



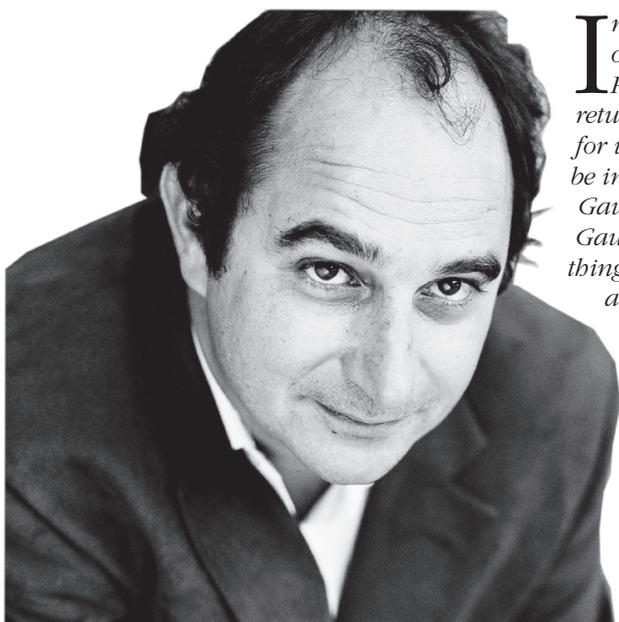
# The New York Flute Club

## NEWSLETTER

January 2011

### Nicolas Duchamp: a New Voice for the Gaubert Flute

Interview by Judith Mendenhall



I met Nicolas Duchamp two years ago, after getting a call from Phil Unger of the NY Flute Center. “Come down,” Phil said, “meet the man who has Philippe Gaubert’s flute, and join us for dinner.” As a Francophile just returned from Paris, no more persuasion was needed! Nico played the flute for us, and then at dinner told us the fascinating story of how it came to be in his possession. He regaled us with story after story of his finds in the Gaubert archives, including new details about Taffanel’s “discovery” of Gaubert and the origins of the classic Taffanel and Gaubert method book—things I never before knew. A year later we met again, this time developing a plan for how the NYFC would be able to sponsor the Gaubert Vivant (Gaubert Alive) project here in NYC. And just last month, we did this email interview.

JUDITH MENDENHALL: Five years ago, quite by surprise, you were given a small box that turned out to contain the flute of Philippe Gaubert. This January we will be able to hear you play that flute in two concerts—one at Weill Recital Hall (on Saturday, January 22, at 8:30 pm) and the other at Engelman Recital Hall (on Sunday, January 23, at 5:30 pm at the NYFC)—and view Gaubert’s archives, which you also have in your possession. This is like a flutists’ “King Tut” exhibition! Please tell us the amazing story of how this all came about.

NICOLAS DUCHAMP: In 2003, a student named Aurélie Poiré approached me requesting lessons. Three years later she entered in my class holding an old flute case. It belonged to her mother-in-law, Yvette Poiré-Gaubert. Mme. Poiré-Gaubert had heard one of my recordings and wanted my advice on this particular old flute. It was none other than Philippe Gaubert’s flute, the Louis

(Cont’d on page 4)

In Concert

#### Gaubert Vivant A multimedia presentation on the life and legacy of Philippe Gaubert (1879-1941)

Nicolas Duchamp, flute; Barbara McKenzie, piano

with special guests Patrick Marriott, author of a new biography of Gaubert, and Mme. Yvette Poiré-Gaubert, goddaughter and daughter-in-law of Gaubert

Sunday, **January 23, 2011**, 5:30 pm

An introduction to Philippe Gaubert

Film: Gaubert Vivant

Fantaisie (with an unpublished cadenza) (1912)

Philippe Gaubert

Romance (1905 or 1908?)

Philippe Gaubert

Boules de Neige (unpublished, dedicated to Yvette Poiré-Gaubert)

Philippe Gaubert

*New York premiere*

*Nicolas Duchamp will play Gaubert’s own Louis Lot flute no. 1896, made in 1874, which Gaubert last played in concert in 1930.*

An exhibition of documents and photographs illustrating the life and career of Philippe Gaubert will be displayed in the lobby, and copies of Patrick Marriott’s biography of Gaubert (the first in English) and Mme. Poiré-Gaubert’s book on Gaubert will be available at a special discounted price.

Program subject to change

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2010–2011

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## The Gaubert Legacy

by Nancy Toff



From the President

This month's concert honors Philippe Gaubert, one of the seminal figures of the French flute school. I imagine that every member of the flute club has spent time with the Taffanel-Gaubert *Méthode Complète de la Flûte*, which is the bible, or at least the *Book of Common Prayer*, of the modern French-school flutist.

