

ABSTRACT

Title of Document: FLUTE MUSIC FROM
THE MID-TWENTIETH CENTURY BY
THREE FRENCH COMPOSERS:
JEAN-MICHEL DAMASE, ANDRÉ JOLIVET,
AND HENRI TOMASI

Chia-Jui Lee, Doctor of Musical Arts, 2009

Directed By: Professor William Montgomery
School of Music

Jean-Michel Damase (b.1928), André Jolivet (1905-1974), and Henri Tomasi (1901-1971) are three prominent French composers of the twentieth century. Tomasi won the *Prix de Rome* in 1927, and Damase won the *Prix de Rome* in 1947. All three composers were educated and lived in Paris around the same period; however, their musical styles are quite distinct.

Most of Jolivet's compositions for flute are well known and are often selected as international competition repertoire. The compositions for flute by Damase and Tomasi are not as recognized as those of Jolivet, and most of their works for flute still have not been commercially recorded.

The purpose of this dissertation is to provide a more comprehensive guide to the compositions for flute by Damase, Jolivet and Tomasi, and, in addition, to make the works of Damase and Tomasi familiar to flutists. This dissertation will focus on

the compositions of Damase, Jolivet, and Tomasi for flute alone and those for flute and piano, written between 1928 and 1971 (1928 is the year Damase was born, and 1971 is the year that Tomasi died).

Damase continues French romanticism, and his music is always playful, elegant, and accessible with rhythmic and harmonic surprises, but with an underlying complexity. His compositions for flute include three concertos, two double concertos, one flute solo work, and nine works for flute and piano.

Jolivet's compositions make use of ancient rituals, incantations, and spirituality, as well as repeated phrases and single notes, irregular rhythmic patterns, dissonant effects, and rhythmic drive. He composed one flute concerto, three works for flute solo, and four works for flute and piano.

Tomasi's compositions also continue French romanticism and contain melodies which often seem to tell a story, and which are not only full of flourishes and vitality, but are also delicate, colorful, and romantic. Virtuoso technical demand is another characteristic of his style. Tomasi composed three flute concertos, three works for solo flute, and one work for flute and piano.

Appendix I is a list of the compositions for flute by Damase, Jolivet, and Tomasi, and Appendix II is a discography of their works.

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BY THREE FRENCH COMPOSERS:
JEAN-MICHEL DAMASE, ANDRÉ JOLIVET, AND HENRI TOMASI

By

Chia-Jui Lee

Dissertation submitted to the Faculty of the Graduate School of the
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Advisory Committee:
Professor William Montgomery, Chair
Professor James Gates
Professor Mark Hill
Professor Lawrence Moss
Professor Kathleen Trahan

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To my parents,
Kuan-I Lee and Chu-Mei Lee Hsu,
with love and gratitude.

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Table of Contents

Dedication	ii
Acknowledgements	iii
Table of Contents.....	iv
Chapter 1: The Origin of My Interest in the Flute Works of Damase, Jolivet, and Tomasi	1
Chapter 2: A Brief Summary of the Lives of the Composers	6
Jean-Michel Damase (b.1928).....	6
André Jolivet (1905-1974)	7
Henri Tomasi (1901-1971).....	10
Chapter 3: The Dissertation Recitals	12
First Dissertation Recital	12
First Dissertation Recital Program	12
First Dissertation Recital Program Notes	13
Second Dissertation Recital.....	17
Second Dissertation Recital Program	17
Second Dissertation Recital Program Notes.....	18
Third Dissertation Recital.....	22
Third Dissertation Recital Program	22
Third Dissertation Recital Program Notes.....	23
Chapter 4: Conclusions.....	29
Appendix I – A List of the Works for Flute Alone, for Flute and Piano, and for Flute and Chamber Music by Damase, Jolivet, and Tomasi	31
Appendix II – Discography	36
Bibliography	46

Chapter 1: The Origin of My Interest in the Flute Works of Damase, Jolivet, and Tomasi

This dissertation will showcase the compositions for the flute by the French composers Jean-Michel Damase (b.1928), André Jolivet (1905-1974), and Henri Tomasi (1901-1971). Jolivet's compositions for the flute have already attained an important role in the flute repertoire of the mid-twentieth century. His *Chant de Linos pour flûte et piano* (1944) and *Cinq incantations pour flûte seule* (1936) are well-known flute works which are frequently performed in competitions, auditions, recitals, and master classes. Most of the compositions for flute by Damase and Tomasi still remain unfamiliar to many flutists. I found these compositions for the flute interesting, and full of musical and technical challenges. As Henri Dutilleux wrote,

I loved and respected Henri Tomasi as much for his human qualities as for the liveliness of his artistic talent. An ardent, passionate musician, his reputation as a 'character' stretched beyond the esthetic discrepancies that can separate artists whose individual experience takes them on divergent paths.¹

¹ Henri Dutilleux, "By Henri Dutilleux (1971)," in *About Tomasi* [ONLINE], Available from <http://www.henri-tomasi.asso.fr/en/about.php> [Accessed Feb. 13, 2007].

The majority of the flute players today frequently seem to focus on learning and playing the standard repertoire pieces, rather than discovering and learning the lesser-known flute works, such as those by Damase and Tomasi. Therefore, audiences will have few opportunities to hear these less popular but remarkable compositions. These lesser-known but outstanding pieces will have gradually fewer and fewer flute players performing them, and, eventually, fewer and fewer students willing to learn them.

I would like to encourage more performances of the compositions for flute by Jean-Michel Damase, André Jolivet, and Henri Tomasi through my dissertation. Hopefully, this dissertation will inspire flute players to perform the works of Damase, Jolivet, and Tomasi and lead to the eventual recognition of the compositions by these three distinguished French composers as a part of the standard flute repertoire from the mid-twentieth century.

One important reason I selected these three French composers, Damase, Jolivet, and Tomasi, as the topic for my dissertation, is that although they share several similarities in their background, their musical styles are different from one another. The similarities they share include the facts that all three composers were educated and lived in Paris during the same time period; that both the dates of birth and demise for Jolivet and Tomasi were within five years of one another; that they had all won many of the same prizes; and that some of their compositions for flute were commissioned by the same competition.

Jean-Michel Damase (b.1928) received his early training at the *École Normal de Musique de Paris* and his later training at the Paris Conservatory where he earned first prizes in both piano and composition. In 1947, he won the *Prix de Rome* with his cantata,

Et la belle se réveilla. Damase, the only composer of the three who is still alive today, is currently on the faculty of the *École Normal de Musique de Paris*.

André Jolivet (1905-1974) was the only European student of Edgard Varèse, and he influenced Jolivet profoundly. In 1935, Jolivet, Lejeune, Lesur, Messiaen, and Migot formed an avant-garde chamber music society, *La Spirale*. The next year, 1936, Baudrier, Jolivet, Lesur, and Messiaen founded another group, *La jeune France*. From 1966 until 1971, Jolivet replaced both Darius Milhaud and Jean Rivier as professor of composition at the *Conservatoire National Supérieur de Musique et de Danse de Paris*.

