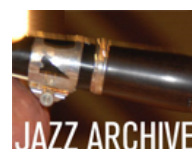


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Holly Hofmann

Holly Hofmann is one of the most recognizable music personalities in southern California. She performs frequently as a jazz flautist and has recorded highly acclaimed recordings for the Azica and Jazz Alliance labels. Holly has played alongside Frank Wess, Slide Hampton, and James Moody, and she employs pianist Mike Wofford in her San Diego ensemble. In addition to her performing, Holly contributes to the San Diego music scene by booking and promoting jazz talent in area venues. Her own wide ranging musical tastes can encompass jazz, classical and contemporary popular music to create a distinct signature sound.

Holly was interviewed in San Diego, California on February 13, 1998, by Monk Rowe, director of the Hamilton College Jazz Archive.

MR: We are filming in San Diego, California, and it's my pleasure to have jazz flautist Holly Hoffman for my guest. My name is Monk Rowe. And I'm going to see if I can imagine a little scenario here. You are a classical flute player taking years of classical lessons, and all of a sudden you get turned on to jazz. And your parents go what are you doing now? What happened to all those lessons? Is that close at all?

HH: Well it's not close only in that I started jazz first.

MR: No kidding.

HH: Dad was a jazz guitarist. So although he was just, he just did it for fun, once the kids started coming along, we played every night after dinner from age five on. And so actually my lessons started at age seven as a support to having learned standards with Dad. I could play the real easy kind of "Springtime," "Beautiful Springtime" and a lot of the simple standards that I could actually get on the instrument, because I didn't have too many notes that I could play at that point, at five. And then there was the bottom register, that I couldn't reach yet. So really, they thought there was some natural jazz ability there, and that's why they sent me for classical lessons, because my dad didn't feel like I'd have the aptitude for jazz if I didn't get the instrument accomplished. And actually at four I was playing on a little flutaphone, and that's how the flute thing kind of happened. Then I got a flute at five.

MR: I think your father had some pretty far reaching thinking. To recognize ...

HH: Especially for that time, and especially for a little girl, and well they both claim that I was bouncing on mother's lap on two and four, at two and a half. So that was father's indication that ...

MR: That's important — she knows the back beat.

HH: Yeah. There was hope there for me to carry on the tradition.

MR: Wow. Did you get interested in classical music enough so that it became something you wanted to pursue or was it always that jazz remained the thing?

41 HH: I think pretty much jazz remained the thing. I was not encouraged to play jazz through
42 really all my classical education, because I was studying with the principal flautist of the
43 Cleveland Orchestra, Maurice Sharp, and he felt that jazz was a lesser music. And so
44 really he was pretty rigid about it. And then when I went to, I did my undergraduate
45 school at Cleveland Institute of Music and stayed with him for the four years, because I
46 had an opportunity at that time to sub for him at the Cleveland Orchestra. And that really
47 made me want to go there to school. And at that time it was really frowned on in terms of
48 getting a Conservatory education. You were not to be out playing gigs and doing
49 anything other than the classical, and frankly I didn't have much time to pursue it during
50 those years because school took all my attention.

51 MR: Is there anything in jazz that you've done as nerve wracking as playing in a symphony
52 orchestra? That's a personal opinion.

53 HH: Well no, because I never had the chops as a classical flautist that I feel that I'm starting to
54 get as a jazz musician. Chops make you — the command of the instrument and the idiom
55 make you comfortable. And classical music seems like an endless study of styles and
56 articulations and the proper ornamentation and all the things that you need to pursue for
57 the rest of your life. Just like in jazz, I will need to pursue tunes and changes and styles
58 there for the rest of my life. But I was never as natural at it as I am at jazz, at the
59 classical.

60 MR: And I think in jazz you have the ability to — if there's a mistake, you can make it work
61 in your favor, or at least you can deal with it.

62 HH: Yes.

63 MR: If you make a mistake in an orchestra...

64 HH: Really bad.

65 MR: Ooh. Or you don't come in at the right time.

66 HH: Yes, I've done that. Not in performance fortunately.

67 MR: Yeah. So you're from — where are you from? I didn't have this information.

68 HH: From just outside Cleveland, Ohio. And so that was how I had that association in
69 Cleveland with Maurice Sharp. He had been the principal flautist of the Cleveland
70 Orchestra for 44 years.

71 MR: Wow. Some seniority there.

72 HH: Yeah. He was there in the Razinski days and the George Szell days. That was quite a —
73 he was quite an icon. He was a big deal to study with. And very, very strict. He was one
74 of the last of the real task masters.