It is generally acknowledged that the glory of the modern French flute school originated with Paul Taffanel, who won first prize at the Paris Conservatoire in 1860, became principal flute of the Société des Concerts and the Paris Opéra, and founded the Société de Musique de Chambre pour Instruments à Vent. From 1893 to 1908 he taught at the Paris Conservatoire, where his best-known students included Philippe Gaubert and our own Georges Barrère. When Barrère came to the United States in 1905, he modeled the woodwind pedagogy of the Institute of Musical Art (later Juilliard) directly on that of the Paris Conservatoire, and the word went forth from New York. But what of Gaubert's influence in the United States?

First of course, is his collaboration with Taffanel on the *Méthode*, which was published in 1923, 15 years after Taffanel's death. We will never know exactly how much came from Taffanel, how much from Gaubert—Barrère thought it much more Gaubert's than Taffanel's, and Taffanel biographer Edward Blakeman gives convincing evidence that a large portion of it was indeed Gaubert's<sup>1</sup>—but there is no dispute about its significance as the foundation of the modern French school of fluteplaying.

Gaubert began his studies with Taffanel as a boy of 11. He entered the Paris Conservatoire at age 14, in the fall of 1893; he took first prize the following spring. On graduation he was simultaneously commended for his “beautiful tone, taste, and future.” He followed his mentor into the flute section of the Paris Opera, succeeded him as solo flutist and then conductor of the Société des Concerts, and eventually succeeded him both as conductor of the opera and professor of flute at the Conservatoire.

Gaubert came to the United States only once, when the Société des Concerts toured North America in the fall of 1918. The flute section consisted of Gaubert (who also served as second conductor), Georges Laurent, and Albert Manouvrier. The repertoire was nearly all French. Barrère's fall tour with his Little Symphony was postponed by the flu epidemic, and so he was in town to greet his many old friends in the orchestra, including Gaubert. And along with Walter Damrosch, Franz Kneisel, and other leading musicians, he was in the audience when the Conservatoire orchestra made its first American appearance on October 15 at the Metropolitan Opera House. The critics gave particularly high marks to the flutes and oboes, the pride of the Paris Conservatoire. *Musical Courier* noted, “[T]he wood wind soloists proved fully equal to their many colleagues who have crossed the Atlantic before them to become cornerstones of our American symphony orchestras.”

Barrère and Gaubert evidently stayed in touch (though no correspondence seems to survive). In 1921 Gaubert dedicated the first movement of his Suite (Invocation: Danse de prêtresses) to Barrère, and in 1936 he dedicated his Sonatine to his old camarade; Barrère gave what was apparently the U.S. premiere at the New York Flute Club on December 18, 1938.

Though few American flutists had the opportunity to hear him play, Gaubert left a substantial legacy, both in his compositions for flute<sup>2</sup> and his work as a pedagogue. His students included Fernand Caratgé, Gaston Crunelle, Robert Heriché, René LeRoy, Laurent, and Marcel and Louis Moyse, who in turn taught many of this century's most prominent American flutists. And, of course, the method endures. Interestingly, as Edward Blakeman points out, French teachers have been far more loyal to the Altès method, with its rigorous coverage of the fundamentals, than to Taffanel-Gaubert, which Blakeman suggests is perhaps more appropriate in refining the artistry of advanced flutists; in the United States, however, “T&G” is the standard, though Altès has remained in print for well over a century.

In recent years, the French flutist Nicolas Duchamp has devoted himself to reclaiming the legacy of Gaubert. He and pianist Barbara McKenzie are touring the country with their Gaubert Vivant project<sup>3</sup>; please join us on January 23 when Gaubert again comes to New York.

<sup>1</sup>Edward Blakeman, *Taffanel: Genius of the Flute* (Oxford University Press, 2005), 211-15.

<sup>2</sup>See for example, Fenwick Smith's complete traversal of the Gaubert oeuvre on three Naxos CDs; Nicolas Duchamp is also preparing recordings of the Gaubert works.

<sup>3</sup>See <http://gaubertvivant.musicblog.fr/>

## Member Profile

Amy Hersh

NYFC member  
since 1983



**Employment:** Freelance flutist in NY metropolitan area and teacher at the Hackley School Music Institute in Tarrytown, NY.

**A recent recital/performance:** A solo recital at the Pelham Art Center on May 15, 2010, with pianist Matthew Lewis and oboist Elizabeth Condon, performing works by Ginastera, Reinecke, Poulenc, and Debussy.

