



# The New York Flute Club

## NEWSLETTER

March 2009

### MATHIEU DUFOUR: A PARISIEN IN AMERICA

Interview by Robert Langevin

**M**athieu Dufour has been principal flute of the Chicago Symphony since 1999 and I have known him for a number of years. Even though we talk infrequently, we usually end up talking for a long time, as we share many ideas, a common teacher, and a common language. Mathieu is an affable person and a sensitive musician, and certainly one of the strongest representatives of the French school of flute playing in America. Last November, he spoke to me by telephone from his home in Chicago. This interview is my translation of our conversation, conducted in French.

**ROBERT LANGEVIN:** Can you tell us how you got started on the flute?  
**MATHIEU DUFOUR:** I was born in Paris [in 1972] and started at the age of eight by studying recorder for one year because my hands were too small to reach

the keys on the flute. Then I studied at the Conservatoire de Région de Paris with Madeleine Chassang. She is not very well known because I'm probably the only one of her students who entered the Conservatoire Supérieur and had a career. I feel she taught me everything.

**RL:** For example?

**MD:** She really opened my eyes to music, not only to the flute. For example, when we were studying a sonata, I had to play the piano part on the flute before she would allow me to play the flute part, so I really had to understand the whole piece.

I find that many students only know the flute part of what they play, be it in the solo repertoire or the orchestral excerpts, and therefore lack the complete "picture" of the piece.

*(Cont'd on page 4)*

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In Concert

#### Mathieu Dufour, flute

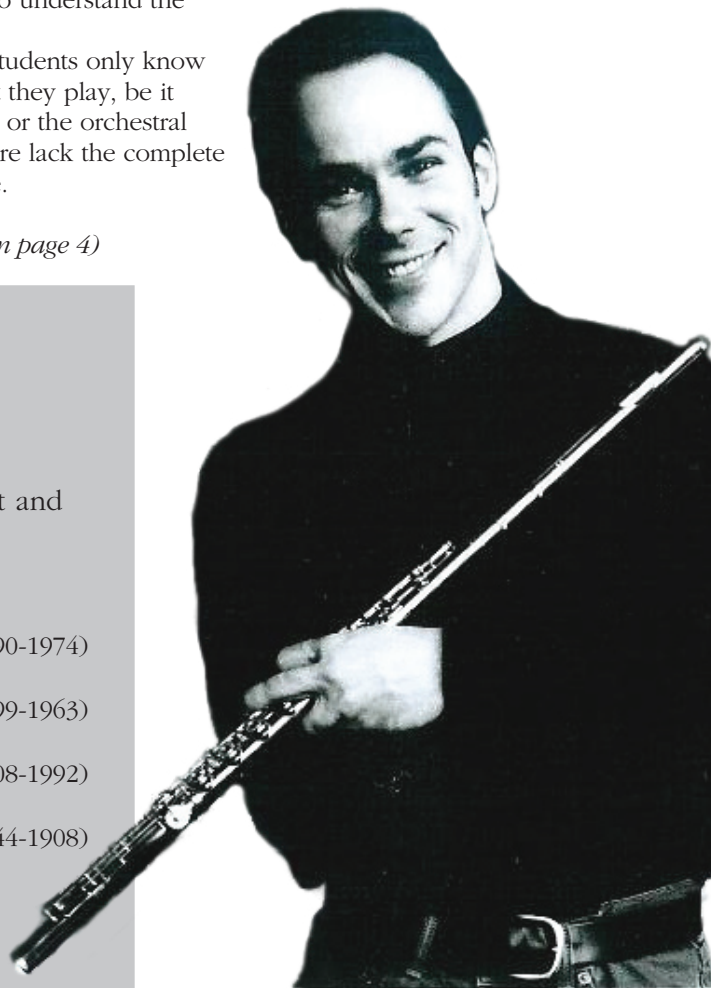
Linda Mark, piano

Sunday, March 15, 2009 • 5:30 pm

Concert Hall, LaGuardia High School of Music & Art and  
Performing Arts  
100 Amsterdam Avenue, New York

Ballade	Frank Martin (1890-1974)
Sonata	Francis Poulenc (1899-1963)
Le Merle noir	Olivier Messiaen (1908-1992)
Fantasy on <i>Der Freischütz</i>	Paul Taffanel (1844-1908)

*Program subject to change*





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2008–2009

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## The French Connection

by Nancy Toff



The guest artist for this year's flute fair is Mathieu Dufour, a member of the latest generation of French flutists to make his way across the Atlantic to America. In 1999, he arrived to take up the post of principal flutist in the Chicago Symphony. When the news broke, there was the predictable outcry: with all the fine American flutists available, why did the CSO have to import a foreigner? When you hear him, I think the reason will become clear; when I first heard him in recital, at the National Flute Association convention in San Diego in 2005 (appropriately, the Barrère centennial year), I was immediately enchanted.

