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## From the President

Dear Flute Friends,

I hope you and yours are staying home and healthy during these very trying times. While there have been moments I longed for a break in my hectic schedule, this was not at all what I had in mind! I'm so grateful that I'm able to see my students via FaceTime and Skype but I really miss seeing them in person. I also miss making music with my wonderful colleagues in the Atlanta Opera Orchestra.

The club has experienced a few changes during the pandemic. We are happy to announce Nicole Frankel as our new Membership Chair. Nicole is a fantastic person, player and teacher! We are so fortunate to have her on the front lines of the Atlanta Flute Club. Read more about Nicole [here](#).

After many, many years of service to the Atlanta Flute Club, Angela Sherzer resigned from the position of Coordinator of the Young Artist Competition and the Carl D. Hall Piccolo Scholarship Competition. Dr. Alina Windell Samolesky will be stepping in as our Competitions Coordinator for all competitions. Many thanks to Angela for her contributions to the Atlanta Flute Club and our flute community in general. We will miss you!

Hopefully everyone received the news that this year's Flute Fair was cancelled due to the Covid-19 pandemic. The Atlanta Flute Club posted information on social media and our website regarding refunds for members who pre-registered. If you missed our refund deadline and do not wish to make a donation to the Atlanta Flute Club, please contact us at [info@atlantafluteclub.org](mailto:info@atlantafluteclub.org). If you need a receipt for your donation, please contact us at the same address.

This was undoubtedly going to be our best yet with the highest number of pre-registrations, student participants, exhibitors and workshops. Alina Windell Samolesky has rescheduled the Young Artist Competition finals, normally held live at the fair. The finals were held online, which is unprecedented for this competition. I can't thank Alina enough for embracing the challenge and finding creative ways to manage a competition while enabling our three finalists to compete remotely during these unusual times.

Another event impacted by the Covid-19 pandemic was our day of flute study with noted teacher, Keith Underwood. I know many of you, including myself, were really looking forward to seeing Keith right here at Kennesaw State University. We will be working closely with KSU and Keith to reschedule this event for fall, 2020. Stay tuned for updates!

As always, we want to hear from you! I anticipate a very busy fall filled with Flute Club events. Please send us your ideas, questions or concerns.

Be well, friends!

*Kelly Bryant*

Kelly Bryant

# Competition Announcements

## Young Artist Competition Final Round

Dr. Alina Windell Samolesky, Competition Coordinator

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The Atlanta Flute Club is pleased to announce the winners of our annual Young Artist Competition. As you may know, the final round of the Young Artist Competition is normally held at the annual Flute Fair. With the Covid-19 pandemic forcing us to cancel our event, we were able to have the final round online. Here are the results:

### First Prize: Xue Chen



**Xue Chen**, born in 1997, is a Chinese flutist. She is a graduate student at the New England Conservatory studying with Paula Robison, and she received her bachelor's degree from Central Conservatory of Music, studying with professor Guoliang Han. She won the professional award and national scholarship for three consecutive years. She has always been the principal flute of China Youth Symphony Orchestra. Xue has a huge passion for chamber music and community engagement. She participated in and organized the Colorful Woodwind Quintet, proudly performed the premiere concert in CCOM, and won the first prize of chamber music group of China Youth Music Competition. During her school days, she participated in many concerts and overseas tours held by the China Philharmonic Orchestra. She won the first prize in the high school group of the second 'China Flute Federation' the first prize in group B of chamber music in 2014, and the first place of flute solo in the 15th woodwind solo competition of chamber music of the Central Conservatory of Music. She won the first prize of Austin flute Society young artist competition in May 2020. She was recommended by her tutor to go to the James Galway Flute Festival in South Korea in 2016 as the only student in China who participated in the masterclass. She cooperated with the Chinese Flute Orchestra to perform the whole concert at the 40th NFA Convention in New Orleans and the 44th NFA Convention in San Diego.