75 MR: I see Frank Wess show up on your list of people that you've played with and studied
76 with? How did that come about?

77 HH: That came about through another wonderful jazz musician named Slide Hampton, who
78 heard me at a Jamey Abersold clinic when I was in college, and we struck up a friendship
79 and a long — years later we still get a chance to play together upon occasion. And he
80 suggested that I come to New York during the summers and study with Frank a bit,
81 which I did several different summers in college. And that was a wonderful experience.
82 And Frank, to this day, in fact we're going to be playing together on the West Coast Jazz
83 Party, now getting to play as a peer with him, although I'd never in my mind be a peer of
84 Frank Wess, but to get to play on the same stage with him, is just a fabulous thing that's
85 happened there. And he was also a teacher that was very strict about certain things and
86 gave me a lot of input, and probably some of the best input on the flute I've ever had.
87 Because there were not a lot of people playing flute when I was a young girl, for me to
88 listen to, just a very few, and he was one of the only guys.

89 MR: Yeah. There seems to be a — let's say historical confusion about who actually was the
90 first, or at least flute player to appear on a jazz record. Some say it was Frank, I've heard
91 Sam Most.

92 HH: I think actually it was Wayman Carver.

93 MR: Okay, that's another name I've heard.

94 HH: And really that was the first one. And shortly after that, Sam Most, Joe Farrell, Frank
95 Wess. I'm not quite sure of the chronology there.

96 MR: He really gave the Basie thing another sound to work with and inspired all those cool
97 arrangements.

98 HH: Oh, yeah. Those were the years of the Basie band.

99 MR: Yeah. Did you have occasion to hear him live a lot of times back then?

100 HH: Not on the Basie band, no.

101 MR: Yeah, that was post-Basie, right?

102 HH: I didn't. But yes, I've heard him live many times, and I'm just in awe of what he can do,
103 especially considering that he still doubles to this day. And many of the flute players,
104 including Hubert Laws, well Moody still doubles, I'm thinking Herbie Mann, a lot of
105 those guys just don't double anymore because it's a tremendous embouchure change.
106 And it's been really — the fact that he does it so well, it just amazes me. When I on the
107 other hand tried to play saxophone in college, because everybody told me that I would get
108 no gigs being just a flute player, I would have to double so I could play in big bands. And
109 I very seriously studied the saxophone for nine months until one of the conductors one
110 day said "Madam assistant principal flute, I don't know what you're doing with your
111 sound but stop it."

112 MR: Ooh. Ouch. Did he say this in front of the...

113 HH: In front of 79 other people. And I said I probably should stop it.

114 MR: Did he know what you were doing?

115 HH: No.

116 MR: But he knew something was going on that was effecting your sound.

117 HH: And I guess I kind of knew but I was kind of hoping that it would just straighten itself

118 out.

119 MR: Gee. Is it the fact that your bottom lip sits on your teeth and that it just changes your

120 muscle structure?

121 HH: For me I felt that the saxophone was a very tightened embouchure. I had to tighten a lot

122 of muscles around here, and I had learned an embouchure on the flute that was very

123 relaxed. And I couldn't make the biting kind of change there that is necessary for

124 saxophone. So Frank has really — Frank and Moody and Buddy Colette and all the guys

125 who still double and do it so well just amaze me.

126 MR: Well maybe it makes a difference if you play the saxophone first.

127 HH: Yeah, maybe. I had been a flute player for a lot of years when I tried.

128 MR: Right. What brought you to San Diego?

129 HH: Friends, actually not in the music field, feeling that I needed to live on one of the coasts

130 for work, and after graduate school I was living in Denver because I went to the

131 University of Northern Colorado for graduate. And Denver was definitely not the place.

132 It has an emphasis on other kinds of music there. And so I felt that New York was a bit

133 much at that point for me, so I worked in the San Diego and Los Angeles area first. And

134 then San Diego just grew on me, and it just seemed like the right place to be.

135 MR: Has it worked out pretty well?

136 HH: Yeah. It's not a big jazz town, but I travel a lot and I manage to keep a steady gig going

137 pretty much all them time when I'm here. I've been very fortunate. And of course I have

138 the phenomenal rhythm section here of Mike Wofford, Bob Mangusson and Jim Plank,

139 so I'm really spoiled.

