

## ABSTRACT

Title of Dissertation:       SELECTED ACCOMPANIED AND  
                                     UNACCOMPANIED FLUTE WORKS OF  
                                     RIVIER, BOZZA, AND FRANCAIX

Kelly Ann Kazik, Doctor of Musical Arts, 2008

Dissertation directed by:   Professor William Montgomery  
                                     School of Music

A great deal of flute music written during the twentieth century was the product of French composers for French flutists. Through the course of the century some composers and compositions made it into the standard repertory while the flute works of Rivier, Bozza, and Françaix remained on the periphery. (The composers are listed and discussed chronologically based on date of birth rather than alphabetically.) This dissertation focuses on the accompanied and unaccompanied flute works of these men. It seeks to bring to light works that are almost totally unknown, and places them in relation to the works that have made it into the secondary repertory.

The pieces chosen for this project represent each period of the composers' output in relation to the flute works. This dissertation follows the stylistic and technical traits found in the flute works of each composer and, when appropriate, compares the traits among the composers.

The following is a list of the works performed: Rivier's *Oiseaux tendres*, *Sonatine*, *Concerto*, *Ballade*, *Virevoltes*, *Trois Silhouettes*, *Comme une tendre berceuse . . .*; Bozza's *Image*, *Aria*, *Divertissement op. 39*, *Soir dans les montagnes*, *Trois Impressions*, *Concertino da camera*, *Cinq Chansons sur des thèmes Japonais*, *Phorbéia*; Francaix's *Divertimento*, *Concerto*, *Suite*, and *Sonate*.

The written part of this performance dissertation includes biographical information on each composer, program notes for each piece performed, a discography, and a selected bibliography.

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SELECTED ACCOMPANIED AND UNACCOMPANIED FLUTE WORKS  
OF RIVIER, BOZZA, AND FRANCAIX

by

Kelly Ann Kazik

Dissertation submitted to the Faculty of the Graduate School of the University  
of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2008

Advisory Committee

Professor William Montgomery, Chair  
Professor Mark Hill  
Professor Kenneth Holum  
Professor Lawrence Moss  
Professor Delores Ziegler

## DEDICATION

To my husband James, for his patience, support, and expert Finale examples.

## ACKNOWLEDGEMENTS

I would like to acknowledge and thank Dr. William Montgomery for his assistance and guidance. I am grateful to the faculty on my committee, Professor Hill, Dr. Holum, Dr. Moss, and Professor Ziegler. I appreciate the time and effort they took to help me with this document. I would like to thank my sister Christine for her patient editing skills.

Lastly, I would like to thank the women who made my musical education possible, my mother Cindy, my aunt Linda, and my grandmother Carol.

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Kelly Kazik, flute  
and  
David Ballena, piano

December 7, 2007  
5:30 p.m.  
Gildenhorn Recital Hall

Selected Accompanied and Unaccompanied Flute Works of Rivier, Bozza, and  
Françaix, Recital number 1; Accompanied and Unaccompanied Flute Works of  
the 1930s through the 1950s

Image (1940) Eugène Bozza (1905-1991)

Aria (1936) Eugène Bozza (1905-1991)

Sonatine (1956) Jean Rivier (1896-1987)  
Allegro moderato; Lento affettuoso; Presto jocando

Divertissement op. 39 (1939) Eugène Bozza (1905-1991)  
Soir dans les montagnes (1954) Eugène Bozza (1905-1991)

#### INTERMISSION

Trois Impressions (1953) Eugène Bozza (1905-1991)  
La Fontaine de la villa Médicis  
La Petite Nymphé de Diane  
La Danse d'Elké

Oiseaux tendres (1935) Jean Rivier (1896-1987)

Divertimento (1955) Jean Françaix (1912-1997)  
Toccata  
Notturmo  
Perpetuum Mobile  
Romanza  
Finale



Kelly Kazik, flute  
and  
David Ballena, piano

May 10, 2007  
2 p.m.  
Gildenhorn Rectial Hall

Selected Accompanied and Unaccompanied Flute Works of Rivier, Bozza, and  
Françaix, Recital number 2; The Concertos of the 1950s and 1960s

Concerto (1966)	Jean Françaix (1912-1997)
Allegro; Andantino; Scherzo; Presto	

INTERMISSION

Concertino da camera (1964)	Eugène Bozza (1905-1991)
Fantasque <sup>1</sup> et léger	
Larghetto	
Allegro brillante	

Concerto (1955)	Jean Rivier (1896-1987)
Allegro Moderato	
Lento sensible	
Molto vivace	

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<sup>1</sup> Fantasque is a lesser known word than fantastique that means fantastic, changeable, flighty.

Kelly Kazik, flute  
and  
David Ballena, piano

October 19, 2008  
8 p.m.  
Gildenhorn Recital Hall

Selected Accompanied and Unaccompanied Flute Works of Rivier, Bozza, and  
Françaix, Recital number 3, Accompanied and Unaccompanied Flute Works of  
the 1960s through the 1990s

Suite for unaccompanied flute (1963)	Jean Françaix (1912-1997)
Caprice	
Pavane	
Saltarelle	
Allemande	
Menuet	
March	

Ballade (1966)	Jean Rivier (1896-1987)
Comme une tendre berceuse. . . (1984)	Jean Rivier (1896-1987)
Berceuse (1976)	Eugène Bozza (1905-1991)
Trois Silhouettes (1973)	Jean Rivier (1896-1987)
Insouciant; Nostalgique; Trepidant	

#### INTERMISSION

Virevoltes for unaccompanied flute (1970)	Jean Rivier (1896-1987)
Cinq Chansons sur des thèmes Japonais (1978)	Eugène Bozza (1905-1991)
Chant triste d'Iwate	
Lutte des guerriers à cheval	
Les Eaux de Kusatsu	
Chant d'amour	
Les Moissonneurs de Miyazaki	

Phorbéia for unaccompanied flute (1978)	Eugène Bozza (1905-1991)
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Scherzo	
Andante	
Allegro	

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## CHAPTER ONE;

### Introduction

The purpose of this dissertation is to look at the accompanied and unaccompanied flute works of Jean Rivier, Eugène Bozza, and Jean Françaix.<sup>2</sup> Each composer was born and died within nine years of the other, and each had a musically inclined family. Each composer was influenced by World War I either directly, as in the case of Rivier, or indirectly as a result of displacement, as in the cases of Bozza and Françaix. Each composer displayed neoclassic tendencies, and each composer was aware of, and in contact with, the major flutists of the day. However, in spite of all their contributions to the flute's literature, each composer has only one or two pieces that have made it into the secondary flute repertoire. For the most part, the majority of their flute works remain under-explored.

All three composers rely on similar techniques for the construction of their pieces. As a teacher, Rivier encouraged certain neoclassic concepts, such as structure, proportion, and "economy of means," which he employed in his own compositions. Harmonically, Rivier utilizes polytonality, modality, quartal and quintal harmonies, and polychords. Additional traits include

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<sup>2</sup> The composers are listed and discussed chronologically by date of birth rather than alphabetically.

extreme dynamics, intricate rhythms, and extreme mood contrasts. Overall, Rivier's music exhibits lyricism, drama, wit, and charm.

Bozza's flute works utilize techniques such as dance rhythms, disjunct melodies, simple forms, bird calls, sustained pedal points, widely spaced voicings, and a heavy reliance on intervals of fourths and fifths. Bozza tends to use simple forms and uses cadenzas to link material together.

Françaix's style appears to have remained consistent throughout his life, and, after World War II, he was criticized for his neoclassic approach. According to Elizabeth Ruppe, his style is characterized by rhythmic vigor, detailed articulations and dynamics, and a melody based texture.<sup>3</sup>

By the 1960s all three composers fell out of public favor resulting in a lack of attention to their works written after 1960. Does their music really deserve this lack of attention? It seems to me that sufficient time has passed since the death of each man for a serious re-examination of their flute works to be undertaken. I will attempt this in the following chapters.

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<sup>3</sup> Elizabeth Ruppe, "Form and Tonality as Elements of Neoclassical Style in Two Works by Jean Françaix: *Divertimento pour flute et piano* (1955) and *Suite pour flute seule* (1963) with Three Recitals of Selected Works of Mozart, Widor, Feld, Muczynski and Others" (D.M.A. diss., University of North Texas, 1996), 22.

## CHAPTER TWO;

### Biographies of Rivier, Bozza, and Françaix

#### **Jean Rivier (1896-1987)**

Jean Rivier was born on July 21, 1896 in Villemobile, France. His family was a professional, educated, and middle-class family. Although his father was a pharmacist, he studied flute with Arthur Hennebains at the Paris Conservatory from 1909-1914. Rivier's mother played the piano. Rivier experimented with composition as a young boy, but was not pushed into the profession. He considered himself to be "self-taught" for the most part. Unlike Bozza and Françaix, Rivier did not attend the Paris Conservatory as a teenager; instead he went to an academic high school.

Rivier decided to become a composer in 1916 while serving in World War I.<sup>4</sup> According to family lore, Rivier's squad found a piano and brought it to the trenches. Rivier began to play and compose right then and there. After the War, in 1922, at the age of 26, he officially entered the Paris Conservatory.

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<sup>4</sup> Julie Ann Stone, "The Life and Published Flute Compositions of Jean Rivier (1896-1987)", (D.M.A. diss., University of Maryland, 1992), 9.

In 1926, at the age of 30, Rivier earned First Prize in Counterpoint and Fugue.

After receiving his First Prize, he embarked on his professional career.

In 1928 his *Chant Funèbre* was performed by the Orchestre Pasdeloup (an organization for which Eugène Bozza was “solo” violinist from 1925-1930). Rivier survived on performances, commissions, and a great deal of family help during this time. During World War II, Rivier and his family sought refuge in Toulouse.

After the War he returned to Paris. Rivier split a professorship in Composition at the Paris Conservatory with Olivier Messiaen until 1962. From 1962-1966 Rivier served as a full professor of composition.

After retiring, Rivier continued to compose. However, his output decreased, and his popularity waned. His son and wife died unexpectedly in 1974 and 1975 respectively. Their deaths dealt a blow to Rivier’s already fragile psyche and health. Jean Rivier died November 11, 1987.

