

ABSTRACT

Title of Dissertation: THE EFFECTS OF WORLD WAR II ON
SIGNIFICANT COMPOSERS OF MUSIC FOR
FLUTE

Jared James Edmiston, Doctor of Musical Arts,
2016

Dissertation directed by: Dr. Michael Votta, School of Music

World War II was one of the most devastating events in history, and it profoundly affected European culture and art. I examined the period around World War II, and the effects it had on the lives of composers and their flute music. I investigated who wrote for flute during the war, what they were composing, and what effects, if any, the war had on them and their music. After examining the biographies of nine composers and studying eleven of their works, I found that in some cases the war affected their flute music, but in others the music shows no apparent influences of the war. Interestingly, most of the flute music written by composers affected by World War II was happy and joyful rather than dark and dismal.

I performed three recitals during my research. I studied nine composers and performed some of their most important works for flute. Recital One is “Sonatas for Flute.” Recital Two is “Virtuosic Flute Music,” and my final recital is “Emotional Overview of Flute Music During World War II.” I discovered that many of these

composers had to change their lives in drastic ways due to the war, but most of them wrote music that did not reflect the horror or destruction of war—perhaps music represented an escape from their horrible circumstances, or an effort to recall better times. I also found that a few of these composers used music to mock the Nazi regime. They used music as an emotional outlet, which could have been dangerous for them during that time. Other composers used music to share their own personal experiences while fighting in the war.

THE EFFECTS OF WORLD WAR II ON SIGNIFICANT COMPOSERS OF
MUSIC FOR THE FLUTE

by

Jared James Edmiston

Dissertation submitted to the Faculty of the Graduate School of the
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Doctor of Musical Arts
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Dedication

My dissertation is dedicated to my beloved grandmother, Norma J. Edmiston. My love of music was a gift from my grandmother, and I will forever cherish our moments of playing the piano together. Words cannot express what an inspiration and role model my grandmother was and will continue to be to me.

Acknowledgements

I would like to acknowledge my flute teacher, Professor Aaron Goldman for being an inspiration to me during the last three years at the University of Maryland. You have taught me that possibilities are endless in music and the flute. I hope to someday be the musician that you are, and you have given me the tools and guidance to do so. Thank you for everything.

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Introduction

When we look back upon the darkest times in human history, one of the most horrific events is World War II. This war, the largest armed conflict in history, began in Europe on September 1, 1939, with the invasion of Poland by Nazi Germany and ended with Japan's formal surrender on September 2, 1945. Hitler killed over six million Jews and other minority groups in concentration camps, and in total more than fifty million people perished in the war.

My three dissertation recital programs center around composers who were directly affected by World War II. I have chosen to perform works for flute by nine composers: Ingolf Dahl, Henri Dutilleux, Paul Hindemith, Jacques Ibert, Andre Jolivet, Bohuslav Martinů, Sergei Prokofiev, Erwin Schulhoff, and Leo Smit. The music I chose represents some of the most frequently performed works in contemporary recitals and competitions.

I included some works composed before 1939 because events in Nazi Germany were affecting composers like Paul Hindemith, Erwin Schulhoff, and Jacques Ibert even before the war. I also included some works that were not composed during the war years in order to give a broader historical perspective of these composers' output.

After examining the biographies of nine composers and studying eleven of their works, I found that in some cases the war affected their flute music, but in others the music shows no apparent influences of the war. Prior to beginning of hostilities in 1939, events were leading toward another armed conflict. On January 30, 1933 President Paul von Hindenburg appointed Adolf Hitler Chancellor of Germany. In the same year, Germany's first concentration camp, Dachau, was completed and the Gestapo was

established. During this pre-war period, music was coming under Nazi censorship, with some composers having their works banned and called degenerate.

Even though World War II profoundly affected the lives of these composers, some of them still managed to compose happy, joyful music. In my three recitals, one hears a mixture of light, happy music juxtaposed with music that is raw and emotional. Each individual recital contains variety in compositional styles, from composers of different backgrounds and national origins from the 1920's through the 1940's.

I chose to perform works by nine composers who suffered hardships such as the banning of their music, and having to flee their homelands. Hindemith composed his *Sonata for Flute and Piano* for his colleague, flutist Gustav Scheck, but the Nazi regime forbade the premiere performance. Andre Jolivet fought in the French Army during World War II. While fighting in the war, Jolivet became fascinated with magic and with primitive religion. French composer Henry Dutilleux served as a medical orderly in the French Army for a year during the war. Later in life, Dutilleux dismissed some of his works from the World War II era, which included his *Sonatine for Flute and Piano*. Sergei Prokofiev had to deal with censorship of his music in his native Soviet Russia. Stalin promised Prokofiev a safe haven if he would return to Russia. Upon Prokofiev's return, however, he was attacked repeatedly for his "formalist" music, and his music was later banned from 1948-1950.

Another composer during this time, Ingolf Dahl, fled from the Nazis as a refugee, first to Switzerland and eventually to the United States. Jacques Ibert was proscribed by the pro-Nazi regime in Paris, and was exiled to Switzerland. Bohuslav Martinů was a political refugee for most of his life, and the Nazis banned the greater portion of his

works. In the winter of 1941 Erwin Schulhoff was deported to the Wülzburg concentration camp in Bavaria. He was fortunate not to have to do hard manual labor like most of the other prisoners, but a year later he died in the camp from tuberculosis.

Composer Leo Smit, a Dutch composer and pianist, and was of Jewish descent. He was sent to the Sobibor death camp with his wife on April 27, 1943, and they were both murdered three days later. He finished the Lento movement of his *Sonata for Flute and Piano* only months before his murder.

My first recital is titled “Sonatas for Flute.” It is a fifty-six minute program of sonatas by Henri Dutilleux, Paul Hindemith, Bohuslav Martinů, and Erwin Schulhoff. This recital reflects the irony of joyous music composed in grim circumstances, and the music has elements of neo-classicism, abundant mixed-meters, and beautiful melodies. Overall, the music does not outwardly reflect the events that were occurring.

My second recital, “Virtuosic Flute Music,” is a fifty-eight minute program of music that is considered some of the most challenging repertoire for flute. The *Prokofiev Sonata* is twenty-five minutes long and is extremely demanding for the performer and pianist. The *Ibert Concerto*, one of the most performed concertos by virtuoso flutists, demands a high level of technical ability as well as flexibility and agility for a successful performance. The *Chant de Linos* combines extreme technical demands with tonal control.

My third recital is titled “Emotional Overview of Flute Music During World War II.” It is a fifty-five minute program that ranges from some of the darkest to the lightest music composed during this time. This recital is almost all music for unaccompanied flute, and it brings a dramatic conclusion to the three dissertation recitals.

Chapter 1: Dissertation Recital #1 – Sonatas for Flute

Jared J. Edmiston, Flute
Hui-Chuan Chen, Piano

November 22nd, 2015
5:00 p.m.
Gildenhorn Recital Hall

The Effects of World War II on Significant Composers of Music for the Flute

PROGRAM

Sonata for Flute and Piano (1936) Paul Hindemith (1895-1963)
I. Heiter Bewegt
II. Sehr Langsam
III. Sehr Lebhaft
IV. Marsch

Sonata for Flute and Piano (1928) Erwin Schulhoff (1894-1942)
I. Allegro Moderato
II. Scherzo
III. Aria
IV. Rondo-Finale

Intermission

Sonatine for Flute and Piano (1943) Henri Dutilleux (1916-2013)
I. Allegretto
II. Andante
III. Animé

First Sonata for Flute and Piano (1944) Bohuslav Martinů (1890-1959)
I. Allegro Moderato
II. Adagio
III. Allegro Poco Moderato

This program features four sonatas from four different composers. There are influences of neo-classicism and jazz throughout this program. Each composer has a unique voice, but the works compliment each other well.

Sonata for Flute and Piano (1936) – Paul Hindemith (1895-1963)

Paul Hindemith was one of the most prolific German composers, teachers, and conductors of the twentieth century. His compositional style is often described as neo-classical; his major influences were J.S. Bach and W.A. Mozart. He was born in 1895 near Frankfurt, Germany, and he began studying violin at the age of four. He later studied at the Hoch Conservatory in Frankfurt where he studied violin with Adolf Rebner as well as conducting and composition with Arnold Mendelssohn and Bernhard Sekles.

Hindemith composed in many genres including children's songs, provocative operas, instrumental music, and chamber music. He accepted a job teaching composition at the Berlin Academy of Music in 1927, and two years later he founded the Amar Quartet. During this time Hindemith found himself at odds with the Nazi party. His operas were denounced in the Nazi press; his marriage to a Jewish woman and friendships with leftists only made things worse.¹ On January 17, 1936, Hindemith signed a loyalty oath to Hitler and began the integration process to the Nazi party,² but in October his works were banned by the Nazis due to his "degenerate influences."

¹ "Paul Hindemith," Music and the Holocaust Webpage, Accessed November 1, 2015, <http://holocaustmusic.org/politics-and-propaganda/third-reich/hindemith-paul/>.

² Ibid.

A May 24, 1938 exhibition in Düsseldorf titled *Degenerate Music* aimed to galvanize public hatred of music deemed “un-German” by the Nazis.³ Audio snippets, pictures and accompanying texts were used to show what was “un-German” and what was not acceptable in the Nazi culture. According to the exhibition’s organizer Hans Severus Ziegler, the exhibition was intended as a deterrent. Ziegler, a Nazi official and former director of the state theater in Weimar⁴ stated, "What has been collected in this exhibition represents an effigy of wickedness - an effigy of arrogant Jewish impudence and complete spiritual insipidness."⁵ None of the composers in the exhibition, including Hindemith, were allowed to continue to compose under the Nazi regime. Banning the composer’s music was only the first step. Ultimately the goal was to physically detain these composers and deport them to other countries. Hindemith and his wife moved to Switzerland, but unfortunately Switzerland started becoming hostile to refugees. Hindemith like other composers such as Stravinsky, Schoenberg, and Dahl immigrated to the United States, and joined the composition faculty at Yale University. His music became popular after the end of World War II because his music was seen as German music not influenced by the Nazis. Hindemith moved back to Europe in 1953 to teach at the university in Zurich and died in Frankfurt in 1963.

