



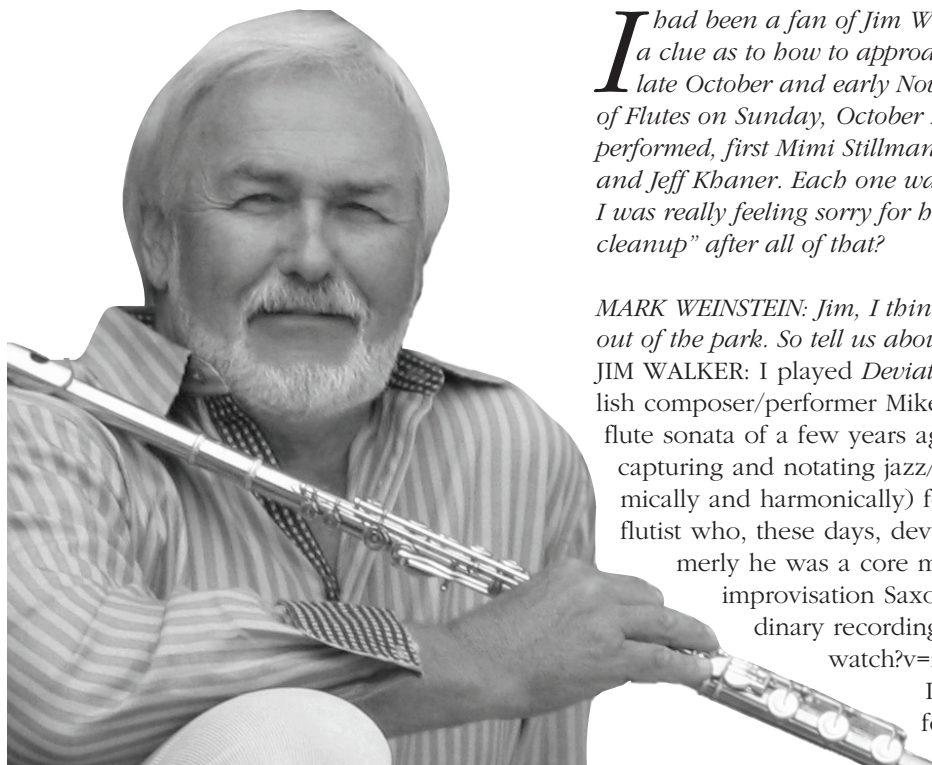
The New York Flute Club

NEWSLETTER

February 2009

JIM WALKER: RENAISSANCE MAN OF THE FLUTE

Interview by Mark Weinstein



I had been a fan of Jim Walker's music for years, but didn't really have a clue as to how to approach this interview (conducted by e-mail in late October and early November) until I heard Jim at the Yamaha Day of Flutes on Sunday, October 26, 2008. Four phenomenal flutists had just performed, first Mimi Stillman, followed by Shigenori Kudo, Brad Garner, and Jeff Khaner. Each one was masterful, lyrical, and technically superb. I was really feeling sorry for him. What could he possibly do for "batting cleanup" after all of that?

MARK WEINSTEIN: *Jim, I think everyone agreed that you hit the ball right out of the park. So tell us about the piece you played.*

JIM WALKER: I played *Deviations on the Carnival of Venice* by the English composer/performer Mike Mower, best known for his *Sonata Latino* flute sonata of a few years ago. Mike is probably the best composer at capturing and notating jazz/post-bebop and Latin idioms (both rhythmically and harmonically) for the flute world. He is a marvelous sax/flutist who, these days, devotes most of his time to composition. Formerly he was a core member of Itchy Fingers, a concert jazz/improvisation Saxophone Quartet, which made some extraordinary recordings. (Check out http://www.youtube.com/watch?v=m_AC3y26CM4.)

