

FRENCH WOMEN PERPETUATING THE FRENCH TRADITION:
WOMEN COMPOSERS OF FLUTE CONTEST PIECES AT THE PARIS CONSERVATORY

An Essay

Presented to

The Faculty of the Department

of Music

University of Houston

In Partial Fulfillment

Of the Requirements for the Degree of

Doctor of Musical Arts

By

Caitrine-Ann Piccini

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ABSTRACT

This study of the flute contest pieces at the Paris Conservatory by women composers explores the music of Cécile Chaminade, Jeanine Rueff, Ginette Keller, Thérèse Brenet, and Betsy Jolas. Developments made to the flute, as well as Claude-Paul Taffanel's influential role as professor at the Conservatory, shaped the evolution of the instrument's contest pieces and also provides a context for my research on the flute works by Chaminade, Rueff, Keller, Brenet, and Jolas. These pieces were composed over a span of seventy-five years, yet they all illustrate characteristics of the French flute style. Shared sources of inspiration among these composers include influential mentors, historical events, as well as art and literature.

My examination of these works is presented with the intention of not only highlighting consistent French flute style traits, but also acting as a tool for flutists wishing to analyze these works in a new light and create a well-informed, successful performance.

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Introduction

While the flute contest pieces at the Paris Conservatory from 1824 until the end of the twentieth century have featured a breadth of styles and unique challenges, they have predominately been composed by men. The first woman commissioned to write a contest piece was the well-known French *mélodie* composer Cécile Chaminade in 1904. Jeanine Rueff was the next woman to compose a contest piece for the flute fifty years later, followed by Ginette Keller in 1968, Thérèse Brenet in 1974, and Betsy Jolas in 1977. Perhaps more notable than the small company these women keep is the obscurity of their flute music today. Although Chaminade's Concertino, Op.107, remains a standard in the flute repertoire and is widely performed and recorded, it is her only work to gain such recognition and is often regarded as superficial, "no more than a light nineteenth-century-style salon piece."¹ All of these women have received numerous prizes, have been honored with many awards, and have led successful careers, yet their important contribution to the flute repertoire is often underplayed.²

While it is the minimal number of women commissioned to write flute contest pieces that first brought my attention to this group of composers, further examination of these works has unearthed common, uniting threads between them; the contest pieces were heavily influenced by these women composers' mentors, the historical circumstances of their time, other mediums such as art and literature, and the French flute tradition. Ardal Powell elaborates on the definition of the French tradition, stating,

The notion of the 'French Flute School' usually refers to a style of teaching and playing the instrument that originated with Claude-Paul Taffanel (1844-1908) and his pupils at

¹ Ann McCutchan, *Marcel Moyse: Voice of the Flute* (Portland: Amadeus Press, 1994), 52.

² Heidi M. Boenke, *Flute Music by Women Composers: An Annotated Catalog* (New York: Greenwood Press, 1988).

the Paris Conservatory around the turn of the twentieth century ... we can easily list the style's main attributes: the use of the French-style silver flute, a preoccupation with tone, a standard repertoire, and a set of teaching materials in which the Taffanel-Gaubert method and the tone development exercises of Marcel Moyse (1889-1984; Conservatoire 1906) hold a central place.³

While the French style of flute playing features a focus on pure tone production, clear articulation, and technical proficiency, there are also elusive, intangible characteristics of playing that were perhaps shaped by the institution itself. On Conservatory students, Harold Bauer writes, "There was something in this strictly academic education that colored their productions and their performances in such unmistakable fashion that the listener can assert without possibility of error that 'this is French'."⁴

In this essay, I hope my examination of the flute contest pieces by women composers will shed light on their deserved role within the flute repertoire. To prove their merit as unique contest pieces built upon the traditions of the French flute style, I will present the differences among these works, in addition to illustrating their connections, similarities, and shared inspirations. I will briefly discuss the emergence of the flute as a solo instrument, the history of the *concours* at the Paris Conservatory, and the flourishing of the French flute style under Claude-Paul Taffanel to provide a foundation for the challenges and demands made of the instrument that can be uncovered in each work. Through my studies, these contest pieces will prove their worth as outstanding pieces that are not performed enough and should be heard more often.

³ Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 208.

⁴ Harold Bauer, "The Paris Conservatoire: Some Reminiscences," *Musical Quarterly* 33 (October 1947): 538.

The Development of the Flute

The distinction of the French flute's silvery tone and the emergence of new, challenging repertoire for the instrument were made possible by advancements made in the construction of the flute by Theobald Boehm. These developments allowed the flute to become a prominent solo instrument and resulted in a strong body of flute students at the Conservatory, who were challenged yearly with *concours* compositions. Previously, the flute's evolution in construction and musical function enabled it to progress from an instrument of low volume and limited range to a vessel for artistic expression and a proponent of French style. Once relegated to military use, the flute made some of its first advances with the publication of Jacques-Martin Hotteterre's method book on flute playing in 1707. His *Principes de la flûte traversière* was a sign of a growing public interest in the transverse flute. A change in design, from one-piece cylindrical bore to conical bore in three or four sections, gave the transverse flute a wider range and more penetrating sound. The instrument began to play a larger role in chamber music and other works by prominent composers such as Johann Joachim Quantz (who also wrote a flute method book), Johann Sebastian Bach, Georg Philipp Telemann, and Antonio Vivaldi. The flute seemed to be gaining popularity throughout the eighteenth century and was featured in orchestras, yet by the Romantic Era, the flute was relegated to the role of a bird, often playing bird calls and painting pastoral scenes with its sounds.

The flute would regain its earlier prominence only as a result of changes in the instrument's construction beginning in the 1830s. Boehm's innovation in the construction of the flute was introduced during this period. Boehm's new fingering system and inventions for the flute were introduced to the Paris Conservatory in 1838. After further research and

modifications, Boehm patented his new flute in 1847: the instrument's material was changed from wood to metal, allowing for a more resonant sound and clear tone; a linked key system allowed for easier fingerings; and tone holes were moved according to the rules of acoustics, allowing for a more consistent sound across registers. As a result of these modifications, the Boehm flute was widely accepted by the 1900s as a leading force, both on par with the fine instruments of the string family and capable of communicating soloistic, strong, colorful, and virtuosic musical ideas.

Contest Pieces

The development of the flute and its emerging soloistic voice played a role in the growth of new repertoire for the instrument. Because of the eager adoption by the French of these new innovations and the introduction of the Boehm flute at the Paris Conservatory, professors were able to demand more from students, thereby raising the standards of flute playing, and to commission challenging works. Since the establishment of the Paris Conservatory in 1795, the *solos du concours* for instrumentalists have been used to test each student's mastery of his or her instrument; these compositions challenge them to attain pure tone, clean articulation, and flawless technique, all within the scope of a musical interpretation. Every June, graduating students put their years of training to the test in order to graduate from the Conservatory with the highest honors, earning either a *Premier* or *Deuxième Prix*. A majority vote for a prize from an uneven-numbered jury panel (not including the flute professor) is not only a personal achievement for a student, it can also lead to employment. Examples include the development of the school orchestra into the state funded l'Orchestre de Paris as well as Jules Pasdeloup's

Société des Jeunes Artistes du Conservatoire, founded in 1852, featuring Conservatory graduates in a prestigious ensemble that performed new works by young composers.