**Career highlight(s):** As an orchestral musician: playing flute and piccolo with the Mexico City Philharmonic and the Filarmonica del Bajío in Mexico (mid-to-late 1980s), piccolo with the Hudson Valley Philharmonic (1990-present), and many years of Broadway subbing (in shows including *Annie* and *Les Misérables*). As a chamber musician: touring with the Venus Trio (a flute, harp, and mezzo-soprano group she helped found in 1990). And last (but not least!), being a winner of the NYFC's Young Artist Competition in 1984.

**Current flute:** Amy plays two silver Powells—her original c. 1982 flute, purchased new, and a recently acquired c. 1975 flute, purchased used. She also plays a Brannen Brothers piccolo and an Altus alto flute.

**Influential flute teachers:** Harold Bennett (in high school and the first part of college), and Harvey Sollberger, Carol Wincenc, and Bob Stallman (throughout college). She has also participated in masterclasses with Alain Marion (at the Domaine Forget in Canada) and Ransom Wilson (at the Centre International de Formation Musicale, in Nice, France) and was a fellowship student in festivals with Maurice Sharp

(Blossom Chamber) and Doriot Anthony Dwyer (Grand Teton).

**High school:** Half Hollow Hills High School West in Melville, NY.

**Degree:** BM and MM in music (Manhattan School of Music, 1984).

**Most notable and/or personally satisfying accomplishment(s):** Raising her two children, now 13 and 15. Amy says, "I try to keep my priorities straight while juggling family and career, and to remember that maintaining my integrity as a professional, while personally gratifying, also makes me a better role model for my children and students." She is proud of her recent involvement as a mentor for the Songcatchers program ([www.songcatchers.org](http://www.songcatchers.org)), an organization that provides musical instruction by accomplished high school musicians to children in financially stressed families, and wishes she had time to do more.

**Favorite practice routines:** She begins with tone and détaché (articulation) studies, scales, breath pulsations, and then cycles through standards of flute technique (Moyse, Taffanel-Gaubert, Maquarre, Reichert). Next, she plays an etude, does some sight reading (to keep her mind sharp!), and works on upcoming repertoire. She likes to play some Bach every day, be it a sonata, a cantata movement, or a cello or violin partita.

**Other interests:** Maintaining close relationships with husband, children, and friends; gardening, cooking, reading, exercising (swimming laps, power walking, and yoga), and volunteering in her community.

**Advice for NYFC members:** Amy shares great advice from two people: (i) A happy mother is a good mother (from her own mom, who was always supportive of Amy's flute career), and (ii) Stop worrying so much, or at least worry about the right things (from her 84-year-old friend and swimming buddy at the YMCA).

## FLUTE HAPPENINGS

FEBRUARY '11

Feb  
13

Sunday 3:00 pm

¡Duo Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, will perform on a recital program hosted by the Philadelphia Guitar Society.

• Settlement Music School, 416 Queen Street, Philadelphia, PA. • Admission: \$20 general, \$15 student/senior. • Info, visit [www.phillyguitar.org](http://www.phillyguitar.org).

### MORE GAUBERT EVENTS

#### Gaubert at Mannes

Nicolas Duchamp and Barbara McKenzie will show the Gaubert film and perform a Gaubert recital on **Friday afternoon, January 21**, from 1:00 to 3:00 pm at the Mannes College of Music, 150 West 85th Street, NYC. Open to the public, free admission.

#### Gaubert at Weill

Nicolas Duchamp and Barbara McKenzie will perform another Gaubert recital on Saturday evening, **January 22, at 8:30 pm**, at Weill Recital Hall, 154 West 57th Street, NYC. The program will include Gaubert's *Madrigal*, *Nocturne et Allegro Scherzando*, *2ème Sonata*, and *Sonatine quasi Fantasia* and Taffanel's *Andante Pastoral et Scherzettino*. Fifteen percent discount for NYFC members (use discount code NYF 10830 at the box office or online) and students (at the box office with ID, limit two per student). Tickets are \$21.25 and up.

### Flute Happenings Deadlines

Issue	Deadline	Mail date
February 2011	01/13/2011	02/10/2011
March 2011	01/27/2011	02/24/2011
April 2011	02/24/2011	03/24/2011
May 2011	04/07/2011	05/05/2011

### TRAFFIC ADVISORY

To avoid getting caught in traffic on concert days, please visit the NYC Department of Transportation's weekend traffic advisory site: [www.nyc.gov/html/dot/html/motorist/wkndtraf.shtml](http://www.nyc.gov/html/dot/html/motorist/wkndtraf.shtml)

*Interview (Cont'd from Page 1)*

Lot No. 1986! Yvette Poiré-Gaubert, the only living heir of Philippe Gaubert, had another request—that I review the music of Philippe Gaubert that she had stored in her basement. This was a life gift. I couldn't believe it!

