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A Performance Guide to the Music for Flute and Piano by Philippe Gaubert

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A PERFORMANCE GUIDE TO THE MUSIC FOR FLUTE
AND PIANO BY PHILIPPE GAUBERT

By

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This treatise is dedicated to my father.
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The purpose of this document is to identify and describe each of the works for flute and piano by Philippe Gaubert. It serves as a resource to flutists to explain the unique and idiomatic way Gaubert wrote for the flute, and will hopefully encourage the study and performance of his music.

The famous *Méthode Complète de Flûte*, begun by Paul Taffanel and completed by Philippe Gaubert, is consulted for ideas and methods of executing important musical concepts. The *Méthode* is a valuable resource for flutists of all ages and levels, and is an obvious foundation for the study of the flute music of Gaubert. In studying the *Méthode*, it becomes clear the aspects of flute playing that were important to these fine teachers. Accordingly, the *Méthode* centers on good tone production as the primary ideal for which all flute players strive. Using the *Méthode* as a guide, elements such as tone color, technique, dynamics, articulations, and phrasing are included in all of the discussions of Gaubert’s works for flute and piano. Each description also gives suggestions for the level of difficulty of each piece, and discusses possible problems with technique, rhythm, range, and musicality.
CHAPTER ONE
INTRODUCTION

Philippe Gaubert is recognized for his accomplishments as a flute professor at the Conservatoire National Supérieur de Musique et de Danse de Paris\(^1\), as conductor of the Société des Concerts du Conservatoire\(^2\) and the Opéra National de Paris\(^3\), and as co-author of the Méthode Complète de Flûte. He is perhaps not as well known as a successful composer. His list of compositions includes eighteen works for orchestra, nineteen chamber works for various combinations of instruments, six works for the stage, thirty vocal works and fifteen works for flute and piano. It is these fifteen flute works that will be the focus of this document.

Gaubert’s music for flute and piano consists of three sonatas, a sonatina, Ballade, Berceuse, Deux Esquisses, Divertissement Grec, Fantasie, Madrigal, Nocturne and Allegro Scherzando, two Romances, Sur L’Eau, and the Suite. Three of these pieces were used for the Conservatoire’s Concours: the Nocturne and Allegro Scherzando in 1906, 1923, and 1925, the Fantasie in 1920 and 1932, and the Ballade in 1928.\(^4\)

Compositional Style and Expressive Elements

The flute music of Philippe Gaubert is a distinctive yet neglected set of music in the repertoire. His “...particular way of writing for the instrument makes them useful to any research on the distinctive qualities of the French School.”\(^5\) The compositions are exceptionally idiomatic with comfortable keys and scalar passages, and technical work well suited to the instrument. In each of the works the flute and piano parts are equal, and

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\(^1\) The school named Conservatoire National Supérieur de Musique et de Danse de Paris will, for the purpose of this document, hereafter be referred to as the Conservatoire.

\(^2\) The Société des Concerts du Conservatoire will hereafter be referred to as the Société.

\(^3\) The Opéra National de Paris will hereafter be referred to as the Opéra.

\(^4\) Penelope Ann Fischer, Philippe Gaubert (1879-1941): His Life and Contributions as Flutist, Editor, Teacher, Conductor, and Composer (Doctoral Dissertation, University of Maryland, 1982), 31.

are characterized by intertwining lines, and frequent unison passages in both melody and rhythm. The works also offer abundant opportunities for tone color changes, and the use of different ranges of the instrument to express emotional changes in the music. Gaubert considered tone production and tone color to be an important part of flute playing. The *Méthode* includes many discussions on tone and its significance to flute players, and this is reiterated in Gaubert’s music for flute and piano.

**Tone Color**

This document includes discussions on the use of varying tone colors in the flute music of Philippe Gaubert. Tone color is defined as “The character of a sound, as distinct from its pitch; hence, the quality of sound that distinguishes one instrument from another. It is largely, though not exclusively, a function of the relative strengths of the harmonics...present in the sound.”  

Several flute-specific books exist that further explain tone colors and ways to achieve this technique on the flute. Marcel Moyse, a student of Gaubert, wrote his *Tone Development Through Interpretation* with the subtitle: “The study of expression, vibrato, color, suppleness and their application to different styles.”

“...interpretation is achieved by judicious use of tonal modification. Tone and interpretation are in truth symbiotic, and so it follows that the larger the flutist’s palette of tone colors, the greater the range of interpretation. Indeed, variety of tone color is one of the chief glories of flute playing.”

Philippe Gaubert exploited these “glories of flute playing” in his music for flute and piano. The approach to learning his music should be with the idea that each piece should include its own unique palette of colors. A thorough explanation on how to achieve specific tone colors on the flute can be found in Trevor Wye’s *A Practice Book for the Flute, Volume One: Tone*. He states that the “...flute is capable of producing a great

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variety of sounds, more so than any other orchestral instrument. Musical painting is more interesting when the palette has many colours.”

**Format and Explanation of the Guide**

The *Méthode Complète de Flûte* of Paul Taffanel and Philippe Gaubert is a valuable resource for flutists of all ages and levels, and is an obvious foundation for the study of the flute music of Gaubert. In studying the method, it becomes clear the aspects of flute playing that were important to these fine teachers. The editor’s preface states that the method was:

> Very progressive, it takes the student from the beginning, teaching him the position of the instrument on his lips and the production of tone. Continuing always from the known to the unknown, it presents step by step, logically and in organised [sic] stages all the requirements which will form his talent and lead him from the transition problems to more arduous difficulties. It is not confined to exercises which are the basis of all technique; but uniting theory and practice it offers a comprehensive collection of studies, extracts from the great masters and original works of Philippe Gaubert. It is, in a word, a monument.

From the beginning, the method centers on good tone production as the primary ideal for which all flute players strive. The authors highlight the element of tone production in their preface with two general rules: “1. Pay great attention to intonation; 2. Pay great attention to tone. When practicing all exercises or studies whatever the degree of difficulty, the student will always remember this rule: tone, purity of sound and intonation must go before concern in fingering.”

In addition to the beginning section on tone production, the section about respiration contains valuable advice on maintaining good tone while also making good choices of where to breathe in a musical phrase.

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11 Ibid., Author’s Preface.
Remember that it is not always advisable to hold the breath too long. Purity of tone more than a large quantity of air permits the longest phrase…the determination of the breath in a musical phrase is one of the most difficult and important things in the study of the flute: the length of a phrase, its degree of intensity, its character, its position on the instrument are of the greatest importance.\(^{12}\)

In addition to the extremely important components of tone production and breathing, the method also addresses other important musical concepts in a progressive manner. The major sections of the method and the concepts they contain are:

**Part One: Tone, Articulation, Keys and Scales, and Respiration**
- Preliminary tone exercises (Exercises for adjacent notes and intervals), Articulation and single tonguing, Legato, Exercises on intervals and scales, Syncopation, The third octave, Melodic exercises in different keys, Scales, Fingering exercises, Respiration, Exercises for sustained notes.

**Part Two: Ornaments**
- Trills, mordents, turns, Grace notes, Appoggiaturas, Special fingerings, Cross fingerings.

**Part Three: Tonguing**
- The articulation Te-Re, Double tonguing, Study on single and double tonguing, Studies on various articulations, Study on tonguing and velocity for two flutes, Triple tonguing.

**Part Four: Daily Exercises**
- Major and minor scales, Chromatic scales, Intervals, Arpeggios, Broken arpeggios, Trills.

**Part Five: Twenty Four Progressive Studies in all the Keys on the Principal Difficulties**

**Part Six: Twelve Studies for Virtuosity**
- Triple tonguing, Double tonguing, Octaves, Double octaves, Broken arpeggios, Four studies after Chopin.

**Part Seven: Style**
- Method of interpretation, Interpreting a cadenza.

\(^{12}\) Ibid., 53.
Part Eight: Difficult Passages from Some Well-known Orchestral Works

The reception that the method received when it was first published was very favorable. An article written in *The Flutist* magazine in 1924 by Captain H. Macaulay Fitzgibbon, who was an Irish attorney and flutist\(^\text{13}\), displays the perception of the method by the public.

Paul Taffanel, the famous professor at the Paris Conservatoire, had accumulated a mass of material to be used in the compilation of a complete and up-to-date Method for the flute; but he died before finishing the work. It has now been completed by P. Gaubert (successor to Taffanel at the Conservatoire and as conductor of the Paris Opera) who has carried out the work in accordance with Taffanel’s plans and has added considerably to it. This collaboration of the leading French flautists of two generations gives this work an exceptional authority and it has received the highest praise from Mons. H. Ribaud [sic], the present head of the Paris Conservatoire...

It is, in fact, an encyclopedia of flute-playing…in eight sections, which are strictly progressive.

Beginning with full instructions as to the formation of the lips and how to sound the instrument, tables of fingering up to top C natural…and schemes of daily practice…it proceeds to very simple exercises and duets and scales of all kinds.

The very important and difficult subject of the management of the breath receives much attention throughout the work, – and rightly so; for the breath is the life of flute-playing. “Take breath whenever it is possible without breaking the phrase”\(^\text{2}\) is a golden rule.

…For those who can read French – teachers as well as pupils – this work should prove invaluable.\(^\text{14}\)

All of the concepts addressed in the Taffanel-Gaubert method are a helpful resource in analyzing the flute music of Gaubert for numerous significant passages. Each piece’s discussion will contain a discussion of four important musical concepts that were found to be prominent in Gaubert’s music. The concepts that will be discussed are tone (including color and pitch), technique (including scales, keys and tempos), musicality (including phrasing, dynamics, style, and breathing), and ensemble with the piano.

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\(^{14}\) Captain H. Macaulay Fitzgibbon, “Recent Flute Music.” *The Flutist*, (March 1924), quoted in Fischer, 143-144.
In addition, the grading system published by the National Flute Association (NFA) entitled Selected Flute Repertoire: A Graded Guide for Teachers and Students, second edition, was consulted for the purpose of grading each of Gaubert’s flute works. According to the NFA Pedagogy Committee, this guide is “...what we consider to be the best of the best teaching pieces for the flute and to distribute these pieces across a series of ten graded levels of study for students of any age from first notes through early pre-professional level training.”\textsuperscript{15} The guide lists six of Gaubert’s works as important teaching pieces, and therefore serves as a useful grading guide for all of his works.

The NFA Guide is divided into 10 grade levels, starting at Level A for beginning flute players and progresses to Level J for accomplished high school students and above. Although the guide stops at Level J, the authors state that many compositions were left out due to the fact that they were considered too difficult to be included in this list, but should not be neglected by anyone feeling comfortable with such complex and difficult works.\textsuperscript{16} The six works of Gaubert that are included in this list appear in the more advanced levels, starting in Level G (Deux Esquisses, Madrigal, and Sicilienne), and continuing in Levels I (Fantasie and Nocturne et Allegro Scherzando) and J (Sonate no. 1). The criteria for these levels are shown in Appendix A.

While this document will explore many aspects of both the Taffanel-Gaubert method and the NFA Selected Repertoire: A Graded Guide for Teachers and Students, it should in no way substitute for a thorough study of both of these valuable resources. The NFA pedagogy committee has put together a very helpful guide for both students and teachers, and since this paper will only focus on a small portion it should be noted that the guide warrants further review. In addition, the Taffanel-Gaubert method has been a vital resource for flute players for over 80 years, and its merits are far beyond the scope of this project. It is a resource that deserves to be studied in its entirety.

Pitch designations in this document are derived from the following chart:\textsuperscript{17}

\begin{itemize}
  \item \textsuperscript{16} Ibid.
  \item \textsuperscript{17} Bruce Benward and Gary White, Music in Theory and Practice, Volume 1. (Madison, Brown & Benchmark Publishers, 1993), 14.
\end{itemize}
Octave Identification  Since the pitch spectrum is so wide, it is often necessary to identify a specific note by the octave in which it appears. Thus, middle C is distinguished from any other C in the pitch spectrum by the written designation c\(^1\) (see figure 1.10).