Henri Tomasi (1901-1971) was a pupil of Philippe Gaubert at the Paris Conservatory, from which he was awarded first prizes in both composition and orchestral conducting. He won the *Prix de Rome* in 1927 and the *Grand Prix de la Musique Française* in 1952. During the 1930s, Tomasi founded the contemporary music group, *Triton*, with Honegger, Milhaud, Poulenc, and Prokofiev.

The details of their lives, styles, and awards will be discussed further in the Chapter Two under each composer.

Some of the compositions for flute of Damase, Jolivet, and Tomasi were commissioned, and some of them are also prize-winning works. Tomasi's woodwind quintet, *Variations sur un thème corse pour quintette à vent*, won the *Prix Halphen* in 1925. Jolivet's *Chant de Linos pour flûte et piano* (1944) was commissioned by the *Conservatoire National Supérieur de Musique et de Danse de Paris* as the repertoire for its annual *concours* competition in 1944. The flute work for the same competition in 1945 was Tomasi's *Concertino en Mi majeur pour flûte et orchestre*, composed in 1944. Damase won the first prize from Paris Conservatory with his *Quintette pour flûte, harpe*,

violon, alto et violoncelle, Opus 2, composed in 1947. He also had two commissions from the French National Television and Radio to write *Casino for flute, harp, and string quintet* (1967) and *Lutheries for flute, oboe, harp, and string quintet* (1973). Damase's *Rhapsodie pour flûte et orchestre à cordes*, composed in 1992, was used as part of the competition repertoire of the *Concours International de la Flûte d'Or*. His *Concerto pour flûte et orchestre de chambre*, composed in 1993, was the commissioned piece for the third International Jean-Pierre Rampal Competition.

Although the compositions for flute of Damase, Jolivet, and Tomasi are quite fascinating, in both musical and technical ways, Jolivet's flute compositions generally have received more recognition than those by Damase and Tomasi. Most of André Jolivet's compositions for flute alone and for flute and piano are well-known. His works are often found in the required repertoire for auditions, master classes, and international competitions, such as ARD, Geneva, Kobe, and Jean-Pierre Rampal.

Therefore, when one compares the recordings of the flute compositions of these three composers, most of the available recordings today are the works by Jolivet, and it is very hard to find recordings of the flute compositions by Damase and Tomasi. And even those available recordings of the flute works by Damase and Tomasi are usually limited to the same two or three compositions. In addition, there are no recordings on the current market of the flute concertos by Damase and Tomasi. The two most popular flute recordings available by the three composers are Jolivet's *Chant de Linos pour flûte et piano* (1944) and Damase's *Sonata pour flûte et harpe* (1964).

Due to the limited performance time of these three dissertation recitals (a total of about 180 minutes of music), I focused only on the compositions for flute alone and for

flute and piano. To play all their flute works would require many more than three recitals. The selected repertoire for my dissertation recitals includes all of Jolivet's compositions for flute alone and for flute and piano and Tomasi's major works for flute alone and for flute and piano. Since Damase is the only composer who is still alive and still composing, I will present all of the flute works by Damase which were composed before 1974, the year of Jolivet's death, in order better to compare the works of these three composers. Some of the works on my recitals were originally composed for flute and chamber ensemble or flute and orchestra. All of these works were later transcribed and published for flute and piano, and I chose to perform these as transcribed for flute and piano.

The selected repertoire is grouped in three dissertation recitals, and the compositions on each recital are presented in approximately chronological order. The detailed program notes which are given for all the works on each recital are found in Chapter Three. The program notes also contain a brief analysis of each work from this performer's point of view. In addition, the general styles of Damase, Jolivet, and Tomasi are described in the Chapter Two, under the life of each composer. Appendix I contains a list of the compositions for flute by Damase, Jolivet, and Tomasi, and Appendix II contains a discography of their works.

Chapter 2: A Brief Summary of the Lives of the Composers

Jean-Michel Damase

Jean-Michel Damase (b.1928) received his early training at the *École Normal de Musique de Paris* and his later training at the Paris Conservatory where he earned first prizes in both piano and composition. In 1947, he won the *Prix de Rome* with his cantata, *Et la belle se réveilla*. During this same time period he gave concerts as a piano soloist and performed with the ORTF National Orchestra.

A student of of Henri Büsser, and also a great admirer of Gabriel Fauré and Maurice Ravel, Damase's compositional style inherits from the Paris Conservatory, and is rooted in the French romantic and post-tonal traditions. His music is always playful, elegant, and accessible with melodic simplicity, with rhythmic and harmonic surprises, and with an underlying complexity.

Damase also has a passion for ballet. So far, he has composed thirteen ballets, including three which are unpublished. His first ballet score, *La Croqueuse de Diamants*, was written in 1950 and produced at the Marigny Theatre in Paris. During the 1970s, he was the resident conductor at the Grand Théâtre in Bordeaux, where several of his works were performed.

Damase is currently on the faculty of the *École Normal de Musique de Paris* and serves on the board of numerous international musical societies. He has been awarded the *Grand Prix Musical de la SACD* (Society of Dramatic Authors and Composers) and the *Grand Prix de la Ville de Paris* for his lifetime achievement in musical composition. His CD of complete recording of Fauré's Nocturnes and Barcaroles for piano won the *Grand*

Prix du Disque, the premier French award for musical recordings. Most of his compositions are published by Henry Lemoine and Gérard Billaudot.

André Jolivet

André Jolivet (1905-1974) was educated to be a teacher. After graduating from *École Normale d'Instituteurs d'Auteuil* in 1924, he served three years in the military. Beginning in 1927, he was a teacher in the primary schools in Paris. In 1942, he was awarded a grant from the *Association pour la Pensée Française*, which enabled him to quit his teaching job and to devote himself entirely to musical composition. He composed the twelve pedagogical pieces for different instruments for younger students probably because of his interest in pedagogy.

He continued his study of composition with Paul Le Flem. Le Flem not only taught him the basic principles of composition, including the 16th century polyphony, but also introduced him to contemporary music, including works by Bartok, Berg, and Schoenberg. Most important of all, Le Flem introduced Jolivet to Edgard Varèse at the concert where Varèse premiered his *Amériques* in 1929. Later, Jolivet became the only European student of Edgard Varèse, who influenced him profoundly and taught him musical perspective, orchestration, and the use of percussive sounds, which awakened Jolivet's interest in exploring new possibilities of sound.

Repeated phrases and single notes, irregular rhythmic patterns, dissonant effects, and rhythmic drive are some of the main characteristics of Jolivet's composition. During the Second World War, Jolivet changed to a more lyric style, as shown in his *Nocturne*

pour violoncelle et piano (1943), *Flute Concerto* (1949), and *Suite Rhapsodique for violin solo* (1965).

