



# The New York Flute Club

## NEWSLETTER

February 2017

### On the Road with Ali (Ryerson)!

*Interview by Mary-Ann Tu and Keith Underwood*

**W**hen I (Mary-Ann) caught up with Ali Ryerson this summer to ask about possible interviewers, there was only one person on her list: Keith Underwood. Keith and Ali have crossed paths for decades, in part because both are so at home straddling the divide between jazz and classical flute (“He ‘gets’ everything—he’s my brother from another mother!”). I myself first met Ali a couple years ago, when Keith invited me to a masterclass of hers at NYU. I have admired jazz musicians since my days at Eastman—I love what they can do, love what they can hear (meaning chords), and love the liberation that comes with playing without music.

*This interview started in late October, when the three of us got together at NYU. Ali and I met again in December, at a Pain Quotidien on the Upper West Side, shortly after her return from Tokyo, where she had been guest artist for the Japanese Jazz Flute Big Band. We also emailed back and forth to fill in some of the gaps. We had so much fun talking, I had to throw away 60% of the original interview!*

**KEITH UNDERWOOD:** *How old were you when you started playing the flute?*

*(Cont'd on page 4)*



Photo: Dennis Guillaume

*In concert*

#### Ali Ryerson, flutes

Barbara Lee, piano  
Jazz trio musicians John DiMartino (piano) and David Finck (bass)  
Guest flutists Sue Ann Kahn, Wendy Stern, and Keith Underwood

Sunday, **February 26, 2017**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue  
(entrance on East 25th Street between Lexington and Third Avenues)*

#### Program

- Jazz Trio: Opening selections TBA from the stage, including
  - Windows Chick Corea (b. 1941)
  - Começar De Novo (“The Island”) Ivan Lins (b. 1945)
  - Sugar Stanley Turrentine (1934–2000)
- Siciliano from Sonata in Eb major, BWV 1031 J.S. Bach (1685–1750)  
Ali Ryerson and Barbara Lee (arr. Ali Ryerson)
- Syrinx Claude Debussy (1862–1918)  
Ali Ryerson and Barbara Lee (duet arr. A. Ryerson)
- Harvest Moon Ali Ryerson (b. 1952)  
Ali Ryerson, alto flute; Sue Ann Kahn and Wendy Stern, bass flutes
- Vento em Madeira Lea Freire (b. 1957)  
Ali Ryerson, Keith Underwood, and Barbara Lee
- Jazz Trio: Final selections TBA from the stage

*Program subject to change*

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**2016-2017**

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**Newsletter**

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Follow us on twitter @nyfluteclub  
 Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum. Nicole Camacho, NYFC Social Media Chair

**Nature or Nurture?**

by Patricia Zuber



**From the President**

I have to admit that when I read in Ali Ryerson’s interview that she came from a very musical family, I got envious. I had always wondered what it would have been like to grow up in a musical family. Although my own father had a beautiful singing voice and came from a musical family himself, the rest of my family (my mother and three siblings) are totally tone deaf. My mother said her choir director in high school actually asked her not to sing, just to mouth the words! I know for a fact that great musicians need not come from musical families, but what if Mozart didn’t have his father, Leopold, or his sister, the supremely talented Maria Anna (“Nannerl”)?

In his 2008 book, *Outliers*, Malcolm Gladwell popularized the idea that 10,000 hours of practice is the magic number for achieving mastery. How wonderful to get your 10,000 hours in at a very young age, as Ali did, listening to her father or sharing a stand with her brothers! But Gladwell himself states that the notion is often misinterpreted: “It doesn’t apply to sports. And practice isn’t a SUFFICIENT condition for success. I could play chess for 100 years and I’ll never be a grand-master. The point is simply that natural ability requires a huge investment of time in order to be made manifest.” Still, I agree when Ali states, “We all know that the best mentoring vehicle is to sit next to someone with experience. By osmosis, one hears everything—jazz phrasing, jazz articulation, and you learn to improvise. You learn by doing. Essentially, I am my own teacher.”

In his 2012 book, *The Click Moment*, Franz Johansson postulates that deliberate practice is a predictor of success only in fields that have super stable structures. For example, in tennis, chess, and classical music, the rules never change, so you can study up to become the best. But these theories don’t hold up in fields like entrepreneurship or rock and roll. Drake Baer\* quotes psychologist Brooke Macnamara, the lead author of a 2014 study\*\* on the role of deliberate practice in performance, as saying “There is no doubt that deliberate practice is important, from both a statistical and a theoretical perspective. It is just less important than has been argued. For scientists, the important question now is, what else matters?”

