

Tribute to Paula Gaubert: Singer, Colleague, and Friend



Paula Gaubert was born Paula Goodman near San Francisco, California. From her training in classical dance she keeps the beauty of the port and the smile, constant. Her studies in French literature give her all the tools to write wonderfully and lead her to her inseparable husband, friend, confidant, comrade in life, in poetry, in concerts, Alain Gaubert.

This passion for the arts, Paula Gaubert expressed it for several decades as a lyrical singer. Trained in San Francisco and New York, she made her professional debut in Octavia (Cléopâtre by Massenet), and in the title role of Ariadne et Barbe-Bleue by Dukasen 1998 with Opera Manhattan: one of the many opus in which she will have been acclaimed as a singer, before reporting it several decades later as a journalist on our pages, with this intimate knowledge of scores and voices.

Paula Gaubert held great roles for opera companies across the United States and beyond: Madama Butterfly in Utah Lyric Opera, La Fanciulla del West in Provo (Utah), Santa Barbara Opera and Berkeley Opera in California. Agathe in Der

Freischütz (Weber), Senta in *Le Vaisseau Fantôme* (Wagner) and Manon Lescaut (Puccini) for West Bay Opera, *Lady Macbeth* by Verdi for Berkeley Opera, and Tatyana by Eugène Onéguine (Tchaikovsky) for North Bay Opera. In Europe she was Leonora du Trouvère at the Berlin Konzerthaus, then sung in recitals and settled in France. She worked for the transmission as President of the International Lyric Competition-Festival "Vienne en Voix" of which she is each year the "American star" of the gala concert.

Paula Gaubert joined the adventure of music criticism with the same immediate, communicative and unreserved enthusiasm that has marked her entire life and career. She published her first article for Ôlyrix on May 12, 2017. It is the image of all the following and her image. She reports on *La Double Coquette*, where, as she writes, "the contemporary composer, Gérard Pesson and his collaborator, poet and novelist, Pierre Alferi, skillfully add their contemporary creation to the baroque work *La Coquette Trompée* (1753) by Antoine Dauvergne. "A mixture of genres, from Baroque to Contemporary, in the form of richness and openness, perfectly corresponding to Paula Gaubert. Her pen is already as precise as it is rich and subtle, the intention to understand and transmit is evident. Insightful in her analysis, and sadly prophetic (Paula always knew she was condemned, but never said so other than with a huge smile), in her first review she underlines the paradox of this opus: the first word is "Silence!".

Always anxious to find the right word, the word which best reflects the sound reality, Paula made a point of encouraging the qualities (in particular of young artists in training), by underlining the wonders, by offering tracks improvements for faults. Paula Gaubert wrote as she lived, and as she sang, with joy and a huge smile.

The list of reviews published by Paula Gaubert is a journey through opera houses and festivals, through the beauty of music and of the pen that gave her the strength to fight so courageously and for so long against the disease and in the service of art.

REFERENCE

<https://www.olyrix.com/articles/actu-des-artistes/...>