



The New York Flute Club

NEWSLETTER

October 2021

Maxence Larrieu in Person: A French Flute Legend

Introduction and commentary from Fred Marcusa;
video interview excerpts from Robert Langevin

Introduction and Commentary

by Fred Marcusa

Legendary French flutist Maxence Larrieu represents the epitome of the fabled French School, exemplified by his teacher, Joseph Rampal; M. Rampal's storied son, Jean-Pierre Rampal; Alain Marion; Jean-Louis Beaumadier (the well-known piccolo soloist); Philippe Pierlot; and others. I first met Maxence many years after I first heard his wonderful 1967 recording of the Bach flute sonatas with Rafael Puyana (harpsichord) and Wieland Kuijken (viola da gamba). At the time, I did not know that he had been awarded the French Grand Prix du Disque for this recording. It struck me then, as it does today, as pure, innately musical, and musically "right." I learned much later that NY Philharmonic principal flutist Robert Langevin, a top student of Maxence Larrieu, had a similar embracing reaction to this recording, as well as to Maxence's other baroque and classical recordings.

Maxence's formative musical identity, including his lifelong devotion to the beautiful sound and natural



Maxence Larrieu, past and present

Cont'd on page 4

"I Just Wanna Play!"

October 21, 2021

Thursday • 7:00 pm

Dotti Anita Taylor and Chip Shelton

See on p. 7 for details.



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In concert

Maxence Larrieu, flute

Véronique Carrot, harpsichord • Veronica Kuijken, piano

Guest artist: José-Daniel Castellon, flute

Sunday, October 17, 2021, 5:30 pm

Visit www.nyfluteclub.org/calendar prior to the event for connection details.

Program

Quatrième Concert Royal in E minor	François Couperin (1668-1733)
Deuxième Récréation de Musique	Jean-Marie Leclair (1697-1764)
in G major, Op. 8, for two flutes and basso continuo	
Entr'acte (arr. flute and harpsichord)	Jacques Ibert (1890-1962)
Syrinx (for solo flute)	Claude Debussy (1862-1918)
En bateau, from <i>Petite Suite</i> (arr. for flute and piano)	
Two melodies (arr. for flute and piano)	Gabriel Fauré (1845-1924)
En prière (Praying); Après un rêve (After a dream)	
Pièce en forme de Habanera (arr. for flute and piano)	Maurice Ravel (1875-1937)
Two Interludes (arr. for two flutes and piano)	Jacques Ibert
Sonata (1957)	Francis Poulenc (1899-1963)
Duets from <i>The Magic Flute</i>	Wolfgang Amadeus Mozart (1756-1791)



Post-concert chat with Maxence Larrieu and Robert Langevin

Program subject to change

Maxence Larrieu's appearance is made possible in part by Powell Flutes.



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New Season Greetings

by Jayn Rosenfeld



From the President

Greetings! Yes, it feels like “dèjà vu all over again....” After a hiatus of nearly 20 years, I have picked up the reins of the Flute Club presidency again, just for this still-Covid year. The challenges are startlingly different from those of 2002. The pandemic has created a self-awareness and sense of jeopardy which both feel new. The speed of communication, through cellphones and ever-refined devices, the immediacy of world problems through satellites and robots, the insecurity and loss of trust among the citizens of our country—these are some of our big challenges. Our job, as musicians and artists and appreciators, is therefore huge and pressing. Some of you may have heard the Verdi Requiem on Saturday night, September 11. What a revelation of how important the immediacy of live music is. The audience on this occasion applauded the arrival of the 100-plus strong chorus with emotional relief and power. The music never sounded so relevant.

How we wish for close encounters, live events, hearing without technology! We are leaving open the question of face-to-face concerts until spring; for our fall season, we will hold virtual events. Really great ones! We start with two contrasting flutists: the last master of the European Joseph Rampal French school of flute playing, Maxence Larrieu, 86 years young; and a young master from Latin America, Alheli Pimienta. M. Larrieu will be interviewed by Robert Langevin, one of his prime students, now principal flute of the NY Philharmonic. Nearly 20 years ago I won the raffle lesson at the 2003 Flute Fair, that year with Langevin [*For a full report, check out the November 2003 NYFC Newsletter —Ed.*]. It was terrific to hear the sound up close!—exactly what Larrieu says about his teacher, Joseph Rampal. Another cliché for you to heed: Buy a ticket!

