



The New York Flute Club

NEWSLETTER

November 2001



Jim Walker: Jazz Flute and Beyond

In Concert

JIM WALKER, flutist

Bryan Pezzone, piano

Sunday, **November 18, 2001**, 5:30 pm

CAMI Hall, 165 West 57th Street

Program

Sonata in E minor, BWV 1034	J.S. Bach
Sonatine	Henri Dutilleux
Skeeball	Bryan Pezzone
Libido	Bryan Pezzone
Skipping	Bryan Pezzone
Blackie & Max	Jim Walker
Methane Five	Bryan Pezzone
Santiago	Jim Walker
Ballade	Bryan Pezzone
Holiday Cha Cha	Bryan Pezzone
Gershwin Medley Arr. Jim Walker and Mike Garson	

*The NYFC is grateful to the Yamaba Corporation
for co-sponsoring this concert.
Program subject to change.*

JB: Did you practice jazz? or just try to go play...

JW: I never practiced saxophone, I never practiced the doubles—I could just play them well enough so that I could get by on a fairly good level. I was a pretty good lead alto player and could squeeze by on clarinet—but I was mostly a flute player.

JB: When did you start to play jazz flute?

JW: When I got to LA [at age] 33—that's when I discovered the Aebersold records. [N.B. website at www.jajazz.com.] It was like a change of life for me. Maybe there is a code to this thing after all, a way to practice improvising.

JB: What got you into really focussing on that?

JW: It was me getting back to my unfulfilled teenage roots. I got real serious when I was 20 and 21 and decided to become a classical flute player, which obviously worked out pretty well. But it was a second choice for me—my heart was really in [jazz, but at the time] I felt that realistically I had a better chance of being a classical flute player.

(Cont'd on page 4)

Interview by Jamie Baum

This interview took place in mid-August, over the phone.

JAMIE BAUM: *You are familiar to many New York Flute Club members from the Flutist Quarterly interview you did with Nancy Toff [Fall 2000]. I'd like to go in a different direction and focus this interview more on the jazz aspects of your career. What got you started in jazz?*

JIM WALKER: In high school, in the '50s, I was a jazz listener almost exclusively. [I listened to] almost anything I could get my hands on. And my dad was a jazz—a swing clarinet and sax player [in Western Kentucky].

JB: So it wasn't just hearing a jazz flute that turned you onto jazz...

JW: [No, and the idea of a jazz career] always seemed very remote to me. My dad was a natural melodic improviser—

his fingers kind of went to the notes that his ear heard. It didn't work that way for me—I just didn't have the ear or the facility. I was a band flute player—so I would play all the band music, solo contests and all that. I had thought about being a woodwind doubler with a little bit of jazz orientation, but by the time I was 20, I gave up on the whole concept of ever being a jazz. I just didn't think I had what it took. I was a good reader, but I just never broke the code of improvising.

JB: So these gigs—you'd mostly play parts and not really improvise.

JW: I could do the little I-IV-V solos, but I never felt any real comfort zone. And I never worked on tunes, changes, or transcribed solos. I was a little bit lazy.

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2001-2002**

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Steadfast Gifts to the NYFC

by Jan Vinci



From the President

Dear Members:
 I wrote my last letter to you the day after the September 11th tragedy. Now the United States is bombing parts of Afghanistan and anthrax is becoming a household name. With all the turmoil of anger and fear, along with the many brave attempts to right wrongs, it comforts me, in some way, to see the steadfast positive impact of our organization. May the NYFC continue to contribute goodness and joy in our society.

In that spirit, it may be appropriate to give thanks for the gifts bestowed upon our club. Throughout the history of the NYFC, our guest artists have offered their performances gratis, presenting concerts of international stature and sharing their passion for the flute and music—and all for the enjoyment and the education of the NYFC members. In addition to that, our own members are moving forward and continuing to reach out through volunteer work. To mention a couple: Michelle LaPorte is collating databases so that listeners can easily access a list of Samuel Baron's recordings for the NYFC retrospective CD project, and Ronit Azoulay is now helping Rochelle Itzen with our highly successful flute ensemble program as assistant coordinator of the ensembles program. If others wish to offer services for the NYFC, please feel free to contact me. May the positive presence of these and our numerous volunteers help strengthen, fulfill and nurture us in these difficult times.