The musical philosophy of Jolivet emphasizes the values of spirituality and humanity. He composed three solo pieces for flute: *Cinq incantations pour flûte seule* (1936), *Incantation «pour que l'image devienne symbole» pour flûte seule* (1937), and *Ascèses: Cinq pièces pour flûte seule* (1967). Jolivet gave a short title or quoted a short phrase at the beginning of each movement of these three pieces from the poems of Max-Pol Fouchet, Pierre Teilhard de Chardin, and from the ancient Egyptian documents known as Papyrus Insinger. Each title symbolizes a different musical philosophy and may be used by the audience and by the performer to assist in understanding the music. Part of Jolivet's interest in spirituality is drawn from ancient rituals and ancient music and is also inspired by African and East Asian traditions.

Jolivet's interest in, and exploration of, spirituality may be traced back to when he was a chorister, studying harmony and organ with Abbé Théodas, the choir-master of *Notre-Dame de Clignancourt*. Jolivet began to discover spirituality in music through his study of the music of Schütz, Palestrina, Monteverdi, Bach, and Mozart. Later, in 1933, on a trip to Africa, Jolivet was inspired by ancient African music and rituals. In 1934, Serge Moreux introduced Jolivet to esoteric philosophy. In 1935, Jean Yves Daniel-Lesur, André Jolivet, Nestor Lejeune, Olivier Messiaen, and Georges Migot formed an avant-garde chamber music society, *La Spirale*. The next year, 1936, Yves Baudrier, Jean Yves Daniel-Lesur, André Jolivet, and Olivier Messiaen founded another group, *La jeune France*. Because of their promotion of the values of spirituality and humanity, they have

gained the title *quatre petits frères spiritualistes*, which may be translated into English as “four spiritualistic little brothers.”

In addition, Jolivet was actively associated with other composers. In 1941, Jolivet collaborated with Arthur Honegger on his first film score, *La Boxe*. In 1948, he composed *Hopi Snake Dance pour deux pianos*, dedicated to Darius Milhaud, which was first performed at Tanglewood, MA, in the same year. While he served as the music director at the *Comédie-Française* from 1945-1959, he conducted and premiered the music of many other contemporary composers, including Henri Dutilleux, Jean Françaix, Darius Milhaud, Jean Rivier, and Albert Roussel.

Jolivet was awarded numerous prizes, such as *Grand Prix musical de la Ville de Paris* in 1951, *Grand Prix du disque* in 1954, and *Grand Prix de la critique lyrique et chorégraphique* in 1958. Jolivet was not only active as a composer, but he also served in numerous musical societies through his life. These include the music director at the *Comédie-Française* from 1945-1959, a founding member of the *Comité National de la Musique* in 1957, the technical adviser to the *Direction Générale des Arts et Lettres du Ministère de la Culture* from 1959 until 1962, the founder of the *Centre Français d'Humanisme Musical* (CFHM) in Aix-en-Provence of which he served from 1959 to 1963, a member of the Jury of the *Prix de Rome* in 1962, and the president of the *Syndicat National des Musiciens* in 1968. From 1966 until 1971, Jolivet replaced both Darius Milhaud and Jean Rivier as professor of composition at the *Conservatoire National Supérieur de Musique et de Danse de Paris*.

Henri Tomasi

Henri Tomasi (1901-1971) was a pupil of Philippe Gaubert and Vincent d'Indy at the Paris Conservatory. He won the *Prix Halphen* in 1925, the *Prix de Rome* in 1927, the *Grand Prix de la Musique Française* by the SACEM (*Société des Auteurs, Compositeurs et Éditeurs de Musique*) in 1952, and the *Grand Prix de la Ville de Paris* in 1960. In 1932, Tomasi founded the contemporary music group, *Triton*, with Arthur Honegger, Darius Milhaud, Francis Poulenc, and Sergey Prokofiev.

Tomasi was a prolific composer; he composed eleven operas, twelve ballets, twenty-seven orchestral works, numerous chamber and vocal works, and twenty-three concertos for different instruments, including three flute concertos. *Concertino en Mi Majeur pour flûte et orchestre* was composed for the *concours* of Paris Conservatory in 1945. Two of his operas, *Miguel Mañara* (1941-1944) and *L'Atlantide* (1951), established his reputation. *L'Atlantide* is a choreographed operatic drama based on the novel by Pierre Benoit and with the libretto by Francis Didelot.

Tomasi continues the French romantic tradition, and he was influenced by other contemporary French composers such as Maurice Ravel. From that point, he developed his own very personal characteristics. His music reflects his early experience playing the piano in cafés, restaurants, and theaters, and also reflects his interest in cinema. Tomasi's compositions often contain melodies which sometimes seem to tell a story, which are not only full of flourishes and vitality, but also contain delicate, colorful, and romantic aspects.

Virtuosic technical demands are another characteristic of his compositions. Full use of all registers, virtuosic passages, and many very long movements are all big challenges for the performer.

In addition, some of Tomasi's compositions show his Corsican heritage through the use of traditional Corsican songs. Some examples of the use of Corsican sources are found in *Vocero* (1932), a choreographed symphonic poem with a Corsican flavor, *Sampiero Corso* (1953), a lyric drama regarding the Corsican political history in the sixteenth century, and in his last unfinished operatic work, *Hamlet*, which contains 18 popular songs from the Corsican island (1970).

Like Damase, Tomasi was not only a composer, but he was also active as an orchestral conductor. After being awarded the first prize in orchestral conducting from the Paris Conservatory in 1927, Tomasi conducted the Radio-Colonial Orchestra, ORTF National Orchestra, Opéra de Monte-Carlo, the Concertgebouw Orchestre, and various radio orchestras. His recording of Gluck's *Orphée* featuring Alice Raveau was awarded the *Grand Prix du Disque* in 1935. In 1957, Tomasi decided to retire from his conducting career. It was not only because he wanted to spend more time composing music, but also due to various physical problems, including a malady that ultimately made him deaf in his right ear.

Chapter 3: The Dissertation Recitals

First Dissertation Recital

First Dissertation Recital Program

André Jolivet (1905-1974): Cinq incantations pour flûte seule (1936)

1. Pour accueillir les négociateurs – et que l’entrevue soit pacifique
2. Pour que l’enfant qui va naître soit un fils
3. Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace
4. Pour une communion sereine de l’être avec le monde
5. Aux funérailles du chef – pour obtenir la protection de son âme

André Jolivet (1905-1974): Incantation «pour que l'image devienne symbole» (1937)

Henri Tomasi (1901-1971): Concertino en Mi Majeur (1944)

1. Cadence et Allegretto
2. Largo
3. Final

Intermission

Jean-Michel Damase (b. 1928): Sérénade pour flûte et orchestre à cordes,
Opus 36 (1956)

André Jolivet (1905-1974): Concerto pour flûte et orchestre à cordes (1949)

Andante cantabile – Allegro scherzando – Largo – Allegro risoluto

First Dissertation Recital Program Notes

André Jolivet (1905-1974): *Cinq incantations pour flûte seule* (1936)

Cinq incantations pour flûte seule is a suite of five short pieces, composed after Jolivet's trip to Africa in 1936. He was inspired by the African traditions, rituals, and incantations. The titles of the five incantations are listed as below, with translations.