For me, the answer to that question is simple. Ali states that she “fell in love with the flute.” The answer to that important question and the thing that makes all the difference is love. Happy Valentine’s Day!

\* [businessinsider.com/new-study-destroys-malcolm-gladwells-10000-rule-2014-7](http://businessinsider.com/new-study-destroys-malcolm-gladwells-10000-rule-2014-7)

\*\* [journals.sagepub.com/doi/abs/10.1177/0956797614535810](http://journals.sagepub.com/doi/abs/10.1177/0956797614535810)

**NYFC ENSEMBLES PROGRAM**

**UPDATE**

- Twenty-three NYFC members (22 returning and one new) met at Studios 353 on Sunday, January 29.
- Co-directors Denise Koncelik and Mark Vickers conducted.
- A subset of the group will be playing at the Ensembles Showcase event at the flute fair on March 12.

- All members of the NY Flute Club are welcome to participate in the ensemble program. Questions? Visit [nyfluteclub.org](http://nyfluteclub.org) or contact Denise (dkoncelik@aol.com) or Mark (MaestroME@aol.com) directly.

Remaining rehearsal dates, all at Studios 353, 353 West 48th Street, 2nd floor, are as follows:

Saturday, February 18	2:00 - 4:00 pm	Saturday, April 22	2:00 - 4:00 pm
Sunday, March 26	2:00 - 4:00 pm	Sunday, May 7	Annual Concert



Present at the January 29, 2017 meeting: (L to R): (seated, L to R): Sanae Nakayama, Roger Brooks, Ted Davis, Judith Thoyer, and David Russell; (standing, L to R): Karen Robbins, Mark Vickers, Lauren Klasewitz, Suzanne Saturday, Malcolm Spector, Erina Aoyama, Iona Aibel, Mary Lynn Hanley, Ann Bordley, Kenneth Grumer, Suzanne Pynch, Elizabeth Doyle, Amy Appleton, Terry Hannigan, Joan Sommers, Eric Thomas, Kathy Saenger, and Denise Koncelik. Photo: Brian Klasewitz

## Member Profile

### Abby Green

NYFC Member since 2016



**Employment:** Freelance flutist and teacher

**A recent recital/performance:** Playing in the instrumental ensemble that accompanied the Herald Chorale's October 2016 concert at San Francisco's Lakeside Presbyterian Church for the Chinese Christian Union of San Francisco and Chinese ambassador Cui TianKai.

**Career highlight(s):** Performing Debussy's *Prelude to the Afternoon of a Faun* in the Palau de la Musica Catalana in Barcelona, Spain and Orff's *Carmina Burana* in the Sydney Opera House; winning two school concerto competitions (and a performance opportunity with the school orchestra), one at the University of California, Davis (in 2012), and the other at San Francisco State University (in 2014); and taking first place in the 2014 Da Capo Alliance Paris Masterclass Sightreading Competition.

**Current flute:** A custom handmade Haynes (No. 52,742) with a 14k rose gold body and 18k rose gold head-joint.

**Influential flute teachers:** Leslie Chin, who was Abby's first private teacher and taught her from elementary school through high school; Tod Brody, her undergraduate teacher while at UC Davis; and Linda Lukas, her master's teacher while at San Francisco State. She's also had occasional lessons with Timothy Day, Jill Felber, Jim Walker, Brad Garner, and Linda Chesis.

**High school:** Skyline High School in Oakland, CA.

**Degrees:** BM in flute performance (University of California, Davis, 2013) and MM in flute performance (San Francisco State University, 2015).

**Most notable and/or personally satisfying accomplishment(s):** Her recent (September 2016) move from California to New York is probably at the top of the list for being challenging and satisfying! Abby is working to get started as a freelancer and teacher, and visitors to her website ([www.agreenflute.com](http://www.agreenflute.com)) will note that in addition to flute (including piccolo, alto, and bass), she plays the clarinet and alto saxophone.