To offer suggestions of recordings to use on our Samuel Baron retrospective CD, or to contribute in other ways to this project, please contact Ardith Bondi (details p. 5).

Please remember that the deadline for submitting composers for our commission project is November 15th. I encourage you to offer nominations and supporting materials to Sue Ann Kahn, c/o New York Flute Club, Inc., Park West Finance Station, P.O. Box 20613, New York, NY 10025-1515. Our website (www.nyfluteclub.org) reminds us that important works have been commissioned by the NYFC. Please help us continue to support this worthwhile program with your thoughtful suggestions.

Our upcoming concert presents the multifaceted talents of Jim Walker. Jim's dedication to his diverse passions is truly admirable and refreshing. His musical spirit and journey exude freedom and personal accomplishment from which his audiences benefit. No doubt, Jim Walker's November 18th concert will be filled with inspiration for all. I look forward to seeing everyone there!

Jan Vinci



2001 Fall Flute Club Gathering Sunday **November 11th**, 1-5 pm

Join us at the Bloomingdale House of Music, 323 West 108th Street, NY, NY.

There is still time to register!

Contact Rochelle Itzen at 212-979-5035, ext. 463, or at itzenflute@aol.com
 or fill out the form available at www.nyfluteclub.org.

Member Profile

Jennifer Ackerson

NYFC Member since the 2000



Employment:

Instrumental music teacher for grades 4-6 at Hamilton Bicentennial Elementary School in the Port Jervis City (NY) school district, where she gives group lessons and directs the beginning and advanced bands. She also gives private flute lessons outside of school.

Most recent performances:

Playing with a quartet in the NYFC Ensemble Program concert in May 2001; performing at the Julius Baker Masterclasses at Western Connecticut State University in August 2001. Regular performances with the Orange County Music Educators Wind Ensemble.

Career highlights:

Flute Career: Participated in some incredible concerts at the Crane School of Music (SUNY Potsdam), including a memorable performance of Verdi's Requiem with the Crane Symphony Orchestra and Chorus.

Teaching Career: Winning a "gold" rating for her advanced band at the NYSSMA Ensemble Festival last spring.

Current flute:

Handmade Straubinger (silver body and headjoint with gold lip plate and riser), circa 1999.

Influential teachers:

Kenneth Andrews (Crane School of Music), Marcia Gates (Hudson Valley Philharmonic), and Jan Vinci (Skidmore Flute Institute).

High school:

Highland High School in Highland, NY.

Degrees: B.M. and flute performance certificate [1994], M.M. [1999]; both from the Crane School of Music at SUNY Potsdam.

Most notable and/or personally satisfying accomplishments: Influencing so many young students to study a musical instrument and join the school band. Most satisfying: school concert nights, when she gets to see the pride her students take in showing off their new musical skills to family and friends.

Favorite practice routines:

Jennifer says, "It is especially difficult to try to practice flute after a full day of teaching (and playing) brass instruments. So I practice whenever I get a chance, but I *always* warm up every day." On school days, she gets to school early for a half hour warm up that includes long tones, the major and minor scales and arpeggios (using all articulation patterns at increasing tempos on the metronome) and a few exercises from Maquarre and Taffanel-Gaubert. Later in the day she'll work on etudes (Fürstenau, Castèrède, Schade, etc), solos and ensemble music.

Interests/hobbies:

She loves to practice yoga, work out, and go to juried arts and craft shows in New Paltz, Rhinebeck, and Lincoln Center.

Advice for NYFC members:

Your fellow members all share a love for the flute—so why not enjoy the benefits of knowing them? Let's gather together more often to learn from each other, play for fun, and create more performing opportunities (especially for those of us who are not professional flutists!). And for the teachers among us: always make time for your own playing to renew your musical spirit—it will ultimately enrich your students. □

FLUTE HAPPENINGS

NOVEMBER 2001

NOV
11

Sunday 5–10 pm

The SONIC BOOM festival offers multiple concerts including flutists

Patti Monson, Jayn Rosenfeld, and **Patricia Spencer**, performing premieres by Robert Dick, Louis Karchin, Penka Kouneva, Harold Meltzer and Eugene Lee, plus music of Elliott Carter, Stephen Burke, and Thierry Pecou. Featured ensembles to include Continuum, the Da Capo Chamber Players, ModernWorks!, the New York New Music Ensemble, and Speculum Musicae.