Between 1935 and 1955 Hindemith composed twenty-six sonatas to expand wind literature. The *Sonata for Flute and Piano* was composed in 1936, right before the beginning of World War II. Hindemith composed this piece for his colleague, Gustav Scheck, but the Nazis banned the premiere performance. The premiere of the *Sonata for*

³ Marita Berg, “The Nazis take on Degenerate Music,” Deutsche Welle, Last modified May 24, 2013, Accessed March 5, 2016, <http://www.dw.com/en/the-nazis-take-on-degenerate-music/a-16834697>.

⁴ Ibid.

⁵ Ibid.

Flute and Piano was performed by Georges Barrère in Washington D.C. on April 10, 1937, as part of Elizabeth Sprague Coolidge's eighth festival of chamber music at the Library of Congress during Hindemith's visit to the United States that year.⁶ The sonata consists of four movements: *Heiter Bewegt*, *Sehr Langsam*, *Sehr Lebhaft*, and *Marsch*. In 1936 Hindemith was assigned to teach in a basement classroom that faced a courtyard where the Nazi marching band practiced. The fourth movement is Hindemith's sarcastic parody of a Nazi military march.

Sonata for Flute and Piano (1927) – Erwin Schulhoff (1894-1942)

Erwin Schulhoff was a Czech composer and pianist born in Prague on June 8, 1894 into a wealthy Jewish family. He was encouraged by Antonin Dvorak to begin studies at the Prague Conservatory when he was ten years old, and then studied in Vienna, Leipzig, and Cologne with Claude Debussy, Max Reger, Fritz Steinbach, and Willi Thern. After becoming a prisoner of war in World War I, Schulhoff returned to Prague to teach at the conservatory in 1929. Schulhoff was influenced by the rhythms of jazz music. He was also an admirer of avant-garde music and said:

Absolute art is revolution, it requires additional facets for development, leads to overthrow (coups) in order to open new paths...and is the most powerful in music.... The idea of revolution in art has evolved for decades, under whatever sun the creators live, in that for them art is the commonality of man. This is particularly true in music, because this art form is the liveliest, and as a result reflects the revolution most strongly

⁶ Amanda Cook, "Hindemith: Sonata for Flute and Piano Program Notes," Between the Ledger Lines, Last modified October 15, 2015, Accessed November 1, 2015, <https://betweentheledgerlines.wordpress.com/2014/03/23/hindemith-sonata-flute-piano-program-notes>.

and deeply—the complete escape from imperialistic tonality and rhythm, the climb to an ecstatic change for the better.⁷

The Sonata for Flute and Piano was written in 1927 in Prague at the peak of Schulhoff's career. The *Sonata* consists of four movements: Allegro Moderato, Scherzo, Aria, and Rondo-Finale. There are jazz influences and rhythms heard throughout this piece.

After Schulhoff moved back to Prague, friends and family tried to convince him to leave to avoid Nazi persecution. He eventually applied for a visa to the United States but his application was rejected. Because of his Jewish descent and his radical politics, he and his works were labeled 'degenerate' and blacklisted by the Nazi regime.⁸ He could no longer give recitals in Germany, nor could his works be performed publicly. When the Nazis invaded Czechoslovakia in 1939 he had to perform under a pseudonym.

After the Hitler-Stalin pact, Schulhoff applied for Soviet citizenship and was approved. While waiting for his wife and son to be granted visas, he sent his compositions to the USSR for protection from destruction.⁹ On June 22, 1941, Hitler attacked the USSR and the Schulhoffs were sent to prison. His family was released, but Schulhoff was sent to the Wulzburg concentration camp in Bavaria. Unlike other well-known Czech cultural figures, like the composers Pavel Haas, Gideon Klein, Viktor Ullmann and Hans Krasa, Schulhoff was arrested for being a Soviet citizen, rather than

⁷ Alan Beggerow, "Schulhoff—String Quartet No. 1," Musical Musings. Last modified April 26, 2014, Accessed November 2, 2015. <http://muswrite.blogspot.com/2014/04/schulhoff-string-quartet-no-1.html>

⁸ Ibid.

⁹ "Erwin Schulhoff," Music and the Holocaust Webpage, Accessed November 1, 2015, <http://holocaustmusic.ort.org/places/camps/central-europe/wulzburg/schulhofferwin/>.

for being a Jew.¹⁰ Although most concentration camp inmates were assigned difficult manual labor jobs, Schulhoff was spared because of a sympathetic camp commander.¹¹ While at the concentration camp, Schulhoff's health deteriorated quickly and he died of tuberculosis in August 1942.

Sonatine for Flute and Piano (1943) – Henri Dutilleux (1916-2013)

Henri Dutilleux was one of the leading French composers of the second half of the twentieth century. He was born on January 22, 1916, in Angers, Maine-et-Loire to an artistic family of painters and musicians. He attended the Paris Conservatory from 1933 to 1938 where he studied composition with Henri Busser. Dutilleux won the *Prix de Rome* in 1938 for his cantata *L'anneau du roi*, but did not complete his entire residency in Rome due to the outbreak of World War II. Dutilleux served in the French army for a year as a medical orderly before returning to Paris in 1940.¹² In 1942 he worked at the Paris Opera, and he joined the Front National de la Musique (National Front of Musicians), an important resistance group, who along with the likes of Georges Auric, Roger Désormière, Louis Durey, Francis Poulenc, and Manuel Rosenthal supported composers persecuted by the Nazis.¹³ The Front National de la Musique helped to foster a

¹⁰ Juliane Brand, "Reimagining Erwin Schulhoff, Viktor Ullmann and the German-Jewish-Czech World: A Conference Overview," The OREL Foundation, Last modified January 7, 2012, Accessed November 7, 2015,

http://orelfoundation.org/index.php/journal/journalArticle/reimagining_erwin_schulhoff_viktor_ullmann_and_the_german-jewish-czech_world/.

¹¹ "Erwin Schulhoff," Music and the Holocaust Webpage, Accessed November 1, 2015, <http://holocaustmusic.org/places/camps/central-europe/wulzburg/schulhofferwin/>.

¹² Steven Paget, "French up in arms over 'Nazi collaboration' slight to Dutilleux," Limelight Magazine, Last modified March 18, 2015, Accessed March 4, 2016, <http://www.limelightmagazine.com.au/news/french-arms-over-nazi-collaboration-slight-dutilleux>.

¹³ Steven Paget, "French up in arms over 'Nazi collaboration' slight to Dutilleux,"

national spirit in the face of German cultural domination, united isolated people throughout France through promoting French music, and raised people's spirits with rousing and hopeful songs.¹⁴ In 1944, Dutilleux secretly composed *The Jail* on a sonnet by resistance poet Jean Cassou. In 2015, a plaque honoring Dutilleux was not allowed to go up because the Paris government believed that Dutilleux had ties to the Vichy government (the French State) during World War II. The only reason that the plaque was denied is that in 1941 Dutilleux composed the soundtrack for a propaganda film extolling the virtues of the sporting activities and the 'worker-model' in Vichy.¹⁵ Dutilleux probably only accepted the job because it paid well. When the war ended he began an association with Radio France that lasted until 1963. Dutilleux also taught composition at the Paris Conservatory from 1970 until 1971.

The *Sonatine for Flute and Piano* was written in 1943 and is a three-movement work (Allegretto, Andante, Animé), played without a break. The *Sonatine for Flute and Piano* was among other test pieces Dutilleux wrote for Paris Conservatory competitions, so this work seems to be free from any connection to the war. Claude Delvincourt, who was at the time the director of the Paris Conservatory, commissioned them all. Delvincourt was also a fellow member of the National Front of Musicians.

Limelight Magazine, Last modified March 18, 2015, Accessed March 4, 2016, <http://www.limelightmagazine.com.au/news/french-arms-over-nazi-collaboration-slight-dutilleux>.

¹⁴ "The Musicians' Resistance Group," Music and the Holocaust Webpage, Accessed March 2, 2016, <http://holocaustmusic.org/resistance-and-exile/french-resistance/front-national-des-musiciens/>.

¹⁵ James Jolly, "A Posthumous Insult to Composer Henri Dutilleux," Gramophone, Last modified March 17, 2015, Accessed March 4, 2016, <http://www.gramophone.co.uk/blog/the-gramophone-blog/a-posthumous-insult-to-composer-henri-dutilleux>.

Dutilleux was critical about his compositions prior to 1946, and he disowned them, including the *Sonatine for Flute and Piano*. He thought his early works were impersonal and slightly frivolous. Dutilleux said this about the *Sonatine*:

The flute piece is the Sonatine for Flute and Piano, which has been recorded many times abroad, although I have never wanted it to be recorded in France because it doesn't yet sound really like my music. But I haven't put any embargo on that.¹⁶

First Sonata for Flute and Piano (1944) – Bohuslav Martinů (1890-1959)

Bohuslav Martinu was a prolific Czech composer who was born on December 8, 1890, in Policka, a small town in Bohemia. Martinů wrote six symphonies, fifteen operas, fourteen ballet scores and a large body of orchestral, chamber, vocal and instrumental works. He left his countryside home in 1906 to study at the Prague Conservatory. Martinů did not have academic success at the Conservatory, so he returned to his home to work on his music. In 1923, Martinů departed for Paris where he studied composition with Albert Roussel. Roussel taught Martinů until his death in 1937.