Alheli Pimienta, our November soloist, comes from a different world, contrasting with Larrieu, the western hemisphere (Mexico), musical influences including classical South and Central American composers and the huge range of folkloric and popular music, young, female, an artist of color. I met her via Zoom; what a charming person she is, a live wire.

I look forward to our Massed Flute concert in March, in person if the world turns that way. I still remember doing Henry Brant’s two marvelous ensemble pieces at the 2003 Flute Fair, *Angels and Devils* and *Ghosts and Gargoyles*. At that time I was able to help engineer, colloquially speaking, a CD recording of the newer work, and we included an historic old recording of the earlier work. Copies are available from our online store (nyfluteclub.org/store/view/Henry-Brant-Music-for-Massed-Flutes)!

I would like to end with a call for volunteers. There are so many ways to be collegial, and to support the Club and the larger musical community. Easiest, encourage Flute Club membership among your friends and students, or give a membership as a resounding gift (nyfluteclub.org/store/category/Donations-Gift-Memberships). Then, we have a new initiative, a flute loan program (see p. 7, top) aimed at young needy students; the flutes to be distributed will be donated by members of our Club and the community at large. Do you have an unused flute in your closet we could lend out? And we are forming a DEI (Diversity, Equity, and Inclusion) committee to improve all our activities and sensitivities. Would you like to be on this committee? If so, please join them (details on p. 7, and note that NYFC membership is not required). Also, do you have ideas for programs and/or connections to schools or flutists we aren’t reaching? I would be happy to hear from you.

A wonderful season awaits us, and a world in which we can make a difference. See you on October 17, Zoomily, if not before. Be well, and let music help!

2022 FLUTE FAIR: *I Just Wanna Play!* Update and request for proposals

This season’s Thursday *I Just Wanna Play!* series featuring Black and Brown, Asian, and Indigenous artists (see p. 7) will be a springboard for the Flute Fair on **April 23, 2022**, with guest artist **Valerie Coleman**.



Now is the time to mine those creative thoughts you have on possible Flute Fair presentations, keeping the series title in mind. We are looking for workshops and presentations that will encourage everyone to bring their flutes, pandemic permitting, and play. In your planning, consider the possibility that we may need to pivot to virtual, so information on platforms suitable for playing could be included. All ideas will be seriously considered by the program committee, so think outside the box!

Additional details and a link to the online proposal form (deadline **February 1, 2022**) may be found on our website’s Flute Fair page at www.nyfluteclub.org/concerts-events-and-more/flute-fair). Questions? Contact Flute Fair program co-chairs **Deirdre McArdle** (deirdremcardle49@gmail.com), **Jeff Mitchell** (jeffreymitchell@gmail.com), or **Nicole Schroeder Raimato** (nicole.schro@gmail.com).

Member Profile

Bill
Giannone
NYFC member on
and off since 1976



Employment: Retired IT auditor specializing in risk management and business/network information security.

Recent recital/performance: Flute soloist in Chaminade's *Concertino* with the Nassau Community College Concert Band (November 2018) and in Griffes' *Poem* and Waltz from Godard's Op. 115 Suite with the Delmar (Albany) Community Orchestra (May 2019). Sadly, an ambitious solo recital for June 2020 at the Long Beach (NY) City library was canceled due to COVID.

Career highlights: As a musician: being a member of the United States Military Academy Band at West Point, NY (during his three years in the US Army right after college), working as education manager for Boosey & Hawkes, promoting their music at state music teacher conventions and workshops (and getting to know composers Clare Grundman, Fisher Tull, Martin Mailman, and Barbara Kolb) in the late 1970s, and performing (on flute and piccolo, and occasionally oboe or bassoon!) with numerous musical groups on Long Island, including the American Concert Band, the Merrick Symphony Orchestra, the Five Towns Orchestra, the Nassau Community College Band and Orchestra, and the Valley Stream Community Band and Orchestra. As an information security professional: forming his own consulting firm (W. Giannone & Co.) after 10 years working at Citigroup.

Current flutes: A 1969 silver Haynes (A=440) and a 1993 Powell (A=442) with B foot/gizmo and C# trill played with a Boston-style headjoint. Both flutes were purchased new (unlike his silver Gemeinhardt piccolo, acquired in 1975 from a Las Vegas pawnshop for \$78).

Influential teachers: Donald Hartman, in college; John Wummer, from 1973 to 1975 (focusing on interpretation); and Harold Bennett, from 1976 to 1977 (focusing on technique). Other teachers included Fred Heim ("He taught me how to count"), Fred Morrone, and

(in workshops) Bernard Goldberg and Marcel Moyses.