Figure 1.10

\[
\begin{array}{cccccccc}
\text{AAA} & \text{BBB} & \text{CC} & \text{BB} & \text{C} & \text{b} & \text{c} & \text{b} \\
\text{Sub} & \text{Contra} & \text{Great} & \text{Small} & \text{One} & \text{Two} & \text{Three} & \text{Four} & \text{Five} \\
\text{Contra} & \text{Line} & \text{Line} & \text{Line} & \text{Line} & \text{Line} & \text{Line} & \text{Line} & \text{Line} \\
\end{array}
\]

\(^*g\text{#}\) means that the pitch is an octave above the written note.
CHAPTER TWO

PHILIPPE GAUBERT: BIOGRAPHY

Philippe Gaubert was born on July 4, 1879 in Cahors, France. His father was a cobbler and his mother a housekeeper who was employed by the future flute professor at the Paris Conservatory, Paul Taffanel. When Philippe was 6 years old he would often accompany his mother when she cleaned Taffanel’s apartment\(^\text{18}\), and thus began a long and successful relationship between Taffanel and Gaubert. Gaubert began studying the flute with Taffanel soon after their meeting and then entered the conservatory at the age of 13, the same year Taffanel became professor at the Conservatoire. Paul Taffanel had great respect and admiration for his young student and considered him an equal, often recommending Gaubert for concerts that he was not able to perform. In 1896, when Philippe was only 16, Taffanel described him as a “...youngster of sixteen will amaze you – he plays the flute ten times better than I do.”\(^\text{19}\) The rapport between Taffanel and Gaubert was important to Gaubert’s contemporaries as well.\(^\text{20}\) Désiré-Emile Inghelbrecht, a composer and conductor,\(^\text{21}\) described the similarity between Taffanel and Gaubert in the following quote:

> While still a child, he had been noticed by Taffanel who, struck by the configuration of his lips, had foreseen in him his successor as a flute player. Those who had heard Taffanel declared that indeed with Gaubert you rediscovered that extraordinary sound which the best flute players have never equalled [sic] since…From childhood, Taffanel mapped out the path which would lead his spiritual son most naturally to the positions he himself had occupied at the Opéra and the Société des concerts.\(^\text{22}\)

Gaubert not only thrived at the Conservatoire as a flute student, winning the Premier Prix in flute when he was only 15, but also proved he was a talented composer when he

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\(^{18}\) Fischer, 4.


\(^{21}\) Ibid.

won the *Concours* in fugue composition in 1903. With this new achievement in composition, he decided to enter the 1904 *Prix de Rome* in which he won the *premier deuxième*\(^{23}\) grand prize.\(^{24}\)

Gaubert’s professional life from 1901-1919 consisted mostly of playing principal flute in the *Opéra*, an atmosphere which was to become an enormous influence on his compositions.

…Taffanel, Gaubert and Barrère developed an understanding and appreciation of the voice while playing in the *Opéra* orchestra. This strongly influenced their approach to the flute. The particularly fluid, vocal and often decorative style which evolved under their influence became characteristic of the French School of flute playing.\(^{25}\)

During these years Gaubert became involved in several editing and transcribing projects, including a project called *Les Classiques de la Flûte* which is a collection of transcriptions and original works for flute and piano that is still in use today. All of the works included in this volume are edited with the addition of metronome markings, dynamics, articulations, optional mordents, suggested breath marks, *allargandi* and *ritardandi*. These suggestions make the works extremely useful for developing flute players.\(^{26}\) In 1919 Gaubert was elected head conductor of the *Société des Concerts du Conservatoire*, was named professor of the flute class at the *Conservatoire*, and became conductor of the *Opéra*, all the while continuing his compositional activities. As professor at the conservatory he taught the flute class from 1919-1931, and the orchestral conducting class in 1932 and 1933.

Of particular importance to this document is Gaubert’s influence as a flute player and pedagogue. Many of Gaubert’s students felt that his lack of organization in his lessons was frustrating;\(^{27}\) however his teaching and leadership by example thoroughly influenced those he taught. “His flute sound is mellow, yet rich and penetrating, with a

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\(^{23}\) The *Prix de Rome* includes a First Grand Prize, Second Grand Prize, and two Second Prizes.

\(^{24}\) Fischer, 9.

\(^{25}\) Ibid., 18.

\(^{26}\) Ibid., 113.

wide tonal range and discreet use of vibrato. His supple control of legato and impeccable virtuosity of fingering and articulation inform an essentially musical approach and seriousness of interpretation clearly inherited from Taffanel.”

Marcel Moyse, Gaubert’s student and successor at the conservatory, stated:

Gaubert always played beautifully. He played with a pure, shimmering sound and had an extraordinary natural fluid technique. The ‘life’ in his tone was the most important thing to him...I loved to hear Gaubert play, and tried always to imitate his playing in my own. I listened to him at every opportunity. He never played badly. He was one of the most consistent players I have ever heard.

I had an appointment for a lesson with Gaubert and arrived early. Mdme. Gaubert asked me to wait. Gaubert was practising the Bach B minor Sonata, 1st movement – it was so beautiful! I listened for some time, then Gaubert came out and said, “Oh, have you been waiting?” (I think he knew I had been listening!) I told him I didn’t need a lesson. I had learnt enough hearing Gaubert practice. It was extraordinary.

Although Gaubert seemed to have some deficiencies in the way he organized his lessons, he was able to use his own distinct methods in order to be a successful flute teacher. One of Gaubert’s pedagogical ideas was to identify and practice only the most important notes in a piece to gain a clear picture of the musical line and therefore give the performer the opportunity to concentrate on tone color. This method consisted of isolating the most important melodic notes and eliminating any extra or ornamental notes. During a practice session this technique can be useful to recognize and emphasize the most important notes in a phrase. Leslie Bulbuk noted in her thesis that “Gaubert’s influence as a pedagogue and major figure in the development and continuance of the French School of flute playing is still felt to this day.”

As a part of this development, Gaubert’s career coincided with an important period for the flute. While the French tradition of flute playing was present since 1707

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28 Blakeman, Taffanel: Genius of the Flute, 143.
29 Marcel Moyse, interview by Penelope Ann Fischer, Fischer, 9.
31 Fischer, 34.
32 Bulbuk, 17.
when Jacques Martin Hotteterre wrote his treatise *Principes de la flute traversière*, “...the modern ‘French Flute School’ usually refers to a style of teaching and playing the instrument that originated with Paul Taffanel and his pupils at the Paris Conservatoire around the turn of the twentieth century.” Taffanel was very successful in changing the public’s view of the flute as a musical instrument.

As a composer, Taffanel represents the last phase of the French romantic flute tradition. As a flutist and teacher, however, he initiated a new era, the most golden yet. In the next generation – beginning with Taffanel’s protégé, Philippe Gaubert – the flute shed its birdlike reputation and again became an instrument worthy of serious attention.

According to Louis Fleury the French tradition of flute playing was in need of some adjustments around the time when Taffanel became professor at the Conservatoire.

The beginning of the 19th century heralded a period of artistic decadence for the flute with virtuoso players favouring a pretentious style, “full of sound and fury.” To this School of playing, which began with Tulou and ended with Demersseman, we owe countless numbers of grand concertos and brilliant solos. As fantasias with variations and pot-pourris of opera melodies were all the fashion, flute music became merely an excuse for idle twitterings and tasteless gimmicks...The credit must go to Taffanel for purifying the solo flute repertoire. Masterpieces long neglected by his predecessors – who showed an incredible lack of taste – were revived and restored to their rightful place. The Bach Sonatas, Mozart Concerti, and in general all the riches of the flute repertoire were virtually unknown until Taffanel brought them to light.

Georges Barrère described the “old” repertoire as:

These monstrosities, as we regard them today, are dead beyond revival. Written as a rule by flautists, and remarkably well adapted to the instrument, their intrinsic poverty excludes all but a legacy of superannuated interest. To play persistently a repertoire of this character, to call up the lifeless skeletons of a past, alike sterile and baroque [i.e. contrived], is effectually to coerce public sentiment to the conviction that the flute is scarcely to be regarded as a musical instrument.


34 Toff, 253.

35 Dorgeuille, 16.

Some major elements of the French School should be noted in order to understand the compositional and playing styles at the Conservatoire during this time. The new French style silver flute built by Theobald Boehm between 1825 and 1830 was an important development in creating a new flute sound. “...Victor Coche had presented a paper...entitled A Critical Examination of the comparison between the ordinary flute and the Boehm flute, in which he enumerated the many defects of the traditional 6 or 12 keyed flute: its uneven tone, difficult fingering, poor intonation....”

At about the same time, Louis Dorus, flautist in the orchestras of the Opéra and the Société des Concerts, became enthusiastic about the new flute and practised it secretly for some months. His reappearance as a soloist with a Boehm flute was evidently a great success with audiences. But it was not until he succeeded Tulou in 1860 as Professor at the Conservatoire, where he imposed the Boehm flute, that the use of the old flute declined rapidly – in France at least.

The new flute enabled performers to concentrate on another important part of the French School, tone production. “In accordance with the demands of its new style of music, the flute’s expressiveness now derived solely from its quality of tone, the aspect Taffanel’s school cultivated most assiduously.” According to Louis Fleury, “We place at the head of the list of a flutist’s preoccupations the search for a good sound... do not forget that volume is not important, quality of tone is what really counts... All practising of technique that neglects the quality of sound is deadly.”

New teaching materials that include the Taffanel-Gaubert method and the tone development exercises of Marcel Moyse were also significant elements of the French School. The importance of the Taffanel-Gaubert method and its concentration on the tone is particularly valuable to this document. The focus on tone production particularly stands out in the flute music of Gaubert and is an important component in all of the works that will be discussed. “As one of Gaubert’s pupils remarked: ‘He did not play with one

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37 Dorgeuille, 14.
38 Ibid.
39 Powell, 219.
40 Ibid.
41 Ibid., 208.
sound, one colour, [sic] he had many sounds, many colours [sic].’ And this is the key to the performance and appreciation of his own music for the flute.”

There were many important students of Taffanel and Gaubert from the Conservatoire who promoted this new tradition, some of whom brought the new style to the United States. Georges Barrère went to New York in 1905 to play in the New York Symphony, and later founded the New York Flute Club in 1920. Georges Laurent was brought to Boston by Serge Koussevitsky to play in the symphony in 1918, and Marcel Moyse emigrated to the United States in 1949 and became one of the founders of the Marlboro Music Festival.

When Philippe Gaubert died in Paris in 1941, the flute world lost a significant leader as a flutist, composer, conductor and pedagogue. Fortunately, his teachings and playing style continued through his students, some of whom kept the tradition alive in Paris, and others who have taken the tradition to flute players around the world. “Gaubert was a precious friend. What a charming person, how generous and intelligent. And to speak of his great talent. He dominated the musical world of his époque.”


43 Toff, 101-102.

44 Lois Maréchal, in a letter to Michel Debost, October 27, 1981, quoted in Fischer, 83.
CHAPTER THREE

THE MUSIC OF PHILIPPE GAUBERT

Philippe Gaubert, who is generally remembered as a flutist, conductor, and pedagogue, was also an accomplished composer.\textsuperscript{45} It is clear through the many accounts of his music in articles and letters of the time that his colleagues had great respect for his works. Charles Tournemire, a composer and organist of the time, said of Gaubert’s music:

If we think of the many tasks which, for a number of years, have swamped the life of Gaubert, it is to be wondered at that he has been able to execute works which never bear the mark of haste: this comes from the artist’s conscientiousness, the imperious necessity of sincerely singing of the sunny fields, the sea both gentle and terrible, the intimate feelings of the heart…

…He searches for his soul in the light of the heavens, and in a surge of inspiration he reaches the Ideal to which he will give form in lucid, penetrating works.\textsuperscript{46}

In addition, Gaubert’s compositional style is discussed in Dominique Sordet’s book, \textit{Douze Chefs d’orchestre}:

Gaubert is a distinguished composer…his writings reflect an admirable concern for purity, elegance and balance. Besides he belongs to a generation which has been strongly influenced by Debussy. The very different art of Fauré, on the other hand, seems to have awakened in him many sympathetic echoes. One can safely say that in his music, in somewhat muted form, one can find again (or discover) the subtlety of expression of Debussy, the fluid grace of Fauré, a certain passionate and poetic ardor, which might well be the very expression of his own personality.\textsuperscript{47}

Though his orchestral and stage music was admired and played frequently during his life, it did not retain its popularity after his death.\textsuperscript{48} Unfortunately, relatively few


\textsuperscript{46} Charles Tournemire, “Philippe Gaubert,” \textit{Le Ménestrel} (December 13, 1929), quoted in Fischer, 70-71.