140 MR: And when you say you travel, you get thrown in with other people, other rhythm sections,

141 and like most of the people we were talking about that are here for this jazz party, a big

142 part of — one thing that I think students need to know about being a jazz musician is a

143 big part of it is knowing repertory. Is that something you're constantly working on?

144 HH: Just when I think I know a lot of tunes, I run into somebody who knows double the tunes

145 I know. Like Mike Wofford is a good example. There's not a tune you can call out that

146 Mike doesn't know. So yeah I'm constantly learning tunes, constantly writing, constantly

147 rearranging old standards that are still great tunes, into maybe a little bit different groove

148 or just a different way of playing the tune, to make it fresh.

149 MR: When you're with, on a festival or a party or something, you don't see too many flute

150 players for one thing. What is the role of the flute in a throw-together ensemble? You

151 know like if you go down and you see a rhythm section and you have a trumpet and a sax
152 and a trombone, you kind of know who's going to be doing something. If they call "Lady
153 Be Good," you kind of know, and they know. Where do you fit in in that scenario?

154 HH: It really depends on the tune and the players I'd have to say, although I'm always kind of
155 on the top. I'd many times be playing the melody or playing, if there's a melody
156 instrument playing the head, like a saxophone player, I'd maybe be playing little
157 background fills. Definitely not harmony. Usually the trombones and the trumpets and
158 things do that.

159 MR: So you're almost taking the place of like the clarinet in a Dixieland band?

160 HH: Maybe. Yeah. You could put it that way. I try to put the flute into another position, like
161 it's just another horn instead of being a flute. Because a lot of people still don't consider
162 the flute necessarily a jazz instrument, or they think that a female is going to play it in
163 some kind of feminine sense instead of a really hard-hitting jazz, aggressive jazz style.
164 And while there's a place for that, you know on a burning tune on a jazz festival that's
165 not one of them. So I try to really take it out of that flutistic feminine thing and put it into
166 just another horn. And a lot of promoters say oh we can't put a flute with all these horns.
167 I say well give me a microphone. I'll be fine. And until they actually hear it they don't
168 see it fitting in a lot of times. So I always try and get them to hear it.

169 MR: Do you pretty much promote your own self? Do you have an agent?

170 HH: I had an agency up until this last year for several years and there were some ethical
171 concerns there, and I went back to doing my — I let them go and I went back to doing
172 my own booking, which is a real hard thing to do, especially during the summer months
173 when we're all on tour. But it's actually I think worked out better because I think many of
174 the promoters like to talk to the artists. And I can explain what it is that I do and what I
175 need probably better than an agent can. It's very hard to find the time to do both.

176 MR: So, let me rewind a little bit to your childhood again, because I find it fascinating that you
177 were jamming with your father when you were five. Did he play out? Did he play gigs
178 and so forth?

179 HH: Yes he did, for a few years, early on in my life I can remember him coming home from
180 the chemical plant that he worked in all day and going out on a gig. But then more and
181 more he pretty much was just home with the kids.

182 MR: Did you trust his opinions when it came to music then?

183 HH: Oh well yeah, because I didn't know, I mean he sounded wonderful to me, and I listened
184 to records and he pointed out things on the records and I always understood what he was
185 telling me. So yes I thought he was just wonderful. I had a rude awakening I guess later
186 on when I went to high school at the Interlochen Arts Academy, and I started to learn
187 some lessons there and then more lessons as I went to college, about the role of women,

188 or should I say the lack of the role of women in jazz at that point, because Dad felt that if
189 you played well, it didn't matter if you were male or female or black or white or what
190 instrument you played, you just would get the gig. And I grew up with that in my mind,
191 and then I got to a certain point where I found out that wasn't really the case. And that
192 was real hard. It was probably the hardest thing to deal with as a young player. Because I
193 started to realize that there were all sorts of reasons for getting gigs, and a lot of times
194 very little of it had to do with talent.

195 MR: Is that still something that you feel effects how much work you get? That you're a
196 woman?

197 HH: It's effecting it less and less I'm happy to say. But yes it does. And many times I'm
198 dictated to about rhythm sections, having a certain amount of African American players
199 and White players, I'm still told many times that flute is not a jazz instrument, it doesn't
200 belong on this or that. And so there's discrimination in terms of what instrument I'm
201 playing. Sometimes, unfortunately, still, there's a group of male promoters that don't feel
202 women swing, or really belong in the jazz idiom, and that's getting less and less but it's
203 still there. And then there is still a strong issue in terms of the African-American
204 community versus the White community as far as you know, who gets the gig in those
205 circumstances too. There's a group of African-American listeners who feel that they
206 support the African-American musicians simply because they feel it's their music.