### **Eugène Bozza (1905-1991)**

Eugène Bozza was born on April 4, 1905. His father and mother, Umberto Bozza and Honorine Molino, were native Italians. In contrast to Rivier’s family, Bozza’s father was a traveling violinist touring the casinos of Mont-Dore, Evian, Nice, and the Théâtre of Monte Carlo in southern France.



Whereas Rivier dabbled with playing piano, cello, flute, and violin, Bozza began his musical education on violin at the age of 5 with his father. In 1915, during World War I, the family, being Italian natives, left southern France and returned to Italy. In 1916, at the age of 11, Bozza entered what was then called the Royal Conservatory of Saint Cecilia in Rome (it is now called the Academy of St. Cecilia and Augusteo). He completed his studies at age 14, earning a diploma in violin.

Bozza returned to France in 1922, at the age of 17, and enrolled at the Paris Conservatory in the violin class of Edward Nadaud. In 1924, at age 19, he received the First Prize in violin, thus ending his formal study of the instrument. Shortly after graduating, Bozza began a career as solo violinist with the Orchestre Padeloup, and he remained with that group until 1930.

At the age of 25, Bozza re-enrolled in the Paris Conservatory, this time in conducting. After one year of study with Henri Rabaud, Bozza earned the First Prize in conducting and was appointed Director of the Ballet Russe de Monte Carlo. In 1932, at the age of 27, he enrolled again in the Paris Conservatory for composition in the class of Henri Busser.

In 1934, Bozza won the First Prize in composition and was also awarded the prestigious Grand Prix de Rome for his opera, *Legende de Roukmani*. The Grand Prix de Rome was awarded by the French government, and winners of the Grand Prix de Rome studied at the Académie de France in

Rome, which was housed in the Villa Medici. Bozza spent four years and five months at the Villa Medici.

While at the Villa, he met several prominent composers: Gustave Charpentier, Arthur Honegger, Jacques Ibert, Darius Milhaud, and Richard Strauss. Bozza's former conducting professor, Henri Rabaud, was also in attendance at the Villa Medici during this period.<sup>5</sup>

In 1939, Bozza became conductor of the orchestra of the Opéra Comique in Paris. According to his wife, Nelly, this group toured throughout France, and she implies that they did so throughout World War II.<sup>6</sup>

In 1950, at the age of 45, Bozza turned his attention to music education and became director of the Conservatory of Music in Valenciennes, France. By the 1960s Bozza's academic career was well established.

In 1975, at the age of 70, Eugène Bozza formally retired from professional musical life. His wife, Nelly, wrote that even in retirement Eugène tried to stay active musically, and he did continue to compose. Eugène Bozza died in 1991 in Valenciennes.

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<sup>5</sup> Nelly Baud Bozza, Valenciennes, to Denise Rodgers-Rowan, Mississippi, 8 September 1977, located in Denise Roger-Rowan, "The Contributions for Bassoon with Piano Accompaniment and Orchestral Accompaniment of Eugène Bozza with Analyses of Representative Solo Compositions." (D.M.A. diss., University of Southern Mississippi, 1978), 136-7.

<sup>6</sup> Nelly Baud Bozza, Valenciennes, to Denise Rodgers-Rowan, Mississippi, 8 September 1977, located in Roger-Rowan, 138.

### **Jean Françaix (1912-1997)**

Jean Françaix was born on May 23, 1912. He was the youngest of the three composers. Like Bozza, Françaix's father was a musician. He was the director of the Conservatory in Le Mans, France, and Françaix's mother founded a women's chorus in Le Mans.

Jean Françaix was considered a child prodigy and studied piano with his father. His father exposed him to the works of Mozart, Haydn, Schubert, Beethoven, Chopin, Debussy, and Ravel. He wrote his first composition at the age of 5. During World War I, the family hosted many famous composers and artists who had fled northward from Paris. Françaix was able to interact with, and play for, some of the top musicians of the day. Flutist Philip Gaubert, a member of the "French Flute School," was among the guests.

In 1921, at the age of 9, Françaix entered Le Mans Conservatory. Françaix's father continued to direct the boy's education, and he was given a choice of composition teachers. Françaix could choose from among Albert Roussel, Charles Koechlin, or Nadia Boulanger. In the end, Françaix's father chose Nadia Boulanger to be his teacher.

In 1926, at the age of 14, Françaix enrolled at the Paris Conservatory but continued to study composition with Boulanger. Françaix won the First Prize in piano in 1929 at the age of 17. In 1931, his international career began after he was selected to perform in the prestigious Vienna Festival.

Throughout the 1930s he wrote a prolific number of chamber works and toured as a pianist. For the most part, Françaix composed to meet the needs of a performing career. During World War II, he and his wife left Paris to ride out the war in Le Mans.

After World War II Françaix's popularity began to decline in France as composers like Messiaen and Boulez began to gain popularity. Françaix's popularity did remain higher outside of France, and he resumed playing and conducting in the United States. Unlike Rivier and Bozza, Françaix did not settle into an academic teaching position.

Françaix's popularity increased toward the end of his life as performers came to realize his prodigious output. He died in Paris in 1997, at age 85.

### CHAPTER THREE;

#### Recital number 1: Selected Accompanied and Unaccompanied Flute Works of the 1930s through the 1950s

##### **Eugène Bozza, *Image* (1940)**

Paul Griffes, in his article on Bozza for the New Grove Encyclopedia, writes that Bozza's music displays, "melodic fluency, elegance of structure and consistently sensitive concern for the instrumental capabilities."<sup>7</sup> When looking at Bozza's flute works one notices several recurring traits, such as dance rhythms, disjunct melodies, simple forms, bird calls, sustained pedal points, widely spaced voicings, and a heavy reliance on intervals of fourths and fifths. These traits have been used in conjunction with one another before. According to musicologist Neil Lerner, they coalesced in the eighteenth century in the forms commonly known as the musette or pastoral.<sup>8</sup> The flute has a long history of playing pastoral music, and such music lies well within the flute's expressive capabilities. Therefore, rather than showing sensitive concern for the flute's specific technical capabilities, Bozza seems to have explored the flute's historic expressive capabilities in a modern pastoral idiom that he applied to his solo flute music written between the 1930s through the

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<sup>7</sup> Paul Griffes, "Eugène Bozza," in *Baker's Biographical Dictionary of Musicians*. 5<sup>th</sup>ed.

<sup>8</sup> Neil Lerner, "Copland's Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood," *The Musical Quarterly* vol. 85, no. 3 (Fall 2001): 477-515.

1960s. *Image* fits into this modern pastoral paradigm perfectly as it contains many of the pastoral elements that Bozza uses throughout his flute works.

Although published in 1940, there is some speculation that *Image* was written as early as 1936. Bozza himself is not forthcoming about the origins of his musical ideas. This creates a problem when trying to date the composition of his works. The date of publication provided by his sole publisher, Alphonse Leduc, therefore only gives a point of reference for establishing a chronology. Regardless of the actual date of composition, it does seem probable that *Image* was written during Bozza's idyllic stay at the Villa Medici.

*Image* is a charming work for solo flute, and is dedicated to Marcel Moyse, father of the concept of the "French Flute School." The term "French Flute School" generally refers to a group of flutists who studied at the Paris Conservatory either with Paul Taffanel or with one of his students. It emerged after 1894 and was considered defunct by the 1970s.<sup>9</sup>

Rhythm is one of the most important elements of the pastoral idiom that is found in Bozza's works. Bozza's works rely heavily on compound meters and dotted rhythms. This combination often produces a "siciliano," a dance that has pastoral roots. According to the New Harvard Dictionary of Music, the siciliano is defined as,

A late Baroque instrumental movement or an aria that evokes a gentle pastoral mood, usually through slow 6/8 or 12/8 time and simple phrases with repeated dotted figures, often beginning with an upbeat. It

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<sup>9</sup> Ardel Powell, *The Flute*, Yale Musical Instrument Series (New Haven: Yale University Press, 2002), 209-224.

frequently appears as a slow movement in sonatas and dance suites and was considered to be a sort of slow gigue, though little is known of it as an actual dance.”<sup>10</sup>

Figure 1 illustrates the siciliano rhythm and its variations.

Figure 1: The siciliano rhythm and its variations.



The siciliano rhythm appears in a large body of flute music from the seventeenth century onward. Bozza uses the siciliano rhythm in its pure form and in variation throughout the flute works. Figure 2 shows Bozza’s use of the siciliano in *Image*. Bozza uses variation one in this passage of *Image*.

Figure 2: Bozza; *Image*, measures 2-3.



Disjunct melodies are also an integral part of the pastoral idiom. Melodies with successive wide leaps are less graceful than melodies that are scalar in nature. In eighteenth-century society, rural communities were considered socially less graceful than their urban counterparts. Thus, when portraying the manners of rural people musically, wide leaps were frequently employed. Figure 3 shows the successive, wide leaps that Bozza employs in

<sup>10</sup> New Harvard Dictionary of Music (1986), s.v. “Siciliana, siciliano.”

*Image*. Unlike Rivier, Bozza seems to employ techniques for effect rather than because they sound good on the flute.

Figure 3: Bozza; *Image*, measures 63-64.



Simple forms are another key aspect of the pastoral idiom. Bozza tends to favor binary forms. He tends to develop a musical idea and then uses a cadenza to link the first idea to the next idea. *Image* is an A-B-A form with the primary sections linked by cadenzas.

### **Eugène Bozza, *Aria* (1936)**

The *Aria* was written in 1936. According to a letter from Bozza's publisher to clarinetist Scott Lock, the original version of this piece was for solo cello with string quartet and piano accompaniment.<sup>11</sup> The arrangements for flute and piano, violin and piano, and clarinet and piano also date from 1936. The arrangement for saxophone and piano appeared in 1938.

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<sup>11</sup>Frederic Poinsignon, Valenciennes, to Scott Lock, Kentucky, 12 December 1995, located in Scott Lock, "The Accompanied Clarinet Works of Eugène Bozza: Descriptive Analysis and Performance Guide with Emphasis on the Clarinet Concerto" (D.M.A. diss., Ball State University, 1999), 131.



