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**A STUDY AND CATALOGUE OF FRENCH
FLUTE MUSIC WRITTEN BETWEEN 1945
AND 2008**

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**Submitted in partial fulfilment of the requirements for the degree
of Doctorate in Music by performance and thesis in the faculty of
humanities, University of Cape Town**

February 2010

DECLARATION

I, the understated, hereby declare that this dissertation is my own work. It is being submitted in partial fulfilment of the requirements for the degree of Doctorate of Music at the University of Cape Town and has not been previously submitted for a degree at any other institution.

University of Cape Town

Liesl Stoltz

Cape Town, 2 February, 2010

TO MY GRANNY
OUMA JACOBA JANSE VAN RENSBURG

University of Cape Town

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ABSTRACT

French flute music written after 1945 incorporates a fascinating repertoire. In France the period following the war was still dominated by neo-classical composers. However, similar to the Dada movement in art, many composers were in revolt against the establishment and were searching for original ways to express themselves.

Serialism spread to France mainly through the teachings of René Leibowitz and were developed further by Messiaen, Boulez and their followers. Spectralism originated in France and was in a way a rebellion against serialism. The formation of the research centre *Institut de Recherche et de Co-ordination Acoustique/Musique* (IRCAM) in the 1970s has greatly contributed to composers' experiments with instruments. Electronic music had an unprecedented influence on the composition of instrumental music of today. Especially spectral music and research into instrumental timbres developed hand in hand with electronic music. Several young French composers followed courses at IRCAM in electronic music after completion of their composition studies at the *Conservatoire National Supérieur de Musique* and other institutions.

Despite all these developments, French contemporary flute works are seldom performed outside France, and most of the composers are relatively unknown to the rest of the world. These works often include new instrumental performance techniques, known as 'extended techniques' or avant-garde techniques, which were developed by prominent flute performers in collaboration with composers. The study and performance of works which include extended techniques remain daunting to most South African flautists. The subject is not adequately covered in the literature and only a few manuals are available in South African libraries. On the other hand, the performance of contemporary repertoire with extended techniques is of a very high standard in France. There are various performers and ensembles who exclusively perform contemporary music such as Pierre-Yves Artaud, Sophie Cherrier, the *Ensemble l'Itinéraire* and the *Ensemble Intercontemporaine*, to mention only a few.

Extensive research reveals no existence of a catalogue which represents all French composers and their works for flute after 1945. Although some composers have websites and listed works can be found on the websites of IRCAM and the *Centre de documentation de la musique contemporaine* (CDMC), these are mostly incomplete and do not provide detailed

information. Most of the information is also in French without translations. Except for online recourses there exists, to my knowledge, no printed catalogue. There is thus a great shortage of available literature which prevents flautists, especially outside of Europe, to study these works. The main objective of this dissertation is to fill this void.

Apart from a study of the literature, information was acquired through correspondence with various French composers, flautists, publishers and other institutions as well as through visits to various research centres. Formal interviews were conducted with some composers and performers and available scores were studied and analysed.

The thesis firstly presents an overview of musical developments in France after 1945. Thereafter follows an explanation of extended techniques as well as a discussion of selected French repertoire of this period. The catalogue includes works for solo flute, flute and piano, flute concertos, chamber music, and flute and electronics. It is preceded with a guide that gives useful information when consulting the catalogue. A recording of the relevant extended techniques were made in order to assist flautists and to provide composers with examples.

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CHAPTER ONE

INTRODUCTION

1.1 MOTIVATION FOR THE STUDY

The repertoire for the flute used to appear limited and uninteresting when compared with that for the violin or piano. However, since the second half of the twentieth century, with composers' growing interest in timbre, the flute has become a popular choice on account of its novel sounds and techniques. Both the volume and the sound quality of the instrument have shown major improvements as a result of the different metals being used, and due to various mechanical developments. The contemporary flute thus has a vast repertoire. Because French composers are well-known for their unique way of bringing colour to the fore in their music and because of my special interest, I have decided to concentrate on French flute music.

Flute music written in post-war France comprises a fascinating and extensive body of works. Most of the important French composers of this period were motivated by their experiences during and after World War II. They were also inspired by poetry, art and religion and by extra-European cultures, such as those of India and Africa. According to the literature, many composers wished to create new forms of music and to dispense with tradition. Certain composers could be categorised as serialists, spectralists or post-spectralists, while others were regarded as independent composers who did not follow any one school of composition. This period was thus characterised by experimentation.

Many composers experimented with electro-acoustic music, whether electronic music or *musique concrète*, a genre which developed quite significantly after the war and which had a major impact on the future of composition, for example, spectral music. Little is known about live-electronic and 'mixed' repertoire for the flute. This is still a relatively unexplored domain for many flautists, even though the first French compositions of this kind for the flute date back to the 1960s. Several prominent French composers such as

Pierre Boulez, François Rossé, Philippe Manoury and Bertrand Dubedout have experimented with electronics in combination with the flute.

In general French flautists and composers collaborate with regard to technical issues. This is especially true of post-World War II composers who worked closely with prominent flautists who were experts in the field of avant-garde music. French flautists who are internationally renown in this genre (and whose works were commissioned and première) include Pierre-Yves Artaud, Sophie Cherrier, Pierre-André Valade, Cecile Daroux and Jean-Luc Menet, to mention only a few.

Furthermore, since World War II the flute as an instrument has become increasingly prominent and popular as solo instrument and new techniques, such as bisbigliando (hollow tones), flutter-tonguing and glissandos, were introduced and developed. These techniques expanded the technical possibilities of the instrument and provided composers with new and exciting challenges.

Despite these developments in France and Europe, performance of and exposure to contemporary flute music are not as common in South Africa. For most South African flautists the works of Jacques Ibert, Edgar Varèse, Olivier Messiaen, André Jolivet and Henry Dutilleux are the most 'modern' French compositions that they have encountered. However, three of these composers have already died, Messiaen as long as seventeen years ago. There must surely be other composers who followed in the footsteps of these great masters (and were influenced by their work) and whose work deserves to be studied.

Many flautists are also reluctant to perform flute works by Boulez, Jolivet or Messiaen. Recorded examples and documentation of contemporary flute music are not readily available; consequently, many students and teachers, and even professional flautists, do not know how to approach these works. Contemporary works are also not usually included in concert programmes because performers are uncertain of the audience response. In South Africa, where audiences for classical music are relatively small,

performers need to think carefully about what to present as they need to secure the audiences' approval.

These contemporary works are, however, frequently prescribed for international flute competitions, auditions and examinations, and it is therefore essential for flute students and their teachers to study these works. Furthermore, present as well as future generations of flautists will inherit a vast repertoire (especially from the twenty-first century) of flute music that they will not be able to perform should their teachers be unfamiliar with these works.

An extensive search has revealed no evidence of the existence of a comprehensive catalogue of French flute music composed after 1945. Such a catalogue would provide useful information to students, teachers, performers and composers. It is a necessity, especially in South Africa, where access to more recent developments in the field of music is often constrained by a lack of financial resources and the problem of geographical distance. The main aim of this dissertation is therefore to contribute to filling this gap, and thereby to enhance the level of knowledge and expertise in South Africa with regard to the contemporary French flute repertoire and associated avant-garde techniques.

1.2 OBJECTIVES

The specific aims of the study were:

- to present an overview of the development of different styles of composition in post-war France;
- to provide information about specific extended techniques (such as multiphonics, circular breathing, quarter-tones, flutter-tonguing, key-slaps, trumpet-attack, jet-whistle) and their methods of execution;
- to provide a recording of the main extended techniques to serve as a practical illustration;

- to present a discussion, including a brief analysis, of selected repertoire representative of the avant-garde music composed for the flute in France after 1945;
- to compile a concise catalogue of French flute works written since the post-World War II period to serve as a reference source.

1.3 METHODOLOGY

The methodology used in this study is descriptive, analytical and qualitative. The literature overview provides a brief descriptive overview of music developments in France in the post-war period, such as serial and electronic music, as well as more specific information on the major contemporary composers and their work.

Formal interviews were conducted with contemporary French composers Gilbert Amy, Karim Haddad, Fuminori Tanada and Eric Tanguy as well as with renowned performers Pierre-Yves Artaud and Sophie Cherrier (Professors at the Conservatoire National Supérieur de Musique de Paris). Other French composers were contacted via e-mail. Recordings were studied in order to be able to discuss pieces in more detail.

The researcher visited the following music institutions in France to study scores, listen to recordings and to obtain information from articles on contemporary music:

- Centre de Documentation de la Musique Contemporaine (CDMC)
- L'institut de Recherche et Coordination Acoustique/Musique (IRCAM)
- Library of the Ensemble Intercontemporaine
- Library of the CNSM (Conservatoire National Supérieur de Musique)¹
- Municipal library, Chatelet, Paris.

Online catalogues of the CDMC and IRCAM² were consulted as well as the websites of relevant composers and their publishers. Publishers include Gérard Billaudot, Salabert,

¹ Hereafter referred to as CNSM.

Alphonse Leduc, Eischig, Durand, Universal Editions, Henri Lemoine, Editions Musicales Transatlantiques, Fuseau, Notissimo and Fuzeau.

Gradings are provided for a selected repertoire in the catalogue. The selection was based on the availability of scores and relative importance of works.

1.4 STRUCTURE

Chapter One explains the motivation for the study as well as the objectives, methodology, structure and scope. The rest of the dissertation is divided into two parts. Part One consists of three chapters and presents the background to the catalogue. Chapter Two provides a background overview of the development of Western classical music in post-World War II France. It covers neoclassicism, serialism, electro-acoustic music, spectralism and flute in combination with electronics. Chapter Three explains and illustrates extended techniques for the flute. This is supplemented with a recording. Chapter Four presents a discussion and brief analyses of a selected repertoire representative of the different styles.

Part Two focuses on the catalogue and consists of two chapters. Chapter Five serves as a guide to the catalogue, explaining the order, specific limitations and listing the abbreviations that are used in the catalogue. Chapter Six presents the catalogue with its subsections as indicated below.

1.5 SCOPE OF STUDY

The study covers the period since 1945 because of very particular developments which influenced and inspired composers to experiment with new ideas. The period includes compositions up to 2008.

Because of the vast number of compositions during this period, only the following categories of flute music are included in the catalogue:

² The online data base is called BRAHMS.

- Solo flute;
- Flute and piano;
- Chamber music for flute;
- Flute concertos / Solo flute with orchestra /ensemble and
- Flute and electronics.

Specific de-limitations are mentioned in the Guide to the Catalogue (Chapter Five).

1.6 LIMITATIONS

The following problems limited the scope of the research:

- Very few French works for flute written since 1945 are available in South African libraries. It was also not possible to buy all available scores. The researcher was fortunate to receive complimentary copies from many composers and could study some scores at the various institutions mentioned under Section 1.3.
- Some works are not published, which rendered it almost impossible to find useful information for the purpose of analytical notes.

CHAPTER TWO

DEVELOPMENTS IN MUSIC IN FRANCE SINCE 1945

2.1 INTRODUCTION

This chapter serves as orientation by presenting a descriptive overview of the literature on the development of different musical streams in France since 1945. An understanding of musical developments during the post-war period is necessary in order to contextualise the composers and their compositions for flute, which are listed in the catalogue.

Most composers in this period were striving to find a new musical language and trying to break away from the tonal system. Some wanted to revolutionise musical composition, while others were less radical and simply continued in the footsteps of their predecessors. It is clear that composers wanted to develop new formal procedures for organising pitch and other parameters of music.

The chapter is structured as follows: Section 2.2 presents a background overview and focuses on factors that influenced composers and enhanced the development of this vast repertoire. Section 2.3 presents an overview of the main developments in composition in France, some of which were already in existence at the end of World War II, while others only developed later. These developments include neoclassicism, serialism, electro-acoustic music, microtonal music and spectralism, among others. Representative composers of these genres will also be discussed. Section 2.4 concludes.

While acknowledging that neoclassical works for the flute represent the major part of the French repertoire for this instrument, the aim of the dissertation is to introduce students and teachers of the flute to newer, lesser known works in which the flute is treated in new ways. A brief overview of the development of neoclassicism in France is included, simply to give a broader perspective to the reader and to conceptualise later developments as these were often a reaction against neoclassicism.

~~It still need to write something about the situation in France during that period—
explaining factors that have influenced or inspired the composers.~~

2.2 BACKGROUND OVERVIEW³

Paris was generally known as the music capital of the world before World War Two. This situation changed dramatically as many artists became increasingly disillusioned with the situation in Europe in general and in France in particular, and migrated to other countries, mainly the United States. Especially after the fall of France in 1940, many avant-garde architects, artists, musicians and writers settled in New York (Fleming, 1984:775; Adams, 1997:495).

This situation became even worse during the years just before the end of the war, when France was ruled by the Vichy government.⁴ It was essentially a Nazi puppet government, very autocratic and which sympathised with the Nazis, even on their racist policies. The Vichy government was the de facto authority in France during the Nazi Germany occupation between 1940 and 1944. However, the Free French Forces of de Gaulle opposed the Vichy position that it was also the de jure government. French governments ever since regarded the Vichy Government as illegal and run by traitors (Ardagh, 1999:570). According to Pugin (2000:13) the “...near-elimination of the idyllic, the pastoral from French music is partly to be ascribed to its supposed thematic importance to the official image of the Vichy Regime.”