• The Knitting Factory, 74 Leonard Street (between Broadway and Church, south of Canal) • Tickets: \$10; box office: 212 219-3006; website: www.sonicboomnewyork.org.

NOV
12

Monday 8:00 pm

UpTown Flutes, with NYFC members **Carla Auld, Elise**

Carter, Patricia Davila, Karen Demsey, Jeanne Fessenden, John McMurtery, Carol Shansky, Virginia Schulze-Johnson, Rebecca Vega and guest artist Merynda Adams, harpist, in recital. Works by Fauré, MacMichael, Schocker, Berlioz, Ibert, Hoover, Scott, Griffes/Ben-Meir.

• Kirby Theatre, Drew University, Madison, NJ
• \$10 donation at door; free for Drew students/faculty • Info, call 973 408-3428.

NOV
17

Saturday 8:00 pm

The OMNI Ensemble with **David Wechsler**, flute, Sara Wollan,

cello, and Jim Lahti, piano will perform a program including Stephan Wolpe's Trio, Bohuslav Martinu's Sonata for flute and piano, Carl Czerny's Fantasia Concertante for flute, cello and piano, and the Brahms E minor cello sonata.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (corner of Lincoln Place), Brooklyn, NY • Tickets \$10, \$8 students and seniors, at the door or by reservation • For information, call 718 859-8649.

ANNOUNCEMENTS

The Annual Skidmore Flute Ensemble Festival with guest artist **Julius Baker** will be held on Saturday, November 17, 2001 at the Filene Building at Skidmore College in Saratoga Springs, NY. Ten flute ensembles and 250 flutists from around the Northeast will gather for ensemble coachings/workshops (9 am), "Conversations with Julius Baker" (1 pm), a masterclass (2:30 pm), and a flute ensemble concert (5 pm). General admission is \$5, students/seniors \$2. Info, contact **Jan Vinci** at 718-651-4179 or janvinci@aol.com. □

PROJECT UPDATE

Samuel Baron CD Project

The New York Flute Club is putting together a commemorative two-CD set of recordings of Samuel Baron. If you were a student of his and/or an aficionado of his recordings and performances, we would love to hear your suggestions, by December 1, 2001, of which recordings to include. Possibilities include re-releases of out-of-print records and perhaps previously unpublished recordings of live performances. Selections may come from solo and chamber music as well as from Bach Aria Group and New York Woodwind Quintet recordings.

If you would like to volunteer listening, writing or other skills for the project we would be most appreciative. The NYFC is also accepting financial contributions towards the project. Please contact Dr. Ardith Bondi at ardbon@att.net or c/o New York Flute Club, Inc., Park West Finance Station, P.O. Box 20613, New York, NY 10025-1515. □



(WALKER, cont'd from page 1)

JB: So when you were in your early 30s, you started to feel that maybe jazz was something you would be able to do...

JW: It was definitely something I wanted to do. I was single, I had the time. I was on my own for the first time in years, living in an apartment. And so I'd play a [LA] Philharmonic concert, go by a jazz club, hear some great playing, then come home and play along with Jamey Aebersold.

JB: What year was that?

JW: 1978.

JB: It's so interesting. I started at New England Conservatory in 1977—there

are so many jazz schools and jazz aids now, but back then there really wasn't anything.

JW: For me it was a remarkable breakthrough that the Jamey books were out—at that point there were maybe seven or eight of them.

JB: LA was a good place for jazz in those days...who was there that influenced you?

JW: Everybody was an influence. The general fluency of almost everyone who stepped onto the bandstand—even the no-names—just the fact that they could get around was a very strong influence—and very intimidating to me. I knew that there was an enormous vocabulary that I was way

far away from. But it fueled me. I think the real key to anyone ever becoming a halfway decent player is your listening experience—and my listening experience as a teenager was all about jazz. Jazz was the language I grew up with—to become a classical flutist I really had a lot of listening to make up, a lot of homework to do, which I did in my 20s. I really worked hard at that.

