from any of you who might be interested in becoming a more active member of the Atlanta Flute Club. We will most definitely have a need for volunteers at the Flute Fair. If you can help out, please be in touch! I also welcome and encourage you to send your ideas for workshops and/or masterclasses and I will share them with our board. My email address is kbryant2503@gmail.com.

I hope your year is off to a great start and I look forward to seeing all of you in March.

Happy fluting!

Kelly Bryant

Kelly Bryant

Competition Announcements

C.D. Hall Piccolo Artist Scholarship Winner

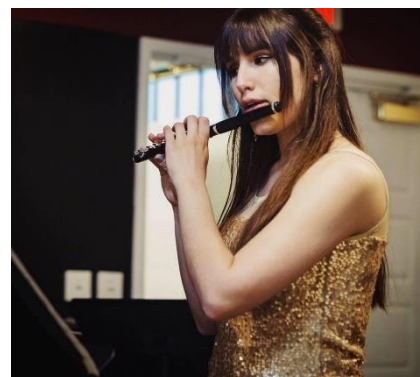
Angela Sherzer, Competition Coordinator



The winner of this year's C. D. Hall Piccolo Artist Scholarship has been selected! The scholarship is given to honor the memory of our beloved founding member, Carl D. Hall.

This year's winner is **Ann Mozina**, a second-year Master's student in flute performance at the University of Missouri, where she studies with Alice Dade. She received her Bachelor's degree from Vanderbilt University with majors in flute performance and Spanish and a minor in violin performance. Her previous teachers were Philip Dikeman and Anne Reynolds. Ann will present a short recital at our Flute Fair on

Saturday, March 14, 2020. This should be a real treat for us all!



Young Artist Competition Finalists Selected

Angela Sherzer, Competition Coordinator

This year, the Young Artist preliminary audition committee, consisting of Beverly Bradley and Angela Sherzer, listened to CDs and reviewed applications from 22 highly qualified applicants for the Young Artist Competition. Of these, three finalists and two alternates were selected. Our three finalists are:

- ♪ **Maggie Archer:** sophomore at the Schwob School of Music at Columbus State University, Columbus, GA
- ♪ **Xue Chen:** a graduate student at the New England Conservatory
- ♪ **Annabelle Kim:** an undergraduate music major at SMU

In the event that any of these are unable to participate in the Finals, our alternates may be called upon to take their place. Our alternates are:

- ♪ **Don Cofrancesco**, an undergraduate student at Kennesaw State University
- ♪ **Katherine Grischow**, a junior at the University of North Carolina.

Congratulations to all of these talented young people!

The Finals will take place from 10:30 am until noon at Flute Fair on March 14. Each of the three finalists will present a 20-25 minute program which will be judged by a distinguished panel of judges, including our Guest Artist, Carol Wincenc. Please plan to attend, and you are sure to hear some inspiring and exciting performances!



Junior Artist Competition

Dr. Alina Windell Samolesky, Competition Coordinator

The 9th Annual Junior Artist Competition finals was held on Saturday February 15, 2020. Special thanks to the Alpharetta Steinway Gallery for the use of their space and beautiful instruments.



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Alpharetta, GA 30022

This year, we were pleased with a record number of entrants in both the Middle School and High School divisions. The preliminary round recordings were judged by competition coordinator Dr. Alina Windell Samolesky and San Diego based flutist, Julia Barnett. For the live final round, competitors performed two contrasting works of their choice for the judges, Dr. Alina Windell Samolesky, Erica Pirtle and Jessica Sherer. Congratulations to our finalists and winners.