High school: East Rockaway High School in East Rockaway (Long Island), NY.

Degrees: BM in music (SUNY Fredonia, 1972), earned after a junior year at the Royal Flemish Conservatory of Music, in Antwerp, Belgium; MA in music a few years later (Teachers College of Columbia University, earned concurrently with his army service); and professional certification in information systems auditing (NYU, early 1990s).

Most notable and/or personally satisfying accomplishment(s): Being the Warrant Officer Bandmaster (conductor) of the 42nd Infantry Division Band during his years (1975-77) in the NY National Guard ("We rehearsed at the Armory on West 14th Street and performed at official functions, ceremonies, public relations events, etc."); and starting his own music publishing company (RosebudMusicPublishing.com) to offer quality, reasonably-priced music for flutists, flute ensembles, and woodwind ensembles ("Our first offering, introduced in 2019, was a three-flute arrangement of J.S. Bach's 15 Three-part Inventions; I had thought of doing this many years ago, but print-quality manuscripts were not possible without today's music-writing software....").

Favorite practice routines: Scales and etudes (e.g., Andersen, Op. 33) followed by work on any pieces he is preparing for performance. Before concerts he likes to warm up with Maquarre No. 1 ("a quick way to cycle through all the major and minor scales"); at home he likes to start off with an exercise from Moyses's *De la Sonorité* or, if pressed for time, Terri Sánchez's *Epic Flute Warm-up*. He uses a practice log to keep track of which exercises and scales he does each day, including tempos and articulations used.

Other interests: Family ("I've been married to my wife Joan for over 40 years. We have two grown children, and one toddler grandchild.") and travel ("We have been to Europe several times over the years (even when our son and daughter were babies—I can say 'Pampers' in Dutch and French. More recently, we visited the Percy Grainger Museum in Melbourne on a 2018 trip to Australia and New Zealand.").

Advice for NYFC members: Keep a practice journal. It's a great way to monitor your improvement and keep track of your practice times.

FLUTE HAPPENINGS

OCTOBER '21

Oct. 16 Saturday 6:30 pm

Works by Handel, Haydn, Telemann, and John Stanley performed by the Hanoverian Ensemble with flutist **RICHARD WYTON** on 18th-century flutes made by Thomas Cahusac. Pre-concert talk with Mark Leone, **JOHN SOLUM**, and Wyton. Reception to follow.

• Christ Church, 254 East Putnam Avenue, Greenwich, CT. • Admission, \$10-15. Info and ticketing, visit community-concerts-of-greenwich.square.site.

Oct. 17 Sunday • All day

The New Jersey Flute Society presents its 2021 virtual Flute Fair, with guest artist **DEMARRE MCGILL**.

• Admission, free for NJFS members; \$10 general, \$5 students/seniors. • Info and registration, visit njflutesociety.org/flutefair.

Oct. 21 Thursday 7:00 pm

DOTTI ANITA TAYLOR and **CHIP SHELTON** present the inaugural installment of the NYFC's new "I Just Wanna Play!" series.

• Virtual event • Access is free. • Info, supplementary materials, and connection details, visit nyfluteclub.org/calendar.



Oct. 28 Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will present a program of octets for mixed winds and brass by Stravinsky, Cindy Cox, Chad Smith (world premiere), David Wechsler, and Thelonious Monk (arrangements).

• College of Staten Island, Center for the Performing Arts, 2800 Victory Boulevard, Staten Island, NY. • Admission is free (proof of vaccination required). • Info, visit theomniensemble.org or call 718-859-8649.

Oct. 30 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of Oct. 28. For Zoom streaming details, visit bkcm.org.

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

Flute Happenings Deadlines

Issue	Deadline	Mail Date
November 2021	10/15/2021	11/8/2021
December 2021	11/13/2021	12/6/2021
January 2022	12/18/2021	1/10/2022
February 2022	1/15/2022	2/8/2022
March 2022	2/4/2022	2/27/2022
April 2022	3/18/2022	4/10/2022
May 2022	TBA	TBA

(Larrieu, cont'd from p. 1)

playing for which he is justly famous, came from his teacher, Joseph Rampal. As a living embodiment of the French Flute School, Maxence has devoted his professional career to presenting and passing on Joseph Rampal's essential philosophy: beautiful sonority, musicality, kindness, and humanity. He is a warm and gracious man who smiles readily and brings smiles to those around him.