JB: So the jazz felt comfortable in a way...did you try to hook up with anyone at that point?

JW: [Not then. Jazz] was definitely my hobby. [But in 1980] this manager friend of mine recommended that we form a hybrid quartet—people who could play jazz, but who definitely had good reading chops [and] classical playing. I hooked up with Milcho Leviev, a Bulgarian pianist, and we played in a nightclub every Monday night for about a year or two—me learning how to play, building a book, and developing a personality with the group. It got fairly successful pretty fast.

JB: By that time you weren't playing saxophone at all?

JW: Yup—I gave up the sax when I was 20—except for two of the highlights of my career. Sometime in the early '80s, Galway was out in LA to do a "Tonight Show," and he was staying at my house. He wanted me to play pic[colo] in the background with him while he did a Bach sonata. So we went to the rehearsal, and the "Tonight Show" band [was missing a sax player.] The bari sax player knew I played and he said, "Hey man—I got a tenor in my car—do you want to play it?" So I

Snapshots from the May 2001 Ensemble Program Concert

Ensemble Program Coordinator Rochelle Itzen (photo left) and Ardith Bondi (photo right) conduct readings of ensemble pieces at the conclusion of the concert. Audience members are seen in the background. Incoming NYFC President Jan Vinci (left in photo center) is joined by outgoing President Patricia Spencer (right center) after the concert.



played the tenor book for the show—that was a highlight. And another time I showed up for a [flute] job, and there was an alto part in my book, and some guy had an extra alto so I played on that.

JB: And getting back to Galway—you still played with him?

JW: Oh yes—the sax was in addition to playing with him. We were pretty good friends in those days. He used to come by on Monday nights when we were playing the club and hear us. It was good times. And I was just loving it—our band got a record deal right out of the chute—it was a new world for me—going to the studio, doing my own thing, coming up with material.

JB: Were you writing that material, or arranging...

JW: Very little [writing]. I'm not a composer, I'm not really a keyboard player, and I just don't think compositionally very much. I've maybe written only five or six tunes, only two of which have been recorded. I love the computer, and Finale, and doing notation, but I tend to do flute exercises—not very creative.

JB: Speaking of exercises...as you started getting into practicing jazz, you worked with Jamey Aebersold records and teaching yourself. Did you ever try to take lessons with anyone?

JW: [A couple of] really wonderful lessons with Bobbie Shew the trumpet player. We really related well and he could really tell where I was coming from. He just opened up the world of

variety to me—the concepts of different emotions, different landscapes when you improvise.

The biggest teacher I've had without being called my teacher is Mike Garson, the pianist I've had for the last 18 years. This guy has so much jazz vocabulary it just defies my description. And yet because we've been colleagues it's never been a teacher-student relationship. He writes tunes with things that I learn from. He was a Lennie Tristano student. So in a secondhand way, I've picked up bits and pieces of that.

JB: It sounds like you've had a great band for a long time. Can you talk about what makes a good band, what makes a good leader, what makes a group stay together...

JW: The generic advice for anyone...is that it takes an incredibly strong vision and determination by at least the leader. It may be as simple as "I want to do something," but [you've got to be] hungry about it. And for me—I had stars in my eyes a lot—but mostly I loved the music—and that's what, from day one, translated to an audience. An audience *loves* to see a performer enjoy themselves.

JB: I think that's really true. Do you want to talk about how you deal with the business aspect of things?

JW: I think that understanding the business aspects of music is something that most of us never get. You've got to understand that art is one thing, and business is another. Your art is what feeds your soul, and the business is what *really* feeds you—and that's a very immediate need. So as I'm practicing or working or playing, I'm always aware that this is worth some money. A lot of times I'll tell my students, "When you make a sound on that flute—when you play a lick or play a phrase—are you playing something anyone would pay any money to hear? Because if what you're doing doesn't appeal to people in terms of them smacking down some money, then you're barking up the wrong tree."

My first father-in-law gave me an incredibly simple, sage piece of advice in my early 20s, regarding private teaching. I wasn't charging a lot—I just felt *guilty* charging people. And he says, "You know what? You should

charge what you think you're worth." And when you say you charge them \$10 an hour—if that's all you think you're worth—then fine. But if you think you're worth more than that—think of what you'd pay a plumber or a shrink—do you deserve less than a third of that?