Middle School Division (*pictured left to right*)
Grant Peng, First Prize Winner
Eunice Kim – Second Place
Rebecca Davies – Third Place



High School Division (*pictured left to right*)
Emily Kim – First Prize Winner
Ivy Lee – Second Place
Jumi Park – Third Place (*not pictured*)



Interview with Carol Wincenc

2020 Atlanta Flute Fair Guest Artist

In Conversation with Dr. Andrée Martin

My first lesson with Carol Wincenc was as a doctoral student at the State University of New York at Stony Brook in 1997. I had been listening to her debut recording of the Enescu *Cantabile et Presto* since its release in the late 70s, and was absolutely star struck. I had prepared the Bach e minor Sonata so was surprised when we began with breathing, only breathing, and only through the nose! We worked through some exercises in Moyse's *De la Sonorité* as she emphasized jaw release, neck and tongue freedom, and breathing into the back. By the time I began playing the Bach for her, just a few moments later, my sound was more resonant, I felt grounded and buoyant, and I wasn't working so hard! I was thrilled to have the opportunity to talk with Carol about her interest in Alexander Technique and Body Mapping.



How would you describe Alexander Technique and Body Mapping benefits for flutists?

When you connect to the breath you get quiet, which allows you to listen to what you are doing and to come back to the body instead of chasing our minds. It's a way to stay awake. We get our best work done when we are awake!

I love the Alexander Technique idea of the head releasing up and over, off the top of the spine. It's an actual physiological sensation that affects our breathing, shoulders, and back. Flutists hold in the shoulders too much! Rather than compressing and restricting, the head becomes weightless, like a helium balloon floating from the Atlanto-Occipital joint (the joint where the head meets the top of the spine). The idea of the weightless head directed forward and up changes everything for me.

It's so important to get grounded, and to feel gravity really supporting you. Mobility, fluidity, and a physical feeling of things in motion can affect our musical expressivity.

I've seen you transform a student's performance in a masterclass without saying a word. He was playing the Mercadante Concerto, and you stood up, began to dance and found expressive movement for the change of character from phrase to phrase. He responded immediately. How do you encourage your students to incorporate movement into their work?

I want to try to teach the student how to hear and how to listen. I open the door for a student to hear something new so they can react. By presenting your topic in multiple ways, the student can learn with new sensations. I just dance without thinking. I was a ballet dancer and folk dancer; those ideas will now never leave me. I teach it from the first lesson.

I share your quote, "Don't let your air know what your fingers are doing!" with my students every day! What other ways do you help your students find ease and freedom right from the start?

We need to feel the breath as a string player feels the bow arm. As wind players, we need to be able to separate the application of air through the body and into the instrument from the fingers. Experiencing that will give the resistance we need; it forces you to push like a singer.

I think about centers of our playing: the air center, the motion or movement center, technical center, intellectual center, and emotional center, but the application of air is fundamental.

Congratulations on this, the 50th anniversary of the beginning of your amazing career. Was there a particular moment when you remember thinking, "This is what I want to do!"

As a young student I saw Rampal perform at Avery Fischer Hall. He played the Gluck Minuet and Dance of the Blessed Spirits as an encore. It was absolutely beautiful. It was a pivotal moment for me, but the stage was first set by my musician parents. We spent every summer at Brevard; I was first there when I was 3 or 4 years old. Music was our family language.

I've actually decided to open my 50th anniversary recital program with the Gluck Minuet, showing how transformative beautiful music can be.

Thank you, Carol!! We can't wait to hear you perform and teach in Atlanta at the Flute Fair! We are thrilled to help you celebrate your 50th anniversary year!!



Choosing an Alto Flute

Chris Potter, Low Flute Specialist



This will be the first of a series of articles about low flutes by Chris Potter.

The first question most people ask when considering buying an alto flute is “Should I get a curved or a straight headjoint?” Holding a straight head will feel more like a c flute, but you may discover that access to the footjoint keys is much more of a stretch than is comfortable. Alto plays many more of the lowest notes than c flute, so it is especially important to find an instrument that will be comfortable for the right wrist and little finger. In general, I recommend that if you are shorter than 5’7”, get the curved head.