- | | |
|---|---|
| 1. <i>Pour accueillir les négociateurs – et que l'entrevue soit pacifique.</i> | To welcome the negotiators and the meeting should be peaceful. |
| 2. <i>Pour que l'enfant qui va naître soit un fils.</i> | That the child to be born will be a son. |
| 3. <i>Pour que la moisson soit riche qui naîtra des sillons que le laboureur trace.</i> | That the harvest will grow from the furrows ploughed by the laborer to be a rich one. |
| 4. <i>Pour une communion sereine de l'être avec le monde</i> | For a serene communion of the supreme being with the world. |
| 5. <i>Aux funérailles de chef – pour obtenir la protection de son âme.</i> | At the funeral of the chief to obtain protection for his soul. |

Jolivet uses his musical language to create these five incantations as five musical spells, which vividly capture certain moments of our life and also illustrate his unique philosophy. *Cinq incantations pour flûte seule* demonstrates well Jolivet's early musical style, with his interests in other cultures, ethnology, and spirituality.

These five incantations contain shifting and flexible rhythms, repeated single notes and phrases, dissonant intervals, and wide leaps. The use of repetition, on a single note or a phrase, successfully creates the effect of a musical mantra or prayer.

André Jolivet (1905-1974): Incantation «pour que l'image devienne symbole» (1937)

Jolivet's *Incantation «pour que l'image devienne symbole»* was composed in 1937 for M. Lipnitski, a famous photographer who was also a music-lover and violinist. This work shares a title similar to his *Cinq incantations pour flûte seule*, composed in the preceding year. This solo piece could be performed with the *Cinq incantations* as more extended work. Its subtitle, "*pour que l'image devienne symbole*," may be translated to English as "so that its image becomes symbolic." For me, this subtitle symbolizes eternity, one of Jolivet's spiritual ideas, and it could be used as the conclusion to all the other incantations. As Jolivet wrote,

This piece . . . is of the same stock as *Cinq incantations*. . . Its long ascending phrase accompanies the contemplation of the image and the meditation which gradually reveals its deep symbolic meaning.

It may be performed either on flute or alto flute.

Henri Tomasi (1901-1971): Concertino en Mi Majeur (1944)

Tomasi's *Concertino en Mi majeur pour flûte et orchestre* was commissioned by the *Conservatoire National Supérieur de Musique et de Danse de Paris* as the examination piece for its annual *concours* in 1945. His other concertos commissioned by the same *concours* are *Concerto pour alto et orchestre* in 1951, *Concerto pour clarinette et orchestre à cordes* in 1957, and *Concerto pour basson et orchestre de chambre* in 1961.

The flute concerto demands virtuosic technique, with its fast-running passages, use of harmonics, huge dynamic contrasts, and long opening flute cadenza. A long flute cadenza at the beginning of a work is rarely seen in the flute repertoire. There are two

other cadenzas at the end of the first and the last movements. This concerto contains three movements following the standard tempo order of fast, slow, and fast. The use of the triplets throughout the last movement reminds one of the last movement of Jacques Ibert's *Flute Concerto* (1934).

Jean-Michel Damase (b.1928): Sérénade pour flûte et orchestre à cordes, Opus 36 (1956)

Sérénade pour flûte et orchestre à cordes, Opus 36 was composed in 1956. Later, the composer made a reduction for flute and piano. The ensemble of a wind instrument with the strings is a common setting for the serenade in the classical period. This is the only *Sérénade* composed by Damase.

As the title, *Sérénade* (an evening piece) implies, the general dynamic is soft, except the grand opening theme. The pizzicato-like accompanimental piano part also shows its typical style. But, unlike its general form, which includes multiple movements, this *Sérénade* has only one movement with eight melodic themes. In contrast to its grand opening theme, the ending returns to a peaceful and pleasant mood.

The simplicity of its melodies and tonal-based harmonic language make this *Sérénade* quite memorable. The use of the changing meters gives more variety to the music, and the use of the repetition of a group of notes gives it a folk-like impression.

André Jolivet: Concerto pour flûte et orchestre à cordes (1949)

Jolivet's *Concerto pour flûte et orchestre à cordes* was commissioned by the French government in 1948. It was premiered on February 19, 1950, by the flutist, Jean-Pierre Rampal, under the direction of Jolivet himself. It is often used as a competition piece, such as in the Geneva International Music Competition, the Kobe International Flute Competition, and the Jean-Pierre Rampal Flute Competition.

Concerto pour flûte et orchestre à cordes displays both melodic and virtuosic qualities. It has only one movement with four sections, Andante cantabile – Allegro scherzando – Largo – Allegro risoluto, which are in a slow-fast-slow-fast sequence. Unlike Tomasi's *Concertino en Mi majeur pour flûte et orchestre*, which starts with a virtuosically demanding opening cadenza, Jolivet's *Concerto pour flûte et orchestre à cordes* begins with a heart-rending song-like melody, followed by a humorous dance-like section and a short slow section which is reminiscent of the opening theme, and ending with a passionate virtuosic section. A ritual-like song is inserted in the last section, with double grace notes before each note of the song.

Second Dissertation Recital

Second Dissertation Recital Program

Henri Tomasi (1901-1971): Concerto en Fa pour flûte et orchestre (1944)

1. Andantino – Allegretto
2. Nocturne
3. Final

André Jolivet (1905-1974): Cabrioles pour flûte et piano (1953)

Jean-Michel Damase (b. 1928): Sonate en concert pour flûte, piano, et violoncelle ad libitum, Opus 17 (1952)

- Prelude – Largo ma non troppo
- Rigaudon – Allegro
- Largo
- Aria – Andante
- Intermezzo – Allegro molto
- Aria – Andante
- Sicilienne – Andantino
- Largo
- Gigue – Presto

Intermission

Henri Tomasi (1901-1971): Sonatine pour flûte seule (1949)

1. Prélude et Scherzo
2. Pastorale
3. Final (Capriccio)

André Jolivet (1905-1974): Fantaisie – Caprice pour flûte et piano (1954)

André Jolivet (1905-1974): Sonate pour flûte et piano (1958)

1. Fluide
2. Grave
3. Violent

Second Dissertation Recital Program Notes

Henri Tomasi (1901-1971): Concerto en Fa pour flûte et orchestre (1944)

Tomasi's *Concerto en Fa pour flûte et orchestre* was composed in 1944 and dedicated to the flutist, Lucien Lavailotte. This concerto was premiered on December 20, 1947 by Lucien Lavailotte with the *Orchestre de la Société des Concerts*, conducted by Charles Münch. It was later transcribed for flute and piano, the version which I will perform.