### Second Prize: Annabelle Kim



**Annabelle Kim** is a Dallas native and received her Bachelor's from Southern Methodist University this past May in both Flute Performance, studying under Kara Kirkendoll, and Finance. As an engaging performer and chamber musician, she is the first prize winner of the UTA Maverick Flute Competition and has received awards from the MTNA Regional Competition and Meadows Chamber Music Honors Competition. She regularly performs with the Meadows Symphony Orchestra, Meadows Wind Ensemble, and Stonebriar Community Church Orchestra. As an advocate for new music, she performs with the SYZYGY Contemporary Music Ensemble and works closely with the SMU Composition Department to premiere numerous solo and chamber works. Dedicated to music education, Annabelle serves as a coach and teacher for the SMU Young Artist Flute Orchestra and Waxahachie School District where she teaches high school students. Her further influences include Wilfred Roberts and Pawel Wnuk. Apart from music, she has worked for the esteemed boutique bank Evercore as an investment banker, served as a Kitt Associate to mentor finance undergraduates, and functioned as a teacher's and research assistant for multiple business professors.

### Third Prize: Maggie Archer



**Maggie Archer**, a 20 year old junior at the Schwob School of Music at Columbus State University in Columbus, Georgia, studies flute performance and music education under Dr. Andrée Martin. Playing flute since age 11, she studied with flutist, Angela Kelly, from 2013-2018. Maggie is a member of the Schwob School of Music Philharmonic Orchestra, Wind Ensemble, and Pep Band. Maggie was selected as a finalist in the 2018 National Flute Association High School Soloist Competition and in 2017, was selected to be a performer in the NFA High School Masterclass and performed for Nina Perlove in Minneapolis, Minnesota. Recently, Maggie was the winner of the Winds and Brass Division of the 2020 Ronald Sachs International Music Competition. Maggie won second place in the 2018 Atlanta Flute Club Young Artist Competition, the 2019 South Carolina Flute Society Collegiate Competition, and the West Virginia University International Flute Symposium High School Competition. She also won Runner Up in the 2019 Flutissimo! Summer Flute Festival Young Artist Competition in June of 2019 at the University of Georgia. She was also recently a semi-finalist in the Schwob School of Music Concerto Competition. Maggie was the alternate winner of the MTNA Woodwind Division Young Artist State Competition in Georgia in 2018 and 2019. Other wins include winner of the Youth Orchestras of Central Virginia Concerto Competition, 1st place: Mid-Atlantic Flute Fair High School Honors Competition Senior Division, 1st place: Richmond Flute Festival High School Competition, and winner of Charlottesville Municipal Band James W. Simmons Concerto Competition. In 2016 she was selected to perform at the Jeffrey Khaner Summer Flute Class at the Curtis Institute of Music in Philadelphia.

Let's get to know our winners. Each has shared some thoughts on this unusual final round competition. You may be especially interested to see how all three competitors had a different approach to practicing during the pandemic and how that effected their final preparations.

*With the in-person competition cancelled due to COVID-19, how did you change your practicing and preparation for the final?*

**Xue Chen:** I believe that COVID-19 has created huge global challenges. Spending time practicing our instrument is the most important thing for every student, especially during the final month before a competition. If school opened as normal, we could practice in a practice room which is generally less disruptive than at home. When I needed practice at home, I would talk to my two roommates about when and how long I would play. Usually, they allowed me to play flute one or two hours per day. There were some inconveniences, but this was understandable given the circumstances.

**Annabelle Kim:** I actually stepped away from the repertoire and spent time listening to classical singers. I was captured by Lisette Oropesa (who also studied flute), Amanda Forsythe, and Jonas Kaufmann, in particular. Their lyricism, radiance, and nuance drew me in and when I came back to my competition repertoire, I felt that the wheels finally started turning and I could begin to wring out what makes music arrestingly powerful.

**Maggie Archer:** I was disappointed to hear that the flute fair and competition had been cancelled this year. Once I heard that the competition would be moved to a recorded final round, I really focused my practice on how to make my pieces sparkle without a piano accompaniment. My preparation for this competition really allowed me the time to do detailed and focused work on my playing and performance. Because of the change in the platform of the final round I tried to make the best out of the situation and use the extra practice time to focus on my performance and working towards making the best recording I could.