We first reached out to Maxence to play for the Flute Club in 2018, but it didn't work out. So when NYFC president Jayn Rosenfeld suggested we try again, I was delighted. I immediately called Maxence, then at his family summer home in the south of France, with its sensational view (from his cellphone camera) of the blue Mediterranean Sea off the Gulf of Saint-Tropez. Maxence reacted enthusiastically to my overture, but first wanted to speak with his "best student" (as he later called him): Robert Langevin. As it turned out, Robert played a central role in the current effort to bring Maxence and his music to the NY Flute Club community, for which we are very grateful.

Robert and I have talked over the years about his time and experience studying with Maxence at the Geneva Conservatory. I imagined that Robert had sought out Maxence to learn the French flute repertoire. Robert told me that repertoire was of course interesting, but more important to him were the natural way Maxence played, his style, and his ornamentation of baroque and classical music.

In preparation for the interviews Robert and I had with Maxence, I asked Robert what he had learned from Maxence as a student. I found his answer fascinating:

Maxence had told me that his teacher, Joseph Rampal, had a beautiful sound that he listened to carefully and tried to imitate. When I studied with him, I would stay after my lesson and listen to other lessons, mainly to hear him demonstrate to other people. To hear his sound live, being just a few feet away, was incredible. I will never forget the sound of his flute.

What I learned from him was to play as naturally as one sings. And, of course, the style. I always admired his phrasing and ornamentation in baroque and classical music. To this day, his recording of the Bach sonatas stays with me 40 years since I've studied with him.

The happy outcome of our efforts is that Maxence will present a virtual recital on October 17! It was prerecorded with the generous support of Powell Flutes, whose magnificent new 18k flute Maxence loves and will play in the recital. The concert will be followed by excerpts of a video interview with Maxence and Robert, recorded early this September.

Maxence will present an all-French program, beginning with baroque music by Leclair (including a duet with his former student, José-Daniel Castellon) and Couperin, followed by 20th-century French music we all love: Debussy, Fauré, Ravel, Ibert, and Poulenc. As a side note, Maxence mentioned that Poulenc had accompanied him in three performances of his sonata, with a tempo for the second movement, as we'll no doubt hear in his recital, much faster than the 52 beats per minute noted in the score. The recital program will close with two short Mozart opera duets, performed with José-Daniel Castellon.

Insights from Maxence Larrieu

Staying in Shape

The first topic I raised was one that confronts every flutist every day: "How to Stay in Shape" (the title of a published text by another French flutist...). Maxence went to significant lengths to say he does not do what many of us do: playing various exercises from books of scales and patterns. Rather, his routine seems to have three central elements: sonority, flexibility, and articulation.

He has particular pieces he plays to facilitate practice of each of these elements. A central part of his routine is playing octaves. (Jean-Pierre Rampal once told me that when he needed a very short warm-up, he played octaves up and down on three notes, beginning on low C, followed by low C#, then low D and back to C# and C.) Maxence emphasized the importance of practicing intervals, to ensure the flexibility of lips he considers crucial.

A practice routine with three essential elements: sonority, flexibility, and articulation...

Maxence considers singing and its techniques a valuable source of information and inspiration. He believes sound production in singing and flute playing are similar and require similar practice and skills. (Many flutists agree with him and have followed this path by studying with voice teachers.)

He considers daily practice of articulation a necessity and plays the second movement (Allegro) of the Bach Sonata in C and "Volière" from Saint-Saëns' *Carnival of the Animals* to maintain and enhance his staccato. For sonority and flexibility, he plays the third movement (Adagio) of the Bach Sonata in E minor as well the famous *Air on a G String* from the Bach Orchestral Suite No. 3.

Joseph Rampal

Maxence always appreciated the beauty of Joseph Rampal's sound and tried to understand and replicate it. Maxence suggested that while many flute players of his time agreed that Philippe Gaubert was the greatest flutist in France, they had particular regard for Joseph Rampal's sound. M. Rampal did not seek the international career his son, Jean-Pierre, did and was content to remain in France. He was a kind man and great teacher, whose students loved him. In turn, that inspired them to be kind to their students, who tended to feel great warmth toward them.

The Larrieu Sound

Everyone of course is curious about the secrets to a beautiful sound. Thus, I asked Maxence how he produces his signature sound. He answered "I cannot say."

Evolution of International Flute Playing Standards

Maxence began his studies in Marseille with Rampal and continued in Paris with Gaston Crunelle at the Paris Conservatory. Beginning in 1960, he traveled extensively, teaching in Japan and elsewhere. Since his first international travels, he has visited Japan more than 100 times. He noted that the standards of flute playing have improved greatly everywhere, as evidenced by performers playing today at the highest level in international competitions.