207 MR: Right. Where are those kinds of things happening mostly? I'm not sure that that's a fair
208 question. At festivals and so forth?

209 HH: I think less at festivals, and more in terms of the individual cities, where people who run
210 jazz festivals are jazz societies, where they bring in bands and things. A lot of them seem
211 to be limited in their thinking. When all kinds of people can play this music. It's
212 nobody's music and nobody owns it. And unfortunately it's been perpetrated a bit in
213 terms of the booking now that's going on at Lincoln Center with Wynton Marsalis, it's a
214 very African-American music program. So that's had its effect unfortunately.

215 MR: Do you think it's a pendulum that will someday slow down and stop somewhere that's
216 fair for everybody?

217 HH: I hope so. I don't know that I know the answer to that. They tell me that years ago a lot of
218 the Black players didn't get gigs that the White players got. Conversely there was like a
219 reverse discrimination going on there.

220 MR: That the Black big bands had to do a lot more one-nighters as opposed to sitting down at
221 a hotel for a couple of ...

222 HH: It's funny that that issue has to get into the art, isn't it?

223 MR: Funny is a kind word.

224 HH: Yeah.

225 MR: Yeah, it is. And most of the musicians will tell you that it's all about music. It's the
 226 promoters and so forth that I guess change the issue.

227 HH: Yeah.

228 MR: You had mentioned that you listened to records of course. Who were the people that you
 229 were listening to that put you on a path?

230 HH: Mostly big band players ironically. My dad a lot of big band records, and one of the first
 231 lyrical soloists that I heard that I told dad I wanted to play like was Johnny Hodges. And I
 232 picked him out. Dad would put on different records, and I would pick him out off every
 233 single kind of ballad recording, and say that's how I want my ballads to sound, Dad.
 234 Dizzy Gillespie once told me that I played like a trumpet player. And he suspected that I
 235 grew up listening to Bebop trumpet players and trumpet players from big band, swing
 236 band trumpet players because my style was nothing like saxophone and nothing like any
 237 other flute. So I really did listen to a lot of trumpet players, because the primary soloist in
 238 the bands at that point were trumpet and sax. A little less with trombone but still some.

239 MR: And who were the first — of course Frank Wess, any other early jazz flute players effect
 240 you?

241 HH: The flute players not so much. People gave me a lot of Paul Horn and Herbie Mann and
 242 you know my parents' friends gave me a wealth of LP's and things. But they were never
 243 playing the flute like I heard the flute. And I mean no disrespect by that, I just heard
 244 something different. I heard I guess the flute being a horn. And in those days they were
 245 always playing the flute in that, you know, the doublers would play a real burning
 246 saxophone solo, and then pick up and only use the flute in a really pretty kind of fluffy
 247 setting. And I didn't hear it that way.

248 MR: So save the records and give me some clothes or something.

249 HH: And then I guess I started listening to the masters. Because then I started being guided by
 250 people who had a lot of knowledge of jazz, even more so than my dad had. And I listened
 251 to Charlie Parker and I listened to John Coltrane and Thelonious Monk, Duke Ellington,
 252 Billy Strayhorn, you know and started to really cultivate that music in my education.

253 MR: Think of some of the most memorable gigs along the way. You've mentioned Dizzy. Did
 254 you get to play with Dizzy?

255 HH: I got to play at a session with Dizzy, yes, in New York.

256 MR: When was that?

257 HH: Oh gosh, that was actually when I was in New York studying with Frank and Slide
 258 Hampton was nice enough to take me to a session after hours on Bleecker Street. And at
 259 that time they were finishing a rehearsal of the United Nations Band, or what later
 260 became the United Nations Band was finishing a rehearsal and I got to play with Dizzy.
 261 And then again at Moody's wedding out here, Dizzy was the best man, and Mike

262 Wofford and I played the wedding music. And of all things, we had to perform Con
 263 Alma, which is one of Dizzy's — shall we say — harder charts to play. And I was sitting
 264 at that wedding thinking oh my God, I've got to play Con Alma in front of Dizzy
 265 Gillespie. I was a nervous wreck. But he was just such a sweetheart.

266 MR: Well we were talking about James Moody before I think the cameras were rolling too.
 267 He's quite a personality. Very supportive.

268 HH: Very supportive. And Moody's word of mouth has gotten me a lot of gigs. And he's been
 269 very supportive, very helpful, and as I was mentioning, he often calls me up and plays a
 270 lick over the phone for me, you know, not so much a lick but a pattern, some interesting
 271 pattern with lots of complicated intervals.