During World War II, Martinů had to flee when the German Army was about to invade Paris, since he was blacklisted for having connections with the Czech resistance.¹⁷ Martinů was described as an apathetic nationalist, psychologically unable to comprehend the threats that almost everyone else understood. He was said to be too timid and stolid to be any flag-waver or public speaker, either for the Czechs or against the Nazis.¹⁸

However, after Germany invaded Poland in September, many Czechs, including the 39-

¹⁶ Amanda Cook, "Remembering Henri Dutilleux (1916-2013)," *Between the Ledger Lines*, Last modified May 31, 2013, Accessed November 1, 2015, <https://betweentheledgerlines.wordpress.com/2013/05/31/remembering-henri-dutilleux/>.

¹⁷ F. James Rybka, *Bohuslav Martinů, The Compulsion to Compose*, (Toronto, Canada: The Scarecrow Press, Inc., 2011), pg. 91.

¹⁸ *Ibid.*, 89.

year-old Martinů, volunteered for service in a Czech regiment that the French organized under General Svoboda. Martinů was turned down as too old, but asked to work to produce cultural and entertainment support for the Czech soldiers.¹⁹ Martinů wrote *Field Mass* in 1939 to honor those soldiers who risked their lives for a free Czechoslovakia, which resulted in his blacklisting and conviction in absentia by the Nazis.²⁰ The *Field Mass* is a mixture of liturgical texts and fragments of a number of Psalms. Martinů named this work the *Field Mass* to indicate that it was to be played in the field for the troops; the orchestration is meant to sound good outside. A baritone and a men's chorus make up the vocal forces, and the instrumentation consists of two piccolos, two clarinets, three trumpets, two trombones, harmonium (pump organ), piano, timpani, and percussion.²¹ The work was broadcasted from England, which at the time emanated the last beacon of liberty into Europe.²² Martinů put his own life at risk if France was to fall to the Nazis. Martinů and his wife Charlotte immigrated to the United States in 1941.

The *First Sonata for Flute and Piano* was written in 1944. The *Sonata* was composed for George Laurent who was the principal flute of the Boston Symphony Orchestra from 1918-1952. Martinů composed this piece while staying in Cape Cod. The

¹⁹ Joseph Stevenson, "Polní Mše (Field Mass), Cantata for Baritone, Male Chorus, Winds, Piano, Harmonium and Percussion, H. 279," All Music, Accessed March 2, 2016, <http://www.allmusic.com/composition/poln%C3%AD-mse-field-mass-cantata-for-baritone-male-chorus-winds-piano-harmonium-percussion-h-279-mc0002359136>.

²⁰ F. James Rybka, *Bohuslav Martinů, The Compulsion to Compose*, (Toronto, Canada: The Scarecrow Press, Inc., 2011), pg. 92.

²¹ Joseph Stevenson, "Polní Mše (Field Mass), Cantata for Baritone, Male Chorus, Winds, Piano, Harmonium and Percussion, H. 279," All Music, Accessed March 2, 2016, <http://www.allmusic.com/composition/poln%C3%AD-mse-field-mass-cantata-for-baritone-male-chorus-winds-piano-harmonium-percussion-h-279-mc0002359136>.

²² F. James Rybka, *Bohuslav Martinů, The Compulsion to Compose*, (Toronto, Canada: The Scarecrow Press, Inc., 2011), pg. 88.

Sonata consists of three movements: Allegro Moderato, Adagio, and Allegro Poco Moderato.

Chapter 2: Dissertation Recital #2 – Virtuoso Flute Music

Jared J. Edmiston, Flute
Hui-Chuan Chen, Piano

February 23rd, 2016
8:00 p.m.
Gildenhorn Recital Hall

The Effects of World War II on Significant Composers of Music for the Flute

PROGRAM

Sonata in D Major, Op. 94 (1943) Sergei Prokofiev (1891-1953)
Moderato
Scherzo
Andante
Allegro con brio

Intermission

Chant de Linos (1944) André Jolivet (1905-1971)

Concerto for Flute and Orchestra (1934) Jacques Ibert (1890-1962)
Allegro
Andante
Allegro Scherzando

This program contains some of the most difficult literature in the flute repertoire. The Prokofiev *Sonata* is twenty-five minutes long and it demands dynamic control in the extreme registers from the flutist. Prokofiev wrote *piano* dynamics in the third octave and wrote *forte* or *fortissimo* dynamics in the low register. The natural tendency for flute is to be able to play louder in the third octave and softer in the lower octave. The flutist must be able to perform the opposite of what the flute is naturally inclined to do. *Chant de Linos* is technically demanding and is difficult to put together with the piano. The Ibert's *Concerto for Flute and Orchestra* requires playing in a light French style while maintaining enough projection to sing over the orchestra. All three works are virtuosic and are written for advanced flutists.

Sonata for Flute and Piano (1943) – Sergei Prokofiev (1891-1953)

Sergei Prokofiev is one of the most famous Russian composers, conductors, and pianists of the twentieth century. He composed in almost every genre including seven symphonies, seven operas, eight ballets, five piano concertos, two violin concertos, and nine piano sonatas. Soon after graduating from the St. Petersburg Conservatory, Prokofiev began composing his virtuosic piano concertos. He traveled abroad to the United States, Germany, and Paris composing, conducting, and performing.

Due to the Great Depression in the United States and Western Europe, Prokofiev returned to Soviet Russia with his wife and two sons in 1936.²³ Prokofiev and his family were in the Soviet Union during the Nazi invasion of 1941. Because of advancing Nazi

²³ Danielle Stevens, "Sonata for Flute and Piano in D Major, Op. 94 by Sergei Prokofiev, A Performance Guide," Texas State University-San Marcos, Last modified May 1, 2014, Accessed December 5, 2016, <https://digital.library.txstate.edu/bitstream/handle/10877/5079/Stevens%2cDanielleFinal.pdf?sequence=1>.

armies, Prokofiev and other artists were evacuated to the Caucasus where he composed his *Second String Quartet*. Prokofiev lived in the town of Nalchik, the provincial capital of the Kabardino-Balkar in the North Caucasus, about nine hundred miles south of Moscow.

The *Second Quartet* is a complete contrast to the *First Quartet*, written ten years earlier. The *First Quartet* was commissioned during Prokofiev's 1930 visit to the United States, and was premiered in 1931 at the Library of Congress in Washington, D.C. At the time, Prokofiev was immersing himself in Beethoven's string quartets, and his *First Quartet* was a direct product of Beethoven and the classical period.²⁴

The *Second Quartet* was written "for the people."²⁵ It is evident that Prokofiev was under constraint during this time, and could not compose as freely as he did in the *First Quartet*. In fact, the government told Prokofiev that he had to incorporate folk songs from Kabardino-Balkar. Prokofiev died on March 5, 1953, ironically the same date as his chief tormenter, Joseph Stalin's. Prokofiev suffered a concussion in early 1945 and died eight years later from a cerebral hemorrhage.

The *Sonata for Flute and Piano, Op. 94* was written during Prokofiev's flight from the Nazis. In 1943, he was invited by the Kirov Theater of Leningrad to finish his ballet *Cinderella*, and he moved to Molotov from Alma-Ata. In a letter to a friend Prokofiev stated, "Our life here is quiet and pleasant, but far away from music and musicians. In terms of the work I have done less than expected so far, hindered by the electricity cuts, and in the evening I had to close my shop, envying those who have no

²⁴ Joe Staines, "The Rough Guide to Classical Music," Google Books, Accessed March 4, 2016, <https://books.google.com/books?id=g1ga2hNiiAgC&pg=PA421&lpg=PA421&dq=prokofiev+world+war+II+second+string+quartet>.

²⁵ Ibid.

power limits.”²⁶ Prokofiev lived in poor conditions and suffered from creative tension due to working on his large opera *War and Peace*. This opera was based on Lev Tolstoy's epic novel about Napoleon's 1812 invasion of Russia, and Prokofiev had hoped his opera would resonate with audiences enduring a devastating new invasion by Nazi Germany.²⁷ Prokofiev had the Stalin government regime watch his every move while composing *War and Peace*. They inserted lyrics and urged Prokofiev to make Mikhail Kutuzov, the legendary field marshal credited with driving Napoleon's forces out of Russia, resemble Stalin.²⁸ Prokofiev was asked how he could he stand the meddling, and due to his deteriorating health and increasing amount of debt he replied, “I no longer care.”²⁹ In 1946, the so-called Zhdanov Doctrine was issued, compelling artists and writers to conform to Communist Party theory or risk persecution. Two years later, Prokofiev— together with Aram Khachaturian, Dmitry Shostakovich, and other composers—was denounced for formalism. Eight of his works were banned from performance, and Prokofiev himself was forced to acknowledge his alleged errors in a public letter to the Union of Composers.³⁰ He also was devastated because of the break he had with his first family. Before World War II, Prokofiev left his first wife, Lina Llubera for Mira Mendelssohn. During the evacuation, Llubera refused to ride in a train with Mendelson.

²⁶ Vladimir Kachmarchik, “Prokofiev and the ‘Heavenly Sound’ of Georges Barrère,” British Flute Society, Accessed January 6, 2016, <https://www.bfs.org.uk/index.php>

²⁷ Daisy Sindelar, “Seventy Years On, War Over Prokofiev's 'War And Peace' Still Rages,” Radio Free Europe, Accessed January 4, 2016, <http://www.rferl.org/content/war-over-prokofiev-war-and-peace/26638934.html>.

²⁸ Daisy Sindelar, “Seventy Years On, War Over Prokofiev's 'War And Peace' Still Rages,” Radio Free Europe, Accessed January 4, 2016, <http://www.rferl.org/content/war-over-prokofiev-war-and-peace/26638934.html>.

²⁹ Ibid.

³⁰ Ibid.