I have been performing *Sonata Latino* for a few years and have had several students play his other flute and piano compositions. When I heard about the *Deviations*, it really intrigued me. Many years ago (maybe in the '80s) my group Free Flight used to open the second half of our concerts with our hybrid jazzy version of the Briccialdi. I would enter the concert hall from the rear and cause a bit of a stir as we worked our way through the piece. Years later I was delighted to work

In Concert

Jim Walker, flute

Linda Mark, piano

Sunday, February 22, 2009, 5:30 pm
Yamaha Piano Salon, 689 Fifth Avenue
(entrance on 54th Street between Fifth and Madison Avenues)

Sonata in E Minor, BWV 1034	Johann Sebastian Bach (1685-1750)
Introduction and Variations on "Tröckne Blumen," Op. 160	Franz Schubert (1797-1828)
Charanga	Michael Colquhoun (b. 1953)
Sonatine	Henri Dutilleux (b. 1916)
Deviations on The Carnival of Venice	Mike Mower (b. 1958)
Jazz pieces TBA	

Program subject to change

(Cont'd on page 4)

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Newsletter

Katherine Saenger, Editor
115 Underhill Road
Ossining, NY 10562
914-762-8582
ksaenger@yahoo.com

Lauren Zavulunov, Designer
1108 Quail Ridge Drive
Plainsboro, NJ 08536
516-317-2413
laurenzavulunov@gmail.com

www.nyfluteclub.org

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A Musical Chameleon

by Nancy Toff



In August 1999, I presented an oral history workshop at the National Flute Association convention in Atlanta. The idea was to do a live interview, in front of an audience, to demonstrate not only pointers for good interview technique but also the potential “problems and pitfalls,” as Lee Lattimore, then chair of the oral history committee, put it. Jim Walker, who was performing at the convention with his group Free Flight, had agreed to be my guinea pig. As a teaching exercise, the interview was something of a bust: for better or worse, we never encountered any of those problems and pitfalls. It was one of those glorious interviews that just work, and in which I really imparted only two pedagogical messages to interviewers: prepare well and shut up. Jim

almost interviewed himself.*

Among the things I learned from that interview was that Jim, whom I’d previously considered the quintessential West Coast musician, principal flutist of the Los Angeles Philharmonic and one of that city’s leading studio musicians, in fact had numerous New York connections. When Jim was 13 his father, a band director and his first teacher, ordered him a copy of Frederick Wilkins’s *The Flutist’s Guide*. That book became his teacher for the better part of a year. (Fred Wilkins was president of the New York Flute Club from 1955 to 1957, and was principal flutist of the Radio City Music Hall orchestra and the Voice of Firestone.) I also learned that Jim spent three years at West Point, where he played seventh flute in the U.S. Army Field Band. And in 1982 he substituted for Julius Baker as principal flute on the New York Philharmonic’s tour of Latin America.

I still have a hard time imagining the laid back, playful, and somewhat irreverent Jimmy Walker at West Point—but his explanation that it was “a marking-time event” and that the army paid for his lessons with Harold Bennett, then solo flute in Metropolitan Opera orchestra, made sense. I learned, too, that while a student at the University of Louisville, he played piccolo and third flute in the Louisville Symphony, in the years when it was actively commissioning new music and making six recordings a year.

I was perhaps most impressed with Jim’s continual ability to reinvent himself, to master one set of skills and then learn new ones—orchestra work, contemporary music, jazz, studio work, teaching. My favorite quote: “You know, I’ve got *Daphnis* in my soul, but I’ve got this other music, just screaming out of the pores of my body.”

Jim was last scheduled to play for the flute club in November 2001, but he ended up stranded in the Minneapolis airport, where fog had shut down all operations. This year we have a special committee working on the weather, and we look forward to hearing Jim’s program of traditional repertoire and jazz on February 22.

* See “One Man’s Flute: A Interview with Jim Walker,” *The Flutist Quarterly*, Fall 2000, pp. 40–48.



A mock re-enactment of Nancy’s oral history interview with Jim Walker, Atlanta, 1999.

Member Profile

Kate
Bowerman

NYFC member
since 2008



Employment: Formerly the instrumental music teacher at the KAPPA IV Middle School in Harlem (M.S. 302), she is now a full-time graduate student at NYU (working for a master's in music education) and an early childhood teacher at True School Rocks (www.trueschoolrocks.com), a Manhattan-based music-science program for toddlers.

Career highlights: As a teacher: conducting her sixth grade orchestra at KAPPA IV in their year-end concert ("such a musical and sensitive performance, even after just one year of playing!"). As a performer: subbing (on flute, clarinet, and saxophone) in a performance of a new Brooklyn musical called *YANK!* and getting to play for the recording sessions.

Current flute: Open-hole silver DS Muramatsu (A=440) with B foot, C# trill, split E, played with a Tsubasa head-joint.