French Flute Style

In the first flute *concours* in 1824, students performed Benoit Berbiguier's Fifth Concerto. From 1824 until the late nineteenth century, test pieces alternated between those written by flute professors Jean-Louis Toulou and Henri Altès. These earlier works laid the foundation for later contest pieces, presenting ideas of the French flute playing style's varied articulations and vibrato. The French style of articulation was heavily influenced by and inevitably modeled on elements of the French language: forward placement of the tongue and clear enunciation. French style became defined by pure tone, nuances in timbre and color, and tonal homogeneity throughout all registers. By contrast, the American style of flute playing featured a rich, robust sound and a heavier, darker tone. In England, flute playing was characterized by an extremely powerful and dense tone. Each national style of flute playing was influenced by the inflection and enunciation of accents and the native language's effect on tongue placement, mouth and embouchure shape, and pressure against the lips. Today, while styles of flute playing are more consistent worldwide, individual styles are still prominent and display characteristics from past national traditions.

Taffanel's Teaching

The new Boehm flute and language-based stylistic distinctions were not the only influences on the instrument's advancements. In her dissertation on chamber music in France

from 1850 to 1950, Susan Nanette Hayes notes that “the acceptance of the Boehm flute in France, as well as the introduction by Paul Taffanel of new teaching methods at the Conservatoire, had a direct effect on the music written for the instrument.”⁵ Claude-Paul Taffanel (1844-1908), a student himself of the Paris Conservatory and winner of first prizes in flute, theory, and counterpoint, led a successful performing career and went on to become one of the most prominent professors of flute at the Conservatory, beginning in 1893. Taffanel instructed his students in masterclasses and lessons, using a strict regimen of scales as well as teaching by example and imitation as his method. The professor emphasized homogenous tone throughout the instrument’s full range and believed it to be mostly the product of a responsive head joint. Taffanel often demonstrated in class his sonority in the low register and was known for the singing tone he could produce. Taffanel also taught largely through example. Taffanel’s student Georges Barrère remembered, “quality as well as quantity of tone and fine technique were only a small part of his splendid characteristics as a flute player.”⁶ In his interviews with Edward Blakeman, another student and flute professor at the Conservatory, Marcel Moyse, described Taffanel’s vibrato as “light” and “discreet,”⁷ and remembered that the flutist’s sound shared similar qualities to those of a singer. Perhaps this correlation, in addition to Moyse’s own career as a flutist for the Paris Opéra, inspired Moyse to publish *Tone Development Through Interpretation* in 1962, a compilation of operatic vocal melodies to be studied on flute. Another student, Adolphe Hennebains, recounts, “when he spoke to us of notes with vibrato or

⁵ Susan Nanette Hayes, “Chamber Music in France Featuring Flute and Soprano, 1850-1950, and the Study of the Interactions Among the Leading Flutists, Sopranos, Composers, Artists, and Literary Figures of the Time” (PhD diss., University of Maryland, 2006), 28.

⁶ Leonardo De Lorenzo, *My Complete Story of the Flute: The Instrument, the Performer, the Music* (New York: Citadel Press, 1951), 187.

⁷ Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005), 196.

expression, he told us with a mysterious air that these notes, forte or piano, seemed to come from within himself. One had the impression that they came directly from the heart or the soul.”⁸

Taffanel also collaborated with his pupils. In partnership with student and later flute professor, Philippe Gaubert, Taffanel published an innovative method book: “The Taffanel-Gaubert method (1923), especially notable for its concepts of varied tone color, was also the first conservatory method to devote sections to style and orchestral excerpts.”⁹ The *Méthode* was geared toward the advanced flutist and explored the more refined aspects of performance. In her thesis, Patricia Ahmad highlights specific topics covered in the book: “The main thrust and emphasis is on phrasing, breathing, style, technique, and the development of the tone with varied coloring. Style is inextricably connected with breathing and phrasing.”¹⁰ Taffanel inspired his students through his new, personal approach to teaching, high standards for performance, and innovative teaching tools and methods. Through these methods, Taffanel was able to establish the French school of flute playing as the most emulated and revered national style. The tradition continues on through Taffanel’s students and composers inspired by his achievements.

Taffanel’s Revival of Repertoire and New Commissions

In addition to introducing new teaching methods, Taffanel was also able to raise the standards of flute playing through both the restoration of earlier works and the commissioning of new, contemporary pieces for the instrument. In her book, Nancy Toff explains:

⁸ Marcel Moyse, “The Unsolvable Problem: Considerations on Flute Vibrato,” *Woodwind Magazine* 2, no.7 (1950): 4.

⁹ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: Oxford University Press, 1996), 253.

¹⁰ Patricia Joan Ahmad, “The Flute Professors of the Paris Conservatoire from Devienne to Taffanel, 1795-1908” (M.A. thesis, North Texas State University, 1980), 99.

When Taffanel took over as professor of flute at the Conservatoire in 1893, he caused a near revolution in flute teaching. Though he retained that traditional master class format, he individualized instruction so that each student could work at his own level. And though he commissioned the annual examination or contest pieces in the prevalent genre of romantic virtuosity—Joachim Andersen’s 1895 *Morceau de concert*, for example—he did much to revive baroque and classic works.¹¹

Taffanel was influential in building the flute repertoire, including a recovery of early works for the flute as well as the introduction of new pieces by contemporary composers. By establishing the importance of flute “classics,” such as J. S. Bach Sonatas and W. A. Mozart Concertos, Taffanel provided a foundation for the expanding flute repertoire. At the time, not only was there a renewed interest in academic study of the past and history, there was also a resurgence of strong national identity and awareness. Following the Franco-Prussian War (1870-1871), young musicians sought to support the performance of more works by living French composers. Taffanel encouraged this movement and helped to establish an organization that promoted this idea, the Société nationale de musique française. Taffanel also raised the level of wind playing with his Société de musique de chambre pour instruments à vent. The woodwind chamber music society “displayed individual competence as well as sensitive ensemble rapport. Through new compositions and transcriptions of music by earlier composers (such as Mozart and Beethoven), they exploited the sonorities of the wind ensemble with a brilliance and sensitivity that thrilled audiences and inspired composers.”¹²

In order to showcase the instrument’s displays of musicality as well as technical brilliance, Taffanel provided guidelines for composers of newly commissioned works, stating that the test piece “needs to contain the wherewithal to test the examinees on matters of phrasing,

¹¹ Toff, *The Flute Book*, 253.