*Did your stress level change with the competition being a video than live?*

**Xue Chen:** I was really nervous and didn't know what should I do. When I received the email about the decision of the final round, I was going to be back to China in 24 hours. After 40 hours of air travel, I landed in Shenyang and began a 21-day quarantine. There was no practice room, no recording studio, no camera, and even no piano and pianist, and I was still jet-lagged. That is why I felt so confused and I did not feel confident with limited practice time.

**Annabelle Kim:** I was relieved to hear that the competition would move forward virtually. The situation surrounding COVID-19 has been filled with unpredictability and it was nice that the competition would be one thing that was certain.

**Maggie Archer:** Having the final round be online helped to lower my stress levels. I typically get more stressed about having to perform live. When I perform live, I feel pressure to make sure I do my best to showcase every aspect of my playing in that one

performance. However, since I was able to record my performance for the final round, I felt less pressure overall. While I did try my best to showcase my playing in every recording take, I felt less stress because I knew that if something didn't go the way I hoped in one recording I could always just restart. Playing all the way through my entire program in one recording take did prove to be challenging, since recording all the way through a 20-minute program multiple times can be very fatiguing!

*Has music/playing flute helped you deal with these uncertain times/unusual circumstances?*

**Xue Chen:** Music makes me feel at ease. Music is part of our life today. No one will say no to music and everybody has their taste about music. It is said that music can heal people's soul. I agree with that. When I am not happy, I will listen to some Bach sonatas and practice in my bedroom. When I'm immersed in the music, I forget about my sorrows and annoyances.

**Annabelle Kim:** It absolutely has. On a smaller scale, I found solace through shared projects with my musician friends. These projects ranged from exploring the framework of Debussy's *Syrinx* to discussing vibrato between string and wind instruments to making a video collage of *Hakuna Matata* for flute, oboe, and ukulele. I also found solidarity each time I saw a new video of a balcony performance or a renowned musician hosting a living room masterclass. I realized everybody is just trying to find a way to get by and help others do the same.

**Maggie Archer:** Flute playing has definitely helped me through this unusual time. Firstly, I tried to make the best out of the difficult situation by using my extra time at home to practice and focus on improving my playing. Even though we can't perform live, taking this time to do focused practice will definitely improve my future performances. I used social media to share my love of flute playing with the world by recording videos of myself playing songs of comfort for the #flutesongsofcomfortchallenge that was going around social media platforms. I enjoyed sharing flute with my family and friends and even performed a little social distancing front porch concert with one of my flute studio classmates, Madison Hart. It was really cool to see how music brought people together even while we were apart during these rough times.

*What unusual life circumstances have you dealt with, i.e. travels back home from university, school moving online, etc?*

**Xue Chen:** During the quarantine time, I explained to the manager of the hotel and neighbor, why I needed to practice in my room and told them what time and how long I would play. Fortunately for me, all of them fully understood and supported



me. They offered me a lot of assistance. Their warmth and support helped me feel confident.

**Annabelle Kim:** Although the move back home from school was sudden and unexpected, I felt grateful to have extra time to spend with my family. One part I did not expect was my role in my little sister's online schooling. My initial "job description" included making sure she was able to navigate through her classes, but little did she know, she had just enrolled in Annabelle's Tough and Rough No Fun Academy! Her grades turned out great this trimester, so I would say it was a success.

**Maggie Archer:** I have had an interesting semester for sure. After finding out that my classes were moved online and that school dorms would be closing, I moved in with some of my friends from my school, The Schwob School of Music. We went to online classes together and since they were also music majors, we got to still make music together. It was a big adjustment going from full time classes and ensemble rehearsals to online classes and no ensemble rehearsals at all. Attending music school while not being able to rehearse and make music with my classmates and colleagues was very unorthodox, however I saw my school really make the most of this situation and I feel that I still learned a lot from my classes during this time.



## Choosing an Alto Flute, Part 2

Chris Potter, Low Flute Specialist



**W**hen we are looking for a new instrument, whether it is a brand new instrument or a "new to us" instrument, tone quality is a very important factor. The tone is our voice, and if we don't like the tone of an instrument, it is put back in the case.

When I first played the alto I now own, I immediately loved the sound. It was full and warm, filled the space around my head, resonated in my throat and chest and was very easy to produce. The velvety low register was everything I was hoping to hear. This is the kind of sound we hope to find with every flute we buy.