However, this dismal state of affairs was turned around in the period following World War II due to various factors. Professor Sampie Terreblanche⁵ explains that the earlier post-war period⁶ in France was one of contrasts with forces pulling in opposite directions. It was a period of serious political instability, together with increasing economic prosperity. Politically the French society was divided between those who strongly

³ This section relies strongly on the work of Ardagh (1999).

⁴ Vichy France, under control of Marshall Philippe Pétain, was established after France had surrendered to Germany in 1940. The government's capital was in Vichy, south-east of Paris.

⁵Telephonic discussion; 20 January 2010. Prof S. J. Terreblanche is a well-known South African political economist.

⁶ Throughout this dissertation, “post-war” refers to the period after 1945.

supported Germany and those who were just as strongly opposed to any German influence. This anti-German sentiment found musical expression in the work of some French composers.

France's post-war economic recovery was the direct result of Jean Monnet's⁷ first recovery Plan (with the slogan 'Modernization or Downfall') aided by funding through the Marshall Plan (Ardagh 1999:64). Jones (1994:287) claimed that between 1945 and 1974, the country experienced "...a more impressive economic performance than at any other time in its history..." The increasing wealth on the one hand together with the more unequal distribution of wealth on the other, however, caused the youth to question traditional social and moral values. This eventually culminated in the student 'revolution' of 1968. Terreblanche's viewpoint is confirmed by Ardagh (1999:570) according to whom everything changed quickly in the France of 1968 when major developments could be ascribed to the new generation's protest against the standards and excess of the elders. He claimed: "In the post-war decades, until after 1968, the French were preoccupied with ideological and political issues, and this climate favoured the art forms..."

Another factor that influenced musical development in France through the years was strong government support. According to Lesure, Marcel-Dubois and Laborde (n.d.) "...the importance of the state in cultural and musical life was undoubtedly maintained more strongly in France than in any other country..." However, music developments in France in this period also suffered a serious set-back under André Malraux, who was the first minister of culture in France from 1959 to 1969.⁸ The prejudice of his ministry against modern music was so strong that Pierre Boulez, France's major conductor and serial composer, left his country.

However, in 1966 Malraux established a separate department for music under the directorship of Marcel Landowski. This put the latter in a position to prepare the groundwork for a musical revival in France. He drew up a kind of master plan for

⁷ Jean Monnet was Commissioner-General during the reign of De Gaulle (Ardagh, 1999:64).

⁸ Malraux, novelist, art historian and statesman, is regarded as one of the distinguished novelists of the twentieth century.

providing the necessary infrastructure. Initially there was a lack of sufficient funding, but after the departure of Malraux in 1969 the ministry increased the musical budget astronomically.⁹ This allowed Landowski to create twelve new orchestras and "...he poured money into renovating and expanding the thirty *conservatoires* and helped to fund scores of new ones" (Ardagh, 1999:444). This massive financial support provided composers with extremely favourable circumstances to compose and experiment.

Another factor which played an important role in the development of modern music in France was the existence of keen and devoted audiences, mainly younger people. This was mostly the result of groundwork done by Messiaen and Xenakis, as well as Boulez at a later stage (Ardagh, 1999:448).

However, while Landowski laid the foundation at grassroots level and played an important role "... to initiate a local public in the standard classics, in Paris a different type of musical revolution more - avant garde- was being prepared." This was enhanced when President Pompidou¹⁰ personally persuaded Boulez to return to Paris in 1972 and to run the *Institut de Recherche et de Co-ordination Acoustique/Musique* (IRCAM). This research centre for modern music opened its doors in 1977. It was reputedly created as a condition of Boulez's return to France from New York.¹¹ Since then Boulez had a major influence on musical developments in Paris and "...with his usual dogmatic fervour he began to evangelize the city with his passionately held theories on modern music" (Ardagh, 1999: 445 - 446).

Finally, the important role of institutions in the developments after 1945 cannot be ignored. Because France recovered relatively quickly from World War II, the government was able to support Pierre Shaeffer's studio at Radio France and later Boulez's IRCAM.

⁹ Between 1966 and 1979 the government subsidy for music soared from 11.5 million Francs to 400 million (Ardagh, 1990:444)

¹⁰ President of France between 1969 and 1974

¹¹ IRCAM is a research centre in Paris for the science of music and sound as well as avant-garde electro-acoustical art music. At IRCAM sound synthesis, specialisation and notation programmes are developed. This centre offers courses in sound perception and acoustics.

Although much criticism was directed at IRCAM and in particular at the excessive costs involved, this institution is instrumental in the development of acoustic and electronic composition. Various other institutions, especially the Paris Conservatoire, still attract music students and researchers from all over the world. The role of the Conservatoire is significant especially regarding the commission of new works, a tradition which began many years ago.

Furthermore, the Ensemble *l'Itinéraire* is acknowledged as one of the most notable ensembles of 'new music' in Europe.¹² "It has played a disproportionate role in projecting the image of French music, above all abroad..." (Pugin, 2000:15). The ensemble performs not only spectral music (See Section 2.3.5.), but also various types of new music and they première and commission many works. The ensemble is housed at *La Maison des Pratiques Artistiques Amateurs* (MPAA) created by the city of Paris to develop exchange of ideas between the different artistic disciplines (music, dance and theatre). They often present concerts, conferences, debates and master-classes at MPAA.

2.3 MUSICAL DEVELOPMENTS IN POST-WAR FRANCE

Each of these compositional styles will be briefly discussed in the following sections, in no particular order.

2.3.1 Neoclassicism

Neoclassicism in music was a movement where some twentieth-century composers "...revived balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly excessive gestures and formlessness of late German Romanticism" (Whittall, 2009). In effect, they wanted to write music without

¹² Members include Fuminori Tanada (piano), Sophie Dardeau (flute), Renaud Desbazeille (clarinet), Lucia Peralta (viola), Florian Lauridon (cello), Anne Mercier (viola), Aude Camus (clarinet), Antoine Dreyfuss (horn), Nicolas Miribel (violin), Yann Dubost (doublebass), Christophe Bredeloup (percussion), Gérard Boulanger (trumpet) Emmanuel Haratyk (viola), Philippe Grauvogel (oboe) and Mark Foster (director). They have performed more than five hundred premières and are supported financially by the Department of Culture (France) and by private sponsors.

losing continuity with tradition. Elements that were important to them were tonal centres, melodic shape and the goal-orientated movement of ideas (Grout and Palisca, 1988:826). These elements were especially suited to small-scale instrumentation. French neoclassicists include Jean-Michel Damase, Jean Françaix, Marcel Landowski, Francis Poulenc, Arthur Honegger, Darius Milhaud and Nadia Boulanger.¹³

Neoclassicism in France prevailed as a musical genre from before World War I until the 1950s (Whittall, 2009). The years from 1920 to 1939 were years of constant struggle – in music, in writing and in discussion – against the dominant neoclassical style. Eric Satie, one of the first exponents of this style, was openly opposed to romanticism and any form of excess, and was therefore opposed to the music of composers such as Richard Wagner and Claude Debussy (De Leeuw and De Groote, 2005:27).

The foreign composers Serge Prokofiev, Bohuslav Martinů and Igor Stravinsky lived in Paris during the 1920s. Although they left before 1945 they had a significant influence on the thinking and work of younger composers. Stravinsky, with his neo-classical ballets, had probably the strongest influence on the younger generation of French composers. His Parisian years (dating from the 1920s to about 1951) are often referred to as his second or neoclassical period; during this time he wrote works like *Pulcinella* and *The Rake's Progress* (Whittall, n.d.).

Les Six, a group consisting of the composers Darius Milhaud, Germaine Tailleferre, Georges Auric, Louis Durey, Francis Poulenc and Arthur Honneger, also rose to prominence during the 1920s. They initially formed the group because they had studied together, had common musical interests and because they symbolised the new spirit in French music. However, the group soon disbanded as a result of conflicting approaches and styles. Milhaud was probably the most neoclassical member of this group, with a life-long disinterest in German romantic music. After 1945 Poulenc returned to his earlier, more conservative compositional style (dating from the 1920s) and made

¹³ Dates of all relevant French composers are provided in the catalogue. All dates of foreign composers will be indicated in the text.

conscious reference to earlier forms. His music was lyrical, with beautiful melodies and elegant phrasing. Honegger's music resembled that of the other members of the group, although he saw no need for French composers to oppose German music.

The followers of the *Les Six* included composers such as Henri Sauguet, Jacques Chailley and Marcel Landowski. They were opposed to atonal and serial music and preferred more lyrical and expressive music. This type of music was, however, regarded as less intellectual by some (Giner, 2001:192). Landowski avoided the avant-garde approach of contemporaries such as Pierre Boulez, and adopted a more conservative style. On the other hand, neoclassical works were strongly criticized by composers who were in favour of change and renewal. From the 1960s, the gap between the supporters of neoclassicism (the old) and those of serial music (the new) widened (Landowsky versus Boulez) and was strongly expressed for several years (Giner, 2001:192).

Well known neoclassical works for flute include Poulenc's Sonata and Sextet, Honegger's *Danse de la Chèvre*, Milhaud's *Sonatine*, and other works by Bozza, Damase, Durey, Casterede, Sauguet, Tailleferre, Boulanger and Françaix.

2.3.2 Serialism

According to Paul Griffiths (n.d.), serialism can be defined as "...a method of composition in which a fixed permutation, or series, of elements is referential (that is, the handling of those elements in the composition is governed, to some extent and in some manner, by the series)..."

Twelve-tone serialism was initially articulated by Arnold Schoenberg (1874 - 1957) in Vienna in 1923.¹⁴ It involved treating all twelve pitches of the chromatic scale as equal, thereby eliminating a tonal centre. These twelve pitches could be arranged in any order

¹⁴ Schoenberg's first twelve-tone composition was the "Prelude" to the *Suite for Piano*, opus 25, completed in 1921. In numbers 2 and 3 of the five Piano Pieces, opus 23, Schoenberg already used seven- and five-note sets respectively. These two pieces were completed in 1920. The dates given here are as in Jan Maegaard, *Studien zur Entwicklung des dodekaphonen Satzes bei Arnold Schönberg* (Copenhagen: Wilhelm Hansen, 1972).

chosen by the composer and a work would then be entirely or partly based on this chosen row (series or set). The row can appear in various forms: it can be inverted, it can appear in retrograde and retrograde inversion and it can be transposed, starting on each note of the chromatic scale; thus giving forty-eight possible set-forms.¹⁵

The twelve-tone technique took hold in France only about thirty years after it was initiated by Schoenberg. It was introduced in 1947 by René Leibowitz who was introduced to the technique by the German pianist and composer Erich Itor Kahn. Leibowitz studied scores of Schoenberg's compositions and also took some classes with him. After World War II, Leibowitz contributed greatly to the diffusion of serial music in France. Many of the works of the Second Viennese School were first heard in France at the International Festival of Chamber Music established by him in Paris in 1947. After this, most of the younger generation of French composers experimented with the twelve-tone serial technique.

Leibowitz's book *Schoenberg et son Ecole*, published in 1947, was one of the earliest theoretical treatises written on Schoenberg's twelve-tone method (Meine, n.d.).¹⁶ However, Leibowitz's teaching was based more on the methods and style of Anton Webern.¹⁷

Leibowitz's teachings were developed further by two of his most promising students, Jacques-Louis Monod and Pierre Boulez. Especially Boulez and his work have had a significant impact on music written in France. According to Pugin (2000:13), he was mainly responsible for musical reconstruction in France in the late 1940s and 50s. In order to fully understand what happened to French music at this time it is important to consider his work: not only was he a student of Leibowitz, he also studied analysis with Messiaen and was influenced by Webern.

¹⁵ Symmetrical sets will have only twenty-four set-forms.

¹⁶ *Schoenberg and his School: The Contemporary Stage in the Language of Music* New York: Philosophical Library, 1949. Translated by Dika Newlin.

¹⁷ Leibowitz also wrote *Introduction à la Musique de douze sons : Les variations pour orchestre op.31, d'Arnold Schoenberg* (Paris : L'Arche, 1949).

Boulez was partly responsible for the development of integral serialism (also known as post-Webern serialism, or total serialism) in France. Like most younger composers at the time, he was strongly influenced by Messiaen's piano work *Mode de valeurs et d'intensités* (1949); this led him to the serialization of not only pitch (as before), but also of other parameters.¹⁸ Integral serialism entailed the serialisation of parameters in music such as duration, intensity, timbre, texture and silences. It had already been discussed by Olivier Messiaen in 1944, in his work *Technique de mon langage musical*, which examines the serialisation of durations. By the 1950s various parameters of a work were thus being serialised. With integral serialism, composers aimed to create musical meaning directly through the variation of these parameters. Many adopted a style that allowed space for each individual unit to assert its identity, to 'speak', often using a 'punctual' or 'pointillist' style modelled in part on the music of Anton Webern.