¹² Ahmad, “The Flute Professors of the Paris Conservatoire from Devienne to Taffanel, 1795-1908,” 93.

expression, tone control, and virtuosity.”¹³ Taffanel also advised composers to write one continuous movement of contrasting sections or an Andante followed by an Allegro, and instructed that pieces be kept under six minutes in length.¹⁴ The compositions that Taffanel commissioned possessed qualities that the professor thought would epitomize the French style of flute playing. For example, Gabriel Fauré’s *Fantaisie*, Op.79, for the 1898 *solos de concours*; Alphonse Duvernoy’s *Concertino*, Op.45, in 1899; Louis Ganne’s *Andante et Scherzo* in 1901; and Cécile Chaminade’s *Concertino*, Op.107, in 1902, all contain not only technically challenging virtuosic passages, but also lyrical lines that present their own difficulties as well as require musical expression and shaping. Taffanel’s revival of early works and commissions for new pieces “purified” the solo flute repertoire.¹⁵

Cécile Chaminade

Taffanel called upon Cécile Chaminade (1857-1944), a popular musical figure in her own time, to write a piece for the 1902 *solos de concours*. Chaminade, an accomplished pianist, regularly performed her works in concert, and the publication and wide distribution of her songs served as her main means of income. Chaminade built her career largely on her own, against the social confines of her era. She was accepted to study at the Paris Conservatory, but her father did not approve of his young daughter’s educational ambitions and instead offered her private lessons with Conservatory professors. Chaminade studied piano, theory, and counterpoint with professors Félix Le Couppey, Antoine François Marmontel, and Marie Gabriel Augustin Savard.

¹³ Blakeman, *Taffanel*, 187.

¹⁴ Ibid.

¹⁵ Melissa Gail Colgin, “The Paris Conservatoire concours tradition and the solos de concours for flute, 1955-1990” (PhD diss, The University of Texas at Austin, 1992), 38.

Chaminade also studied extensively with Benjamin Godard. A French violinist and Romantic composer, Godard wrote numerous songs and was known for his salon music, a genre that Chaminade also cultivated and would bring her much success. Godard became a mentor for the young pupil, and his music for flute, such as *Suite de trois morceaux*, served as a model for Chaminade. Godard and flute professor Adolphe Hennebains performed together, and Chaminade also developed a strong working relationship with the flutist, dedicating her other flute works to Hennebains.¹⁶ Without the exposure to an educational institution's atmosphere Chaminade relied on the guidance of her mentors and her own intuition to shape her individual musical style and taste. Chaminade's music was noted for its beautiful melodies, "elegantly and naturally developed" ideas, and "fundamentally French"¹⁷ style.

Chaminade's career included performances of her symphony, ballet, opera, and piano concerto, as well as recitals devoted to her own solo piano works and songs. The 1890s saw the largest output of Chaminade's songs. She wrote and quickly published sixty-four *mélodies* in that decade alone. Chaminade featured these works while on tour in London, Lille, Tournai, Geneva, Reims, Paris, and Lyon and continued to receive positive responses from her audiences. Chaminade not only became a well-known figure in France, she also gained popularity in England and even won the admiration of Queen Victoria.¹⁸

Chaminade's compositions were considered to be the ideal salon music; the short pieces contained song-like melodies that were enjoyable to hear, and the accompanying piano part evoked the ornamentation of Chopin while still remaining accessible to amateur players.

¹⁶ McCutchan, *Marcel Moyse*, 50.

¹⁷ Marcia J. Citron, *Cécile Chaminade: A Bio-Bibliography* (New York: Greenwood Press, 1988), 8-9.

¹⁸ Ward Stephens, "Cécile Chaminade," *The Etude* 17, no.6 (June 1899): 184-85.

Chaminade's French style is evident throughout her works and consists of lyrical lines to be executed with a clear and natural tone, precise articulations and phrasing, and flawless technical skill.

Chaminade's music was also inspired by a large number of poets. While the poets ranged from the well-known to the obscure and included both men and women, the texts shared common romantic, emotional, and fantasy-like themes and almost always were written from the female perspective. Upon reading the works of poets such as Charles de Bussy, Charles Fuster, Edouard Guinand, Robert Myriel, Rosamond Gérard, and Victor Hugo, Chaminade became moved to compose. She described her compositional process for writing *L'anneau d'argent* to the *New York Herald*, saying,

I found myself in a mood of vague sorrow about nothing in particular, simply a *tristesse des choses*. I picked up a book of verses by Rosamund Gérard, a very brilliant woman. I came across the poem of "L'anneau d'argent." It fitted my sad mood. The melody just came to me. I sat in my chair with the book on my lap, and sang the melody as it welled to my lips, and I wept as I sang it. Later, I wrote it down just that way and added the accompaniment I seemed to hear. It had made me weep, and that is why it made others weep.¹⁹

Chaminade's music, with its appealing vocal melodies and technically-approachable piano parts, attracted many admirers. Musical clubs formed in her name, and her publications continued to sell. During this time, at the height of Chaminade's career as a song composer, Taffanel called upon her to write a test piece for his Conservatory flute class.²⁰ He specified that the July 26, 1902, *morceau de concours*, like all test pieces he chose, should follow the short-length, two-part form framework. Chaminade not only had to follow Taffanel's guidelines, she

¹⁹ Candace Magner, "The Songs of Cécile Chaminade," *Journal of Singing* 57, no. 4 (2001): 26.

²⁰ *Lettres autographes à Paul Taffanel*. Letter from Cécile Chaminade, n.d. (1902), quoted in Edward Blakeman, *Taffanel*, 190.

also had to keep her audience in mind; this was not a composition meant for the salons, but the test piece would instead aim to challenge the musical and technical abilities of the seven students competing (Buenaventura Emilio Puyans, René Grisard, Henri Bouillard, Gustave Cardon, Fernand Dusausoy, Georges Delangle, and Maurice Huet). In *Taffanel: Genius of the Flute*, Edward Blakeman remarks on the working relationship between Taffanel and Chaminade. He refers to Chaminade's commitment to the commission and her growing frustration with Taffanel's revisions and proofs. Taffanel also cut the length of the piece and had the final say in details of the flute part's phrases and nuances. Chaminade did suggest the title of "Concertino" herself, and Taffanel approved. In Blakeman's analysis of the correspondence between Taffanel and Chaminade, as well as other test-piece composers such as Gabriel Fauré, Alphonse Duvernoy, and Louis Ganne, he observed,

There was a general recognition that these were *pièces d'occasion* and should be tailored to requirements. Their subsequent identification with the French School, therefore, is somewhat artificial. None of these pieces is great music inspired by Taffanel's example, but each is a valuable indication of the technical and aesthetic ideals he brought to the Conservatoire.²¹

Chaminade's Concertino, Op. 107, met Taffanel's *solos de concours* demands, challenging the flutist's musical expression and technique within one continuous movement. In the opening Moderato, the piano's octaves in the left hand turn into a simple chordal accompaniment for the flute that enters after two bars. The flute's melody consists of two four-bar phrases, an antecedent and a consequent. Chaminade treats each repetition of this theme as an opportunity to add embellishments and ornamentations. Throughout the piece, there is also a continuous growth in energy; Chaminade indicates the increases of intensity with *stringendo*

²¹ Blakeman, *Taffanel*, 188.

markings over florid passages. The second theme, marked “più animato e agitato,” explores a melody at a *forte* dynamic in the lower range of the flute, giving Taffanel’s students the opportunity to mimic their professor’s resonant sound in this low register (see ex. 1).