Unlike the c flute, having an all-sterling alto is not that necessary. My alto has a sterling head but a plate body. There are people who make separate headjoints for altos if you are thinking of up grading. I have tried a few all-sterling altos, they sounded wonderful but were so heavy they would need a separate support system to play for more than five minutes and had only straight heads.

In general, as instruments get larger, the less important the materials are that they are made of. It is the cut of the embouchure opening and all the thicknesses of the different pieces in the headjoint that play the biggest role in determining tone quality and response. As you are testing altos, the low register should be rich and full. This register is why you are buying an alto. The third octave is always going to be airy and less full than the lower two, that's just the way it is. The c flute is the best size for consistent tone quality in all octaves and has the least bad intonation. Anything smaller or larger will have problems.

Getting a hold of altos to test is a challenge in this time of social distancing. Flute fairs and conventions are now cancelled or held virtually. We are left with getting trial instruments through the mail. I have a list on my website of stores that carry multiple brands and they will be happy to send you a few. <https://chrispotterflute.com/alto-bass/recommendations/>

When you are testing, have a specific set of patterns and pieces to play on each one. Have something low and slow and something fast with rapid tongued notes. Play scales. How well does it play softly? How well does it play loudly? Alto does tend to crack notes more easily than c flute, does one model/brand crack less than another for you?

If you will be using this instrument primarily in a solo or chamber music capacity, you need to be looking at a more professional instrument that should have a better sounding third octave. I have been doing an annual survey of low flutes at NFA conventions for many years and I publish my recommendations on my website every year. Here is the link <https://chrispotterflute.com/alto-bass/recommendations/>

Happy hunting!!!!

*Chris Potter is an internationally recognized alto and bass flute specialist who has performed many times at NFA conventions, was a featured guest artist at the 2nd International Low Flutes Festival this March in Japan.* ☰



An advertisement for Flutistry. The background is a solid dark grey. At the top center is a white square containing the letters 'FB'. Below this, the word 'FLUTISTRY' is written in a white, sans-serif font, with 'boston' in a smaller, yellow font below it. In the center, the phrase 'YOUR CHOICE' is written in a large, bold, yellow font. Below it, in a smaller yellow font, are the words '{SMART SEARCH} {SAFE TRIAL}'. Underneath that is a yellow rectangular box containing the text 'a new methodology for finding your voice' in a dark grey font. At the bottom, the text 'YOUR VOICE ARTISTRY TOOLS SERVICES CHOICE' is written in a yellow font. Below this, in a very small white font, are the social media and contact details: '{flute + artistry = #flutistry} [www.flutistry.com] [www.fluteevents.com] [801a tremont st, boston, ma, 02118] {info@flutistry.com} {617.519.8966}'.

# Observing Our Practice Habits

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



Now that all of our daily schedules have changed due to the pandemic and stay-at-home orders, it is an interesting time to observe the habits that dominate our practice. The following advice from some popular resources have helped me and my students take some time to become aware of those habits, eliminate the ones that aren't working, and establish new, more efficient practice routines. Take advantage of this time at home to be more self-reflective by observing your practice habits and doing some deep listening.

## The Pomodoro Technique

Using the *Productivity Planner* was a game changer for me this year. The idea behind the journal is simple and effective. Create 25-minute blocks of uninterrupted time throughout the day (not so easy for those with children at home during the quarantine, I know!). Prepare your space for those uninterrupted minutes with all the things you need to be productive (music, flute, pencil, metronome, and tuner), choose one section of your piece or étude upon which to work and then allow yourself a 5-minute break to get up and move. The *Planner* refers to these blocks of time as “Pomodoros”, Italian for “tomatoes”, based on Francesco Cirillo’s time management system (he owned a kitchen timer in the shape of a tomato). Your *Pomodoro* doesn’t have to be 25-minutes, of course, just focused, uninterrupted time with a moving break at the end.