**Favorite practice routines:** Abby tries not to get too settled into any particular practice routine because she finds that it quickly leads to boredom and complacency. She says, "I want to feel ready to play anything at any time, so I try to mix it up and keep myself on my toes. That being said, I usually try to devote about a third of my practice time to technical work, a third to mental run-throughs and/or listening, and a third to learning upcoming repertoire. For my technical practice I often rotate through various scale patterns and etudes including Jeanjean's *Études Modernes*, Cavally's *Melodious and Progressive Studies*, and, of course, Taffanel and Gaubert's *17 Grands Exercices Journaliers de Mecanisme*. When I'm getting closer to an audition I will also add additional time for self-recording and mock auditions. My practice time varies depending on my work and teaching schedules but I try to get in at least two to three hours every day, usually divided into 30 or 45 minute sessions."

**Other interests:** Abby says, "I am a huge animal lover! I have two cats named Panda and Tiger, and they have an Instagram account called @thedailypanda. I also love food and the outdoors. I do yoga and go on long walks to keep my body healthy. and read and cuddle my cats to keep my mind healthy."

**Advice for NYFC members:** Stay true to yourself and trust your instincts. "Luck" is when preparation meets opportunity, so always be prepared! And rescue an animal!



## FLUTE HAPPENINGS

### FEBRUARY '17

Feb. 18 Thursday 7:30 pm

**SVJETLANA KABALIN**, flute, with the Sylvan Winds in "Winds of Change," a program honoring Elliott Schwartz's 80th birthday. Music of Schwartz (*Rows Garden*), Daniel Ott (*Variable Winds*), Frank Oteri (*circles mostly in wood*), Julia Wolfe (*on seven star shoes*), and Robert Patterson (*Wind Quintet Klezmesbugeb*).

- The Cell Theatre, 338 West 23rd Street, NYC.
- Admission: \$25 general, \$20 students/seniors.
- Info, visit [www.thecelltheatre.org](http://www.thecelltheatre.org) or [www.sylvanwinds.com](http://www.sylvanwinds.com).

### MARCH '17

Mar. 9 Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, and Rebecca Pechefsky, harpsichord, will present "Baroque and Modern," a program of works by J.S. Bach, G.P. Telemann, Milos Raickovich, and David Wechsler.

- College of Staten Island, Center for the Performing Arts, 1-P 120 Recital Hall, 2800 Victory Boulevard, Staten Island, NY.
- Admission is free.
- Info, visit [www.theomniensemble.org](http://www.theomniensemble.org) or call 718-859-8649.

Mar. 11 Saturday 2:10 - 4:10 pm

Salon traverso masterclass with **BARTHOLOMEUS KUIJKEN** with post-class wine and cheese reception.

- Residential location at 171 West 57th Street (across from Carnegie Hall).
- Admission: \$135 performer, \$45 in-person auditor, \$35 real-time live stream.
- Info and registration, visit [MasterclassesNYC.com](http://MasterclassesNYC.com).

Mar. 11 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of March 9. Live streaming at [www.bqcm.org/live](http://www.bqcm.org/live).

- Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY.
- Admission: \$15 general, \$10 students/seniors
- Info, visit [www.theomniensemble.org](http://www.theomniensemble.org) or call 718-859-8649.

## MEMBER ANNOUNCEMENTS

APPLICATIONS for the 2017 **ROBERT DICK** Residential Studio in NY (Sept. 6 to Dec. 10) are available at [www.robertdickstudionyc.com](http://www.robertdickstudionyc.com). The Studio is a unique opportunity to intensely study new music, extended techniques, and improvisation with Robert Dick. Info/questions, email studio coordinator Sarah Carrier at [scarrier83@gmail.com](mailto:scarrier83@gmail.com).

### Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2017	03/16/2017	04/18/2017
May 2017	04/06/2017	05/09/2017



Ali Ryerson

Photo: J. Barry O'Rourke

*Interview (cont'd from page 1)*

ALI RYERSON: I started playing the flute when I was eight. I grew up in a very musical family. My father, Art Ryerson, was a jazz guitarist with the Paul Whiteman Orchestra. He was a top studio player in NY for decades. He recorded with everyone—Louis Armstrong, Charlie Parker, Errol Garner, Frank Sinatra, Sarah Vaughn, Elvis Presley, to name a few.

*KU: My teacher, Sal Amato, played saxophone in the Paul Whiteman Orchestra too.*

AR: Isn't that interesting! We always have these interconnections!