\textsuperscript{47} Dominique Sordet, \textit{Douze Chefs d’orchestre} (Paris, Fischbacher, 1924), quoted in Fischer, 72.

\textsuperscript{48} Holoman, 389.
compositions by Gaubert are still obtainable. The Library of Congress in Washington, D.C., holds many original editions of Gaubert’s music, as well as several historical recordings of these works, but most publishing companies no longer print much of his music. The bulk of Gaubert’s currently published music consists of all of the works for flute and piano; several chamber works for trumpet, trombone and clarinet; a small number of chamber works for various combinations of instruments/voice; and just two or three orchestral works. In addition, the majority of the recordings that are accessible to the public are limited to some of his flute music and there are numerous recordings of Gaubert conducting works by other composers. A few other available recordings are original productions of Gaubert’s orchestral music, but because of the poor sound quality it is difficult to obtain a clear representation of the works. The lack of published resources also applies to the limited research pertaining to Gaubert. There are virtually no published documents that discuss Gaubert’s music, or his life, in detail. A few resources mention him in conjunction with Paul Taffanel as a co-author of the method. He is also discussed briefly in a small number of other books that are related to the flute. In general, anyone wishing to learn more about Gaubert’s compositions, whether by researching scores, recordings, or documents, will find a considerable lack of resources.

It is fortunate that despite the absence of research on him that Gaubert’s flute music has remained in the repertoire. Because Gaubert was a flute player, he was very familiar with the idiosyncrasies of the instrument and he exploited every possibility available to the flutist. Each of these works could serve as a tone study with opportunities for tone color changes, extreme and rapid dynamic changes, playing loud in the low register and soft in the high register, smooth octave leaps, and frequent unison passages with the piano. Gaubert did not write purely technical works or “showpieces” as was the fashion condemned by Paul Taffanel during the early 19th century. In contrast with these pieces, artistry and showmanship in the music of Gaubert comes from the ability to achieve great tonal and dynamic variety while maintaining the pitch. It is natural for one to look at one of Gaubert’s works and judge it as being too simple or as not having enough substance, but this author believes that the essence of his music is not so obvious. To study the works of Gaubert is to discover a unique “sound world” that is unparalleled in the flute repertoire. According to Edward Blakeman, in Gaubert’s flute music:
“Virtuosity is put at the service of lyricism: a *bel canto* aesthetic which derives from the great singing traditions. In effect Gaubert saw the flute as a *voice*…”

The three Sonatas...are the finest demonstrations of Gaubert’s style: colourful in harmonic language, with an interplay of elegant melodic lines and brilliant, rhapsodic passagework. His musical sympathies lie somewhere between Fauré and Dukas – certainly his *Fantasie* suffers nothing if compared with the more famous one by Fauré, and deserves to be played just as frequently, as do the *Suite* and *Ballade.*

**Romance (1905)**

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<thead>
<tr>
<th>Movements:</th>
<th>Moderato – Allegro moderato – A Tempo</th>
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<tr>
<td>Duration:</td>
<td>7’50”</td>
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<tr>
<td>Dedication:</td>
<td>à mon Ami Georges Barrère</td>
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<td>NFA Level:</td>
<td>G</td>
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The *Romance* of 1905 is Gaubert’s earliest work for flute and piano. It was written soon after he won the *Prix de Rome* in which he won the *premier deuxième* grand prize. Around the same time he was also playing third flute in the *Opéra* as well as in the *Société* orchestra when he auditioned for one of the conducting positions for the *Société.* According to Gaubert, he was not interested in applying for the position, but Taffanel encouraged him to audition.

In 1904 I had been flutist at the *Opéra* and the *Société des Concerts du Conservatoire* for several years already; I was studying composition at the Conservatory and after my Prize in Fugue in 1903, I was eligible to participate the following year in the definitive competition for the *Prix de Rome*. That same year, in November, the post of second-string conductor of the *Société des Concerts du Conservatoire* fell vacant and it was decided that a competition should be held.... My venerated mentor, Paul Taffanel, said to me: “Why don’t you apply?” “But master,” I replied, “I have never conducted and truly don’t dare.” “Come see me,” he replied. He gave me two lessons, and then there I was on a beautiful morning standing in front of the orchestra. The try-out lasted a good hour and a half....I can still see Ricardo Vines playing the Saint-Saëns Concerto, Narcon singing bass in the 9th [Beethoven’s 9th Symphony], and...

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49 Blakeman, 5.

50 Ibid., 6.

51 Fischer, 19.
I still remember the awful stage-fright which swept over me in the trio in 2/8 time in the Schumann Scherzo…and the coda of this scherzo! What a difficult piece….  

A near unanimous vote compensated me for my efforts and my audacity and I was made the Second Conductor of the Société. I was twenty-five years old! Taffanel was beaming with joy! 

The Romance of 1905 is one of two romances Gaubert wrote for flute and piano. It is in three sections: Moderato, Allegro moderato, and A tempo. The opening moderato consists of a simple melodic line in the flute over a syncopated accompaniment, followed by arpeggiated triplets in the piano. The two increasingly agitated animato sections that precede the middle allegro section provide the flutist many opportunities for tone experimentation. The first animato, at measure 37, is marked mf and becomes progressively louder as the section continues. A warm and deep tone is appropriate for this animato, as the flutist should not let the tone become too bright as the melody ascends. This is most important for mm. 40-42, since the flute and piano parts are written in octaves as the flute part ascends into the third octave for the climax of the phrase. 

(Figure 1.1)
The second *animato*, beginning at measure 57, can be played with an entirely different character and sound. It begins in the flute’s middle register and is marked *piano* with a more active accompaniment. It is helpful to start this section seen in Figure 1.2 with a lighter sound, in order to emphasize the high point of the phrase in mm. 63-66 where again the flute and piano are in octaves. (Figure 1.3)
The middle *allegro* section is based on the phrase shown in Figure 1.4 and is accompanied by a simple quarter-note pattern. Several meter changes occur in this section, so careful attention to counting is of great importance here.

![Allegro moderato](image)

One of the most difficult excerpts in this *Romance* can be found at the end of the *allegro* in mm. 115-120. This section eventually facilitates a return to the slower tempo of the beginning and features rapid key changes, as well as a quickening of the tempo. (Figure 1.5)

![Figure 1.5, Romance: mm. 115-120](image)

The return of the opening theme at m. 126 is slightly different from the first statement. (Figure 1.6)

![Figure 1.6, Romance: mm.4-8](image)
While the opening measures are marked *mezzo forte*, this section is marked *pianissimo* and is accompanied by a more elaborate piano line. It can be very effective for the performers if attention is given to these differences and they are apparent to the audience. (Figure 1.7)

![Musical notation]

The *Romance* of 1905, Gaubert’s first work for flute and piano, should hold a special place in the repertoire. It is a beautiful and lyrical piece whose expansive melodic lines allow the flutist to create much tonal variety. The technical level for both the flute and piano parts is such that the performers can focus on sound and the beauty of Gaubert’s phrases.

**Nocturne et allegro scherzando (1906)**

**Movements:**
- Nocturne: Andante
- Allegro scherzando: Allegro vivo e scherzando

**Duration:** 5’39’’

**Dedication:** à mon cher maître Paul Taffanel (to my dear master Paul Taffanel)

**NFA Level:** I

20
Nocturne et allegro scherzando was commissioned as a required concours (contest) piece for matriculating students at the Paris Conservatory in 1906.\textsuperscript{54} When Marcel Moyse, as a Conservatoire student, performed this work in the Concours of 1906, Gaubert sat on the faculty jury. Moyse won the coveted First Prize in Flute with his performance.\textsuperscript{55}

The beginning of the Nocturne is in D-flat Major and is set in the flute’s lower register. Careful attention should be paid to the pitch, which will tend to be flat in the indicated piano dynamic. (Figure 2.1)

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure1.png}
\caption{Nocturne et allegro scherzando, first movement: mm. 1-5}
\end{figure}

Much of the Nocturne is marked piano, with the exception of the high point of the movement occurring at m. 21. This passage leads into the return of the opening theme at m. 25 this time set one octave higher in the flute part. It is important to create the same quiet atmosphere found in the beginning of the movement; it can, however, be more difficult here due to the higher octave. (Figure 2.2)

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure2.png}
\caption{Nocturne et allegro scherzando, first movement: mm. 25-29}
\end{figure}

The second section is marked Allegro vivo e scherzando and, by nature of its quarter note = 152 tempo, is one of Gaubert’s more difficult movements. The movement is based on the phrase seen in Figure 2.3.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure3.png}
\caption{Nocturne et allegro scherzando, second movement: mm. 14-19}
\end{figure}

\textsuperscript{54} Marcel Moyse, Personal interview, West Brattleboro, Vermont, March 28, 1982, quoted in Fischer, 156.

\textsuperscript{55} Fischer, 157.
The concluding *animato* section, from m. 152 to the end, can be challenging for the flutist. It is intended to be faster than the beginning tempo of quarter note = 152, thus the double-tongued sixteenth notes in mm. 152-153 and 156-161 may prove to be too fast for some players. (Figure 2.4)

![Figure 2.4, Nocturne et allegro scherzando, second movement: mm. 152-174](image)

The *Nocturne et allegro scherzando* is one of Gaubert’s more famous works. It is generally included in the standard repertoire lists for high school students as well as required audition repertoire for several university flute studios. Although it is a standard piece in the repertoire, it should not be the limit of one’s study of Gaubert’s flute and piano works.

**Berceuse (1907)**

**Movements:** Moderato quasi Allegretto  
**Duration:** 4’25”  
**Dedication:** à Bernard Wolff  
**NFA Level:** G

This brief and charming work was written when Gaubert was 28 years old, and is well suited to younger students although there could be some tone production problems. It is written in 6/8 time, *Moderato quasi allegretto*, and the rhythms in the flute line are kept simple throughout the work. The accompaniment is relatively simple as well; therefore there are no outstanding ensemble problems. Given that the technique for the
flute player does not require much attention, the Berceuse\textsuperscript{56} is an excellent work of Gaubert’s to begin experimenting with different moods created by varying tone colors and dynamics.

Although the technique is fairly simple in this work, the key of E Major is not without challenge and could present a problem to younger students who are not familiar with sharp keys. However, the melodic line is very simple and graceful and is based mostly on dotted quarter notes. (Figure 3.1) This entire opening could be performed with a pale tone color to preserve the mostly piano dynamic.

![Figure 3.1, Berceuse: mm. 1-10](image)

The section between mm. 55 and 105 presents more complicated accidentals and a more agitated atmosphere, making it the most difficult passage in this work. The passage begins with a poco accel. followed by several more tempo changes throughout the course of these measures. The frequent tempo changes should be well rehearsed and feel comfortable between the two performers. (Figure 3.2)

![Figure 3.2, Berceuse: mm. 55-64](image)

The *Berceuse* concludes with a final statement of the original theme, with a brief closing section that may require a higher degree of embouchure flexibility than the rest of the work. The final note in the flute part is an e⁴ marked *pianississimo* that is sustained for four and a half measures; this is preceded by a c⁴ that is slurred up to the e⁴, a large and difficult interval on the flute. However, with practice this passage can be executed fairly easily. (Figure 3.3)

As one of the least demanding of Gaubert’s flute works, the *Berceuse* is suitable for younger students who have a firm grasp of tone and are able to play longer phrases. Although the key is relatively difficult and unfamiliar to inexperienced players, much of the difficulty of this piece lies in producing a tone that exhibits clarity and excellent intonation. It is a simple and attractive work with straightforward rhythms and phrasing, and it is quite easy to perform as an ensemble.