Example 1. Chaminade, Concertino, Op. 107, mm. 33-36.



Chaminade builds further excitement with more *stringendo* markings, and the piece reaches its pinnacle with the Vivo section. This virtuosic passage features winding, slurred triplets in alternation with double-tongued sixteenth notes. A brief respite is offered before a flute cadenza, which Chaminade carefully marks with specific dynamic contrasts and swells, detailed articulations, and precise tempo indications. The cadenza leads into a return of the first theme that escalates into a concluding Presto.

While the Concertino may seem to draw heavily upon Chaminade’s talents as a song composer, her ease with *mélodies* and ability to match the nuances of the French language with the stresses and shape of the music nonetheless aligns with many principles of Taffanel’s own playing and teaching. The Concertino’s song-like, graceful melody allows the flute to soar and be expressive through long, flowing lines. The fantasy-like, chromatic passages offer a virtuosic contrast. The staccato, double-tongued sixteenth-note figures call for a clean and crisp articulation achieved through the forward placement of the tongue, a naturally occurring shape when French tonguing syllables are spoken. Chaminade’s Concertino met Taffanel’s standards

for the *solos de concours* and serves as an example of a refined work that added to the growing solo flute repertoire of the time.

Circumstances of the Wars

After they were admitted into composition classes in 1861 and became eligible to compete in the Prix de Rome in 1904, women composers at the Paris Conservatory made their presence known, yet none since Chaminade composed another flute contest piece until 1954. The first half of the 1900s was defined by two World Wars, and these circumstances impacted the flute faculty and the *concours* commissions. Upon Taffanel's death in 1908, Adolphe Hennebains, a former student, was appointed as flute professor. Other successors included Leopold Jean-Baptiste Lafleurance, from 1915 to 1919; Philippe Gaubert, from 1919-1932; and Marcel Moyse, from 1931-1941. With the turmoil of World War II and the Nazi invasion of Paris, many people with Jewish ties fled the city, including Moyse. The vacant position was filled by Gaston Crunelle, who remained at the Conservatory from 1941 until 1969.

Along with changes in flute faculty at the Conservatory, new artistic movements were developed during the early 1900s, put into practice by Conservatory test-piece composers in the years between the two World Wars, and adopted by the women *concours* composers after World War II. This new direction in the arts was based on earlier circumstances: the development of psychoanalysis by Sigmund Freud in the 1890s, the inspirational effect of Symbolist poetry on composers at the turn of the century, subsequent Impressionist and later Expressionist movements in music in the early twentieth century, and the shift towards atonality and

development of the twelve-tone method by Arnold Schoenberg in the 1920s. Composers of modern music offered something new and adapted tonality to achieve a unique style.

These musical currents became evident in the flute test pieces at the Conservatory by the 1930s, when a wave of extremely challenging and increasingly difficult works for the flute students competing in the *concours* was composed. In her dissertation, “The Paris Conservatory and the ‘Solos de Concours’ for flute, 1950-1955,” Kathleen Cook points out this stylistic departure from test pieces of the early 1900s, stating,

Solos written at the beginning of the twentieth century are similar to each other regarding form, length, and harmonic and technical emphasis. These solos, highly romantic in quality, contain a two-part form, which consists of a slow, often cantabile opening movement followed by a faster more technical second movement. The solos of 1930 and after are more diverse and of greater difficulty and the individual styles of each composer becomes more obvious.²²

New, more difficult *concours* works after 1930 include Henri Dutilleux’s *Sonatine* composed in 1943, André Jolivet’s *Chant de Linos* in 1944, *Sonatine* by Pierre Sancan in 1946, and Olivier Messiaen’s *Le Merle Noir* in 1952.

The circumstances of WWII caused artists and musicians to seek ways of preserving French tradition, culture, and talent. One example includes the establishment in 1959 of the Ministry of Culture under André Malraux with the goal of preserving French identity.

Additionally, Claude Delvincourt, named Conservatory Director in 1941, fought to keep all the students at the Conservatory, insisting on their important roles in the orchestras and choirs, to avoid their being taken to German prison camps. Delvincourt also supported young contemporary composers and named French composer Olivier Messiaen professor of harmony in

²² Kathleen Roberta Cook, “The Paris Conservatory and the ‘Solos de Concours’ for flute, 1900-1955” (PhD diss, The University of Wisconsin, 1991), 54.

1941. Messiaen's music was characterized by the composer's use of rhythmic complexity, modes of limited transposition, palindromic rhythms, interest in Ancient Greek influences, use of color contrast as a result of his synesthesia, and affinity for literature and poetry. Messiaen's teaching style advocated creativity and compositional freedom: "Messiaen's class quickly gained a reputation as a sympathetic home for the most adventurous student composers."²³ The flute *concours* women composers, Jeanine Rueff, Ginette Keller, Thérèse Brenet, and Betsy Jolas, were all impacted by Messiaen either as members of the composer's progressive studio or as admirers of his music.

Perhaps in response to these challenging works, the postwar sentiments, and in an effort to emulate the style and teachings of their mentors, the next group of women to write the flute contest pieces from 1954 to 1977 delivered compositions that feature rhythmic complexity and employ extended techniques, while still demanding artistic expression. While these contest pieces by Jeanine Rueff, Ginette Keller, Thérèse Brenet, and Betsy Jolas stray from earlier *concours* conventions, they continue to perpetuate the French tradition as well as Taffanel's goal of elevating the flute and expanding the instrument's repertoire.

Jeanine Rueff

During her time as a student at the Conservatory, Jeanine Rueff (1922-1999) studied composition with Tony Aubin, Henri Challan, Noël and Jean Gallon, and Henri Büsser. Her compositions not only reveal the influence of Büsser's chamber works through programmatic titles, but they also utilize the compositional techniques, specifically the rhythmic intricacies, of

²³ Caroline Potter, "French Music and the Second World War," in *French Music Since Berlioz*, ed. by Richard Langham Smith and Caroline Potter (Aldershot, England: Ashgate, 2006), 289.

mentor and Conservatory professor, Messiaen. After winning a Grand Prix de Rome in 1948, Rueff became an accompanist for the saxophone and clarinet studios at the Paris Conservatory in 1950. In 1960, the pianist and composer also began teaching solfège and harmony. Rueff is perhaps best-known for her influential role in shaping the repertoire for the alto saxophone through her numerous compositions for the instrument and her work with saxophone professor Marcel Mule's class. Works include *Chanson and Passpied* (1950) for solo alto saxophone; *Concertino*, Op.17 (1953) for alto and orchestra; *Concert en Quatuor* (1955) for saxophone quartet; *Melopéa* (1956) for alto and piano; *Sonate* (1967) for unaccompanied saxophone; and *Troix pour Deux* (1982) for baritone saxophone and piano. While most of Rueff's compositional output consists of chamber music, she also explored other genres, including an opera, a ballet, and orchestral works.