Boulez, Gilbert Amy and Jean-Henri-Alphonse Barraqué were the main exponents of serial music in France, and were initially quite rigorous in the application of serialism to their music. Boulez and Amy did subsequently relax their styles by using the principles of serialism in a less strict way. From 1945 to roughly 1952, Boulez was writing mostly for piano or small groups in this strict, pointillist style. However, from 1952, when he started to work on *Le Marteau sans Maître* (1955), his technique became more flexible and allowed room for some freedom (Boulez, 1990:11).¹⁹ Messiaen also used the principles of serialism and applied it to his work or to parts of a work, but did not use it exclusively.²⁰

It was initially quite a struggle for Boulez and his followers to get serial music heard in France, because, according to him, the French establishment was stagnant and ignorant (Boulez, 1990:13). However, thanks to private resources and to patrons, they were able to

¹⁸ *Mode de valeurs et d'intensités*, which Messiaen wrote while teaching at the Darmstadt summer course in 1949, allots a particular duration and a particular dynamic level to each of the 36 notes in play (Griffiths)

¹⁹ During this time Boulez also attended the Darmstadt festival.

²⁰ *Le Merle Noir*, Messiaen's only composition for flute and piano, includes some serial passages.

give some concerts, better known as *Domaine Musicale* at the *Petit-Marigny* theatre. Initially called the *Concerts du Petit-Marigny*, the *Domaine Musicale* was a concert series that was founded and directed by Boulez from 1953²¹- 1967 and continued by Gilbert Amy from 1967 - 1973. In an interview with McCallum, Boulez (1989:9) stated that the reason why he started *Domaine Musicale* was that he had “the desire to make known to the world what was going on....” Its aim was to actively contribute towards the diffusion of contemporary music in France, promoting especially foreign works from the Viennese School, some works of Bartók, Stravinsky, Messiaen and Varèse, as well as more recent works of younger composers such as Luciano Berio, Luigi Nono, Karlheinz Stockhausen, Louis de Pablo, André Boucourechliev and Boulez himself (Giner, 2001:192).

As mentioned before, Marcel Landowski was appointed as Director of Music of the Cabinet of Edmond Michelet in 1966. The Serialists, led by Boulez were strongly against this controversial appointment of the neoclassicist. As a result Boulez moved to Switzerland and later to America. He returned to Paris in the mid-1970s and established the research centre *Institute de Recherche et Coordination Artistique de Musique*.²² IRCAM was founded in 1977, and Boulez created it as an effort to ‘...keep doors open’ (Boulez, 1990:14). There has always been criticism against IRCAM because of its excessive cost and Boulez’s tight control which limited other kinds of development in the musical world. It was very difficult for other composers (such as Xenakis and Bayle who also had their own studios) and other groups to get funding for their projects while constantly being in the shadow of Boulez and IRCAM.

Boulez strongly rejected Stravinsky’s neo-classical works and was very critical of any composer who was not a follower of the serial movement. He said of his French contemporaries: “Differences began to appear among us, stemming from the fact that

²¹ Oxford Music Online gives this date as 1954 although other sources claim it to be 1953.

²² IRCAM is a research centre in Paris for the science of music and sound as well as avant-garde electro-acoustical art music. At IRCAM sound synthesis, specialization and notation programmes are developed. It was reputedly created as a condition of Boulez’s return to France from New York. This centre still exists and offers courses in sound perception and acoustics.

some refused, in the name of humanism, and the need to communicate with others, to advance any further into territory where they risked not being understood....” (Boulez, 1990:7).

Integral serialism was short-lived as many French composers, such as Iannis Xenakis, rejected this technique.²³ Xenakis stated explicitly that it did not suit his composition objectives. He did however follow Messiaen in retaining the independent structuring of individual musical parameters (Hoffmann, 2009). Nevertheless, the organising principles of serialism inspired mathematical analogues, such as the use of set theory, group theory, operators, and parameterisation,²⁴ as for example in the post-war works of Xenakis.²⁵ Similarly, the mathematical analogues used in integral serialism contributed towards the development of electronic music (See Section 2.3.4.) and synthesised music.

Several serial compositions have been written for flute, whether they are strictly serial or whether they use principles of serialism. The most important French serial flute work is probably Boulez’s *Sonatine*, which will be discussed in Chapter Four.

2.3.3 Independent developments

Many composers are difficult to classify as they had their own unique style and did not limit themselves to specific aesthetic principles and rules. They might have experimented with serialism, or with electronic or microtonal music, and might have incorporated aspects of some other –isms into their music, but their work is clearly unique. Some of these composers found inspiration in the music of other cultures, notably in African and Asian music; others were inspired by nature. While many other French composers of serial, electronic or neoclassical music could have been similarly influenced, what made this group different is that they derived inspiration from these sources and used this to create a distinctive language.

²³ Xenakis is a French composer of Greek origin.

²⁴ To serialise other elements of music, a system quantifying an identifiable element must be created or defined. For example, when duration is to be serialised, then a set of durations must be specified and when tone colour is to be serialised, then a set of separate tone colours must be identified, etc.

²⁵ See Flute and electronics, Section 2.3.4.

Many French composers fall into this category, the most significant of whom are Olivier Messiaen, André Jolivet, Henri Dutilleux, Maurice Ohana, Claude Ballif, Ivo Malec and André Boucourechliev (Giner, 2001:193).

A brief overview of the most important composers and significant groups follows.

2.3.3.1 Olivier Messiaen (1908 - 1992)

Messiaen's works reflect his strong spirituality as well as his very personal theories on the methods of composition (*Technique de mon langage musical*, 1944). It is well known that many of his compositions were inspired by his devotion to the Catholic faith, although some also reflect the influence of Hinduism and eastern cultures (particularly in their use of rhythm). In the early works of the 1920s he stayed close to Debussy but later took his own direction (*Modes de valeurs et d'intensités* for piano, 1949) (Griffiths, n.d.). He also experimented with twelve-tone methods which he applied to parts of works. Although he was known as an innovator with regard to integral serialism (see Section 2.3.2), he also wanted to write more illustrative music and so combined these methods with other material. In the 1950s he turned to birdsong as a source of inspiration. He became preoccupied with bird-calls which he notated meticulously by hand. *Le Merle Noir* (1952) was the first of these bird-song compositions.²⁶ Messiaen often used exotic instruments in his works. He was one of the first composers to use the electronic instrument, the ondes martenot, and was influenced by the sound of Indonesian gamelan ensembles.²⁷

Messiaen's music was criticised by some for being too "theatrical". Myers (1955:94) stated that his music had "an unpleasant flavour of religiosity" to it and that it was "surrounded by sickly religiosity". Whether or not his work was accepted by the public or

²⁶ See Chapter 4 for a discussion of Messiaen's *Le Merle Noir*.

²⁷ The ondes martenot is an electronic musical instrument similar in sound to the Theremin. It was invented by Maurice Martenot in 1928 and was first used by Messiaen in 1937. Works by Messiaen for ondes martenot include *Fête des belles eaux* for six ondes martenots, 1937, unpublished.

by musicologists, it is evident that his research has significantly influenced the work of scholars and of future generations of French (and other) composers. His students include Gilbert Amy, Pierre Boulez, Gérard Grisey, Michel Levinas, Paul Méfano, Tristan Murail and Iannis Xenakis. Lesser known but also noteworthy composers were André Bon, Marius Constant, Philippe Fénelon, Pierre Henry, François-Bernard Mâche, Michelle Reverdy, Nguyen-Thien, Tona Scherchen, and Akira Tamba (Giner, 2001:192).²⁸

2.3.3.2 André Jolivet (1905 - 1974)

Jolivet was a contemporary of Messiaen and the only European student of Edgard Varèse. Varèse's impact is evident in Jolivet's experimentation with sound-masses, acoustics, orchestration and atonal (though non-serial) methods (Kelly, n.d.). His music displays a magical aura and can be described as spiritual, although his is rather a quasi-primitive spiritualism, unlike the religious spiritualism of Messiaen and Georges Migot. In the same manner as many of his contemporaries, he broke away from the tonal system, was opposed to Stravinsky's neoclassicism and wanted to restore the primitive character and purpose of music.

Jolivet's pre-war works were mainly atonal. The period of the mid-1930s is known as his "magic period" when he wrote works such as *Mana* for piano solo and *Cinq Incantations* for flute (1936). The use of the octatonic scale, with its emphasis on the tritone, is characteristic of his work. Jolivet travelled extensively and the influence of African and East Asian traditions is evident in his work. He had abandoned atonality by the 1940s and his future works are of a more lyrical nature. After the 1940s most of his works use modal and pentatonic scales and simple repetitive rhythms, although the interval of a tritone is still an important element (Myers, 1955:96). *Chant de Linos* (1944) for flute and piano is a good example from this period as it also shows Jolivet's preoccupation with the ritual element in music. Works of this period have an almost primitive character, a ritual-like atmosphere and are often somewhat violent in nature.

²⁸ Dates of these composers are given in the catalogue, Chapter Six.

Messiaen, Jolivet and Daniel Lesur initially formed the group *La Spirale* in 1935. This group became *La Jeune France* in 1936 when Yves Baudrier joined them. Their aim was to accentuate the deeper human and spiritual values which were neglected by composers of the post-war era (Myers, 1955:95). The individual members of *La Jeune France* did not have much in common, although they were essentially French and shared a dislike of the cosmopolitan neo-classical music style of *Les Six* and of Stravinsky that was popular at the time (Anderson, 450:1992). Their patrons included famous writers such as Paul Valéry, François Mauriac and Georges Duhamel.

2.3.3.3 Maurice Ohana (1913 - 1992)

Ohana was a French composer of Spanish origin and was not attracted to the new serialism of his contemporaries. His explicit distancing of himself from Darmstadt resulted in his exclusion from the concerts of the *Domaine Musicale*, where mostly serial music was performed. His compositions for flute include *Quatre Improvisations* for solo flute (1960/68), *Satyres* for two flutes and *Signes* for flute and zithers.²⁹

Ohana formed the group *Zodiaque* in 1947 to defend freedom of expression against dictatorial aesthetic attitudes. The group rejected all aesthetic doctrines, including the neo-Romanticism of *La Jeune France*, twelve-tone serialists and any kind of -ism or system. They proposed a reassessment of their respective folk music traditions and plainsong as basis for an organic musical language. Ohana openly declared his independence of Austro-German traditions by founding *Zodiaque* together with two other students of Daniel Lesur, Alain Bermat and Pierre de la Forest-Divonne (Rae, n.d.). In 1948 they were joined by Sergio de Castro, a former pupil of Manuel da Falla, and Stanislaw Skrowaczewski, then studying with Nadia Boulanger in Paris.

Henri Dutilleux and Daniel Lesur, who worked at the French Radio, were sympathetic to the independent approach of the *Zodiaque* composers and provided a platform for the group's music. They also presented concerts at the Salle Gaveau between 1947 and 1950. *Zodiaque* had disintegrated by 1950 (Rae, n.d.).

²⁹ The *Quatre Improvisations* will be discussed in Chapter Four.

2.3.4 Flute and electronics

The use of electronics in combination with an acoustical instrument is a fascinating field. However, many flautists are ignorant or uninformed about developments in this area. In South Africa one rarely comes across such a performance. In France the group, *l'Itinéraire* performs these types of works on a regular basis. Electro-acoustic music can be divided into two categories: acousmatic music and live electronic music (which also incorporates mixed music). The focus here is on the second category.

In live electronic music technology is used to generate, transform or trigger sounds (or a combination of sounds) while the musician is playing; this may include generating sound with the voice and with traditional instruments or with electro-acoustic instruments or other devices and controls linked to computer-based systems (Emmerson and Smalley, n.d.). The sound of traditional acoustic instruments can therefore be transformed 'live' in performance by the use of electronics and computers. Acoustic instruments can also be used together with electronic instruments such as synthesizers, the ondes martenot, the blue harp³⁰ and the electric guitar.

The word "mixed" is often used by composers in their catalogues to describe music which is written for acoustic instruments together with tape or electronic devices. Jean-Claude Risset experimented with this mixed medium and wrote several noteworthy works for flute including *Mixte*, *Dialogue* and *Passages*. *Passages* (1982) for flute, piccolo and tape, was the result of Risset's interest in combining live instruments on stage with computer-synthesized sounds. According to Luisella Botteon (2004) the flexibility of computer synthesis and the refined control it provides, set up precise relations with the instrumental tones. Instruments and synthetic sounds can imitate each other or diverge or extend each other; they can establish harmonic or contrapuntal relations. In Risset's work the flute is in dialogue with the electro-acoustic element which is synthesized by computer in the style of chamber music. The title *Passages*, refers to

³⁰ See Chapter Five for a definition of the blue harp and ondes martenot.

alterations in the sound ambience created by the computer. The flute “passes” from one sound environment to another and makes frequent use of extended techniques, such as noisy glides, pizzicatos, breath-sounds, multi-phonics and voice.

The amplification of the flute is also classified under live electronic music. Even though there is no electronic instrument or tape used, amplification is a way of modifying the sound spectrum of the instrument. Extended techniques (which are often employed when instruments are used together with electronics) are also much more audible when amplified. Some of these techniques, such as Aeolian sounds and key-slaps, are normally very soft but the effect is magnified with amplification. An example is *Arsis et Thesis* for solo amplified bass flute by Michaël Levinas.

