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THE FLUTE IN THE SOLO AND CHAMBER MUSIC OF ALBERT
ROUSSEL (1869-1937), A LECTURE RECITAL, TOGETHER
WITH THREE RECITALS OF SELECTED WORKS BY
J.S. BACH, I. DAHL, G. FAURÉ,
H. GENZMER, P. HINDEMITH,
JOLIVET, SCHUBERT,
AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

by

Lynne MacMorran Cooksey, B.M., M.M.

Denton, Texas

May, 1980

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Albert Roussel, a contemporary of Ravel and Debussy, composed nine chamber works which include the flute. His general musical style as well as his use of the flute in these works is discussed in this lecture recital.

Roussel's one wish was to serve his art, and he did this magnificently without succumbing unduly to the influences of his contemporaries. His three general periods of composition are discussed. The first period, from 1898 to 1913, showed direct influence of Debussy along with his classical background from the Schola Cantorum, where he studied with d'Indy. This style is exemplified in such works as the Divertissement, Opus 6, for woodwind quintet and piano, and Evocations, Opus 15.

In Roussel's second compositional period, from 1913 to 1925, he used bolder harmonic progressions and more

dissonance. Works from this period include Deux Poèmes de Ronsard, Opus 26; Joueurs de Flûte, Opus 27, and the Sérénade, Opus 30.

The third and final period, from 1926 to 1937, showed Roussel's individual style of rhythmic vitality and polytonality that was later exploited by his younger contemporaries, Milhaud and Auric. The Trio, Opus 40, and the Andante and Scherzo, Opus 51, are from this period.

Although all of Roussel's chamber works for flute are discussed in this paper, the emphasis is on the following four compositions. The Trio, written in 1929, for flute, viola, and 'cello, was commissioned by Elizabeth Sprague Coolidge. It is a tightly knit work in which each instrument plays an equally important role. The work shows free chromaticism within a classical framework and is marked by spontaneity and freshness.

The Deux Poèmes de Ronsard, for flute and voice, written in 1924, show a contrast of style. In the first poem, the flute writing is very florid and Roussel balances the flute and voice lines equally. In the second poem, Roussel translates the quiet emotion of the poem into a gently flowing pastoral piece with many tempo changes and nuances.

The Andante and Scherzo, written in 1934 for flute and piano, is a well-written work with mild chromaticisms in the Andante and more diatonic treatment in the Scherzo. Roussel does not demand much of the flute technically from this work.

The Joueurs de Flûte of 1924, for flute and piano, is a set of miniatures. Each of the four sections is dedicated to a famous flutist and named after a famous flutist. Pan was dedicated to Marcel Moyse and named after the Greek mythological god of nature. It is a florid and somewhat improvisatory piece. Tityre was dedicated to Gaston Banquart and named after the shepherd who plays the pipe in the writings of Virgil. It is a light scherzo with brilliant staccato in all octaves of the flute. Krishna was dedicated to Louis Fleury and named after the Hindu god. This piece shows the influence of the Far East with the prevalence of diminished and augmented intervals. The last piece, Monsieur de la Péjaudie, was dedicated to Philip Gaubert and named after the flute-playing character in a novel by Henri di Régnier. It depicts the modern flutist of the 1920's.

Roussel not only made a significant contribution to the flute literature of this period, but his ability and success in the use of the flute in so many different mediums was outstanding.

Tape recordings of all performances submitted as
dissertation requirements are on deposit in the
North Texas State University Library.

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North Texas State University
School of Music
presents

LYNNE MACMORRAN

in a

Graduate Flute Recital

assisted by

Jean Marie Browne, piano and harpsichord
John Myers, violoncello
Eugene Stein, violin

Nancy Todd, violin
Kim Brimberry, viola

Monday, March 11, 1974

8:15 p.m.