**Madrigal (1908)**

**Movements:** Moderato quasi Allegretto  
**Duration:** 3’51”  
**Dedication:** no dedication  
**NFA Level:** G

The *Madrigal* is one of Gaubert’s most often performed works. Because of its simplicity it also serves as a logical piece for becoming acquainted with Gaubert’s style. The flute line in the beginning of the *Madrigal* is set in the low register and is marked *piano*. This is a good opportunity for the flutist to experiment with a lighter sound in the low register, since it may not come naturally to many players. (Figure 4.1)
There are three sections in this piece that require close collaboration between the flutist and the pianist, especially if one or both of the performers is inexperienced in being able to clearly indicate tempo changes within a work. All of the sections denote a sudden *Più mosso* that begins after a sixteenth note pickup or a tied note and continues with sixteenth notes into the new phrase. The flutist must be able to clearly communicate a new and faster tempo primarily with a breath or a cue, since both parts are in unison rhythm. (Figures 4.2, 4.3, and 4.4)

![Figure 4.2, Madrigal: mm. 23-24](image1)

![Figure 4.3, Madrigal: mm. 31-33](image2)

![Figure 4.4, Madrigal: mm. 39-45](image3)
At mm. 50 through 52 (Figure 4.5), the transition back to the first theme, there is an *ad libitum* passage for the flutist in which the performer must accelerate into a *più mosso* measure, and immediately thereafter slow down and cue the pianist for the following *a tempo*.

The final phrase of the *Madrigal* is an ascending melodic line in the flute accompanied by chords changing every two beats. The line can be played somewhat freely, however the flutist must be sure to have adequate air supply to hold the final note for six beats and then to taper the note to make it disappear. This last note for the flutist can fall into the lower register if it does not have sufficient support. (Figure 4.6)
At first glance this work can appear to be very straightforward, but it requires much attention to tone production and good ensemble with the piano, particularly in the *rubato* sections. This piece is just one of Gaubert’s works that provides the flutist with extraordinary melodies and chances for tonal variety, and should be included in every flutist’s repertoire.

**Romance (1908)**

**Movements:** Assez lent – Un peu plus vite  
**Duration:** 3’46”  
**Dedication:** à A. Hennebains  
**NFA Level:** G

This beautiful work of 1908 is relatively brief and extremely lyrical, but not too difficult with the exception of numerous time signature and tempo changes. Gaubert’s frequent instructions in all of his works facilitate the application of tone color and atmosphere, as in the beginning of the Romance which indicates *Très expressif et avec beaucoup de charme*. Special attention must be paid to the frequent time signature changes in the opening of the Romance, as well as the many dynamic markings. (Figure 5.1)
The section following the opening 20 measures is of a different character, with many accidentals and again very specific dynamic markings. It is marked *Un peu plus vite* and is accompanied by rapid arpeggios in the piano. (Figure 5.2)

The most difficult passage for the flutist occurs in mm. 30 and 31. The passage consists of an accelerating scale passage in the third octave based on a whole tone scale, followed by another scalar passage in m. 31. Familiarity with uncommon scale passages, third octave fingerings, and third octave tone production is beneficial in these two challenging measures. (Figure 5.3)

The second of two romances for flute and piano, the *Romance* of 1908 is half the length of its predecessor and quite a bit more difficult. Though not lacking in melodic lines, the emphasis in this piece seems to be on rhythmic variation and ensemble with the piano. Technical facility and ease of counting is essential in this brief but wonderful piece.
Divertissement Grec (1909)

Movements: Modéré
Duration: 4’10”
Dedication: no dedication
NFA Level: G

Originally written for two flutes and harp, the Divertissement Grec is an interesting setting for flute and piano. The right hand of the piano part takes on the role of the second flute and as a result should try to imitate the sound and phrasing of another flute player. For the majority of the work, the flute line and the top piano line are in thirds and in unison rhythm. (Figure 6.1)

The following two examples (Figures 6.2 and 6.3) exhibit a common technique that Gaubert uses in his flute music. While this type of excerpt can be quite difficult, it has a very effective result if executed properly. The examples each consist of four measures, with the first two measures containing a crescendo and the final measures containing a sudden reduction to a piano dynamic. The flutist must be careful to maintain the proper pitch while playing louder and softer. A change in tone color in such passages can be very beneficial.
M. 51 begins the return of the opening theme which is marked *pianissimo* rather than *piano* as in the beginning of the work. This thirteen measure statement is identical to the first and leads into the closing theme at m. 64. This final theme continues the idea that the right hand of the piano is the second flute player in thirds, with a four bar theme consisting of a half note tied to a sixteenth note chromatic passage in each measure. Like many of Gaubert’s works, a significant difficulty in this piece is the final phrase and final note. During this serene final phrase, the flutist must perform a quiet, ascending line that ends on an e⁴ with the right hand piano line just a third below. This line must be supported well in order to keep the soft dynamic as well as the pitch, which could drop into the lower octave if not attended to. This line is followed by the final note, a *pianissimo* e¹ which needs just as much attention to keep the pitch up. (Figure 6.4)
While the *Divertissement Grec* is beautiful in its original form for two flutes and harp, it can be just as appealing in its version for one flute and piano. The piano part (in this case, the right hand) is a partner to the flute part and not merely an accompaniment. While this work might appear to be uncomplicated, it is important to note that the key, tonal challenges, and phrasing may create difficulties that are not apparent upon first glance.

**Sur l’Eau (1910)**

**Movements:** Alla Barcarolla, Moderato – Un peu plus vite – Tempo I  
**Duration:** 3’03”  
**Dedication:** à E. Millet  
**NFA Level:** G

This programmatic piece is in the style of a barcarole.57 According to the performance notes located at the beginning of the score, “Once again Gaubert teaches us more about flute playing by offering an example of breaths which do not occur at the beginning of phrases, so that the connection between phrases will be seamless.”58 In addition to the clear instructions on where to breathe, Gaubert includes various instructions throughout the work in the form of descriptive words, tempo and meter

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57 A Barcarole is a song of the Venetian gondoliers, or a vocal or instrumental composition modeled on such a song. In the latter, a rhythmically repetitive accompaniment, usually in moderate 6/8 or 12/8, evokes the motion of a boat in the waves. Cited in Don Michael Randel, *The New Harvard Dictionary of Music*, 77.

changes, and dynamic changes. The flute line at the beginning of the piece includes the playing instructions: *Avec douceur et expression* (With sweetness and expression). (Figure 7.1)

<table>
<thead>
<tr>
<th>2 Alla Barcarolla, Moderato</th>
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<tbody>
<tr>
<td>p Avec douceur et expression</td>
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One of the most difficult features of *Sur l’Eau* is its key, which begins as G-flat Major, modulates to D Major in the middle section, and returns to G-flat Major for the restatement of the opening theme at m. 39. The time signature changes frequently as well, alternating between 6/8 and 9/8 time six times during the course of this three minute work. Although this is one of Gaubert’s less difficult works, it does require good rhythmic and counting skills (Figure 7.2) and attention to uncommon scale patterns. (Figure 7.3)

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Figure 7.1, Sur l'Eau: mm. 2-5

Figure 7.2, Sur l'Eau: mm. 16-17

Figure 7.3, Sur l’Eau: mm. 55-56
The *Fantasie* for flute and piano begins differently from Gaubert’s earlier works. The opening thirteen measures are marked *Moderato, quasi Fantasia* and they are intended to be played rather freely by the flutist. The piano accompaniment usually changes harmony only once per measure. Although the flute line should be played freely, the performer must clearly communicate the chord changes throughout this passage.  

![Figure 8.1](image1.png)

The improvisatory feeling seen in Figure 8.1 can also be applied to the section beginning at m. 43 (Figure 8.2), a transition passage into the *Vif* at m. 55. This section has minimal accompaniment and is fairly difficult for the flutist, with faster note values and slurred leaps of a minor seventh into the upper octave. The performer should be comfortable with this section since the flute line is primarily alone during these twelve measures.

![Figure 8.2](image2.png)
The Vif section at m. 55 is intended to be played with one beat to the measure and contains many scale passages for the flutist. In addition, the passage from mm. 141 to 147 requires familiarity and ease of triple-tonguing as the tempo is most likely too quick to allow for using single tonguing. (Figures 8.3 and 8.4)

An unaccompanied passage that occurs in m. 206-211 makes the transition into the final a tempo section. This passage involves rapid chordal and scalar passages based
on the C-sharp whole tone scale.\(^{59}\) (Figure 8.5)

The *Fantasie* is another brief one movement work in Gaubert’s oeuvre that is often used in competitions and recitals. It is suitable for advanced high school and college students and professionals. This piece allows the flutist to use *rubato* in the fantasia section, many different tone colors in the more singing *Assez lent* section, improvisational style playing in the cadenza-like section, and rapid fingers and articulation technique in the final *Vif* section. In other words, the *Fantasie* allows the flutist to use many of the techniques and sounds that are so well suited to the instrument.

### Deux Esquisses (1914)

**Movements:** Soir sur la plaine  
Orientale  
**Duration:** 7’42”  
**Dedication:** à Monsieur de Lagorsse  
**NFA Level:** G

The *Deux Esquisses* (Two Sketches) has very specific images associated with its two movements. The first movement, *Soir sur la plaine* (Night on the plain), begins with the following quote from French poet Albert Samain:\(^{60}\) *Ecoute!...un grand soupir*

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\(^{59}\) A scale consisting only of whole tones. Such a scale includes six pitches in each octave, and only two different examples can be constructed from the twelve pitch classes of Western music: C D E F# G# A# and C# D# F G A B (or their harmonic equivalents). Cited in Don Michael Randel, *The New Harvard Dictionary of Music*, 933.


35
traverse le silence (Listen!...a big sigh crosses the silence). The first movement begins with an unaccompanied flute line for four measures that are marked piano and *ad libitum*. These four measures establish the mood and character of the movement and therefore should be performed accordingly. (Figure 9.1)

![Figure 9.1, Deux Esquisses, first movement: mm. 1-6](image)

This passage serves as an introduction to the movement, with the main melody beginning at m. 7. This melody is marked *expressif et calme* and is set in the flute’s lower and middle register. (Figure 9.2)

![Figure 9.2, Deux Esquisses, first movement: mm. 6-12](image)

The melody seen in Figure 9.2 alternates with the introductory theme throughout this short movement, and it travels through a few difficult modulations, beginning with the key of D-flat Major in m. 6. The key then changes to C Major in m. 24 with many accidentals and changes back to D-flat Major in m. 36 at the *Tempo I*. Except for the keys, both movements in this work are suitable for younger students as long as they have a firm grasp on good tone production. The closing section of the *Soir sur la plaine* is a restatement of the opening introduction seen in Figure 9.1. This statement, however, is in a different key than the beginning and thus has some notes that are enharmonic equivalents to those seen in mm. 1-6. (Figure 9.3)
The opening ten measures of the *Orientale* are accompanied by syncopated figures, giving the work an exotic feeling. The entire opening section is marked *piano* for both instruments, and this requires the flutist to maintain precise control over the tone and the pitch. The passage begins on a typically flat d⁴, which creates an interval of a fourth with the piano octaves. Since this is a very exposed entrance, it needs to be well in tune while maintaining the *piano* dynamic. (Figure 9.4)

The syncopated rhythm in the piano part seen in Figure 9.4 is the predominant accompanying figure in this movement. Since there is not much complicated rhythmic or harmonic activity in the piano part, the movement can feel and sound monotonous. This is an excellent opportunity for the flutist to play soloistically and experiment with *rubato* to enhance the sparse feeling of the movement.

