

Louis Aubert - Orchestral Works (1994)

Written by bluesever

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Offrande 1. *Offrande* 00:08:30 "Cinema", six tableaux symphoniques 2. *Douglas Fairbanks et Mary Pickford* 00:04:15 3. *Rudolph Valentino* 00:03:47 4. *Chaplin et les Nymphes Hollywoodiennes* 00:04:01 5. *Walt Disney* 00:01:41 6. *Charlie amoureux* 00:03:41 7. *Valse Finale* 00:04:40
"Dryade", tableau symphonique
8. *'Dryade', tableau symphoniques* 00:07:50
"Feuille d'Images", cinq pieces enfantines
9. *Confidence* 00:03:14 10. *Chanson de route* 00:02:22 11. *Serenade* 00:02:55 12. *Des pays lointains...* 00:04:10 13. *Danse de l'ours pelche* 00:03:04
"Tombeau de Chateaubriand"
14. *'Tombeau de Chateaubriand'* 00:12:19
Rheinland-Pfalz State Philharmonic Orchestra Leif Segerstam - conductor

The first in particular..has a lovely, Ravel-like lyrical poignancy, making it the most memorable on the disc. This release will be illuminating....If a smoothly-turned and mildly sensuous eclecticism in the French manner soothes your ears and satisfies your soul, then this release is meant for you. ---Fanfare, naxos.com

This is currently the only available disc full of Aubert's works (at least, as orchestral works). His compositional diction is light and familiar, such that Rousel-like stir rhythms and light French esprit (which will be changed obtrusive one later by Milhaud or Ibert). Also you can easily find some impressionistic idiom in harmonic content such as 'cinema' (this resembles 'Daphnis et Chloe' in some sense). Basically, his orchestral compositions can be described that they stand for latter romantic idiom. You can point out many common in other reminiscential modernists

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such as Roger-Ducasse or Henri Rabaud. The title 'symphonic picture' also provides another evidence to tell this composer's musical favor. Yes, this genre was Massenet's home ground. He had large connection to fairly rhythmical, fairly exoteric, and comprehensive modernism. ---intoclassics.net

French composer Louis Aubert was a native of Brittany and a child prodigy; he entered the Paris Conservatoire at the age of 10. Though his instruction passed through many hands at the Conservatoire, it was the example of Gabriel Fauré that left the deepest impression on Aubert. In youth, Aubert was recognized as a fine boy soprano, but as he gradually lost this facility and instead gained a prodigious ability at the piano. It impressed his older classmate Maurice Ravel to the extent that the two became lifelong friends, and Aubert gave the first performance of Ravel's *Valses nobles et sentimentales* (1911), a work dedicated to him. Much of Aubert's mature music is clearly influenced by Ravel while retaining some vestige of late post-romantic French style; though at the very end of his career -- from 1945 onward -- Aubert's harmonic language becomes considerably darker and more exploratory. Aubert composed his last music around 1960, and died in total obscurity at the age of 90.

Louis Aubert's output is dominated by songs and song sets, his earliest setting dating from 1892. He orchestrated many solo songs and/or adapted them into choral works, and after 1933 the choral settings take over completely, continuing into the mid-'50s. Aubert, however, only wrote one opera, *La forêt bleue* (1910), an adaptation from Charles Perrault. Aubert composed at least three ballets, including *Cinéma* (1953), a series of musical thumbnail sketches of movie stars, and a small number of orchestral pieces including his *Habanera* (1918), which became popular in France between the two World Wars. For someone so gifted at the piano, Aubert's production in terms of solo piano may seem disappointingly small, but it includes the transparent and beautiful suite *Sillages*, Op. 27 (1908-1913), a work that can be said to embody many of the very best qualities of his mature music. ---Uncle Dave Lewis, allmusic.com

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