*KU: Why did you choose the flute?*

AR: Originally, I wanted to play the trumpet because two of my three older brothers played trumpet, and I wanted to be like them. But my mother said no—I needed to save my lips for something else [laughs]. So I chose the flute. I don't remember why I chose the flute, but I remember that I fell in love with it right away. By the time I was 11, I knew I was going to be a flute player. I also played the piano starting at age five.

*KU: Did you know you were going to be a jazz flutist?*

AR: No, I just wanted to be a flute player. But everyone around me was playing jazz, so of course I was influenced.

*KU: Who were your teachers?*

AR: In the beginning I took lessons from the band director at my high school in Armonk, and studied with the flute teacher at the Westchester and Mt. Kisco music conservatories. But, I've no memory of who taught me until Harold Bennett. At 16, I started lessons with Harold in Queens and was getting my flute homogenized. Harold and my dad recorded together, as studio players, so

that was the connection. I remember my mother driving me to lessons and having to wait in the car because Harold would not let anyone into his studio except for his students. The big thing I took away from Harold was phrasing. He would go through the music, whether it be an etude or a piece, and mark the breaths. Back then, I simply took the marks to indicate, "This is where you should breathe." When I was much older, I realized he was really teaching me phrasing.

Later, in my 20s, I attended my first Baker masterclass in Brewster, NY. Since I was on the road playing, I was commuting every day to Brewster, and then driving back to Albany to do two shows a night with Sandler & Young, a bilingual singing duo.

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## In essence, I am a trumpet player who plays the flute.

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Hearing Baker's sound blew me away. It truly changed my life. I was so influenced by this experience, I decided I wanted to become an orchestral player. In the masterclass, I played the Poulenc Sonata. I am not sure how long it took him to let me move on to the second bar, but it was a very long time. That cracked me up.

In 1977 I applied to the Hartt School of Music because John Wummer, the master of orchestral excerpts, was on the faculty. But he died the month before I got there, so I studied with John Wion, who was great, of course. I never stopped working as a jazz player even while at school. And I played a lot of classical gigs too.

*KU: Who were your biggest musical influences?*

AR: Baker was the biggest influence. I was also very influenced by the jazz trumpet players—Miles Davis and Clifford Brown. In essence, I am a trumpet player who plays the flute.

*KU: Trumpet players have such a pure non-vibrated tone. Your tone is much like the great trumpet players.*

AR: Baker liked my jazz playing. When his daughter Muffy was getting married, Julie called me up and said "Ali, it's Julie, Muffy is getting married. She says you

are her favorite flute player." So he hired me to play Muffy's wedding.

*KU: How did you learn to play jazz?*

AR: I have never formally studied jazz. I am self-taught. I learned to play jazz by being on the stand with my brothers. We all know that the best mentoring vehicle is to sit next to someone with experience. By osmosis, one hears everything—jazz phrasing, jazz articulation, and you learn to improvise. You learn by doing. Essentially, I am my own teacher.

*MARY-ANN TU: How did you two meet?*

*KU: Our initial connection was the Hidden Valley Music Summer Seminars in Carmel, CA. I have been teaching there since 1996. Before me, Baker taught there for 18 years. Ali went to the Baker classes.*

AR: During Baker's time, I was already on the road playing gigs and festivals. To make a long story short, I ended up playing the first jazz concert ever at Hidden Valley, and I also got to play Telemann with Julie on one of his concerts. When Keith started teaching there, I would drop by his classes. In 2006, when Keith and I both played at the New Zealand Flute Convention, that really set off our lifetime of friendship. We were so far from home so of course, we bonded.

*KU: For the past several years, our classes at Hidden Valley have run concurrently. I do a traditional flute class; Ali does a jazz class, and everyone gets to play in the Jazz Flute Big Band (JFBB). Our students mingle, hang, and play during breaks and after hours. It's so great we are there all together.*

*MAT: Let's talk about the Jazz Flute Big Band. Why did you decide to create a new ensemble genre—a jazz band of flutes exclusively, plus rhythm section?*

AR: The Jazz Flute Big Band was created out of necessity and is an ongoing project close to my heart. For years, during my travels, I kept hearing from high school and college flute students that, as a rule, they were not welcome in their jazz ensembles at their schools. It is still like that. Nothing has changed. So I decided to create a Jazz Big Band with just flute players—with the addition of a rhythm section, piano, bass and drums.