Influential flute teachers: Alison Hubbard (in high school), Amy Porter (in college), Bill Ochs (tin whistle, since 2007), and Robert Dick (at NYU, since September 2008).

High school: William Floyd High School, in Mastic Beach, NY.

Degrees: BM in flute performance and Michigan Secondary Provisional Certificate in music education (University of Michigan, Ann Arbor, 2006).

Most notable and/or personally satisfying accomplishment(s): Getting some organization into KAPPA IV's music program (sorting the strings and winds, for example!), and establishing a partnership with Rayburn Music for a discounted school-year rental program that allowed students the option of keeping their own instrument for the school year (resulting in more practice time, a stronger personal connection to their instruments, and a greater sense of responsibility). And on a trip to Ireland with her mother last year (a total immersion into a different musical culture, and a real lesson on the value of learning things by ear!): jamming with her tin whistle in a night-long session of Irish music at a B&B.

Favorite practice routines: Kate spends a LOT of time every day on extended technique. Most of her exercises come from Robert Dick's *Tone Development Through Extended Technique*. She says, "I do the singing and playing warm-up, natural harmonics, then bending for a total of about an hour. I also do whisper tones and multiphonics. I've gotten into improvising recently, and can't recommend it enough! Get out of the box once in awhile, turn the sheet music over, and make something up; it'll really enhance your playing when you go back to the notes."

Other interests: Family (she's happy they're only a train ride away, on Long Island); cooking, baking, checking out the produce at the Union Square Greenmarket; reading, traveling, and exercising (swimming and running—great for stress reduction and breath control).

Best advice she ever got: "Only do the things that only you can do."

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

FEBRUARY '09

Feb
10

Thursday 8:00 pm

HAROLD JONES, flute, will be soloist with the Antara Ensemble in Mozart's Flute Concerto No. 2 in D Major and Amram's *Theme and Variations on "Red River Valley."* Also on the program: music by William Grant Still and George Walker.

- Saint Peter's Lutheran Church, 619 Lexington Avenue (at 54th Street), NYC. • Admission: \$25 general, \$20 students/seniors.
- Info, call 212-866-2545.

Feb
22

Sunday 8:00 pm

Traverse Music, with flutist and artistic director **DON HULBERT**, will present "Old World—New World," a program of works by Aaron Copland, Antonin Dvorak, Kirk Nurock, Francis Poulenc, Alexandre Tansman, and Gerald Busby (world premiere of *The Secret Life of Fish* for flute, cello, and piano).

- Tenri Cultural Center, 43A West 13th Street (between Avenue of the Americas and Fifth Avenue), NYC. • Admission: \$20 general, \$15 students/seniors. • Info or reservations, e-mail don.hulbert@verizon.net or call 212-316-3321.

Feb
26

Thursday 1:30 pm

DAVID WECHSLER and the OMNI Ensemble with guest artist **KARL KRABER** in a program of works for flutes and French horns by Haydn, three generations of Mozart, Johann Schwegler, Anton Titl, and David Wechsler.

- Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island.
- Admission is free. • Info, call 718 859-8649 or visit www.omniensemble.org.

Submissions (email or hard copy) should be sent to the Newsletter Editor. Deadlines are listed below.

Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2009	1/29/09	2/26/09
April 2009	3/12/09	4/9/08
May 2009	4/16/09	5/14/09

Jim Walker (cont'd from page 1)

through [Mike's] piece and found it very enjoyable to perform. It requires a very fine pianist. This was the third time [I've had the good fortune to] perform it with Linda Mark.

MW: I'm a pretty proficient jazz musician and can play bebop as fast as anybody, but your ability to play the lines in the piece totally amazed me, particularly the last section with the incredibly sophisticated post-bebop chromatic harmonies. I can envision improvising like that, but I can't imagine reading those lines. Even Coltrane once said that he couldn't play transcriptions of his recorded solos. So the question: is it easier to improvise such complex lines or to read them?