*Orientale* concludes with a restatement of the opening ten measures with a five measure extension that serves as the final phrase. This last phrase is set in the lowest range of the flute and is accompanied by a pattern similar to that seen in Figure 9.4. Considering the *piano* dynamic followed by a *decrescendo* to *pianissimo*, the flutist
should work to avoid playing under pitch as well as ensuring that the tone does not become too diffused. (Figure 9.5)

The *Deux Esquisses* is one of Gaubert’s shorter works, with each movement lasting under four minutes. Both of its picturesque movements can be performed individually or together. Either approach provides an appealing performance and is suitable for high school or more advanced players.

**Sonate (1918)**

**Movements:**
- Modéré
- Lent
- Allegro moderato

**Duration:** 14’45”

**Dedication:** à la mémoire de mon cher Maître Paul Taffanel (to the memory of my dear master Paul Taffanel)

**NFA Level:** J

Gaubert’s first sonata was written in 1918 when he was 39 years old during an excessively busy time in both his career and his life. He was often involved in many different projects at one time, but his life from about 1901-1919 seemed to be the most active. He became Taffanel’s teaching assistant at the conservatory in 1912 and had been
the Assistant conductor of the Société des Concerts du Conservatoire since 1904. Gaubert’s playing career consisted of performing as first flute in both the Opéra and the Société orchestras from 1901-1919, although his musical career was suspended from 1914-1917 when he left Paris to fight in World War I, along with his friend and colleague, Louis Fleury. After returning from the war, Gaubert embarked on a year long propaganda tour of the United States and Canada as first flute in the Société orchestra that included such as cities as New York, Boston, Philadelphia, Washington, D.C., Atlanta, New Orleans, Dallas, San Diego, Los Angeles, Kansas City, Milwaukee, Chicago, Cincinnati, Pittsburgh and Montreal. At some point during this demanding time in Gaubert’s life he managed to compose 11 of his 16 flute works, including the Sonate. This was possibly written while he was on tour with the Société orchestra. In 1931, Gaubert presented a copy of this Sonata to Leopold Lafleurance, “In memory of our great and revered teacher Paul Taffanel, whose noble style has never been equalled, [sic] neither as a flute player, nor as a teacher on the conductor’s podium.”

The first movement of the Sonate begins with a somewhat difficult tonal challenge for the flutist. The movement opens with a one measure piano introduction that establishes the quiet and relaxed character of the first section. The flute part in just the first eight measures alone contains several difficult aspects of tone production. In m. 2, the flutist must create the atmosphere noted in Gaubert’s instructions: avec un sonorité très claire (with a clear sonority), and simplement. The flutist must be careful not to emphasize the f² in the middle of beat 2, and the e² at the beginning of beat 3. There is a crescendo from the middle of m. 4 into the m. 5, with the loudest part of the crescendo occurring on a unison g-sharp² at the beginning of the m. 5. Since the crescendo ends on this unison note, the flutist must be sure not to go sharp, or the first beat of m. 5 will be out of tune with the piano. (Figure 10.1)

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61 Fischer, 25.
62 Ibid., 26.
The following *Allegretto vivo* section presents many challenges, with the most prominent being the frequent passages in unison or in octaves with the piano. The flute part stays in the upper register and is marked *piano* for the majority of these passages. (Figure 10.2)
Another difficult occurrence in this section is that of large leaps into the third octave while maintaining a piano dynamic. This happens four times in the allegretto, and the performer must take care not to accent the upper note in the passage, and to create a smooth leap into the third octave. (Figure 10.3)

The conclusion of the first movement begins with the allegretto theme, marked piano, an octave lower than its previous statements. This leads into a crescendo culminating on a difficult unison c-sharp\(^1\). The flutist must become louder while playing successively lower notes, and then match the piano on a typically flat c-sharp\(^1\). The final statement of the movement in the flute part is possibly the most difficult in the movement. It begins on a sustained c-sharp\(^1\) marked mezzo forte, and continues into ascending 16\(^{th}\) notes marked with a decrescendo. The passage ends with an ascending leap of a minor third to an e\(^4\), marked pianissimo. It is very difficult to end this passage without accenting the final e\(^4\) and maintaining the pp dynamic. (Figure 10.4)
The second movement, which is very slow and sustained, requires exceptional tone quality. Gaubert’s instructions to the flute player are to play “with a calm and penetrating sound”; this provides a clear idea as to the appropriate color and atmosphere to begin the movement. The second movement presents many opportunities to experiment with tone colors. The crescendo in m. 5 calls for a richer color, while the beginning of m. 6 returns to a piano dynamic and therefore the color should become more transparent. This technique of using a crescendo to create depth, followed by a subito piano can be found repeatedly in Gaubert’s works. (Figure 10.5)

The third movement opens with six short phrases, with each one containing different dynamics and tempi. Each phrase concludes with a fermata. The flute part is involved with four of these phrases, and each one can be played with a different tone color, or combination of tone colors. Since Gaubert clearly expresses the dynamic and
tempo designations, the application of a different ambience to each phrase is effortless. (Figure 10.6)

The concluding fourteen measure section of the sonata is an almost exact repetition of the beginning of the first movement, with the last six measures serving as a closing section. The final note in the flute part is very difficult to execute. The slurred interval of a³ to e⁴ in m. 211 is difficult to play smoothly, and it also has the difficulty of sustaining the e⁴ for five beats. At the same time is diminishes to pianissimo and the
flutist must prevent the pitch from sounding flat. While this last phrase is very difficult, if played well it provides a beautiful conclusion to the sonata. (Figure 10.7)

Gaubert’s first sonata is the most frequently performed and most well-known of the three sonatas. Its beautiful melodic lines, its conversational interplay of parts and its opportunities for technical and tonal displays make this one of Gaubert’s most beloved works.

**Suite (1921)**

**Movements:** Invocation: danse de prêtresses (dance of the priestesses)
Berceuse Orientale
Barcarolle
Scherzo – Valse

**Duration:** 13’42”

**Dedication:** à Georges Barrère, à Louis Fleury, à Marcel Moyse, à Georges Laurent

**NFA Level:** J

The *Suite* is a relatively unknown piece in the flute repertoire. According to the program note in the score, “the *Suite* was first published in 1922, with no subsequent reprinting. One can only speculate as to why the *Suite* was left mostly undiscovered….It
can only be assumed that in a time when pieces of great virtuosity were the standard, the Suite went unnoticed.”

The Suite is in four movements, each one dedicated to a celebrated flutist of Gaubert’s time. Each movement is unique in character and has descriptive titles to provide the performer with an idea of how to best play the work. The first movement, Invocation: danse de prêtresses, is a haunting and beautiful movement with the recurring phrase seen in Figure 11.1. This material should be played softly, and with gentle articulation.

![Figure 11.1, Suite, first movement: mm. 3-6](image)

The Plus vite section at m. 18 is more agitated and active in character. In this section the flute and right hand piano parts are written in thirds making ensemble between the two instruments very important. Both performers should work to emphasize the abundant dynamic markings which are identical in each part. (Figure 11.2) Because a great deal of this movement is based on the motive seen in Figures 11.1 and 11.2, the flutist should play with smooth technical finesse to avoid making this Invocation sound too academic in the execution of the septuplet.

![Figure 11.2, Suite, first movement: mm. 18-23](image)

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64 From the program note in the beginning of the score written by Jan Gippo: “The publishers have made every effort to restore all the markings of the original publication, including reproduction of the fingerings found in the original piano part. The publishers hope that this new edition will reestablish the Suite as a must in every flutist’s repertoire. Philippe Gaubert, Suite, (Saint Louis: Meridian Integrated Media, Ltd., 1994), program note.”
After a restatement of the opening fourteen measures, the movement concludes with a figure similar to that of the *Plus vite* at m. 18. The difficulty in these closing measures lies in the flute part, which contains ascending septuplets that are marked with *decrescendi*. The final statement in the flute part ascends to a *pianissimo* $e^4$, and special attention should be paid to tapering this final note so that it does not become flat or drop to the lower octave. (Figure 11.3)

The second movement, *Berceuse Orientale* or Oriental Lullaby, is calm and somewhat exotic sounding as the title would indicate. This movement is less complicated than the first movement, with a lyrical flute line over simple chords in the piano. The flute melody is based on the whole tone scale with abundant dynamic markings. The melody in Figure 11.4 is repeated throughout the movement and should be played according to the instructions seen at the beginning of the movement, *Modéré doux et calme* (Moderate, sweet and calm). The majority of the melody is written at a *piano* dynamic with various *crescendi* and *decrescendi* to enhance the phrase. (11.4)
At m. 20 the key signature changes from four sharps to three flats, although neither key is strictly adhered to. The flute line changes somewhat in this section with each melodic phrase containing only five different notes, thus contributing to the exotic sound of the movement. (Figure 11.5)

The final eight measures serve as a closing section, with the piano providing the melodic line in the left hand and the flute playing a disjunct arpeggiated figure outlining each measure’s chord. The most difficult aspect of this section for the flutist is the pianissimo octave leap occurring in the first five measures of the section. The performer must ensure that the final note of each of these measures is not accented, and therefore must maintain flexible control of the embouchure in order to execute this passage gracefully. (Figure 11.6)
The third movement, *Barcarolle*, is a lively *allegretto* with the flute line marked *avec douceur* (with sweetness). As in the other movements of the *Suite*, much of this movement is marked piano for the flute making it another wonderful exercise for embouchure control and tone color variation. The flute part in this movement is more difficult than the previous two, with rapid scale passages, frequent accidentals and tempo changes, and much *rubato*. The melody in Figure 11.7 is the main theme of the movement in the flute line, although many times it appears in an altered version.

An increasingly complex section exists between mm. 12 and 18 that contains rapidly changing accidentals, quickening of the tempo, and complicated scale passages. It is difficult in this section to take in enough air to complete some of the phrases, as there are few pauses in the melodic line. (Figure 11.8)

The faster middle section, marked *Un peu plus vite*, changes from the beginning key of E-flat Major to G Major. The most striking features of this section are quiet leaps into the third octave, occurring in mm. 41, 45, and 52. In each instance the flute line is
legato, and marked it is piano with a crescendo. Despite the crescendo, the flutist must not accent the upper note in these phrases. (Figure 11.9)

The final noteworthy passage in this movement occurs in the last three measures and consists of a rapidly ascending scale that ends on a b-flat\(^4\). The scale in itself is not especially difficult, but the fact that the entire scale is marked with a decrescendo and concludes on a b-flat\(^4\) makes it more complicated. The embouchure must be very flexible for this passage, as the flutist must also jump down two octaves for the final note, a sustained e-flat\(^1\). (Figure 11.10)

The final movement, Scherzo-Valse, is marked Vif et léger (à 1 temps) and should be performed as Gaubert indicates, Quick and light (in 1). This is the only movement in the Suite that requires a light and quick articulation; therefore it has an entirely different atmosphere. This feature, along with the fast tempo, also makes the 4\(^{th}\) movement the most difficult in the Suite. (Figure 11.11)
Another difficult articulation passage occurs in mm. 37, 41, and 45. These measures require the flutist to execute rapid double-tonguing in an ascending arpeggiated passage. In each of these measures the notes are the same; each is louder than the previous one and requires an increasing amount of air and breath support. (Figure 11.12)

![Figure 11.12, Suite, fourth movement: mm. 37-38, 41-42, 45-46](image)

The concluding sixteen measures of the *Suite* are probably the most difficult of the entire piece. Beginning at m. 132, there is a succession of sixteenth note runs that require very fast and even fingers. In addition, there is a quickening of the tempo to *Très vif* from mm. 137 to the end. The execution of this final phrase must be fast and brilliant. (Figure 11.13)

![Figure 11.13, Suite, fourth movement: mm. 132-147](image)

This *Suite* has become neglected in the flute repertoire, and this brief discussion should in no way substitute for actually experiencing the piece. Through this work, one may become familiar with Gaubert’s style in four contrasting movements. While it is likely too difficult for most high school students, it is very accessible for advanced flutists and can easily fit into the repertoire list of most flute studios.
Gaubert composed his second sonata when he was 46 years old and dedicated it to Marcel Moyse, who was the principal flutist of the Société des Concerts du Conservatoire orchestra in 1925. The first performance was reported by Louis Fleury in an article appearing in the August, 1925 issue of The Flutist magazine:

In May the Société Moderne d’Instruments à Vent gave a concert entirely composed of first performances.

