



From the President

Dear Members of the Atlanta Flute Club,

Happy New Year to all! Thank you for a wonderfully successful day of fluting for our first annual Virtual Fall Festival. We had about 45 participants, including 6 masterclass performers. The day featured workshops by Christina Smith, Principal Flutist of the Atlanta Symphony Orchestra and Jennifer Grim, Associate Professor of flute at the University of Miami Frost School of Music. My hope is that we can continue to have a major fall event each year for our members.

I'm sure many of you are eagerly awaiting news about our 2021 Flute Fair. This year's event will be held virtually due to Covid-19 and will take place on March 19-20, 2021. Registration is open and the event is FREE to all AFC members! We regret that we cannot welcome you face-to-face, however, we are planning to spread out the sessions and workshops over 1.5 days in an effort to avoid screen fatigue for our attendees. Here's what you have to look forward to.

- We are all set to have the incomparable Carol Wincenc as our Guest Artist.
- In addition to the club sponsored cash prize for the Carl D. Hall Piccolo Artis Scholarship, the winner will now also receive a Pettry piccolo headjoint. Thanks to Pettry Piccolos founder, Adam Pettry for this generous annual donation
- The Junior Artist Competition has expanded to include performance finals at the Flute Fair and the addition of cash prizes for all divisions.

WE WANT YOU! For those of you who are interested in becoming more involved with the Atlanta Flute Club, we welcome you to consider running for a board position. We have an immediate need for the Flute and Friends Coordinator. If you would like to be considered for this position, or any position on our board, please contact me directly at kbryant2503@gmail.com.

Best wishes to you all for good health! We look forward to seeing you in March!

Warmest regards,

Kelly Bryant

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Competition Announcements

Dr. Alina Windell Samolesky, Competition Coordinator

Carl D. Hall Piccolo Artist Scholarship

The Atlanta Flute Club is pleased to announce the Carl D. Hall Piccolo Artist Scholarship, given in memory of Carl D. Hall, one of our founding members and an avid supporter of the Atlanta Flute Club. The competition is open to full-time high school and college students who have not reached their thirtieth (30th) birthday. Applicants must be members of the Atlanta Flute Club and be current in their dues obligations (dues may be included when sending in application if not already paid). The competition will be by video audition which will be judged by a committee.

The scholarship consists of a \$500 cash prize to be used to further the winner's music education, and a 30-minute piccolo recital at the 2021 Flute Fair. In addition to the cash prize, we're also proud to announce that Pettry Piccolos founder, Adam Pettry is generously donating a custom grenadilla Pettry Piccolo headjoint to the first prize winner.

The deadline for recorded audition submission was Monday, February 8, 2021. The winner will be announced on Monday, February 22, 2021.

Repertoire Requirements:

1. Vivaldi – Concerto in C Major, RV 443, I. Allegro and II. Largo, with ornamentation on repeats
2. A contrasting work written after 1950 of the performer's choice

We look forward to hearing the winner's performance at the upcoming Flute Fair on March 20, 2021.



Young Artist Competition

The Atlanta Flute Club announces its twenty-first annual Young Artist Competition. The competition is open to full-time high school and college students who have not reached their thirtieth (30th) birthday. Applicants must be members of the Atlanta Flute Club and be current in their dues obligations (dues may be included when sending in application if not already paid). A preliminary recorded AUDIO ONLY audition is required. A committee will judge the preliminary audition, and three finalists will be chosen to compete at the AFC Flute Fair in 2021. Prizes are as follows:

- First place - \$1200
- Second place - \$500
- Third place - \$250

The first-place winner will be featured in recital at the 2022 Flute Fair. Please note that finalists will be required to register for the 2021 Flute Fair.

The deadline for preliminary recorded audition submission was Monday, February 8, 2021. Finalists will be notified by February 22, 2021, and will compete at the Flute Fair on March 20, 2021. They will each present a 25-30 minute program of their own choice, with the winner being announced after the competition. We can then look forward to hearing the winner perform in recital at the 2022 Atlanta Flute Fair.