In 1954, Rueff was commissioned to write a flute work for the upcoming *concours*. Her contest piece, *Diptyque*, for flute and piano, challenged the flutist's technical abilities, rhythmic security, and mastery of large leaps. In her dissertation, Cook suggests that Rueff's title, *Diptyque*, may be a reference to the art term *diptych*: two tablets or paintings either attached or intended to be hung together. Such paintings usually depicted icons of Christianity. Greek for "two-fold," the term diptych could also describe a two-paneled ancient writing tablet or a protective book cover. Perhaps in order to conjure religious connotations within their works, other artists adopted this title: Symbolist poet Émile Nelligan wrote his poem "Diptyque" on his observation of an ancient artwork inside a church; Henri Louis Miéville's book of poems by the same title, published in 1877, explores religious topics; Messiaen's organ piece, *Diptyque*,

composed in 1930, was perhaps an inspiration to Rueff through its two-part form and religious images. In a concert review, critic James R. Oestreich remarked,

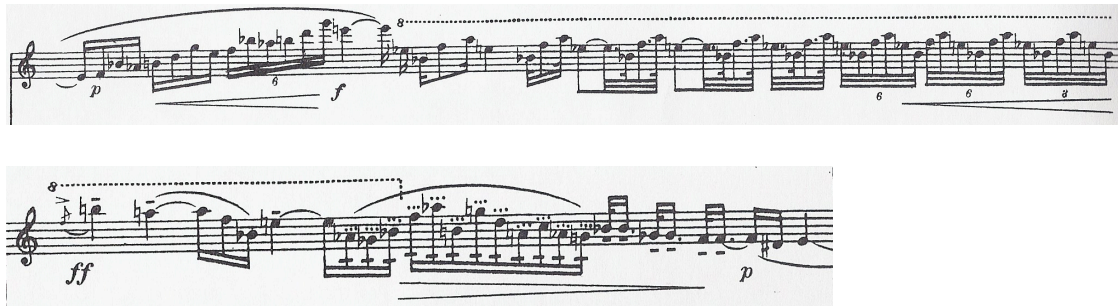
Several programs this season have sensitized listeners to years like 1939, when so many European composers were haunted by the prospect of war. But just how little regard Messiaen, a fervent Roman Catholic, had for worldly affairs is apparent in the "Diptyque," where earthly life is depicted as a vain bustle in contrast to the sublime stasis of paradise. The last note of the gradual ascent of the second part stretches to half a minute or more.²⁴

Rueff's contest piece for flute and piano adopts this two-fold structure. The form of *Diptyque* is not only reminiscent of Taffanel's prescribed *concours* structure, it also continues the French flute tradition by featuring the flute's sonorous tone production in all registers, varied articulations, and technical agility. The opening is active and fervent, without a clear sense of pulse, while the following section is structured by clear rhythmic drive. Cook describes the two sections of Rueff's *Diptyque, Moderato and Allegro*, as "full of colorful contrasts in style and mood."²⁵ The opening *Moderato* in 5/8 features free cadenza passages for the flute. The sparse chordal accompaniment of the piano in this section gives the flutist liberties in the more florid and technical passages and allows for interpretive freedom and the depiction of a contemplative mood. The flute's first two entrances illustrate a wave of emotion, beginning in the lowest register of the instrument, rising to a *ff* in the highest range, and then descending back down through scalar motion to a *piano* (see ex. 2).

²⁴ James R. Oestreich, "Music Review; Once Again, a Generous Dose of Messiaen," *New York Times*, February 21, 2000.

²⁵ Cook, "The Paris Conservatory," 129.

Example 2. Rueff, *Diptyque*, m. 12.



The second section is a rhythmically driven *Allegro* that alternates between 7/8 and 3/4 meter. Challenges include the use of five against three and rhythmic displacement. Flutter-tonguing is utilized as an extended technique. A persistent rhythmic pattern of two short and two long notes gives way to a brief section of longer note durations and more relaxed melody. The new melody is exchanged between the flute and piano before a reprise of the original rhythm. The conclusion of *Diptyque* is marked by building intensity and challenging articulations. At such a brisk tempo of quarter note equals 120bpm, three groups of sixteenth-note sextuplets, with a repeating tongue-one, slur-two articulation, present a real workout to the flutist and require a quick tongue and clear execution. This arduous passage is followed by winding, slurred triplets similar to the virtuosic material from Chaminade's Concertino. The triplets build in dynamic intensity and lead to a concluding, *ff* high C in the third octave of the flute.

Ginette Keller

Ginette Keller (b.1925) was a student of Nadia Boulanger, Tony Aubin, and Olivier Messiaen at the Paris Conservatory. Keller looked to Messiaen as a mentor, and her music was influenced by the professor's harmonic language and literary inspirations. Keller's cantata, *Et*

l'Homme vit se rouvrir les portes, earned her a Second Prix de Rome in 1951, and the composer became a teacher of aural theory at the Conservatory in 1970. Keller went on to write solo instrumental repertoire, chamber and orchestral music, as well as operas. Keller collaborated with librettist Alain Germain on the opera, *The Farewell of a Diva Without Memory*. Additionally, her music was used in Germain's *The Old Ladies from Osnabrück* and *Three Opera Follies for Three Women Composers*.

Many of Keller's works feature descriptive titles with extramusical associations, including *Six chants de Lumière et d'Ombre* (1965) for wind quartet, *Girations* (1970) for percussion and piano, and *Dialogues* (1992) for clarinet and piano. The composer's piece for flute and piano is no exception. Keller wrote *Chant de Parthénopée* for the 1968 flute *concours*. Inspired by Greek mythology and literary influences, the programmatic piece calls upon the story of the siren, Parthenope. In the *Iliad*, Parthenope tries to lure Ulysses into a shipwreck with her songs. When she fails, the siren throws herself into the ocean. Parthenope's song attempts to lure susceptible prey to their fatal demise. The flute represents the voice of Parthenope, evoking her femme fatale image as well as the motion of the water, from the calm undisturbed surface to the violent waves.

In his book, James Pellerite gives a broad overview of the structure of *Chant de Parthénopée*,

Supple legato statements built on poly-tonal structures make up the sostenuto style of the beginning; changes of timbre are a vital aspect of these textured phrases; an elaborate decor is established with improvisational styled fragments; a *Vif* paced in odd-meter is rhythmically brilliant; this leads to a climactic cadenza with articulated phrases; the quiet mood of the beginning returns at the end.²⁶

²⁶James J. Pellerite, *A Handbook of Literature for the Flute: Compilation of Graded Method Materials, Solos, and Ensemble Music for Flutes* (Bloomington, Ind.: Zlo Publications, 1978), 182.