*JM: How exactly is Yvette Poiré-Gaubert related to Philippe Gaubert?*

ND: She was the wife of Alain, Gaubert's stepson, who died in 2000. Yvette was welcomed into the Gaubert family in 1932, when she was 14 and Alain Poiré, her future husband, was 16. Philippe Gaubert [then in his mid-50s] had married Madeleine, Alain's mother, and raised and loved Alain as if he were his own. Gaubert had left quantities of photos, letters, and manuscripts to his step-daughter-in-law when he died [in 1941]. She housed this material in her basement for 60 years, but was too busy with her husband's movie business to do anything about organizing it until after his death. She is now 93 years old.

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I approach the sound really carefully. It was like getting to know a very old, high class lady. This instrument still gives me a lot of musical emotion I share with the public.

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*JM: What kind of shape was the flute in?*

ND: It was in horrible condition. Over a three-year period I gradually earned the trust of Mme. Poiré-Gaubert [while communicating with her only indirectly, with my student Aurélie as intermediary], and she eventually gave permission to proceed with its repair. I brought the flute to Philippe Röellandt, of Aria Musique in Paris, for the major overhaul it needed, probably the first in nearly a century, if Gaubert indeed stopped playing in 1917. However, we found [papers describing] an exceptional performance in 1930 at the Hôtel du Palais (in the southwest of France) with Gaubert on flute, Pauline Viardot as the singer, and Maurice Ravel on the piano, so it is clear that he continued to perform for special occasions. Next time was with me—imagine the responsibility I had!



Philippe Gaubert (1879-1941)

Well, to return to the subject, everything needed to be done on the instrument. Röellandt was very prudent. He researched the pads and the glue that were used in the old Louis Lot flutes and then fabricated them himself so that he could repair the flute in a manner authentic to the period. When he started, I was very impatient, since I thought it would be like a normal overhaul! When I saw his work, however, I was very impressed.

*JM: We flutists all love magical moments—both creating them and hearing about them. I think we are all wondering what that moment was like when you put Gaubert's flute to your lips and played the first notes...*

ND: Oh...yes! It was one of the greatest emotional moments I have ever had in my life! I approach the sound really carefully. It was like getting to know a very old, high class lady. [And the excitement is unchanged even] after around 30 recitals on it, though now I'm more confident in the relationship we have together. This instrument still gives me a lot of musical emotion I share with the public. But the flute can be difficult to play; for tuning and sound projection, concentration is absolutely essential.

*JM: When did you first bring the Gaubert flute to this side of the Atlantic?*

ND: It took a while before Yvette would let me take the flute to the U.S. She

was particularly afraid of me bringing it on the plane. Aurélie helped convince Yvette that the flute would be safe. When I arrived in New York, I went into the hotel and put the flute under my pillow and slept with it there. I was so scared! Can you imagine if something happened to it?

The first time I played the Gaubert flute [in recital] was in September 2009 for the Chamber Music Wilmington series. I performed on my own flute with pianist Barbara McKenzie, who is also the artistic director of the series. But at the time I had also been carrying the newly refurbished Lot flute with me, to show my friend Phil Unger [who, incidentally, was very helpful in connecting me with the flute community in the States and around the world]. Towards the end of the recital I couldn't wait to try the Gaubert flute and share with the public a great flute history moment. Barbara and I played the second movement of the second Gaubert sonata, and that was the [unofficial start of *Gaubert Vivant*].

*JM: What have you found in the archives?*

ND: Of the correspondence Gaubert left to Yvette, there were letters from Paul Valéry, Camille Saint-Saëns, Georges Enesco, and Richard Strauss, among other famous personages. There are also many original manuscripts, some unpublished, including a work in progress, only a few bars long, entitled *Boules de Neiges*, which he had dedicated to Yvette.

Among the original manuscripts were those for the works that are known by most flutists—the *Fantaisie*, the *Nocturne and Allegro Scherzando*, and a lot of melodies for voice. At my first meeting with Yvette, she showed me Gaubert's original *Fantaisie*, a piece I had [known] since childhood. When I saw it, I noticed that there was a piece of paper on top of the cadenza with an alternative cadenza. The first published edition by Salabert had the first cadenza, but Gaubert wanted it corrected. For the second edition he put a new paper on top. The first edition of 1914 no longer exists. What we have is his second edition cadenza. I think the second version is better, but I will play the first cadenza when I play in NY.