Junior Artist Competition

The Atlanta Flute Club is pleased to announce its Junior Artist competition, Middle School and High School divisions. The Middle School division is open to students from 5th grade through 8th grade, the High School division is open to students from 9th grade through 12th grade. Applicants and teachers must be 2021 members of the Atlanta Flute Club and be current in their dues obligations. A preliminary recorded AUDIO ONLY audition is required. A committee will judge the preliminary audition, and three finalists will be chosen to compete at the 2021 AFC Flute Fair. Students may enter either the Junior Artist Competition or the Young Artist Competition, but may not apply for both. Prizes are as follows:

High School Division

First place - \$150

Second place - \$100

Third Place - \$75

Middle School Division

First place - \$100

Second place - \$75

Third Place - \$50

The first-place winners will be featured in recital at the 2022 Flute Fair. Please note that finalists will be required to register for the 2021 Flute Fair.

The deadline for preliminary recorded audition submission was Monday, February 8, 2021. Finalists will be notified by February 22, 2021, and will compete in the final round at the 2021 Flute Fair. Each competitor will be presenting a 15-minute program including two contrasting works of their own choice.



Atlanta Flute Fair 2021 – The Best Yet

Kathy Farmer, Flute Fair Coordinator

The Atlanta Flute Club has been presenting an annual flute fair since 1998. The event is always wonderful. There is an exciting mix of top-notch flute performances, competitions, learning interesting “flute stuff” and seeing our dear flute friends. Last year, the 2020 fair was cancelled 3 days before it was scheduled to take place. All of us were saddened by missing our time together, but COVID-19 had raised its ugly head and made getting together dangerous.

In 2021, the AFC Flute Fair will be virtual. In addition to that huge change there will be a number of schedule tweaks that I believe will please you. First, we have added events on the evening of Friday, March 19, so we can accommodate more music. Second, we've added the final round of the Junior Artist Competition, which gives our younger members a chance to perform. We have been able to make time for recitals by the 2019 and 2020 Young Artist winners, the 2019 and 2020 Carl D. Hall Piccolo Artist winners and the 2020 Junior Artist winners. In case you wanted more, there will be 2 short performances of a flute choir made up of volunteer AFC members. Yes, you are welcome to join in. Please do! Of course, all of this is in addition to short workshops by five presenters and the Young Artist Competition final round. The one thing we lose is the ability to be with our flute friends face to face. We'll have that joy in 2022.

Carol Wincenc, our 2020 Guest Artist, has graciously agreed to be with us virtually, playing a pre-recorded recital, giving a live workshop on breathing and improvisation and judging the Young Artist Competition. We have also asked her to hold a session after her recital so we can all ask her questions and learn from her. In the past, the Guest Artist was always hurrying between events and many of us didn't get to meet or speak to them. This year we will all have a chance to have virtual contact with this outstanding, friendly flutist.

Here is the lineup for the Flute Fair. The schedule including exact times can be found on our website. Please be sure to look [schedule updates](#) as we approach the event. for

FRIDAY, MARCH 19, 2021

Evening Events Starting at 5:30PM

Junior Artist Middle and High School Competition
Winner's Recital 2020 Junior Artist Winner's Recital featuring
Grant Peng – 2020 Middle School Winner
Emily Kim – 2020 High School Winner
AFC Virtual Flute Orchestra

Evening concluding event at 8PM

Guest Artist Recital by Carol Wincenc Recital followed by a *Meet the Artist* session

SATURDAY, MARCH 20, 2021

Morning Events starting at 8:30AM

Presentations and recital featuring

Lydia Carroll, Flute History Presentation
Stephanie Payne, Irish Flute
Elise Batchford, Warm up! Get your flute out to play.
Ginerva Petrucci Recital of music for Flauto d'amore
Justina Chu, 2019 Young Artist Winner in recital

Afternoon events starting at noon

Presentation and recitals featuring

Jessica Petrascu, Flute and Percussion
Carl D. Hall Piccolo Artist Winners Recital
2020 Winner, Ann Mozina and 2021 Winner, to be announced on February 22
Young Artist Competition Winner Recital
2020 Winner, Xue Chen
Competition: 2021 Young Artist Competition, followed by the winners announcement
Virtual Flute Choir

Evening concluding event, 5:00-6:30PM

Guest Artist Carol Wincenc workshop

Performance Tips for Low Flutes, Part I

Chris Potter, Low Flute Specialist



Low flutes present unique challenges because of their physical size; challenges that the player needs to solve to present the best possible performance.

One easy adjustment to make is the placement of the footjoint, whether on alto, bass or contra. Low flutes play many more of their lowest notes than c flute, so the relationship between your right-hand little finger and the keys it plays is critical. Because the layout of the footjoint keys varies widely depending on the brand, there is no one “right” spot for all instruments.