…Ph. Gaubert has just written a second Sonata (first performance by Blanquart) in a pastoral style different from the former one. The initial offering proved to be a success both for the composer and the performer.

The second sonata is indeed different than the first sonata in many ways. The opening eight measures of the first movement should be played somewhat freely by the flutist, as the accompaniment consists of whole notes. This section should be played with a light and free sound in order to follow Gaubert’s instructions of À l’aise, mais sans lenteur (At ease, but without slowness). Once the piano enters with the main theme the tempo should be steady and no longer as free as it was in the beginning. There are, however, many instances where the flutist may need to take time to breathe as there are several long phrases with no clear breathing pauses. This can be executed fairly easily as long as the flutist communicates this need to the pianist. (Figure 12.1)
The pianist sets the atmosphere for the new theme in m. 34 by exaggerating the marked dynamics. The resulting expression is then imitated by the flutist. While Gaubert does not call for specific colors in his music, it is easy to find them by using his marked dynamics. The opening two measures in the flute line are marked *mezzo forte*, with a *crescendo* and *decrescendo* in m. 39. This is immediately followed by two measures marked *piano* in mm. 40 and 41. (Figure 12.2) This type of dynamic contrast and coloring can be seen throughout this middle section of the first movement.

After a restatement of the opening and middle sections, a brief closing section ends the movement with quiet phrases based on the opening theme. The tonal challenge here is the final phrase, in which the flute and piano line have sixteenth notes within a C
Major arpeggio. While the technique is not very difficult in these last few measures, following Gaubert’s dynamics could be problematic. The passage begins at a piano dynamic and in the low register, but as the sixteenth note arpeggiated figure ascends into the third octave Gaubert adds a decrescendo to pianissimo. In addition, this measure is marked fluide (fluid or smooth). Because of the complicated fingerings in the third octave, and the repeated slurs to the e⁴, playing this phrase pianissimo and fluidly can be very difficult. Extreme flexibility is needed in the embouchure to facilitate the dynamics and the rapid, slurred leaps in this final phrase. (Figure 12.3)

Phrasing and breath control should be the primary focus of the slower second movement. The movement is marked Andante and should be counted in eighth notes until m. 31. This makes it necessary to plan for breaths carefully in the long phrases seen at the beginning of the movement. Two other difficult aspects of this movement are the frequent meter and key changes. While alternating between 6/8 and 9/8 six times in the first thirty measures, the key moves from four sharps to four flats, and finally to five flats at m. 31. The melodic line is not technically difficult, but when the problems of
breathing, phrasing, counting, and key changes are considered, beginning of the second movement becomes quite a challenge. (Figure 12.4)

The second movement ends as it began, with a quiet and sustained melody which is now an octave lower than when it first appeared. The difficulty in the final phrase lies in the last two measures, with the flutist sustaining a pianissimo $e^2$. This final note will tend to become flat and should be supported well, with a light tone and little vibrato. (Figure 12.5)

The third movement is in a lively tempo and it contains a flowing melodic line accompanied by rapidly ascending arpeggios. Overall this movement is relatively simple, but there are two significant rubato sections that require much coordination between the two performers. The flutist will need to clearly communicate a comfortable tempo to the pianist, and occasionally give cues to help create good ensemble. The two sections are
identical in rhythm and tempo, but the second section (measures 185-203) is in a more difficult range for the flutist. (Figure 12.6)

Gaubert’s second sonata is the least difficult of the three sonatas. To study the sonatas one would learn a great deal about the music of Gaubert. These three pieces together could be another suitable starting point when studying Gaubert’s flute music.

**Ballade (1927)**

**Movements:** Andantino – Vif et joyeux – Calme (un peu plus lent)

**Duration:** 6’06”

**Dedication:** à mes élèves

**NFA Level:** J

The *Ballade* for flute and piano is one of Gaubert’s most difficult works for the flute. Although it is not technically difficult it contains many extreme dynamic changes, changes of key, complex rhythmic figures, and many rapid tempo changes. Ensemble between the piano and flute can be problematic because of most of these factors.

The piece begins with an eleven bar introduction, marked *Andantino*, in which there are three *fermatas* and two *ritardandi*. The introduction starts in A Minor, but
changes to C-sharp Major in the 10th and 11th bar. The first theme then begins in D-flat Major in the 12th bar with a one bar introduction in the piano. The flute part at the first theme is marked *expressif et simple* and contains very small dynamic nuances. At m. 36 there is a key change to F Minor and a tempo change marked *Allegretto (un peu plus vite)*. This begins an interlude containing seven *fermatas*, three *ritardandi*, three tempo changes, and an extreme key change from F Minor to B Minor all in the space of twenty measures. (Figure 13.1) The first theme returns at m. 56 in the original key of D-flat Major and continues to m. 69, where there is a *fermata* that marks the end of the first section of the work.

The second section is marked *Vif et joyeux*, in cut time, and begins at m. 70 with a thirteen measure piano introduction in A-flat Major. The flute enters at m. 83 with a new theme which contains the rhythmic problem of coordinating quintuplets in the flute part with eighth notes in the piano part. (Figure 13.2)
This theme continues for twenty-eight measures until m. 110 when the piano and flute introduce another interlude, marked *un tout petit peu retenu*, which begins at m. 127 in the key of D Minor. The second theme returns at m. 151 in the original key until one more interlude begins at m. 166. The closing section, marked *Calme (un peu plus lent)*, begins at m. 176 in A-flat Major with the flute part marked *simplement*. This entire closing section is a tone exercise for the flutist and should not be judged as being too simple. Because the melodic line is quiet and marked “simple” the flutist should play the line with little or no vibrato and with a light color. As the first eight measures of this section are in the lower register, care should also be taken to not make the sound too loud and dark as this would not suit the calm atmosphere. The ascending septuplet leading to m. 184 should be played “at ease” as indicated and with a *decrescendo* so as to play the beginning of m. 184 *pianissimo*. (Figure 13.3)
The remaining sixteen measures are some of the most difficult ones in the entire piece. For the majority of this section the flute line is *pianissimo* and consists of rapid arpeggiated figures reaching into the third octave, causing tone production and dynamic control to be problematic. These phrases should be played with a flexible embouchure and with special attention to the highest notes of the arpeggios. (Figure 13.4)

![Musical notation](image)

Figure 13.4, Ballade: mm. 184-199

The *Ballade* for flute and piano is a brief and relatively unknown work in Gaubert’s output. With the frequent key and dynamic changes, the flutist is given the opportunity to experiment with the sound and to impart new and varying colors to the *Ballade*’s beautiful melodic line. This work incorporates much of the stylistic qualities that make Gaubert’s music unique including frequent pauses, frequent key and dynamic changes, and rapid tempo changes. All of these features afford the performers much opportunity to use the sound and tone colors to their advantage. The *Ballade* is one of the greatest displays of Gaubert’s style and deserves a place in the flute repertoire.

**Troisième Sonate (1934)**

**Movements:** Allegretto
              Intermède pastoral: Très modéré
              Final: Joyeux, Allegretto

**Duration:** 12’45”
Dedication: à Jean Boulze (Solo flutist with the Opéra and the Concerts Lamoureux)\textsuperscript{67}

NFA Level: J

In 1934 Philippe Gaubert was the principal conductor of the Paris Opéra, and was gaining much fame for his performances of well-known operas, as well as many first performances of new works. “Some of these works were so well received that the Opéra agreed to give them repeat performances.”\textsuperscript{68} “One of Gaubert’s special moments as conductor and composer came in April 1927 when he conducted his own Nāïla, an oriental fairy tale in three acts, based on a poem of Maurice Lena.”\textsuperscript{69} Gaubert’s orchestral and stage music from this late period in his life was extremely well received by the public, and it stands to reason that his third sonata deserves a place among these larger works.

The third sonata is considerably more difficult than the previous two sonatas, although it is the shortest, and one of Gaubert’s most technically challenging flute pieces. This difficulty can be seen in both the flute and piano parts; a great deal of the piece requires careful coordination between the two performers. In addition to the typical tonal challenges in the flute part, there are many more technical passages with unusual scale and arpeggio patterns as well as frequent key changes and accidentals.

The sonata opens with a smooth and quiet melody over repeated chordal accompaniment. This melody opens in G Major and is outwardly simple, although in order to achieve an appropriate character the flutist must take care to play quietly without emphasizing the ascending intervals. This movement is in 3/8 and should have a feeling of one beat to the bar but should not feel rushed, as indicated by Gaubert’s instructions of \textit{pas trop vite} (not too fast). (Figure 14.1)

\textsuperscript{67} Charles Lamoureux (1834-1899), a French conductor and violinist, founded the \textit{Concerts Lamoureux} (also called the \textit{Société des Nouveaux-Concerts}) after being denied the opportunity to organize several performances of oratorios by Handel, Bach, Gounod and Massenet. The group performed weekly symphony concerts (its first concert was October 23, 1881) at the \textit{Théâtre du Château d’Eau}. Lamoureux also became a proponent of the music of Richard Wagner, and used his society to perform Wagner’s music until the end of his career. Cited in Elisabeth Bernard: ‘Lamoureux, Charles’, The New Grove Dictionary of Music and Musicians 2\textsuperscript{nd} Edition ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), Volume 14, 197-198.

\textsuperscript{68} Fischer, 61.

\textsuperscript{69} Ibid., 63.
A difficult passage begins at m. 108, marked *moins vite* (less fast). The passage is eight measures long, and consists of thirty-second note scales and arpeggios with rapidly changing accidentals. This passage is more serene than the rest of the movement, but the flute part here seems more agitated and active. Since it is marked *pianissimo* in the flute part and begins in the third octave, it is difficult to create this new atmosphere. The flutist should try to begin the passage with a very light articulation and a light tone color; the flutist should also take care to not darken the color and *crescendo* as the passage descends into the low register, but to rather keep the tone light and graceful. (Figure 14.2)
The final twenty-two measures of the first movement are also difficult ones for tone production as well. This closing section features an embellished version of the opening melody and although it involves many more notes than the opening, it should have the same character. The dynamics are different and more varied than those in the beginning and should be followed closely, especially those seen in the final few measures of the flute part. The last two measures of the flute part involve a *pianissimo* ascending G Major arpeggio that concludes on a *g⁴*. To execute this final passage it is necessary to play with a soft, refined sound and to take care not to accent the final note. This contributes to the quiet and peaceful end of the first movement. (Figure 14.3)

The second movement of this sonata comprises many of the most difficult technical passages in all of Gaubert’s flute music, despite the fact that it is relatively slow. Many of these passages also include extreme dynamic changes. The movement begins with a beautiful four measure melody accompanied by simple and sustained chords and is followed in the fifth measure by the more technical passages in the flute line with similar chordal accompaniment. Most of the difficult passages in this movement are based on certain arpeggio patterns such as major and minor triads, and minor chords
with added sevenths and ninths. These patterns contain mostly sixteenth and thirtysecond notes. The first of these passages is seen in Figure 14.4.