Keller's atonal composition for flute and piano is divided into three sections. The flute's opening melody mimics the siren's song, drawing the listener in with soft, fluid phrases in meters without clear downbeats, such as 11/4, 13/4, and 12/4. Parthenope's growing persuasion can be heard in the widening registers and intensifying melodic phrase over the first seven measures. The *Vif et scherzando* middle section is a dance in 5/16. Keller occasionally includes two notes of equal value occupying the space of five sixteenth-notes. The composer also alternates between 5/16 and 6/16. The tone, articulation, and technique of the French flute style are displayed simultaneously in this *Vif* portion: at the stipulated fast tempo, the large jumps between registers and varying articulations challenge the flutist to attain smooth, slurred, *piano* phrases in the higher register and contrasting tongued, *forte*, low notes, similar to the clear and penetrating low register characteristic of Taffanel's playing. As the middle section comes to a close, Keller employs extended techniques through portando and harmonics. Siren shrieks are imitated by the extended technique of flutter-tonguing and trills in the flute's third octave. The final section of the piece is marked *très calme et un peu plus lent*, and specific instructions are given for the piano's rolled chords to ring like a gong (*comme un gong*) (see ex. 3).

Example 3. Keller, *Chant de Parthénope*, m. 152.



As a signifier of death, the gong reference paints a grim picture. In her dissertation, “The Paris Conservatoire concours tradition and the solos de concours for flute, 1955-1990,” Melissa Colgin states, “The return to the opening tempo portrays the final scene of drowning, painted with rolled piano chords and the flute’s plummet to the low register.”²⁷

Messiaen’s influence can be seen in Keller’s interest in ancient subjects and literature as well as in the harmonic devices used throughout the piece. Messiaen was moved to use unique chordal harmonies to create certain effects as well as capture the colors he saw while hearing music (an effect of the condition synaesthesia). One of Messiaen’s preferred chordal harmonies was the chord in fourths. Keller applies this technique to the right hand of the piano part in m.7 (see ex. 4).

Example 4. Keller, *Chant de Parthénope*, mm. 7-8.



Keller embraces quartal harmony and its avoidance of resolution perhaps in order to create a moment of stasis, without drive, and emphasize the quality of sound over function.

Thérèse Brenet

Thérèse Brenet (b.1935) studied at the Paris Conservatory with Jean Rivier, Henri Dutilleux, Maurice Duruflé, and Darius Milhaud and had great success, receiving first prizes in

²⁷ Colgin, “The Paris Conservatoire concours tradition and the solos de concours for flute, 1955-1990,” 38.

harmony, counterpoint, fugue, and composition. Brenet incorporated aspects of Milhaud's style into her music, including the use of aleatoric techniques. Milhaud also served as a supportive mentor to his students, encouraging them to break free of compositional conventions and realize their own individual styles. Brenet graduated from the Conservatory with honors, won the Prix de Rome in 1965, and went on to win a number of other prizes and international awards. After her stay at the Villa Medici in Rome, Brenet traveled extensively for post-graduate studies. Upon her return to Paris in 1970, Brenet was appointed the position of professor at the Paris Conservatory. Brenet's unique compositional style speaks to the shift toward writing in a more individualized manner after the 1930s:

Her output is eclectic, relying on an atonal, non-serial musical language into which aleatory techniques are frequently incorporated. She is sensitive to instrumental timbres created by bold superimpositions, and her exploration of microtonal intervals, extended instrumental techniques (such as woodwind multiphonics), and non-standard instruments (notably the celtic harp) bears witness to a continuing desire to expand her music's range of sonority.²⁸

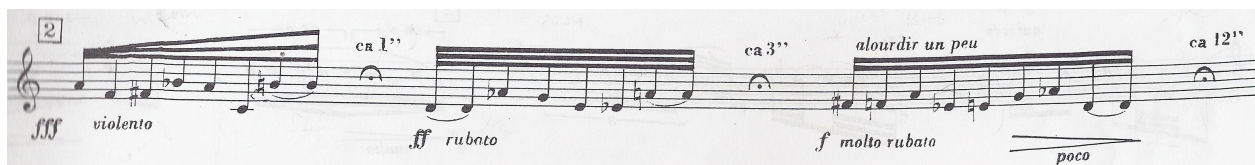
The flute piece for the 1974 *concours* showcases some of these distinctive compositional characteristics. Brenet's *Pantomime* is unique among the commissioned works for the flute *solos de concours*; it is the first commissioned piece for unaccompanied flute as well as the second to do away with meter altogether. With *Pantomime*, Conservatory flutists were provided with ultimate musical freedom, yet also challenged to present clear ideas in a cohesive manner without the foundation of harmonic material from the accompaniment. Debussy's *Syrinx* (1913) for solo flute was a pivotal moment in the history of the instrument because it declared the instrument to be worthy of executing a prominent composer's work all alone. Knowledge of this

²⁸ Daniel Kawka, "Thérèse Brenet," *Grove Music Online*, ed. by Stanley Sadie. <<http://www.oxfordmusiconline.com>> (Accessed 16 October 2013).

history makes Brenet's intentions clear: the composer continued to elevate the level of repertoire and performance expectations of the flute.

Another challenge for the flutist's performing *Pantomime* for the *concours* was to incorporate the many moments of rests into the phrases so that the silences would not seem like interruptions to the flow of the music, but rather a part of the composition's flow. Brenet guides the flutist in moments of rest by incorporating rests in an organized manner, often delineating phrase groupings, and by marking specific rest timings by the second in the score (see ex. 5).

Example 5. Brenet, *Pantomime*, mvmt. I, rehearsal no. 2.



Like Ginette Keller, many of Brenet's works feature illustrative titles. In addition to colorful descriptions, a number of Brenet's compositions explicitly draw inspiration from literary sources. Examples include *Caprice d'une chatte anglaise* (1979) for two guitars, inspired by Honoré de Balzac's writing; *Des grains de sable d'or aux mains* (1988) for solo guitar and string orchestra, drawn upon the poetry of Edgar Allen Poe; and *Le tambour des dunes* (1989) for harp, mandoline, and guitar, inspired by *La Peur* by Guy de Maupassant. A number of works for choir and vocal soloists use texts by Comte de Lautréamont, Pierre-Jean Jouve, and Michèle Saint-Lô among others. Not surprisingly, literature was a source for Brenet's flute *concours* piece, *Pantomime*. On the first and last page of the score, Brenet includes quotations from the poetry of Paul Verlaine. The first is extracted from Verlaine's poem, "Pantomime," published in 1869: "Ce faquin d'Arlequin combine l'enlèvement de Colombine et pirouette quatre fois" [That

impertinent Harlequin schemes the abduction of Colombine and whirls around four times]. As a reference to the Harlequin's whirling around four times, Brenet's *Pantomime* is organized into four movements: Prelude, Répliques, Ostinato, and Postlude. Following the Postlude, Brenet includes the line, "—Messieurs, et bien?— Do, Mi, Sol,— Hé! bonsoir, la lune!" [Well, gentlemen? Do, mi, sol. Hello! Good-evening, moon!] from Verlaine's poem, "Sur l'herbe," published in 1869. Both of Verlaine's poems were set to music and scored for voice and piano by numerous composers, including versions by Debussy of "Pantomime" and Ravel's "Sur l'herbe." In their music and poetry, these artists were referencing the stock characters from *commedia dell'arte*, a form of theater from sixteenth-century Italy that gained popularity in Paris from around 1890 to 1930. This improvisatory form featured professional actors in the roles of stock characters who represented social types of the time, including mischievous servants, foolish old men, and a female love interest. Verlaine was just one of many Symbolist poets who were drawn to the art form; Belgian poet Albert Giraud published a collection of fifty poems, titled *Pierrot lunaire: Rondels bergamasques* in 1884 based on the moonstruck *commedia dell'arte* character Pierrot. These poems were translated into German by Otto Erich Hartleben, which were studied, hand selected, and set to music in the song cycle, *Pierrot Lunaire*, by Arnold Schoenberg in 1912. (Schoenberg's score will be especially pertinent in the later discussion of Betsy Jolas.)