Llubera had to spend the war with her children in Moscow, followed by living nine years in Joseph Stalin's labor camps.³¹

The *Sonata for Flute and Piano* is thought to be one of his lighter and happier compositions during war times. Being able to compose this sonata was a way from Prokofiev to return to happy memories of the old, pre-war life. There are also influences of jazz heard in the third movement. Prokofiev studied jazz while he was traveling in Paris, and music editor Daniel Jaffé stated:

What is remarkable, though, is that he (Prokofiev) not only suggested that jazz was a worthwhile form of music to study, but he also praised authentic American jazz . . . the implications of Prokofiev's enthusiasm for jazz . . . The strange colors of the so-called 'American' Overture, for instance, with its honky-tonk piano sound and predominant brass and woodwind colors sounds to me like a "take" on the sound of a jazz combo, though not using its rhythmic style. Jazzy harmonies unmistakably appear in *Romeo and Juliet* and in his so-called "War" sonatas. Basically it's a . . . subtle and subliminal influence. . . Prokofiev took opportunities to hear jazz during his many tours through the States—certainly he brought plenty of jazz records back to Russia.³²

The sonata was a commission from Levon Atovmyan, finance officer of the financial division of the Union of Soviet Composers in Moscow and Prokofiev's creative and personal assistant.³³ The *Sonata for Flute and Piano* was inspired by the French flute school, which Prokofiev deeply respected. Prokofiev stated:

I had the idea of a flute sonata many years ago. During my stay in France, where, as you know, the culture of playing wooden instruments is very high, I was

³¹ Vladimir Kachmarchik, "Prokofiev and the 'Heavenly Sound' of Georges Barrère," British Flute Society, Accessed January 6, 2016, <https://www.bfs.org.uk/index.php>

³² "A Quote by Sergei Prokofiev on Editors, Enthusiasm, Influence, Jazz, Music, Opportunity, Study, Style, and War," Stream of Consciousness, Accessed April 10, 2016, <http://blog.gaiam.com/quotes/authors/sergey-prokofiev/32953>.

³³ Danielle Stevens, "Sonata for Flute and Piano in D Major, Op. 94 by Sergei Prokofiev, A Performance Guide," Texas State University-San Marcos, Last modified May 1, 2014, Accessed December 5, 2016, <https://digital.library.txstate.edu/bitstream/handle/10877/5079/Stevens%2cDanielleFinal.pdf?sequence=1>.

repeatedly approached by French flautists with the request to write an independent concerto piece for them. It was then that I had the idea of a sonata but somehow the sonata “was not moving.” And only now I can say that, “between this and that” while composing the ballet *Cinderella* and thinking over the orchestration of the last scenes of the opera *War and Peace*, the sonata, can you imagine, “was born by itself.”³⁴

The Sonata for Flute and Piano was premiered by flutist Nikolai Kharkovsky and pianist Sviatoslav Richter in Moscow, December 7, 1943. One year later, on a request from his friend, violinist friend David Oistrakh, Prokofiev transposed the flute part for the violin. The premiere of the *Sonata for Violin and Piano Op. 94a* was given on June 17, 1944.

Chant de Linos (1944) – Andre Jolivet (1905-1971)

Andre Jolivet was a French composer known for his sophisticated, expressive experiments with rhythm and new sonorities. He said this about his compositional style, “I had defined the ‘canon of my aesthetic’ since 1935 in affirming that I was seeking to restore to music its original ancient sense, at a time when it was the magical and incantatory expression of the religiosity of human societies.”³⁵ Jolivet was born into a well to do artistic family. His father was a painter and his mother was a pianist. Interestingly, both of Jolivet’s parents discouraged him from pursuing a music career. Jolivet earned a degree in education and taught in various Parisian schools while continuing his training in composition from 1928 to 1933 with the French composer Paul Le Flem, a student of d’Indy and Roussel at the Schola Cantorum.

In 1930, Le Flem presented Jolivet to his friend Edgard Varèse, who introduced the young musician to his techniques of orchestration and sound organization over the

³⁴ Vladimir Kachmarchik, “Prokofiev and the ‘Heavenly Sound’ of Georges Barrère,” British Flute Society, Accessed January 6, 2016, <https://www.bfs.org.uk/index.php>

³⁵ Barbara L. Kelly, *French Music, Culture, and National Identity, 1870-1939*, (Rochester, NY: University of Rochester Press, 2008), pg. 172.

next three years. Jolivet said, “From the aesthetic viewpoint, my aim is to give back to music its ancient and original character as the magic and incantational expression of human groups. Music should be a sonorous manifestation directly related to the universal cosmic system.”³⁶ In 1935 Jolivet helped found a contemporary chamber-music organization, *La Spirale*, later to become *La Jeune France* (the name originated with Hector Berlioz), dedicated to fostering modern nationalistic music.

Jolivet served in the French Army during World War II, and he escaped capture by the German Army in June of 1940 when the Nazis occupied Paris. He was haunted by the trauma of defeat and its devastating effects on the civilian population in central France.³⁷

Critics and audiences in Paris readily accepted other modernist works as testimonials to the war, as long as they used music to confront, not escape, the current events.³⁸ The most popular work from this time was Jolivet’s *Trois Complaintes du soldat*, a song cycle published after the defeat of Jolivet’s own battalion by the German army at the Bridge of Gien. This piece is for baritone and piano and it adopts the persona of a defeated soldier. Jolivet based the texts of his songs on personal eyewitness accounts. During a truce, or armistice, Jolivet was hiding with the twenty-nine survivors from his antitank battalion of eighty-five men in the countryside outside Limoge.³⁹ He wrote the poetry for his three songs as a way to comprehend what had happened to him as a soldier

³⁶ Bryan Arthur Guarnuccio., “André Jolivet’s Chant De Linos (1944): A Sentential Analysis,” Bowling Green State University, Last modified August 2006, Accessed January 4, 2016, https://etd.ohiolink.edu/rws_etd/document/get/bgsu1151003196/inline.

³⁷ Leslie A. Sprout, *The Musical Legacy of Wartime France*, (Berkeley, CA: University of California Press, 2013), pg. 105.

³⁸ *Ibid.*, 103.

³⁹ Leslie A. Sprout, *The Musical Legacy of Wartime France*, (Berkeley, CA: University of California Press, 2013), pg. 105.

and what these experiences mean for the country as a whole. The first six lines of the first song are as follows:

Here I am, then, naked and unarmed,
Here I am, then, without hatred and mute,
Here I am, then, empty and poor, like the hands of abundance that haven't given enough.⁴⁰

In the dark years of the German occupation in France, Jolivet's *Trois complaints* was widely assumed to emerge as "the most significant musical legacy of the war," in spite of its edgy modernist style, because it inspired the kind of determined resistance that the French people needed during the German occupation.⁴¹

Chant de Linos was written in 1944 as a commission for a Paris Conservatoire competition, which was subsequently won by Jean-Pierre Rampal. Jolivet's choice of instrumentation often reflects his desire to return to the source of primitive music. He wrote for a small number of instruments and gave special prominence to the flute and drums, the most basic and sacred of primitive instruments.⁴² Later that year he transcribed *Chant de Linos* for flute, violin, viola, cello and harp. *Chant de Linos* is based on the mythological musician Linus, who taught music to Orpheus and Heracles. Jolivet described the work as an ancient Greek mourning chant consisting of laments interspersed with cries and dances.

In the work, the laments are usually in 5/4 while a strongly accented ostinato in 7/8 sets the dance sections apart. *Chant de Linos* is a mixture of wailing, technically

⁴⁰ Ibid., 105.

⁴¹ Jody Sjogren, "Oliver Messiaen and the *Quartet for the End of Time*," *The Otterbein Humanities Journal*, Last modified Spring 2013, Accessed on January 4, 2016, <http://www.otterbein.edu/Files/pdf/Aegis/Aegis2013.pdf>.

⁴² Bryan Arthur Guarnuccio., "André Jolivet's *Chant De Linos* (1944): A Sentential Analysis," Bowling Green State University, Last modified August 2006, Accessed January 4, 2016, https://etd.ohiolink.edu/rws_etd/document/get/bgsu1151003196/inline.

challenging material for the flutist mixed with a mysterious funeral dirge. There are also elements of jazz rhythms and chords. This work is one of the most challenging works in the flute literature. It is performed in one continuous movement.

Concerto for Flute and Orchestra (1934) – Jacques Ibert (1890-1962)

Jacques Ibert was born and raised in Paris. His father was an accomplished businessman and his mother was a well-known pianist. He began his musical studies at the age of four and he played violin and piano. He went on to study at the Paris Conservatoire. His studies were interrupted by World War I where he was first a nurse and stretcher-bearer at the front, and then a naval officer stationed at Dunkirk. After the war he resumed his studies and he won the Conservatoire's top prize, the *Prix de Rome* at his first attempt, in 1919. World War II was difficult for Ibert. In 1940 the Vichy government banned his music and he retreated to Antibes, in the south of France where he composed the *String Quartet* (1937-1942) and *Le songe d'une nuit d'ete* (1942).⁴³ He later traveled to Switzerland and the Haute-Savoie. In August 1944, he was readmitted to the musical life of the country when General de Gaulle recalled him to Paris. In 1955 Ibert was appointed administrator of the Réunion des Théâtres Lyriques Nationaux, which ran both the Paris Opera and the Opéra-Comique.

Ibert wrote for almost every genre, including seven operas, two ballets, orchestral suites, film music, a significant amount of piano music, and chamber/instrumental music. Ibert has been described by some as musically conservative on account of his continued dedication to elements of the classic French tradition of Saint-Saëns and Fauré, but he

⁴³ Alexa Laederich, "Jacques Ibert," Oxford Music Online, Accessed March 7, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/13675>.

was also profoundly influenced by the abundance of artistic philosophies circulating around Paris during his formative years—popular, serious, or otherwise. Ibert refused to conform or join a specific musical school or thought. Ibert’s biographer, Alexandra Laederich writes, "His music can be festive and gay ... lyrical and inspired, or descriptive and evocative ... often tinged with gentle humor."⁴⁴ Ibert died in Paris aged 71, and is buried at Passy Cemetery in the city's sixteenth *arrondissement*.