A related issue is that on a straight head alto, your right-hand thumb can struggle to both balance the instrument to keep it from rolling in and, hold up the longer, heavier instrument. Support requires the thumb to be under the alto, balance requires the thumb to be on the back of the instrument pushing forward (like on c flute). The curved head solves that problem; the curve is positioned slightly in towards the player so that the headjoint leans against the chin. Because there is no standard body diameter of an alto, an adjustable thumb support had to be designed for the many people struggling with their straight head altos. For information about this and other performance aids, go to my website <https://chrispotterflute.com/alto-bass/performance-aids/>

On the plus side, the intonation of the straight head alto is not as bad as the curved head. The reason for this is that alto makers have not yet figured out how to make a continuous taper through the curve. If you look at your c flute headjoint, you will see that the flute body is smaller around at the crown end than where the headjoint goes into the body. This taper improves the intonation in the third octave. They can’t do that yet through the curve of an alto (or bass). This is where alternate fingerings come in handy and I use them all the time in the third octave!

More in my next article!

Chris Potter is an internationally recognized alto and bass flute specialist who has performed many times at NFA conventions and will be a featured guest artist at the 2nd International Low Flutes Festival this March in Japan. She will be teaching and conducting at an Alto and Bass Flute Retreat in Huntsville, Alabama May 27-31.

<https://chrispotterflute.com/alto-bass-flute-retreats/2020-retreats/>



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Body Mapping for Better Breathing

Dr. Andrée Martin, Building Bridges: Body, Mind & Music



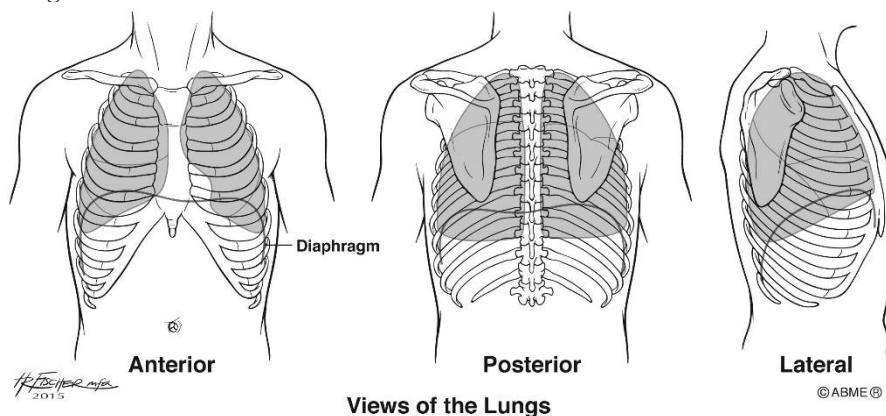
If a new student has trouble with projection, finding a core to their sound, intonation, or making it to the ends of their phrases, I often begin by asking them where, in their bodies, they would describe their air going on the inhalation. Students tend to point to their abdominal area and say “into the diaphragm”, imagining the diaphragm is a balloon in the belly they need to fill up. My next question is always, “And where does the air go when you are doing other activities, say, going for a walk?” Inevitably they respond, “Into the lungs, of course!”

The structures of the inhalation don't change because we have our flutes in our hands. Mapping our breathing structures incorrectly causes overworked muscles to reduce the amount of air we take in.

This is, in part, because some of our traditional pedagogical phrases, “breathe low”, “breathe into the belly”, or “breathe into the bottom of the lungs first” can actually contribute to a mismatching of the breathing structures. Let's examine these statements in light of the anatomical truth about breathing and the relationship of the coordinated movement of ribs, lungs, and diaphragm.

Mapping The Lungs

Take a moment and find your collarbone by palpating. It is so important to map where the top of the lungs actually are, above the collarbone! Many people map the lungs too low. Trying to force air “low”, into the belly, reduces the movement of the ribs, which surround and protect the lungs.



We need ribs to move in order to fill the lungs with air. Limited rib movement reduces the amount of air we can take in. It is crucial to feel the movement of the ribs (up and out, even into the armpits, sides, and back) and allow the diaphragm to descend by releasing effort in the abdominal muscles. Only then can we take a full breath, filling up the lungs with air. The advice “breathe low” or “breathe into the belly” can often cause us to map the lungs too low in the torso.