*Aria* is unlike *Image* in that it seems to lack some of the aforementioned pastoral qualities such as the siciliano rhythm and the disjunct melodies. Regardless, *Aria* does have a simple ABA form. In addition, tertiary harmonies make for a very pleasant piece.

### **Jean Rivier, *Sonatine* (1940)**

The *Sonatine* was written in 1940 and was dedicated to the memory of Rivier's father. The piece premiered in 1941 on French radio with flutist Jean-Pierre Rampal and pianist Robert Veyron-Lecroix. Rampal is considered to be one of the last members of the "French Flute School."

The piece is written in three movements in continuous form. The piano provides the transitions between the movements. Both movements one and two follow an ABA form. Flutist Julie Stone refers to movement one as a "modified sonata-allegro" form.<sup>12</sup> The third movement follows the thematic scheme A-B-C-D-A. Julie Stone refers to this movement as a modified ternary.<sup>13</sup>

Many of the stylistic features that Rivier uses throughout his flute works are present in the *Sonatine*. Rivier juxtaposes lyric melodies with fast technical passages. Heavy use of syncopation and clear tonal centers are present throughout the piece. The first movement relies heavily on the key of

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<sup>12</sup> Stone, 153.

<sup>13</sup> Stone, 155.

D-flat. Occasionally quartal and quintal harmonies, as well as periods of modality, temporarily obscure the clear tonal movement.

**Eugène Bozza, *Divertissement op. 39* (1936)**

The *Divertissement* was written in 1936 while Bozza was at the Villa Medici. It was published in 1939 by Albert Andraud rather than Alphonse Leduc. Andraud was an oboist, and this piece seems to have been originally written for English horn. I have not found evidence that the piece was written for Andraud himself although it does seem possible. The piece appears to have been arranged for clarinet, alto saxophone, and flute. The flute arrangement, by Arthur Ephross, was published by Southern Music in 1993. When I contacted Mr. Ephross to find out how and why he came to arrange this piece for flute, he admitted he could not remember having done it.<sup>14</sup>

As this piece was not originally written for the flute, one can observe the stylistic traits that Bozza employed in his music regardless of the instrument. The piece opens with a free cadenza-like section that moves into a rhapsodic A section, followed by a lyrical B section which is linked by a brief cadenza to the gigue-like C section. The gigue is the fast rhythmic cousin of the siciliano. The harmonic language is tonally based with brief use of pentatonic scales and chromaticism.

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<sup>14</sup> Email from Mr. Arthur Ephross to Kelly Kazik, 6 September 2007.

**Eugène Bozza, *Soir dans les montagnes* (1954)**

*Soir dans les montagnes* was written in 1954 and was dedicated to Leon Harbonnier. Leon Harbonnier was professor of flute at the Valenciennes Conservatory at that time.

*Soir dans les montagnes* follows an A-cadenza-B form which is quite typical in Bozza's flute works. This piece is significant in that it contains many melodic clichés that occur in later flute pieces. The opening themes of the A section, as well as the B section of *Soir dans les montagnes*, seem to provide the material basis for the opening motive of the 4<sup>th</sup> movement of the flute quartet *Jour d'été à la montagne*, which was published in 1967. Figures 4 through 6 show the related themes from *Soir dans les montagnes* and *Jour d'été à la montagne*.

Figure 4: Bozza, *Soir dans les montagnes*, measures 5-8.



Figure 5: Bozza; *Soir dans les montagnes*, measures 56-63.



Figure 6: Bozza; *Jour d'été à la montagne*, movement 4, measures 1-8, first flute.

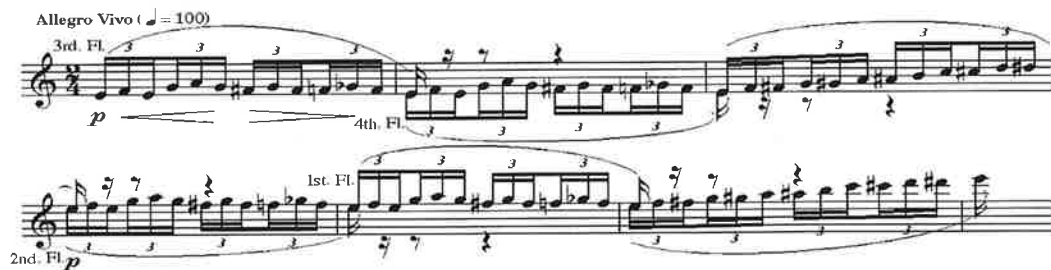


The chromatic second theme in the B section of *Soir dans les montagnes* forms the basis for the entire 2<sup>nd</sup> movement of *Jour d'été à la montagne*. Figures 7 through 8 show the themes from both works. The pitches in figures 7 and 8 are exact, except that in figure 8, the rhythm is in diminution.

Figure 7: Bozza; *Soir dans les montagnes*, measures 94-106.



Figure 8; Bozza; *Jour d'été à la montagne*, movement 2, measures 1-7, composite flutes parts 1-4.



### **Eugène Bozza, *Trois Impressions* (1953)**

In 1950, at the age of 45, Bozza became director of the Conservatory of Music in Valenciennes, France. According to Bozza's publisher, while Bozza was director, the conservatory was one of the best in France and regularly sent its graduates on to the Paris Conservatory.<sup>15</sup> Bozza produced three flute solos in quick succession between 1952 to 1954: *Trois Impressions*, *Soir dans les montagnes*, and *Fantaisie Italienne*.

*Trois Impressions* was written in 1953 and is not dedicated to anyone. The first movement of *Trois Impressions*, "La Fontaine de la villa Médicis," is named after an actual fountain in the Villa where Bozza stayed after winning the Grand Prix de Rome. It is possible the fountain in question is the Trinità dei Monti, or the "Fountain of the Brimming Bowl." The programmatic writing in the piano part does seem to suggest water bubbling over the fountain. The flute, meanwhile, assumes its longstanding role as a bird.

This movement is in a duple meter that does not easily allow the aforementioned siciliano rhythm. In duple meters, Bozza instead relies heavily on the syncopation. The syncopation, in this case, allows for snappy bird calls.

The second movement is called "La Petite Nymphé de Diane". Diana is the Roman version of the Greek goddess Artemis. Artemis was the daughter

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<sup>15</sup>Frederic Poinsignon, Valenciennes to Scott Lock, Kentucky, 12 December 1995, located in Lock, 131.

of Zeus and Leto and twin sister of Apollo. She is usually depicted as the maiden goddess of the hunt. To further clarify the title and how it might relate to the music, a nymph is defined as a member of a large class of water sprites in human form that are bound to a particular location. Nymphs tended to live in mountains, groves, by springs and rivers, or in valleys. The allusion to the spring seems obvious from the bubbling triplets in the piano part. In figure 9, the flute seems to play multiple roles. The repeated C-sharps in figure 9 could suggest birds chirping while the fast scalar passage seems to suggest the whizzing of Diana's arrows.

Figure 9: Bozza; *Trois Impressions*, movement 2, "La Petite Nymph de Diane," measures 1-2.



The final movement "La Danse d'Elké" depicts a mischievous dance complete with a whimsical cadenza. Bozza chooses to make all three of these pieces short and through-composed rather than his usual A-B-A form. Harmonies are based on quartal and quintal constructions that obscure tonal references.

**Jean Rivier, *Oiseaux tendres* (1935)**

*Oiseaux tendres* is the oldest piece on the program. It was written in 1935 and is dedicated to flutist René le Roy. René le Roy was a member of the “French Flute School.” To some, le Roy represented the epitome of the “French Flute School.”<sup>16</sup> René le Roy gave the American premiere of the piece in 1936, while flutist Maxence Larrieu gave the Paris premiere in 1936.

*Oiseaux tendres* is Rivier’s earliest published piece for flute. Rivier often remarked that the flute reminded him of birds, which is not surprising as this is a common theme in flute literature. Bozza, too, makes extensive use of the “flute as bird” motif. However, unlike both Bozza and Françaix, Rivier was exposed specifically to the instrument itself. When Rivier was young, his father studied flute at the Paris Conservatory with Adolph Hennebains (1862-1914). Rivier, too, dabbled with the flute in high school, and he credited his father’s flute playing for having inspired him to write for the instrument. According to family lore his father would “test” pieces for him, and tell him what was or was not possible on the instrument.<sup>17</sup>

*Oiseaux tendres* is composed of five theme groups that are arranged A-B-C-A-D-E-E-A-C. Tonality is ambiguous; however, several pitch centers emerge around the notes C-sharp or D-flat, G, and A.

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<sup>16</sup> Powell, 224.

<sup>17</sup> Stone, 104-105.

**Jean Françaix, *Divertimento* (1955)**

Françaix's *Divertimento* was written in 1955 and was dedicated to Jean-Pierre Rampal. The piece consists of five movements that alternate fast-slow-fast-slow-fast. Historically, the divertimento came into being during the eighteenth century and was loosely related to the suite of the sixteenth and seventeenth centuries. The divertimento was intended to be light entertainment for the aristocracy and usually consisted of short dance-like pieces in simple forms. The qualification of light entertainment based on movements in simple forms is certainly true of this work. Françaix, however, seems to take the most liberty with the "dance" requirement.

The first movement is "Toccatina" or "little toccata." The toccata often served as a prelude in Baroque suites. This toccatina is in an A-B-A form. The second movement is "Notturmo." The notturmo owes more to nineteenth-century character pieces than it does to the seventeenth-century suite, but it is still a binary form. The third movement, "Perpetuum Mobile," plays on the relentless character of the "Toccatina" and almost seems like another prelude, perhaps to the fourth movement. The "Perpetuum Mobile" is in binary form and exhibits a trait common in Françaix's writing for flute, namely, melodies based on intense use of chromatic scales. The fourth movement, "Romanza," is a character piece in binary form. The last movement, "Finale," is actually two dances, a march and a waltz, and thus represents the only two dances in this loosely based "suite."