*MAT: Why do people think flute is not a legitimate jazz instrument?*

AR: Because they are wrong. It doesn't matter what instrument you are playing. What matters is WHAT you are playing. I focus on the music. That type of thinking is a mental hangup, like being a woman, being white. I have worked steadily since I was 20 years old. Of course there are some people who will never hire me because I am white, or a flutist ... but there are enough of them who will. In life, you tend to surround yourself with like-minded and open people.

Due to history, going back to the traditional New Orleans Dixieland band, flute was not included. Then, in the '30s, with the Big Band Era, they were not amplifying. Not being able to hear the flute was the issue. When Frank Wess came along, the flute as a jazz instrument gained a little bit of traction. Frank was a real flute player and Count Basie dug him and made sure Frank played flute on his band.

*MAT: Getting back to the Jazz Flute Big Band ...*

AR: In 2005, when I was the jazz chair for the National Flute Association [N.B. AR is now the NFA's low flutes chair...], I proposed to the board that the NFA create a Jazz Flute Big Band. It was daunting to go before the bastion of the classical flute world, and to go into uncharted territory. Sue Ann Kahn was president. They were all so supportive. It was so unnerving, I lost my notes right before my presentation. I ended my speech saying that I lost my notes but "We all play better when we are not reading!" That got a good laugh.

The rest is history. Two years later, in 2007, the Jazz Flute Big Band debuted at the NFA in Albuquerque. It was a big hit and is now a tradition. It was amazing. Keith played the bass and piccolo. That was so cool. Jamie Baum, Holly Hofmann, John Barcellona, and Jill Allen all played. Then in 2009, Jim Walker had the idea to make the JFBB into a biennial competition. Keith was on that band too, with Hubert Laws.

*KU: For the classical flute world, there has always been a need for a little bit of jazz flute. When you hear the great jazz flute players and the really great compos-*

*ers writing for them, we want more. The Jazz Flute Big Band fills a need in the world of flute. It gives us a chance to add another dimension to our playing.*

*MAT: Was there even any music composed for a jazz flute big band when you came up with this idea?*

AR: To my knowledge, there wasn't any music for this brand new ensemble, so I began commissioning my jazz-arranger buddies to write for this combination. One of Keith's longtime students, Yuko Hoshi, and her husband, Kenji Konno, have been arranging charts for this combination for 10 years. Kenji comes from a jazz background. They are both writers. Together, their arrangements are gorgeous.

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The best mentoring vehicle is to sit next to someone with experience. I learned to play jazz by being on the stand with my brothers... you learn by doing.

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*MAT: I first met Yuko 10 years ago at a Keith class on the Cape [Cod]. Back then Yuko was already arranging jazz standards for flute ensemble. We performed some of her arrangements for my mother's church (One-Note Samba and Wave). Of course it was a blast, especially with Keith leading us. We loved the music. It was so different from everything we had ever played before.*

AR: Yuko has been coming to Hidden Valley for the past several years as a Keith student. When she heard my Jazz Flute Big Band, she loved it. She had been following my music for a number of years. She told me she wanted to start a jazz flute big band in Japan. And, she did! This past November, Yuko invited me to guest solo with the Japanese Jazz Flute Big Band in Tokyo! It was such an incredible experience for me being an American jazz player in Japan. Every performance was sold out. Yuko's band and music were killing. She organized everything—masterclasses, workshops, and a jazz gig for me at Body and Soul, the first jazz club in Tokyo. Coincidentally, the drummer on my CD, *Game Changer*, was on the

gig! Also sitting right in front of me was a Japanese student who I taught via Skype years ago. It was the first time we met in person.

*MAT: What are your thoughts about teaching via Skype?*

AR: I love being able to teach a lesson to a student who has an audition coming up when I am on tour. My student can be anywhere in the world; I can be anywhere in the world.

*MAT: Are there drawbacks?*

AR: The biggest problem I have is when the connection is not good, which is rare. Another drawback is that both parties cannot play simultaneously. With jazz, you want to be able to do that. I think down the road, that issue will be solved. Somebody will figure out how to do that. That's it. Everything else about Skype lessons is great.