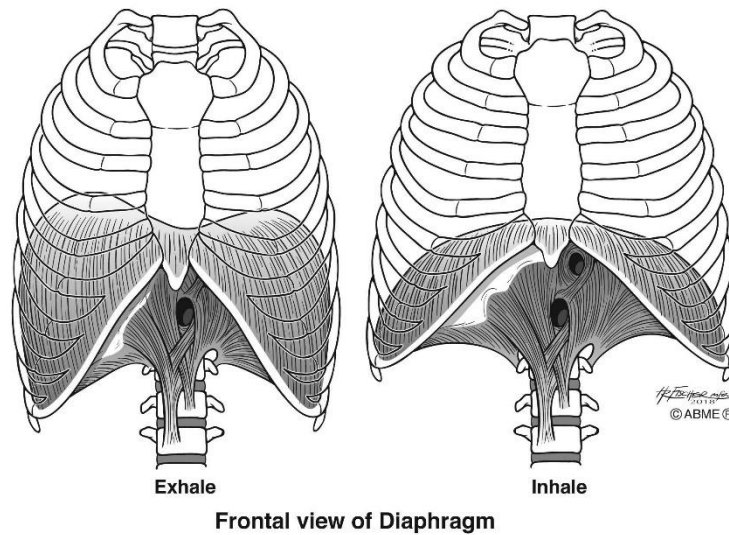
“Breathe into the bottom of the lungs first” can also contribute to a functional mismatching. Have you ever tried to fill a balloon with air “from the bottom first”? It's impossible, of course! What we feel when we try “filling from the bottom first” is actually a holding and then gradual releasing of the intercostal muscles (the muscles between the ribs). We need free and dynamic intercostal muscles to move the ribs to fill the lungs!

Mapping the Diaphragm



Understanding the function of the diaphragm in the movement of breathing is crucial to taking a good breath. Take a moment to find the bottom of your sternum, or breast bone. You see in the illustration below that the diaphragm aligns (and even goes above) the bottom of the sternum. Many students are surprised by how high in the torso this is. The diaphragm is a huge dome-shaped horizontal muscle which runs across the whole width of the body. It separates the upper cavity (lungs and heart) from the lower abdominal cavity. It pulls down on the inhalation, making room for the air to come into the lungs above.

It is important to clarify your body map with regards to the diaphragm. No air goes below the diaphragm or “into the diaphragm”; air goes into the lungs.



You can post these images in your practice room to remind you to map the structures and functions of breathing accurately, in order to help you take full breaths. These ideas are just the beginning to help us find a better understanding of the breathing structures. I recommend Amy Likar's *Breathing Book for Flute*, Barbara Conable's *The Structures and Movements of Breathing*, and Lea Pearson's *Body Mapping for Flutists*. These wonderful resources have helped me and my students by clarifying misunderstandings and correcting our body maps.

Photos used by permission from the Association for Body Mapping Education



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14th Annual Flute Choir Extravaganza

By Nancy Wilson, Coordinator



The 14th Annual Flute Choir Extravaganza was held on November 10, 2019 at St. Martin's Episcopal School. The Extravaganza had a large turnout, with around 150 guests in the audience. Our five flute choirs had approximately 80 performers sharing their talents for this concert. The featured choirs included: Atlanta Metro Youth Flute Choir conductors Amy Caputo and Rachel Jeon, Fayette Area Flutist conductor Kelly McKinney, Flute Choir of Atlanta conductor Kathy Farmer, Mercer University Flute Choir conductor Kelly Via and Southwest Dekalb Flute Choir conductor Lenise Bostic. As always, these talented ensembles provided interesting, varied programs that were excellently performed.



A very special Thank You to St. Martin's Episcopal School, especially middle school principal Tony Shaffer and band director Allen Barbee. Again, you have provided us the opportunity and space needed for this grand concert, Flute Choir Extravaganza! The AFC and area flute enthusiasts appreciate your support over these past 10 years!