Recital Hall

Telemann, Georg Phillip (1681-1767) .. Concerto in D for Flute, Strings
and Continuo

Affetuoso
Allegro
Adagio
Minuet-Presto

Boehm, Theobald* (1794-1881) Le Desir (Variations on a
Schubert Theme)
Miss MacMorran and Miss Browne

Martinu, Bohuslav (1890-1959) Trio
Poco allegretto
Adagio
Andante-allegretto scherzando
Miss MacMorran, Mr. Myers, Miss Browne

INTERMISSION

Hindemith, Paul 1895-1963 Acht Stücke für flöte allein
Gemächlich, leicht bewegt
Scherzando
Sehr langsam, frei im zeitmass
Gemächlich
Sehr lebhaft
Lied, leicht bewegt
Recitativ
Finale

Bozza, Eugene b. 1905 Agrestide
Miss MacMorran, Miss Browne

*German inventor, flutist, and composer for his instrument. His key
mechanism (replacing finger-holes) spread from the flute to the oboe,
clarinet, bassoon, and saxophone.

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Lynne MacMorran

in a

Graduate Flute Recital

Monday, November 4, 1974 8:15 p.m. Recital Hall

assisted by: Michael Rickman, piano
Doug Walter, percussion

André Jolivet Concerto
Andante Contabile — Allegro Scherzando
Largo — Allegro Risoluto

Ingolf Dahl Duetto Concertante
for flute and percussion
Alla Marcia
Arioso Accompagnato
Fughetta
Presto Finale

INTERMISSION

J.S. Bach Sonata in A Minor
for flute alone
Allemande
Corrente
Sarabande
Bourée Anglaise

Olivier Messiaen La Merle Noir

Gabriel Faure Fantasie

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Lynne MacMorran Cooksey,
flutist

in a

LECTURE RECITAL

The Flute in the Solo and Chamber Music of Albert Roussel
(1869-1937)

Monday, November 24, 1975

5:00 p.m.

Recital Hall

assisted by: Doris Scott, piano
Larry Frost, viola
John Myers, violoncello
Susan Schafer, mezzo-soprano

- Trio, Op. 40 1929
for flute, viola, 'cello
Allegro grazioso
Andante
Allegro non troppo
- Deux Poèmes de Ronsard 1924
for flute and voice
I Rossignol, mon mignon
II Ciel, aer et vens
- Andante and Scherzo 1934
for flute and piano
- Joueurs de Flûte 1924
for flute and piano
Pan
Tityre
Krishna
M^l de la Pejaudie

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

North Texas State University
School of Music

presents

Lynne MacMoran Cooksey

in a

DMA FLUTE RECITAL

Monday, March 24, 1980, 6:30 p.m.

Concert Hall

assisted by

Charlotte Mills, Piano and Harpsichord

PROGRAM

- | | |
|---|----------------|
| Sonata in g minor | J.S. Bach |
| <i>Allegro moderato</i> | |
| <i>Adagio</i> | |
| <i>Allegro</i> | |
| Konzert | Harald Genzmer |
| <i>Allegro con fuoco</i> | |
| <i>Tranquillo</i> | |
| <i>Allegro</i> | |
| A Night Piece | Arthur Foote |
| Introduction and Variations on a Theme | Franz Schubert |
| from the "Mullerlieder", Opus 160 | |
| on "Trockne Blumen" from the "Mullerlieder" | |

*This recital is in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Flute.*

SOLO AND CHAMBER WORKS FOR FLUTE

by Albert Roussel

Divertissement	Opus 6	1906
for flute, oboe, clarinet, horn, bassoon and piano		
Deux Poèmes de Ronsard	Opus 26	1924
for flute and voice		
Joueurs de Flûte	Opus 27	1924
for flute and piano		
Sérénade	Opus 30	1925
for flute, violin, viola, 'cello and harp		
Aria No. 2		1928
for flute and orchestra		
Trio	Opus 40	1929
for flute, viola and 'cello		
Andante and Scherzo	Opus 51	1934
for flute and piano		
Pipe in D Major		1934
for pipe and piano		
Elpénor ou la Flûte de Circe	Opus 59	1936-37 (posth.)
Suite for flute and String quartet		