The Flute Concerto is one of the most frequently performed flute concertos today, and is a standard in the flute repertoire. World War II affected Ibert personally, but the *Flute Concerto* was completed before the war and bears no evidence of its influences. Ibert began work on the piece in 1932 after Paris Conservatoire professor and accomplished flutist Marcel Moyse asked him to write a piece for flute. Moyse premiered the concerto in 1934 to widespread acclaim. *The Flute Concerto* was so popular and technically challenging that the Paris Conservatoire began that year to use the final movement as a test piece for student auditions.

⁴⁴ Ibid.

Chapter 3: Dissertation Recital #3 – Emotional Overview of Flute Music During World War II

Jared J. Edmiston, Flute
Hui- Chuan Chen, Piano

April 9th, 2016
2:00 p.m.
Ulrich Recital Hall

The Effects of World War II on Significant Composers of Music for the Flute

PROGRAM

8 Pieces for Solo Flute (1927) Paul Hindemith (1895-1963)
Gemachlich, leicht bewegt
Scherzando
Sehr langsam, frei im Zeitmaß
Gemachlich
Lied, leicht bewegt
Rezitativ
Finale

Sonata for Flute and Piano (1943) Leo Smit (1900-1943)
Allegro
Lento
Allegro Moderato

Intermission

Cinq Incantations for Solo Flute (1936) André Jolivet (1905-1974)
Pour accueillir les negociateurs et que l'ebtrevue soit paciique.
Pour que l'enfant qui va naitre soit un fils.
Pour que la moisson soit riche qui naitra des sillons que le laboureur trace.
Pour une communion sereine de l'etre avec le monde.
Aux funerailles du chef pour obtenir la protection de son ame.

Variations on a Swedish Folktune for Solo Flute (1945) Ingolf Dahl (1912-1970)
Theme
Variation I
Variation II
Variation III
Variation IV
Variation V
Variation VI
Variation VII-Finale

This program is music for solo flute, except for the Smit *Sonata*, which is for flute and piano. The pieces explore emotions ranging from playfulness to profound anguish, representing an emotional overview of flute music composed during the war.

Hindemith's *Eight Pieces for Solo Flute* is short and fun. The *Smit Sonata for Flute* has two fast movements that surround a beautiful *Lento* second movement. Smit completed the second movement only months before he and his wife were murdered in a concentration camp. Jolivet's *Cinq Incantations* stands out among the other pieces in this program. One can hear screaming, shouting and mourning throughout the piece. Dahl's *Variations* are a mix between fun, light variations and more serious, dark variations. The war affected all of the composers, but their reactions to the anguish, horror and terror differed greatly. Some shut out reality while composing, using their music as an escape, while others used their music as an outlet to express their feelings about the events occurring around them.

Acht Stucke (1927) – Paul Hindemith (1895-1963)

Paul Hindemith was one of the most prolific German composers, teachers, and conductors of the twentieth century. His compositional style resembles the neo-classical style, and his major influences were J.S. Bach and W.A. Mozart. He was born in 1895 near Frankfurt, Germany, and he began his study of the violin at the age of four. He later studied at the Hoch Conservatory in Frankfurt where he studied violin with Adolf Rebner. He also studied conducting with Arnold Mendelssohn and composition with Bernhard Sekles.

Hindemith wrote many genres of music, such as children's songs, provocative operas, instrumental music, and chamber music. He accepted a professorship to teach composition at the Berlin Academy of Music in 1927, the same year that he wrote *Acht Stucke* (Eight Pieces). They are miniature short stories that each lasts about a minute, and they are usually described as cute and short. At this point, Hindemith was on the good side of the rising Nazi party, and it is evident in the jovial nature of this work.

However, only a few years later Hindemith found himself at odds with the Nazi party. After Hitler's appointment as Chancellor in 1933, the press, radio, films, music, publishing, and the arts came under the authority of Joseph Goebbels, who laid out the Nazi rationale regarding music leadership in Germany.⁴⁵ In 1934, Goebbels recognized Hindemith as "Unquestionably... one of the most important talents in the younger generation of composers," only to have Hindemith's compositions banned two years later.⁴⁶ His operas were often denounced in the Nazi press; his marriage to a Jewish woman and his friendships with leftists only made things worse.⁴⁷

On January 17, 1936, Hindemith signed a loyalty oath to Hitler and began the integration process to the Nazi party. In October, however, his works were banned by the Nazi party due to his "degenerate influences." Degenerate music was considered to be harmful or decadent. It was part of a larger picture of getting rid of degenerate art known as "*Entartete Kunst*."⁴⁸ Atonality was frowned upon under Goebbels. It was said that

⁴⁵ Dorothy Crawford Lamb, *A Windfall of Musicians, Hitler's Emigres and Exiles in Southern California*, (New Haven, CT: Yale University Press, 2009), pg. 11.

⁴⁶ "Paul Hindemith," Music and the Holocaust Webpage, Accessed November 1, 2015, <http://holocaustmusic.org/politics-and-propaganda/third-reich/hindemith-paul/>.

⁴⁷ Ibid.

⁴⁸ Marita Berg, "The Nazis take on Degenerate Music," Deutsche Welle, Last modified

atonal music, "mocked classical masterpieces and flouted hallowed traditions."⁴⁹ Hindemith was also condemned as the "theoretician of atonality."⁵⁰ Hindemith and his wife moved to Switzerland in 1938 and then immigrated to the United States in 1940. Hindemith joined the composition faculty at Yale University. His music became popular after the end of World War II because his music was seen as German music not influenced by the Nazis. Hindemith moved back to Europe in 1953 to teach at the university in Zurich. He died in Frankfurt in 1963.

Sonata for Flute and Piano (1943) – Leo Smit (1900-1943)

Leo Smit was a composer and pianist who was born in Amsterdam. He was the first composition student to graduate *cum laude* from the Amsterdam Conservatory. After graduation, Smit stayed at the conservatory to teach music analysis and harmony before moving to Paris to learn about new music. Before Smit began his teaching career, he was called up for military service. Due to his small frame and slight build a military doctor ruled Smit unable to serve.⁵¹ He moved again to Brussels where he finished his *Concerto for Piano and Wind Orchestra* and the *Concertino for Cello and Orchestra* before returning home to Amsterdam in 1937. His musical style was said to be a unique combination of a characteristic drive with moving lyricism as well as with spirit and humor. Smit commented in an interview that, "one should stimulate one's production

May 24, 2013, Accessed March 5, 2016, <http://www.dw.com/en/the-nazis-take-on-degenerate-music/a-16834697>.

⁴⁹ Ibid.

⁵⁰ Marita Berg, "The Nazis take on Degenerate Music," Deutsche Welle, Last modified May 24, 2013, Accessed March 5, 2016, <http://www.dw.com/en/the-nazis-take-on-degenerate-music/a-16834697>.

⁵¹ Eleonore Pameijer, "Leo Smit," Leo Smit Foundation, Accessed April 10, 2016, http://www.leosmit.org/composers.php?DOC_INST=1#.VwqBRdNViko

without forcing it.”⁵² According to Eleonore Pameijer, Smit's style is very French, reminiscent of Ravel and Debussy.⁵³

Smit does not have a large compositional output, but he wrote quite a bit of it for the flute, including *Trio for Flute, Viola and Harp* (1926), *Quintet for Flute, Violin, Viola, Cello and Harp* (1928), *Sextet for Flute, Oboe, Clarinet, Bassoon, Horn and Piano* (1933), and *Sonata for Flute and Piano* (1943). The *Sextet* was written ten years prior to the *Sonata for Flute and Piano*, but they have many similarities. In the fast movements, there are usually rapid sixteenth note passages followed by eighth notes, triplets, or trills. He also writes many staccatos: short, jagged melodic ideas are juxtaposed with lyrical melodies. He was also inspired by the new music of his time: many of his works contain the jazz rhythms and harmonies that he enjoyed so much.⁵⁴ Even though these fast movements are brief, the melody is always clear and present. The second movements are both slow movements. Smit has the ability to write a beautiful melodic line with fast, almost improvisatorial moments that sound off of the cuff. The *Sonata for Flute and Piano* was Smit's last composition. Being of Jewish descent, Smit was a victim of Nazi persecution during World War II.

With the invasion of Holland by Germany in World War II came an increasing number of anti-Jewish measures.⁵⁵ By 1941 Jewish musicians were no longer allowed to perform in public; later they were entirely prohibited from exercising their profession.⁵⁶

⁵² “Smit, Leo,” Oxford Music Online, Accessed March 9, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/25995?print=true>.

⁵³ Eleonore Pameijer, “Leo Smit,” Leo Smit Foundation, Accessed April 10, 2016, http://www.leosmit.org/composers.php?DOC_INST=1#.VwqBRdNViko

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Eleonore Pameijer, “Leo Smit,” Leo Smit Foundation, Accessed April 10, 2016,

On April 27, 1943, Smit and his wife were deported to the Sobibor death camp, and they were murdered three days later. The camp was located near Sobibor village in the eastern part of the Lublin district of Poland near the Chelm–Włodawa railway line. The Nazis used eighty Jews from a nearby ghetto to construct the death camp.⁵⁷ Once the construction workers finished building the camp, they were used in an experimental gassing. Jews from Poland, France, Germany, the Netherlands, Czechoslovakia and the Soviet Union, as well as Soviet POWs, were transported to Sobibor by rail. The camp was in the form of a four hundred by six hundred meter rectangle, surrounded by a three-meter high double barbed-wire fence, partially interwoven with pine branches to prevent observation from the outside. Along the fence and in the corners of the camp were wooden watchtowers. The Jews from the incoming transports were brought to the “reception area” where they had to go through various procedures prior to their death in the gas chambers: division according to sex, the surrender of the suitcases, the confiscation of possessions and valuables, removal of clothing, and the cutting of the women’s hair.⁵⁸ Between two hundred thousand and two hundred and fifty thousand Jews were murdered in the Sobibor death camp.