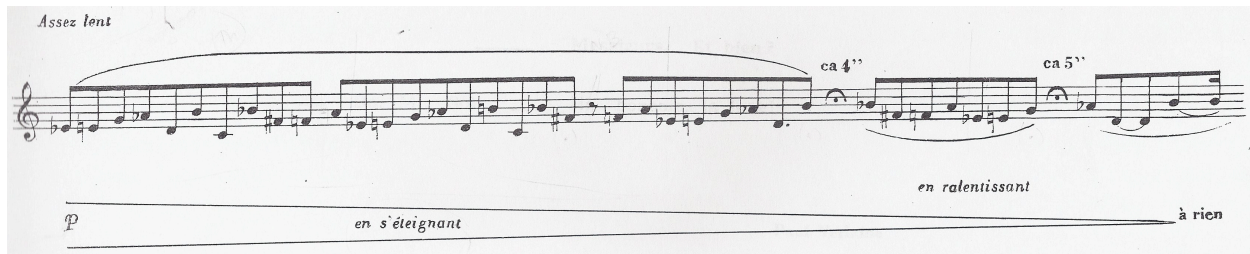
The first movement is brief, consisting of only four lines. Two stretches of an even, "très rapide" run feature an eleven-note row (the C-sharp is absent). The first run orders the notes C–B–D–A-flat–G–E–E-flat–A–F–F-sharp–B-flat before the pattern repeats again three and a half more times. The second run is a retrograde, or reversed order of the notes starting on E-flat. The last line's two fragments of material alternate between the prime and retrograde version.

The second movement, *Répliques*, or *Replies*, begins with a brilliant and rapid call in the third octave consisting of two alternating notes to be repeated at the flutist's discretion. After interruptions in the short bursts of material and persistent repetitions of C-sharp (completing the twelve-tone row), an expressive, singing phrase closes the movement. This movement also instructs the flutist to create a particular tone on specific notes marked *cuivrés*, or brassy. This color indication brings to mind the very sound Taffanel was famous for; in his book, *The French Flute School*, Dorgeuille writes, "reference was often made to Taffanel's 'powerful and brassy' low register notes."²⁹ The Ostinato movement that follows uses the interval of a minor ninth as a repetitive motive. In both the beginning and conclusion of the movement, the motive is presented in a soft dynamic range in a relaxed tempo and with ease. The movement develops the motive with other material to make a violent and aggressive area of contrast. These two middle movements display many French flute style traits: rapid tongue attacks and clearly re-articulated repeating notes require a mastery of articulation; expressive phrases and specific colors must be displayed with tone control; and aleatoric rhythms require control of technique.

The brief Postlude closes the complete work with a slow line of the retrograde row from the Prelude. The row is broken into three parts by breath markings (see ex. 6). Each part grows shorter, softer, and slower until it finally fades into silence.

²⁹ Claude Dorgeuille, *The French Flute School, 1860-1950* (London: Tony Bingham, 1986), 16.

Example 6. Brenet, *Pantomime*, mvmt. IV.



Betsy Jolas

Composer Betsy Jolas (b.1926) was born in Paris and grew up in an artistic home. She had childhood visits from writers such as James Joyce, Gertrude Stein, and Ernest Hemingway, who were just a few of the notable figures published in the literary journal, *Transition*, founded and edited by her parents. Jolas and her family moved to the United States in 1940 during the War. After completing her studies at the Lycée Français and receiving her degree from Bennington College, Jolas returned to Paris to study with Darius Milhaud, Olivier Messiaen, and Georges Caussade at the Paris Conservatory. Jolas was greatly inspired by her mentor, Messiaen; the freedom that Messiaen granted his students to form their own opinions and points of view allowed Jolas to find her own unique style of writing. Jolas taught at the Paris Conservatory, first as Messiaen's assistant, then as professor of analysis and composition. On working alongside Messiaen, Jolas recalled, "It was absolutely wonderful. It was absolutely the best class that you could possibly have at the Conservatory. He really had the best students; he was the best teacher."³⁰

³⁰ Bruce Duffie, Interview with Betsy Jolas. July 17, 1991.

During her studies at the Conservatory, Jolas was also exposed to Webern's *Fünf Stücke*, Op.10, and delved into the music of avante-garde composers such as Boulez and Stockhausen.

These composers, and their ideas, greatly influenced Jolas:

With their rigorously contrapuntal conception of musical form and their enthusiasm for unusual timbres and previously unexplored means of sound-production, from voices and instruments alike, these composers provided a source for much that was to become characteristic of Jolas' own emerging style. But there were important differences in her outlook, not least her passion for the voice and its expressive qualities.³¹

Jolas's fascination with the voice continued in her study of Schoenberg's *Pierrot Lunaire*. Jolas' analysis of the piece during her time as a student at the Conservatory later influenced her composition, *Episode Second: Ohne Worte*, for the 1977 flute *concours*. Jolas describes the origin of the piece:

This work is the second of a group of "episodes" for various solo instruments of which now there are ten. It was written as a required piece for the final flute exam at the Paris Conservatory, the added mention "ohne worte" (without words) is a reference to the then secret source of all the material of this piece, namely the vocal part of Schoenberg's *Pierrot Lunaire*. I was then studying this piece in my analysis class and was most interested in the discrepancy I found between the quasi traditional notation of the vocal line and Schoenberg's elaborate instructions as to how he wished it performed i.e. not sung but spoken with precisely pitched intonation lines. Strangely enough, it sounded to me as if he had a clear vocal line in mind but did not want it heard. My piece can thus be regarded as an attempt to bring this ghost line to life.³²

Schoenberg presents raw feelings through an expressionist vocal technique, blending singing and speaking, known as *Sprechstimme*. This combination between song and melodrama, using approximate pitches and exact notated rhythms, sets an eerie tone and perfectly suits the grisly text. In his analysis of the piece, William W. Austin remarks,

³¹ Jeremy Thurlow, "Betsy Jolas," *Grove Music Online*, ed. by Stanley Sadie. <<http://www.oxfordmusiconline.com>> (Accessed 16 October 2013).