## CHAPTER FOUR;

### Recital number 2: The Concertos of the 1950s and 1960s

#### **Jean Françaix, Concerto**

Françaix's *Concerto* for flute was written in 1966 and most likely was performed in 1967. Surprisingly, it is not specifically dedicated to Jean-Pierre Rampal. However, it seems to be acknowledged that it was written for him and his technique as he gave the premiere performance. The *Concerto* seems to have had a poor performance history, and there seems to be only one contemporary attempt at recording it.

The original orchestration for the *Concerto* included strings and winds, unlike the Rivier and Bozza concertos, which were written with only string accompaniments. The piano reduction of the concerto was published in 1970 by Schott and is very poorly reduced. At several points, the string parts are left unreduced forcing the pianist to read five staves at once. The poor accompaniment may have further complicated an already poor performance history.

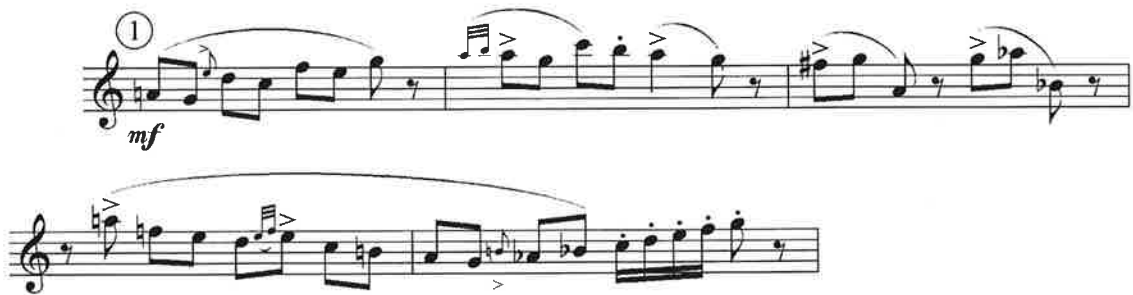
The *Concerto* is constructed in four continuous movements (presto-andantino-scherzo-allegro), and it takes about thirty minutes to perform (no doubt the endurance needed to perform this piece is another hindrance to its reception). The use of four movements instead of three more closely follows a

sonata or symphonic form rather than a concerto form. Each movement is constructed rather simply. The Presto is A-B-A'-cadenza-coda. The Andantino follows the form A-B-A'-coda. The Scherzo is A-B-A. The Allegro has the same form as the Presto: A-B-A'-cadenza-coda.

Throughout the *Concerto*, Françaix seems to explore two basic ideas. The first is a technical idea based on thirds, both chromatic and diatonic. The second is a lyric idea. It is this lyric idea that reminds me of Berlioz's "idée fixe." It makes an appearance in each movement and expresses different moods while undergoing different treatments much like Berlioz's original idea. The juxtaposition of the technical and lyric ideas and their treatment throughout the *Concerto* produce a piece that sounds quintessentially French.

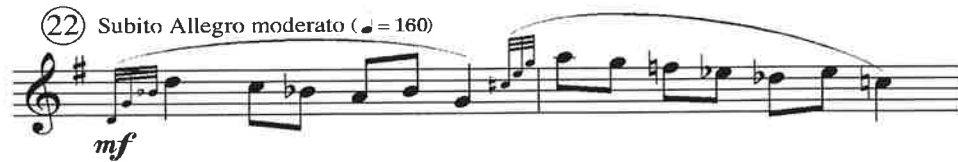
In figure 10 the "idée fixe" is represented in its full form. The overall effect of this lyric melody balances the incessant drive of the technical thirds heard just prior to it.

Figure 10: Françaix; *Concerto*, movement one, measures 10-14.



In figure 11 the lyric “idée fixe” is fragmented and presented in a slightly more frantic setting.

Figure 11: Françaix; *Concerto*, movement two, measures 24-25.



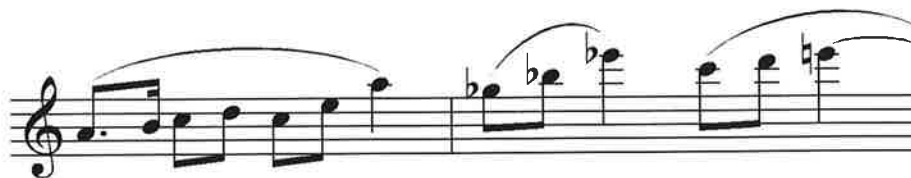
In figure 12, the “idée fixe” is cute and somewhat lazy sounding in this otherwise “notey” scherzo.

Figure 12: Françaix; *Concerto*, movement three, measures 185-92.



Figure 13 is drawn from the fourth movement. This manifestation of the “idée fixe” is fragmented, is inverted, and is much less definite than its predecessors.

Figure 13: Françaix; *Concerto*, movement four, measures 35-36.



### **Eugène Bozza, *Concertino da camera***

Bozza's academic career was well established by 1960, and he had received many awards for his compositions and work in music. These awards seem to have been granted for hard, faithful work, not for radical musical innovation. Up to this point in his career, Bozza does not seem to have participated in the major musical movements of the early twentieth century. He does not seem to have been influenced by the twelve-tone movement, or the emerging avant-garde movement. Rather, using the pastoral idiom that he had cultivated for three decades, Bozza published his first and only flute concerto in 1964.

The *Concertino da camera* is written for flute and string orchestra. The piece is not dedicated to anyone, and I have been unable to find any reference to the first performance. Nor to date, am I able to find any recordings of this concerto. Despite the poor performance record, the *Concertino da camera* is a work worth studying. It shows a culmination of the pastoral traits seen in Bozza's previous works while hinting at something new.

The *Concertino* is conventionally divided into three movements following the pattern of fast-slow-fast. As seen in Bozza's previous works, the harmonic language continues to be grounded in blocks of fourths and fifths. Additionally, the individual movements still have simple forms. The first movement is a modified rondo represented as A-B-A-B-A. The flute and orchestra exchange material played in the two B sections. The second

movement is binary, A-B-A'. The third movement is the most unusual, A-B-cadenza-B'-coda.

The *Concertino*, unlike most of Bozza's earlier pieces for flute, does not contain any compound meters. The lack of compound meters prevents the siciliano rhythm heard in the previous works from driving this work. Bozza, however, does not abandon the concept of the siciliano entirely, rather he transforms it into its syncopated counterpart.

Figure 14 displays the syncopated motif found throughout the first movement of the *Concertino*. This motif is very similar to the motif found in the siciliano rhythm in *Image*, (figure 15).

Figure 14: Bozza; *Concertino da camera*, movement one, measure 31.

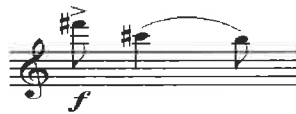


Figure 15: Bozza; *Image*, measure 2.



The motif in figure 14 emphasizes a descending leap of a fourth followed by a resolution to B2. The motif in figure 15 also makes use of the descending fourth from F-sharp to C-sharp, but it is presented in the siciliano rhythm.

In figure 16, Bozza again uses familiar melodic shapes with the syncopated rhythm, as opposed to the siciliano rhythms used in earlier works, (figure 17).

Figure 16: Bozza; *Concertino da camera*, movement one, measure 45.



Figure 17: Bozza; *Fantasie italienne*, measure 27.



The lyric second movement opens with a motif (figure 18) that seems rhythmically unsure as to whether it wants to be a syncopation or a siciliano. By figure 19, Bozza seems to make up his mind and arranges the motif to sounds like a siciliano in 3/4 time.

Figure 18: Bozza; *Concertino da camera*, movement two, measure 1.



Figure 20 shows the bird calls from the third movement of the *Concertino*. Bozza seems to have recycled this melodic fragment by incorporating it into the first movement of *Jour d'été à la montagne* published three years later (figure 21).

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Figure 21: Bozza; *Jour d'été à la montagne*, movement one, at rehearsal 10.

The musical score for rehearsal 10 of 'Jour d'été à la montagne' by Bozza is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *mf* dynamic. The bass staff starts with a *mf* dynamic, followed by a series of eighth notes and sixteenth notes, marked with a *f* dynamic. The second system also consists of two staves. The treble staff begins with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic. The bass staff starts with a *mf* dynamic, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The compilation of all four parts produces bird calls that are very similar to the bird calls in the *Concertino*.

The only cadenza, found in the third movement, is special. Bozza's previous cadenzas featured passages that he deemed difficult enough to be included in a book of etudes. This cadenza, however, seems to look backward rather than forward. In the cadenza Bozza uses transposed motives from his earlier flute works, *Image* (1939), *Agrestide* (1942), and *Soir dans les montagnes* (1954).



Figure 22 appears in the opening of the cadenza and is transposed from *Image* (1939), in figure 23.

Figure 22: Bozza; *Concerto da camera*, movement three, cadenza.



Figure 23: Bozza; *Image*, measure 19.



Figure 24 also appears in the cadenza, and it is a slightly embellished version of the excerpt from *Image* shown in figure 25.

Figure 24: Bozza; *Concerto da camera*, movement three, cadenza.



Figure 25: Bozza; *Image*, measures 60-63.



Figure 26 is reduced to a chromatic scale and is taken from the B section of *Soir dans les montagnes* (1954), shown below in figure 27.

Figure 26: Bozza; *Concert da camera*, movement three, cadenza.



Figure 27: Bozza; *Soir dans les montagnes*, measures 43-55.



Figure 28 is transposed from the flourishes used in *Agrestide* (1942), shown in figure 29.

Figure 28: Bozza; *Concertino da camera*, movement three, cadenza.



Figure 29: Bozza; *Agrestide*, measure 21.



## **Jean Rivier, Concerto**

The Concerto, written in 1955, occupies a very important place in Rivier's output. First, with the possible exception of *Oiseaux tendres*, the *Concerto* is Rivier's most frequently played piece. Secondly, it represents the height of Rivier's popularity. Thirdly, as it was written for Jean-Pierre Rampal who represents the height of the "French Flute School's" popularity as well.