Smit and his wife were murdered three days after their arrival. Smit had finished the *Lento* of the *Sonata for Flute and Piano* just a few months before his death.

http://www.leosmit.org/composers.php?DOC_INST=1#.VwqBRdNViko

⁵⁷ “The Sobidor Death Camp,” Holocaust Education & Archive Research Team, Last modified 2009, Accessed March 2, 2016,

<http://www.holocaustresearchproject.org/ar/sobibor.html>.

⁵⁸ Ibid.

Cinq Incantations for Solo Flute (1936) – André Jolivet (1905-1974)

André Jolivet is a French composer known for his sophisticated and expressive experiments with rhythm and new sonorities. He said this about his compositional style: “I had defined the ‘canon of my aesthetic’ since 1935 in affirming that I was seeking to restore to music its original ancient sense, at a time when it was the magical and incantatory expression of the religiosity of human societies.”⁵⁹ Jolivet served in the French Army during World War II, and he escaped capture in June of 1940 when the Germans occupied Paris.

Jolivet’s compositional output can be described as “pre-World War II” and “post-World War II.” After Jolivet escaped capture, his compositions show a striking change in style.⁶⁰ Pre-war experimental scores like *Mana* and *Cinq Incantations* gave Jolivet a reputation as an uncompromising modernist who valued technical novelty over artistic expression.⁶¹ Composer and music critic Robert Bernard described French composers in 1930 like Jolivet, as suffering from the “deleterious influence of intellectual anarchy,” and as displaying “a direct accent and pared-down style that is surprising from a musician whom one knew as a member of the extreme left in musical politics, an unapologetic researcher into exceptional and aggressive novelty.”⁶² Works like *Les Trois Complaintes du Soldat* (1940) and the opera bouffe *Dolores* (1942) suggest that Jolivet felt moved to compose with a more conventional style after his escape from the Nazis.⁶³ Jolivet did

⁵⁹ Barbara L. Kelly, *French Music, Culture, and National Identity, 1870-1939*, (Rochester, NY: University of Rochester Press, 2008), pg. 172.

⁶⁰ Leslie A. Sprout, *The Musical Legacy of Wartime France*, (Berkeley, CA: University of California Press, 2013), pg. 106.

⁶¹ *Ibid.*, 106.

⁶² *Ibid.*, 108.

⁶³ Barbara L. Kelly, *French Music, Culture, and National Identity, 1870-1939*, (Rochester, NY: University of Rochester Press, 2008), pg. 189.

return to his “magical mode” in later compositions like, *Chant de Linos* (1944) and *Meditation* (1954).

Jolivet believed that an artwork’s secret is to link earth and heaven, which exhibits strong parallels with that of the philosopher and paleontologist Pierre Teilhard de Chardin (1881-1955). Chardin advocated “a communion with God and a communion with God through Earth.”⁶⁴ Jolivet discovered Chardin’s works when books were being passed out during World War II. The *Cinq Incantations*, or five songs, parallel Chardin’s beliefs. The titles of the five songs are as follows: “To Welcome The Negotiators, And That The Meeting May Be Peaceful,” “That The Child To Be Born May Be A Son,” “For The Harvest Is Rich, Who Will Be Born Of The Furrows That The Farmers Track,” “For A Serene Communion Of Humankind With The World,” and “At The Funeral Of The Chief—To Obtain The Protection Of His Soul.”

In *Cinq Incantations*, ritual and myth play a prominent role. Jolivet composed this work after the death of his mother. It is thought that the fifth song, “At The Funeral Of The Chief—To Obtain The Protection Of His Soul,” was a dedication or eulogy for Jolivet’s mother.⁶⁵ Jolivet fashioned his work after the events of an individual’s life within the context of an ancient tribal community. In all five movements, or songs, the ritualistic music can be heard through repetition, chant, abrupt changes in dynamics, and monody.⁶⁶

⁶⁴ Leslie A. Sprout, *The Musical Legacy of Wartime France*, (Berkeley, CA: University of California Press, 2013), pg. 176.

⁶⁵ “Intersections: Program Notes,” Liminal Project: Poetry, Last modified November 23, 2011, Accessed March 5, 2016, <http://liminalprojectpoetry.blogspot.com/2011/11/program-notes.html>.

⁶⁶ Ibid.

Variations on a Swedish Folktune (1945) – Ingolf Dahl (1912-1970)

Ingolf Dahl was born in 1912 in Hamburg, Germany. When the Nazi party began to take over in Germany in 1932 and 1933, Nazi demonstrations against Jewish composers escalated,⁶⁷ and Dahl left Germany to continue his musical studies at the University of Zurich. Operas by Jewish composers were being shut down, and composer and friend of Dahl, Ernst Toch, was nearly run over by a car in Berlin by youths because he *looked* Jewish. Toch's works were eventually banned, and his publisher's printing plates of his recently premiered *Second Piano Concerto* were broken. In 1930s Germany, Igor Stravinsky's works were the most often performed of all non-German composers.⁶⁸ However, when Hitler rose to power in 1933, Stravinsky found himself named on a German list of Jewish composers.⁶⁹

Switzerland became a haven for Jews fleeing the Nazis: In 1933, two thousand Jewish refugees fled to Switzerland, and by the end of World War II the number of officially accommodated civilian refugees in Switzerland had reached 55,018.⁷⁰

While living in Zurich, Dahl lived with family members and worked for the Zurich Opera for more than six years, eventually working his way up to assistant conductor. Unfortunately, Switzerland started becoming hostile to Jewish refugees, Dahl lost his job as assistant conductor, and he had to become a playing member in the pit orchestra. In 1939, Dahl decided to immigrate to the United States. He then decided as

⁶⁷ Dorothy Crawford Lamb, *A Windfall of Musicians, Hitler's Emigres and Exiles in Southern California*, (New Haven, CT: Yale University Press, 2009), pg. 14.

⁶⁸ *Ibid.*, 14.

⁶⁹ *Ibid.*, 15.

⁷⁰ "Holocaust: Jewish Refugees in Switzerland in World War II," History of Switzerland, Accessed March 1, 2016, <http://history-switzerland.geschichte-schweiz.ch/holocaust-jewish-refugees-switzerland.html>.

soon as he arrived in the United States that he wanted to become an American citizen. Dahl was sworn in as a citizen on September 10, 1943 at age thirty-one.⁷¹

Dahl was among other European composers that headed west to flee the Nazis in the 1930's. Most of the composers expected to work on the East coast. New York City attracted composers such as Hanns Eisler, Lotte Lehmann, Hugo Strelitzer, Ernst Troch, Bruno Walter, Kirt Weill, Eugene Zador, and Eric Zeisl. Composers Ernst Krenek, Arnold Schoenberg, and Igor Stravinsky first went to Boston, but Ingolf Dahl, Ferderick Hollander, Otto Klemperer, and Franz Waxman moved directly to Los Angeles. Because of the Great Depression and lack of substantial work, many of these composers moved west to the Los Angeles area, and Los Angeles became host to a greater concentration of musical talent than existed in any other city at that time.⁷² The Nazi persecution indirectly developed Los Angeles's musical maturity dramatically, and it influenced an untold number of young performers, composers, teachers, and music lovers.⁷³

Dahl's denial of his Jewish heritage caused him constant inner tension.⁷⁴ He would claim in his biographical information that he was "a native of Switzerland," or "born in Sweden and raised in Switzerland," or "born in Hamburg of Swedish parents," and that he had come to the United States in 1935 or in 1938 before the major wave of refugees, rather than in 1939 as one of them.⁷⁵ If that was not challenging enough, Dahl also tried to hide his homosexuality by marrying his wife, Etta Gordon Linick. Etta eventually found out about Dahl's homosexuality, but they never divorced.

⁷¹ Anthony Linick, *The Lives of Ingolf Dahl*, (Bloomington, Indiana: AuthorHouse, 2008), pg. 114.

⁷² Dorothy Crawford Lamb, *A Windfall of Musicians, Hitler's Emigres and Exiles in Southern California*, (New Haven, CT: Yale University Press, 2009), pg. 24.

⁷³ *Ibid.*, 24.

⁷⁴ *Ibid.*, 211.

⁷⁵ *Ibid.*, 211.

Dahl kept a diary in which he wrote about his romantic life outside of his marriage. Dorothy Lamb claims that his diary entries had more passion written in them than can be found in his compositions.⁷⁶

Dahl considered composing an intellectual challenge, and *Variations on a Swedish Folktune* for solo flute is a product of an assignment by a teacher. In 1944-1945, Dahl signed up for Sunday morning master classes in Los Angeles with Stravinsky's close friends and self-exiled colleague Nadia Boulanger.⁷⁷ Under Boulanger's influence he wrote the *Variations*, calling it "one of the toughest assignments I ever inflicted on myself."⁷⁸ The work is dedicated to Dahl's brother, Holger.

⁷⁶ Dorothy Crawford Lamb, *A Windfall of Musicians, Hitler's Emigres and Exiles in Southern California*, (New Haven, CT: Yale University Press, 2009), pg. 217.

⁷⁷ *Ibid.*, 217.

⁷⁸ *Ibid.*, 217.

Conclusion

The cataclysmic events of World War II profoundly affected the personal and musical lives of these nine composers, but it is worth noting that its effects were both positive and negative.

