

Philippe Gaubert

Treasures for Flute and Piano

Compiled and Edited by

Amy Porter



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Foreword

by Amy Porter and Dr. Penelope Fischer, DMA

Philippe Gaubert (1879–1941) was a very important teacher and flutist in our classical flute playing lineage. In this edition we have gathered his beautiful, shorter compositions for flute and piano all in one place, to be cherished as “Gaubert’s Treasures.”

Philippe Gaubert personified the modern French school of flute playing as introduced by his teacher Paul Taffanel (1844–1908) at the Paris Conservatory. Gaubert was a multi-talented musician, a marvelous flutist as well as a gifted composer, teacher and master conductor. Over his lifetime he became one of the most important musical figures in France between the World Wars in the first half of the twentieth century. Gaubert’s musical and pedagogical gifts to us are passed along through generations of students and continue to touch the hearts of many who listen to his fine, and refined, music.

Philippe Gaubert studied composition at the Paris Conservatory with Raoul Pugno, Xavier Leroux, and then for a brief time with Charles Lenepvu. It was after this study that he won the famous Prix de Rome second prize in composition. Even with his schooling of theory and harmony in Paris, he was deeply influenced by other composers of the time, namely Debussy, Fauré and Dukas. Between the years of 1905–1914 Gaubert’s early works were arrangements and short pieces written for the year-end final exam pieces at the Conservatory.

Between 1914–1918 Gaubert served in the French Army during World War I, most notably in the battle of Verdun in 1916. This was considered one of the largest battles against the Germans in WWI. He was wounded but his creativity level was not dampened. He was rewarded for his service and awarded medals for his bravery. It was during this time that he found the energy to compose his *Deux Esquisses* or 2 Scenes, and sketched out his first flute sonata.

Gaubert composed his remaining five flute and piano works after 1922 in Paris, and clearly his poetic soul was transformed from the earlier years. He took in new forms and styles of compositions such as a Suite, a Ballade and a Sonatine. He also completed his Second and Third Sonatas for Flute and Piano, all of them dramatic works in terms of compositional techniques and grandeur of tone.

Gaubert composed music easily throughout his lifetime, especially during summer breaks when the orchestra and Paris Opera seasons were on hiatus and he was not conducting. He loved literature and poetry which inspired over thirty vocal works from 1903 through 1938.

He also wrote twenty-six instrumental chamber works for other instruments: oboe, cornet, clarinet, trombone, violin, viola, cello, harp and combinations of these instruments with piano. Some of these were commissioned jury pieces, but many were for his musician friends.

Six full-length stage works, both ballets and operas for the stage, several tone poems and symphonies were written throughout his lifetime.

This edition represents eleven out of the sixteen works from our video study guide “The Gaubert Cycle: The Complete Works for Flute and Piano by Philippe Gaubert” with guest pianist Tim Carey. Omitted in this edition are Sonatas Nos. 1–3, Ballade, and Sonatine.

About Amy Porter

A distinguished Professor at The University of Michigan School of Music, Theatre & Dance, Amy Porter became the first performing artist by the University of Michigan to be named a Henry Russel Award recipient for distinguished scholarship and conspicuous ability as a teacher. Regarding her popular study guide on German composer Sigfrid Karg-Elert: "Strength, beauty, a captivating and seductive force, sensitivity, perfection and a sense of humor characterize the impressive American flautist Amy Porter." (*Spanish Flute Society*). She has been featured on the covers and written articles for *Flute Talk Magazine* in the USA and *The Flute Magazine* in Japan.

An avid chamber musician, Amy is a member of Trio Virado, with violist Juan-Miguel Hernandez and guitarist Joao Luiz. Their latest CD is *Mangabeira* featuring works by Piazzolla, and Brouwer and premieres by Hand, Assad and Luiz. which was received with great acclaim: "First let me say that these are fine musicians, and they present a set of performances that are unfailingly strong, expressive, and imaginative." (Ken Keaton, *American Record Guide*)

Amy Porter has been praised by critics for her exceptional musical talent with her passion for scholarship. Obtaining rave reviews, critics are lauding that "Amy Porter played with graceful poise" (Alan Kozinn, *NY Times*) and "showed that she's not only very versatile but that she can do everything well. She chose a program that tested every aspect of her playing from a Baroque sensibility to using the instrument as a vehicle of sound effects, and she met each challenge with passion, skill and much musicality." (Geraldine Freedman, *Albany Gazette*)

A captivating performer with a compelling sound, she is described as having "succeeded in avoiding all the overdone playing styles of the most famous flutists today." (Carl Cunningham, *Houston Post*) and the American Record Guide wrote "If you have not heard her playing, you should" (Chris Chaffee, ARG).