In the 1980s Barry Vercoe, working together with Larry Beauregard (1956 - 1985) at IRCAM, implemented a process which enables a computer program to follow the score played by a performer, so that a synthetic performer can accompany the live performer. This was subsequently used by several composers, including Philippe Manoury in his work *Jupiter* for flute and 4X.³¹ What is interesting about electronic music for the flute is that composers tend to use all the members of the flute family, including flute in C, the piccolo, the alto flute, the bass flute and the contra-bass flute. This provides them with a large palette of sound with which to work.

2.3.5 Spectralism

According to Tristan Murail (2000, 12) spectral music is primarily an attitude towards music and sonic phenomena, although it also entails the use of specific techniques. Many composers experimented with electronics, but did not limit themselves to electronic music exclusively. However, they used electronics and the computer to compose unique instrumental works where sound was the main consideration.

Composers analysed the spectrum of a sound through computer-based sound spectrum analysis, using a Fast Fourier Transform and a spectrogram. They could subsequently

³¹ See catalogue, Chapter Five.

obtain details about the timbral structure of a sound, and they could also create new sounds. These newly created sounds were then “translated” into an extended traditional notation to be read by instrumentalists.

According to Murail (2000:11) the early 1970s was dominated by serial composers and theorists and many French composers were still influenced by the serial ideas and theories of Boulez. After IRCAM was established in the seventies many French composers and instrumentalists visited it to do research on instruments and instrumental timbre. Spectral techniques were to a large extent developed, and subsequently refined, at IRCAM.

Spectral music originated in France in the late 1970s and early 1980s, mainly as a result of the work of Gerard Grisey (1946 - 1998) and Murail. According to Thomas (1993:152), “... it is arguably the freshest and most original re-examination of the way music is written since the advent of total serialism.” It develops the style and ideas of Debussy, Messiaen and Varèse as well as Giacinto Scelsi with regard to sound. Scelsi revolutionized the role of sound in western music; his best-known work is the *Quattro Pezzi per Orchestra*, where each piece consists of variations on a single note. These single notes are elaborated with microtonal shadings, harmonic allusions and variations in timbre and dynamics.

The ensemble *L’Itinéraire* was formed in 1973 by the spectralists Murail, Grisey, Roger Tessier (b. 1939), Hugues Dufourt (b. 1943) and Michel Lévinas (b. 1949) who were also composition students of Messiaen at the CNSM in Paris. Their meeting in Italy with Scelsi, as well as their interest in sound and electronics, laid the foundation for the development of spectral music (that is, the music initially performed by the group *l’Itinéraire*). They wanted to perform music that was not considered part of the “establishment” and were looking for new ideas, for elements that would bring a new approach to music.

L'Itinéraire première and performed many works, including those of Scelsi, Georges Crumb and Salvatore Sciarrino. These composers had in common their experimentation with timbre and with extended techniques. This group also performed works by Grisey and their interest in live electronics led them to build their own equipment. Levinas was the first member of the group to introduce “live electronics” into his music. He considered himself a student of Stockhausen (Cohen-Levinas, 1998:67).

Many performances of spectral music by *L'Itinéraire* involved a sort of quasi-aleatoric experimentation.³² This was to some extent an answer to serialism. The composers of spectral music were interested in experimenting with sound, but did not want to be completely intuitive, like the aleatoric composers or like Scelsi.

Recent French composers who were influenced by spectral music, but do not use it exclusively, are referred to as post-spectralists. These include Philippe Hurél (b. 1955) Philippe Leroux (b. 1959) and Marc-André Dalbavie (b. 1961). Of the younger generation Eric Tanguy (b. 1968)³³ (a student of Horatiu Radulescu, Grisey and Ivo Malec), François Paris (b. 1961) and Thierry Blondeau (b. 1961) experimented with spectral music.

Notable spectral compositions for the flute include Hugues Dufourt's *Antithesis*, Levinas's *Arsis et Thésis* and *Froissement d'ailes*, and Murail's *Unanswered Questions*, *Ethers* and *Feuilles à travers les cloches*.

2.3.6 French minimalism

Minimalism, a term which describes a style of composition characterized by an intentionally simplified rhythmic, melodic and harmonic vocabulary is (like aleatory) a kind of antidote to modernism, to the serialism of Boulez and to the interdeterminism of Cage (Potter: 2009).

³² Aleatory is a term applied to music whose composition and/or performance is, to a greater or lesser extent, undetermined by the composer (Griffiths: 2009).

³³ Tanguy wrote many pieces for flute including *Wadi*, *Further*, *Azur C* and *D*, *Musique pour ming* and two concertos (See Chapter Six).

This movement started in the United States in the 1960s with Steve Reich (b. 1936), Philipp Glass (b. 1937) and others, and spread to Europe where the composers Louis Andriessen (b. 1939), Gavin Bryars (b. 1943), Henryk Gorecki (b. 1933), Michael Nyman (b. 1944) and Arvo Pärt (b. 1935) continued the trend. In France it is mainly represented by Thierry Escaich, Louis Florentz (1947 - 2004), Jean-Philippe Goude, Laurent Petitgirard and Jean-Francois Zygel.

There do not seem to have been many French minimalists. Some composers, such as Jean Catoire (b. 1923) and Belgium Karel Goeyvaerts (who studied in Paris) pursued their own version of radical repetition, but did not want to be classified as minimalist (Potter: 2009).

2.3.7 Micro-tonal music

Micro-tones are pitches smaller than a semi-tone; the interval of a quarter-tone is the micro-tone which is most often used in scores. The use of quarter-tones in music is not a novel technique, but in Western instrumental music it has only been in regular use since 1944 as for example in Bartók's Sonata for solo violin, 1944 (Rushton, n.d.).³⁴ Micro-tones can be used whether or not the composition is a serial, spectral or an electronic work. Neo-classical music does not usually include micro-tones.

French composers, such as Alain Bancquart, Eric Tanguy, Pascal Dusapin and Therese Brenet, use quarter-tones in their works. Eric Tanguy's microtonal works for flute include *Wadi* (1992) and *Culte* (1986).

Alain Bancquart (b. 1934) moved away from the tonal system and since 1968 has devoted his work to the study of micro intervals (Rigoni, n.d.). What is interesting is that he is one of only a few contemporary composers who write micro-tonal music exclusively, using mainly quarter-tones but also sixth-tones and eighth-tones. He also

³⁴ Earlier examples of quarter-tone music include works by Alois Hába, Jullian Carrillo and Ivan Wyschnegradsky.

uses some principles of Serialism. Microtones will be discussed in more detail in Chapter Three, which discusses extended techniques.

2.4 SUMMARY

It is evident that the shared preoccupation of many post-war French composers was the desire to explore new or unknown territories of sound. Although the capital of music might have shifted from Paris to New York after World War II, Paris remains a place where composers and performers continue to be creative, exchange ideas and search for renewal.

The chapter focused on newer developments in France such as integral serialism, spectralism, electronic music and others. An overview was provided of the main currents, their representative composers and their work to illustrate the development of composition in France over this period.

The young generation of French composers were strongly influenced by composers such as Messiaen, Boulez, Grisey and Murail. Several foreign composers studied in Paris and also influenced French composition significantly. With globalisation French composers seem to have become increasingly attracted to foreign cultures and also often incorporate elements of these into their compositions. There are so many important French composers at present that it is difficult to single out specific ones.

Composers of serial, spectral and electronic music made frequent use of extended flute techniques in their compositions. The experimental nature of these works lends itself to the use of novel techniques that are discussed and explained in the following chapter.

CHAPTER THREE

EXTENDED FLUTE TECHNIQUES

3.1 INTRODUCTION

The aim of this chapter is to provide the reader with information about the latest extended techniques for the flute, which are used in many of the French pieces listed in the catalogue. Notations of the different techniques, explanations of the terminology and examples of repertoire containing these techniques are provided.³⁵

3.2 EXTENDED TECHNIQUES

Since Debussy the perception of sound has changed radically. His approach to timbre and the attention he gave to it, had a significant influence on subsequent composers. *Syrinx* (1913), his work for solo flute, led to further experiments with regard to sound production on the flute. Although *Syrinx* does not include any extended techniques, it is significant for its use of sound as an expressive tool. *Syrinx* was initially written without bar-lines, which also makes it very different from other works of the period.

The so-called “new repertoire” for flute, a repertoire which included new ways of sound production, began with Edgard Varèse’s *Densité 21.5* (1936) for solo flute. He included key-slaps and extreme dynamics in this work as well as an extremely large range, including several passages up to D₄.³⁶

Several years after *Densité 21.5*, in 1967, Bruno Bartolozzi published his work *New Sounds for Woodwinds* in which he catalogued techniques such as harmonics and

³⁵ A recording of audio examples is included to demonstrate the various techniques.

³⁶ Registers will be indicated as 1, 2, 3, etc. E₄ means E in the fourth register. It is assumed that most flutes have a C-foot. Therefore B in the low register will be B₁. B below middle C (for flutes with a b-foot joint), will be indicated as B₀.

multiphonics. He also included a quarter-tone scale with fingerings.³⁷ Since then other books have been written on the subject, and these are used as reference material by composers and flautists. The most important of these are

- Thomas Howel, *The Avant-Garde Flute* (Berkeley: University of California Press, 1974);
- Robert Dick, *The Other Flute* (London and New York: Oxford University Press, 1975);
- Pierre-Yves Artaud and Gérard Geay, *Flûtes au Présent: Traité des Techniques Contemporaines sur les flûtes traversières à l'usage des compositeurs et des flûtistes* (Paris and Bryn Mawr PA: Editions Jobert and Editions Musicales Transatlantiques, c.1980); and
- Pierre-André Valade, *Flûte et Créations* (Paris: G. Billaudot, 1990).

Composers became increasingly concerned with the new role of sound and began to include extended techniques, putting the emphasis on variations of sound production. These techniques include multiphonics, flutter-tonguing, key-slaps and others that will be discussed in detail in this chapter.

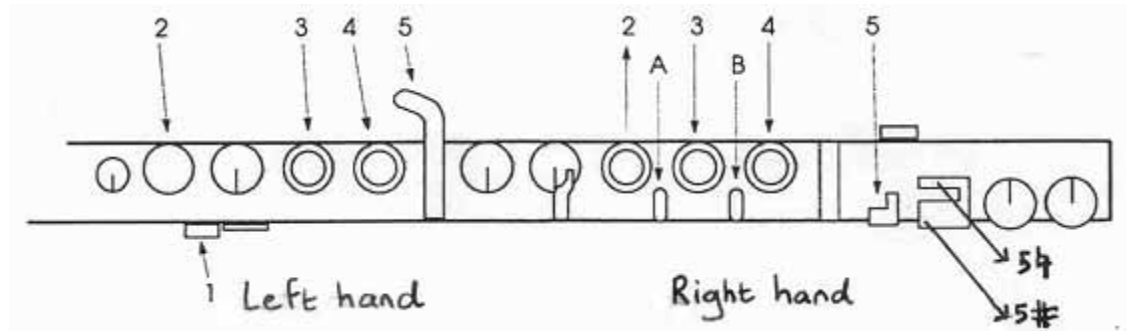
3.2.1 Flute fingering

With the addition of new notes (quarter-tones, multi-phonics, harmonics) new fingering was required and because these notes or note combinations are not considered standard, composers often indicate specific fingering in scores.

Example 1 below provides information on the numbering of fingers that is useful for flautists when interpreting the specific fingering given in scores, and for composers who indicate quartertone and multiphonic fingerings in scores. Although this information may seem very basic it is included specifically for composers who wish to write fingering in flute music scores. In addition, when studying contemporary music, even the most experienced flautist needs to consult sources on fingering from time to time.

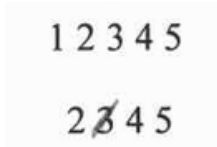
³⁷ New York: Oxford University Press, 1967.

Example 1: Flute fingering



There are several ways in which composers indicate alternative fingering in scores, whether for micro-tones, multiphonics or harmonics:

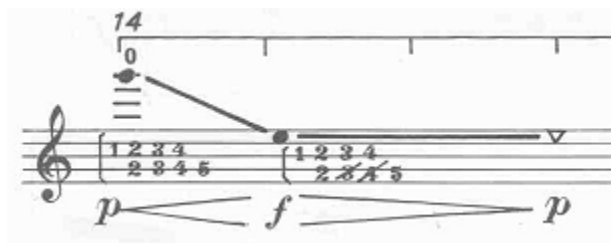
Example 2: Fingering in scores



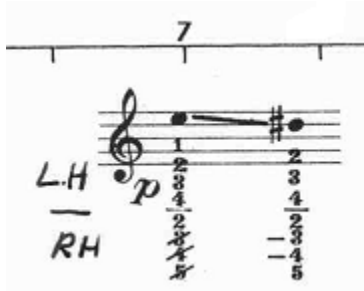
The fingering above is for D[#] in the third register. The top line indicates the left hand fingering and the bottom line the right hand fingering. It tells the player to press down the thumb (1), index (2), third, fourth and fifth (G[#]-key) fingers of the left hand as well the index (2), third, fourth and fifth fingers of the right hand. The line through the 3 (right hand) indicates that that specific key must be opened halfway.