His rendition of the Doppler *Fantaisie pastorale hongroise*, a warhorse I'd vowed that I could die happy if I never heard again, sprang off the page. I knew that Barrère had played it a great deal in his younger days, and now I understood why; Mathieu proved to me that it could be a real piece of music. I told him that I imagined he played it the way Barrère would have, and on the spot extended an invitation for him to play at the New York Flute Club. So I hope you will enjoy his concert at the fair as much as I enjoyed his performance in San Diego.

In truth, however, the French flute diaspora is nothing new. As Peter Bloom's November concert demonstrated, Louis Drouet toured the United States to great acclaim in 1854. Drouet was merely a sojourner, but in the next generation, French flutists came to America to stay.

The Boston Symphony had a French principal flutist, Charles Molé, as early as 1887, followed by Léon Jacquet (1896-98), André Maquarre (1898-1918), and Georges Laurent (1918-52). Daniel Maquarre was also a member of the BSO (1903-09). The New York Symphony hired Molé (1903-05), then Georges Barrère (1905-18, 1919-28) and Daniel Maquarre (1918-19). The Philadelphia Orchestra had both Maquarre brothers, Daniel (1910-18) and André (1918-21).<sup>\*</sup> All these flutists were first prize winners at the Paris Conservatoire, trained by Henry Altès and Paul Taffanel. René Rateau, a student of Gaubert who took first prize at the Conservatoire in 1928 and played briefly in the Boston and Minneapolis Symphonies, was the only Frenchman to precede Dufour as principal in Chicago (1946-51).

Along with their oboist colleagues—principally Marcel Tabuteau in Philadelphia, Fernand Gillet and Georges Longy in Boston, but also such players as Alfred Barthel in Chicago—these players firmly established the French woodwind style as the norm in the United States.

Mathieu Dufour's recital program also pays homage to his French flute heritage. With the *Freischütz Fantasy* he honors Taffanel, one of his predecessors as principal flute of the Paris Opera. The Poulenc sonata was premiered by Rampal, also a Paris Opera principal; the *Ballade* of Frank Martin, a French Swiss, and Messiaen's *Le Merle noir* (the 1952 and 1989 contest piece for the Paris Conservatoire) are staples of the modern French repertoire.

Our own Robert Langevin, principal flutist of the New York Philharmonic since 2000, is a French Canadian by birth and a flutist firmly trained in the French tradition, having studied with Aurèle Nicolet and Maxence Larrieu—and an inspired choice to interview Mathieu Dufour. As their conversation indicates, the French flute diaspora continues, in Europe as well as in the United States. Plus ça change, plus c'est la même chose!

<sup>\*</sup> For more historical data, see John Wion's valuable (and frequently updated) list of orchestral principal flutists: <http://homepage.mac.com/johnwion/orchestra.html>.

## Member Profile

### John McMurtery

NYFC member  
since 1998



**Employment:** Section flutist, NYC Opera; freelance work during the off-season, including performances with two new-music ensembles, the Society for Chromatic Art (a coalition of composers and performers) and Luna Nova (a Pierrot ensemble based in Memphis, TN).

**A recent recital/performance:** A program of new music written by friends of his, performed in Denver, CO and Macomb, IL with pianist Ashlee Mack in October 2008; in January 2009, two performances of Barber's *Antony and Cleopatra* at Carnegie Hall with the NYC Opera and three performances of Ravel's *Daphnis and Chloe* with the New Jersey Symphony Orchestra.