According to author Julie Stone, the years 1945-1965 represent Rivier's "middle period."<sup>18</sup> Because Rivier continued to compose during World War II, he had a good number of pieces ready to be performed as soon as the musicians of France were again ready to play them. Beginning in 1943, many great artists performed Rivier's works, which, subsequently, were broadcast frequently over the radio.

In 1948, Rivier began teaching part-time at the Paris Conservatory. He enjoyed teaching and was respected by his students. His classes were considered liberal in that he allowed his students to explore whatever style of music they wished. He stressed precision and form in his classes and left the rest up to the student. While stressing precision, Rivier often talked about "economy of means" in terms of his own musical material and earned the nickname "Coupe Toujours," or "Always Cutting," because he strove for

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<sup>18</sup> Stone, 37.

brevity in his pieces.<sup>19</sup> He would cut out extraneous music from both his own works and his students' works.

The *Concerto* is stylistically very similar to the *Sonatine*, and it is an excellent example of Rivier's compositional aesthetic. "Coup Toujours" seems an appropriate nickname in light of this concerto. The *Concerto* contains three movements and is the shortest of the three concertos on this recital. The *Concerto* also lacks a cadenza, which the previous two concertos indulged in. In striving to keep extraneous music from entering the *Concerto* and in keeping with his "economy of means," it is possible to reconcile most of the material in all three movements to the introduction of the first movement. Author Julie Stone, very diligently analyses this concerto and determines no less than twenty different themes!<sup>20</sup> What is not discussed is how those twenty themes relate to the opening material.

The *Concerto* was written in 1955 at the request of Jean-Pierre Rampal. According to Rivier, Rampal came over to his house to look at the new concerto, and he sight-read it perfectly.<sup>21</sup> The *Concerto* received a number of performances throughout the remainder of the decade.

Movement one is formally a compound ternary form. It is compound in that the B section is also ternary. Thus a representation of this movement is

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<sup>19</sup> Stone, 48.

<sup>20</sup> Stone, 209-242.

<sup>21</sup> Stone, 192-193.

A-B(a-b-a)-A1-coda. The A section (figures 30 through 34) contains the five motifs that are explored throughout the *Concerto*.

In figure 30, we see the first of the motifs that Rivier explores throughout the concerto. This motif features repeated notes with an accented neighboring tone. Rivier seems to use the neighbor tone to accentuate the “tonic” pitch in a particular section.

Figure 30: Rivier; *Concerto*, movement one, measures 3-6. Motif number 1.



Figure 31 illustrates motif number two. It contains a scale and a leap with an emphasized appoggiatura.

Figure 31: Rivier; *Concerto*, movement one, measures 7-10. Motif number 2.



Figure 32 shows the syncopated motif. Rivier frequently uses syncopation, and, occasionally, his music sounds “jazzy.” Rivier was an admirer of jazz and especially Duke Ellington. He specifically stated, however, that he did not mix jazz and classical in his own compositions.<sup>22</sup>

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<sup>22</sup> Stone, 99.

Figure 32: Rivier; *Concerto*, movement one, measures 12-14. Motif number 3.



Figure 33 illustrates motif number four. This motif features consecutive leaps. In this case the leaps are minor sevenths.

Figure 33: Rivier; *Concerto*, movement one, measures 15-18. Motif number 4.



The final motif, in figure 34, is lyric in nature and utilizes descending minor thirds.

Figure 34: Rivier; *Concerto*, movement one, measures 37-40. Motif number 5.



After the A section and its motifs are introduced, the B section of the first movement continues to explore four of the five motifs, usually with some diminution.

In figure 35, motif number two is used with a slight rhythmic alteration to create a passage that is lyric in nature.

Figure 35: Rivier; *Concerto*, movement one, measures 53-55.



Motif number five is used in figure 36. The rhythmic profile is presented in diminution. Additionally, there is a slight expansion of the final interval as compared to the original motif in figure 34.

Figure 36: Rivier; *Concerto*, movement one, measures 56-59.



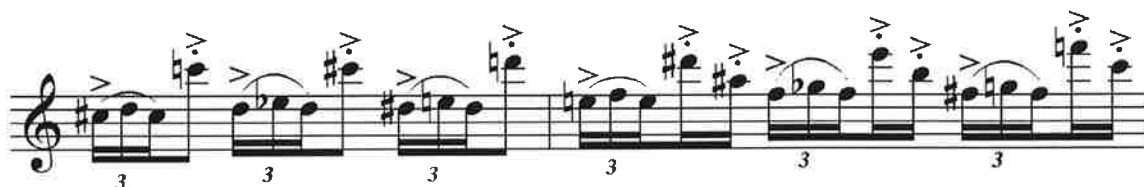
In figure 37, the syncopation of motif number three is used in diminution and combined with the descending thirds of motif number five.

Figure 37: Rivier; *Concerto*, movement one, measures 63-64.



Figure 38 is a diminution and ornamentation of motif number four, the consecutive-leap motif. This occurrence, like the original, features sevenths, but this time the sevenths are major sevenths rather than minor sevenths.

Figure 38: Rivier; *Concerto*, movement one, measures 93-94.



Movement two is a basic ternary form and utilizes four of the five motifs identified in the opening of the first movement.

This opening passage of the second movement features a major scale and an upward leap of a major third. This passage seems to combine motif number two and motif number five. The use of the leap of a third is ascending in this example rather than descending as seen in the original example.

Figure 39: Rivier; *Concerto*, movement two, measures 3-4.



Rivier continues to make use of the descending thirds that first occurred in lyric motif number five. In figure 40, which is the first occurrence of the motif in this movement, the motif is in diminution, and uses eighth notes rather than quarter notes. This treatment is similar to the treatment seen in the B section of the first movement. However, the bulk of this movement is built on descending thirds in quarter-note values much like the original motif.



Figure 40: Rivier; *Concerto*, movement two, measures 8-9.



In figure 41, Rivier combines motif number two (the scale) with motif number three (the syncopation).

Figure 41: Rivier; *Concerto*, movement two, measures 57-60.



Movement three is a rondo represented as ABA'CA'DA'-coda. This final movement is light and fun. Flutist Maxence Larrieu made the following comment about the *Concerto*, “The concerto is not so bad. I do not like so much the finale—it is brilliant and no more, but the first and second movements are not so bad—interesting.”<sup>23</sup> This attitude toward the *Concerto* does not do justice to the craftsmanship contained within it. The third movement, like the first and second movements, continues to draw on the motives laid out from the beginning of the concerto. For the most part, this movement makes far more of the consecutive-leap motif (number four) and the repeated-note-with-neighbor motif (number one) than the previous movements.

<sup>23</sup> Maxence Larrieu, as quoted in Stone, 111.

Figure 42 illustrates a figure that is related to the consecutive-leap motif (number four). It is in diminution. Leaps abound in this movement and are found throughout the majority of the A and B sections of the rondo form.

Figure 42: Rivier; *Concerto*, movement three, measure 7.



In figure 43, even though it is a bit difficult to see, it is not too difficult to hear that the C section of this movement makes a great deal of use of the repeated notes and their various neighboring tones. This motif is related to motif number one found at the beginning of the *Concerto*.

Figure 43: Rivier; *Concerto*, movement three, measures 51-53.



In figure 44, Rivier uses the consecutive-leap motif (number four) in a lyric vein. He returns to the original rhythm found in the first movement and decreases the interval from sevenths to a sixths, giving the motif a sweeter quality.

Figure 44: Rivier; *Concerto*, movement three, measures 43-44.



The change of mood that results from the reduction of the interval from a seventh to a sixth highlights what Larrieu ultimately said of Rivier's music, "Some of his music is very sad, and some is superficial—a typical French style."<sup>24</sup>

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<sup>24</sup> Maxence Larrieu, as quoted in Stone, 111.

## CHAPTER FIVE;

### Recital number 3: Accompanied and Unaccompanied Flute Works of the 1960s through the 1990s

#### **Jean Françaix, *Suite* (1963)**

Out of the three composers on this program, Françaix's style seems to have changed the least throughout his lifetime. First, he does not choose to say anything on the flute in fewer than four movements. Brevity does not appear to be a concern for him. Second, he characteristically juxtaposes fast and slow movements as well as lyrical and technical elements. Third, his harmonic language seems to have not evolved at all. It is tonal.

The *Suite* for flute alone was written in 1963 and, with the possible exception of the *Divertimento* (1953), is Françaix's most performed work for flute. Françaix's flute writing is so consistent throughout all his works for the flute that one wonders why this piece is designated for unaccompanied flute. There is nothing in his unaccompanied writing that differs from his accompanied writing for flute. One could easily imagine an accompaniment.

The New Harvard Dictionary of Music defines a suite as a "series of disparate instrumental movements with some element of unity, most often to be performed as a single work."<sup>25</sup> Suites can have a varied number of movements and can be unified by something as simple as key area.

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<sup>25</sup> New Harvard Dictionary of Music (1986) s.v. "Suite."

The origin of the suite appears to lie with pairs of dances utilized during the Renaissance. Gradually, additional dances were added to the pairs, and a stable order to the dances seems to have emerged. By the Baroque era the “Allemand-Courante-Sarabande-Gigue” emerged as the basic pattern for the dances contained in suites.<sup>26</sup> Françaix seems to acknowledge this history, and then he proceeds to do things his own way.

The first movement is “Caprice.” A caprice is not actually a dance, but rather, it is defined as “a humorous, fanciful, or bizarre composition, often characterized by an idiosyncratic departure from current stylistic norms.”<sup>27</sup> Perhaps by using a type of piece that specifically deviates from stylistic norms, Françaix is telling us not to expect a typical suite. Like the traditional allemande, however, this caprice is in a duple meter and makes extensive use of a repeating rhythmic pattern, in this case the eighth-triplet pattern. This movement is an A-B-A’ form.

The second movement is a slow, stately “Pavane” in duple-meter. This is a departure from the traditional fast, triple-meter courante that should occupy the second movement. In addition, the pavane was a Renaissance dance that was almost always paired with a fast dance in triple meter, usually a galliard or salterello. With this knowledge, Françaix pairs the “Pavane” with

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<sup>26</sup> *New Harvard Dictionary of Music* (1986), s.v. “Suite.”