Two methods of indicating fingerings can be seen in the following two examples from Philippe Hurel's *Éolia*:

Example 3: Hurel, *Éolia* for solo flute (page 6, line 2)



Example 4: Hurel, *Éolia* for solo flute (page 6, line 1)

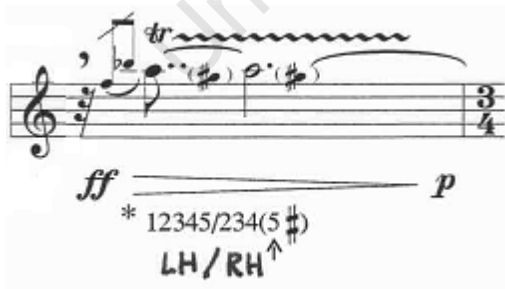


The first extract, employing the method most often used, shows a glissando where the harmonic of G_3 is played, after which the third and fourth fingers of the right hand gradually slide off to open the keys half-way and obtain E_2 .

The second extract, Example 4, shows a glissando between E_2 and $D\#_2$. This is obtained by pressing down the thumb, index (2), and third and fourth fingers of the left hand. The right hand presses down the second finger and partially closes the third and fourth keys and only presses down the fifth finger halfway. While sustaining this fingering, the right hand third and fourth fingers gradually slide to close the holes completely.

The notation of a trill can be seen in the following extract from Pascal Dusapin's *I pesci*:

Example 5: Dusapin, *I pesci* for solo flute (bar 37)



The trill $A_2-G\#_2$ is obtained by pressing down the thumb, second, third, fourth and fifth fingers of the left hand, as well as the second, third and fourth of the right hand. This is

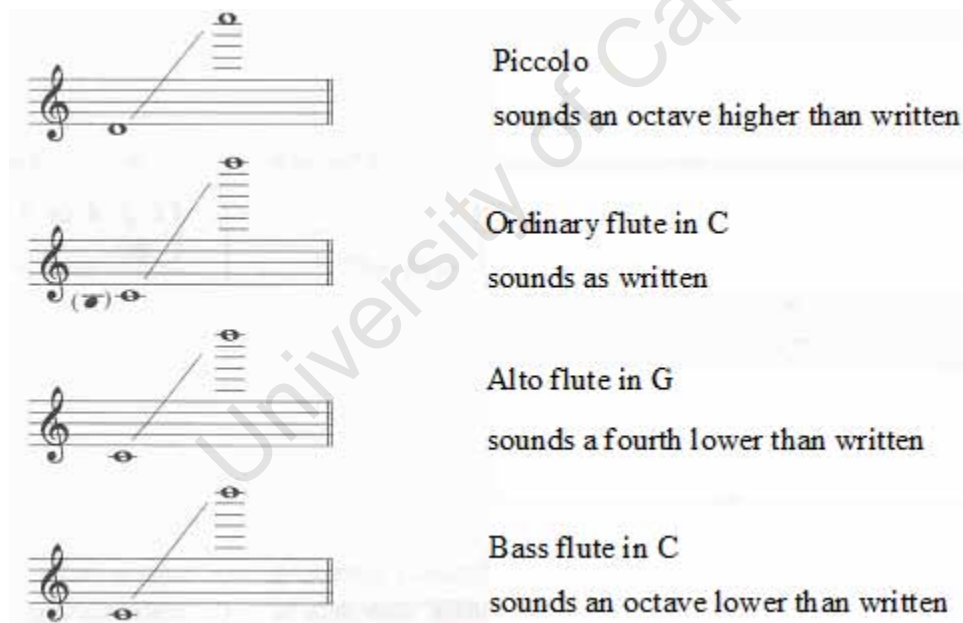
then overblown (to obtain the pitch A) after which one trills by pressing down the right hand 5# key.

3.2.2 Extended range

The range of the flute in C has been extended up to F₄ in recent music. Previously one would rarely have played higher than D₄, but contemporary compositions often include higher pitches. These are very difficult to produce and at the best of times can sound very airy and unfocused.

Example 6 illustrates the ranges of the piccolo, flute in C, alto flute in G and bass flute in C.

Example 6: Flute range (Artaud, 1995:5)



Piccolo
sounds an octave higher than written

Ordinary flute in C
sounds as written

Alto flute in G
sounds a fourth lower than written

Bass flute in C
sounds an octave lower than written

French works which make use of pitches above D₄ include Pierre Boulez's *Sonatine*, Suzanne Giraud's *Afin que sans cesse je songe* (F₄), Michèle Reverdy's *Sonata* (D#₄, E₄ and F₄) and Claude Ballif's *Solfeggietto No. 1* (E₄).

The following example provides fingering for D#, E and F in the fourth register. Although there are other fingerings, it was found after various trials that these fingerings are the easiest and produce the best results.

Example 7: Possible fingering for pitches above D₄

D#₄: 1 4
A 3

D#₄: 1 2 3 4 5
2 A 4 5

E₄: 2 3 4
3 B

E₄: 2 3
2 3

F₄: 2 3
3 B 4

(NB: Instead of using the third finger, one should rather use the second on the E-key, third on the trill-key and fourth finger on the F#-key. It is too difficult to cover the hole of the F# with the fifth finger.)




F₄: 3
3 B

3.2.3 Micro-intervals/Microtones







Micro-intervals are intervals smaller than a semitone. It is extremely difficult to determine the quarter-tone or other smaller intervals on an acoustic instrument because instrumental technique remains imprecise at this time.

Notation:

Several composers use the following to indicate quarter-tones:

1.  - raise the note with a quarter-tone
2.  - raise the note with $\frac{3}{4}$ of a tone
3.  - lower the note with a quarter-tone

Pierre-Yves Artaud (1995:7) suggests using the following signs, as it is almost impossible to execute quarter-tones precisely on an orchestral instrument:

1.  - raise the given note in tempered pitch a little
2.  - lower the given note in tempered pitch a little
3.  - a little higher than the sharpened note in tempered pitch
4.  - a little lower than the sharpened note in tempered pitch
5.  - a little higher than the flattened note in tempered pitch
6.  - a little lower than the flattened note in tempered pitch

Micro-intervals can be produced in two ways:

- By the lips, by covering or uncovering the embouchure hole to a greater and lesser degree. Variations in the pitch of approximately one tone, sometimes even by a minor third, can be obtained.
- By means of special fingerings: keys can also be opened or closed partially to produce a quarter-tone. This method is not possible on the “plateau” flute.

The cover/uncover method is sometimes used when there is no other possibility but it remains rather imprecise. Microtones are therefore mostly produced by means of special fingering. From E^b_1 upwards the use of alternative fingering is possible. Below this pitch there is no alternative fingering and microtones can only be obtained by the covering and

uncovering of the embouchure. Pierre-Yves Artaud presents various possible fingerings for microtones.³⁸

According to Howell (1974:50) the quarter-tone of $D\sharp_2$ is impossible to produce on the flute. However, the following are possibilities:

- use the fingering:

1234

23~~4~~5#

- use finger D_2 and uncover the embouchure

$F\sharp_2$ is also a difficult quartertone to produce. Howell (1974) gives the following fingering:

123~~4~~

23 5#

I find this quite unclear. Pierre-Yves Artaud's fingering provides much better results:

123~~4~~

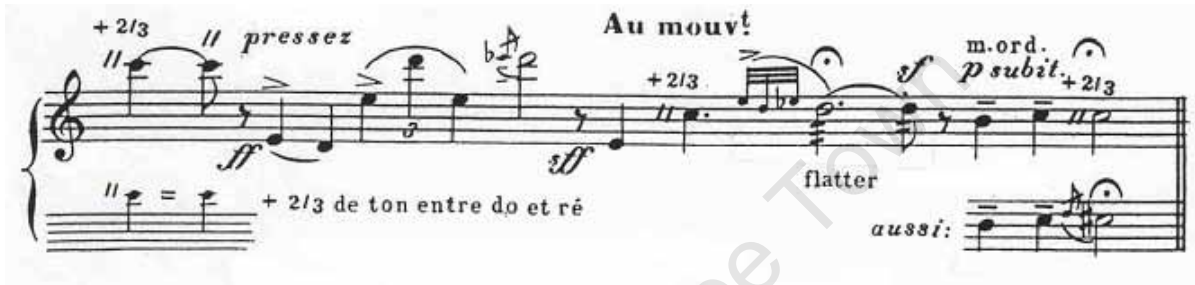
2~~3~~ 5

By simply fingering G_2 and playing with a covered (turned in) embouchure one can also obtain a precise quartertone. $A\sharp_2$ also sounds best when fingering $A\sharp$ and uncover (turn out).

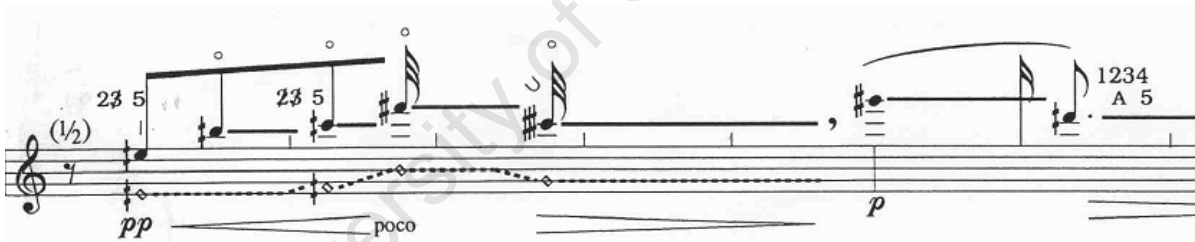
³⁸ French flautist Pierre-Yves Artaud's work *Flûte au Présent – Traité des techniques contemporaines sur les flutes traversières à l'usage des compositeurs et des flûtists* provides the flautist and composer with various possible fingerings for microtones, bisbigliando and multiphonics. Most French composers today use this as reference material when composing their flute works.

Although many composers prefer the flautist to use only alternative fingering, one should keep in mind that the listener does not really know or mind what technique is being used to obtain a specific effect. If it is therefore easier or clearer to use the embouchure cover/uncover technique, there is no reason not to do so. The following examples show some notations which are often employed to indicate microtones:

Example 8: Ohana, *Quatre Improvisations* for solo flute II (page 5, line 4)



Example 9: Murail, *Unanswered Questions* for solo flute (bar 9)



Example 10: Ducol, *Les Sons s'enroulaient dans l'air comme dans nuages en fuite* for solo flute (bar 30)



The execution of micro-intervals is more successful in solo pieces than in chamber music because of imprecise instrumental technique and the resulting difficulty with regard to

intonation. Composer Alain Bancquart made it his life project to develop and write microtonal music.³⁹

3.2.4 Bisbigliando (also known as yellow tremolos/hollow tones/tone-colour trills)

Notation:



This notation is most often employed. See below (Example 11, 12 and 13) for other possible notations.

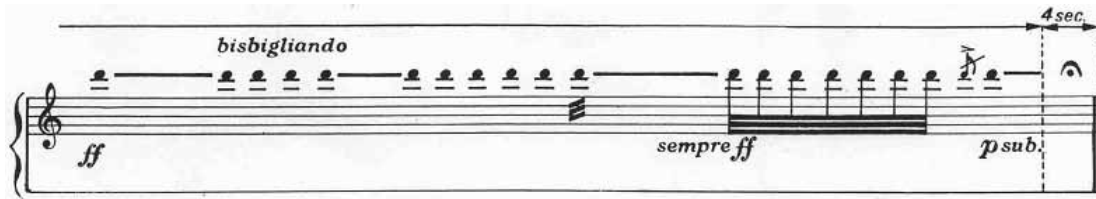
Bisbigliando means “whispering” in Italian and is more common as a technique on the harp (a soft tremolo performed by lightly and rapidly moving the fingers back and forth across the strings). It does not have quite the same effect on the flute. On the flute it is perceived as a soft tremolo, a change in the timbre of the same note, like constantly reiterated notes. It is obtained by the use of alternating fingerings which create small variations in frequency and/or overtone structure. It is impossible to change the fingering without varying the frequency. As with microtones, variations exist on all notes from E-flat₁ upwards.

Bisbigliando can be produced by means of several fingering possibilities. It is always best to choose a fingering close together. The speed also indicates what one can or cannot do: if the tempo is slow, then one can probably use more than two fingerings; if the tempo is fast, it is best to alternate between only two fingerings (this is the more common method).

The example below shows bisbigliando in another extract from Philippe Hurel’s *Éolia*. It is followed by an indication of possible fingering for bisbigliando on D₃. The circled fingerings give the best results:

³⁹ See Section 2.3.7 on microtonal music as well as Chapter Six for information on and works by Alain Bancquart.

Example 11: Hurel: *Éolia* for solo flute (page 5)



Bisbigliando fingerings on D₃:

- 1 34/ 5
- 1234/234
- 1234/ 5
- 1234/A345 ♯
- 1234/3B 5
- 1234/2AB5
- 1234/2 B5
- 1 345/2345 ♯
- 1 34/ 234
- 1 34/ 34
- 1 34/A 45
- 12 / A B5
- 34/234
- 2 / B5
- / A 5
- / B5

As previously stated, there are several manuals that can be consulted for possible fingerings. However, if these are not available there is nothing to prevent the flautist from experimenting. The desired effect is a minor modification in pitch, and it does not matter to the listener how this is obtained.