Leo Smit and his wife were murdered in a death camp, Erwin Schulhoff was sent to a concentration camp where he contracted tuberculosis and died. Dutilleux and Jolivet served in the French Army and saw other soldiers and friends captured, injured, or killed. Others, like Prokofiev, had to move around frequently for their own safety, or like Hindemith had their music banned and were castigated for writing “degenerate music.”

On the other hand, many, like Ingolf Dahl eventually moved to the United States, and found a better life and a bright future in the classical music world. Dahl’s move to avoid religious persecution, along with composers like Hindemith, Schoenberg, and Stravinsky profoundly shaped the musical life of the United States. How different would the history of classical music in America be if this group of talented composers had not lived and made music here? This juncture in history will never be forgotten. It is important to remember how it profoundly changed the history of music and affected the great composers we still cherish and perform today—in that sense, we are all “children of World War II.”

Annotated Bibliography

“A Quote by Sergei Prokofiev on Editors, Enthusiasm, Influence, Jazz, Music, Opportunity, Study, Style, and War.” Stream of Consciousness. Accessed April 10, 2016. <http://blog.gaiam.com/quotes/authors/sergey-prokofiev/32953>.

This is a short quote I found about Prokofiev’s favorable opinion of jazz music. I plan to use this quote to discuss Prokofiev’s use of the jazz style in his compositions including the *Sonata for Flute and Piano*.

Beggerow, Alan, “Schulhoff—String Quartet No. 1.” Musical Musings. Last modified April 26, 2014. Accessed November 2, 2015. <http://muswrite.blogspot.com/2014/04/schulhoff-string-quartet-no-1.html>

I found a quote about Schulhoff’s opinion of music. There are also details of his life during World War II.

Berg, Marita. “The Nazis take on Degenerate Music.” Deutsche Welle. Last modified May 24, 2013. Accessed March 5, 2016. <http://www.dw.com/en/the-nazis-take-on-degenerate-music/a-16834697>.

This article describes how the Nazis began to ban art, music, and culture. The Nazis opened a traveling exhibition and its goal was to ostracize “un-German” music. Hindemith is a feature of this article.

Brand, Juliane. “Reimagining Erwin Schulhoff, Viktor Ullmann and the German-Jewish-Czech World: A Conference Overview.” The OREL Foundation. Last modified January 7, 2012. Accessed November 7, 2015. http://orelfoundation.org/index.php/journal/journalArticle/reimagining_erwin_schulhoff_viktor_ullmann_and_the_german-jewish-czech_wor/.

This is an online conference review on Schulhoff and Ullmann. There is a discussion of Schulhoff’s life, political persuasion (Communism), and death in the Wulzburg concentration camp.

Cook, Amanda. “Hindemith: Sonata for Flute and Piano Program Notes.” Between the Ledger Lines. Last modified October 15, 2015. Accessed November 1, 2015. <https://betweentheledgerlines.wordpress.com/2014/03/23/hindemith-sonata-flute-piano-program-notes>.

This short article contains some information on Hindemith’s life and the *Sonata for Flute*. There is some information about the war and the persecution of Hindemith by the Nazis.

Cook, Amanda. "Remembering Henri Dutilleux (1916-2013)." *Between the Ledger Lines*. Last modified May 31, 2013. Accessed November 1, 2015. <https://betweentheledgerlines.wordpress.com/2013/05/31/remembering-henri-dutilleux/>.

This online article is an announcement of the death of Dutilleux. There is a quote included by Dutilleux who stated that he did not care much for his *Sonatine for Flute and Piano*.

Griffiths, Paul. "Henri Dutilleux, Modernist Composer, Dies at 97." *The New York Times*. Last modified May 23, 2013. Accessed November 5, 2015. http://www.nytimes.com/2013/05/23/arts/music/henri-dutilleux-modernist-composer-dies-at-97.html?_r=1.

This is a look back at Dutilleux's life and legacy. There are quotes from an interview that Dutilleux did with *The New York Times* in 1986. His compositional style is discussed as well as his thoughts about younger composers.

Guarnuccio, Bryan Arthur. "André Jolivet's Chant De Linos (1944): A Sentential Analysis." Bowling Green State University. Last modified August 2006. Accessed January 4, 2016. https://etd.ohiolink.edu/rws_etd/document/get/bgsu1151003196/inline.

This masters' thesis is quite helpful in understanding the formal analysis of *Chant de Linos*. There are also well thought out performance ideas and suggestions. The beginning has some biographical information on Jolivet.

"Holocaust: Jewish Refugees in Switzerland in World War II." History of Switzerland. Accessed March 1, 2016. <http://history-switzerland.geschichte-schweiz.ch/holocaust-jewish-refugees-switzerland.html>.

I found this website very helpful when discussing Dahl. He was a refugee that fled from the Nazis to Switzerland. It was interesting to discover that over 55,000 refugees fled to Switzerland.

"Intersections: Program Notes." Liminal Project: Poetry. Last modified November 23, 2011. Accessed March 5, 2016. <http://liminalprojectpoetry.blogspot.com/2011/11/program-notes.html>.

These online program notes were an asset while learning Jolivet's *Cinq Incantations*. The author gives some background information on the piece and states that this is Jolivet's interpretation of the primitive world.

“Interview with Musicologist Yannick Simon about the Henri Dutilleux Controversy.”
Classical Diary. Last modified March 23, 2015. Accessed March 5, 2016.
<http://www.classicaldiary.com/the-lab/blog/interview-musicologist-yannick-simon-about-henri-dutilleux-controversy>.

This is an interview about the recent debacle surrounding Dutilleux. He was supposed to be honored in Paris in 2015 with a plaque, but the city decided against it because of possible ties he had with the Vichy Government. It is good to read Yannick’s opinion and perspective.

Jolly, James. “A Posthumous Insult to Composer Henri Dutilleux.” Gramophone. Last modified March 17, 2015. Accessed March 4, 2016.
<http://www.gramophone.co.uk/blog/the-gramophone-blog/a-posthumous-insult-to-composer-henri-dutilleux>.

This article is written due to the controversy surrounding Dutilleux during World War II. A plaque was to be placed on a building where Dutilleux lived, but the mayor rejected the proposal because Dutilleux wrote music for the Vichy government. There is also biographical information about Dutilleux.

Kachmarchik, Vladimir. “Prokofiev and the ‘Heavenly Sound’ of Georges Barrère.” British Flute Society. Accessed January 6, 2016.
<https://www.bfs.org.uk/index.php>.

I found this article extremely helpful with finding direct quotes Prokofiev said about the *Sonata for Flute and Piano*. Prokofiev also makes comments about his living conditions during the War.

Kelly, Barbara L. *French Music, Culture, and National Identity, 1870-1939*. Rochester, NY: University of Rochester Press, 2008.

This book is a collection of essays. I found the most useful information in the last chapter about Jolivet and his French philosophical tradition. The essay goes into detail about Jolivet’s fascination of magic and primitivism.

Laederich, Alexandra. "Jacques Ibert." Oxford Music Online. Accessed March 7, 2016.
<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/13675>.

I found this to be a short, but helpful entry into the life of Ibert. His compositional technique was discussed as well as his life during World War I and II. Ibert’s biographer wrote this entry.

Lamb Crawford, Dorothy. *A Windfall of Musicians, Hitler’s Emigres and Exiles in Southern California*. New Haven, CT: Yale University Press, 2009.

Dahl traveled to the United States, more specifically Southern California, with other prominent composers like Stravinsky and Schoenberg. This is all a result of Hitler's occupation of Germany and other countries. This book is a helpful resource to follow the travels of these prominent composers.

"Leo Smit—Sonata for Flute and Piano." Youtube. Last modified April 1, 2014. Accessed March 1, 2016. <https://www.youtube.com/watch?v=ZvX4K8Ki0no>.

I found more than just a recording of the *Smit Sonata*. There is biographical information as the Smit's life during World War II. He and his wife were murdered in a concentration camp. He finished the *Lento* of the *Sonata for Flute and Piano* only months before his death

Linick, Anthony. *The Lives of Ingolf Dahl*. Bloomington, Indiana: AuthorHouse, 2008.

I found this book to be quite interesting because of the fact that it was written by Dahl's stepson. It has a matter of fact tone but at the same time there are references that make it a little more personal. This book covers all aspects of Dahl, from bisexuality to World War II.

Morrison, Simon, ed. *Sergei Prokofiev and his World*. Princeton, NJ: Princeton University Press, 2008.

This book is a collection of documents and essays about Prokofiev from scholarly writers. There are also letters in this collection specifically about the *Flute Sonata* written by Prokofiev.

Music and the Holocaust. "Erwin Schulhoff." Music and the Holocaust Webpage. Accessed November 1, 2015. <http://holocaustmusic.ort.org/places/camps/central-europe/wulzburg/schulhofferwin/>.

I found this entry on Erwin Schulhoff critical to my research as to how he was affected by World War II. Schulhoff was at the height of his career during the German invasion, and sadly enough he died in a concentration camp.

Music and the Holocaust. "Paul Hindemith." Music and the Holocaust Webpage. Accessed November 1, 2015. <http://holocaustmusic.ort.org/politics-and-propaganda/third-reich/hindemith-paul/>.

The website had many usefull articles about many of the composers I have written about in this dissertation. This article gives basic information on Hindemith but goes in depth as to his life during World War II.

Music and the Holocaust. "The Musicians' Resistance Group." Music and the Holocaust Webpage. Accessed March 2, 2016.
<http://holocaustmusic.org/resistance-and-exile/french-resistance/front-national-des-musiciens/>.

This is an article about a group of Musicians that "looked" out for other composers under Nazi persecution. Dutilleux and other composers such as Poulenc were members. This organization created five important key roles which included a ban on collaborating with Germans.