**Career highlight(s):** In addition to teaching at the University of Nevada, Las Vegas (academic year 2006-7) and working with his wonderful colleagues at the NYC Opera (since March 2007), performing (i) *Lobengrin* with the Juilliard Orchestra at the Spoleto Festival in Italy (in 2003), (ii) a week of concerts with Elton John at Radio City (in 2004), (iii) Brian Ferneyhough's *Carceri d'invenzione* at the Lincoln Center Festival (in 2005), and (iv) *Adriana Lecouvreur* with the Metropolitan Opera Orchestra (in February 2009).

**Current flute:** A silver Powell (0.016" tubing, A=442, C# trill) with a Powell platinum headjoint, both made in the 1990s.

**Influential flute teachers:** Hal Ott (as an undergraduate), Bart Feller (as a master's

student), Julius Baker, Jeanne Baxtresser, and Robert Langevin (during his doctoral studies).

**High school:** Shadle Park High School in Spokane, WA.

**Degrees:** BM (Central Washington University, 1997), MM (Rutgers University, 1999), and DMA (Juilliard, 2005).

**Most notable and/or personally satisfying accomplishment(s):** As a flutist: playing and performing music written by people he knows personally ("so gratifying"), and recording three CDs with UpTown Flutes. As a composer: writing and premiering his flute octet piece *Dream Sequence* at the 2006 New Jersey Flute Choir Day (music available upon request). As a teacher: the successes of his talented students, many of whom are on their way to careers in music.

**Favorite practice routines:** John says, "My favorite routine at the moment is Debost's *Scale Game*, Moyses's *Tone Development Through Interpretation*, an Andersen etude (from Op. 60 or 61), excerpts from the opera and symphonic repertoire, some sightreading, and whatever solo and orchestral music I'm preparing for performance that week. I prefer to let the demands of my performance schedule guide how much and what I practice. I like each practice session to be an exploration of how to get deeper into the music with greater fluency, rather than just playing by rote and for a specific number of hours each day."

**Other interests:** Tennis, table tennis, chess, hiking (particularly when he visits the Northwest).

**Advice for NYFC members:** You have a unique musical voice and creative talents that the world needs. Have the courage to put it out there!

## FLUTE HAPPENINGS

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

### MARCH '09

March 13 Friday noon

The Essex Duo with **LAURA KAREL GEORGE**, flute, and Darren O'Neill, guitar, performing rare Spanish masterpieces from Spain, Puerto Rico, and Argentina.

• Central Presbyterian Church, 70 Maple Street, Summit, NJ. • Admission: freewill offering at the door. • Info, call 908-273-0441.

March 16 Monday 7:00 pm

The Kaiser Woodwind Quintet with **LAURA KAREL GEORGE**, flute, performing works by Gershwin, Cervantes, Reicha, Lefebvre, and Laura's father, Leon Karel.

• Long Hill Township Public Library, 917 Valley Road, Gillette, NJ. • Admission is free. • Info, call 908-647-2088.

March 17 Tuesday 8:00 pm

**LAUREN ZAVLUNOV**, flutist of the experimental ensemble TABOR, performing acoustic and electronic works by William Susman.

• The Stone, Avenue C at Second Street, NYC. • Admission: \$10. • Info, visit [www.quintetabor.com](http://www.quintetabor.com) or e-mail [quintettabor@gmail.com](mailto:quintettabor@gmail.com).

March 29 Sunday 8:30 am-6:00 pm

The 15th Annual NJ Flute Choir Day

• Dorothy Young Center for the Arts Admission: \$70. • Info, contact **VIRGINIA SCHULZE-JOHNSON** at 484-663-3674 or [Vsulzke@drew.edu](mailto:Vsulzke@drew.edu), or visit [www.depts.drew.edu/music/fcd](http://www.depts.drew.edu/music/fcd).

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

#### Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2009	3/12/09	4/9/08
May 2009	4/16/09	5/14/09

*Mathieu Dufour (cont'd from page 1)*

*RL: How long did you study with her?*

MD: I was about ten and studied for seven or eight years with her, I don't remember exactly. Then I entered the Conservatoire Supérieur de Lyon, where I studied with Maxence Larrieu for three years.

Shortly before I graduated, I won the position of solo flutist with the Orchestre du Capitole de Toulouse. I was there for three years and then went to the Orchestre de l'Opéra de Paris as solo flutist for the next three years.