JW: It completely depends on the individual. I could never improvise with that kind of fluency on the fly. Most of my flute-playing life has been 90 percent reading music and 10 percent improvising. My abilities in the true "post-bebop modern jazz language" are frankly quite limited. I am an improviser who loves all aspects of the creative/spontaneous process. But most often I fall far short of my improvising goals. However, I have a good-enough facility and sound, and a vigorous spirit when improvising. For lots of jazz listeners, I am a decent improviser, but I don't have any illusions about my skill level. [Still, someone] who has spent hundreds of hours cultivating the vocabulary and language of "post bebop" will more than likely find it easier to improvise those kinds of lines than to read them accurately and easily.

MW: With musicians like John Coltrane in front of us, all jazz musicians can feel humble, but I'm sure the musicians who play with you and fans who listen to you improvise may have a much higher estimation of your abilities. I've put in countless hundreds of hours learning to play jazz and I would despair of playing at the level of coher-

ence of Mike Mower's composition. One possibility for improvisers is to be willing to go back to a studio performance and shape their solos using overdubbing and available technology. This is quite controversial and seems to go against the jazz spirit. Do you have any thoughts about using the studio to have more "compositional" control over improvising (e.g., selecting from multiple takes, editing, etc.)?



JW: The world of recording has turned into something that wasn't considered in Thomas Edison's first recording days, for sure! For me, the question is about one's goals when recording. I love to capture the spirit of live playing, but I have mostly made recordings (15 or so), that were studio produced. That meant plenty of overdubbing and "fixing" of anything that we thought would "sound better" if fixed or added to. So our Free Flight discography was never able to really capture the feel of a "live action" performance. All of those records sound very good and the playing is quite representative. But I have always contended (along with my colleague Mike Garson) that this group is much stronger in a concert (replete with all of the human errors that come with spontaneous attempts to communicate while on the musical high wire...).

MW: You played the Mower with a wide variety of tone colors. How do you feel

about the range of flute sounds used in jazz as compared to the standard for tone in classical flute playing?

JW: I consider using a range of colors absolutely crucial to musical expression, regardless of the genre! I diligently try to do that in both areas.

MW: What is the relation between learning a piece of written music and getting the changes for a jazz tune under your fingers?

JW: Many similarities. It is mostly about the amount of time and the kind of efficiency one brings to the practice room. There isn't any substitute for spending lots of time with written lines or chord changes.

MW: You told Jamie Baum in an earlier interview for the Flute Club [NYFC Newsletter, November 2001], that you started playing jazz seriously with the [Jamey] Aebersold play-along records. I played those for 20 years. What do you think are the advantages and disadvantages of learning to play jazz that way?

JW: The advantages are simply that hearing a rhythm section and the proper har-

monies allow the player to come closer to a chamber ensemble/combo experience than being alone in the practice room with a piano, metronome, and tuner. These are necessary and wonderful tools, but each has its limitations. The best practice, of course, is to have live musicians to work with as much as possible. There will never be a substitute for the human interaction in a musical setting. Case closed!

MW: Jazz flute players are at a serious disadvantage in finding musicians to play with since, whether for gigs, or even ensembles in a school setting, there are significantly fewer opportunities for flutists than for players of the more standard jazz instruments. Any thoughts on how aspiring jazz flutists can address the need to play live performances?

JW: I can only preach and urge each and every performer, whether classical or improviser, to grab every possible opportunity to perform "live." The sub-

Jim Walker names his top ten career highlights

1. Playing in the Louisville (KY) Orchestra while a senior at the University of Louisville
2. Getting into the US Military Academy Band at West Point following college
3. Winning the associate principal flute position with the Pittsburgh Symphony in 1969, at age 25
4. Winning the LA Philharmonic principal flute audition in 1974
5. Playing principal flute with the NY Philharmonic on the 1982 South American tour
6. Winning "Record of the Year" from Leonard Feather in 1982
7. Recording with Miles Davis, Wayne Shorter, and Jean-Pierre Rampal
8. Playing the Oscars with Paul McCartney in 2002
9. Principal flute performances in soundtracks for more than 650 motion pictures
10. The success of his many students, including Elizabeth Rowe (principal flutist of the Boston Symphony, USC '96)

way is a great place to start.

But it's hard to believe how much blatant discrimination there is out there against would-be high school jazz flutists by unenlightened jazz band directors and music educators who don't consider the flute a "jazz instrument." Whew!

MW: The new concept in jazz education is to transcribe solos. Do you think this is a beneficial way for classical flute players to build a sense of the jazz vocabulary?