## Be Specific

Another system established by the *Productivity Planner* is the process of rewriting your to-do list in a specific and step-by-step way. If your practice to-do list feels overwhelming, check to see if you have listed large goals, which can feel frustrating. Instead, try to list the small steps needed to accomplish those goals, steps that can be accomplished in one practice day. Your practice to-do might start off looking like this:

1. Memorize Mozart concerto
2. Improve double tonguing
3. Learn new étude

Try rewriting it by being more specific and using measurable and manageable steps. For example:

1. Write out the first 16 measures of the first movement of the Mozart concerto six times by hand on a blank piece of manuscript paper.
2. Practice all major scales by using a 4/4 measure of repeating double-tongued sixteenth note patterns on each note. Play this exercise twice in the morning and once in the afternoon.
3. Polish the final section of new étude from measures 56 through 72 by starting at mm = 96 and gradually slowing down the metronome one notch at a time.

Breaking down the practice to-do list into the steps needed to accomplish the goal helps to clarify our systems and procedures.

## Goals are Good, Routine is Better

Because our daily habits compound it is important to put good practice habits in place and follow them systematically. If you are having trouble staying motivated, try to start practice at the same time every day, download a habit-tracking app, or recruit an accountability buddy (more on that later). In his book *Atomic Habits* James Clear writes, “We don’t rise to the level of our goals but fall to the level of our systems”. Forgetting about goals and focusing on systems, daily structures, and routines in our practice can help us establish work habits that compound over time.

## What Hooks You?

Know what distracts you. American author Joyce Carol Oates writes, “...the worst thing for writing is interruption. Sometimes we interrupt ourselves. We look at our phones or the news, breaking our concentration and slowing our creative momentum. Other times external factors, like family or work pressures, break our concentration and remove us from the writing process.”

Be honest with yourself. Can you use the metronome app on your phone without being distracted by texts and notifications that pop up as you play? If those things

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distract you and take you away from the deep work you need to do as a flutist and musician, get an old fashioned metronome. What is distracting *you* from that deep work?

## Connect

If you are finding it hard to stay on track, get an accountability buddy. Plan to practice at the same time as a friend. Call to start your work and call at the end to play something you've accomplished during that practice session for each other. Connecting with our flute community in small and large ways can keep us motivated, inspired, and learning every day. Signing up for an online flute class is also a great way to find inspiration, motivation, and accountability!

## Every Habit Should Have a Home

Don't practice in your reading chair and don't do computer work in your practice space. Creating dedicated spaces in parts of your room allows you to have one space to do a particular activity. Habit guru James Clear calls this idea the power of context. "You can train yourself to link a particular habit with a particular context".

Giving every habit a home has been very helpful for my family as we teach and do online school during the quarantine. We each transition to our own work quickly. Carve out a practice corner of a room to help with focus and transition from one activity to another with ease.

## Habit Stacking

Psychiatrist, author, and educator Dr. Bessel van der Kolk discusses synaptic connections in his book *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*. He writes: "...the brain is formed in a "use-dependent" manner. This is another way of describing neuroplasticity, the discovery that neurons that "fire together, wire together." When a circuit fires repeatedly, it can become a default setting – the response most likely to occur." As we all know, when learning something new, the neuro-pathways are so tenuous and precarious it is crucial to go slowly through the movement for consistency and predictability in the muscular response. Over time the new path becomes strong and we no longer have to think about a new trill fingering, for example. Understanding this plasticity can explain why habit stacking can be so effective. Try adding a habit that you want to have (drinking more water, for example) with something you find yourself doing automatically (like opening the fridge door). How can we use the power of habit stacking in our practice? Perhaps we could repeat a difficult passage from an excerpt every time we switch between pieces, for example, or even break up a long practice session with a walk, balancing practice with whole body movement.

## Commensurate Challenges

In his *Happiness: A Guide to Developing Life's Most Important Skill*, Buddhist monk Matthieu Ricard writes "...[a] task must monopolize all our attention and present a challenge commensurate with our abilities. If it is too difficult, tension sets in, followed by anxiety; too easy, and we relax and are soon bored." Ricard addresses one of the hardest things to be aware of (and admit!) through the practice process: "...the task must...present a challenge commensurate with our abilities". It is so difficult to reevaluate that level of commensurate challenge but is crucial to help us move forward. Practicing music that is too difficult or too fast will halt our progress and cause unnecessary tension. We can become uninspired practicing music that is too easy. It is important to find a challenge commensurate with your abilities to stay motivated.