CHAPTER I

ALBERT ROUSSEL

Biographical Background

Albert Roussel was born in Tourcoing, in French Flanders, in 1869. He was seven years younger than Debussy and six years older than Ravel. Both his parents died before he was ten years old, but his mother had taught him the rudiments of theory and piano playing. In 1877 Roussel began his general schooling at the college in Tourcoing. After living a few years with his grandfather after his parents' death, Roussel went to live with his aunt and uncle, who played a major role in his early musical education. Roussel so impressed his uncle with his interest in music that the uncle arranged piano lessons for him. Summer vacations were spent at the sea with his family, and Roussel developed a real love of the sea that lasted a lifetime and influenced him musically. By the age of fifteen he wanted the navy for a career. He was sent to the Collège Stanislas in Paris to prepare for the necessary naval examinations. In 1887, at the age of eighteen, Roussel entered the Ecole Navale as a cadet.

Roussel began his first attempts at composition while in the navy. His Andante for string trio and organ was

performed in 1892. Later, after encouragement from friends, he consulted Jules Konzul, the director of Roubaix Conservatoire, for an opinion about his musical ability. Konzul encouraged Roussel to quit the navy and study music. He did so and in 1894 moved to Paris.

Roussel studied four years of piano, organ, harmony, and counterpoint with Eugène Gigout in Paris. In 1898 he was introduced to Vincent d'Indy and enrolled at the Schola Cantorum. The next nine years were spent in d'Indy's lectures on composition, orchestration, and music history. D'Indy had a great impact on French musical life at the turn of the century and, though disliked by many, he was universally respected. He had been a favorite pupil of Franck and taught in the strict Franckian style of counterpoint.¹

In 1902 Roussel was appointed Professor of Counterpoint at the Schola and then formally graduated in 1908, at the age of thirty-nine. His first work to win recognition was a set of two madrigals for four voices which won the prize of the Société des Compositeurs in 1897. His first published works were in 1902 and 1903.

¹Basil Deane, Albert Roussel (London, 1961), p. 7.

Roussel resigned from his teaching position at the Schola in 1914 as he moved farther away from the musical ideas and principles of d'Indy. Even so, they remained close friends. Among Roussel's pupils at the Schola was Edgard Varèse, who has been called the father of avant-garde flute music as a result of his composition Density 21.5 for solo flute. It was one of the first solo pieces for flute using non-traditional sounds. Eric Satie, another Roussel student, although strictly schooled in tradition at the Schola, went on to become a "champion" of a new group of musicians after World War I, and was known as the "mentor of Les Six."² Bohuslav Martinu and Jean Martinon were private pupils of Roussel.

Following his marriage in 1908, Roussel took a trip to the Far East to many of the same places he had sailed by while in the navy. This trip had a very strong influence on his later music. His set of three Évocations for solo voices, chorus and orchestra and the opera-ballet Padmâvatî were direct results of his visit to India, Ceylon, and Indochina.³

²Joseph Machlis, Introduction to Contemporary Music (New York, 1961), p. 210.

³Ibid., p. 242.

The 1920's produced many new works from Roussel. But among his best-known and most frequently performed works are the Suite in F for orchestra, written in 1926 and dedicated to his friend Koussevitsky; La Festin de l'Araignée, Opus 17, a ballet-pantomime written in 1912; the set of Évocations, Opus 15, written from 1910-1911; and Padmâvatî, written in 1914.