JB: That's so true...

JW: You have to go into it that way. But then you have to have some sanity about what the market will bear. And one of the things that we all have to realize is that when you undersell yourself, people [tend to think you] don't have such a great product. What's astounding to me is that the more I charge, the more people think I'm great. If you charge them that much, you must really be good.

(Cont'd on next page)

Call for COMPOSER NOMINATIONS

In 2001–2002, the New York Flute Club will be selecting another composer to write a commissioned work to enhance the flute repertoire. To nominate a composer, send a cassette tape of a recent work, a brief resume of the composer, and a signed note of nomination to:

Sue Ann Kahn,
Commissioning Committee
New York Flute Club
Park West Finance Station
P.O. Box 20613
New York, NY 10025-1515

Deadline for submissions:
November 15, 2001

For additional information, contact
Sue Ann Kahn:
212-675-1932 or
kahns@newschool.edu

Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2001	11/08/01	11/26/01
January 2002	12/20/01	01/07/02
February 2002	01/17/02	02/04/02
March 2002	02/21/02	03/11/02
April 2002	03/28/02	04/15/02
May 2002	04/18/02	05/06/02

... audience members joined in with flutists from the ensemble





(WALKER, cont'd from previous page)

One of the other things about the aspect of being a leader of a group is how to handle the management end of things—I'm talking about concert bookings, recordings, etc. The people you're negotiating with do *not* want to negotiate with the artist—because they want YOU to be the artist and they want to play hardball with the person talking dollars and cents. And they are very uncomfortable dealing with you directly because they don't want to tell you that you're a jerk for asking for too much money.

JB: That's right.

JW: I would advise getting a manager. If it's a spouse or a partner, that's fine. But it has to be someone ELSE when it comes to the negotiating. It's hard enough for us just to negotiate with Johnny Johnson's mother about \$25 for a flute lesson.

JB: That's so true.

JW: The more professionally you present your price, the more [professionally] they'll deal with you. Doctors and lawyers have exorbitant fees, but we all pay them without batting an eye. A lot of having success with the dollars is making demands—so start high. My wife laughs about this. So many times, before I had [my current] manager, someone would call and ask for my fee, and I would say, "Well, my fee is this, but I'm willing to do it for less..." And *off the bat* I would say that!

JB: Right.

JW: But that's the musician in me. I want to work! I'll *scrape* to work.

JB: It's hard to maintain that attitude if you're not busy, but you have to do it.

JW: It is. In the studio business, I'm at a point now where I get the top dollar that I feel like I'm worth. But I can see a time coming when the buzzards are going to say, "We're not going to pay over scale for this project," and I'm going to have to be willing to say, "Then don't call me."

JB: Any advice for music students?

JW: If you've got some electives, take some general business classes. If you're

About the Artists

Jazz/classical flutist **Jim Walker** has been playing the flute since age ten. After graduating with honors from the University of Louisville's School of Music, he enlisted in the army and played in the USMA Band at West Point. In 1969 he became associate principal flutist with the Pittsburgh Symphony. Eight years later he went on to become the principal flutist with the Los Angeles Philharmonic, and on the side, recording studio work in jazz/pop, television and motion pictures. In 1980 he formed the jazz/classical quartet Free Flight with the flute as the lead instrument. In 1985, he decided to leave the Los Angeles Philharmonic in order to pursue a multifaceted career in jazz, studio work, chamber music, solo performances, publishing and teaching. Now a full-time lecturer and coordinator of flute at the University of Southern California Thornton School of Music and a Yamaha performing artist/clinician, Mr. Walker resides in Los Angeles, CA. Additional information can be found on his website: www.jimwalkerflute.com.