The concerto was written in three movements. The first movement, Andantino – Allegretto, begins with a lovely melody which is used again later as the main theme in the second movement. The second section of the first movement is in a French romantic style with virtuosic and cadenza-like passages, and it contains the only cadenza of the entire concerto. The second movement, Nocturne, is tranquil with impressionistic sensitivity. It opens with a series of arpeggiated chords in the accompaniment, which sets the mood for the flute entrance. The third movement, Allegro, is in a style of light-hearted fun and contains many accents and short trills. The virtuosic passages and extended length of the first and last movements add to the challenges for the performer.

André Jolivet (1905-1974): Cabrioles pour flûte et piano (1953)

Jolivet's *Cabrioles pour flûte et piano* (1953) is one of two short compositions for flute and piano that are listed in his catalogue as the pedagogical compositions. The title "Cabrioles" refers to a lively dance.

This is a humorous piece, and the use of the triplets, the grace notes, and the rests make this piece more lighthearted and pleasurable. However, Jolivet did not forget to inset a short ritual-like melody in the middle of the work as an ironic contrast.

Jean-Michel Damase (b. 1928): Sonate en concert pour flûte, piano, et violoncelle *ad libitum*, Opus 17 (1952)

Jean-Michel Damase's *Sonate en concert pour flûte, piano, et violoncelle ad libitum*, Opus 17 is dedicated to the flutist, Geoffrey Gilbert, and the cellist, William Pleeth. It is a through-composed work written in 1952. This sonata uses the forms of eighteenth-century dance-inspired movements, such as the rigaudon, sicilienne, and gigue. These short movements are strung together to form a complete sonata, but through-composed, with a certain amount of recapitulation of materials. Although the styles of the dance forms date back to the eighteenth century, both the harmony and melodies are written in a twentieth-century idiom.

Since cello part is marked *ad libitum* (to be added at the performer's discretion) and since the cello part mostly doubled either in the piano's bass lines or the flute's melodies in an octave lower, this work will be performed without the cello.

Henri Tomasi (1901-1971): Sonatine pour flûte seule (1949)

Tomasi's *Sonatine pour flûte seule* is a piece composed in an idiomatic style for the flute and written for Jean-Pierre Rampal. The *Sonatine* was written in 1949, a time when Tomasi was the director of the Monte Carlo Opera.

Tomasi's father was an amateur flutist and an arranger of Corsican folksongs. This *Sonatine* reflects the influence of a folksong style, shown especially by its narrow range of the melodies and its irregular meters. *Sonatine pour flûte seule* consists of three movements. The first movement, *Prélude et Scherzo*, is composed in an arch form. It begins with a lyrical melody, passes to a humorous fast section, and then comes back to the opening theme at the end. The use of the mixed meters in the fast section makes the whole piece more excited and unpredictable. The second movement, *Pastorale*, applies the modern technique of harmonics on the flute to change the tone color. The third movement, *Capriccio*, is full of a variety of styles and tempos, and it has a brilliant ending. All three movements contain at least one variation based on a folk-like theme. This *Sonatine* demands virtuosic techniques, especially the last two movements.

André Jolivet (1905-1974): Fantaisie-Caprice pour flûte et piano (1953)

Jolivet composed two short compositions for flute and piano. One is *Cabrioles pour flûte et piano*, and the other is *Fantaisie-Caprice pour flûte et piano*. Both works were composed in the same year, 1953.

Fantaisie-Caprice pour flûte et piano is composed in the binary form. It begins with a slow, ritualistic melody. In the *Caprice*, this melodic theme transforms into a different rhythmic pattern, but with the same melodic contour. The fast part is a dance-like section with rhythmic drive and with technical challenges. The collaboration between flute and piano in fragmental melodies, the complex rhythms, and the fast tempo add to the difficulties of this work.

André Jolivet (1905-1974): Sonate pour flûte et piano (1958)

Jolivet's *Sonate pour flûte et piano* (1958) was composed for Jean-Pierre Rampal and Robert Veyron-Lacroix, and they gave the first performance on March 7, 1959 at the Library of Congress in Washington, D.C.. This work is not performed as often as Jolivet's *Cinq incantations pour flûte seule* (1936), *Chant de Linos pour flûte et piano* (1944), and *Concerto pour flûte et orchestre à cordes* (1949). It was also composed later than those works.

The Sonata is written in three movements. The first movement, *Fluide*, like its title states, continues moving rhythmically and melodically. The theme is first played by the flute, and it is repeated again and again either by the piano or by the flute. Accents and fortepiano markings are common in this movement. The second movement, *Grave*, begins with a flute solo and remains mostly in a serious and tranquil mood. The title of the third movement, *Violent*, declaims the style of this movement. The whole movement is basically at a loud dynamic level. The piano repeats the ostinato bass, playing regular beats and off-beat rhythms, and the meter switches irregularly from triple to double and back to triple. The complex rhythms, irregular meters, dissonant harmonies, loud dynamics, and fast tempo help to build the tension and anxiety of this movement to the climax of the entire sonata. Jolivet said, "*As for the third movement, over a rhythmically complex harmonic ostinato on the piano, the flute declaims an intense incantation.*"

Third Dissertation Recital

Third Dissertation Recital Program

Jean-Michel Damase (b. 1928): Scherzo pour flûte et piano, Opus 25 (1957)

Henri Tomasi (1901-1971): Concerto de Printemps pour flûte et orchestre de chambre (1965)

1. Giocososo
2. Nocturne
3. Vivace Giocososo

Intermission

André Jolivet (1905-1974): Ascèses: Cinq pièces pour flûte seule (1967)

1. Pour que demeure le secret. Nous tairons jusqu'au silence.
2. Tu surgis de l'absence...
3. Matière, triple abîme des étoiles, des atomes et des générations.
4. Le dieu a créé les rêves pour indiquer la route au dormeur dont les yeux sont dans l'obscurité.
5. O femme qui ne sais que tu portais en toi le monde.

Jean-Michel Damase (b. 1928): Nocturne: de la Croqueuse de diamants pour flûte et piano (1951)

Henri Tomasi (1901-1971): Les Cyclades pour flûte seule (1967)

1. Ios (Invocation)
2. Naxos (Chant d'amour)
3. Delos (Danse du berger)

André Jolivet (1905-1974): Chant de Linos pour flûte et piano (1944)

Third Dissertation Recital Program Notes

Jean-Michel Damase (b. 1928): Scherzo pour flûte et piano, Opus 25 (1957)

Damase's *Scherzo pour flûte et piano, Opus 25* is dedicated to flutist Jean-Pierre Rampal and pianist Robert Veyron-Lacroix. It is a through-composed work written in 1957. This *Scherzo* is short but amusing.