*KU: Skype is perfect when I teach the nuts and bolts. I find people amazingly relaxed because they are in their own environment. I can teach flutists from all over the world. It is very casual. People don't have to get on a plane and think they have to learn everything in an hour. With Skype, I can say, practice this, then call me in two hours. It feels as if we are hanging out. Some of my students know me only from my internet presence. They watch my videos, and contact me for Skype lessons. They come prepared with relevant questions.*

AR: I should mention that Keith and I both give masterclasses via LessonFace ([lessonface.com](http://lessonface.com)), an interactive online platform that is the brainchild of Claire Cunningham.

*MAT: You have mentored many aspiring jazz flutists. Do you have any special techniques for teaching classical players to improvise? How do you dispel the fear many classical players have?*

AR: In my classes, I teach what classical players already know. They already have the best technique. I teach them how to translate the visual to training their ears. I start very simply with the blues and its basic 12-bar form. That 12-bar form is three four-bar phrases, so they start to train their ears to hear four-bar phrases and feel them rhythmically. I talk about the chord progressions and a single set of notes that work for all the underlying



## FÊTE FOR FRITZ AT THE FLUTE FAIR

Please join us in celebrating **Karl Friedrich “Fritz” Kraber**, whose illustrious career includes two decades with the internationally renowned Dorian Wind Quintet and faculty positions at Mannes and the University of Texas at Austin. Our *Fête for Fritz* will include a brief presentation by Fritz touching on his 20 years

with the Dorian (illustrated with recorded excerpts and photos) and a panel discussion with former colleagues, moderated by Jayn Rosenfeld, a friend of Fritz’s since their college days.

Reminiscences about Fritz are being collected to supplement a post-Flute Fair newsletter article about the event.

Please send your favorite Fritz story (300 words or less) or photo to Kaoru Hinata at kaoruhin@gmail (deadline March 6, 2017).

Those of you who would like to find out more about Fritz in advance of the Flute Fair are encouraged to check out “A Conversation with Karl Kraber,” Carol Wincenc’s December 2004 *NYFC Newsletter* interview, available on our website in the newsletter archives. Fun tidbits await you: Fritz attended Marcel Moyse’s 90th birthday celebration in Brattleboro, Vermont (with a pre-photoshop 1979 group photo to prove it!) and his early students at the Mannes School of Music in NYC included Pam Sklar, Marco Granados, and Lady Galway (when she was still Jeanne Cinnante).



*Interview (cont'd from page 5)*

harmonies. I keep it simple. When classical players are given the right information, the light bulb comes on. The whole class plays at the same time over the changes, so no one sticks out. No one can hear anyone else, so no one gets nervous. If you ever go to my classes, you’ll see. I explain everything logically, step by step, from the classical point of view.

*MAT: Tell us about your book, Jazz Flute Practice Method. Many jazz musicians including Mark Levine, James Moody, Holly Hofmann, John Barcellona, and Keith Underwood have endorsed your book with glowing accolades. Keith likens your book to the classical flutist’s T&G. Flute World says it’s their best selling jazz flute method, up there with Jamey Aebersold. I can’t resist quoting Keith’s testimonial:*

*“Ali Ryerson has written a beautifully organized jazz flute equivalent of the classical flutist’s Taffanel/Gaubert Daily Exercises, covering the fundamental categories of jazz harmony. I particularly love the way the exercises she has written help flutists hear the important tensions in jazz changes with or without an accompanying instrument. Her method has a wonderful way of encouraging people to create their own jazz vocabulary and style without simply internalizing “licks.”*

AR: The book was written over a four-year period. It came out during the 2009

NFA convention in NYC, the same year as the Jazz Flute Big Band Competition debut performance with Hubert Laws.

My students asked if I would please write a book based on my masterclasses. One of my masterclass students had recorded (then transcribed) my classes in California. So that’s how I got started. It covers all the basic topics of improvisation, as they relate to harmony and chord progressions; at the same time I introduce my approach to articulation and swing. I came up with the various exercises in the book to work on different aspects of playing. I had a process for this: I thought of it, tried it out, learned to play it in all 12 keys, then (and only then) I’d write it down.