Measures 14 and 15 contain another difficult arpeggiated passage; it is, however, made more complicated by the piano accompaniment. The measures consist of thirty-second notes in the flute line over sixteenth note triplets in the piano line. The flutist must concentrate on the very difficult fingerings in these two measures as well as take care to connect with the accompaniment and line up every beat. (Figure 14.5)

The second movement concludes with a restatement of the opening melody followed by an arpeggiated passage similar to the section in mm. 5-8. This movement finishes in much the same way as the first movement and provides a wonderful transition
to the exuberance of the third and final movement. Although the third movement begins with a joyous melody, it is marked piano and should be smooth and even. (Figure 14.6)

This four measure melodic figure is repeated in both parts in different keys and at varying dynamic levels. An example, seen in Figure 14.7, is set higher in the flute range and is marked piano with a very different accompaniment. These four measures mark the end of a phrase and portray a much less active atmosphere than previous statements. Since the flute is in the third octave and a soft sound may not come naturally, the performer should strive to play with a well supported, fluid and quiet sound. (Figure 14.7)
Some of the most difficult passages in this movement occur in the middle section, where Gaubert develops his themes through several key and tempo changes. This creates a more active and complex part for the flutist that requires agile articulation, quick fingers and a well supported sound. (Figure 14.8)

An additional difficult passage (mm. 157-162), similar to that seen in Figure 14.8, leads into the closing section of the movement (mm. 163-179). The transitional passage beginning at m. 157 serves to return to the original key of the movement. The restatement of the main theme at m. 163, however, is in a minor key. The concluding twelve measures are partial statements of the main theme that serve as an exuberant finale. It is important in the final seven measures for the flutist to keep careful control over the tone, as this final phrase is *fortissimo* and in the third octave and will become bright and sharp if not controlled. (Figure 14.9)
Gaubert’s *Troisième Sonata* is the shortest and most difficult of the three sonatas. While it has the highest concentration of difficult passages, it retains Gaubert’s characteristic style of beautiful and colorful melodic lines. This work is more difficult for both performers so it is better suited to older and more experienced players; performers who can work together to bring out Gaubert’s unique compositional style. This is another work that seems to be largely absent from the flute repertoire, but it is a very enjoyable and accessible work and deserves to be performed more often.

**Sonatine (Quasi Fantasia) (1937)**

- **Movements:** Allegretto, très allant  
  Hommage à Schumann: Andante quasi adagio
- **Duration:** 11’29”
- **Dedication:** à mon ami Georges Barrère
- **NFA Level:** J

The *Sonatine* is the last piece that Gaubert wrote for flute and piano. It was written between the years of 1937-1938 while he was still conducting at the Paris *Opéra*.

He enjoyed warm friendships with all of his colleagues and the artists at the *Opéra*, and it seemed natural for the Minister of Fine Arts and Mr. Jacques Rouché to bestow upon him the full directorship of the *Opéra* in 1939.

Gaubert wrote of the dedication on the front page of the *Sonatine*: “Finally, I have finished a Sonatine for flute and piano that my old friend Barrère, to whom it is dedicated, will play in New York this winter.” The *Sonatine*, like the *Troisième Sonata*, is quite difficult due to the numerous tempo, key and style changes in the first movement and the increasingly difficult variations in the second movement. It is nearly as long as the all of the sonatas and should be considered just as significant, as the flute and piano lines are equally important throughout the work.

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Once again, Gaubert provides detailed instructions throughout the work to indicate style and atmosphere for both performers. The beginning of the first movement is marked Allegretto, très allant avec simplicité et fraîcheur (Allegretto, very energetic, with simplicity and freshness). Accomplishing these instructions is simplified by Gaubert’s wonderful melodic line over simple chords. The flutist should play the opening thirteen measures with a light and elegant sound, only increasing the volume where indicated. (Figure 15.1)

![Sheet Music](image)

Figure 15.1, Sonatine, first movement: mm. 1-13

The slower and more expressive middle section of the first movement contains several difficulties which must be overcome. These include a key change to B Major, much longer phrases, and tempo fluctuations in almost every measure. This second theme is a beautiful and expressive melodic line for the flutist, and the performer must
overcome these difficult aspects in order to clearly represent the melodic line. In addition, the flute and piano are often in unison or octaves in this section so the pitch should be carefully controlled as well. (Figure 15.2)

At m. 63 there is a restatement of the opening melodic line, this time one octave higher and with different dynamics and slight elaborations. The flutist should apply new tone colors to this section and listen to the accompaniment, as it is very unlike the beginning. (Figure 15.3)
The concluding seven measures of the first movement consist of a quiet restatement of the opening melody followed by a flowing arepeggiated line in the flute and piano parts. The arpeggios in the flute line are not too difficult, though they ascend into the third octave while diminishing to a pianissimo sustained d\(^4\) that can have a tendency to go flat. (Figure 15.4)
The second movement of the *Sonatine* has an indication in the upper left corner of Hommage à Schumann. Penelope Fischer’s dissertation, *Philippe Gaubert (1879-1941): His Life and Contributions as Flutist, Editor, Conductor and Composer* states that “the second movement, titled Hommage à Schumann: Andante quasi adagio is in the form of a theme and variations. It is in a Neo-romantic style reminiscent of Schumann and also Scriabin.”

This movement is a set of variations based on a rather unusual and disjunct melody accompanied by a syncopated figure. (Figure 15.5)

![Figure 15.5. Sonatine, second movement: mm. 1-5](image)

The first variation has very difficult rhythms and note patterns for the flutist. The execution of this variation requires extensive practice and concentration on the part of the flutist to emphasize the melody and to accurately place each rhythmic pattern. Many different colors can also be applied to this passage once the performer is comfortable with its technical issues. (Figure 15.6)

![Figure 15.6. Sonatine, second movement: mm. 33-50](image)

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73 Fischer, 203.
The second variation is primarily in the piano line, with the flute contributing only melodic fragments. The third variation is a light and articulated version of the melody set in a mostly piano dynamic. The flutist must play this variation with light articulation and flexible embouchure, as there are many wide leaps in the melodic line. (Figure 15.7)

Following the third variation there is an altered restatement of the melody from the beginning of the first movement followed by a restatement of the more expressive middle section of the first movement. These statements, however, are in a quick 3/8 time rather than the common time and 9/8 time of the first movement. This serves as a transition to a lively ending to the second movement beginning at m. 194. At m. 219 there is a final quickening of the tempo to conclude the movement. The flutist should be sure to control the pitch here since the passage is primarily in the third octave and marked forte. (Figure 15.8)

Gaubert’s *Sonatine* is a very important part of his output. It has the depth of his sonatas, and the vivid colors and atmosphere of his more picturesque works. Because it is one of the most difficult pieces in this set, it should be reserved for advanced performers.
CONCLUSION

Philippe Gaubert’s music represents an important set of repertoire available to flute players. When Paul Taffanel became the flute professor at the Conservatoire, he was unimpressed with the music that was being written for the flute during the 19th century. He urged his colleagues to return to playing the “classics” such as works by Johann Sebastian Bach and Wolfgang Amadeus Mozart, and to begin a new tradition of composing for the flute. When he spoke of the repertoire from the 19th century, he stated that “These monstrosities, as we regard them today, are dead beyond revival… To play persistently a repertoire of this character… is effectually to coerce public sentiment to the conviction that the flute is scarcely to be regarded as a musical instrument.”74 Gaubert’s flute music transcended this negative view, and signified the beginning of a new period of composition for the flute.

During a time when there is so much competition for opportunities to play or teach the flute professionally, it is difficult to remember some of the more beautiful and seemingly less technical music written for the flute. Many flute players spend most of their time perfecting their technical abilities in preparation for symphony auditions. Gaubert’s music does not appear to be technical or “flashy” and when practiced without accompaniment it can seem simplistic at first glance. According to Julius Baker, “Everything you play must sound beautiful, no matter what the repertoire, from the 15th century on; but I would rather hear one gorgeous tone than bad tone with fast technique....”75

When one approaches Gaubert’s flute music with the idea that difficulty can come from tone production and tone color variation, not just fast passages, one will see that his music is not only difficult but is some of the most complex music in the repertoire. It is certain that a flutist can play an extremely boring performance of any of Gaubert’s works, but that is only if the performance lacks variety and experimentation. If a teacher assigns an apparently simple piece by Gaubert, like the Madrigal, to a young and inexperienced but talented student, she will be able to perform the work with little or no difficulty.

74 Powell, 219.

provided she is accustomed to collaborating with a pianist. The range of the piece is accessible, there are no difficult rhythms, and there are not many demands on the fingers. If, however, the student is not able to more deeply into the piece the performance will no doubt be uninteresting. “Basing rehearsal and performance on musical concepts does not inhibit technical development, while approaching music from the technical standpoint does limit musical growth.”76

Flute players should have the knowledge that to learn a piece of music by Philippe Gaubert is to learn a work with numerous musical benefits. This document is intended to be a guide for those flute players and teachers that have limited or no knowledge of Gaubert’s music. It should in no way be considered comprehensive or a substitute for actually experiencing the music. Merely glancing at a work by Gaubert or playing through it once or twice might cause a flute player to dismiss it as “too easy.” This would be a great disservice to Gaubert as well as to the musical experience of flute players and teachers. According to Joseph Mariano, former flute professor at the Eastman School of Music:

Phrasing and musicianship are lost today. Everybody plays technically as if they were crazy. Tabuteau was a fiend for the right sound and phrasing, which were his forte…He did not emphasize technique and believed that as long as players moved their fingers, technique would develop. Musicianship, on the other hand, never comes easily. There should be a song in your heart and soul; it sounds like baloney, but it isn’t.77

Philippe Gaubert certainly had a “song in his heart and soul” when he composed for his chosen instrument. His legacy, along with that of Paul Taffanel, continues today through the famous flute method. His flute music deserves to be a significant part of flute players’ repertoire as well.

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APPENDIX A

NFA PEDAGOGY REPertoire LIST LEVELS

The tables found in this appendix are a portion of the Pedagogy Repertoire List published by the National Flute Association Pedagogy Committee. The levels shown in this appendix only represent the levels that apply to the music of Philippe Gaubert. The original guide, found either on the National Flute Association website or in their published print version, has many more levels and criteria. It is a useful resource for teachers and students and represents many important works in the flute repertoire.

**Level G**

<table>
<thead>
<tr>
<th>Pitch Range</th>
<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>C(^#) - B(^b)</td>
<td>Major and minor key signatures using up to 7(^#) and 7(^b)</td>
<td>Complex rhythms using values as short as thirty-second notes in slower tempos and note groups of up to the septuplet in faster tempos; extended passages of quick notes. Full spectrum of most common simple, compound, and mixed meters. Counting patterns for both slow and fast tempos. Moderately complex changes between meters, including change of beat note. Possible absence of meter signature or established meter over limited sections.</td>
<td>Moderately complex patterns of multiple tonguing and complicated mixed articulation patterns.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, gruppetos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Tone development with appropriate variations in tone color and vibrato. Broad dynamic ranges. Ease with phrasing that presents technical and musical challenges. Appropriate use of expressive tempo changes and <em>rubato</em>. Focus on managing challenging issues of ensemble. Understanding and incorporating elements of period style. Familiarity with a full range of contemporary flute techniques.</td>
</tr>
<tr>
<td>Occasionally extended to C(^#)</td>
<td>Extended chromatic passages and complex patterns of accidentals.</td>
<td></td>
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</table>
### Level I

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<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>(B♭) C¹ - C⁷</td>
<td>Major and minor key signatures using up to 7# and 7♭ as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</td>
<td>Free use of complex rhythm combinations with the possible addition of complicated accent patterns over and above implications of the meter. Full spectrum of most common simple, compound, and mixed meters. Complex meter changes. Possible absence of meter signature or established meter. Possible use of graphic or spatial notation systems or both.</td>
<td>Complex patterns of multiple tonguing and mixed articulation patterns at faster tempos.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Familiarity with and interpretation of standard literature. Development of mature tone with expressive tone color and variety in vibrato use. Control of extreme, sudden dynamic and range changes within stylistically, technically, and musically challenging phrases. Ability to sustain passages in extreme ranges. Comfort with the challenging and complex issues of ensemble. Increased emphasis on elements of period style, including use of free ornamentation, ribato, and contemporary flute techniques.</td>
</tr>
</tbody>
</table>