<sup>27</sup> *New Harvard Dictionary of Music* (1986), s.v. “Capriccio.”

the faster “Salterelle” in movement three. Both the “Pavane” and “Salterelle” are in A-B-A’ forms. Stylistically, Françaix uses this slow pavane to explore what seems to be two of his favorite compositional techniques, namely, chromatic scales and grace notes.

At first, Françaix’s use of the term “Allemande” for the fourth movement seems somewhat confusing in the context of the historical suite. When flutists think of an allemande, we tend to think of the allemande in Bach’s *Partita in A Minor*. Bach’s allemande is the first movement of his partita. Bach’s allemande features non-stop sixteenth notes, and flutists tend to take the movement at a moderately fast tempo. Therefore, in comparison with Bach’s use of the allemande, Françaix’s use of the allemande seems a bit strange.

The placement of the allemande within the suite seems to be the only requirement that Françaix ignores. The remaining requirements, however, he fulfills. The movement is in duple meter, and it features a repeated rhythmic pattern. Regarding the tempo, historically the allemande seems to fall in a range of tempi from slow to fast. The faster type is more often associated with German music. The slow allemande is found in French harpsichord and lute music.<sup>28</sup> Françaix, being a French pianist may have been familiar with the slow type of allemande. Even though Françaix uses a slow allemande in this suite, he does follow it with a “Menuet,” a lively dance in triple meter. Thus

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<sup>28</sup> *New Harvard Dictionary of Music* (1986), s.v. “Allemande.”

he satisfies the allemande's traditional requirement of being followed by a lively dance in triple-meter.

The final movement is "March." A march is also not a dance piece as it has a military origin. Perhaps it is fitting that the suite begins and ends with pieces that have nothing to do with dancing.

### **Jean Rivier, *Ballade* (1965)**

According to author Julie Stone, 1965-1987 represents Rivier's late period.<sup>29</sup> Rivier retired from the Paris Conservatory in 1966, and his music continued to be popular through the 1960's. During this time, however, he experienced growing competition from, and resentment toward, Pierre Boulez. Rivier felt that Boulez and his aesthetic began to overshadow his own work. As a result Rivier's wife and friends tried to encourage him to "renew" himself and to allow his style to evolve.<sup>30</sup> Rivier never really accomplished a transformation, but there is a marked increase in certain techniques such as angular leaps of sevenths and ninths in the flute part, and increased use of these intervals harmonically. Overall Rivier still continued to juxtapose the jocund with the lyric and to exploit brevity.

*Ballade* was written in 1965 and published in 1966. It was dedicated to

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<sup>29</sup> Stone, 57.

<sup>30</sup> Stone, 102.

Gaston Crunelle, flute professor of the Paris Conservatory from 1941-1969. (Bozza's *Agrestide* was dedicated to Gaston Crunelle as well.) The piece was used as a "morceau de concours," or final exam piece, for the flute students of the Paris Conservatory. The piece is a simple A-B-A-coda form. While Rivier never really transforms his style completely, there do seem to be changes happening within his comfortable framework. His lyric sections seem shorter and less important. His jocund sections seem to include more angular leaps, particularly sevenths. Syncopation, which was used only for interest and drive in previous pieces, now seems to be much more pervasive.

**Jean Rivier, *Comme une tendre berceuse* . . . (1987)**

This is Rivier's last piece written for flute before his death in 1987. Rivier's wife and son had died in 1974 and 1975 respectively. The shock and stress from their deaths took a toll on Rivier's already fragile health (he had survived a mustard gas attack in World War I). With his wife and son dead, his only visitors were his grandchildren and a few devoted students. A berceuse is a lullaby, and it seems fitting that a berceuse should be his last piece for flute. Imagine the comfort of writing a lullaby for the instrument that your father had played in your youth.

The berceuse was commonly written for piano during the nineteenth century, and often featured an ostinato accompaniment in compound meter or



triplets.<sup>31</sup> Rivier's berceuse exhibits none of these features. This piece is in AB-coda form and is simple, elegant, and fully lyric.

### **Eugène Bozza, *Berceuse* (1976)**

Throughout the 1970s, Bozza wrote a number of character pieces for winds. Many of the pieces are listed as being for flute or oboe, or flute or violin. This piece is listed as being written for flute or oboe. Whereas Rivier's berceuse was calm and quiet, Bozza's berceuse is more active. The modal flute melody lends the piece an exotic flavor. Bozza makes use of the ostinato accompaniment previously mentioned, but he varies the ostinato slightly with every statement of the melody in order to move the piece forward. As a result, the piece sounds more like a lament than a lullaby.

### **Jean Rivier, *Trois Silhouettes* (1973)**

*Trois Silhouettes* was published in 1973, and it has no dedication. Each of the three movements is in a familiar ABA form. However, there is evidence that Rivier was attempting something new. Movement one is titled "Insouciant," which means "carefree or jaunty." Like typical Rivier, the technical passages are balanced by the lyric passages. However, the sweetness heard in the *Sonata* and *Concerto* seems to be diminished by the prevalence of

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<sup>31</sup> *New Harvard Dictionary of Music* (1986), s.v. "Berceuse."

leaps of the sevenths and ninths. Also, author Julie Stone mentions the unusual harmonies used by Rivier at the opening of this movement. She states,

The accompaniment is comprised of root position eighth-note major triads moving primarily in parallel stepwise motion. This is a radical harmonic change from Rivier's earlier works, which were more non-traditional and which incorporated more quartal chords, added-note chords, and chromatic alterations.<sup>32</sup>

Movement two is titled, "Nostalgique," which means "nostalgic or homesick." The flute's melody is more angular than previously seen in Rivier's slow movements. The accompaniment contains a shocking amount of sevenths and ninths as well. One can only speculate about what might have made Rivier feel nostalgic.

Finally, movement three, "Trepidant," or "trepidation, trembling, or vibration" closes the piece. This is the strangest of Rivier's three movements. The use of syncopation is more prevalent in this movement than in any other piece by Rivier. Again author Julie Stone mentions the unusual nature of this movement. She states, "The third movement is written in 6/8 meter, which is out of the ordinary for most of Jean Rivier's music. Rivier composed primarily in the standard simple meters (beats having a subdivision of two) such as 3/4 and 4/4".<sup>33</sup>

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<sup>32</sup> Stone, 253.

<sup>33</sup> Stone, 274.

**Jean Rivier, *Virevoltes* (1970)**

*Virevoltes* is written for unaccompanied flute. It was written in 1970 and dedicated to Jean-Pierre Rampal. The title of this piece might be a play on words, as I have been unable to find the word “virevoltes” in a French dictionary. The word “virevoltes” seems to be derived from the verb “virer” which could be translated as “to turn about,” and the phrase “voltes-face,” which is “an about face.” The concept of “turning about” does seem to fit the music. This piece is essentially an A-B-A’- coda form. *Virevoltes* still juxtaposes the whimsical and lyrical, but the lyrical aspect is downplayed. The whimsical statements utilize more leaps of sevenths, as well as diminished and augmented intervals, than in previous works.

**Eugène Bozza, *Cinq Chansons sur des thèmes Japonais* (1978)**

Bozza retired from the Conservatory of Music in Valenciennes in 1975, but he continued to compose. Of the three composers on this program, he seems to have been the most experimental with his techniques. During the 1970s Bozza began exploring themes based on non-Western musical ideas. He even dabbled with what he perceived to be extended techniques. Titles such as *Shiva* (for bassoon), the *Cinq Chansons sur des thèmes Japonais* (for flute), *Phorbéia* (for flute), and *Graphism* (a somewhat confusing attempt at extended techniques for several wind instruments), demonstrate his attention given to non-Western musical concepts and extended techniques. Gone are the lilting

sicilianos and the clear forms. It is not clear what prompted his interest in non-Western music or themes, since neither he nor his wife mentions any specific study of these concepts, nor do they mention any travels in their letters. Regardless, since Bozza tends to borrow heavily from his older works for his newer works, one could make the case that his interest in non-Western music had always existed to some extent.

*Cinq Chansons sur des thèmes Japonais* shows Bozza's interest in Eastern themes. The pieces are closed forms and tend to be repetitive, following the form of the theme itself. Bozza seems to know a little about the places he was writing about, as the music is appropriately programatic. It is unclear if the themes are completely authentic, but they do sound very convincing.

#### I. "Chant triste d'Iwate" (Sad Song of Iwate)

Iwate is a region in Japan that was historically part of the Mutou Province. The province contained 13 different cities and historically had good fishing. There are several theories about the origin of the name "Iwate," which means "rock hand." The most well-known tale, "Oni no tegata," is that associated with the Mitsuishi Shrine in Morioka. The Mitsuishi, or "three rocks," are said to have been thrown down into Morioka by an eruption of Mount Iwate. According to legend, there was once a devil who often tormented and harassed the local people. When the people prayed to the spirits of Mitsuishi for protection, the devil was immediately shackled to the rocks

and made to promise never to trouble the people again. As a sign of this promise, the devil left a handprint on one of the rocks, thus giving rise to the name Iwate, literally meaning “rock hand.” Even now, after a rainfall, it is said that the devil’s handprint can still be seen.<sup>34</sup>

Bozza’s setting of this tune makes use of fast grace notes to imitate the playing style of the Japanese flute rather than Western birds. A modest amount of pitch slides also attempt to imitate the Japanese flute.

## II. “Lutte des Guerriers à Cheval” (The Struggle of the Cavalry)

This piece is an obvious reference to the Japanese shogun tradition. The writing is clean and simple with no mournful graces. The straightforward rhythmic profile of the flute and piano seems to suggest the gallop of a horse.

## III. “Les Eaux de Kusatsu” (The Waters of Kusatsu)

Japan, being a volcanic island, boasts many interesting geological features including hot springs. According to the Kusatsu travel websites, the baths of Kusatsu are the most popular in the country.<sup>35</sup> The flute melody in this movement rises, falls, and lightly bubbles like a hot spring.