272 MR: He sang a few for us on camera. Here, how about this one? [scats]. Well it's interesting,
 273 he — we shouldn't be talking about him — but he did say that he mostly learned by ear,
 274 it wasn't until later on that he applied chordal knowledge to what he was already doing.
 275 Does that apply at all to how you learned? Or were you learning the theory of
 276 improvising along the way?

277 HH: No, my dad didn't know that. He was an ear player. He knew the chord changes to the
 278 tunes, but he didn't understand the traditional theory approach to it. He couldn't have
 279 taught that to me. He could tell me what notes were in the chord, but he didn't know how
 280 to label it. So I didn't learn that until I was in high school, well I had basic theory classes
 281 as a young child, but really it wasn't until I got in to high school at Interlochen that I
 282 started learning how you spell chord changes and what they're called. So I played by ear
 283 for a long time. And interestingly enough I don't teach a whole lot because I'm on the
 284 road too much and I don't teach children because I believe they need a regular regimen.
 285 But I do have several adult students and some college students here I'm teaching for
 286 credit, and I take a totally different approach to teaching jazz from many of the other jazz
 287 teachers, and that is I teach them by ear, and I teach them the theory of it so they can go
 288 back and correct what their ear doesn't take them through. And that's what I really kind
 289 of had to go back and do. Slide was one of the main musicians who pointed out how well
 290 I played, but that I was missing maybe a change or two in every tune that my ear didn't
 291 take me through. And this was as a young person. Then I would go back and say why am
 292 I missing that and what am I hearing that's not really there, and what is that chord
 293 change. And then that made it a more technical study.

294 MR: Isn't it helpful to get those kind of suggestions along the way.

295 HH: Oh yeah. Mentors.

296 MR: That he was praising you and then he was also saying, and now...

297 HH: And very few people will do that for you. Mostly what people want to do for you is say
 298 gee you sound wonderful. Pat you on the head and say you'll be great someday, and just

299 send you on your way. The guys that take the time to make a suggestion without
300 discouraging you as a young player are really the important guys.

301 MR: Have you been able to get involved in any of the — there are some women in jazz efforts
302 around the country, have you been involved in those?

303 HH: Not too much. I prefer to play with musicians that I choose for musical reasons.

304 MR: There you go.

305 HH: But I am playing on Billy Taylor's Mary Lou Williams Jazz Festival at Kennedy Center
306 in May. And they did ask me in this case to bring a female band. So I'm taking some
307 wonderful female musicians. It's such a good festival that I made the exception there
308 because I think it's promoting women in the right way, and I think it's all about the
309 serious women jazz artists. But I do try to stay away from that as much as I can. I do play
310 with some female players, but they would be because I choose them, not necessarily
311 because I want to put a whole band together of women.

312 MR: Right. Because they're good at what they do.

313 HH: Yeah.

314 MR: Marian McPartland I think has been involved in some of those things. Have you ever
315 gotten to meet her?

316 HH: Yes. We worked together, as a matter of fact we put on a women's seminar for young
317 women at the IAJE conference last year in Chicago. And it was the professional women
318 doing a seminar and concert for the young women, the students, both high school and
319 college that were there. So Marian and I played on that concert for them, and talked to
320 them and did a little mini clinic. She was wonderful. She moved so slowly to the piano, I
321 was worried that maybe she was not feeling well or feeling tired or whatever. When she
322 sat down she just blew everyone away.

323 MR: You have pretty wide ranging tastes in music I think, by listening to your CD's. There's
324 still some classical elements you throw in there. And I'm not sure I have this — maybe I
325 should just start over on this one. I wanted to play the very beginning of this one tune
326 because I thought it was pretty neat.

327 [audio interlude]

328 MR: Actually, Hubert Laws sounds like he listens to you.

329 HH: Don't tell him that.

330 MR: You have a great lower register too. Now is this fairly spontaneous?

331 HH: This is all improvised.

332 MR: This is all improvised.

333 HH: Well you know fugal music, classical fugal music is very similar to jazz. When one has a
334 figured bass, one can improvise over a figured bass. And actually the way Bill Cunliffe
335 and I have started our long — when we started our long musical association, and in fact

336 we're recording another album in May together, I heard Bill in the years when I was
337 booking the Hilton Grande here in San Diego. I heard Bill throw in a classical fugal
338 section in the middle of a jazz tune one night, when he wasn't even playing for me, it was
339 with the Clayton Brothers. And I went, oh, oh there is somebody else that does it. I went
340 running over to the piano and I said Bill would you like to come down and play with me?
341 And he said well sure. I was so excited and it has become such a wonderful musical
342 association, the duo — in our reviews they always say it's like glue, it's just seamless,
343 because we both are classically trained, we both feel the same kind of interplay between
344 classical and jazz at times, and there's just something there, I think because of all that
345 background that's similar.