By 1929 Roussel was the outstanding French composer of the older generation, since Saint-Saëns, Debussy, Fauré, and Satie were already dead. Roussel was appointed president of the music section of the Paris International Exhibition in 1935, and was a member of the French committee of the International Society for Contemporary Music in 1936. In 1931, he was given an honorary membership in the Santa Cecilia Academy in Rome, and in 1933, the city of Hamburg presented him with the Brahms Centennial Medal. He was one of three composers commissioned by Koussevitsky to write for the Boston Symphony Orchestra's 50th Anniversary Concert. He wrote Symphony No. 3, Opus 42, which was premiered along with Stravinsky's Symphony of Psalms and Honegger's Symphony. The reception of this work showed he had achieved success as a symphonist. He was also one of the few French composers of note to write at least four multi-movement symphonies.

Roussel's musical output is not overwhelming because of his late start as a composer, but he composed in almost every medium from ballet, opera, and symphonies to concerti, chamber music, and vocal music. Possibly his ill health throughout life had something to do with his total output. A serious attack of pneumonia in 1933 left him weakened, and he died in 1937. He was buried near his summer home in Varengeville, on the Normandy coast.

CHAPTER II

MUSICAL TRAITS AND CHARACTERISTICS

Roussel felt there were three periods or stages in his musical career.⁴ The first stage, from 1898 to 1913, showed a direct influence of Debussy, although most of his writing showed the solid classical background of the Schola tradition. The Divertissement, written in 1906, and Évocations and Le Festin de l'Araignée written in 1912, were from this period.

In the second period, from 1913 to 1925, there was a considerable transition of style. His harmonic progressions became bolder and more dissonant and all influence of Debussy was gone. During this period, Roussel aroused both antagonism and approval from the public with such works as Joueurs de Flûte, written in 1924, Deux Poèmes de Ronsard, also written in 1924, the Sérénade of 1925, and Symphony No. 2 in B Flat, written from 1919 to 1921.⁵

The third and final period showed more of his individual style and included his Suite in F of 1926, the Trio, Opus 40,

⁴Rollo Myers, Modern French Music (Oxford, 1971), p. 42.

⁵Ibid., p. 43.

of 1929, Andante and Scherzo, of 1924, Symphony No. 3, written from 1929 to 1930, and Aenéas, a one-act ballet with choruses written in 1935.

The first period in Roussel's career reconciled the harmonic approach of impressionism with his own classical sense of form.⁶ Roussel had always had a great interest in nature, and the impressionistic element is related to this, whereas the classical element comes from his interest in the 17th and 18th centuries.

Roussel stated in his approach to music writing:

What I would like to achieve is music that is self-contained; music determined to free itself from any suggestion of the picturesque, completely non-descriptive and unassociated with any particular locality in space. . . . Far from wanting to describe anything, I always endeavor to put out of my mind the thought of any objects or forms that might lend themselves to musical description.⁷

Later he said, "I have always been concerned with design, construction and rhythm and have constantly pursued my researches into questions of form and development."⁸

Roussel believed in a return to clearer lines, more emphatic accents, and more precise rhythm.⁹ He used

⁶Wilfred H. Mellers, "Albert Roussel," Grove's Dictionary of Music and Musicians, Volume VII, 5th Edition (New York, 1954), p. 264.

⁷Myers, p. 45.

⁸Ibid.

⁹William Austin, Music in the Twentieth Century (New York, 1966), p. 420.

polytonality in most of his music. This style was later exploited by his younger contemporaries, Milhaud and Auric. Rhythmic vitality and rapid and subtle pulsation is present in most of his music. His adoption of the classical forms was not to reduce the expressive content of his music but to escape from the programmatic and pictorial associations of impressionistic music.¹⁰

His intellectual approach to music guided but did not control his emotions. With his inherent sense of rhythm, highly developed and good contrapuntal instincts, and his flair for color, he achieved not only an individual style but some beautiful music. One of his most colorful compositions is the opera-ballet Padmâvatî, based on oriental ideas, with the use of modes and Hindu scales and diminished and augmented intervals.¹¹ He was not a colorist as Ravel and Debussy, yet he was a discoverer in the realms of the exotic and wrote some interesting music with the normal application of his sense of classicism.