Amy Porter's discography of J.S. Bach's Cello Suites has been considered like a "gleaming, lyrical reading" (Corinna da Fonseca-Wollheim *New York Times*). Released in March 2018 is her concerto recording of Michael Daugherty's *Trail of Tears Concerto for Flute and Chamber Orchestra* on NAXOS Records with the Albany Symphony Orchestra and David Alan Miller. Her edition of the J.S. Bach *Cello Suites* and *32 Etudes for Flute* by Cyril Rose are published by Carl Fischer.

Penelope Fischer holds degrees from Universities of Iowa (B.Mus), Michigan (M.Mus cum laude), and Maryland (D.M.A.) with additional study in France with Jean-Pierre Rampal and with Geoffrey Gilbert. Her doctoral dissertation is on French flutist/composer/conductor Philippe Gaubert. She is the principal flutist emeritus of the Ann Arbor Symphony, a performing member of Detroit Chamber Winds & Strings and the Ann Arbor Symphony Woodwind Quintet. She can be heard on recent recordings on the Koch, Crystal, and ACA labels & a newly-released Naxos CD of the Ann Arbor Symphony showcasing her as their principal flutist & soloist in Paul Fetler's "Capriccio." She has taught at the George Washington University, the University of Michigan, Eastern Michigan University & was a co-founder & founding director of the Community Music School of Ann Arbor. She has an active private flute studio and in the summers she has taught at Pine Mountain and Interlochen's Adult Chamber Music Camp. She was the recipient of the "Distinguished Service Award" from the National Flute Association in 2015 and has been honored by the Southeast Michigan Flute Association and the Flute Society of Washington, DC for her service. She is currently president of Ann Arbor's Society for Musical Arts which runs a concert series showcasing talented regional artists and sponsors two music competitions.

Amy Porter Photo Credit: Michael Spengler, 2017

Special thanks to Merryl Neille for her proof reading of the scores and for her commitment to this project.

Nocturne
and
Allegro Scherzando (1906)
for Flute and Piano

PHILIPPE GAUBERT
(1879–1941)

Nocturne

Andante

Flute

Piano

p

4

Expressif

p

pp

7

3

3

3

3

This image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns, specifically measures 10 through 16. The score is written for a single melodic line (likely a voice or flute) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). There are also triplets indicated by a '3' over a group of notes. A large, faint watermark 'MusicalScore' is visible across the page.

à Monsieur Bernard Wolff

Berceuse (1907)

for Flute and Piano

29

PHILIPPE GAUBERT
(1879–1941)

Moderato quasi allegretto

Avec douceur

Flute

Piano

pp

p

The first system of the musical score for 'Berceuse' (1907) by Philippe Gaubert, arranged for Flute and Piano. The Flute part begins with a whole rest for two measures, followed by a melodic line starting on a half note G4, moving to F#4, E4, and D4, all under a single slur. The Piano part starts with a piano (*pp*) dynamic, featuring a right-hand melody of eighth notes and a left-hand accompaniment of dotted half notes. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8.

5

The second system of the musical score, starting at measure 5. The Flute part continues its melodic line with a slur. The Piano part maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand playing dotted half notes. A large, faint watermark is visible across the page.

10

The third system of the musical score, starting at measure 10. The Flute part continues its melodic line. The Piano part features more complex right-hand figures, including sixteenth-note runs, while the left hand remains steady with dotted half notes.

15

The fourth system of the musical score, starting at measure 15. The Flute part continues its melodic line. The Piano part concludes with a final cadence, featuring a whole note chord in the right hand and a dotted half note in the left hand.

21

p

26

mf

31

36

This musical score is for a piano piece, spanning measures 21 to 36. It is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The score is divided into four systems, each containing a vocal line and a piano accompaniment. The vocal line begins in measure 21 with a half note G#4, followed by a half note F#4, and then a half note E4. The piano accompaniment starts with a half note G#4 in the right hand and a half note F#4 in the left hand. The score includes dynamic markings: *p* (piano) at measure 21 and *mf* (mezzo-forte) at measure 26. The music features various melodic lines, including arpeggiated figures and sustained notes, with some measures containing rests for the vocal line. The score concludes with a final chord in measure 36.

for Flute and Piano

(1879–1941)

Assez lent

Flute

Piano

5

9

13

p

pp

f

p

pp

f

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17

p *mf* *p* *mf*

Un peu plus vite

21

p *pp*

22

pp

23

à Docteur Bucquoy

Madrigal (1908)

for Flute and Piano

PHILIPPE GAUBERT

(1879–1941)

Moderato quasi Allegretto

This image shows the first ten measures of a musical score for Flute and Piano. The score is written in treble and bass staves for both instruments. The key signature has one sharp (F#) and the time signature is common time (C). The piano part begins with a *p* (piano) dynamic and features a series of triplet eighth notes in the right hand, while the left hand plays a simple bass line. The flute part enters in measure 2 with a series of eighth notes. The score is marked with a large, diagonal watermark reading 'Musical Score'.

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13

p

pp

16

19

22

Un peu plus vite

p