In *Wadi* for solo flute by Eric Tanguy, the variation in frequency is just perceptible. In Example 12, the alternative fingering for the B is obtained by adding the third or fourth finger of the right hand and then trilling. The difference in pitch is minimal, but there is no other possible fingering.

Example 12: Tanguy, *Wadi* for solo flute (bar 10)

The image shows a musical score for a solo flute, specifically bar 10. The notation is in treble clef with a key signature of one sharp (F#). The bar begins with a dynamic marking of *pp* (pianissimo) and a trill on the note B4. The trill is indicated by a bracket with the number '3' above it. The trill consists of five notes: B4, C5, B4, A4, and B4. The first two notes (B4 and C5) are marked with *pp*. The next two notes (B4 and A4) are marked with *f* (forte). The final note (B4) is marked with *ff* (fortissimo). Above the trill, there is a dashed line with a circled 'x' at the end, indicating a trill. The bar ends with a dynamic marking of *pp*.

In the previous example, bisbigliando on B is done on an undetermined number of notes whereas in Example 13, the composer specifically asks for five varied repetitions of the B.

Example 13: Jean-Louis Agobet, *Nuée* for solo flute (bar 2)

The image shows a musical score for a solo flute, specifically bar 2. The notation is in treble clef with a key signature of one sharp (F#). The bar begins with a dynamic marking of *pp* (pianissimo) and a circled 'x' above the staff. The first note is B4. The second note is B4, marked with *Bisbl.* (bisbigliando) and a dashed line below it. The third note is B4, marked with *Poco vib.* (poco vibrato) and a bracket above it. The fourth note is B4, marked with *5*-7** and *Ord.* (ordine). The fifth note is B4, marked with *mf* (mezzo-forte). The bar ends with a dynamic marking of *mf*.

3.2.5 Circular breathing

Notation:



Circular breathing is a technique where the player plays continuously without interruption while simultaneously inhaling through the nose. It is done by storing air in the mouth and then playing the flute (or any other wind or brass instrument) with that air, while inhaling through the nose (Dick, 1989).

Circular breathing does not really mean breathing out and breathing in at the same time. The air contained in the mouth cavity is simply pushed out with the tongue and cheeks while a quick breath is taken through the nose. At the beginning of the quick inhalation the tongue has to be in the position assumed when singing 'ng'. The front of the tongue is brought up to the roof of the mouth and pushes the air out during inhalation. It is suggested that one practises blowing bubbles continuously through a bent straw in a glass of water before trying this technique on an instrument. This separates the circular breathing technique from the difficulty of maintaining one's embouchure.

Circular breathing is required in many works by contemporary French composers such as *Ici* for solo flute by Pascal Dusapin. In the example below the flautist is required to play from bar 1 to the end of bar 6 without interruption.

Example 14: Pascal Dusapin, *Ici* for solo flute (bars 1 - 8)

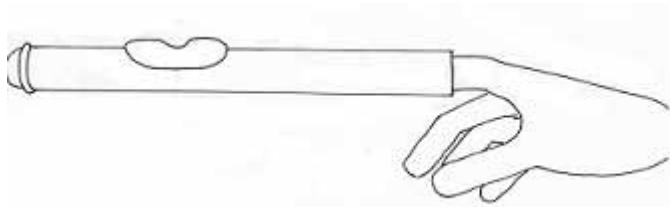
The image shows a musical score for solo flute, Example 14, from Pascal Dusapin's *Ici*. The score is divided into three systems of music, corresponding to bars 1-8. The first system (bars 1-2) starts with a tempo marking of $\text{♩} = 69 \text{ ca.}$ and includes the instruction "respiration circulaire" with a circular arrow symbol. The music features a series of notes with dynamic markings $f > p < ff > p < mf > p$. The second system (bars 3-4) begins with a measure rest of 3 measures, followed by notes with dynamics $mf > p$ and mp . It includes fingerings for 3 and 5, and dynamic markings $p < f$ and pp with a "sub." (subharmonics) marking. The third system (bars 5-8) starts with a "Rit." (ritardando) marking and a tempo change to $\text{♩} = 60 / \text{♩} = 120$. The music includes dynamics f , p , mf , $sub. pp$, and p . The score is written in treble clef with a key signature of one sharp (F#).

Although circular breathing is a very useful technique, it should be employed with discretion, when it is specifically indicated by the composer, or for very long phrases (in which case circular breathing will help to ensure that the phrase is not interrupted). As with other extended techniques, this is intended to add to the expressive quality and character of the piece, rather than to provide an opportunity for the display of technical virtuosity.

3.2.6 Unfingered effects

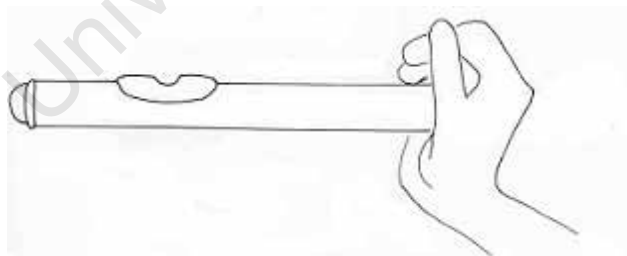
One can modify the sound by using the embouchure (head joint) without the body of the flute. This can be done in two ways:

- Putting a finger in the tube



Putting one's finger into the head-joint will cause the pitch to drop. This is quite surprising as normally the shorter the pipe the higher the sound that is produced.⁴⁰ The thickness and length of the finger also affects the interval obtained. For example, putting one's thumb into the pipe can cause the pitch to drop from $G\#_2$ to $C\#_2$. When inserting one's little finger the pitch will only drop from $G\#_2$ to about E_2 . (This interval is approximate as people's fingers vary in width and length.) Very effective glissandos can be produced in this way.

- Obstructing the extremity of the head-joint with the palm of the hand



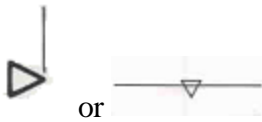
This causes the pitch to drop by a major seventh. When one blows on the head-joint of the flute in C (without the body) the resulting pitch will be $G\#_2$. When

⁴⁰ This is similar to what happens in the case of a closed (stopped) organ pipe. For example, with an eight foot organ pipe, the length of the pipe is doubled when closed. In this manner the sound of a sixteen foot pipe is obtained. With the flute, what actually happens is that the air blown into the instrument is forced to turn around and to go out the way it came in, in this way doubling the length of the pipe. (The "doubled" pipe produces a significantly lower pitch)

closing the end of the head-joint with the palm the pitch will drop to A_1 . This can be overblown to the octave and result in the same intervals.

3.2.7 Aeolian sounds (also known as breath-sounds)

The notation is as follows:



Because contemporary notation has not been standardised, many different notations are used. On studying various scores, the following signs for Aeolian sounds were also found:

With expired breath	
Expired breath without pitch	
Breath → breath with pitch → pitch only	
With inspired breath (covered embouchure)	

This is a sound where the flautist uses different embouchure positions while producing a breathy, unfocused sound. Aeolian sounds can be played one after the other, or held. This technique requires more breath than normal playing and the maximum durations are therefore somewhat shorter. This technique can be obtained in the first register of every flute and sounds best between the (written) pitches E_1 and E_2 (flute in C, alto flute in G,

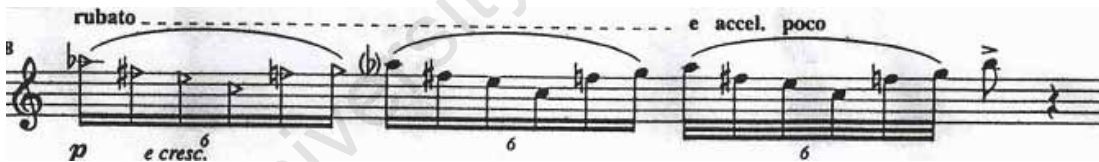
bass flute in C, and piccolo). To obtain the impression of doubling the octave one can simply lift an octave key (left-hand second finger or one of the two trill keys).

While playing Aeolian sounds, the use of different vowel sounds is very effective for varied colour effects and these work best with the embouchure hole covered. Vowel sounds are much less audible (if they are audible at all) in the normal playing position (blowing over the flute). Composers do not usually write this in scores. It is up to the flautist whether or not to make use of vowels.

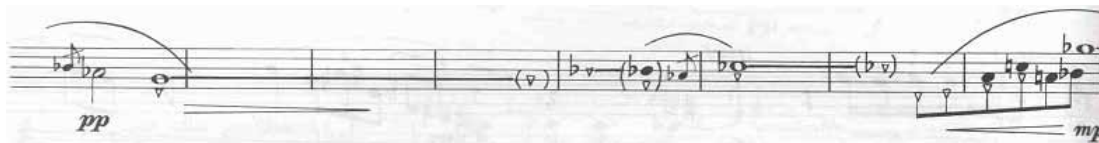
Aeolian sounds played in the normal blowing position will have some kind of pitch, whereas when playing into the flute (covered) only a breathy noise with no specific pitch will be obtained.

Composers notate Aeolian sounds in various ways. The following examples illustrate the most common ways of notation.

Example 15: Jean-Louis Bucchi, *Reflets* from *Icônes* for solo flute (bar 8)



Example 16: Francois Rossé, *Sol* for solo flute (bars 9-16)



3.2.8 Jet-whistle

The notation is as follows:



This technique is a variation of an Aeolian sound. It became known after Heitor Villa-Lobos wrote his piece *Assobio a játo* for flute and cello (“The Jet Whistle”), where he requires the flautist to blow into the flute as if warming up on a cold day. The flautist has to cover the embouchure hole completely with the mouth and to blow with increasingly strong air pressure. The aim is to obtain a kind of glissando with the interval of an octave on each jet-whistle. The abdominal muscles must tighten quite quickly. The technique can also be combined with inhalation through the flute. It works only on pitches from B₀ up to B₁.

Example 17: Villa-Lobos, *Assobio a játo* (The Jet Whistle)



3.2.9 Flutter-tonguing (Flatterzunge/frullato)

Notation:



There are two types of flutter-tonguing or light trembling of the tongue:

- produced in front of the mouth by the tongue vibrating against the roof of the mouth saying « r »
- throat flutter-tongue produced by the vibration of the soft palate

The first type (preferred by certain flautists) may be clearer and louder but is less controllable and somewhat uneven. Flutter-tonguing produced at the back of the throat is much more reliable and even and is easier to sustain. It is a little softer than when produced in the front of the mouth. It is important that the tongue should be very loose during this kind of flutter-tonguing. Some composers specify which kind should be used. In Example 18, Michaël Levinas uses “tongue” flutter-tonguing, suggesting the first type, whereas Stéphane Bortoli uses both types in *Filigrane* for solo flute (Example 19).

Example 18: Levinas, *Froissements d’Ailes*

Example 19: Bortoli, *Filigrane* (page 1, line 3)



3.2.10 Glissandos

There is no specific sign for glissandos. Composers simply write glissando or gliss. Sometimes it is graphically indicated, as in Examples 20 and 21.

Glissandos can be defined as the filling in of an interval by a continuous slide from one pitch to the other. It can be obtained between any two notes in the range of the instrument, but smaller intervals are easier to manage than larger ones. The mechanism of the flute makes it difficult to produce glissandos because the progressive opening of the keys is sometimes impossible to master completely.

Glissandos are obtained in several ways:

- When playing an open-hole flute, it can be obtained by gradually sliding the finger off the key towards the left. Some keys like C₂ and B₂ do not have holes and the only way to achieve a slide is to uncover or cover the embouchure hole (aperture) with the mouth.
- When producing glissando with the embouchure the interval will be anything from smaller than a semi-tone to a minor third, depending on the note chosen. The interval can be filled in with quartertones, semi-tones or larger intervals, depending on the distance between the first and last note of the glissando and the tempo taken.

Glissandos cannot be played very fast as it is easy for the fingers to get stuck. When the interval of the glissando is very large, one should use circular breathing; when there is more than one player, the interval can be divided between players, as in an orchestra with two or three flutes. This technique is much easier and clearer on open-hole (ring-keyed)

flutes than on closed (plateau) flutes. Therefore it is difficult on piccolos, alto flutes and bass flutes because they are not open-hole instruments.

In Example 20 Pascal Dusapin indicates certain harmonic fingerings in order to obtain even glissandos. Alternative fingerings can even be used on other notes if they produce a better effect.

Example 20: Dusapin, *Ici* for solo flute (bars 26 - 32)

In Example 21 the C#₂ should be fingered and the glissando should be made by gradually pushing down the two right hand trill keys (A and B) to a lesser or greater degree. The gap should not be filled with a chromatic run.

Example 21: Levinas, *Froissement d'Ailes*

3.2.11 Multi-phonics

Polyphony on a wind instrument is probably one of the most fascinating new techniques. Multi-phonics are when two or more notes are played simultaneously with the use of special/alternative fingerings and very delicate blowing. Usually they are quite soft but they can also be played very loudly and *attacco*.

According to Howell (1974:31), most multi-phonics are built from the lowest pitch upwards. The flautist must find this pitch and blow it as clearly as possible. The remainder of the “chord” is then obtained by carefully pushing out the overtone content by spreading the lips slightly (to avoid losing the lowest pitch) and increasing the wind pressure as much as necessary.