*RL: That is already quite a career. How did you end up in the United States?*

MD: At the time (I have been in Chicago for 10 years now), I was thinking of moving outside of France to work because, while the orchestras there are made up of wonderful individual musicians, there is not much of a feeling of teamwork that is necessary to good ensemble playing. I was mostly thinking of auditioning in Germany if some openings would happen in their best orchestras. There was a rumor in France at the time that the United States was closed to foreigners, so I wasn't thinking about it until I found out that Jacques Zoon was playing in Boston. I thought if he could do it, then why not me? And then, one day, I got a call from Daniel Barenboim's assistant who wanted to know if I would play for him privately. So I did play for him in Paris, after which he invited me to take the audition in Chicago.

*RL: This must have been a shock, moving from Paris to the American Midwest?*

MD: Well, when I first came to audition, I was here for only a few days in June and didn't have any time to walk around or visit. After the audition, I was invited to play with the orchestra for a few weeks and the only time I was available to do so was the following January.

*RL: I think I see a good story coming... (laughter)*

MD: As it turns out, that was one of the bigger snow storms to hit Chicago, to the point that I was stranded in New York City for two days because the planes

couldn't land in Chicago and I arrived just in time for the first rehearsal. The rest is history....

*RL: Last spring, you auditioned and were offered the principal flute position with the Los Angeles Philharmonic. What made you do that?*

MD: An orchestra like LA doesn't have the burden of a long tradition; the management has very interesting ideas and projects and the musicians seem to be very open and flexible to different ways of playing. And there is Gustavo Dudamel coming in.



*RL: He's quite a firecracker, isn't he?*

MD: Indeed. One of the things that bothers me in Chicago is that if a guest conductor comes in with new ideas, the musicians reply: "No, this is not how we play this piece here" or "This is not the right tempo."

*RL: Sometimes one of my older colleagues will say something like that...*

MD: I find this so narrow minded. Another thing is the brass playing. I realize that Chicago is famous for its brass section, but I don't think it's a reason to play three times louder than the rest of the orchestra. Since Barenboim left, I feel "alone" musically speaking, except for the colleagues in my section. Certainly

the wind players are very accomplished instrumentalists but they play one way and nothing or nobody is going to make them change.

*RL: When one hears the Berlin or Vienna Philharmonics, one notices the brass playing really blends in the orchestra, not unlike an organ.*

MD: Yes, and I feel the same in LA, they don't force the sound. Maybe because they don't see themselves as the "latest marvel of the world," they are more flexible.

*RL: I know you like to spend time outdoors, do sports...*

MD: When I was a teenager, I played a lot of American football, for about eight years.

*RL: Really? I didn't realize that you could play football in France. Isn't it dangerous physically?*

MD: Yes, I broke so many things—my shoulder, ribs, a knee, an elbow (laughs). At the time I was young, and I wasn't that serious about a musical career—I felt that it was a good balance with playing the flute, which was much more serious. I am a person who likes extremes.

*RL: And now what sports do you do?*

MD: In Chicago, between November and May, I can't do anything outside. But during the summer, I love cycling, running, soccer. When I was in Toulouse, I used to surf, so if I move to LA I can reacquire myself with surfing...

*RL: To change the subject, do you think there is still a French school of flute playing?*

MD: Yes, I think so. But things have changed. When I was younger, you had Jean-Pierre Rampal, Alain Marion, and Michel Debost, all teaching at the Paris Conservatory, and Maxence Larrieu in Lyon. These were big names and they attracted students from all over the world. In those days, all these great flutists were in France. Now, ever since the borders have opened in Europe, the French flutists are scattered all over the place, it is more international. For example, you have Emmanuel Pahud in Berlin; Philippe Boucly in Munich; Benoit Fromanger, who used to play in Munich and now teaches in Berlin; you have others in Frankfurt, Stuttgart, Switzerland...

*RL: And the United States. Do you teach in a school?*

MD: Yes, I teach at DePaul University in Chicago. Nowadays, at the Paris Conservatory, Pierre-Yves Artaud and Sophie Cherrier are the teachers. Although they are very fine players, neither one has had a solo or an orchestral career; they are both contemporary music specialists. I don't think they attract the kind of students that Rampal and company did and [they] are probably not the best vehicle for the French school.

I think the French school is more a way of approaching music than playing the flute itself. If you take Rampal, Debost, or Larrieu, these people had a very different way of playing from one another, but yet, they had in common a way of playing that was brilliant, that had character and individuality. My teachers never asked me to play in a specific way, but they wanted me to play with personality, character, be creative.