Neumeyer, David. *The Music of Paul Hindemith*. New Haven, CT: Yale University Press, 1986.

This book is an in-depth look at Hindemith's compositional style. It breaks down the thought process and compositional process of Hindemith. It also discusses the changes in style before and after *Mathis der Maler*.

Noss, Luther. *Paul Hindemith in the United States*. Urbana, IL: University of Illinois Press, 1989.

This book is a beneficial resource to catalog Hindemith's life during World War II while he was in Europe and his life in the United States. Hindemith immigrated to the US in 1940 and describes in detail his time at Yale University.

Pameijer, Eleonore. "Leo Smit." Leo Smit Foundation. Accessed April 10, 2016.
http://www.leosmit.org/composers.php?DOC_INST=1#.VwqBRdNViko.

This article discusses the life of Leo Smit and talks about several of his works that include flute. There is also mention of his style being similar to Ravel and Debussy.

Paget, Steven. "French up in arms over 'Nazi collaboration' slight to Dutilleux." Limelight Magazine. Last modified March 18, 2015. Accessed March 4, 2016.
<http://www.limelightmagazine.com.au/news/french-arms-over-nazi-collaboration-slight-dutilleux>.

This is a useful article that discusses Dutilleux's involvement in the National Front of Musicians. There is also useful biographical information and references to World War II.

Popelka, Isa, ed., Ralph Slayton, trans. *Martinů's Letters Home*. Toccata Press, 2012.

It was nice to find a collection of Martinů's letters translated to English. I found the Part II and III to be helpful with understanding Martinů's life during the war. We moved to the United States to avoid persecution with basically nothing to his name.

Potter, Caroline. *Henri Dutilleux: His Life and Works*. Brookfield, VT: Ashgate Publishing Company, 1997.

This book is an overall general synopsis of Henri Dutilleux's life. Chapters include the life of Henri Dutilleux, the influence of literature on Dutilleux's music and his compositional process.

Rauch, Robert. "Henri Dutilleux." *Encyclopedia Britannica*. Last modified November 16, 2014. Accessed November 10, 2015. <http://www.britannica.com/biography/Henri-Dutilleux>.

I found this to be a helpful source of biographical information on Dutilleux. I believe one of the most important discoveries in this article is that Dutilleux destroyed most of his music written before World War II.

Reilly, Robert R. "Music—Bohuslav Martinů: Music with a View." *Crisis Magazine*. Accessed November 6, 2015. <http://www.crisismagazine.com/2000/music-bohuslav-martinu-music-with-a-view>.

This article is a biographical sketch of Martinů's life, but it goes more in depth than just scratching the surface. Reilly discusses the banning of Martinů's music by the Nazi's and his move to the United States. There is also quite a bit of writing pertaining to Martinů's compositional style.

Rodda, Richard E. "Chant de Linos for Flute, Violin, Viola, Cello, and Harp." *Chamber Music Society*. Last modified November 10, 2009. Accessed January 6, 2016. http://www.chambermusicsociety.org/images/uploads/events/Nov_9_2010_notes.pdf.

This was a helpful resource on *Chant de Linos*. There are great quotations from Jolivet as he tries to describe his musical aesthetic. Also great information about Martinů later in the program notes.

Ross, Alex. "Prokofiev's *War and Peace*." *The New Yorker*. Last modified April 19, 2004. Accessed January 10, 2016. http://www.therestisnoise.com/2004/04/war_and_peace_1.html.

Ross gives a great perspective into the rarely performed *War and Peace*. He commented that this work does not sound like Prokofiev's other works. There is a review of the Met's latest performance of *War and Peace*.

Rybka, F. James. *Bohuslav Martinů, The Compulsion to Compose*. Toronto, Canada: The Scarecrow Press, Inc., 2011.

I found this book to be a beneficial resource about the life of Martinů. The second

chapter goes into great detail about life for Martinů during World War II. I discovered Martinů's *Field Mass* and its implications during the war.

Safranek, Milos. *Bohuslav Martinů, The Man and his Music*. London, Great Britain: Dennis Dobson Limited, 1946.

This book is a biography of Martinů's life. It's broken down into five parts. I found the most useful part to be in Part IV, *World Revolution*. It discussed that Martinů was interested in politics and current events, but he used composition as an emotional outlet.

Seroff, Victor. *Sergei Prokofiev: A Soviet Tragedy*. New York, NY: Taplinger Publishing Company, 1969.

The author states in the foreword that this book is simply not just a biography, but it is a case history of what happened to Prokofiev in Soviet Russia. It is broken down by time periods in Prokofiev's life and I found the tone of the book less formal and more conversational.

Sindelar, Daisy. "Seventy Years On, War Over Prokofiev's 'War And Peace' Still Rages." Radio Free Europe. Accessed January 4, 2016.
<http://www.rferl.org/content/war-over-prokofiev-war-and-peace/26638934.html>.

This article discusses how Prokofiev's *War and Peace* was modified from its original version. The premiere was a shortened version and a full version was not performed until 1957. Prokofiev was forced to make changes by the Stalin regime, but by the end of his life he said he no longer cared.

Sjogren, Jody. "Oliver Messiaen and the *Quartet for the End of Time*." The Otterbein Humanities Journal. Last modified Spring 2013. Accessed on January 4, 2016.
<http://www.otterbein.edu/Files/pdf/Aegis/Aegis2013.pdf>.

This is a fascinating article primarily about Messiaen, but there is almost important references made about Jolivet and his *Trois Complaints*. Sjogren states that this work is assumed to be the most significant musical legacy of the war.

Skelton, Geoffrey. *Paul Hindemith, The Man Behind the Music*. London: Victor Gollancz LTD., 1975.

I found this book to be a useful resource as an overview of Hindemith's life. It goes from Hindemith's German roots to his exile by the Nazi party to moving to the United States. This also gives a great description of Hindemith's compositional style.

“Smit, Leo.” Oxford Music Online. Accessed March 9, 2016.

<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/25995?print=true>.

This article is one page in length, but provides some good biographical information about Smit. I also found a quote, which I plan to incorporate into the body of my dissertation.

Sprout, Leslie A. *The Musical Legacy of Wartime France*. Berkeley, CA: University of California Press, 2013.

I found this book as useful resource into how World War II affected Jolivet. Chapter three was the most beneficial to my research. I found the text to *Trois Complaints* and read that Jolivet narrowly escaped capture by the German army.

Staines, Joe. “The Rough Guide to Classical Music.” Google Books. Accessed March 4, 2016.

https://books.google.com/books?id=g1ga2hNiiAgC&pg=PA421&lpg=PA421&dq=prokofiev+world+war+II+second+string+quartet&source=bl&ots=9bZie_rydS&sig=HZm2eiB38BbicsSTaSWxWpQU_PI&hl=en&sa=X&ved=0ahUKEwj1kuOq-tfLAhWH9h4KHYvzAisQ6AEIOTAF#v=onepage&q=prokofiev%20world%20war%20II%20second%20string%20quartet&f=false.

Prokofiev had to compose under a sense of constraint during World War II. His back was constantly being watched. His *String Quartet No. 2* has a different compositional style than his *String Quartet No. 1*. His *String Quartet No. 2* was written “for the people.”

Stevens, Danielle. “Sonata for Flute and Piano in D Major, Op. 94 by Sergei Prokofiev, A Performance Guide.” Texas State University-San Marcos. Last modified May 1, 2014. Accessed December 5, 2016.

<https://digital.library.txstate.edu/bitstream/handle/10877/5079/Stevens%2cDanielleFinal.pdf?sequence=1>.

This thesis was written in scholarly terms and very helpful with background information on Prokofiev. The writer also breaks down the *Sonata for Flute in Piano* in terms of musical form and style. The thesis also uses reputable sources.

Stevenson, Joseph. “Polní Mše (Field Mass), Cantata for Baritone, Male Chorus, Winds, Piano, Harmonium and Percussion, H. 279.” All Music. Accessed March 2, 2016. <http://www.allmusic.com/composition/poln%C3%AD-mse-field-mass-cantata-for-baritone-male-chorus-winds-piano-harmonium-percussion-h-279-mc0002359136>.

This article gives an inside look to Martinů in World War II and what he did when

the Nazis invaded France and Poland. Martinů wrote this work to be performed outdoors for the troops. The *Field Mass* is not a formal mass but includes bible verses and the Lord's Prayer.

Taruskin, Richard. "Sergei Prokofiev." Encyclopedia Britannica. Last modified March 10, 2016. Accessed January 5, 2016.
<http://www.britannica.com/biography/Sergey-Prokofiev>.

This is a short entry by Taruskin about the life and history of Prokofiev. Important events and dates are given. Also mention of World War II and Soviet Russia.

The Editors of Encyclopedia Britannica. "André Jolivet." Encyclopedia Britannica. Last modified March 22, 2016. Accessed January 5, 2016.
<http://www.britannica.com/biography/Andre-Jolivet>.

This is a short, concise entry on Jolivet and his life. There are some important sentences that discuss Jolivet and his ties to World War II. It also mentions his influences of magic and primitive religion.

"The Sobidor Death Camp." Holocaust Education & Archive Research Team. Last modified 2009. Accessed March 2, 2016.
<http://www.holocaustresearchproject.org/ar/sobibor.html>.

This website was very helpful to learn about the Sobidor concentration camp. Leo Smit and his wife were both murdered at this death camp. There are pictures and helpful diagrams of the camp.

Wright, Lindsay. "University of Chicago Symphony Orchestra." University of Chicago. Accessed January 7, 2016.
<http://uchicagosymphonyorchestra.tumblr.com/post/83635663470/program-notes-for-april-26-concerto-showcase>.

This website contains program notes for a concerto given by the University of Chicago Symphony Orchestra. The *Ibert Flute Concerto* was performed at this concert and there is good information on Ibert. There is also a formal analysis of the concerto.