Pianist/composer **Bryan Pezzone** has excelled in classical, contemporary, jazz, and experimental genres. He has performed with many major symphony orchestra associations, toured widely with the jazz group Free Flight, and is active in the Los Angeles area as a freelance pianist for film and television recording and chamber music accompanying. He received his Bachelor of Music from the Eastman School of Music in 1984, where he was awarded the Performers Certificate and won a concerto competition. He was principal pianist with the Hollywood Bowl Orchestra from 1991–1999, and has worked with many contemporary music conductors. The pianist on virtually all of the cartoons released by Warner Brothers and Disney since the mid-'90s, he is also responsible for many titles on Yamaha's Disklavier Piano Series. He regularly appears at various clubs and bookstores, performing with his group as well as in a new set of concerts called "Freedom Series" where he interpolates free improvisation with original poetry. Additional information can be found on his website: www.bryanpezzone.com. □

thinking about a career, you've got to know how dollars work, some basic economics.

JB: That's good advice.

JW: I didn't [do it that way myself. While] I am financially solvent now—and *way* beyond my wildest dreams—I absorbed most of what I know about money from the people around me. Especially from my wife of the last 14 years—she *definitely* has helped me get it together. Having a partner who understands money is pretty important—especially if you are a flute player.

JB: You've been out there a long time—I wondered if you still find yourself in situations where you feel nervous and how you might deal with that...if you feel a certain amount of competitiveness in situations.

JW: Well, if you're a freelance musician, the bottom line is that *every* time you play, you're auditioning—somebody's listening, and they're either going to invite you back or they're not. You have to know that going in. So, you've *got* to develop a comfort zone with that. I confronted this issue a long time ago when I was auditioning for orchestras. How can I deliver who I am and not just freak out because I want to win this job? So I actually practiced the hardest excerpts, playing for people who would make me nervous, or imagining that there were two or three or four conductors in the room listening to me. And I got to the point that I could play through the nerves. Once you have learned to put that pressure on yourself—then you will learn to deal with it.

Just in general—two points I try to make about nervousness. One is the preparation. If you're truly not prepared as well as you know you should be, there's no way you can scam it. You're going to be nervous. Your conscience takes over. You can't fake this. You didn't learn that lick. The other thing is, I think that most of us tend to get nervous when we are trying to impress people. So if—in some way—you can gear yourself towards performance for the joy of performance, and not for getting a review or a standing ovation, then

you've got a much better chance of things working out. And certainly a great chance of not being nervous.

JB: I think that's really good advice... Can you tell me something about your technical approach?

JW: It just kind of evolved. As much as I may talk a methodical game—my jazz practice over the last 25 years has been...kind of irrational. I could never go from the top of one track to the end of one track [on an Aebersold record] just doing one lick in every key—which I think is really a valid, important way to do it. After two keys, I'd start paraphrasing...mostly out of boredom and inadequacy.

JB: But, true, if you're gigging a lot and playing with a lot of people—you're definitely learning a lot too.

JW: That's for sure. Everybody says it, but it's true. As a jazz player, you *have* to play with other people. You can hang with Aebersold a lot—but the real learning process comes when you're interacting with people live.

JB: You have a pretty busy schedule—you're on the road a lot. Do you have a particular practice routine that really works for you?

JW: I am a *totally* practical practicer. I practice what I have coming up. [Given my family situation—two kids, ages 8 and 10, who want me to be around] I rarely ever have the luxury to take an hour out just to work on a routine. My practice is based pretty much on the new tune Garson wrote, on the new concerto I'm doing. So I've had to learn how to get an enormous amount done in a 20 minute practice time...where I can focus on exactly the hard part.

JB: So you don't necessarily do warm-ups and long tones at this point.

JW: Absolutely. But if in fact my chops are feeling funky, I'll definitely do *pp* high register and some harmonics just to try to refine my embouchure... especially if I've got piccolo stuff. [Sometimes] I'll pull a headjoint out while I'm driving to a session and just play the 3rd harmonic that you can get by stopping the end of the headjoint—and just sustain that as long as I can.

JB: Let me ask you—if your pianist has a new tune and you need to work on it, how would you do it?

JW: First of all, I'm committed to memorizing everything—so the minute I start looking at a song I try to start digesting the melody and the harmonies. When I get a new tune I almost *always* create an accompaniment for myself by Vivace or Band-in-a-Box, where I type the changes in. So I play along with them and get the changes in my head. If Mike [Garson]'s composed the piece on a Disklavier, I can plug it into my piano. So that's a good practice method for me.

JB: I wondered if you want to comment on the program you'll be playing for the NY Flute Club in November...