Another aspect of the French school is the education system in France. At the conservatory, the teacher would teach a whole day and you were expected to be to be at the class from 9:00 am to 6:00 pm and to listen to all of your colleagues. The level of playing there is very high and competitive and people get inspired by hearing very strong players. I have had some European students come to Chicago to study. But they were not very motivated by what they heard here.

*RL: Part of the problem here is that the students have so many classes that it is very difficult to find a common time when they are free. I have been wanting to do classes for many years and this is the first year where I have succeeded in doing so; I hope the students appreciate it, because, in addition to their hour, they get to hear the others for another three hours, go over more repertoire and hopefully motivate one another...*

MD: I'm discouraged about teaching here because of the number of classes the

students have. The students also seem to audition more for the school than for the teacher. When I get foreign students, if they don't speak English well and pass the TOEFL, they have to take four to five hours a day of English. The American students I have, many of them from Chicago, have never gone anywhere else to study and have a very closed mentality.

*RL: And now with the technology we have, there is no reason not to know what is happening everywhere else in the world...*

MD: The same thing happens with my colleagues in the orchestra. Those who have studied at the Cleveland Institute or



the Curtis Institute have mostly recordings of [the Cleveland or Philadelphia] orchestras and don't know anything about the European orchestras. It seems as the world gets larger and opens up, people are thinking more regionally.

*RL: That is a paradox.*

MD: It is especially true with double-reed players. The American players refuse to listen to the Europeans, some teachers even forbid their students to listen to them...

*RL: It's a shame. One can learn so much from listening to someone like (the oboist) Heinz Holliger.*

MD: But you know, it is also true with flute playing. There is quite a difference in a concept of sound between America and France. A lot of players here play

in an aggressive way, preferring power over subtlety. In France, people are going for a more refined way of playing, purity of sound and attacks...

*RL: How do you find the time to play recitals and chamber music with the very busy schedule of the orchestra?*

MD: It is a problem, because if I use all my free time from the orchestra, I end up having no rest period. I have been working for a month at a time with no days off and that gets to be very tiring.

*RL: On the other hand, one of the advantages of playing in a good orchestra is that you get to work with great conductors and learn a lot from them.*

MD: Yes, absolutely. You probably can learn more from them than from teachers because for these people, it's music first, they don't care if you play the flute, violin, or clarinet...

*RL: What repertoire do you enjoy playing?*

MD: I like everything from baroque to the contemporary. However, I don't have much time to learn some of the modern pieces. I would like to, but if I have only one hour, I prefer to do long tones and

play some Bach; it's better for the embouchure.

*RL: Do you have a practice routine?*

MD: Yes and no. I try, but don't succeed every day to do scales and sound exercises. When I was younger, I would pick up the flute and play. As I get older, I feel the need and desire to practice scales and do sound exercises.

*RL: After all, these contain pretty much everything we have to play.*

MD: Of course. When you play four concerts a week, you have to develop a consistency in your playing.

*RL: In closing, do you have any advice for our young readers?*

*(Cont'd on page 6)*

Mathieu Dufour (cont'd from page 5)

MD: One thing is to try not to lose your love of music. I see students more pre-occupied by how they dress, and they already have a website and a marketing system before they know how to play well. They should think about music, open their minds to listen to other players, instruments, orchestras from other countries.

RL: Thank you very much for your time, it's always a pleasure talking with you and we look forward to your recital.

MD: Thank you, the pleasure was mine.

**Robert Langevin** is principal flute of the New York Philharmonic and on the faculties of the Juilliard School, the Manhattan School of Music, and the Orford International Summer Festival. He was the guest recitalist at the 2008 New York Flute Fair.

## FLUTE HAPPENINGS

APRIL '09

April 5

Sunday 7:30 pm

Flutists **Claudi Arimany** and **PATRICK DILLERY** will perform music for two flutes and piano by J.C. Bach, Mozart, Franz and Anton Doppler, and Mendelssohn in a concert presented in cooperation with Haynes in celebration of the 50th anniversary of the first Jean-Pierre Rampal gold flute, now played by Mr. Arimany.