(Cont'd next page)

While he believes there are not national styles today, he explains there are different personal approaches and styles. Maxence respects those top international players, such as James Galway and others, who play with their own musical approaches and styles.

I asked whose styles and performances particularly appeal to him. He said there are many fantastic players and mentioned several, listed here alphabetically: José-Daniel

Castellon, Mathieu Dufour, Jean Ferrandis, Shigenori Kudo, Robert Langevin, Emmanuel Pahud, and Karl-Heinz Schütz.

*Longtime NYFC board member and corporate liaison **Fred Marcusa** has been an advisor to many flutists and flutemakers. He has also had a long career as a partner in an international law firm and was named a Chevalier of the Legion of Honor by the French government in 2014.*

Excerpts from Robert Langevin's video interview (recorded September 2021)

ROBERT LANGEVIN: I am here today with Maxence Larrieu, a wonderful French flutist, who was a student of Joseph Rampal in Marseille. [Maxence is at his house in Provence, the beautiful family home of his wife....]

Maxence's Flute

RL: May I ask what kind of flute are you playing and why you choose it? I understand that it is an 18k gold Powell....

MAXENCE LARRIEU: Yes. It is the best for me! I am very happy with this flute, of course. It's a new model and for me it is very convenient and very agreeable, because it is very evenly balanced between the low and higher registers, and flexible too.

Maxence's Background

RL: Maybe we can start with you telling us at what age you started the flute with Joseph Rampal, who was your first teacher.

ML: Yes, I began the flute at age nine. After that, I went to Paris to study with Gaston Crunelle. I was 16, very young, and after nine months got the first prize at the Paris Conservatory. But I was afraid, because I hadn't studied enough or had enough experience with the repertory. I asked René Le Roy to help me. He was also a very good teacher. It was interesting, because he had had many contacts with great composers: Gabriel Fauré, Debussy... It was very interesting and important for me.

I was very surprised to see the difference at that time between the German School and the French School, because the German flutists played absolutely without vibrato. I don't have an obsession with vibrato, but for me it is most important for expression, like the voice, the natural voice, like a singer.

After my initial studies, my teacher said that I should add experience playing in an orchestra. Thus, during the winter, I was playing in the Cannes Orchestra for three months, and in the summer, it was Vichy. And we played many selections of opera. I then took the place of my teacher, Gaston Crunelle, as first flute in the Opéra Comique and later as first flute in the Opera orchestra. There I got the chance to

record *Norma* with La Callas [chuckle!] with the Opera, and a Mozart [piano] concerto with Clara Haskil with the Orchestre Lamoureux; it was great because of the emotion it produced!

RL: Yes, the Mozart piano concertos are wonderful for the flute and all the woodwinds. They are some of my favorite things to play.

French School Philosophy from Joseph Rampal

RL: Can you tell us a little bit about the philosophy of Joseph Rampal as a teacher, and what you learned from him?

*ML: Joseph Rampal had such a beautiful sound! He was a great flutist in the Marseille Orchestra, which was not so good. All the flutists in Paris who heard him play said he should be in Paris, not Marseille. But Philippe Gaubert, France's best flutist, got the position at the Paris Conservatory. He explained to me he had many other offers, which he declined. When Paul Paray, conductor of the Detroit Symphony, arrived and heard him play *Daphnis and Chloé* and *Afternoon of a Faun*, he said, "Please, you must come to America." And Rampal said, "No, I want to stay here. I have a small boat and go fishing every morning." He did not have the ambition of his son, Jean-Pierre.*

For me, all my life, it was an obsession to have the sound of my teacher. He explained to me, "Maxence, when you play, and if you imagine you have a beautiful sound, you have to think that maybe tomorrow it will be better." I never forgot that. It was simple; he had a natural sound, a beautiful sound.

When he died [in 1983], we had a concert with Jean-Pierre Rampal and Alain Marion, in which we played separately and together. And after we played Jean-Pierre's wife, Françoise, said, "You know, the flutist whose sound most resembles Joseph's is not Jean-Pierre, but you, Maxence."



Joseph Rampal (c. 1952), shown with his son, Jean-Pierre, was Maxence Larrieu's first teacher.

Archives Jean-Pierre Rampal, photo Studios Ch. Vandamme, Paris

But when Jean-Pierre and I were in Japan together, recording C.P.E. Bach and Telemann, I heard the recording, and I thought the sound is from the same school. In some pieces, Telemann, for example, I played first flute and in others Jean-Pierre played first flute. And sometimes we could not tell which was Jean-Pierre and which was me.