His style has been compared to impressionism in the sense that he was like a "Debussy trained in the school of counterpoint."¹² His style included frequent use of modes

¹⁰Deane, p. 33.

¹¹Norman Demuth, Albert Roussel (England, 1947), p. 135.

¹²Paul Landormy, "Albert Roussel," Musical Quarterly (October, 1938), p. 513.

other than major and minor. He employed Greek modes and Hindu scales. Unlike Debussy, though, he avoided the use of the pentatonic scale. In his polytonality he added discordant elements to certain superposed 3rds like the major 11th and 13th, and he used complex meters such as 5/4, 7/4, and 10/8.¹³ Tritones, major 7ths, and minor 9th intervals are used frequently. His melodic imagery was nurtured by the old chansons; he liked the charm of the French folksong. He was influenced by the 18th century suite and by the decorative opera-ballets of Rameau. Satie introduced him to the appealing musical styles of the music hall and café-concert, resulting in some influence on his music, particularly in the tunes of his scherzos.¹⁴

French composers of the 19th century were handicapped by the complete break in the development of national tradition after the death of Rameau in 1794.¹⁵ After 1870 the French national spirit was reasserting itself in cultural and political life and artists began re-discovering the ideals of the 18th century. There were signs of a return to the function of chamber music more in keeping with the French spirit and tradition. Such varied

¹³Myers, p. 46.

¹⁴Machlis, p. 243.

¹⁵Deane, p. 100.

compositions of the period including Franck's Violin Sonata, Faure's two Piano Quartets, Gounod's Little Symphony for winds and Debussy's String Quartet have this in common: they are clear in their ideas and direct in their expression and all have a high degree of sheer entertainment value.¹⁶ It is said that Roussel brought together French music and the spirit of classical symphonism through his use of discipline and logic inherent in the large-scale forms of absolute music.¹⁷ All the French symphonists trace their descent from d'Indy through Roussel via the Schola, whether as direct pupils or as indirect disciples.¹⁸ Roussel maintained the French symphonic school and kept traditional French music alive.

During the first third of the 20th century, when Roussel was writing the majority of his works, there were many diverse compositions being written, including such works by Debussy as Afternoon of a Faun and La Mer; by Ravel, Daphnis and Chloe; by Stravinsky, Petrushka, The Rite of Spring, and The Firebird. Yet it was Roussel's belief

¹⁶Ibid.

¹⁷Machlis, p. 241.

¹⁸Norman Demuth, Musical Trends in the Twentieth Century (London, 1952), p. 68.

that "The work of a great artist should be an example and not a model . . . a lesson valid only by the suggestions that it awakens in an independent mind" ¹⁹ Roussel's works are true to his principles. He never copied the impressionistic ideas of Debussy or the extreme rhythms of Stravinsky, yet these styles influenced the total intellectual make-up with which Roussel composed. His works were written with his own fresh idealism and spirit. In 1929, when Roussel was 60 years old, Henry Prunières, Editor of La Revue Musicale said: "Roussel remains in touch with youth. He adapts himself extraordinarily to the new generation and stays young with the young." ²⁰ Roussel never closed his eyes to what was going on around him, yet he was one of the most independent composers of his day.

¹⁹ Austin, p. 419.

²⁰ Marion Bauer, Twentieth Century Music (New York, 1933), p. 158.

CHAPTER III

SOLO AND CHAMBER WORKS FOR FLUTE

Although the four chamber works for flute will be discussed primarily in this lecture, the other works for flute should be mentioned.

The Divertissement for woodwind quintet and piano, written in 1906, shows Roussel's interest in the classical tradition. It has chanson-like melodies with simple diatonic harmony some of the time and the crisp rhythms which anticipated much of what was to be written by Poulenc, Milhaud, and Stravinsky.²¹ It is a remarkable work, alien to the Schola tradition, yet it shows no impressionistic influence either. The work is marked with transparent writing and cocky rhythms. It suggested what was to come to France in the 1920's particularly with the writing of Poulenc. Fondness for the tritone and the use of altered chords (especially the flattened 5th), the avoidance of perfect cadences, and an extensive use of pedal and ostinato figures characterize this work.