346 MR: And a touch of New Age in one of your records, too.

347 HH: Well I think there's a place for that. I think a well written New Age tune, unfortunately
348 not much of the New Age material is well written musically, and I think that that taints
349 New Age. In fact so many people were horrified as you probably read in the liner notes,
350 but I said I actually put a New Age tune on my new CD with Bill. But it's a well written
351 composition first and foremost. And I wanted everyone to see that that is possible, and I
352 wanted to have something with synth on it — synthesizer — and a little bit of percussion,
353 just for something different for the listeners.

354 MR: The New Age and some of the Fusion music seems to abandon hip chord changes. And
355 that's too bad.

356 HH: That's really a good way of putting it.

357 MR: Why does it have to abandon them?

358 HH: I don't know.

359 MR: Joe Zawinul wrote plenty of great stuff.

360 HH: It doesn't have to. There are good writers in that idiom. There are some great Sting tunes.

361 MR: Yeah.

362 HH: You know Pop music doesn't have to abandon chordal integrity, but then on the other
363 hand there is a certainly a market for mindless music, you know? There's a market for
364 background music where one doesn't have to or even want to listen to any kind of
365 infrastructure or involvement there. They want it really to be a groove, or a melody that
366 doesn't give them any kind of — they don't feel they have to be listening. It's there.

367 MR: It's easy to ignore.

368 HH: There's a huge market for that.

369 MR: Do you think technology, especially with synthesizers and drum machines and the way
370 music is recorded, has any effect on that?

371 HH: I think that's all about dollars and cents unfortunately. Unfortunately we've become a
 372 nation, even in our arts, of the money making process preceding the art form. And so
 373 drum machines are cheaper than a drummer.

374 MR: I think there's a danger too like with composers if you have a gorgeous reverb drenched
 375 sound on a keyboard and you hit it and it sounds so luscious by itself, that you're tempted
 376 not to go anywhere with it. That you end up just writing this thing.

377 HH: And there's a lot of that out there.

378 MR: Well can you recall one of the worst gigs you ever played?

379 HH: Oh gee, no one's ever asked me that in an interview.

380 MR: I should have had you thinking about it. Because I think we tend to not want to think of
 381 those.

382 HH: It would be a toss up between, and it wasn't an actual gig. I was being brought in to sit in
 383 with players in New York City my first year in New York, by Slide, who decided to
 384 involve me in a cutting session. That was my worst performing nightmare. My worst gig
 385 was when a rhythm section stopped playing in the middle of one of my tunes in Australia,
 386 no it was New Zealand. I had a student rhythm section, all music students, and they were
 387 supposed to be pretty good and we had a rehearsal that afternoon and they were very
 388 intimidated by playing with an American artist, and their nerves just got the best of them,
 389 and they just fell apart in the middle of a tune and just stopped. And there's just no way
 390 to ... so I turned around and looked at them, and I said "well that wasn't the ending we
 391 were planning folks, but..."

392 MR: There you go.

393 HH: There you go and we're going to go on to the next tune now. And I just had a feeling in
 394 my chest that was just — get me through this gig.

395 MR: Was this a concert situation?

396 HH: This was a very big concert situation. This was many, many people. So it'd be a toss up.
 397 The cutting session was a nightmare of its own though.

398 MR: Well if you don't mind, tell me about that. Because I've often wondered what that would
 399 be like — I've never been in I think a real cutting session like that. Was it the tunes they
 400 called?

401 HH: It was the tunes and the tempos.

402 MR: The tunes and the tempos.

403 HH: It was a very famous group in New York City who were quite appalled that Slide brought
 404 this little flute player in to sit in with them, and they just decided that they were going to
 405 see if I could play. Thank God my dad had given me a list of cutting session tunes, like
 406 "Cherokee," and you know the ones that they really do it to you on. And they called

407 “Cherokee,” and it’s one-one-one-one. It’s so fast that they can’t play it, but it doesn’t
408 matter because they want to see if you can play it.