## No Drilling

In *The Yamas and the Niyamas: Yoga's Ethical Practice*, Deborah Adele writes, "In yogic thought there is a moment in time when we reach the perfect limit of what we are engaged in. If we take food, for instance, we gain energy and vitality from the food we are eating – up to a point. If we continue to eat past that point, there is a downward turn into lethargy. If we eat slowly enough and pay attention, we can find this point that sits perfectly on the line of "just right". It is this moment of "just enough" that we need to recognize. Past that point we begin our descent into excess. The same is true for any activity that we are engaged in."

Although the "Pomodoro" can help you organize your practice, you are the best judge of your "perfect limit". Recognize when you need to take breaks and when you need a day off, by looking for that moment of "just enough". ☰

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# 15<sup>th</sup> Annual Flute Choir Extravaganza

By Nancy Wilson, Coordinator

## Looking Ahead

Mark your calendars! The 15<sup>th</sup> annual Flute Choir Extravaganza is scheduled for Sunday, November 15, 2020 at 3:00 pm.

Join us in the gymnasium of Saint Martin's Episcopal School located at 3110-A Ashford Dunwoody Rd., Atlanta GA. 30319. This is a free concert and is open to the public. It will feature several flute choirs including youth, college and adult groups. Each choir will perform a short program to represent the repertoire of their season.

If you have never been to a flute choir concert this is a perfect time to hear several fine Atlanta area ensembles! There is always a great variety of music played, often including performances of arrangements never performed in Atlanta before. We look forward to seeing you in the fall.

## Looking Back

Shown below from the 2017 Flute Choir Extravaganza, all participating choirs performing the closing piece as one unified choir.



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# New Editions of Flute Music from 2019

John Baga, The Intrepid Music Librarian



As a music librarian, it's my job to buy new books, scores, and recordings to support the needs of faculty and students at my institution. This past year I've focused on developing our instrumental collection, which entailed surveying all the latest releases by music publishers. In doing so, I discovered some new editions of flute music that you may find interesting. Have a gander.

## Theobald BOEHM 24 Caprices Études for Flute

*Edited and performed by Sir James Galway*



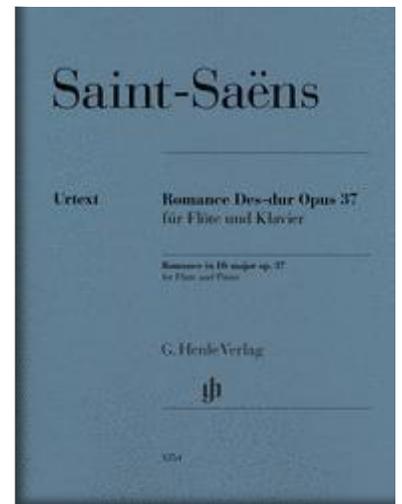
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## Theobald Boehm (1794-1881) – 24 caprices études for solo flute, op. 26

Boehm's caprices-etudes remain invaluable to flutists in the 21st century, addressing a wide range of difficulties in playing the instrument. This new edition edited by James Galway features an introduction, practice notes for each piece, and includes the original markings, augmented with Galway's own indications for breathing, dynamics, and articulation. These are classic studies made easier to learn with Galway's guidance.

## Camille Saint-Saëns (1835-1921) – Romance in D major, op. 37 arr. flute and piano

Saint-Saëns's Romance, originally for flute and orchestra, will be familiar to many flutists. It is a winning gem full of tender lyricism and expressive melodic contours throughout. [Hear](#) Galway's performance. Although editions of this piece with piano accompaniment already exist, this is the first critical edition to be published. Henle Urtext editions are simply the gold standard for performers: the presentation, layout, binding, critical commentary, and affordability are above reproach.