The opening is delightful and dance-like theme. The entire piece is bound together by the staccato and lyrical melodies, the birds-like trills, the repeated melodic cells and single notes, and the ostinato bass. Damase uses mixed meters, unexpected accents, cross rhythms, and dynamic contrasts in both flute and piano parts to increase the drama. The simplicity of the ending gives a witty finishing touch.

Henri Tomasi (1901-1971): Concerto de Printemps pour flûte et orchestre de chambre (1965)

Concerto de Printemps pour flûte et orchestre de chambre was composed in 1965. It is dedicated to the flutist Jean-Pierre Rampal, who gave its premiere in Marseille with the *Orchestre des Concerts de Marseille*, conducted by Serge Baudo on January 6, 1966.

Concerto de Printemps pour flûte et orchestre de chambre is written in three movements. The first movement, Andante Allegro, begins with a passionate flute cadenza which invokes the birth of spring. There are several short cadenza-like solos, designed for both flute and piano, inserted in the middle of the movement that give variety to the first movement. The second movement, Nocturne, is based on a lyrical melody which later develops into a wild dance as its climax. The last movement, Vivace Giocoso, is full of

energy. Strong rhythmic feeling and continuously changing time signatures enliven the entire movement.

The following notes regarding this flute concerto were written by Tomasi^{2,3}.

1st movement - Andante Allegro

Dès le début un vibrant appel de la flûte chante la naissance du printemps dans une joie délirante. Puis peu à peu un chant passionné conduit à l'Allegro-Appassionnata proprement dit. Les ressources les plus variées et les plus périlleuses seront utilisées dans un développement très brillant. Après une nouvelle cadence en forme de "récitatif", la réexposition du thème principal amènera insensiblement une péroration dynamique et trépidante.

From the beginning, a vibrating call of the flute sings the birth of spring with a delirious joy. Then little by little, a passionate singing leads to the Allegro-Appassionnata. The most varied and the most perilous means are used through a brilliant development. After a new cadenza in the form of "recitative", the re-exposition of main theme will bring imperceptibly an energetic and hectic peroration.

2nd movement - Nocturne

Exposition de résonnances mystérieuses, poétiques et étranges, qui seront développées plus longuement dans le final. Puis une danse lente, lascive, naîtra de cette obsession rythmique pour devenir de plus en plus lyrique et passionnelle. Après ce déchaînement, le calme de la nuit ramènera l'atmosphère mystérieuse du commencement.

The exposition with mysterious, poetic, and strange characteristics will be developed at a greater length until the end. Then a slow, lascivious dance will be born from the rhythmic obsession to become more and more lyric and passionate. After this outburst, the peace of the night will return to the mysterious atmosphere as the beginning.

3rd movement - Vivace Giocoso

Joie dionysiaque dès l'attaque de la flûte. Des divers thèmes et cellules rythmiques exposés dans la première partie et le nocturne surgira une ronde irrésistible exaltant le retour du printemps.

Dionysian joy from the attack of the flute. Various themes and rhythmic cells from the first and second movements announce an irresistibly exciting round of the return spring.

² Henri Tomasi, "Concerto pour Flûte et orchestre (Printemps) - 1965," in *Notice du Concerto pour Flûte* [ONLINE], Available from <http://www.henri-tomasi.asso.fr/ecrits.php?fich=ctoF1> [Accessed April 9, 2009].

³ I translated these into English as listed below the original text.

André Jolivet (1905-1974): *Ascèses: Cinq pièces pour flûte seule* (1967)

Jolivet has a strong fascination for the ancient spirits, which is usually reflected in his compositions. Like his *Cinq Incantation* (1936) and *Incantation «pour que l'image devienne symbole»* (1937), *Ascèses* is an idiomatic work that merges his musical, spiritual, and philosophical ideas. At the end of each movement, he attached short single lines of poetry by selected poets and of the ancient Egyptian documents known as Papyrus Insinger to describe the style of each movement. The text of the poetry and the Egyptian documents is given below, with my translations.

- | | |
|--|--|
| 1. <i>Pour que demeure le secret. Nous tairons jusqu'au silence. (Max-Pol Fouchet)</i> | We keep our secret. We will hold our tongues until death. |
| 2. <i>Tu surgis de l'absence... (Max-Pol Fouchet)</i> | One arises from non-existence. |
| 3. <i>Matière, triple abîme des étoiles, des atomes et des générations. (Pierre Teilhard de Chardin)</i> | Matter, triple abyss of stars, of atoms, and of generations. |
| 4. <i>Le dieu a créé les rêves pour indiquer la route au dormeur dont les yeux sont dans l'obscurité. (Papyrus Insinger)</i> | God created dreams to indicate the way to the sleeper, whose eyes are in darkness. |
| 5. <i>O femme qui ne sais que tu portais en toi le monde. (Max-Pol Fouchet)</i> | O woman who does not know that you bear the world within you. |

Only the third of the five movements is in a fast tempo with time signature and conventional bar lines. The bar lines used in the remaining four movements are to indicate the phrases. The first two movements are composed in the rondo form. The thematic figure of the first movement is characterized by a rising motion with wide leaps.

The second movement begins with a strong flutter-tongued statement. This fragmented theme takes turns with a slower and more lyrical melody in the second movement. The third movement, composed in binary form, is fairly pointillistic with strong dynamic changes. The fourth movement is a through-composed piece, and the fifth movement is composed in sonata form. These last two movements focus on the relationships of intervals of seconds and thirds. The end of the fourth movement concludes with a rotating motion between the G-flat and A-flat with different rhythms.

Jean-Michel Damase (b. 1928): Nocturne: de la Croqueuse de diamants pour flûte et piano (1951)

Jean-Michel Damase's *Nocturne: de la Croqueuse de diamants pour flûte et piano* is a lovely and romantic short piece. Damase sets the mood from the beginning with colorful chords played by the piano. The chords in the piano part are chiefly the seventh, ninth, eleventh, or thirteenth chords. But the melodic figure of the flute is unexpectedly simple, and the range of the melodic figure is composed principally within the interval of a third.

Nocturne: de la Croqueuse de diamants may also be performed by violin and piano, viola and piano, or cello and piano.

Henri Tomasi (1901-1971): *Les Cyclades pour flûte seule* (1967)

Tomasi's *Les Cyclades pour flûte seule* is dedicated to the flutist, Jean-Pierre Rampal, and the flutist, Maxence Larrieu gave its premiere in 1968. *Les Cyclades* was composed in 1967, the same year as Jolivet's *Ascèses*. But the styles of these two works are thoroughly different, due to the dissimilarity in the idiomatic writing of each composer.