Sonority

RL: Can you tell us a little bit about sonority—how you approach it when you work on sound, when you practice by yourself or when you work with a student on sonority?

ML: For me, when I have a piece to play or study, or practice octaves, I have the idea, as many flutists do, to try to play it all forte. Then, after, I play it piano. And I try to make different colors, with pianissimo, and fortissimo, and then after diminuendo, and then I try to make more contrast and find more color. I think it is the door to security for me. And for the lips too. And more sostenuto....

I think the best articulation is slurs of two and two notes. (He sang an example). This is the best articulation for me. And for the staccato, I like to

(Cont'd next page)



(Larrieu interview, cont'd from p. 5)

play the same note using a rhythmic pattern, 8 double tongues and 4 single at half the speed [he sings an example]. And, of course, octaves, because some flutists forget that the technique of the lips is very important. And the fingers, of course. And when you don't play the flute for a long time, the first thing you lose is the staccato, probably the double tonguing first, then the single. The staccato is very important to play every day, with chromatic scales as well. You can't just stop practicing and let it go!

RL: I know you've been on the juries of many international competitions. What do you notice about the style of playing in the last 20 years? The level of playing, the style, the sound...

ML: I was many times a judge at Rampal competitions and my own. And many times in judging, I must forget my own ideas of style, because many good flutists play in other styles, like those of Galway, or Nicolet, or Rampal. They are all so good. Okay, most important is the music, sure, and the style. But when I hear a good flutist playing in a different style than mine, which I don't like, but do respect, I vote for that flutist. Even if I don't like a different concept, I say he's a very good flutist and he can get the prize.

RL: Thank you very much for your time, and we are looking forward very much to your recital for the Flute Club.

ML: It's a great pleasure for me, and a great honor.

Robert Langevin has been principal flute of the NY Philharmonic since 2000.



Photo Claude Delorme, Philips

Captions of numbered photos: (1) L to R: Joseph Rampal, Larrieu, Alain Marion, Jean-Pierre Rampal, and Marius Beuf recording the Boismortier concertos in Paris (Erato, 1967); (2) Larrieu (standing at R) in Gaston Crunelle's Paris Conservatory flute class, in 1951; (3) L to R: A. Marion, J.-P. Rampal, and Larrieu in Nice in 1970; (4) Larrieu with harpsichordist Rafael Puyana, upon receiving the Grand Prix du Disque in 1968 for their Bach Sonatas recording; (5) CD covers from a sampling of the Larrieu recordings available from jprampal.com, the website of the Association of Jean-Pierre Rampal.

Unless otherwise noted, photos are courtesy Denis Verroust.

Maxence Larrieu: Milestones

- 1934 Birth in Marseille (October 27)
- 1944 Starts his flute studies with Joseph Rampal at the Marseille Conservatoire
- 1949 First prize at the Marseille Conservatoire
- 1951 First prize at the Paris Conservatoire, in Gaston Crunelle's class
- 1953 First prize in chamber music at the Paris Conservatoire, in Fernand Oubradous' class
- 1958 First recording with J.P. Rampal (Sonatas for 2 flutes without bass by Telemann and Locatelli) [Erato, LDE 3126]
- 1964 Succeeds Gaston Crunelle as solo flutist of the Orchestre de l'Opéra-Comique in Paris
- 1967 Records (i) *The Marseille School of Flute Playing*, with J. and J.-P. Rampal, A. Marion, and M. Beuf [Erato, STU 70375] and (ii) the Bach sonatas, with Rafael Puyana and Wieland Kuijken [Philips, 802.825/26 LY], which wins the Grand Prix du Disque in 1968
- 1971 Dedicatee of Jean Rivier's solo flute piece *Voltige* (publ. Salabert)
- 1972 Appointed solo flute at the Orchestre de l'Opéra de Paris, after the merger of the Opéra and Opéra-Comique, a position he will hold until 1977
- 1973 Records *Four Sonatas for Two Flutes and Bass* [J.S. Bach, Telemann, and C.P.E. Bach], with J.-P. Rampal and M. Nabeshima (arguably his favorite recording for two flutes) [Nippon Columbia/Denon NCC-8511-N]
- 1977 Appointed professor at the Geneva Conservatory, a position he held until 2000
- 1980 Appointed professor at the Lyon CNSM at its foundation, a position he held until 1994
- 1987 Promoted to Officier de l'Ordre National du Mérite (and later Officier des Arts et Lettres); publication of Serge Lancel's *Trois Monologues* for solo flute, which are dedicated to him (publ. Futeau)
- 2007 The first Maxence Larrieu International Competition is held (subsequent ones took place in 2011, 2015, and 2019)
- 2014 Receives the Lifetime Achievement Award at the annual NFA convention in Chicago