## IV. “Chant d’amour” (Song of Love)

This love song is very different from the lush, sentimental idiom that expresses love in the Western tradition. The melodic material is

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<sup>34</sup> *Iwate*, [online], available from [http://en.wikipedia.org/wiki/Iwate\\_Prefecture](http://en.wikipedia.org/wiki/Iwate_Prefecture), 7 August 2008.

<sup>35</sup> *Kusatsu*, [online], available from <http://www.kusatsu-onsen.org>, 7 August 2008.

unornamented, very repetitive, and almost insistent. The rhythm of the flute line is rigid, suggesting perhaps a more formal style of courtship.

V. “Le Moissonneurs de Miyazaki” (The Reapers of Miyazaki)

Miyazaki is the southernmost island of the Japanese archipelago. According to the Japanese legend, the gods originated on this island. Additionally, the travel website claims that Miyazaki has the best weather in all of Japan.<sup>36</sup> Perhaps the good weather and favor of the gods account for the very serious work that the reapers mentioned in the title have to do! The music is full of ornamental graces. The dotted-eighth and sixteenth-note rhythm in the flute seems to suggest the motions of the scythe that the reapers wield in order to bring in the harvest.

**Eugène Bozza, *Phorbéia* (1977)**

To discuss *Phorbéia*, we also need to look at another unaccompanied piece written in the same year, *Interlude* for soprano and alto recorder or flute. Both pieces were written in 1977. *Phorbéia* was commissioned by Mrs. Eleanor M. Roberts and is actually dated on the printed edition as being completed in July of 1977. This is the only piece that I have seen that has an

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<sup>36</sup> *Miyazaki*, [online], available from <http://www.kanko-miyazaki.jp/Language/english>, 7 August 2008.

actual date of composition on the printed edition. *Interlude* is dedicated to Claude Demartis, professor at the regional conservatory in Lille, but it is not dated.

Both pieces share the main thematic material. As Bozza frequently borrows from himself throughout the flute works, this fact is not shocking. The question then becomes, which came first, *Interlude* or *Phorbéia*? Subsequently, which piece does the borrowing, *Interlude* or *Phorbéia*? I suspect that *Interlude* was written before *Phorbéia* because *Interlude* seems to contain the least borrowed material of either piece. Because so much of the material in *Phorbéia* appears to be borrowed, I suspect that the “main” material is also borrowed from *Interlude*.

The word *phorbeia* refers to a leather strap that ancient aulos players wrapped around their cheeks to combat the back-pressure caused by the instrument.<sup>37</sup> The device is referenced by Greek writers and is depicted in examples of iconography, as seen in figure 45.

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<sup>37</sup> *Phorbeia*, [online], available from Encyclopaedia Britannica Online 2008, <http://www.britannica.com/Ebchecked/topic/457347/phorbeia>, 23 October 2008.

Figure 45: Auloi player with phorbeia and dancer with krotala, detail from a kylix found at Vulci, Italy, signed by Epictetus, c. 520-510 BC; in the British Museum, London.<sup>38</sup>



The title gives us some clue as to what Bozza may have wanted from the piece. First, it continues to explore his interest in non-Western music. It is unmetered and unmeasured. It does not contain light-hearted bird calls and there are no lilting siciliano passages. Second, with reference to a strap used to assist with backpressure on an ancient reed instrument, one may be able to take liberties with one's tone color throughout the piece.

Much of *Phorbéia* involves material which is reworked from previous flute works, namely, *Trois Impressions*, the *Concerto da camera*, and *Interlude*. These thematic fragments in *Phorbéia* take on different characters than their predecessors.

In figures 46 and 47, one can see how Bozza uses a thematic fragment from *Trois Impressions* as the basis for further development in *Phorbéia*. In

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<sup>38</sup> Epictetus, *aulos player with phrobeia and dancer with krotala*, [online photograph], available from Britannica Student Encyclopaedia, <http://student.britannica.com/ebi/art-4346>, 23 October 2008.



this case, the first real melody that one hears in “La Fontaine de la villa Médicis” is rhythmically altered and transposed up for *Phorbéia*.

Figure 46: Bozza; *Phorbéia*, page 1, line 1.



Figure 47: Bozza; *Trois Impressions*, “La Fontaine de la villa Médicis,” measure 9.



In figures 48 and 49, Bozza uses a large segment of the cadenza from the *Concertino*. In previous works, the cadenza played an important role in Bozza’s technical writing. He reserved some of his most difficult and exploratory passages for the cadenza. In this case, the cadenza passage has been transposed up for *Phorbéia*.

Figure 48: Bozza; *Phorbéia*, page 1, line 4.



Figure 49: Bozza; *Concertino da camera*, movement 3, cadenza.



In figure 50, Bozza uses an exact quotation from *Interlude*. Many of the passages in *Interlude*, while theoretically possible on the recorder, are extremely impractical. Several passages do go out of the range of the designated instrument, either on the soprano or the alto recorder. Ironically, this passage is one of the more “recorder friendly” melodies that appears in *Interlude*.

Figure 50: Bozza; *Phorbéia*, page 1, line 7 and *Interlude*, page 2, line 7.



In figures 51 through 54, Bozza again draws from the *Concertino* cadenza. In *Phorbéia*, he again transposes the passages up.

Figure 51: Bozza; *Phorbéia*, page 2, lines 1-2.



Figure 52: Bozza; *Concertino da camera*, movement 3, cadenza.



Figure 53: Bozza: *Phorbéia*, page 2, lines 4-6.



Figure 54: Bozza; *Concertino da camera*, movement 3, cadenza.



Figure 55 shows the material to be exactly the same in both *Phorbéia* and *Interlude*. In *Interlude*, this passage is designated for soprano recorder and goes out of the range. (The top note for soprano recorder is D3.)

Figure 55: Bozza; *Phorbéia*, page 3, lines 3-4 and *Interlude*, page 4 lines 1-2.

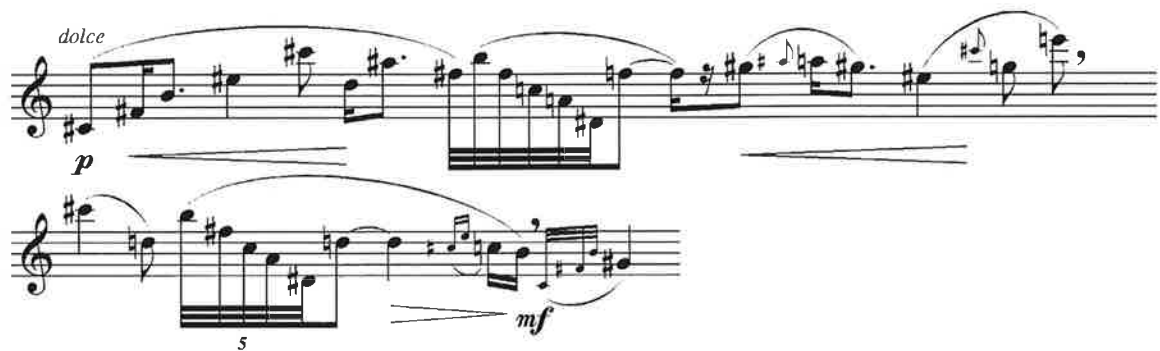


Figure 56 shows the ending of *Phorbéia*. The ending seems to be derived from “La Petite Nymph de Diane” found in figure 57. The rhythm from “La Petite Nymph de Diane” is augmented and the figure is expanded to create a haunting ending for *Phorbéia*.

Figure 56: Bozza; *Phorbéia*, page 3, line 9.



Figure 57: Bozza; *Trois Impressions*, “La Petite Nymph de Diane,” measures 8-9.



### **Jean Françaix, *Sonate* (1997)**

The *Sonate* for flute and piano was commissioned in 1996 by the Flute Industry Council for the 25<sup>th</sup> Anniversary of the National Flute Association. It premiered on August 15, 1997 with Kathleen Goll-Wilson on the flute and John Goodwin at the piano. This piece is Françaix’s last piece for flute.

The *Sonate* has a great deal in common with the *Concerto* (1966). First, both pieces are in four movements. Second, the tempo schemes for the movements is similar. Third, both pieces juxtapose technical themes with lyric themes.

In figures 58 through 60, one can see Françaix's preferred melodic techniques when comparing the *Sonate* and the *Concerto*. In the *Concerto* (figure 60) Françaix combines his love of thirds while outlining melodies based on fourths and fifths. In the *Sonate*, Françaix pulls the two techniques apart. Figure 58 shows his use of thirds, while figure 59 displays a legato melody based on intervals of fourths and fifths. Both figures 58 and 59 sound remarkably similar to the melody that emerges in figure 60 from the *Concerto*. Figure 58: Françaix; *Sonate* movement 1, measures 3-4.



Figure 59: Françaix; *Sonate*, movement 1, measures 43-50.



Figure 60: Françaix; *Concerto*, movement 1, measures 10-14.



In figures 61 and 62, Françaix uses dotted rhythms to create his lyric slow movements. The contents of both movements and their formats are

extremely similar. In the *Sonate*, the slow movement's melody outlines fourths and fifths, while in the *Concerto* the melody outlines fourths and octaves.

Figure 61: Françaix; *Sonate*, movement 3, measures 3-6.



Figure 62: Françaix; *Concerto*, movement 2, measures 4-9.



The fourth movement of both the *Concerto* and *Sonate* show yet another technique that Françaix seems to use in his final movements. Both figures 63 and 64 show a preference for arpeggiated figures in duple patterns followed by scales in a triplet patterns.

Figure 63: Françaix; *Sonate*, movement 4, measures 9-12.



Figure 64: Françaix; *Concerto* movement 4 measures 9-12.



Despite the similarities between the *Sonate* and the *Concerto*, the *Sonate* is more accessible to both listener and performer in terms of length and the in construction of the keyboard part.

## CHAPTER SIX;

### Final Remarks

In the latter half of the twentieth century, the works of Rivier, Bozza, and Françaix have received little attention. A common criticism that has been expressed about these composers' music is that they did not seem even to acknowledge the trends of the twentieth century. Of Rivier's music, flutist Michel Debost said, "I think it is very dated."<sup>39</sup> Recently someone questioned my choice to examine the music of these composers by calling the music "second-rate." Rivier best answered that critique when he stated, "The true artist must never make the least concession to the public's taste: he must express himself with an absolute sincerity, follow his own path and not preoccupy himself with anything else."<sup>40</sup> After looking at these pieces, I have concluded that most of them are technically well constructed. These men did not suffer from deficient compositional or musical techniques. These men seem to suffer, therefore, from a lost popularity contest.