*MAT: Tell me about the Ali flute made by Gemeinhardt. What improvements did you make? I am interested in new flute developments because I have a large flute studio. I am always trying the new flutes out there.*

AR: I am a Gemeinhardt artist and everything I play is Gemeinhardt (C flute and alto flute). I did have a fair amount of input regarding the specs of the flute. Ergonomically I had modifications made to the B foot joint, more specifically, the right hand pinky.

For jazz, I need the extra low B. It’s as simple as that. If I am playing in E mi-

nor, I want that note. It’s one more note that is available to me.

*MAT: Do you have your own headjoint?*

AR: At first I did, but after trying the Galway Crusader headjoint on the Ali flute, it blew me away. As soon as I played it, I said to myself, “Are you kidding me?” The Crusader headjoint is now the headjoint for the Ali flute.

*MAT: Now on to the program...*

AR: It will include *Harvest Moon*, a new trio [for alto flute and two bass flutes] that I wrote for Sue Ann Kahn and premiered at NFA this past August with Sue Ann and Peter Sheridan (though this time we’ll be playing it with Wendy Stern instead of Peter); two classical flute and piano pieces (with a twist!); and a jazz portion that Keith will join me on.

*MAT: I am looking forward to hearing all of this! It was a pleasure doing the interview. I cannot wait to delve into your book! T&G with a jazz twist. Very cool!*

*Mary-Ann Tu is the founder of [www.masterclassesnyc.com](http://www.masterclassesnyc.com) and a program co-chair for Flute Fair 2017.*

*Keith Underwood, the “gentle giant of the flute world who prefers anonymity to fame,” is nonetheless known around the globe as a teacher of flute and general wind playing techniques.*

## BUZZ FOR BART (AS IN BARTHOLD KUIJKEN!)

### Part II: Mili Chang on Kuijken as a Mentor

*Barthold Kuijken* will be the guest artist at New York Flute Fair 2017 (to be held on March 12 at the Columbia University Faculty House). In this second installment of our “Buzz for Bart” series organized by Mary-Ann Tu, Mili Chang tells us about what she has learned from Mr. Kuijken and his book, *The Notation is Not the Music* (Indiana University Press, 2013).



The first time I encountered Bart was actually through email, when I was a student at the University of Wisconsin-Madison and wrote to him for advice about my doctoral dissertation topic (“Contemporary Music for Baroque Flute,” completed in 2015). I was exploring the possibilities of contemporary technique as applied to the baroque flute and wanted to have a chapter of interviews with several established traverso players about their thoughts on experimenting with contemporary music. Bart did not recommend any pieces, but emphatically encouraged me to experiment myself, and to even compose a piece on my own, based on my knowledge of baroque flutes: “If you know the instrument, couldn’t you write some pieces yourself, or tailor pieces with an ad libitum instrumentation in such a way that it really fits the baroque flute?”

The whole concept of being an autodidact is based on the notion that the journey of learning teaches a lot about destination. And it is Bart’s philosophy in his book, *The Notation*, where he strongly encourages traverso players to learn more about the instruments they are playing on. In the second chapter of *The Notation*, he describes how his instrument—a Godefroy Adrien Rottenburgh made around 1750 in Brussels—became the best teacher he ever had. He says “Again, I had to proceed as an autodidact, since nobody was around to teach me the baroque flute. This proved to be a

blessing—I had to make all the mistakes myself and discover by myself that (and why) they were mistakes.”

Definitely the starting point of learning early music and its performance practice, *The Notation* is a multifaceted study covering 18 categories. In addition to talking about the general topics of early music, like pitch, temperament, tempo and rubato, basso continuo, and so on, Bart also describes his unique views on the relationship between composers, audiences, and performers. To better juggle audience appetites, performer limitations, and composer intent, he uses a compass with four quadrants to describe the adjustable position based upon a performer’s decisions on interpretation. According to Bart, the responsible performer needs to view every piece as new music and treat it with necessary knowledge and awareness. Bart’s book not only gives us a broad view about how to examine early music, but also gives us guidance—based on his abundant experience—to approach music as a meaningful adventure instead of dead notes on the page.

*Mili Chang* ([www.milichang.com](http://www.milichang.com)) studies historical performance at the Juilliard School under Sandra Miller. Several of the pieces she premiered for her doctoral thesis (contemporary works written for baroque flute) will be published through Oasis in the spring of 2017.



## FLUTE FAIR 2017

### THE NOTATION IS NOT THE MUSIC

Join us for a full day of events exploring music beyond the page!