When playing multi-phonics the normal playing position for the lips would be to blow forwards, in an o-shape, without stretching. In order to incorporate the lowest and highest notes the embouchure must be very relaxed. The lowest note is almost always the most difficult to control. The speed of the air stream must be carefully controlled, as a sudden change in its strength will influence the multi-phonics so that not all the notes will be audible or will be heard simultaneously. The fingerings which should be used to produce the required pitches are normally indicated by the composer. However, multi-phonics are often simply a chord of harmonics. In this case one can simply finger the fundamental pitch and overblow until the desired pitches are reached. The player could experiment with alternative fingerings.

As multi-phonics are quite hard to produce they are usually treated as isolated incidents. It is very difficult to play multi-phonics consecutively. Example 22 provides an extract from *Le Cygne* by Michel Decoust. It has one whole page of consecutive multi-phonics with alternative fingerings on almost every multi-phonics. The tempo is quite slow, but it is still very difficult to play.

Example 22: Decoust, *Le Cygne* for solo flute

Doigtés
Flute en UT { 1 2 3 4# } { 1 2 3 4 } { 1 2 3 4 } { 1 2 3 4 }
 { 2 3 4 5# } { 2 3 4 5# } { 2 3 4 5# } { 3 4 5 4 }

$\text{♩} = 60$ *Dolce*

Doigtés
Flute en SOL { 1 2 3 4 } { 1 3 4 } { 1 2 3 4 } { 1 3 4 }
 { 2 4 5# } { 2 A 3 } { 4 } { 4 5 }

mf *sib aigu* *Fa#*

Multi-phonic which consists of more than two notes are extremely difficult to control. For instance, it is almost impossible to produce all the notes of the multi-phonic in Example 23 simultaneously. This multi-phonic (*Further*, by Eric Tanguy) requires no alternative fingering because it is the harmonic series on C. C₁ should be fingered, and the flautist should blow with a wide aperture and with as much wind and force as possible. The flautist should aim the airstream downwards so that C₁ still sounds.

Example 23: Tanguy: *Further* for solo flute

(multiphonique)
Très lent ($\text{♩} = 54$)
souffle → *son normal*

mf *ff* *fff* *mf* *ff* *mf*

In Example 24 the multi-phonic tremolo is obtained by fingering E₂ and trilling to F₂ while over-blowing (the given fingering is not really necessary). The inside of the oral cavity should have the same shape as when one yawns. In this way the lower note is easier to balance.

Example 24: Hurel, *Éolia* for solo flute

Musical score for Example 24, Hurel, *Éolia* for solo flute. The score shows measures 47, 48, and 52. Measure 47 starts with a mezzo-piano (*mp*) dynamic. Measure 48 features a forte (*f*) dynamic and includes fingering numbers 1, 2, 3, 4, 5 and 2, 3, 4, 5. Measure 52 shows a mezzo-piano (*mp*) dynamic, and the following measure shows mezzo-forte (*mf*) dynamics.

Certain multi-phonic requires the partial opening of keys. This technique is delicate because if the key is just slightly too open or too closed the pitch of the resulting note will change. The second multi-phonic in Example 25 requires the partial opening of the F-key in the right hand. E, B-flat and D should sound simultaneously, but the B-flat will not sound if the F-key is too open.

Example 25: Philippe Hurel, *Éolia* for solo flute

Musical score for Example 25, Philippe Hurel, *Éolia* for solo flute. The score shows measures 1'07, 1'09, and 1'14. Measure 1'07 starts with a forte (*f*) dynamic. Measure 1'09 features a mezzo-piano (*mp*) dynamic and includes fingering numbers 1, 2, 3, 4 and 2, 3, 4. Measure 1'14 shows a fortissimo (*ff*) dynamic. The score also includes dynamics *fpp* and *mf*.

3.2.12 Partial sounds / Harmonics

Notation:



The term “harmonics” with regard to the flute is quite an ambiguous one. This is because most of the flute’s pitches are in fact harmonics derived from the low register. These notes are either natural harmonics or corrected harmonics. The natural harmonics include the notes E₂-C#₃, for they are simply low-register fingerings which are overblown. All other pitches are corrected harmonics because the fingering is changed in order to improve the intonation. Despite this one does not use the term harmonics when discussing the normal pitches of the flute (Valade, 1990: 21).

Composers usually employ harmonics when they do not want to have the clean, focused sound of the real note. They want an airy, windy, not-quite-pitched sound to add to the atmosphere. Each fingering can produce one or several upper harmonics, following closely on the natural harmonic series. There is often more than one fingering possibility for a notated pitch, and the performer or composer (if indicated in the score) should choose the fingering which is nearest in pitch to the normal note.

In Example 26, Gilbert Amy provides a fingering for the harmonic of F#₃. This is a corrected harmonic because Amy changes the fingering by leaving out the right-hand fifth finger. He does this to improve the intonation.

Example 26: Amy, *Trois Études* (page 1, line 4)



With the addition of the right-hand fifth finger the pitch would be lower. If not corrected the fingering would have been:

1234

45

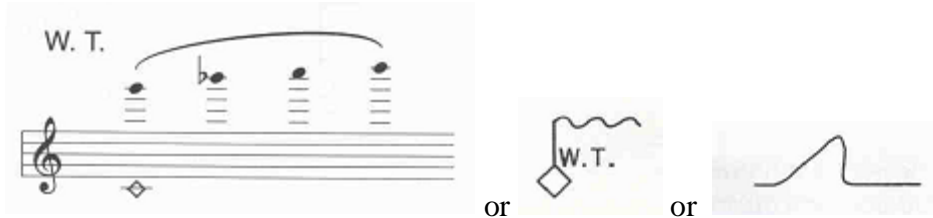
The other two harmonics in the example are obtained by simply over-blowing the fundamental notes.

The following overtones (partials) can be produced with relative ease on the flute:

- On C: 1,2,3,4,5,6,7
- On C#: 1,2,3,4,5,6
- On D: 1,2,3,4,5
- On E-flat: 1,2,3,4,(5)
- On E: 1,2,3,4,(5)
- On F: 1,2,3,4
- On F#: 1,2,3,5
- On G: 1,2,3, (4)
- On G#: 3
- On A: 3
- On B-flat: 2
- On B: 2, (3)

3.2.13 Whistle-tones

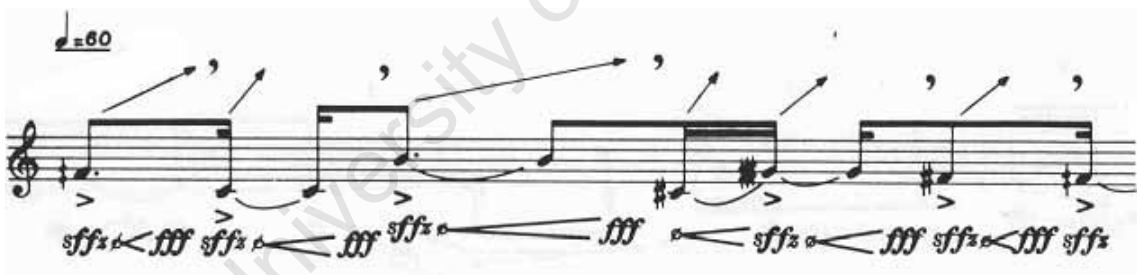
The notation is as follows:




There are various ways of notating this technique. The majority of composers indicate it graphically and explain in performance notes how they want it to be executed.

Sometimes composers, such as Eric Tanguy, simply indicate this technique with an arrow. He then explains that he wants “overblowing”.

Example 27: Tanguy, *Azur C* for solo flute in C or bass flute in C (first line)



 = "over blowing" (balayage) à la fin de la valeur rythmique indiquée.
 = over blowing at the end of the given rhythmic value.

Whistle-tones are closely related to harmonics and are only possible on the flute in C and on the piccolo. They are, in fact part, of the harmonic series, being the fifth to the tenth partials of the overblown fundamental (Read, 1976:54). This is the acoustic phenomenon

known as the “bevel-noise” or “mouthpiece whistle”, which reinforces one of the partial sounds to the detriment of the rest of the sound spectrum.

The flautist blows across the lip plate with an open and relaxed, but at the same time controlled, embouchure and with very low air pressure, aiming the air stream in the same way as when playing normally. (The technique works best when blowing at a slight angle into the flute.) The chin should be pressed firmly against the flute to ensure stability. Thin, pure, whistle-like sounds originate from the lip plate of the instrument. Although they are extremely soft they will nonetheless project through very large halls. They are somewhat sharper in pitch than normal tones obtained with the same fingering. The pitch register is not controlled by the lips but by raising or lowering the tongue towards the roof of the mouth for high pitches and down for lower pitches. Howell (1974:27) explains: “Whistle tones can be sharpened at least a semitone in the best registers by raising the tongue, but they cannot be flattened beyond a point about 10 cents above the normal pitch so fingered...” They are easiest to control in the third octave, when original fingerings are being used (Möller, n.d).

According to Pierre-Yves Artaud (1995:120), there are two ways of obtaining these sounds:

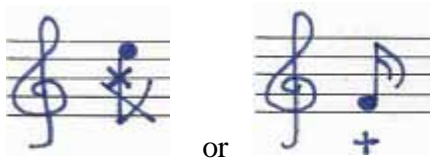
- The partial sound corresponding to each fingering can be used. This technique is relatively easy in the high register, but becomes more and more difficult as the notes go lower. Whistle tones are most successful on the flute between the pitches D_4 and D_3 .
- It is equally possible to produce a sweep of the sound spectrum (“balayage d’harmoniques”) on a single fingering (preferably a low one) as the notes produced follow the series of natural harmonics. This particular use of whistle-tone has been called the “jew’s harp effect”.⁴¹

⁴¹ According to Wright (n.d.) the Jew’s Harp is a “...mouth-resonant instrument consisting of a flexible tongue, fixed at one end to a surrounding frame....The free end of the lamella is placed in front of the player’s mouth cavity and set in vibration manually; this produces a sound of fixed pitch, rich in overtones which correspond closely to a harmonic series. By various movements of the tongue and the larynx the player is able to modulate the natural frequency of

3.2 14 Key-slaps (also called “key percussion” or “key clicks”)

The notation is as follows:

Key-slap with precise pitch



Key slap with undefined pitch



Edgard Varèse was probably the first composer to use this technique in his work *Densité 21.5* for solo flute (1936). This percussive effect is produced by aggressively slapping down the fingers on the keys.

Example 28: Varèse, *Densité 21.5* for solo flute



Some keys, such as the G-key in the left hand (low octave) and F-key in right hand (low and middle octave), respond far better than others. Key-slaps are possible for all notes in the first register up to C₂. G#₁, C₂ and B₁ key-slaps are quite soft in comparison to the others. The C# key-slap is not possible. In order to obtain key-slaps in the middle octave

the air contained in the mouth cavity which acts as resonator of infinitely variable volume and amplifies selected overtones, thus producing a wide variety of sonorous and musical effects.”

the second finger of the left hand should be lifted. Key-slaps in the middle register are possible up to F₂.

Key-slaps can be produced with or without blowing into the tube. Slapping and blowing together will result in a pitched key-slap with some sound whereas only slapping the keys will create a noise rather than a sound. There might be some pitch from the key itself but no sound will come from the lip plate. The mouth can be open or closed. It is also not necessary to hit the key of the notated pitch. The slap will sound louder if a key above the normal one is hit. Therefore, one can finger the desired pitch and slap the key which produces the biggest effect.

By closing the mouthpiece with the tongue, it is possible to play key-slaps which will sound below the lowest notes of the instrument. With a closed mouthpiece the key-slaps sound a major seventh down. Heiss (1972:153) suggests "...closing the mouthpiece with the curve on the lower lip between the mouth and the chin...". However, most flautists prefer using the tongue because the effect is louder, easier to produce and more accurate. The flautist can ensure that that the tongue completely blocks the hole, whereas the flute can easily slip or change position when using the chin area.

It is possible to produce key-slap tremolos which can be varied in speed and volume, as in Berio's *Sequenza 1* for solo flute.⁴²

Example 29: Berio, *Sequenza I* for solo flute



⁴² Although Berio's *Sequenza* is not a French composition and therefore not mentioned in the catalogue, it is used as an example of the relevant technique.

In Example 30, the G#₁ key-slaps are obtained by fingering A₁ and slapping the G and G#-keys. The G-slap in the middle register is obtained by lifting the left-hand second finger and slapping the G key. The A slap is produced by fingering A and slapping the A key. The key-slap for C₃ is not really possible. (Low C-slap is possible: finger C₁ and slap the G key; C₂ is possible although it is quite soft.) As far as the researcher has been able to establish, C₃ is not possible.

Example 30: Bucchi, *Icônes* for solo flute (bars 15-18)



3.2.15 Pizzicato (also known as Slap-tongue)

The notation is as follows:



Pizzicato is a percussive flute technique which sounds very close to the pizzicato of string instruments. It is produced by puffing short tones with the tongue, without any air pressure from the lungs. One does this by pronouncing 'TE' without blowing air. The chosen fingering provokes resonance on a precise pitch.

Example 31: Reverdy, *Am Stram Gram* for solo flute



Pizzicato works successfully on all notes from B₀ up to E₂. Similar as with key-slaps, the second finger of the left hand should be lifted to obtain second-octave pitches. The

technique is much louder when played with French tonguing, i.e., the tongue should go slightly outside of the mouth when tonguing.