²¹Groves, p. 264.

Roussel had close friendships with some of the most talented flutists of his day including Marcel Moyse, René la Roy, and Georges Barrère. Possibly this inspired him to compose so much chamber music using the flute. The Sérénade, Opus 30, written for flute, violin, viola, violoncello, and harp, and dedicated to René la Roy, is very much a flute-dominated piece. The other instruments play a secondary role musically but not technically. The flute and harp balance beautifully with the strings, and Roussel managed to create some very delicate color nuances with this combination. The three-movement work has a very light overall texture and everything is carefully balanced, with considerable variety in the sonorities. The first movement uses the classical sonata form and Roussel applied isorhythmic variation as a device for extending a melodic line.²² The second movement employs a long-drawn-out flute melody contrasted with slow-moving harmonies in the strings. The Presto Finale employs ternary form with considerable use of ostinato figures and pedal points, and the music is harmonically more static than is generally the case with Roussel. He uses some interesting effects similar to those in the Trio when the violin and viola alternate glissandi in artificial harmonics. It is a very light and gay movement.

²²Deane, p. 109.

The Aria No. 2, written in 1928, is an arrangement of Roussel's Vocalise No. 2 for voice. Roussel wrote the Deux Vocalises without words to illustrate techniques of singing, and No. 2 illustrates legato phrasing and control of nuance. It has been arranged by Hoérée as Aria for flute or clarinet and orchestra, but there are believed to be other wind and string instrument arrangements also.

There is no opus number on Pipe in D Major written in 1934 as a miniature piece for the French flageolet, an instrument blown by means of a "flue" and sometimes referred to as a whistle flute. The 19th century flageolet had keys and resembled the recorder. The title of the work refers not to the key of the piece but to the instrument itself, which is built in the key of D major.

Elpénor ou La Flûte de Circe is scored for flute and string quartet. It was left by Roussel and used after his death for a radio play by Joseph Weterings of the same title. It was originally intended as music for Roussel's opera which he never finished, called Le Téméraire, on which Weterings was collaborating. The music consists of a prelude and two short interludes, the final paragraph of the prelude being repeated at the conclusion of the poem. Basil Deane, noted biographer of Roussel, mentions,

"The restraint and delicate shading of the music are suited to this pastoral idyll."²³ Roussel also wrote this score for a film, but it is unavailable, as the film was unsuccessful and Roussel did not wish his music to survive in any other form.

²³Ibid., p. 91.

CHAPTER IV

ANALYSIS OF HIS STYLE IN FOUR WORKS

The Trio, Opus 40, was commissioned by Elizabeth Sprague Coolidge, the distinguished American patroness of music who commissioned works from such composers as Ernest Bloch, Paul Hindemith, Aaron Copland, Gian Carlo Menotti, and Igor Stravinsky. Roussel paid his only visit to the United States in 1930 at Mrs. Coolidge's invitation to hear his Trio performed at a festival in Chicago, and at the same time attended the world premiere of his Symphony No. 3 in Boston.

The Trio was composed in fifteen days. The form is more terse than that of the Sérénade but the ideas are more significant.²⁴ The whole work is tightly knit and each instrument plays an equally important role. The first movement is polyphonic and many features of Roussel's mature works are shown here, such as the typical spaciousness of melodic line and themes. The movement is classical in spirit, and the resources of each instrument are exploited. There are no virtuoso passages in the flute part, yet the part is demanding. In the recapitulation the original

²⁴Ibid., p. 110.

ideas are reworked to achieve a balance between literal restatement and free variation. The texture is clear but not thin. Much of the second movement is a duet between the viola and flute. Roussel exploits the high register of the viola in this movement, but more so in the first movement. There is free chromaticism, but it does not disturb the general stylistic unity of the piece. The instrumentation is skillfully varied and the three instruments share equally the principal melodic line. In the Finale there is an unusual central episode in which the flute plays an extended melody line in the lower register over arpeggio harmonics in the strings. It creates an unusual aural effect. It is a lively rondo marked by spontaneity and freshness.