Start by assessing the relationship between your right-hand little finger and the footjoint. Playing a low Eb, slide your little finger down to the footjoint. You want your little finger to move easily onto the C roller. It should be an easy finger slide: do not twist the wrist. We want the finger to go to C easily because the C roller is much smaller and harder to find than the C# key, and we play many Cs in pieces. If the little finger does not slide easily onto the C key, rotate the footjoint in towards your hand. You are trying to find the ideal position for your fingers and your flute. For example, on my bass and alto, the rod that holds the footjoint keys is about 3/4ths of the way through the F# key.

Once you find the best spot for you, notice that to play C#, your little finger touches that key near the first joint, not the tip. To play from C# to C, all you need to do is flex the tip down: this is faster and more reliable than sliding the finger. Train your little finger to always play C# near the first joint if possible.

If you have an instrument with a low B (altos sounding F#), because low B's are so infrequent in your music, your default is to use the low C alignment described above. If you have a piece with a low B, you might choose to roll the footjoint in towards your hand even more for that one piece.

Another challenge all flutists encounter is pieces that include slides between low Eb and low C or low Db and Eb. These slides are especially a problem for low flutes that face these note combinations more frequently and require a bigger stretch. There is an option to make this slide easier.

You will be unobtrusively rubbing your right-hand little finger behind your right ear to add some skin oil to your finger. Do not rub alongside your nose: depending on the angle of a person in the audience or in your group, this movement could be interpreted quite differently. You need to determine ahead of time when to get the oil. It could be at the beginning of a piece, or it could be during a rest preceding the slide spot. The oil will last for a few minutes, so there is usually a good spot available. You will find the oil makes the slide easy, so less stress!!!

To produce a consistent and reliable tone quality on the lowest notes, be sure to practice simple patterns using just two or three notes as part of your everyday warm-up. Don't be in a hurry to find your best tone. ☰

More performance tips can be found on my YouTube video.
<https://www.youtube.com/watch?v=zf5cer7WTec>

Go Low!



Sitting Flat, Sitting Sharp

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



Learning how to find a balanced seated position is one of the most important fundamentals of good flute playing, one which I learned during my training to become a Licensed Body Mapping Educator. When you find that balance by sitting “in tune” you will notice the muscles of the torso aren’t working so hard to keep you upright. When those muscles release, your ribs can move easily and you have a bigger breath capacity. You might also notice your jaw movement is freer allowing for more varied oral cavity shapes giving you more control over color, resonance, sound production, and intonation. You may even reach the end of even a long practice session with more energy and endurance. As we spend more time sitting in front of a computer for classes, work meetings, and lessons, learning to sit with ease and balance is more important

than ever.

When we begin to experiment with new positions of seated balance we may find that what feels good may not necessarily be best for our bodies. Our muscles habituate to use, meaning that we tend to sit in a way that feels most comfortable. Unfortunately, we can’t always trust what feels most comfortable. Until we teach our bodies new sensory experiences of ease and free movement, we can easily fall into old slouching or overcorrected habits.

Alternating between the extremes of sitting in an overcorrected position (sitting sharp) to a slumpy and slouchy position (sitting flat) can be tiring. Learning to sit in a balanced way, on the sit bones, eliminates that alternation between overworking and slouching. Try going back and forth between these two extremes and notice all of muscles that are affected by those extremes.

First, finding the right chair. I recommend choosing a chair on which you can stand easily. Choose the chair you would stand on to change a light bulb or reach something in a high cupboard. Our bodies need a solid surface to support our bony structures. Next, find your sit bones by briefly sitting on your hands as you see Maddie doing in photo 1. With your hands you will feel the bony protrusion of the two sit bones on the chair. Take a look at photos 2 and 3 to begin to understand the relationship of the sit bones to the spine.