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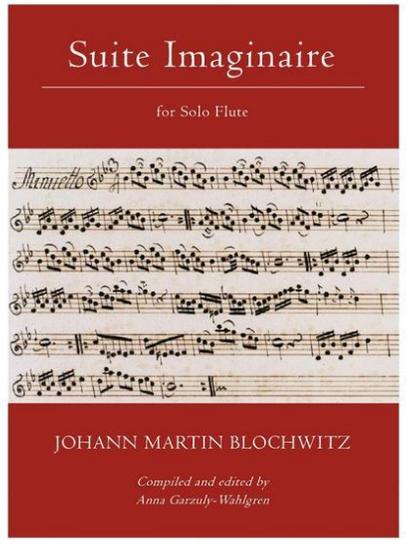
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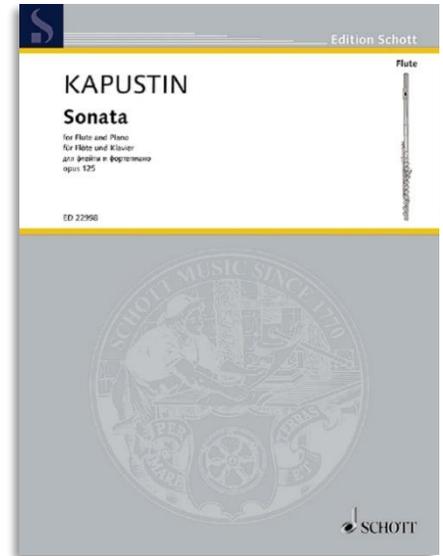
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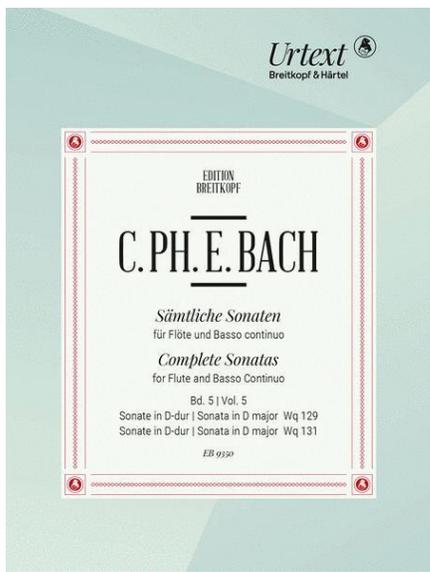
[Johann Martin Blochwitz \(1687-1742\) – Suite Imaginaire for solo flute](#)

This obscure composer will be something of a discovery for baroque flute enthusiasts. Little biographical information is available; he has no entry in the *New Grove Dictionary of Music and Musicians*. We know he was a flutist in the Dresden Court Orchestra and a friend of Bach. Certainly, the spirit of Bach hovers over this music, which is surprisingly good of its kind, containing elegant sequences and exciting forward momentum. This edition is compiled and edited by flutist Anna Garzuly-Wahlgren who recorded the work in 2018 for the Genuin label. Listen to her perform the Allemande [here](#).



[Nikolai Kapustin \(b. 1937\) – Sonata for flute and piano, op. 125](#)

Kapustin is a Russian composer and pianist with an eclectic output of music remarkable for its sophistication and jazz harmonies. Indeed, Kapustin’s style is a fusion of jazz and classical idioms. For those advanced players with a taste for such music, his flute sonata is a substantial work replete with energetic counterpoint, complex rhythms, and virtuosic writing throughout. Listen to the sonata [here](#). This edition was prepared in close association with Kapustin himself, and Schott editions are among the best out there, if a little on the expensive side.



[C.P.E. Bach \(1714-1788\) – Complete Flute Sonatas in Six Volumes](#)

C.P.E. Bach’s flute sonatas are nothing new, but this series by Breitkopf & Härtel offers six volumes of sonatas in an edition based on the only 18<sup>th</sup> century source, a manuscript copy held by the Library of the Royal Conservatory of Music. The score includes critical commentary and a realization of the continuo part by the editor.



Christopher Theofanidis  
Lakshmi and the Seed  
of Divine Desire

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Opus 125 Publishing



[Christopher Theofanidis \(b. 1967\) – Lakshmi and the Seed of Divine Desire for flute and piano](#)

Theofanidis is an award-winning American composer and favorite of Robert Spano, who spurred the Atlanta Symphony Orchestra to commission and premiere much of his music. Theofanidis has a reputation for writing big neo-romantic works, often for large ensembles. It is not surprising then that he assimilates the grand gestures of Sibelius and Copland, but he integrates them into a wholly new aesthetic that sounds contemporary yet accessible. This work for flute and piano is new, composed in 2017, and it has a lot to recommend itself: melodic appeal, emotional range, and natural, idiomatic flute writing. Listen to it [here](#). 