Larrieu receiving the NFA's Lifetime Achievement Award at the 2014 flute convention

Photo courtesy NFA archives

Paving the Way to a Better Flute

by Malcolm Spector

Most musicians remember when they graduated from their first instrument to a better instrument. They may remember the moment as a commitment to take their music more seriously. It may have been the result of a successful performance, the recognition and recommendation of a teacher, the encouragement of family or friends. Across their training and education, perhaps a series of better and better instruments helped them achieve their goal of a professional musical life or at least the ability to compete with others on a level playing field.

But for many others, the financial inability to take the next step, to buy a better instrument, may frustrate and close off the path toward a career and life in music. The better instrument, of course, is only part of the equation, but it can be an important one.

The New York Flute Club is embarking on a project to acquire a number of fine instruments, and to identify students who would benefit from them but whose families cannot afford to provide them with this essential tool to continue the quest for excellence in flute performance. This is a complex project with many parts: securing donations of good quality instruments from the music community; finding technicians to put these



flutes into top playing condition; working with flute teachers at all levels to identify promising students who cannot afford instruments that would take them to the next level.

Of course, all the inequalities of race, class and ethnicity in our society play out in this drama. The Flute Club is mindful of the many barriers to participation at the highest levels in the music world, and it is the aim of this program of the Flute Club to increase access to success for disadvantaged promising flute players with loans of high quality instruments to aid their development as artists and musicians and to help them compete and excel.

NYFC board member Malcolm Spector is a retired professor of sociology (McGill University) and semi-retired attorney (part-time judge for the City of New York). A longtime amateur flute player (60-plus years and counting), he has been transcribing preludes and fugues by Bach for two, three, and four flutes.

Introducing the New York Flute Club's I Just Wanna Play! Series

The NYFC's new I Just Wanna Play! series (all virtual, Thursdays at 7:00 pm) features Black and Brown, Asian, and Indigenous flutists: amazing musicians, in hands-on, interactive events not to be missed. Curated by Nora Lee Garcia-Velazquez, Darwin Cosme-Sánchez, and Chip Shelton, the series kicks off in October with NYFC members Dotti Anita Taylor and Chip Shelton. The season crescendos to a triple forte on April 23rd at the 2022 NY Flute Fair: I Just Wanna Play! with guest artist Valerie Coleman.

—Deirdre McArdle

From our October presenters: Dotti Anita Taylor and Chip Shelton

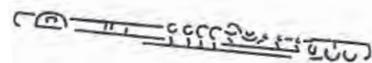
You can call it *Search For Musical Freedom*. You might call it *Search For Creativity*. We will take you there when you join us for our *I Just Wanna Play!* session on **Thursday, October 21, 2021 at 7:00 pm**. Connection details and downloadable charts composed specifically for this event will be available on our NYFC calendar page [nyfluteclub.org/calendar] shortly before the event, so that we can all play jazz together, even on Zoom!



We first met when Dotti joined Chip's first known (to us) Jazz Flute Big Band in the 1990s. Since then, we have collaborated for performances and/or workshops for the Thomas Music Study Club, NY Jazz Flutet, Flute Party Band, NFA conventions, and (last but not least!) many NYFC flute fairs.

—Dotti and Chip

Diversity, Equity, and Inclusion



The NYFC is looking for members to participate in a newly formed Diversity, Equity, and Inclusion committee. The committee will meet periodically throughout the year and discuss ways to promote DEI within the Club.

If you are interested in joining (NYFC member or not), please contact Nicole Schroeder Raimato at nicole.schro@gmail.com.

NYFC ENSEMBLES PROGRAM

UPDATE

Save the date!

NYFC Ensemble Program directors Denise Koncelik and Mark Vickers will host a Zoom meeting for the ensemble program members (past, present, and future) on

Sunday, October 17, 2021, from 2:00 to 3:00 pm.

It will be a meet and greet to see everyone, and discuss our future options. No in-person meetings are anticipated before 2022.

Participants should be NYFC members with valid memberships for 2021-22. Denise and Mark will email connection details to their list a few days before the event. Not sure you are on their list? Other questions? Contact them directly at ensembles@nyfluteclub.org.