Photo 1: Maddie sitting on hands



Photo 2 – spine on chair

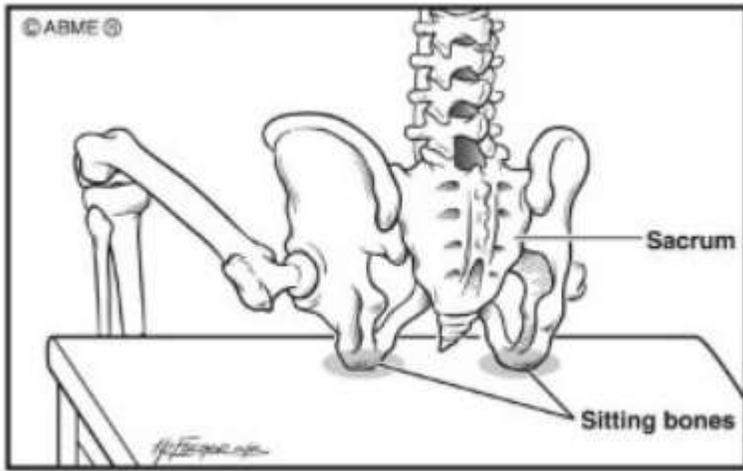


Photo 3*

Once you have a clear sensation of the sit bones on the chair, imitate photo 4 below by making fists with your hands and place them on either side with the index fingers touching the last ribs, and the pinky fingers touching to the top of the pelvic bones (or iliac crest). This will help you imagine where the curve of your lumbar spine is in relation to your sit bones. If your hands could meet in the middle while in this position, they would be touching the lumbar spine. Mapping the lumbar is crucial to finding seated balance.

Let's now begin to experiment with some different seated positions, noticing how the sit bones, the lumbar spine, and the head position change as you move.



Photo 4 - Maddie fists at sides

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Sitting Flat

Photos 5 and 6 show Maddie sitting in a slumpy position, or sitting flat. The lumbar is curved in a C-shaped position and there is no bony support for the weight of the head. In this position the muscles of the neck and back overwork, reducing our ability to move the ribs to take a full breath. Sound quality, endurance, and articulation all suffer as a result.



Photo 5



Photo 6

Sitting Sharp

In photos 7 and 8, Maddie is sitting sharp. The lumbar spine is overcorrected, causing extra muscular work throughout the whole torso. Overworked muscles don't allow for easy rib mobility or freedom of the jaw and tongue. This position is not sustainable; it's tiring and uncomfortable, and often causes even more problems for a young player than sitting flat.



Photo 7



Photo 8

Sitting In Tune

Photos 9 and 10 show Maddie sitting in tune. The head is balanced over the lumbar spine *and* sit bones, allowing the weight of the heavy head (10-12 pounds!) to be supported by the large lumbar vertebrae and sit bones (see photo 11), delivering weight into the chair, and taking pressure off the muscles. The bony structure is doing the work of holding our bodies upright, allowing muscles to be free to move for expressive gestures, big breaths, and a variety of oral cavity shapes.



Photo 9



Photo 10

Photo 11

Try setting a random timer as you practice or work on the computer to check in with your seated balance. When you hear the timer, take note of how you are seated. Just notice, don't judge. Reset, and come to a balance with the head over the lumbar vertebrae over the sit bones. Eventually, this new place of balance will become the new normal and you will find yourself sitting "in tune" without even thinking about it!

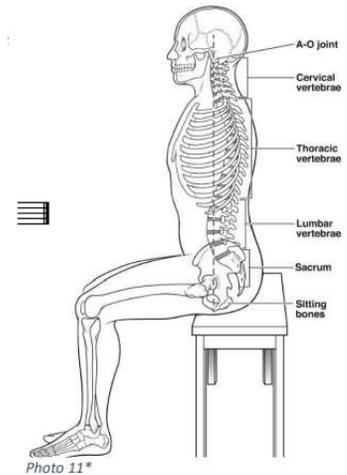


Photo 11*

*ABME Illustrations by Holly Fischer



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Iosif Andriasov, Musical Sketch for Flute, Op. 4

Marta Andriasova



Iosif Andriasov (Ovsep Andreasian) was a composer-symphonist, a moral philosopher, and a teacher. He was born on April 7th, 1933 in Moscow, USSR to an Armenian family. His father, Arshak Osipovich, was an economist, and his mother, Maria Fyodorovna was an artist.

Composer Dmitry Shostakovich said of Iosif Andriasov, “When the entire world had lost a sense of harmony, composer Iosif Andriasov not only has not lost this sense, but added to harmony a new quality.”

He wrote music characterized by enormous beauty, depth of its spiritual virtues, expressed through the richness of emotions, sophisticated construction and profound humanistic ideas.

Iosif Andriasov negated all manifestations of the “slave-master morality” such as totalitarianism, Nazism, chauvinism, world domination, cult of personality, and asserted “morality of the free individuals” (I. Andriasov).