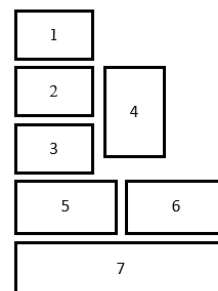
Kelly Via conducted his lovely arrangement of America the Beautiful as our combined choirs played together in honor of Veteran's Day. This was a beautiful way to end this most enjoyable event.

Photo Identification, next page



Photo gallery from Flute Choir Extravaganza

- 1) Southwest Dekalb Flute Choir, Lenise Bostic, director
- 2) Mercer University Flute Choir, Kelly Via, director
- 3) Flute Choir of Atlanta, co-directors, Laura Freeman and Kathy Farmer
- 4) Nancy Wilson, Extravaganza Coordinator, Allen Barbee, St. Martin's Episcopal School Band Director
- 5) Fayette Area Flutists, Kelly McKinney, director
- 6) Atlanta Metro Youth Flute Choir, co-directors Rachel Jeon and Amy Caputo
- 7) Kelly Via conducting the combined five choirs performing his arrangement of *America the Beautiful*.



2020 Flute Fair Preview

By Kathy Farmer, Flute Fair Coordinator

The Atlanta Flute Fair is Less than a month away! It's going to be an amazing day of concerts, competitions, flute playing and learning. Our Guest Artist is the internationally acclaimed Carol Wincenc. Besides judging the Young Artist Competition, she will present a workshop and play a fabulous recital. Carol is celebrating the 50th year of her flute career. AFC is pleased and proud to be part of the celebration.

To start the day, there will be a morning warm up session by Elise Batchford. She will focus on getting a more beautiful sound. There is a 30-minute break, giving you dedicated time to visit the exhibits. Who knows what you'll find? Enjoy shopping for new music, some accessories, or even a new flute! Later in the morning, there will be four workshops of interest and the 2020 Young Artist Competition (YAC).

After lunch and more time to visit the exhibits, we'll be treated to Carol Wincenc's workshop, as well as recitals by Justina Chu, the 2019 YAC Winner, Ann Mozina, the 2020 Carl D. Hall Piccolo competition winner, and a mini-recital by the 2020 Junior Artist winner. We'll have a Flute Choir Reading Session directed by Dr. Andrée Martin. The last two events of the day are Ms. Wincenc's recital and the Middle School and High School Honors Choirs, directed by Christin Lawhorn and Amy Caputo.

You won't want to miss a minute of this fantastic event! The current schedule is on the Atlanta Flute Club website, www.atlantafluteclub.org and will be updated prior to the event.

See you at the Fair!

2020 Atlanta Flute Fair Events

8:45AM – 4:30PM	Registration in the Lobby
9:00AM – 4:30PM	Exhibit Hall Open
9:15AM – 10:00AM	Morning Warm-up with Elise Blatchford
10:00AM – 10:30AM	<i>Morning Break – Visit the Exhibits</i>
10:30AM – 11:50AM	<i>Morning Workshops</i> <ul style="list-style-type: none"> ♦ Expanding Your Musical Horizons with Jessica Petrasek ♦ Beyond Syrinx: Music Dedicated to Louis Fleury with Lydia Carroll ♦ Learn the Basics of Irish Ornamentation with Stephanie Payne ♦ Flauto d'Amore Project: Imagining a New Repertoire with Ginevra Petrucci ♦ AFC Young Artist Competition Finals
12PM – 12:30PM	<i>Afternoon Lunch Break Visit the Exhibits</i>
12:45PM – 6:45PM	<i>Afternoon Concerts and Workshops</i> <ul style="list-style-type: none"> ♦ Junior Artist Winner's Recital ♦ Young Artist Winner's Recital ♦ Carl D. Hall Piccolo Winner's Recital ♦ Annual Meeting ♦ Guest Artist Carol Wincenc in Recital ♦ Honors Flute Choirs Concert

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Membership Update for 2020

by Nancy Wilson

Wishing you all a Happy New Year! Remember that on December 31st of each year your annual membership expires. It is now time to join or renew your membership and register for AFC annual Flute Fair that will be held Saturday March 14, 2020.