The Deux Poèmes de Ronsard is a work for flute and voice; the poems commemorated the death of Pierre de Ronsard and published by La Revue Musicale in May, 1924, to mark the fourth centenary of the poet's birth.²⁵ In the first poem, "Rossignol, Mon Mignon . . . ," the flute writing is very flowing and rather technical, with 32nd notes which encompass the full range of the flute. The piece begins with a long melody line introduction played by the flute. A middle section played by the flute alone depicts the call of the

²⁵Ibid., p. 148.

nightingale, with the melody line embellished with trills. The vocal lines are never subservient to the flute lines resulting in an equal balance throughout the work.

In the second poem, "Ciel, aer et vens," Roussel translates the quiet emotion of the poem into a gently flowing pastoral piece. The many tempo changes and nuances enhance the mood of the poem which mentions forests, plains, flowers, wind, and other elements of nature.

The combination of flute with voice was not very unusual up to this time. Dozens of fine works had already been written, including arias from various cantatas of J. S. Bach. Gluck, as well as Handel, had written arias for tenor, flute, and orchestra. Ravel wrote his Trois Poèmes de Stéphane Mallarmé, for voice, piano, two flutes, two clarinets and string quartet, in 1913, as well as La Flûte Enchantée, from Schéhérazade, written in 1903 for flute, voice, and orchestra. Copland's As It Fell Upon a Day, for voice, flute, and piano, was written the year before Roussel's Deux Poèmes, and Saint-Saëns also wrote for this combination.

The Andante and Scherzo was written in 1934 and was one of Roussel's later works. It was dedicated to Georges Barrère and is a well-written work with mild chromaticisms,

yet limits its technical demands upon the players. There is a discrepancy between the harmonically complex idiom of the Andante and the more diatonic treatment in the Scherzo.²⁶ The Scherzo has a good rhythmic pulse; it is light and bouyant--a semi-serious work. The work as a whole is closely woven and there is skilled contrapuntal writing in the Andante.

French composers at this time in the twentieth century, particularly those writing for the Paris Conservatory Concours, were exploiting the flute to its fullest technical capabilities; yet Roussel made only moderate demands technically in this work, his last solo piece written for the instrument. By this time Ibert had written his virtuoso Concerto in 1933, Faure' had written the beautiful Fantaisie, and Enesco had written the demanding Cantabile and Presto.

Opus 27, the Joueurs de Flûte, written in 1924, is almost a set of miniatures for the flute. Called "The Flute Players," each of the four pieces is dedicated to a famous flutist and named after a famous flutist.

Pan was dedicated to the famous French flutist, Marcel Moyse. It was named after the Greek mythological

²⁶Ibid., p. 111.

god of nature. A florid and somewhat improvisatory piece, it has a lyrical effect and a relaxed flexibility of rhythm both of which are in the same style as Debussy's Syrinx, for unaccompanied flute composed eleven years earlier. Roussel doesn't strive for any particular flute effects here. Complex rhythms show in both the flute part and piano part, where Roussel will sometimes superimpose eleven and twelve notes to a beat; and at times in the piano part, one hand plays nine notes against six notes in the other. Subtle nuances with tempo are shown and Roussel explores the flute's capabilities here more than in the Andante and Scherzo.