After having spent a great deal of time and energy studying these pieces, I have come to the conclusion that many of the works deserve more attention than they currently receive. However, some of the works seem to

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<sup>39</sup> Michel Debost, as quoted in Stone, 112.

<sup>40</sup> Jean Rivier, as quoted in Stone, 100.



need editing (particularly in the piano parts) to make them more accessible to both the flutist and the pianist.

All of the pieces require either a formidable finger technique or formidable tone control. In many cases they require both. To play well in this style requires the flutist to focus on the larger “gesture” of the music rather than becoming “bogged down” with individual notes within tricky technical passages.

The most frequently performed pieces by Rivier tend to be his *Concerto* and the *Oiseaux tendre*. The *Sonate* seems to have received more performances in the past, but it has received very little attention over the last 20 years or so. If a flutist is looking to program a sonata on a recital that has not been “overdone,” Rivier’s *Sonate* would be an excellent choice. *Virevoltes* is very “learnable” and would allow a flutist to fill a small hole in a program with an unaccompanied piece that was not too serious. *Trois Silhouettes* also has a great deal of potential; the first and second movements work very well, but the final movement presents ensemble problems between the flute and piano. “Feeling” Rivier’s music in 6/8 time seems to be the main issue when it comes to the success of the movement. As Julie Stone indicated, 6/8 was very unusual for Rivier. *Comme un tendre berceuse*. . . is lovely and can be used to calm and anchor a recital program that might be a bit too high in energy. Unlike *Trois Silhouettes*, the *Ballade* is not difficult in terms of the ensemble.

The main interest in this piece lies in its rapid shifts from in style from lyric to jocund.

Of the pieces by Bozza performed in this dissertation, only *Image* seems to have received consistent performances. However, *Soir dans les montagne*, and the *Divertissement* would make excellent light show pieces on a well-balanced recital. *Trois Impressions* is accessible and provides the opportunity for a flutist to program a “programmatic” piece on her recital. The flute part of the *Concertino da camera* is very “learnable” and is actually fun to play. The problem with the *Concertino* lies in the piano reduction. I believe that a new reduction must to be done to make the piece more generally usable. The *Cinq Chansons sur des thèmes Japonais* is a delightful piece to play. It is accessible to even the intermediate student and seems to be well received by listeners. *Phorbéïa* was a “hit” among the undergraduates who heard it in the studio class. Interestingly, the students did not realize that they had heard most of the motifs before! The motifs were clearly very successful together.

Françaix’s most performed flute works include the *Divertimento* and the *Suite*, but the *Sonate* should receive more attention. All of Françaix’s pieces require both formidable tone and finger techniques. Additionally, all of Françaix’s flute pieces are quite long, and the length alone can make these pieces difficult to program on a recital. Regarding the *Concerto*, if it is to be studied and performed more, a new piano reduction must be undertaken. There are several points in the accompaniment where five staves of string

counterpoint are left unreduced, thereby forcing the pianist to decide which is the most important material. The accompaniment is difficult to follow by all parties involved: pianist, flutist, and page turner! Without a re-reduction of the *Concerto* piano part, it would be more beneficial for the flutist to learn the *Sonate* instead, due to the similarities between the two pieces. The *Sonate* is pleasant to listen to. It is shorter than the *Concerto*, making it physically easier on the flutist and making it easier to program on a recital. The only tricky ensemble section occurs in the second movement during the B section in 5/8 time.

Rivier, Bozza, and Françaix have all given a large amount of musical literature to the flute. It is regrettable that the works have been dismissed by some musicians as “dated” or “second-rate.” There is nothing in the works themselves to suggest that composers lacked technique, lacked creativity, or were not expressing themselves with “absolute sincerity.” On a well-balanced program, any one of their flute pieces would make a delightful addition.

### Published Compositions for Flute and Piano and Flute Alone

Bozza, Eugène. *Agrestide op. 44*. Paris: Alphonse Leduc & Cie, 1942.  
\_\_\_\_\_. *Air de Vielle*. Paris: Alphonse Leduc & Cie, 1976.  
\_\_\_\_\_. *Air Pastoral*. Paris: Alphonse Leduc & Cie, 1977.  
\_\_\_\_\_. *Aria*. Paris: Alphonse Leduc & Cie, 1936.  
\_\_\_\_\_. *Berceuse*. Paris: Alphonse Leduc & Cie, 1977.  
\_\_\_\_\_. *Concertino da camera*. Paris: Alphonse Leduc & Cie, 1964.  
\_\_\_\_\_. *Cinq chansons sur des thèmes Japonais*. Paris:  
Alphonse Leduc & Cie, 1978.  
\_\_\_\_\_. *Fantaisie Italienne*. Paris: Alphonse Leduc & Cie, 1953.  
\_\_\_\_\_. *Image op. 38*. Paris: Alphonse Leduc & Cie, 1940.  
\_\_\_\_\_. *Interlude*. Paris: Alphonse Leduc & Cie, 1978.  
\_\_\_\_\_. *Phorbéïa*. Paris: Alphonse Leduc & Cie, 1978.  
\_\_\_\_\_. *Quatre pieces faciles*. Paris: Alphonse Leduc & Cie, 1976.  
\_\_\_\_\_. *Soir dans les montagne*. Paris: Alphonse Leduc & Cie, 1953.  
\_\_\_\_\_. *Trois impressions*. Paris: Alphonse Leduc & Cie, 1952.

Françaix, Jean. *Concerto*. Mainz: Schott Musik International, 1966.  
\_\_\_\_\_. *Divertimento*. Mainz: Schott Musik International, 1953.  
\_\_\_\_\_. *Sept impromptus*. Mainz: Schott Musik International, 1977.  
\_\_\_\_\_. *Sonate*. Mainz: Schott Musik International, 1996.  
\_\_\_\_\_. *Suite*. Mainz: Schott Musik International, 1962.

Rivier, Jean. *Ballade*. Paris: Editions Salabert, 1966.  
\_\_\_\_\_. *Comme une tendre berceuse*. Paris: Editions Salabert, 1984.  
\_\_\_\_\_. *Concerto*. Paris: Editions Salabert, 1955.  
\_\_\_\_\_. *Oiseaux tendres*. Paris: Editions Salabert, 1935.  
\_\_\_\_\_. *Sonatine*. Paris: Editions Salabert, 1941.  
\_\_\_\_\_. *Trois silhouettes*. Paris: Editions Salabert, 1973.  
\_\_\_\_\_. *Virevoltes*. Paris: Editions Salabert, 1970.  
\_\_\_\_\_. *Voltige*. Paris: Editions Salabert, 1970.

## Discography of the Accompanied and Unaccompanied Flute Works of Rivier, Bozza, and Françaix<sup>41</sup>

### **Jean Rivier, Ballade**

Rivier, Jean. "Ballade." *Rivier Revisited - Chamber Music for Flute by Jean Rivier*. Leone Buyse, flute: John Logan Skelton, piano. Crystal Records, 2002. Compact Disc.

### **Jean Rivier, Comme une tendre berceuse . . .**

Rivier, Jean. "Comme une tendre berceuse." *Rivier Revisited - Chamber Music for Flute by Jean Rivier*. Leone Buyse, flute: John Logan Skelton, piano. Crystal Records, 2002. Compact Disc.

### **Jean Rivier, Oiseaux tendres**

Rivier, Jean, "Oiseaux tendres." *Musing*. Sophia Anastasia, flute.

Independently produced by Sophia Anastasia. Compact Disc.

\_\_\_\_\_. "Oiseaux tendres." *Flute Panorama #3: Une Simple Flute*.

Michel Debost, flute. Skarbo, 1999. Compact Disc.

\_\_\_\_\_. "Oiseaux tendres," *Oiseaux Tendres*. Manuela Wiesler, flute.

Bis, 2005, Compact Disc

### **Jean Rivier, Sonatine**

Rivier, Jean. "Sonatine." *Rivier Revisited - Chamber Music for Flute by Jean Rivier*. Leone Buyse, flute: John Logan Skelton. piano. Crystal Records, 2002. Compact Disc.

\_\_\_\_\_. "Sonatine." *Sonata and Sonatina*. Mary Karen Clardy, flute:

Steven Harlos, piano. Encore Performance Recording, 2005. Compact Disc.

### **Jean Rivier, Virevoltes**

Rivier, Jean. "Virevoltes." *Rivier Revisited - Chamber Music for Flute by Jean Rivier*. Leone Buyse, flute: John Logan Skelton, piano. Crystal Records, 2002. Compact Disc.

### **Eugène Bozza, Agrestide, op. 44**

Bozza, Eugène. "Agrestide, op. 44." *La Flûte Parisienne*. Toke Lund Christiansen, flute: Per Solo, piano. Kuntrapunt, 1994. Compact Disc.

\_\_\_\_\_. "Agrestide, op. 44." *Flûte Agréable - Works for Flute and Piano*. April Clayton, flute: J.Y. Song, piano. Crystal Records, 2005. Compact Disc.

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<sup>41</sup> These recordings are commercially available as of the writing of this dissertation.

\_\_\_\_\_. "Agrestide, op. 44." *La Flûte au Conservatoire de Paris*,  
Claude Regimbald, flute: Claude Webster, piano. Atma Classique,  
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<sup>42</sup> While many more sources on the music of Rivier, Bozza, and Françaix exist. The sources listed were most valuable to this dissertation.

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<sup>44</sup> As the last edition of Turabian was published in 1996, it does not deal adequately with the problem of online citations. Several sources I have looked at seem to have interpreted the citation rules and have applied them to websites, each with some variation in punctuation, etc. I have chosen to use the guide found at the University of Wisconsin-Parkside Library, <http://www.uwp.edu/departments/library/guides/turabian.htm>.