*JM: How can we learn more about these treasures?*

*(Cont'd on page 6)*

# The French Flute School: a Quick Guide

by Don Hulbert

For many, the names Taffanel and Gaubert are indelibly (if not solely) linked to the widely used *Grands Exercices Journalier de Mécanisme pour flûte*. In fact, that book of exercises is only a part of the *Taffanel & Gaubert Méthode Complète de Flûte* (Alphonse Leduc), developed by Philippe Gaubert from Paul Taffanel's notes [see p. 2 for more details—Ed.]. But who exactly are these people, and how are they relevant to flutists of the present day?

Paul Taffanel was, by all reports, an incomparable flutist and pedagogue. He was one of the first prominent flutists to adopt the Boehm flute, which quickly became dominant in Paris. (In contrast, flutists in other European nations clung to older system flutes well into the 20th century.) Taffanel served as solo flute of the Paris Opéra and the Société des Concerts du Conservatoire (the preeminent orchestra in Paris) from 1876 to 1893, and was professor of flute at the Paris Conservatoire as well as chief conductor of the Opéra from 1893 to 1901. He had many notable students in addition to Philippe Gaubert, among them Georges Barrère (founder of the NYFC), Georges Laurent (principal flutist of the Boston Symphony Orchestra from 1919 to 1952 and professor at the New England Conservatory of Music), and Marcel Moyse (noted orchestral flutist, chamber musician, and pedagogue who taught at the Paris Conservatoire, helped found the Marlboro music festival, and conducted decades of Vermont masterclasses). Both Laurent and Moyse worked with Gaubert in addition to their studies with Taffanel. In addition, Moyse studied with Taffanel's immediate successor as professor at the Paris Conservatoire, Adolphe Hennebains. It was through these flutists that the legacy of the French School was transmitted to the United States.

Moyse taught a number of noted flutists, including Robert Aitken, Carol Wincenc, Paula Robison, Patricia Spencer, Jayn Rosenfeld, and Judith Mendenhall (this month's Newsletter interviewer). Likewise, Laurent counted among his pupils James Pappoutsakis, Robert Willoughby, Lois A. Schaefer, Harry Moskovitz, and Bonnie Lake.

However, approximately 90 percent of American flutists can trace their "lineage" to the French flute school via Barrère. For example, I could be considered Paul Taffanel's "flute great-grandson" if I go by the most direct route available to me: I studied with Samuel Baron, who was a student of Barrère, who studied with Taffanel. NYFC member Bernard Goldberg, Frances Blaisdell, and Arthur Lora also studied with Barrère. But the primary connection to Barrère (and thus to Taffanel and Gaubert's ideals) for many flutists came via William Kincaid (1895-1967), who studied with Barrère,

then became principal flutist of the Philadelphia Orchestra and taught at the Curtis Institute of Music. Kincaid's students fanned out across the United States, filling the ranks of almost every major orchestra. Among the most prominent were:

- Julius Baker, principal flute of the New York Philharmonic from 1965 to 1983, who taught at Juilliard;
- Harold Bennett, principal flutist of the Metropolitan Opera orchestra from 1944 to 1964, who taught at the Manhattan School of Music;
- Doriot Anthony Dwyer, principal flutist of the Boston Symphony Orchestra from 1952 to 1990 (and the first woman to be named principal flutist of a major U.S. orchestra), who taught at the New England Conservatory and Boston University;
- John C. Krell, piccoloist for the Philadelphia Orchestra from 1952 to 1981, who wrote *Kincaidiana: A Flute Player's Notebook* (a compilation of his notes from lessons with Kincaid) and taught at the Curtis Institute; and
- Joseph Mariano, principal flutist of the Rochester Philharmonic from 1935 to 1968, who taught at the Eastman School of Music.

Space considerations prevent me from including a full listing, so please forgive this rather "East-Coast-centric" sampling. Furthermore, there are numerous flutists outside of the U.S. who also represent strands of this great tradition. For example, Jean-Pierre Rampal studied with Gaston Crunelle, a student of Gaubert, and Ransom Wilson and Linda Chesis both worked with Rampal.