### Level J

<table>
<thead>
<tr>
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<th>Key Range</th>
<th>Rhythm and Meter</th>
<th>Articulations</th>
<th>Musical Symbols</th>
<th>Pedagogical Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>(B♭) C¹ - D²</td>
<td>Major and minor key signatures using up to 7# and 7♭ as well as alternate forms of key signatures (mixed sharps/flats in unusual combinations). Complex patterns of accidentals including unconventional carrying of accidentals throughout sections of music. Chromatic scale patterns through extended range.</td>
<td>Free use of complex rhythm combinations with the possible addition of complicated accent patterns over and above implications of the meter. Full spectrum of meters. Complex meter changes. Possible absence of meter signature or established meter. Possible use of graphic and spatial notation systems or both.</td>
<td>Unexpected and complex articulation patterns with internal accents, multiple tonguing, flatter-tonguing, and other contemporary flute techniques. All of these may occur at very fast tempos.</td>
<td>All standard notational symbols including free use of symbols for ornaments (trills, graces, grupettos, mordents, appoggiaturas), alone or in combination. Free use of notation designating basic contemporary flute techniques.</td>
<td>Mastery and interpretation of works from the standard repertoire. Learning and interpreting both standard and less familiar complex repertoire. Mature tone development with expressive tone color and variety of vibrato use. Control of extreme, sudden dynamic and range changes within stylistically, technically, and musically challenging phrases. Ability to sustain passages in extreme ranges. Increased emphasis on elements of period style, use of ribato, and of contemporary flute techniques.</td>
</tr>
</tbody>
</table>
APPENDIX B
SELECTED DISCOGRAPHY OF FLUTE WORKS

Alphabetical by Performer

  *Madrigal*
  *Orientale*

  *Nocturne et allegro scherzando*

  *Sonate*

  *Romance (1905)*
  *Nocturne et allegro scherzando*
  *Berceuse*
  *Madrigal*
  *Romance (1908)*
  *Sur L’Eau*
  *Fantasie*
  *Deux Esquisses*
  *Sonate*
  *Suite*
  *Deuxième Sonate*
  *Ballade*
  *Troisième Sonate*
  *Sonatine*

  *Madrigal*

  *Sonate*
  Sonatine

  Nocturne et allegro scherzando
  Sonatine

  Madrigal
  Divertissement Grec
  Suite

  Sonate
  Deuxième Sonate
  Troisième Sonate
  Sonatine

  Romance (1905)
  Nocturne et allegro scherzando
  Berceuse
  Romance (1908)
  Sur L’Eau
  Fantasie
  Deux Esquisses
  Ballade

  Madrigal

  Romance (1905)
APPENDIX C
COMPLETE LIST OF WORKS

Partially reproduced from the list of Philippe Gaubert’s works in Penelope Fischer’s *Philippe Gaubert (1879-1941): His Life and Contributions as Flutist, Editor, Conductor and Composer*. DMA Dissertation, University of Maryland, 1982.

Works are listed by genre and then chronologically by date of publication.

**Vocal Music**

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<thead>
<tr>
<th>Work</th>
<th>Year</th>
<th>Edition</th>
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<tbody>
<tr>
<td>Parfum</td>
<td>1906</td>
<td>Voice and Piano</td>
</tr>
<tr>
<td>Pour l’absente</td>
<td>1906</td>
<td>Voice and Piano</td>
</tr>
<tr>
<td>Mon désir</td>
<td>1907</td>
<td>Voice and Piano</td>
</tr>
<tr>
<td>Unfée</td>
<td>1907</td>
<td>Voice and Piano</td>
</tr>
<tr>
<td>Paysage</td>
<td>1908</td>
<td>Voice and Piano</td>
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<tr>
<td>Soir Païen</td>
<td>1909</td>
<td>Voice, Flute and Piano</td>
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<tr>
<td>Le répos en Egypte</td>
<td>1910</td>
<td>Voice and Piano</td>
</tr>
<tr>
<td>Deux poèmes d’automne</td>
<td>1910</td>
<td>Voice and Piano</td>
</tr>
<tr>
<td>Trois melodies</td>
<td>1912</td>
<td>Voice and Piano</td>
</tr>
<tr>
<td>Les Heures d’après-midi</td>
<td>1913</td>
<td>Voice and Piano</td>
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<tr>
<td>Cinq Melodies</td>
<td>1914</td>
<td>Voice and Piano</td>
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<tr>
<td>Au jardin de l’Infante</td>
<td>1914</td>
<td>Voice and Piano</td>
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<tr>
<td>Deux Melodies sur des poèmes de Henri de Régnier</td>
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<td>Voice and Piano</td>
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<td>Elégie</td>
<td>1924</td>
<td>Voice and Piano</td>
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<tr>
<td>Automne</td>
<td>1924</td>
<td>Voice and Piano</td>
</tr>
<tr>
<td>Le secret</td>
<td>1925</td>
<td>Voice and Piano</td>
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<tr>
<td>Quatre ballades françaises de Paul Fort</td>
<td>1925</td>
<td>Voice and Piano</td>
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<td>Soleils couchants</td>
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<td>Voice and Piano</td>
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<td>J’ai fleuri l’ombre odorante</td>
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<td>Voice and Piano</td>
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<td>Voeu</td>
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<td>Cloches printanières</td>
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<td>Le Cyprès</td>
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<td>Trois nouvelles ballades françaises de Paul Fort</td>
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<td>Voice and Piano</td>
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<td>Les stances</td>
<td>1929</td>
<td>Voice and Piano</td>
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<td>La verdure dorée</td>
<td>1933</td>
<td>Voice and Piano</td>
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<td>Dix Poèmes</td>
<td>1934</td>
<td>Voice and Piano</td>
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<td>Chansons pour me consoler d’être heureux</td>
<td>1938</td>
<td>Voice and Piano</td>
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<td>Madrigal fleuri</td>
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<td>Mon petit âne</td>
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<td>Voice and Piano</td>
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<td>Six melodies</td>
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<td>Voice and Piano</td>
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### Chamber Music

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<th>Title</th>
<th>Year</th>
<th>Composition</th>
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<tbody>
<tr>
<td>Deux Pièces</td>
<td>1903</td>
<td>Oboe or English Horn and Piano</td>
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<td>Tarentelle</td>
<td>1904</td>
<td>Flute, Oboe and Piano</td>
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<td>Romance</td>
<td>1905</td>
<td>Flute and Piano</td>
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<td>Pavane</td>
<td>1906</td>
<td>Piano</td>
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<tr>
<td>Nocturne et allegro scherzando</td>
<td>1906</td>
<td>Flute and Piano</td>
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<td>Berceuse</td>
<td>1907</td>
<td>Flute and Piano</td>
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<tr>
<td>Madrigal</td>
<td>1908</td>
<td>Flute and Piano</td>
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<tr>
<td>Cantabile et scherzetto</td>
<td>1909</td>
<td>Cornet and Piano</td>
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<tr>
<td>Divertissement Grec</td>
<td>1909</td>
<td>Flute and Piano</td>
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<tr>
<td>Sur L’Eau</td>
<td>1910</td>
<td>Flute and Piano</td>
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<tr>
<td>Fantasie</td>
<td>1911</td>
<td>Clarinet and Piano</td>
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<td>Morceau symphonique</td>
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<td>Trombone and Piano</td>
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<td>Légende</td>
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<td>Harp</td>
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<td>Fantase</td>
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<td>Flute and Piano</td>
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<td>Deux Esquisses</td>
<td>1914</td>
<td>Flute and Piano</td>
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<tr>
<td>Medaillles antiques</td>
<td>1916</td>
<td>Flute, Violin and Piano</td>
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<td>Sonate</td>
<td>1917</td>
<td>Violin and Piano</td>
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<tr>
<td>Sonate</td>
<td>1918</td>
<td>Flute and Piano</td>
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<td>Sarabande</td>
<td>1920</td>
<td>Harp</td>
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<tr>
<td>Suite</td>
<td>1922</td>
<td>Flute and Piano</td>
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<tr>
<td>Cinq Préludes</td>
<td>1924</td>
<td>Violin and Piano</td>
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<tr>
<td>Deuxième Sonate</td>
<td>1925</td>
<td>Flute and Piano</td>
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<tr>
<td>Pièce Romantique</td>
<td>1926</td>
<td>Flute, Violoncello and Piano</td>
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<td>Quatre Esquisses</td>
<td>1927</td>
<td>Violin and Piano</td>
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<tr>
<td>Ballade</td>
<td>1927</td>
<td>Flute and Piano</td>
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<td>Trois Pièces</td>
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<td>Violoncello and Piano</td>
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<td>Habanera</td>
<td>1931</td>
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<td>Deux Préludes</td>
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<td>1937</td>
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<td>Ballade</td>
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<td>Viola and Piano</td>
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<td>Calme du soir</td>
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### Stage Music

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<tr>
<td>Philotis</td>
<td>1914</td>
<td>Ballet</td>
</tr>
<tr>
<td>Josiane</td>
<td>1921</td>
<td>Legend for soloists, women’s chorus and orchestra</td>
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<tr>
<td>Naïla</td>
<td>1927</td>
<td>Oriental fairytale</td>
</tr>
<tr>
<td>Alexander le Grand</td>
<td>1937</td>
<td>Ballet</td>
</tr>
<tr>
<td>Le chevalier et la demoiselle</td>
<td>1941</td>
<td>Narrated ballet</td>
</tr>
</tbody>
</table>
### Orchestral Music

<table>
<thead>
<tr>
<th>Composition</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhapsodie sur des themes populaires</td>
<td>1910</td>
</tr>
<tr>
<td>Poème pastorale</td>
<td>1910</td>
</tr>
<tr>
<td>Le Cortège d’Amphitrite</td>
<td>1911</td>
</tr>
<tr>
<td>Sicilienne pour petit orchestre</td>
<td>1914</td>
</tr>
<tr>
<td>Lamento pour violoncello et orchestre</td>
<td>1921</td>
</tr>
<tr>
<td>Fantasie pour violon et orchestre</td>
<td>1922</td>
</tr>
<tr>
<td>Fresques</td>
<td>1924</td>
</tr>
<tr>
<td>Concerto pour violon et orchestre</td>
<td>1930</td>
</tr>
<tr>
<td>Les Chants de la mer</td>
<td>1929</td>
</tr>
<tr>
<td>Au pays Basque</td>
<td>1931</td>
</tr>
<tr>
<td>Extase</td>
<td>1931</td>
</tr>
<tr>
<td>Les Chants de la terre</td>
<td>1931</td>
</tr>
<tr>
<td>Poème Romanesque pour violoncello et orchestre</td>
<td>1932</td>
</tr>
<tr>
<td>Concert en fa pour orchestre</td>
<td>1933</td>
</tr>
<tr>
<td>Inscription pour les portes de la ville</td>
<td>1934</td>
</tr>
<tr>
<td>Symphonie en fa</td>
<td>1936</td>
</tr>
<tr>
<td>Divertissement sur un choral</td>
<td>1938</td>
</tr>
<tr>
<td>Poème des champs et des villages</td>
<td>1939</td>
</tr>
</tbody>
</table>
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Scores


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BIOGRAPHICAL SKETCH

Tammara K. Phillips holds the Bachelor of Music degree from Stetson University, the Master of Music degree from James Madison University, and the Doctor of Music degree from the Florida State University. Her primary teachers are Eva Amsler, Stephanie Jutt, Carol Kniebusch Noe, and Jean West.

Phillips is an active teacher and performer on flute, piccolo and baroque flute. She has served as a guest baroque flute instructor and performer for the Florida State University, the University of Virginia, and Stetson University. From 2000-2005 she held the principal piccolo position with the Tallahassee Symphony and served as second flute and guest principal flute. She has also been a clinician, guest conductor, guest performer, and masterclass coordinator for the Florida Flute Association.