Concerts · Workshops · Presentations · Exhibits · Competition  
Sunday, March 12, 2017 • 9:00am-8:00pm

Columbia University Faculty House

Events for flutists and flute lovers of all ages—students, amateurs, teachers, and professionals

Featured guest artist **Barthold Kuijken**, one of the world’s leading early music specialists, will be performing a recital of works by Bach, Handel, Telemann, and C.P.E. Bach and giving a masterclass.

**Concerts:** Performances by Met Opera flutists Demarre McGill and Erik Gratton, Nadine Hur, Gergely Ittész, Wendy Stern, and NY Philharmonic piccoloist Mindy Kaufman, plus a showcase of regional flute ensembles.

**Workshops and presentations:** topics include effective practice, breathing/tone, anxiety, baroque dance, ornamentation (geared for kids), Latin American sounds, performance/scholarship, improvisation, and more!

**Annual Events:** the NYFC Competition, ensemble program reading session, NYFC tag sale, and exhibits.

Visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for info, updates, and pre-registration  
(deadline: March 6 for online, Feb. 27 for mail-in).





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



## February 26, 2017 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC

Ali Ryerson, flute

### 97<sup>th</sup> Season

#### 2016 - 2017 Concerts

**September 18, 2016** • Sunday, 5:30 pm  
ROBERT LANGEVIN, flute

**November 6, 2016** • Sunday, 5:30 pm  
ADRIANNE GREENBAUM, flutes

**December 4, 2015** • Sunday, 5:30 pm  
SARAH FRISO, flute

**January 29, 2017** • Sunday, 5:30 pm  
SARAH JACKSON, piccolo

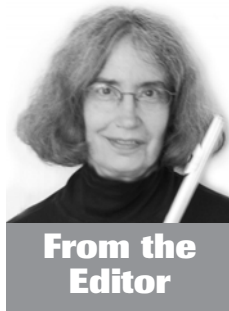
**February 26, 2017** • Sunday, 5:30 pm  
ALI RYERSON, flute

**March 12, 2017** • Sunday, all day  
Flute Fair, guest artist BARTHOLD KUIJKEN  
Columbia University Faculty House

**April 30, 2017** • Sunday, 5:30 pm  
Competition Winners Concert

**May 7, 2017** • Sunday, time TBA  
Annual Meeting & Ensemble Concert  
Pearl Studios, 500 Eighth Avenue, NYC.

All regular concerts will take place at **Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org).**



#### From the Editor

Greetings! February brings us a concert by jazz flutist Ali Ryerson. Mary-Ann Tu and Keith Underwood did the interview. Topics covered included the Ali's "learn by doing" start in the jazz world (she grew up in a family of jazz musicians), her connection to the classical flute world (Julius Baker was a big influence), and the start of the National Flute Association's Jazz Flute Big Band. Especially interesting to me: learning of Ali's *Jazz Flute Practice Method*, which Keith Underwood calls "the jazz equivalent of Taffanel & Gaubert's *Daily Exercises*."

In her "From the President," Pat Zuber provides her own take on the "10,000 hours of practice makes you a master" and suggests that Ali Ryerson probably got her 10,000 hours of jazz fluting in (with her family) while still a child. But experts and amateurs agree: practice isn't everything, and Pat thinks she knows the missing ingredient (yes, you'll have to read it on p. 2, I'm not telling you here!).

This year's Flute Fair is coming up soon (Sunday, March 12). A summary of event and registration information can be found on p. 7, along with Part II of our "Buzz for Bart" series, in which Mili Chang tells us more about baroque flutist Bathold Kuijken, the fair's featured guest artist. We also have something about Karl Friedrich ("Fritz") Kraber, the Fritz of the fair's "Fête for Fritz" event—intended especially for those of you who are too young to remember Fritz from his 20 years with the Dorian Wind Quintet or are old enough to have your own stories to write up to share with him and our readers (see p. 6).

This month's member profile subject is Abby Green, a recent transplant from California who is just starting a career in NYC as a freelance flutist and teacher. I met her through the NYFC Ensemble program, but it wasn't until doing this profile that I learned about her cats (she includes "Rescue an animal!" in her advice to members) and that she won a Paris sightreading contest.

Anyway, all for now. Hope to see you on February 26th! Best regards,

Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))