The 2020 Registration is available online. You can join or renew membership only, register for Flute Fair only, or if you are attending the 2020 Flute Fair and not a member, the combined AFC Membership Application/Early Flute Fair Registration form will be most convenient for you. We encourage everyone to join now and save \$5.00 by paying *Early Flute Fair Registration by March 2, 2020*. These forms are on our website: www.atlantafluteclub.org.

You may pay on-line by PayPal or If you wish to pay by check please download the form and return to the address indicated on the bottom of the form. *These Early Registration Forms, both on-line or through the mail, must be Paid and or Postmarked no later than March 2, 2020. Late submissions will not be accepted.*

Thank you for registering early! We appreciate your understanding that it takes time to prepare the registration table for AFC Flute Fair. Early registration is very helpful and will eliminate many problems making registration and check-in on the day of Flute Fair easier.

Of course, you may join the Atlanta Flute Club and pay fees the day of Flute Fair at the AFC registration table. To make this process easier you may want to fill out the paper work before checking in. On March 3, the AFC Membership/Flute Fair Registration form will be on our website for you to download. DO NOT MAIL THIS FORM. Simply print it out, fill it in, and bring it with you on March 14. We will also have registration forms at our table for your convenience and you may pay by check, cash or card. Hope to see you there!

Membership statistics for 2019:

Total Membership	151
Student Membership	83
Adult Membership	49
Corporate Membership	12
Silver Membership	4
Gold Member	2
Platinum Membership	1

Atlanta Flute Club Policy for Email Notifications

The AFC Email Notification Service is a great way to find out what is going on in the Atlanta flute scene. You can subscribe on your membership application form or just let me know if you wish to be added to the service or if you wish to unsubscribe. Local artists must be an active AFC member to advertise a concert or event. To submit information please send a brief description of the event and a website, if applicable to Info@atlantafluteclub.org.

Treasurer's Report

Ann Crain, Treasurer

Atlanta Flute Club Income and Expenses (September 1 - December 31, 2019)

Beginning Balance:		\$10,116.19
Income:		
Dues and Fees	\$688.70	
Total Income:		\$688.70
Expenses:		
Reimbursements		
WIX Invoice #498881571, Unlimited (3 years)	\$216.00	
WIX Invoice #498888301, Ascend Professional (1 year)	\$259.20	
WIX Invoice #515087271, G Suite Mailbox (1 year)	\$72.00	
Flute Choir Extravaganza	\$32.53	
2020 Flute Fair Guest Artist Airline Ticket	\$381.60	
Network Solutions Domain Name 9 Year Renewal to 01-16-2029	\$269.91	
Amended State of Georgia Registration	\$20.00	
Total Expenses:		(\$1,251.24)
Ending Balance:		\$9,553.65
Adjustment (Items for deposit not cleared)		(\$74.85)
December 31 Statement Balance		\$9,478.80

Fun Flute Fact

Why are the metal flutes we play are considered part of the woodwind family?

Throughout history, flutes have been made from all sorts of material, including animal bones, stones, clay or hollow reeds like bamboo. The predecessor to our modern flute, the Baroque flute was in fact made of wood. Ebony, Cocobolo or Grenadilla were favorites.

The first metal key was added to the wood flute in the late 1600s. Just under 200 years later, inventor and musician Theobald Boehm, considered the father of our modern flute, debuted his metal flute at the French Exhibition in 1847. Since then, many improvements have been made to both the scale and the design of the instrument. We see flutes made of many different metals and alloys. But most often, we see professionals playing on silver, gold, and even platinum instruments.

We've come a long way from our wooden, single-keyed ancestor! On April 9th, be sure to sing *Happy Birthday* to Theobald Boehm. Better yet, play it on your metal flute!

Atlanta Flute Club Officers & Committee Chairs

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