JW: Absolutely. It is much easier these days than it was in my youth. I am not blessed with perfect pitch. In my teenage years I used to slow my records down to 16 rpm to try to take down solos of my favorites. I wasn't very good at it and consequently actually gave up on ever being able to improvise fluently. This "Jim Walker, the classical flutist" evolved because I didn't think I had the tools to become a good improviser.

MW: Do you think jazz musicians can benefit from mastering the classical rep-

ertoire?

JW: Yes. Maybe. "Mastering" isn't the proper word here, but investigating, discovering, and learning the repertoire is very beneficial. For sure, the fundamental scales, etudes, tone studies, and special exercises can only help build control and confidence on your instrument.

MW: Has playing jazz affected how you think about "classical music" performance?

JW: Yes, specifically in the harmonic department. Also, the desire to be expressive is enhanced by the freedom and spontaneity that improvising brings. Being able to reexamine the "rules" of style and tradition can bring a freshness to classical music that we performers are often afraid of.

MW: Do you get a chance to play jazz gigs?

JW: Not really. Free Flight actually did a club date in LA about two months ago for the first time in 12 to 15 years. Lots of our fans from the '80s and '90s showed up and I loved every minute

of it. But, no! I really stay far too busy for my own good....[I can't resist all] the invitations to schools and flute festivals I get each year.

MW: You are also very busy with studio work. Does this interfere with classical performances?

JW: Only in that being in the studios takes a lot of time. I do use at least 30 to 40 percent of my lunch breaks to find an empty room to [wood]shed the upcoming recital material or whatever. I am not a practice freak these days. My practice is primarily based on the forthcoming gigs in my life, be they classical, jazz, or commercial.

MW: You have had a marvelous career and are at the top of your game. Do you feel your jazz playing has detracted in any way from your classical performances?

JW: There will always be critics who can legitimately poke holes in anything I do. I am very far from a perfect performer in all areas. I suppose that in the studio environment, I am considered a very solid citizen who generally delivers a high level product, both technically and musically.

My career success is beyond anything I ever dreamed of. So I am generally a very contented performer. Not beating myself up because I played a note a bit out of tune or missed a few notes. My concept of a performance is more about communication than being a perfect flute player.

MW: Somehow I get the feeling that being considered a "very solid citizen" by the musicians you work with is about as good as it gets. And we can all hope to be perfect enough to focus on communication. There has been a growth in interest in jazz flute in recent years with a number of jazz flutists recording and performing. Do you see a future for flute in jazz?

JW: Yes, but I'm afraid that for many reasons the flute will always be considered a "novelty" or miscellaneous instrument by the hard-core jazzers. That prejudice is still alive and well and shows no signs of becoming extinct. As far as I am concerned, any instrument is a legitimate improvising vehicle, call

(cont'd on page 7)

FLUTE HAPPENINGS

FEBRUARY '09

Feb
27

Friday 7:30 pm

BARBARA HIGHTON WILLIAMS and **LAUREN ZAVLUNOV** performing works for two flutes by Elizabeth Brown, Robert Muczynski, Telemann, W.F. Bach, and others.

• Looking Glass Pond, 800 Alexander Road, Princeton Junction, NJ. • Admission: \$15. • Info, e-mail laurenzavlunov@gmail.com.

Feb
27

Friday 8:00 pm

DAVID WECHSLER and the OMNI Ensemble with guest artist **KARL KRABER** in the program of Feb. 26.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info and ticket reservations, call 718 859-8649.

ENSEMBLE PROGRAM UPDATE

by Annette Baron

Next Ensemble Program Session
Sunday, February 22, 2009
1:00 to 3:00 pm

Shetler Studios (Penthouse 4)
244 West 54th Street

(between Broadway and Eighth Avenue)

RSVP to **Annette Baron**, Ensembles Coordinator,
at ensemblesnyfc@aol.com.



Annette Baron,
NYFC Ensembles Coordinator

Planning for Spring Ensemble Concert (Sunday, May 31, 2009)

The Ensemble Program concert is being planned now; all NYFC members are welcome to participate. If you are interested in performing, please let Annette Baron know what piece your group would like to play. E-mail ensemblesnyfc@aol.com or phone 973-628-7700.

Jim Walker on his irregular practice routines

Jim Walker had a lot to say in response to Mark Weinstein's, "Do you have a daily practice routine?"