• Lang Recital Hall, 424 North Building (entrance on 69th Street at Park Avenue), Hunter College, NYC. • Admission: \$25 general, \$15 students/seniors. • Info, visit [www.patrick-andfriends.com](http://www.patrick-andfriends.com) or call 917-415-0941.

April 19

Sunday 4:00 pm

Ringwood Friends of Music presents "Tribute to Mendelssohn," a program of diverse chamber music including works for flute and piano played by **CARLA AULD**, flute.

• Ringwood Presbyterian Church, 145 Carletondale Road, Ringwood, NJ. • Info, call the Ringwood Friends of Music at 973-962-7431.

## ENSEMBLE PROGRAM UPDATE

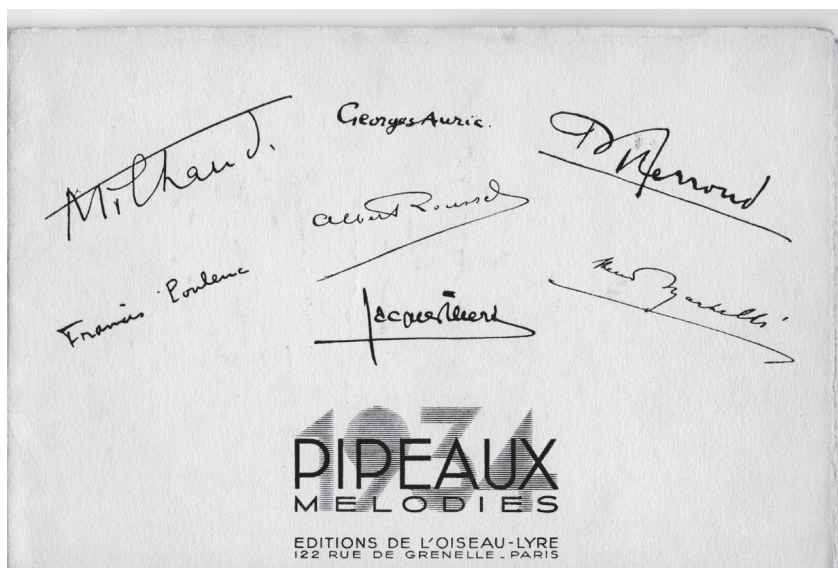
by Annette Baron

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

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

### Update on the February Ensemble Session

Nine people attended the February 22 ensemble session at Shetler Studios: Kate Bowerman, Terry Hannigan, Cynthia Holden, Naomi Ichikawa, Elizabeth Lewis, Michael Siegell, and Ed Wolf.



### From the Beaumadier Concert: Pipeaux 1934

Many audience members inquired about the music that Jean-Louis Beaumadier played at the January concert. The Milhaud, Auric, and Poulenc pieces were all published in a small booklet called *Pipeaux 1934* (Éditions de l'Oiseau-Lyre, 1934), which also included similar works by Ferrou, Ibert, Martelli, and Roussel. It is, alas, out of print. All the pieces in this little album are dedicated to Louise Dyer (1884-1962), a Melbourne, Australia-born pianist who founded the British Music Society of Victoria in 1921. After moving to Paris in 1928 she founded Éditions de l'Oiseaux-Lyre to publish the works of Couperin, a pioneering venture that eventually spawned the record label of the same name. For more information on Mrs. Dyer, see <http://www.adb.online.anu.edu.au/biogs/A080418b.htm>

—Nancy Toff

# NEW YORK FLUTE FAIR 2009

## THE FRENCH CONNECTION

Guest Artist: **Mathieu Dufour**, principal flute, **Chicago Symphony Orchestra**  
**Sunday March 15, 2009** • LaGuardia High School, 100 Amsterdam Avenue (at 65th Street)

Visit [http://nyfluteclub.org/html/flute\\_fair.html](http://nyfluteclub.org/html/flute_fair.html) for registration information, complete schedule, and updates

### GUEST ARTIST MATHIEU DUFOUR

#### MASTERCLASS

Mathieu Dufour, principal flutist of the Chicago Symphony Orchestra and much in demand as a master teacher in Canada, Japan, Europe and the United States, will conduct an inspiring masterclass.

#### ARTIST CONCERT

Mathieu Dufour, with pianist Linda Mark, in a gala concert featuring quintessential works for flutists: Martin *Ballade*, Poulenc Sonata, Messiaen *Le Merle Noir*, and Taffanel *Der Freischütz Fantasy*.