409 MR: Put you on the spot.

410 HH: Right. And then the saxophone player who shall remain nameless came over and said
411 “well honey, do you think you can play “Just Friends?” And I said yes I can. He says
412 okay, B major, one-two, one-two-three-four.

413 MR: Get out. He did that?

414 HH: Yeah. And Slide went over and said “guys, you know, don’t do this, because it’s making
415 you look bad.” And Slide just said — you will stay — I wanted to get off the stage and he
416 said “you will stand there and you will play because this is the tradition. This is what’s
417 been done. This is what Diz did to Miles. This is what has been done to people over the
418 years as long as jazz has been an art form.” So he said just to stay with it and do it, and to
419 do the best you can, and I did okay. And you know, “Just Friends” in B major is a real
420 trip. But thank God I was playing by ear.

421 MR: Yeah. Thank God you got started when you were five with your father doing that.

422 HH: And they just kept calling tunes at that tempo. “Cherokee,” “Hot House,” it just didn’t
423 stop for the rest of the set.

424 MR: And this was in a club atmosphere?

425 HH: Yeah. So I guess those two would tie right in there for the worst musical experiences.
426 What’s worse? “Just Friends” in B major, or a rhythm section stopping in the middle of a
427 tune? I don’t know.

428 MR: Did you continue to play when that happened for while, hoping that maybe they just
429 would find where they were?

430 HH: I kind of just did a cadenza, and realized by the looks on their faces that they were not
431 going to come back in, and just kind of ended the tune. And the audience was very
432 amused. I mean they knew what had happened and they were very sweet. I had very little
433 wherewithal to gather my wits about me to start the next tune, I was just ...

434 MR: Well the hazards of going to unknown venues I guess. You said you’ve played in
435 Australia.

436 HH: And New Zealand is a wonderful country, and wonderful people and they love jazz and
437 they can’t wait to get your CD’s, and there’s really a wonderful audience there. And the
438 jazz societies are very active. But these were younger players that needed a little more
439 work.

440 MR: Were they mortified afterwards?

441 HH: I think they were, yeah. Pretty upset.

442 MR: Have you invested in a major flute over these years? Do you play a very expensive
443 instrument may I ask?

444 HH: Well I have a Haynes that was designed for me by Maurice Sharp that's now a collector's
445 item and I feel a little uncomfortable taking it on the road, and so for the road I use a
446 Pearl, which is a lesser expensive, it's actually kind of a mid range model flute and I have
447 a headjoint on it that was made for me by a headjoint designer in Australia, who made it
448 for me while I was there. And so it adds just that little extra umph to a standard model pro
449 flute that I need. That's pretty much what I play and I love that headjoint because it cuts
450 through the rhythm section and I don't really have to play highly amplified, which I like
451 to keep the flute in its natural — I worked a long time on that sound, and I don't want it
452 to sound amplified.

453 MR: That's true. You could be at the mercy of some sound man that way.

454 HH: And you're always at the mercy of sound men. Thank God I have a good one here.

455 MR: Do you ever get really aggravated at people on gigs?

456 HH: Yes. Because sound men very often are not jazz sound men, and they don't really
457 understand that jazz is not a highly amplified music. And they want a lot of reverb on the
458 flute. Reverb and flute seem to be a thing for them. And I keep saying one number of
459 reverb, and pretty soon I'm in the wa-wa-wa-wa...

460 MR: You're in the Taj Mahal. Well is there anything I haven't asked you that I should?

461 HH: Boy, I think you've covered so many topics. There's an art to interviewing, you've
462 covered it.

463 MR: Where is your next trip?

464 HH: My next trip is to the State of Washington for the Semi Annual Jazz Party. It used to be,
465 it kind of was a descendent of the Otter Crest, the famous Otter Crest Jazz Party that went
466 on for years and years. And that's the first week of March.

467 MR: When I look at some of these festivals, I notice, unfortunately the audience seems to be
468 over 55, and White, and I'm hoping that would change but I don't know if it will.

469 HH: I think jazz parties that is the case. That seems to be the demographic that has the money
470 and the interest in going to the jazz parties. The festivals I see are starting to change.
471 Younger people are getting involved in the festivals, there certainly is a wide range of
472 ethnic groups and age groups now, more and more. And of course jazz festivals have had
473 to incorporate some of the younger musicians and also the more contemporary so-called
474 jazz artists, to draw that element in, but I don't know if it's such a bad thing. Jazz is
475 presented — there's a lot of styles of jazz, and things that are called jazz that aren't
476 really, but somehow getting the young, you know we all look at that. My band looks at
477 that a lot of times, at our audience. And we're very fortunate because we have a lot of
478 young listeners here in San Diego that come to the Sheraton to hear us play, and we're
479 thrilled about that, because the music has to be passed down. I sometimes wonder if I'm

480 going to have enough audience when I'm Moody's age, you know? When I'm in my
481 70's, I want somebody to still listen to the music.