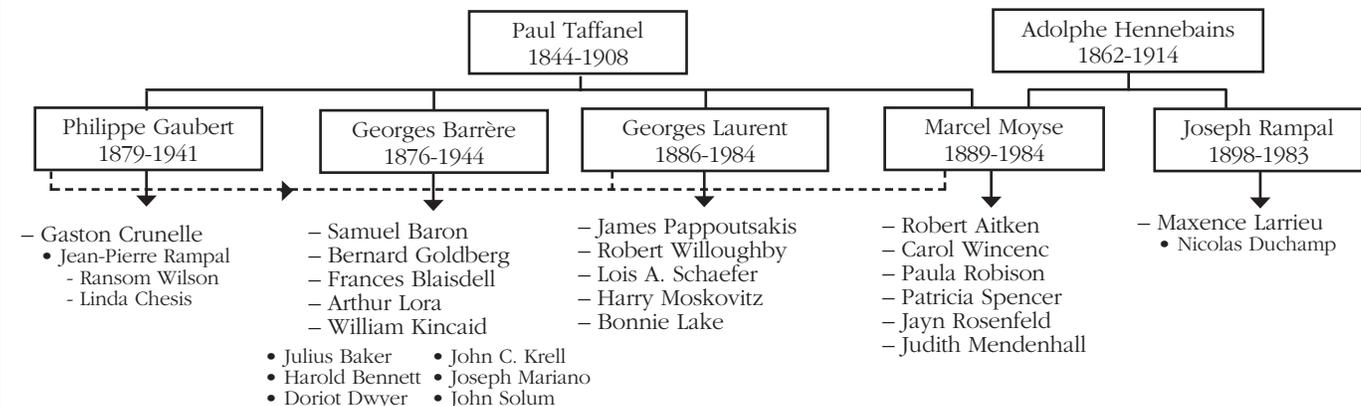
Nicolas Duchamp, our visiting artist, also boasts a most distinguished lineage—he studied with Maxence Larrieu, who was a student of Joseph Rampal (Jean-Pierre's father and first flute teacher), who in turn studied with Hennebains.

The miraculous thing about Taffanel and his musical progeny was that they did not turn out carbon copies of themselves, but nurtured independent musicians. In one of my lessons, Samuel Baron praised Kincaid by referring to him as the "American Taffanel." As John Solum (a student of Kincaid and past president of the NYFC) put it, somehow in the final year of study William Kincaid helped his students to "pull it together," and come up with an individual style.

**Don Hulbert** is a freelance flutist and former NYFC membership secretary.

Sources for this article and the family tree diagram:

- Fair, Demetra Baferos, *Flutists' Family Tree: In Search of the American Flute School* (D.M.A. dissertation), Ohio State University, 2003.
- Dorgeuille, Claude, *The French Flute School 1860-1950*, Trans. and ed. by Edward Blakeman, London: Tony Bingham, 1986.
- Wikipedia entries: Maxence Larrieu ([http://en.wikipedia.org/wiki/Maxence\\_Larrieu](http://en.wikipedia.org/wiki/Maxence_Larrieu)) and Joseph Rampal ([http://en.wikipedia.org/wiki/Joseph\\_Rampal](http://en.wikipedia.org/wiki/Joseph_Rampal)), last checked 12-10-2010.





Nicolas Duchamp with the pianist Barbara McKenzie

*Interview (Cont'd from page 4)*

ND: Yvette has written a very personal book that I think is fantastic, with lots of funny anecdotes about the family. Some of these stories are in an interview I did with her [posted on the web at [www.gaubertvivant.musicblog.fr](http://www.gaubertvivant.musicblog.fr)]. But there was enough material for a new biography. I asked the American musicologist Pat Marriott to write this book and you can now order it from [amazon.com](http://amazon.com). [Both books will be available at a special discounted price on the day of the concert.—Ed.]

*JM: You mentioned one of her stories at the dinner we had with Phil [Unger] last year—how Gaubert was “discovered” by Paul Taffanel’s father...*

ND: Yes. As a boy in [Paris], Gaubert helped support his brother and widowed mother and by playing the violin at a local movie theater. He was self-taught on the flute because there was no money for lessons. One day, Simon-Jules Taffanel, a flutist and lutenist, walked by as Gaubert was playing the flute near an open window. Impressed, Simon-Jules took Gaubert on as a flute pupil and helped him find better work as a violinist. Shortly thereafter, he asked his son Paul to listen to one of his exceptional students, at which point the younger Taffanel says, “Okay, he’s no longer YOUR student, he’s MINE!”

*JM: I love that story! But tell me, how did you develop this Gaubert project that you are bringing to NYC and the U.S.?*

ND: It’s a long process that started with the full collaboration of Mme. Poiré-

Gaubert. I spoke to her and her family to encourage them to organize and preserve the materials. She explained to me that they already had done a lot of work in this regard. In fact, a long time ago she wanted to make a gift to the Paris Opéra. She brought them a box with the flute, his manuscripts, and his baton, but they said they didn’t care. They put the baton in the garbage! But things have changed in the last ten years and the Bibliothèque Nationale de France now has a huge music department that does preservation. We will talk about this possibility some more.