Tityre, dedicated to Gaston Banquart, also a French flutist, was named after Tityrus, the shepherd who plays the pipe in the writings of Virgil. Tityrus belonged to a class of bondsmen who were employed by wealthier Romans as husbandmen and shepherds. In the First Eclogue, Virgil explains that Tityrus has just won his freedom from his kind master as colonies of soldiers take land away from his neighbors. Tityrus resolves to honor his master as a god and whiles away the time playing his pipe under the shade of a tree.²⁷ Roussel's scherzo depicts the happy feeling of Tityrus with a brilliant staccato in all octaves that extends the same idiomatic effect beautifully

²⁷George Stuart, The Eclogues, Georgics and Moretum of Virgil (New York, 1925), p. 106.

written in the flute solo of Mendelssohn's Scherzo from the Midsummer Night's Dream. The flute part lies mostly on notes of the common chord while the piano darts about in harmonic areas suggested by the melody. It is very short.

Krishna was dedicated to Louis Fleury and was named after the Hindu god. With the exception of a couple of bars, Roussel uses the Hindu mode form "Shri" on A as a tonic in the first and last sections. The scale spells A, B-flat, C-sharp, D-sharp, E, F, G-sharp, and is transposed to C in the central sections.²⁸ This work also shows the influence of his trip to the Far East, along with the orchestral works Évocations and Padmâvatî. The harmony Roussel achieves here with the undulating melodic line and unusual 7/8 meter make this one of his more successful evocations of the Orient. The prevalence of diminished and augmented intervals lend to this music its distinctive harsh and exotic flavor.

The last in the set is Monsieur de la Péjaudie, dedicated to Philip Gaubert, who was the flute professor at the Paris Conservatory from 1919 to 1941. Mr. Péjaudie was a flute-playing character in the novel La Pécheresse, by Henri de Regnier.²⁹ It is supposed to

²⁸Deane, p. 108.

²⁹Ibid.

depict the modern flutist of the 1920's. This movement has a playful, European flavor to it, with many tempo nuances and some technically brilliant spots.

CHAPTER V

SUMMARY

Roussel's Contribution to the Flute Literature

Roussel's nine solo and chamber works for the flute show a significant contribution to the flute literature of this period. Particularly outstanding was his ability and success in the use of the flute in so many different media: with piano, with voice, with strings, and with other winds.

Basil Deane sums it up this way:

Taken as a whole, Roussel's contribution to the repertoire of the flute, though small, is important and in some respects unique. The voluptuous and exotic characteristics have been more fully exploited by other 20th century composers; but no other musician has appreciated and revealed more clearly its gentle intimate poetry. . . .³⁰

Roussel's flute music, a representative portion of his entire music, shows not only a clear understanding of the instrument itself but also Roussel's ability to express his clear and sensitive musical ideas in yet another medium. There is an undeniable spirit in all his works, the spirit of a man in love with life, always looking

³⁰Ibid., p. 111.

to the young for inspiration, the spirit of Roussel.

Paul Landormy said,

The whole world has recognized the value of Roussel's art, an art essentially youthful, which retains all the sympathies of the young because his spirit and heart remained perpetually open to everything new. In him there was not a trace of conservatism. He renewed himself incessantly and followed with a generous sympathy the most audacious attempts of his juniors.³¹

Just as his personality showed an exquisite sense of pleasure and a smiling nature with a gentle but firm power underneath, so did his music. Delicacy, discretion, and balance were key factors in the composition of all his music. His style remains true to form from the contrapuntal Trio, to the homophonic writing of Tityre, to the delicate shading between voice and flute in the Deux Poèmes. In Pan, from his Joueurs de Flûte, he gently depicts a nature element. The Scherzo of his Andante and Scherzo shows a playful spirit, and in La Péjaudie he depicts the youthful and fun-loving character from a novel.

It might be appropriate to end this lecture with a statement that Roussel made toward the end of his career: "My sole aim has been to serve my art, by giving clear expression to my thoughts. I hope that I have succeeded

³¹Robert Bager & Louis Biancolli, The Concert Companion (New York, 1947), p. 579.

in this, for that is the only reward I desire."³² He asked for little, but his music clearly shows he succeeded in serving his art.

³²Deane, p. 18.

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