### CONCERTS



**STUDENT ENSEMBLES:** Enjoy our annual flute chamber ensemble showcase featuring younger performers.

**WINNERS OF THE YOUNG MUSICIANS CONTEST:** Recital by winners ages 17 and under.

**DEBUSSY AND BEYOND:** New York flutists play French music of the 20th & 21st centuries. Featuring David Wechsler, Margaret Lancaster, Dorothy Wu, and Linda Wetherill

### PANELS/WORKSHOPS



**WHAT IS THE FRENCH SCHOOL TODAY?** Panelists: Linda Chesis, Linda Wetherill, Dorothy Wu, with comments from Sangah Nah. Moderator: Jayn Rosenfeld

**TOUJOURS LA TECHNIQUE FRANÇAISE!** Keith Underwood, flute guru. A perspective on French technique including articulation, body use and poise, integrated with the session below.

**ALEXANDER TECHNIQUE:** Discover a system of relaxation that helps flutists use their bodies with greater ease and efficiency, improving posture and movement dysfunction by engaging the mind and body to reduce physical misuse. For all flutists! Presenter: Anne Waxman, Alexander Method practitioner

**BUILDING AN AUDIENCE IN THE YOUTUBE AGE** with panelists Bart Feller, Marco Granados, Andrea Fisher, and Margaret Lancaster. Moderator: John McMurtery



### YOUNG ARTIST COMPETITION: PRELIMINARIES & FINAL ROUND

Come hear the next generation of talented flutists, ages 18-27, as they compete in the annual New York Flute Club Young Artist Competition. The winners will be featured on the April concert of the regular NYFC concert series.

**ENSEMBLES PROGRAM SESSION:** Contact Annette Baron, Ensemble Coordinator, at [ensemblesnyfc@aol.com](mailto:ensemblesnyfc@aol.com). Special guests: Carla Auld & Patty Lazzara of UpTown Flutes

### EXHIBITS

Flute vendors and makers, music publishers and other members of the music industry will exhibit their products. This is the perfect opportunity to shop for a new flute or look for newly published music.

### NYFC TABLE

Also visit the NYFC table for CDs and publications by NYFC members. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. Register and price your items during the fair and pick up unsold items by 5:00 PM. For more information (regarding the NYFC table only) contact Rie Schmidt at [Rieschmidt@aol.com](mailto:Rieschmidt@aol.com).



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



## March 15, 2009 concert

Flute Fair 2009 at LaGuardia High School, 100 Amsterdam Avenue (at 65th Street)

Mathieu Dufour, flute

### 89<sup>th</sup> Season 2008 -2009 Concerts

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

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

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

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

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

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

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

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

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



### From the Editor

**Greetings!** March brings us Flute Fair 2009—The French Connection. Our guest artist is the French flutist Mathieu Dufour, principal flutist of the Chicago Symphony. Robert Langevin, principal flutist of the New York Philharmonic and a French Canadian, conducted the interview. Their candid conversation touches on the playing styles and mindsets of various orchestras around the world, the benefits of French-style group lessons, and M. Dufour's advice for young American flute players ("Learn to play well before you set up your website and marketing system").

Nancy Toff's "From the President" gives us a thumbnail history of French flutists in America. She reminds us that "The French Connection" with America has a long tradition, and relates her own personal connection to Mathieu Dufour—how they met and how his performance of Doppler's *Fantaisie pastorale hongroise* at the 2005 NFA convention led her to invite him to play for the Club.

John McMurtery, newly appointed New York City Opera section flutist, is this month's Member Profile subject. His performances with a "Pierrot ensemble group" made me realize that I had only the vaguest notion of what one was. I went on to learn (from Wikipedia) that it is "a musical ensemble comprising flute, clarinet, violin, cello and piano, frequently augmented by the addition of a singer or percussionist; named for 20th century composer Arnold Schoenberg's seminal work *Pierrot Lunaire*, which includes the quintet of instruments above with a mezzo-soprano singer." Interested readers can ask him more about *his* Pierrot ensemble at the Flute Fair at LaGuardia High School on Sunday, March 15; he is sure to be there, as he is assistant program chair and the moderator for a panel discussion on YouTube.

All for now. Hope to see you at the fair.

Best regards,

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