After overcoming her initial hesitation to go public with her historical treasures, Yvette has been fully supportive of both recorded and live performances, including the current U.S. tour. Starting in 2010, there has been a renaissance of Gaubert’s orchestral works, including a recent recording of Gaubert’s ballet, *Le Chevalier et La Damselle* (Timpani).

*JM: I hear you have produced a movie as well....*

ND: At the invitation of the French music production company Cap Musique France, we began production of a documentary film using the artifacts and manuscripts in Yvette’s holdings. The film started production in October 2009 and was finalized on June 28, 2010. The main difficulties arose in not only sifting through mountains of materials to compile the components, but also in refurbishing the photos and other documents. Yvette helped to fund the project, and there were a lot of passionate volunteers working on

the project as well. The 55-minute film includes interviews with Yvette Poiré-Gaubert interspersed with the silken sounds of the original Gaubert flute performing not only Gaubert “classics,” but never-before-heard gems resurrected from the Gaubert archives.

The Gaubert Vivant project is a large part of this Gaubert revival. In October 2009, Barbara and I organized our first free concerts in Paris based on the works of Gaubert and his friends. We performed in conjunction with an exhibition of all the documents associated with the Gaubert flute. Yvette spoke at the event, especially about Gaubert’s *Souvenir*. It was very emotional for us. [Our Gaubert Vivant performances now typically include a showing of the film and a performance of the *Scherzando* from the original manuscript with Gaubert’s corrections to the score.]

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I feel very fortunate to have the liberty of being able to practice my profession as a musician in so many ways—as an orchestral player, a soloist, a chamber musician, and a teacher of both children and advanced level students in many different countries.

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*JM: Tell us about the repertoire you chose for the January 22 Weill Hall concert.*

ND: We chose to show the progressive development of the flute works of Philippe Gaubert, start with the really simple mind of the young Gaubert in 1906 with *Madrigal* and finish with [the relatively unknown] Sonatine composed [31 years later,] four years before his death. The musical [trajectory] of Gaubert’s life will be clearly apparent and listeners will hear, especially in the last piece, the complex influences of the musicians he loved or worked with. It still is a really pleasant program for all the music lovers and not only the flutists! And there may be a fantastic surprise for you during the concert!

*JM: Let's switch gears and talk about how you got started with the flute...*

ND: My grandmother, an opera singer, gave me my first introduction to music. The flute was my first and immediate infatuation. I wanted to be a flutist since I was three years old, but at that time, teachers didn't think students should start as early as they do now. I was really craving the flute, and pretended to play on sticks, or anything I could find. Once I was finally allowed to start (at age 11), I progressed very rapidly. I think this was because being denied the opportunity when I wanted it gave me a lot of energy once I started.

*JM: Who were your early teachers?*

ND: Stephane Boudot, the principal flute in the Bordeaux Opera Orchestra, was my first teacher. I studied with him for four years (1979-1983), starting at age 11. When I was 14, I won a first prize in a competition in Bordeaux, and after that he told me that I should continue with someone very seriously, perhaps even with Rampal in Paris. So I went for a few lessons with Rampal.

*JM: What was that like?*

ND: He didn't give me too many specific instructions, but he was very energetic. He simply said, "Do this and this..." and then I found that I could do it. His approach wasn't intellectual—it was magical. He told me I had to prepare for the entrance competition for the Conservatoire. I needed to now seriously set out to strengthen my skills and improve my playing quality in order to enter the flute class where I would be able to receive motivation and be exposed to the reality of a higher level of playing.

*JM: Where did you attend school?*

ND: After graduating from the Bordeaux Conservatoire [in my mid-teens], I continued my studies with Maurice Pruvot, principal piccoloist with the Orchestre de Paris at the National School of Creteil, a conservatory close to Paris. I also studied with Georges Alirol and Maxence Larrieu at the Conservatoire National Supérieur de Musique de Lyon, as well as with Catherine Cantin, Jean-Pierre Rampal, and Michel Debost.

*JM: And what are you doing now, when you are not working on Gaubert Vivant?*

ND: Since 2004, I have been principal flute in the French National Opéra Comique in Paris. But for various reasons, my early career gave me [experience] in a large range of musical activities. I feel very fortunate to have the liberty of being able to practice my profession as a musician in so many ways—as an orchestral player, a soloist, a chamber musician, and a teacher of both children and advanced level students in many different countries. Musical life has given me a lot—and every day I try to go a little further in increasing my musical understanding and finding ways to sincerely communicate it with the flute.