Les Cyclades pour flûte seule is composed in three movements. As the title indicates, *Les Cyclades*, each movement is named for one of the Greek islands. The first movement, Ios, is a spiritual invocation. This dramatic movement contains many short melodic cells interwoven in the middle of the piece to change the tempo, mood, and texture. The opening theme is restated again at the end, but a minor seventh lower. The second movement, Naxos, is a love song. It begins with lyrical melodies and develops into a cadenza-like section, with many tempo changes, as it reaches its climax. The thematic rhythmic pattern, with different melodic contours, unites the entire movement. The ending of the second movement reiterates the opening theme and concludes the entire movement. The last movement, Delos, is a dance of a shepherd, with almost uninterrupted triplets and unexpected accents. The unexpected accents make this movement more playful.

The second movement could be performed on the alto flute, as indicated by the composer.

André Jolivet (1905-1974): *Chant de Linos pour flûte et piano* (1944)

Chant de Linos was composed in 1944 and is dedicated to the flute professor who taught at Paris Conservatoire at that time, Gaston Crunelle. It was originally written for flute and piano for the *concours* of the Paris Conservatory. In the same year, Jolivet revised the piece for flute, harp, and string trio. The chamber edition was premiered on June 1, 1945, by the Pierre Jamet Quintet at the Conservatory Hall.

Linos was a legendary poet, the son of Apollo and a muse. Jolivet's note (as translated by the present author) on the top of the score explains the style of the *Chant de Linos*. "The Song of Linos in Greek antiquity was a type of threnody: a dirge, a lament interrupted by cries and dances."

Jolivet's *Chant de Linos* is primarily a through-composed work with frequent alternations of mood and texture. It starts with an intense and solemn statement that leads to a gentler lament. Soon, it is broken by a wild cry and then it returns to a gentler mood. The piece repeats the cycle that rotates from laments to cries and to dances.

Chapter 4: Conclusions

After performing these three dissertation recitals and researching the flute works of these three French composers, Jean-Michel Damase, André Jolivet, and Henri Tomasi, I find that their music has unrecognized depths, and it deserves more performances and greater acknowledgment. Jolivet's compositions for flute have already achieved a substantial degree of recognition by flutists.

There are only a few commercial recordings of the compositions of Damase and Tomasi (many of them are out of print today), and so their compositions for flute remain generally unknown to most of today's flutists. The primary recordings of the works for flute of Damase which are generally available today are *Dix-sept variations pour quintette à vent*, Opus 22 (1951), *Sonate en concert pour flûte, piano et violoncelle ad libitum*, Opus 17 (1952), *Sonata pour flûte et harpe* (1964), and *Variations "Early morning" pour flûte et harpe* (1980). Tomasi is mainly represented by four recordings: *Sonatine pour flûte seule* (1949), *Le Petit Chevrier Corse pour flûte et piano* (1952), *Cinq danses profanes et sacrées pour quintette à vent* (1963), and *Printemps pour sextuor à vent* (1963).

Jolivet is a well-known and acclaimed composer, and his flute works have already deservedly achieved a strong recognition. Although, some of the works by Damase and Tomasi are lighter in context and sometimes seem to be rather long, in my point of view as a performer I find the compositions for flute by Damase and Tomasi in general to be distinctly musical and full of technical challenges, as are those of Jolivet.

I believe that the music of Damase, Jolivet, and Tomasi for flute has a worth equal to much of today's standard flute repertoire, and it deserves more performances on

today's concert stages. The flute music of Damase is usually accessible and playful, with melodic simplicity and harmonic richness. The flute music of Jolivet is unique in its ritual-like melodies and its musical style which is highly dissonant and rhythmically complex. The flute music of Tomasi is usually heavier in context with passionate melodies and virtuosic techniques.

All three composers have composed a large number of works in various genres, and their flute works deserve to stand alongside the standard better-known works. It is my hope that this dissertation will serve as a comprehensive guide to the compositions for the flute by Damase, Jolivet and Tomasi for today's flutists and will stimulate more interest in the performance of the flute compositions of Damase and Tomasi.

Appendix I

A List of the Works for Flute Alone,
for Flute and Piano,
and for Flute and Chamber Music by
Jean-Michel Damase, André Jolivet, and Henri Tomasi

Works^{4,5,6} for the Flute by Jean-Michel Damase

For Flute Alone

24 Études pour flûte (1984)
25 Études pour flûte (1987)
Études contemporains, Vol 1: 50 Études Faciles et Progressives Vol 1: 24 Études (1995)
Études contemporains, Vol 2: 50 Études Faciles et Progressives Vol 2: 26 Études (1995)
Études contemporains, Vol 3: 20 Études Mélodiques (1996)
Études contemporains, Vol 4: 25 Études Techniques (1996)
Études contemporains, Vol 5: 24 Grandes Études (1996)
Études contemporains, Vol 6: 24 Études de Perfectionnement (1996)
Cadences du Concerto pour flûte et harpe de Mozart (1997)
L. de Lorenzo (2001)

For Flute and Piano

Nocturne: de la Croqueuse de diamants (1951)
Sonate en concert pour flûte, piano et violoncelle ad libitum, Opus 17 (1952)
Sérénade pour flûte et orchestre à cordes, Opus 36 (1956)
Scherzo pour flûte et piano, Opus 25 (1957)
Sonate (1975)
Variations pour flûte et piano (1985)
Quatre Divertissements (1986)
Conte d'hiver (1987)
Rhapsodie pour flûte et orchestre à cordes (1992)
Concerto pour flûte et orchestre de chambre (1993)
Duetto (2003)
Paysages: 9 pièces pour flûte et piano (2004)

⁴ Date of composition is given for each. Except when it is not known, the date of publication is given instead.

⁵ The source regarding the date of composition is from the score, and from the unofficial website of Damase, <http://chezdamase.com>.

⁶ Works are listed by date of composition, or, when unidentified, listed by date of publication, and then alphabetized.

For Flute and large ensemble

Sérénade pour flûte et orchestre à cordes, Opus 36 (1956)
Double concerto pour flûte, harpe (ou clavecin) et orchestre à cordes (1974)
Rhapsodie pour flûte et orchestre à cordes (1992)
Concerto pour flûte et orchestre de chambre (1993)
Duo concertant pour flûte, harpe et orchestre (2001)

For Flute and other Instruments

Quintette pour flûte, harpe, violon, alto et violoncelle, Opus 2 (1947)
Trio pour flûte, alto et harpe (1947)
Trio pour flûte, harpe et violoncelle (1947)
Sonate en concert pour flûte, piano et violoncelle ad libitum, Opus 17 (1952)
Dix-sept variations pour quintette à vent, Opus 22 (1952)
Trio pour flûte, hautbois et piano (1962)
Sonate pour flûte et harpe (1964)
Variations "Early Morning" pour flûte et harpe (1980)
Suite Pastorale pour trois flûtes (1988)
Complainte, Barcarolle, Nocturne pour 1, 2, et 3 flûtes (1989)
Pièces pour 1, 2 et 3 flûtes (1989)
Quatuor de Flûtes (1989)
Quatuor pour flûte, hautbois, clarinette et piano (1992)
Pavane à cinq temps pour flûte et harpe (1996)
Quatre Facettes pour flûte et guitare (1997)
Trio pour deux flûtes et piano (1997)
2e Sonate pour flûte et harpe (1998)
Pantomimes pour flûte et marimba (2002)
Dialogue pour deux flûtes (2004)
Scènes d'enfants de Schumann pour flûte et harpe (transcription: Damase, 2004)
Fantômes: neuf pièces pour flûte, hautbois, clarinette et basson (2005)
Capriccio pour flûte, trompette, violon, et piano
15 Minutes for flute and string trio