JW: I'm happy to give you an idea of what I *think* I'll be playing. It'll just be piano and flute. I've been working with the pianist [Bryan Pezzone] for about three years. Our collaboration is different from the one I have with Garson, but it's really strong and it's a lot of fun. Bryan's a *remarkable* do-everything pianist—and a very good writer of tunes that fit remarkably well with the flute. So we'll probably be doing six or eight of his original pieces. Probably play a Mike Mower piece, probably one or two classical pieces, and two or three jazz standards. A nice mixture—two crazy guys playing for a couple of hours.

JB: Do you have anything else planned for when you're in New York?

JW: Not now, but I'll probably do a masterclass that day. I *love* teaching.

JB: Any recordings in the works?

JW: Actually last night I was mixing a record. We just did the Claude Bolling Suite [with Bryan Pezzone as the pianist]. I tried to kick it up a notch. The tempos are a little faster. [I added some] alto flute, penny whistle, and piccolo, and probably 5 to 10% improvising on it. Maybe I'm too close to it, but as of last night when we finished mixing I was really happy with how it came out.

JB: Cool. What inspired you to do it?

JW: [We were making] a CD for Yamaha's Disklavier piano, and I made it into my own CD. I'd always avoided

[that piece]. It didn't involve improvising, and it was kind of light. But a lot of my students liked it, and I'd coached it. It turned out to be a really fun project, because—especially if you take it fast—it's as hard as hell.

JB: When is it coming out?

JW: Probably in a month—I probably will have some when I come to New York.

JB: Anything else?

JW: A new Free Flight Christmas CD is coming up...a lot of recording over the past several months. And then a concert in Mississippi in September, and some concerts in Wisconsin, Minnesota in October...

JB: It sounds like you have quite a few projects...

JW: Yes. I have a really great manager who's just doing all the right things. I think my goal is kind of on the second year of a five-year plan—is to be up to 20-30 concerts in another three years. This year it looks like I'll be doing about ten pretty good concerts around the country.

JB: That leads me to one of my last questions—your personal goals, directions...

JW: About five solo orchestra concerts a year—and motion picture work when they feature me as an ethnic flutist, which is where I have the most fun. [And because] I'm more aware of my limitations as a flutist now than I've ever been—I actually hope I can squeeze a little more practice into my life.

JB: Anything else?

JW: Well, if we had this interview in another year or two, things may have changed a lot. I'm definitely open to change.

JB: On that note...thank you so much for doing this interview.

JW: Well it was fun—you did a great job and I really enjoyed it. □

New York-based jazz flutist and composer
Jamie Baum (*website www.jamiebaum.com*)
performs in clubs and concert settings throughout the U.S. and abroad, and has toured South America, South Asia, and the Middle East under the auspices of the Kennedy Center/U.S. State Department Jazz Ambassador Program.



The New York Flute Club
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November 18, 2001 concert

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From the Editor

Greetings! November brings us a concert by LA-based jazz/classical flutist Jim Walker and pianist Bryan Pezzone. NYFC member and jazz flutist Jamie Baum interviewed Jim for the newsletter this past August with the understanding that I would transcribe the tape. Again, I am left with a renewed appreciation for the work our interviewers do! But I enjoyed hearing about Jim's early days as a jazzer, his impromptu appearances as a sax player, and his suggestions for dealing with nerves, and think you will, too. Jim's tips on dealing with money are probably worth at least the cost of a year's membership in the NYFC (\$50 regular, \$35 students/seniors)—so pay up now if you haven't already.

Jennifer Ackerman is this month's Member Profile subject. Also in this issue are an invitation to the NYFC's Annual Fall Ensembles Gathering (Sunday Nov. 11, 1–5 pm at the Bloomingdale House of Music), some photos from last May's Ensemble Program concert, and a thank-you from NYFC President Jan Vinci.

Chen Tao's October concert was a spectacular success, and many of us enjoyed close-up looks at the musicians' instruments at the end of the program. Those of you still interested in obtaining one of his CDs may do so by contacting him at taoflutes@aol.com or 1365 78th Street, 2nd floor Brooklyn, NY 11228.

Hope to see you at the Jim Walker/Bryan Pezzone concert on November 18th!

Regards,

Katherine Saenger (klsaenger@yahoo.com)