This answer could take up the whole interview. Let me say that there are two distinct kinds of students (and I do consider myself a student of the flute): (i) the very disciplined and routinized individual, and (ii) the very free and spontaneous (and slightly ADHD) individual who has trouble with any kind of routine. I am the latter type.

Throughout the development years I was all over the map practicing all sorts of things, but not often maintaining a routine or method for more than a few days at a time. I made my growth in aggressively going after many different styles. When I get mentally tired of one, I moved onto another. I always loved to play the flute, always loved to make progress, but still, to this day, don't love the pure working aspect of playing the flute. I would always much rather get right to the "music" and get to the point of playing music—communicating to fellow players and the audience. In the period when I progressed and

grew the most, I did have a "kinda" routine. But even then it changed from day to day, depending on the mission at hand—repertoire, excerpts, lesson assignments, fun (improv)....

The formulas for my development included lots of etudes and sightreading in the high school days. Getting a start on repertoire in college and then hitting the etudes and orchestra excerpts in my early 20s was very hard.

My approach to tone development has been mostly relied on Moyse's *De la Sonorité* and other long tone types of exercises (including harmonics). Crucial to this is complete control of the vibrato (of which I am a fanatical teacher), then incorporating the tone and vibrato abilities into playing melodies in the most beautiful way possible (always analytically listening to every note).

If I had a 30-minute routine it would be something like this:

1. Make sounds very loud and soft in the middle register for one minute.
2. Play harmonics—pp. Concentrating on slurring from the fundamentals to the second partial. Two minutes.
3. One minute of *Sonorité*—focusing on a beautiful vibrato and connecting each note, leading and tapering each note before the breath.
4. Five minutes of any scale routine, probably as fast and as clean as I can play (using a metronome).
5. Sightreading one or two etudes (straight though, with a metronome pushing me to keep on marching).
6. Play from memory two movements from the classical repertoire (10 minutes).
7. Practice improv: five minutes alone with the metronome on off beats and five minutes with a play along device (Aebersold or Smartmusic).

There you have it—a "routine" that I could live with, but would probably change after three days into it.

Jim Walker (cont'd from page 5)

it jazz or something else. I don't really like the label game. In fact, rather than calling myself a "jazz flutist," I am more comfortable with the label "flutist." However, for my whole adult life, the reality of marketing and popularity depends very much on being able to put everything into neat little boxes with labels. The Jim Walker box is pretty misshaped and has a lot more than six sides and is seriously unbalanced. I seem to like it that way.

MW: A number of the more successful jazz flutists play Latin jazz and come from the charanga tradition. Do you think that has resulted in a different standard for jazz flute playing than for saxophone?

JW: Yes, that has been a marvelous influence on the whole of jazz flute playing. Some of these players are totally ridiculous. I bow down to them.

MW: I have been impressed by a number of European jazz flutists, particularly in Italy. Do you see more acceptance of jazz flute in Europe or in the US?

JW: I don't know first hand because I haven't officially played jazz flute in Europe. The only time for me was

when I jammed in a Spanish nightclub on an LA Philharmonic tour in the early '80s. Jazz has a much larger following in Europe than in the US, therefore jazz flute is probably bigger there.

MW: Many jazz musicians include alto and bass flute in recordings and performances. Do you see a role for those instruments in jazz performance?

JW: Absolutely, 100 percent. Both add a very cool sonic addition to the colors of the musical rainbow.

MW: Just to sum things up, what do you recommend to classical flutists who want to play jazz?

JW: Break the bonds of written compositions only. The musical and personal growth that comes from improvising is incalculable and worth every bit of fear and stumbling that occurs as you delve into this amazing area of music.

A good method to get started is to take simple melodies like "Mary Had a Little Lamb" and start paraphrasing the melody with jazzy rhythm. Then add scalar and arpeggiated notes from the harmony of the tune. Then do the same exercise in all keys, and use your metronome on the off-beats to help simulate the feel of having drummer playing with you.

MW: A final question. Receiving a lifetime achievement award from the NFA must have been extremely gratifying.

Which of your many achievements are you most proud of?