482 MR: How does that happen? Am I correct in hearing that California has very little music in the
483 schools anymore?

484 HH: I think there's a lot of states that don't have a lot of music. California doesn't have much.
485 I think there are though, in every state, and as I go to a place like IAJE's convention, I
486 realize there are the individuals and the programs that still have band programs that the
487 kids are learning so much and responding to. And I think it's just a matter of those
488 individuals that keep those programs going, keeping them going, trying to expand them,
489 until art becomes, the arts become in again. San Diego is not a very — we have lost our
490 symphony for some time, they'll be going back to work here soon. So I think California
491 needs to work harder at supporting their arts, for sure.

492 MR: Do you ever get calls to do any classical work anymore?

493 HH: Yeah. I still get to play as a sub, with quite a number of chamber groups. So that's good,
494 it keeps my hand in it. I get very nervous about it, because I have to remember that I'm
495 playing the articulation on Mozart and not Stravinsky. That's not in my brain anymore
496 after college.

497 MR: Don't swing this one. Yeah that's got to be a different mindset. I've found it to be the
498 most nerve wracking to play, well my last experience playing saxophone in an orchestra,
499 it just was a piece where there was five minutes of rest at a time, which was the really
500 hard part I think, just concentrating so much.

501 HH: Counting, yeah. You know I started to write in cues for myself at that point, you know,
502 trumpets enter at bar 104 with this line, because it's very nerve wracking to count and
503 have to make an entrance, an entrance all by yourself.

504 MR: Yeah. And hope the conductor knows where you are too. Do you write music at a
505 keyboard?

506 HH: I don't own a piano so generally speaking I write it with my flute, I run the changes, and
507 then I sit at a keyboard at some point when I'm starting to get it put together and play the
508 changes to make sure that's what I want.

509 MR: So you play the changes on your flute, up and down, and you can hear if that's in the ball
510 park of what you want.

511 HH: In the ball park, and then it takes me actually doing it at the piano to make sure that I'm
512 right and I sometimes don't have quite the right voicing or the right changes, but I at least
513 have an idea of what gender of chord I want there. I've been looking at keyboards and
514 things, I just hate the sound of them, the little portable keyboards. I probably need to get
515 one of those.

516 MR: Well this has been a pleasure to talk to you. I know you've done a little promoting around
517 the area and that you're pretty well known in the San Diego area. Do you think you'll be
518 doing any more to promote your festival here, the one you're involved in at any rate, you
519 have something coming up in Irvine?

520 HH: Every year at the Labor Day Weekend, and the roster just came out in the press today, so
521 it's a wonderful jazz party, it's one of the only mainstream jazz parties.

522 MR: Don't they do one at the same time in Los Angeles? The Classic Jazz.

523 HH: Yes. That's a traditional trad jazz festival. And there's also a wonderful festival at Vail at
524 the same time. It's more of an educational effort.

525 MR: Nick Brignola.

526 HH: Yeah, wonderful.

527 MR: I know Nick, he lives just a couple of hours from us, and he said to say hello to you, as a
528 matter of fact I remember now, I told him we were coming out here, and I think he said
529 that he may be playing with you. Maybe that's what he was referring to.

530 HH: Yeah. What a fun guy to play with. Flute — and everybody says flute and bari — oh.
531 And just like when Slide and I used to perform together — flute and trombone — oh,
532 what's that going to sound like? It sounds wonderful. Opposite ends of the tonal
533 spectrum.

534 MR: Well I wish you a lot of luck. I hope no one calls any tunes in the key of B for you.

535 HH: Me too.

536 MR: Unless it's you. That's makes for a great story though see? Now you've had a chance to
537 tell it on camera. I'm sure you were thinking that at the time.

538 HH: That it would go down in the archives of my life. Some day I'll need that story.

539 MR: Well at least no one threw a cymbal across the floor at you. I think that's what the famous
540 scene from the Charlie Parker, that someone threw a cymbal because he wasn't cutting it.
541 Well listen, best of luck to you in your travels.

542 HH: It's been fun talking to you.

543 MR: All right. Thanks so much.