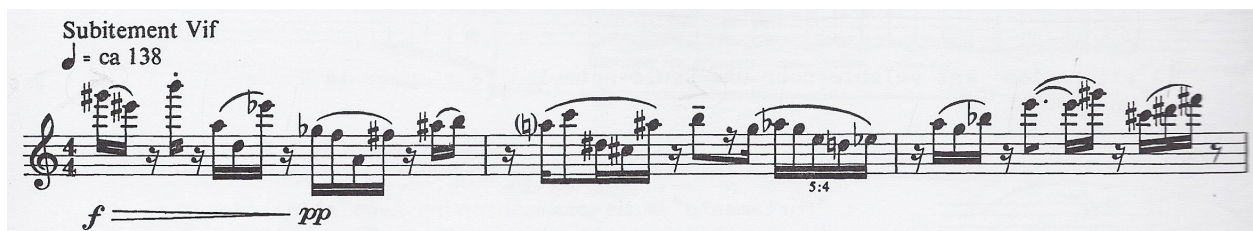
³² Caitrine-Ann Piccini, Interview with Betsy Jolas. Email interview. October 12, 2013.

In the instrumental parts of *Pierrot* and other mature works of Schoenberg, many passages resemble *Sprechstimme* in their elusive, wailing character. Some parts of the flute accompaniment in *The Sick Moon* exhibit this character: the flurries of sixteenth notes especially; the written intervals cannot be heard distinctly at such speed...In [bars] 15-16, the flute is to begin *pppp*, and then become much softer. What can this mean?...How can a performer decide whether the bar-lines signify accents and where not? How can a listener grasp the rhythms without following the score?³³

Although Jolas was intrigued by Schoenberg's *Sprechstimme*, it was his accents and rhythms that influenced her *conours* piece. Much of Jolas' music features similarly ambiguous accents and rhythmic complexity. The composer avoids strong, regular beats and traditional demarcations of time. "Placing notes within a given duration, rather than 'on' the beat, and smoothly but continually altering the tempo of the underlying beats, are two of the means used to create the undulating flow characteristic of Jolas' music."³⁴

Episode Second: Ohne Worte is an atonal work comprised of both improvisatory sections and sections with measured, rhythmic drive. Passages that give the performer freedom to fluctuate tempo are followed by clearly notated rhythms within measures of 4/4, yet there is a seamless flow between these contrasting elements. Fluidity between measures is achieved through the displacement of the beat, as in the *Subitement Vif* passage (see ex. 7).

Example 7. Jolas. *Episode Second: Ohne Worte*, mm. 30-32.



³³ William W. Austin, *Music in the Twentieth Century: From Debussy to Stravinsky* (New York: W. W. Norton, 1966), 201-2.

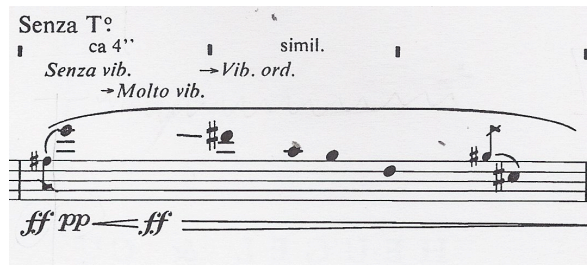
³⁴ Thurlow, "Betsy Jolas."

In her dissertation, Colgin remarks, “Jolas achieves an interesting contrast between the improvisations, which include most of the extended techniques couched within stretches of fluidity or pointillism, and the metered sections, which underscore rhythmic vitality. There is an ease of flow as the rhythmic sections dissolve into the improvisations.”³⁵ These sections are also distinguished by phrase markings and patterns of articulations. In a passage with alternating tenuto and staccato pitches in quick succession, a mastery of the versatile tonguing technique of the French flute style enables the Conservatory student to bring out these contrasts and even exaggerate their polarity.

Jolas brings her “ghost line” to the forefront through a number of extended techniques including harmonics, multi-phonics, quarter tones, portamento, and glissando. In place of scalar passages and arpeggios to challenge the finger technique of *concours* students and feature the dexterity of the French flute style, Jolas employs a multitude of complex extended techniques and variations on traditional fingerings to test the student’s mastery of their instrument. Through more traditional means, such as a range of dynamics, varying articulations, and her “brassy” indication in the low register (perhaps a reference, albeit unintentional, back to Taffanel’s admired metallic tone in this range), Jolas creates different colors. Jolas also uses variations of vibrato to create a shape to the sound, writing “senza vib.,” “molto vib.,” and “vib.ord.” successively over sustained pitches in the score (see ex. 8). Through these measures, Jolas calls upon the expressive tone and flexibility in color production of the French flute traditions.

³⁵ Colgin, “The Paris Conservatoire concours tradition and the solos de concours for flute, 1955-1990,” 125.

Example 8. Jolas, *Episode Second: Ohne Worte*, m. 16.



Perhaps in a similar desire to present clear instructions, just as Schoenberg had done in the foreword to *Pierrot Lunaire*, Jolas included detailed instructions in the score on the execution of these extended techniques; the musical “map key” explains symbols and portamento instructions. In my interview with the composer, Jolas revealed that she had consulted with Paris Conservatory flute professor, Pierre Yves Artaud, during the compositional process. While *Ohne Worte* still appropriately challenged flutists and was well within grasp of the Conservatory students of 1977, there are extremely difficult passages and new techniques to maneuver that inevitably elevated the level of playing. Jolas felt the work “demonstrated their [students’] capacity to apply technical expertise to musical understanding.”³⁶

Jolas considered *Ohne Worte* to be free of French associations and was not familiar with her colleagues, Thérèse Brenet and Ginette Keller, or their work.³⁷ Despite her perceived separation from French flute style traditions, Jolas has nevertheless helped to enhance the expanding flute repertoire and thereby aided Taffanel in his original cause. *Ohne Worte* also exhibits characteristics of the French traditions, demanding complete flexibility through varied articulations, execution of lyrical lines and a penetrating low register, and a mastery of new and

³⁶ Piccini, Interview with Betsy Jolas. Email interview. October 12, 2013.

³⁷ Ibid.

challenging techniques. Additionally, Jolas' work for solo flute draws upon the influence of literature and emulates the sound of the voice. These consistencies remain strong among all of the flute contest pieces written by Chaminade, Rueff, Keller, Brenet, and Jolas.

Conclusion

According to Michel Debost, Paris Conservatory flute professor from 1981 to 1989, "There is nothing secret about the French school, no secret recipes as in French or Chinese cooking; the French school is simply a practice. Just as the Russian or Juilliard school of playing the violin is a common reference, the French school of flute playing means using the instrument fluently and flexibly through articulation, dexterity, and tone production."³⁸ From the *solos de concours* of Taffanel's time as flute professor until today, the repertoire commissioned for every yearly examination has challenged students to use their instruments with ease while faced with difficulties in the score. As a result, Conservatory contest pieces continue to be used as studies on flawless technique, clear articulation, pure tone, and musicality through phrasing. Despite the vast array of styles and forms composed since 1824 as a result of changing faculty at the Conservatory, the start of World War II in Paris, and the onset of new compositional techniques, each *solo de concours* addresses these fundamental flute performance topics. The five women who composed contest pieces for the flutists at the Conservatory preserve the French style of playing through their compositions, yet these pieces are rarely given the accolades they deserve. I hope my further examination of these works brings more awareness to the women who

³⁸ Cook, "The Paris Conservatory and the 'Solos de Concours' for flute, 1900-1955," 29.

composed them and sheds light on their contest pieces as important additions to the standard flute repertoire.

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