Works^{7,8,9} for the Flute by André Jolivet

For Flute Alone

Cinq incantations pour flûte seule (1936)
Incantation «pour que l'image devienne symbole» pour flûte seule (1937)
Ascèses: Cinq pièces pour flûte seule (1967)

For Flute and Piano

Chant de Linos pour flûte et piano (1944)
Concerto pour flûte et orchestre a cordes (1949)
Cabrioles (1953)
Fantaisie-Caprice (1953)
Sonate pour flûte et piano (1958)

For Flute and large ensemble

Concerto pour flûte et orchestre a cordes (1949)

For Flute and other Instruments

Ballet des étoiles pour flûte, hautbois, saxo alto, basson, trompette, violon, violoncelle, batterie et piano (1941)
La Pêche miraculeuse pour flûte, saxo alto, trompette, basson, soprano, ténor, baryton, batterie et harmonium (1941)
Petite suite pour flûte, alto et harpe (1941)
Pastorales de Noël pour flûte, basson, et harpe (1943)
Suite delphique pour flûte, hautbois, clarinette, 2 cors, trompette, trombone, Martenot, harpe, timbales, 2 percussions (1943)
Chant de Linos pour flûte, violon, alto, violoncelle et harpe (1944)
Sérénade pour quintette à vent avec hautbois principal (1945)
Sonatine pour flûte et clarinette (1961)
Alla rustica: divertissement pour flûte et harpe (1963)
Madrigal pour soprano, mezzo, ténor et basse, flûte (petite flûte), cor anglais, alto, basson (1963)

⁷ Date of composition is given for each. Except when it is not known, the date of publication is given instead.

⁸ The source regarding the date of composition is from the score, and from the official website of Jolivet, <http://www.jolivet.asso.fr>.

⁹ Works are listed by date of composition, or, when unidentified, listed by date of publication, and then alphabetized.

Douze inventions pour flûte, hautbois, clarinette, basson, cor en fa, trompette, trombone,
1er violon, 2e violon, alto, violoncelle, contrebasse (1966)
Suite en concert pour flûte et percussion (1966)
Pipeaubec pour flûte à bec et petite percussion (1972)
Une minute trente pour flûte à bec et petite percussion (1972)

Works^{10,11,12} for the Flute by Henri Tomasi

For Flute Alone

Sonatine pour flûte seule (1949)
Complainte et danse de Mogli (1953)
Les Cyclades (1967)

For Flute and Piano

Concerto en Fa pour flûte et orchestre (1945)
Concertino en Mi Majeur pour flûte et orchestre (1945)
Le Petit Chevrier Corse pour flûte et piano (1952)
Complainte – Danse de Mowgli (1953)
Le Tombeau de Mireille pour petite flûte et tambourin ou piano (1959)
Concerto de Printemps pour flûte et orchestre de chambre (1965)

For Flute and large ensemble

Concerto en Fa pour flûte et orchestre (1945)
Concertino en Mi Majeur pour flûte et orchestre (1945)
Concerto de Printemps pour flûte et orchestre de chambre (1965)

¹⁰ Date of composition is given for each. Except when it is not known, the date of publication is given instead.

¹¹ The source regarding the date of composition is from the score, and from the official website of Henri Tomasi Association, <http://www.henri-tomasi.asso.fr>.

¹² Works are listed by date of composition, or, when unidentified, listed by date of publication, and then alphabetized.

For Flute and Other Instruments

Variations sur un thème corse pour quintette à vent (1925)
Jeux de Geishas, petite suite japonaise pour quintette à vent, percussion, harpe (ou piano)
et quatuor à cordes (1936)
Concert champêtre pour flûte ou hautbois, clarinette, et basson (1938)
Pastorale Inca pour flûtes et deux violons (1950)
Le Petit Chevrier Corse pour flûte et guitare ou harpe (1952)
Quintette à vent (1952)
Le Tombeau de Mireille pour petite flûte et tambourin (1959)
Cinq danses profanes et sacrées pour quintette à vent (1963)
Printemps pour sextuor à vent (1963)
Trois Pastorales pour 3 flûtes en ut (1964)
Invocations et danses rituelles pour flûtes, clarinette et harpe (1969)
Pastorales provençales pour deux guitares et flûte (prenant le piccolo)
Recuerdos de las Baléares pour percussion, 3 guitares, hautbois ou petite flûte
Suite calendale pour 2 galoubets (ou flûtes) et tambourins

Appendix II

Discography of the Compositions for Flute by
Jean-Michel Damase, André Jolivet, and Henri Tomasi

Discography^{13,14} of the Compositions for Flute by Jean-Michel Damase

Quatre Divertissements (1986)

Sherman, Richard. *Special Trio*. Blue Griffin Recording, 2008. BLGF 125.

Quatre Facettes pour flûte et guitare (1997)

Harris, Debora. *The White Peacock - Contemporary Works for Flute & Guitar*. Barking Dog Records, 2002, BDR022.

Zucker, Laurel. *French Treasures for Flute & Guitar*. Cantilena Records, 2008.

L. de Lorenzo (2001)

Zucker, Laurel. *Inflorescence IV-Music for Solo Flute*. Cantilena Records, 2009.

Nocturne: de la Croqueuse de diamants (1951)

Hyde-Smith, Christopher. *Flute Music of France*. Claudio Recordings, CR3808.

Quintette pour flûte, harpe, violon, alto et violoncelle, Opus 2 (1947)

Crunelle, Gaston. *Flûte Quintette Instrumental de Paris. Quintets, flute, harp, strings*. France: Les Discophiles Français. DF 730.062.

Noakes, Anna. *Jean-Michel Damase: Music for flute, harp & strings*. London: ASV, 1994. CD DCA 898 ASV.

Rhapsodie pour flûte et orchestre à cordes (1992)

Seres, Dóra. *Flautissimo*. Hungary: Hungaroton, 2004. Hungaroton Classic, HCD 32299.

¹³ The discography is listed alphabetically by title.

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¹⁵ The discography is listed alphabetically by title.

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Discography^{17,18} of the Compositions for Flute by Henri Tomasi

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¹⁷ The discography is listed alphabetically by title.

¹⁸ The list of the recordings are found from the official website of Henri Tomasi Association, <http://www.henri-tomasi.asso.fr>, and the websites of Library of Congress, Library of University of Maryland, Barnes and Noble, and Tower Records.

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