JW: Without boring you with stories about winning the district tournament when I was a starting guard in the Central High School basketball team, the pride I felt from early All-State solo and ensemble events and competitions, and all the recordings I've made and auditions won [see sidebar on p. 5]... I'd say the ultimate honor and satisfaction has come from the successes of all the amazingly talented and hardworking flutists who have come to me for guidance and chosen me as their teacher. The NFA Lifetime Achievement award was truly unexpected and very much appreciated!

Mark Weinstein is a jazz flutist who plays straight-ahead and world-based jazz. His latest recording, Lua e Sol on Jazzheads records, is Brazilian jazz with Romero Lubambo, Cyro Baptista, and Nilson Matta.

UPDATE ON NEW YORK FLUTE FAIR 2009

THE FRENCH CONNECTION

Guest Artist: Mathieu Dufour, principal flute, Chicago Symphony Orchestra
Sunday March 15, 2009 • LaGuardia High School

Program chairs **Svetlana Kabalin** and **John McMurtery** are planning a full day of concerts, workshops, and flute ensembles. Program information will be posted on www.nyfluteclub.org as it becomes available.

The annual **NYFC Competition** for flutists ages 18-27 will be held during the fair. The winners of the **Young Musicians Contest**, for flutists ages 8-17 (details below), will appear in recital during the afternoon.

YOUNG MUSICIANS CONTEST

A **Young Musicians Contest** will be held on Sunday March 1, 2009 at Greenwich House Music School, 46 Barrow Street from noon to 6 pm. There will be four categories: ages 8 and under, 9 to 11, 12 to 14, and 15 to 17 years old (based on age as of March 1). The winners from each category will perform at the Flute Fair on March 15. In order to enter, contestants must pay a \$25 entrance fee and have a teacher who is a New York Flute Club member. The registration form may be found on the contest page of the Club's website. For more information, contact contest coordinator **Noelle Perrin** at FluteStars@optonline.net or 201-266-4223.



The New York Flute Club
Park West Finance Station
P.O. Box 20613
New York, NY 10025-1515



February 22, 2009 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

Jim Walker, jazz and classical artist

89th Season 2008 -2009 Concerts

October 12, 2008 • Sunday, 5:30 pm
ALEXA STILL (Masterclass Oct. 11)

November 23, 2008 • Sunday, 5:30 pm
PETER H. BLOOM, The Flute in 19th Century
New York

December 14, 2008 • Sunday, 5:30 pm
Imani Winds with VALERIE COLEMAN, flute

January 25, 2009 • Sunday, 5:30 pm
JEAN-LOUIS BEAUMADIER, piccolo

February 22, 2009 • Sunday, 5:30 pm
JIM WALKER, jazz and classical artist

March 15, 2009 • Sunday, all day
FLUTE FAIR 2009
MATHIEU DUFOUR, guest artist
LaGuardia High School

April 26, 2009 • Sunday, 5:30 pm
2009 NYFC COMPETITION WINNERS

May 31, 2009 • Sunday, 5:00 pm
ANNUAL MEETING & ENSEMBLE CONCERT

All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call 732-257-9082.



From the Editor

Greetings! February will bring us a recital by Jim Walker, the renowned jazz/classical flutist. Mark Weinstein's wide-ranging interview touches on Jim's not-always-so-routine practice routine, his opinions about the limitations of recording vs. live performance, and the synergy between his lives as a classical and jazz performer.

Nancy Toff's "From the President" mentions another interview with Jim Walker, one she did live at a National Flute Association convention for an audience of oral historians in search of pointers for improving their interviewing techniques. (Her tips for a good interview are revealed on p. 2—I won't divulge them here, sorry!) She mentions a few

of Jim's career highlights, among them his tenure as seventh flute in the US Military Academy Band in the late '60s. Interestingly enough, we have a reliable, independent verification of that item on Jim's resume: our own Bill Hoff, retired NJ engineer and NYFC Ensembles Program participant, was in a West Point band at the same time and clearly remembers him. Jim and Bill's paths still overlap every so often at NFA conventions and in Chautauqua, NY, where Jim has been known to perform with the Chautauqua Community Band and his own jazz group, Free Flight.

This month's member profile subject is Kate Bowerman (yet another of the many profile subjects suggested by NYFC Ensembles Coordinator Annette Baron!). Now a music education master's student, Kate spent the last academic year as a NYC public school instrumental music teacher; the experiences she relates made me think that improvisation can be a useful skill in the classroom as well as in musical performance...

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)