## Membership Update for 2020

by Nicole Frankel

Thank you so much to all members who generously donated their Flute Fair fees to the AFC! We were devastated to cancel this event, but we are so very thankful for the support of our amazing flute community.

If you are interested in joining the AFC as a 2020 Member, or if you would like to renew your membership, registration is available online. You can either pay online via PayPal or if you wish to pay by check, please download the form on our website and return to the address indicated. You can access these forms at: [www.atlantafluteclub.org/membership](http://www.atlantafluteclub.org/membership). As a reminder, membership runs through the end of the calendar year, so all 2020 memberships are valid through December 31st, 2020.

Membership statistics as of June 2020:

Student Membership	62
Adult Membership	53
Corporate Membership	7
Silver Membership	4
Gold Member	1
Platinum Membership	0
<b>Total Membership</b>	<b>127</b>

### Atlanta Flute Club Policy for Email Notifications

The AFC Email Notification Service is a great way to stay updated on the Atlanta flute scene. You can subscribe on your membership application form, or feel free to contact us directly through our website or email to be added to our list of subscribers. 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 website to: [info@atlantafluteclub.org](mailto:info@atlantafluteclub.org).



# Treasurer's Report

Ann Crain, Treasurer

## Atlanta Flute Club Income and Expenses (January 1 – April 30, 2020)

<b>Beginning Balance:</b>		<b>\$9,478.80</b>
<b>Income:</b>		
Dues and Fees	\$8,029.05	
<b>Total Income:</b>		<b>\$8,029.05</b>
<b>Expenses:</b>		
<b>Reimbursements</b>		
State of Georgia Annual Registration	\$30.00	
eSigns.com -- New Banner	\$32.94	
Flute Fair Expenses	\$748.84	
Carl D. Hall Piccolo Award	\$500.00	
<b>Refunds</b>	\$1,983.50	
<b>Total Expenses:</b>		<b>(\$3,295.28)</b>
<b>Ending Balance:</b>		<b>\$14,212.57</b>

### Fun Flute Fact

Is there really a fear of flutes?

Yes! Strange as it may seem to us, who play the flute or are just lovers of the instrument and the music, there is actually a term for this horrifying disorder. It's called *Aulophobia*.

As with most phobias, symptoms can vary from person to person. Some symptoms include ones that are familiar to performing musicians: anxiety, excessive sweating, dry mouth, inability to speak clearly or articulate words or sentences, and shaking. These sound like many of the same symptoms you may have before a performance or competition!

Fortunately, there is treatment for aulophobia. If you have a friend or family member who suffers from aulophobia, therapy can help. If you feel these symptoms before a performance, the good news is that you're completely normal.

## Atlanta Flute Club Officers & Committee Chairs

### OFFICERS

President	Kelly Bryant	kbryant2503@gmail.com
Vice President	Dr. Andrée Martin	martin_andree@columbusstate.edu
Secretary	Kathy Farmer	kathyfarmer@mindspring.com
Treasurer/Volunteer Coordinator	Ann Crain	anncrain@comcast.net
Immediate Past President	Jeanne Melilli	jeanaflute@gmail.com

### COMMITTEE CHAIRS

Corporate Liaison	Brittany Salkill	bhflute@gmail.com
Competitions Coordinator	Dr. Alina Windell Samolesky	amwindell@gmail.com
Flute Choir Extravaganza	Nancy Wilson	info@atlantafluteclub.org
Flute Fair	Kathy Farmer	kathyfarmer@mindspring.com
Hospitality	Lisa Mahoney	lmahoneyflute@aol.com
Membership	Nicole Frankel	nfrankel7@gmail.com
Newsletter	Andrea Burger	afcnewslettereditor@gmail.com
Webmaster	Anne Gordon	aegordon12@gmail.com

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