*JM: Thank you for a very informative and inspiring interview! We are looking forward to hearing you and the Gaubert flute in January.*

*Judith Mendenball, a former student of Marcel Moyse, is principal flute at the American Ballet Theater and on the faculty of the Mannes College of Music and Queens College.*

**Save the date!**

**THE 2011 NEW YORK FLUTE FAIR**

Sunday, March 13, 2011  
The Lighthouse, 111 East 59th Street, New York City

**Paula Robison, guest artist**



The New York Flute Club is proud to present Paula Robison, legendary for her exquisite artistry and imaginative and engaging performances. She will give a masterclass and recital, headlining an exciting day of concerts, workshops, flute choirs, exhibits, and the annual New York Flute Club Competition. This year's Flute Fair chair is Wendy Stern (wendystern@aol.com). For updates and details, please visit our website (www.nyfluteclub.org) and click on the Flute Fair page.



**Masterclass with András Adorján**

Saturday, February 26, 2011  
3:00 – 5:00 pm  
Bloomingdale School of Music  
323 West 108th Street, NYC  
(between Riverside Drive and Broadway)

**Andras Adorjan**, a protégé of Jean-Pierre Rampal and Aurèle Nicolet, is professor of flute at the Munich Musikhochschule. He won the Jacob Gade Prize in Copenhagen, the Concours Internationale de Flûte Laureate at Montreux, and first prize in the Concours International de Flûte in Paris. He has served as the solo flute of the orchestras in Stockholm, Cologne, Baden-Baden, and Munich, and taught at the Köln (Cologne) Musikhochschule.

Four flutists will be selected to play for Mr. Adorján. To apply, please send the application form (see the website to download the form) and a tape or CD with a 10- to 15-minute sample of your playing, to Don Hulbert, masterclass coordinator, The New York Flute Club, 255 West 95th Street, Apt. 5E, New York, NY 10025. *Do not send cash.* Should you not be selected to perform, your check can be returned or applied to the auditor fee of \$25 with the balance refunded.

For more information on the class, contact **Don Hulbert** at don.hulbert@verizon.net or 646-326-8951. *Don't delay! Space is limited!*



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



## January 23, 2011 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)  
Nicolas Duchamp, Gaubert program

### 91<sup>st</sup> Season 2010 - 2011 Concerts

**October 17, 2010** • Sunday, 5:30 pm  
ROBERT DICK—60th birthday celebration

**November 21, 2010** • Sunday, 5:30 pm  
CHRISTOPHER LAYER, Irish flute

**December 19, 2010** • Sunday, 5:30 pm  
MIMI STILLMAN / DOLCE SUONO TRIO,  
NY premiere of Richard Danielpour trio

**January 23, 2011** • Sunday, 5:30 pm  
NICOLAS DUCHAMP—Gaubert program

**February 27, 2011** • Sunday, 5:30 pm  
ANDRÁS ADORJÁN—Hungarian music

**March 13, 2011** • Sunday, All Day  
NEW YORK FLUTE FAIR, with guest artist  
PAULA ROBISON, The Lighthouse, NYC

**April 10, 2011** • Sunday, 5:30 pm  
WINNERS OF THE 2011 NYFC COMPETITION  
& YOUNG MUSICIANS CONTEST

**May, 2011** • Date TBA  
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) 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 \$20, 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! On Sunday January 23, we will have a wonderful opportunity to become better acquainted with the life of Philippe Gaubert. French flutist Nicolas Duchamp will perform works of Gaubert (ranging from standards of the flute repertoire to some unpublished compositions never before performed in NY) on Gaubert's own flute. A film about Gaubert and Mme. Poiré-Gaubert, the daughter-in-law to whom Gaubert left the flute and his archives, will introduce the concert. Judith Mendenhall's interview of Nico gives us an advance look at some of this material; readers interested in more of the 93-year-old Mme. Poiré-Gaubert's stories and anecdotes should make a point to take a look at the "oral history interview" Nico did with her a few years back, posted at

[www.gaubertvivant.musicblog.fr](http://www.gaubertvivant.musicblog.fr).

Rounding out the Gaubert material in this issue, we have Nancy Toff's "From the President," on the Gaubert legacy (substantially more than the Taffanel & Gaubert method book!) and a family tree of French flutists from Don Hulbert.

This month's profile subject is Amy Hersh, a Westchester-based freelance flutist who works at keeping a good balance between flute career and motherhood. Her volunteer work as a mentor for the Songcatchers program seems like a good example of the type of effective and targeted musical outreach that many of us could do without going too far beyond our comfort zones....

Anyway, all for now. See you soon.

Best regards,

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