Denise Koncelik



Mark Vickers

Remember to renew your NYFC membership for the 2021-22 season!

Visit nyfluteclub.org to join/renew online or via a downloadable membership form for mailing to the NYFC Membership Secretary:

Katherine Saenger
115 Underhill Road
Ossining, NY 10562-4408





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



October 17, 2021 Concert

Virtual event; connection details at www.nyfluteclub.org

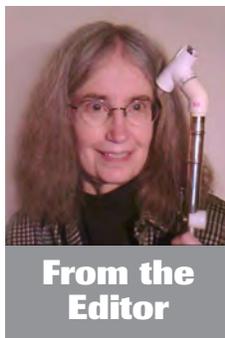
Maxence Larrieu, flute

102nd Season

2021- 2022 Events

October 17, 2021 (C) • Sunday, 5:30 pm
Maxence Larrieu, flute
October 21, 2021 (T) • Thursday, 7:00 pm
Dotti Anita Taylor and Chip Shelton
November 18, 2021 (T) • Thursday, 7:00 pm
Miguel Villanueva, flute
November 21, 2021 (C) • Sunday, 5:30 pm
Alheli Pimienta: Mexican/Latin American music
December 16, 2021 (T) • Thursday, 7:00 pm
Études with Jin Ta
December 19, 2021 (C) • Sunday, 5:30 pm
Sonora Slocum, flute
January 20, 2022 (T) • Thursday, 7:00 pm
Irwin Hall, alto flute
January 23, 2022 (C) • Sunday, 5:30 pm
Julietta Curenton, flute
February 17, 2022 (T) • Thursday, 7:00 pm
Tango! with Marcelo Alvarez
February 20, 2022 (C) • Sunday, 5:30 pm
Flutists of the ABT: Judith Mendenhall, Diva Goodfriend-Koven, Karen Purpura
March 12, 2022 (C) • Saturday, 5:30 pm
Julia Wolfe's *Oxygen* for massed flutes
March 17, 2022 (T) • Thursday, 7:00 pm
Hawk Henries, Eastern Woodlands flutes
April 23, 2022 • Flute Fair • All day
"I Just Wanna Play!" with Valerie Coleman
April 2022 (C) • Sunday, 5:30 pm
Winners of the 2020 NYFC Competition
May 2022 • Annual meeting

All events will be virtual unless otherwise noted; C = concert, T = "I Just Wanna Play" Third Thursdays. Visit the NYFC website at www.nyfluteclub.org for additional information and connection details.



From the Editor

Greetings! October brings us the first two events of what is anticipated to be a hybrid virtual/in-person event season. The monthly concert will be presented by Maxence Larrieu, the legendary exponent of the fabled French School of flute playing. The program of mostly French music looks delightful, and it includes some two-flute rarities (to be played with his former student, José-Daniel Castellon). NYFC corporate liaison Fred Marcusa and NY Philharmonic principal flutist Robert Langevin worked hard to arrange this and have shared their recollections and conversations with Larrieu (now 86) with us. The revelation most interesting to me? That Jean-Pierre Rampal's wife thought that Larrieu's sound was a closer match to that of Jean-Pierre's father, Joseph Rampal, than Jean-Pierre's own!

Also coming in October is the debut installment of the NYFC's new "I Just Wanna Play!" series, on Thursday, October 21. Longtime NYFC members Dotti Anita Taylor and Chip Shelton, likely familiar to most readers from their recent Flute Fair appearances, will be the presenters. I got to know them from their *Newsletter* member profiles (April 2004 for Chip, January 2018 for Dotti, both available for viewing in the Club's online newsletter archives). The series (more about it throughout the newsletter, especially on p. 7) aims to feature BIPOC (Black, Indigenous, People of Color) performers in an interactive setting (as much as possible, given the constraints of Zoom...).

In her "From the President," the NYFC's new president, Jayn Rosenfeld, introduces herself and welcomes us to our upcoming season, touching on the "I Just Wanna Play!" theme, our in-the-planning-stages flute loan program, and the April 2022 Flute Fair.

Bill Giannone, a retired information technology expert and former member of the US Military Academy Band at West Point, is this month's member profile subject. Some NYFC Ensembles players might remember sampling some of his now-published Bach transcriptions at our January 2020 ensembles meeting (the penultimate in-person meeting prior to the pandemic...).

Anyway, all for now. Hope to see you virtually at one of our upcoming events.... Best,

Katherine Saenger (klsaenger@yahoo.com)