Iosif Andriasov rejected the Lenin Prize saying, “By accepting a reward from criminals, one becomes an accomplice to the criminals.” In 1955, when he was 22 years old, Iosif Andriasov wrote a Piece for Flute and Piano dedicated to Ruben Tarasovich Gadziev, a flutist, and relative of the composer. In the 1960’s, Mr. Andriasov arranged this piece for Flute and String Orchestra and gave it a new title: *Musical Sketch for Flute and String Orchestra*. Played numerous times, all over the world, Iosif Andriasov’s *Musical Sketch for Flute* is his most performed composition to date.

The Music Sketch for Flute (Lento, F Major, 4/4 time, 42 measures) is a lyrical piece of pastoral character. It is written in three-part form (A - B -A). Contemplative, crystal-clear, slightly detached music of the outer sections is in contrast to the agitated, elegiac music of the inner one. This music, sincere and instantly communicative, evokes a world of eternal beauty and grace. A melody of the flute begins as an ornamental chromatic passage, which sounds as a slow glissando and continues as a flowing tune based on the reed-pipe pastoral motifs. The middle (“B”) section of the *Musical Sketch* is so deep and beautiful that it is hard to describe with words. It definitely gives a glimpse into the intimate inner world of the composer: pure and innocent, tender and courageous.

Iosif Andriasov, in one of his conversations with Marta Andriasova (Marina Kudryashova), written down by her in brief, said that he heard his music of the *Sketch for Flute* in his dream. This music, he continues, is “the music from other spheres. It is serene, rich (abundant), dense. The icy mountains of planets... reflection of the mountain peaks... yellow sun.”

The *Music Sketch* reflects kindness of Iosif Andriasov’s soul. This composition, which is affable, tender, loving, and sincere is not a romantic dream about the beauty of the spiritual world, but it IS the spiritual world itself. The *Musical Sketch* is notable for its depth of spiritual qualities: tenderness (with its satellites), affability, thoughtfulness, sincerity, impartiality, are prevalent in the outer sections, while the middle section is compassionate, effable, selfless, and courageous.

For more information about the life of Iosif Andriasov, or to purchase this music, visit: <https://andriasovstore.com/>. To hear performances of Andriasov’s flute work, visit YouTube: Paul Renzi, Flute <https://youtu.be/fTOEzNzH-Og> (orchestral version), Michelle Matts, Flute <https://youtu.be/bAjn2x1aLQg>, (piano version)

Reference reading: “[Essays on the Music of Iosif Andriasov](#)” by Marta Andriasova, Arshak Andriasov, editor, and Victor Romasevich, Published in 2010 in New York.

[Marta Andriasova](#) (Marina Kudryashova) is an author, musicologist, teacher, music producer. She is co-founder and owner of IMMA Publishing Co. with composer and pianist, [Arshak Andriasov](#).



Membership Update

Nicole Frankel, Membership Chair

Your Continued Support

Thank you so much to all members who attended our 2020 Fall Virtual Flute Festival. We are excited to share that our 2021 Virtual Flute Fair in March will be free to all active members of the AFC! As of February 2021, our club stands at 97 total active members. There is still time to join or renew your membership before the Flute Fair. Registration is available online at: www.atlantafluteclub.org/membership. As a reminder, membership runs through the end of the calendar year, so all 2021 memberships are valid through December 31st, 2021.



AFC e-Mail Notification Service

Our e-mail 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.

Treasurer's Report

Ann Crain, Treasurer

(May 1 - August 31, 2020)

Beginning Balance: \$14,212.57

Income:

Dues and Fees \$69.90

Total Income: \$69.90

Expenses:

Reimbursements

Young Artist Competition Awards and Fee \$2,530.00

Total Expenses: (\$2,530.00)

Ending Balance: \$11,752.47

(September 1 - December 31, 2020)

Beginning Balance: \$11,752.47

Income:

Dues and Fees \$1,025.12

Total Income: \$1,025.12

Expenses:

Reimbursements

WIX Invoices #739461493 and #7613568311 (\$360.00)

Fall Festival Expenses

Zoom Administration Invoice #20201002 (\$150.00)

Clinician Fees (\$1,000.00)

Total Expenses: (\$1,510.00)

Ending Balance: \$11,267.59

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Atlanta Flute Club Officers & Committee Chairs

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