3.2.16 Tongue-ram

The notation is as follows:



or



The tongue-ram is a sound produced by covering the embouchure hole with the whole mouth and rapidly forcing the tongue against the teeth while saying “HT”. It can be produced only on low register fingerings. Unlike key-slaps and pizzicato, this technique is only possible between pitches B_0 and $C\#_2$. The tone which is produced will sound a major seventh below the fingered one. This technique can therefore also extend the range of the flute down to D-flat below C_1 on a flute with a C-foot joint and down to C below C_1 on a flute with a B-foot joint.

Example 32: Reverdy, *Am Stram Gram* for solo flute



Example 33: Hurel, *Éolia* for solo flute



3.2.17 Trumpet sound

The notation is as follows:



“With compressed lips, pressing both the lips into the blowhole as if playing a brass instrument, it is possible to play so-called trumpet sounds” (Möller, n.d.). Depending on the degree of pressure, this technique extends the range of the flute downwards by about a fourth. After a thorough search, the researcher could not find any examples of “trumpet sound” in contemporary French scores. This is perhaps due to the fact that the effect obtained is rather harsh and un-musical.

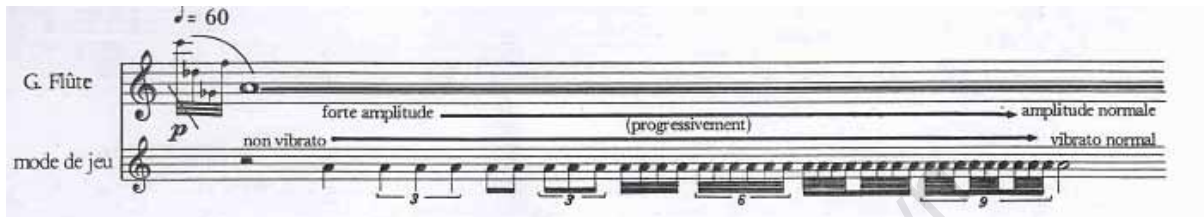
3.2.18 Vibrato (various forms)

In more recent music, the presence, size, volume, regularity and even the source of the production of vibrato are often indicated by the composer. There are four types:

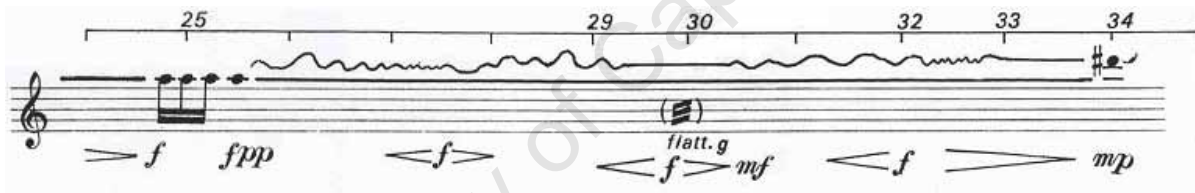
- traditional vibrato of the throat;
- diaphragm vibrato, which is obtained through fairly strong compressions of the abdominal area, producing a jerky and bumpy effect;
- lip vibrato or smorzato, which produces light colour variations in the sound; and
- head vibrato: by inclining the head (or by turning the flute) successive “vibratos” can be produced which are in fact glissandos of micro-intervals.

The speed of the vibrato is controllable in all the above cases, and it is almost always graphically indicated, as in the following examples from *Lazawardi* by Renaud Gagneux and *Eolia* by Philippe Hurel:

Example 34: Gagneux, *Lazawardi* (page 1, first line)



Example 35: Hurel, *Éolia* (page 6, third line)



3.2.19 Voice and flute simultaneously

The notation is as follows:



(lower note to be sung)

It is possible to transmit vocal sounds without vibrato and at the same time let enough air through to make the flute vibrate. Two independent melodies (the flute and the voice) can be produced. The player needs to practise the voice part while paying attention to

intonation. Good intonation is very difficult to achieve when playing and singing at the same time. Sometimes, as in Example 36, one is required to sing and play exactly the same pitches at the same time. It is, however, almost impossible to obtain exactly the same pitch. The notation can be written on one or two staves.

Example 36: Decoust, *Le Cygne* for solo flute (page 2, line 1)



The image shows a musical score for a solo flute and voice. The top staff is for the flute, marked 'inquiet' and 'mf'. It features a series of sixteenth-note runs, with some notes beamed together. The bottom staff is for the voice, marked 'notes chantées' and 'mf'. It consists of a few long, sustained notes, some with a fermata. The two staves are aligned so that the flute and voice parts play/sing the same pitches simultaneously.

Different vowel sounds can also be used when singing and playing together. Women's voices fall naturally in the lower range of the instrument while men may have to sing falsetto where high notes are required.

An interesting phenomenon is that the flute and voice often produce very loud and audible combination tones. Chords of up to four or five sounds can be obtained while playing and singing only two notes and an effect of ring modulation can result when the voice performs a glissando. Tristan Murail uses this technique in *Ethers*, for flute and ensemble (1978).

Example 37: Murail, *Ethers* (bars 26-29)

When the B-flat (bar 27) is played and the low C# is sung, E and D are the resulting combination sounds; the E as a differential tone and the D as a summation tone.

In a work such as *Éolia* for solo flute by Philippe Hurel, the voice is treated as another instrument which interrupts the flute with mostly un-pitched percussive sounds. Here the performer speaks as well as sings.

3.3 SUMMARY

Many new techniques of flute playing have developed since the late 1960s. Since music is regarded as a language, these can be seen as additional letters in the flute alphabet which open up a whole new realm of expressive possibilities. It is advised to introduce these techniques as early as possible into the “vocabulary” of the young flute student. By learning these techniques at an early stage, they become part of the “normal” playing technique of the flautist and will therefore not be novel at all. Some techniques (fluttersong, key-slaps, pizzicato, tongue-ram, microtones) are easier than others (multi-phonics, singing and playing, whistle tones, circular breathing), and it is recommended to start with these ones first.

CHAPTER FOUR

DISCUSSION OF SELECTED REPERTOIRE

4.1 INTRODUCTION

As explained earlier, in Section 2.1, composers became increasingly interested in the possibilities of sound, especially after World War II. Wind instruments, with their ability to produce novel and varied timbres, became a particularly popular choice. This resulted in a revolution of the flute solo repertoire. Whereas the flute had previously been treated mainly as a delicate and graceful instrument, the new repertoire stretched its boundaries with regard to volume, range, new extended instrumental techniques, and so on, in a manner that would have been unthinkable previously.

This chapter discusses selected repertoire of French flute music after 1945. In making the selection, priority was given to works that were influenced by serialism, spectralism and microtonalism, as well as works that include extended techniques. Quite a number of compositions by Boulez are included, because of his very prominent role. I also included compositions by younger lesser-known composers. Neo-classical works are not included in the discussion as they are covered adequately in the literature. Some of the works selected were commissioned by the CNSM.

Most of the selected works are of a licentiate and post-graduate level; only a few are suited to undergraduate performance students. The discussion does not aim to give formal analyses of the selected pieces. The aim is to present the information in a manner which will be easily accessible to flautists who wish to study and perform these works.

4.2 SOLO FLUTE REPERTOIRE

4.2.1 Maurice Ohana (1914 - 1992)

As stated above (see Section 2.3.3.3) Ohana, a French composer of Spanish origin, belonged to the group of composers known as *Le Zodiaque*. In the 1950s he experimented with *musique concrète* and also started using micro-intervals. Ohana became fascinated by both Spanish and African folk music. This can be clearly recognized in the *Quatre Improvisations* (1961) for flute (the third improvisation is for piccolo), which can be seen as preparation for *Tombeau de Claude Debussy* (1967). The 1960s marked a stylistic turning point and witnessed the emergence of his more mature style (Rae, 1991).

With his *Quatre Improvisations*, written mostly without bar lines and with atonal melodic lines, Ohana tried to recreate the spontaneity of improvisation. It is incantatory, sometimes with a primitive, aggressive character, and reminds one of the *Cinq Incantations* by André Jolivet.

In the first slow improvisation, Ohana uses several melodic cells which are then improvised upon with slight variations in pitch and rhythm. The improvised section is mostly a permutation of the preceding cell with a slightly different rhythm. There are also certain favoured intervals which recur in different permutations. No extended techniques are used in this first improvisation.

Example 1: Ohana: *Quatre Improvisations* I (page 1)

J.56 Assez libre (comme improvisé)

The musical score consists of seven staves of music in a single system. The tempo is marked 'Assez libre (comme improvisé)'. The score includes various dynamic markings such as *pp*, *mf*, *ff*, *p*, *ppp*, and *p dolce*. Annotations include 'A', 'A varied', 'X', 'X-varied', 'A-transposed and reversed', 'Y', 'Y varied', 'A₁', 'A₁ varied', and 'Further permutation of incomplete Y'. The piece concludes with a *rit.* marking and a tempo change to *♩ = 46*.

The slow, second improvisation builds upon the same idea. Most of its material derives from the first motive and much of the piece circles around the pitches E, D and E-flat:

Example 2: Ohana, *Quatre Improvisations* II (line 1)



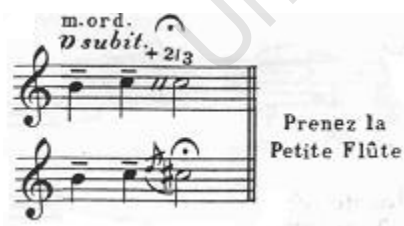
This movement includes a glissando and some microtones. The third (for piccolo) and fourth movements are fast and contain some flutter-tonguing and glissandos.

There is a characteristic motive that appears in all the *Improvisations* and which creates continuity throughout the work. The following examples show this motive as initially presented in the first movement (marked as Y in Example 1), as well as its recurrence with slight variations in the following movements:

Example 3: Ohana, *Quatre Improvisations*, movement 1



Example 4: Ohana, *Quatre Improvisations*, movement 2



Example 5: Ohana, *Quatre Improvisations*, movement 3



Example 6: Ohana, *Quatre Improvisations*, movement 4



In the fourth *Improvisation* (see Example 7), the principal “theme” (which derives from this specific motive of the first movement) spans bars 2 - 4 and is repeated several times; the first repetition or variation is from bars 5 - 7.

Example 7: Maurice Ohana, *Quatre Improvisations*, IV (bars 1 - 8)

Sometimes the theme is repeated in full and at other times only partially. From the first variant (bar 5), the motive is decorated (from the second line) by light grace notes until close to the end of the piece. Throughout the piece there seems to be a preference for

major and minor second intervals, and the final two lines consist of interlocking major and minor second intervals.

4.2.2 Gilbert Amy (b. 1936)

Amy is one of several composers (after Pierre Boulez) who continued to compose in a post-serial language. *Trois études pour flûte seule* (1977) was composed five years after the dissemination of the *Domaine Musical*, the concert series which he directed, following on from Boulez (see Section 2.3.2). According to Samson (1981:472) it is clear that the serialism that Amy inherited from Boulez is used not for structural ends, but “to formulate thoughts”.

As with most of Amy’s pieces from the 1970s, this work is asymmetrical. It contains few bar lines and no indication of metre or measured length (Trawick, 1996:286) and includes most of the new extended techniques.

The first etude (*Tempo Giusto*) resembles a prelude and has particularly inventive phrasing. It can be divided into the following sections:

- A: *Tempo Giusto* - lines 1 to 3 (page 2);
- B: *Senza Tempo* – lines 4 to 6 until the double bar marking;
- C: *Tempo Giusto* – line 6 after the double bar until the end of line 7;
- D: *Senza tempo* – line 8 until the end of line 9; and
- E: *Tempo Giusto* – lines 10 to 11 (page 3).

From the score it is clear that there is a preference for pitches a tone and a semi-tone apart. Some motives reappear in a varied form or in permutations. For instance, the second part of the first line up to the end of line three (Example 8) provides some of the material used from *tempo giusto* (page 3) to the end (Example 9).

Example 8: Amy, *Trois Études pour flûte seule*, first etude (lines 1-3)

Example 9: Amy, *Trois Études pour flûte seule*, first etude (lines 10 and 11)

The second etude, the slow movement of the three pieces (*Lent, suspendu*), includes multi-phonic, partial and Aeolian sounds, as well as singing while playing. The musical atmosphere is calm and tranquil. One obvious similarity to the first etude is the use of the same multiphonic of the five pitches E, B \flat , D \sharp , F \sharp and A (line 5 in the second etude and line 4 in the first). Lines 2 and 5 in the second etude also reveal many similarities with regard to pitch content. The pitches E \flat , E and B \flat are prominent. Line 5 seems to be a variation of line 2.

The third etude (*Presque vif*) is in the style of a very light scherzo (Artaud, 1978). It is the only movement with metronome markings, which suggests that it should be played more rigorously with regard to tempo. Amy also uses material from the first etude in this final one. The first four pitches (Eb, B, D, Bb) are the same as the opening pitches in the first etude (see Example 8) although in a different permutation.

Example 10: Amy, *Trois Études pour flûte seule*, third etude (bars 1 - 2)



This motive reappears in the last line of this etude (see Example 11). The pitches are the same and in the same order, except for A and C# which are reversed. The rhythm is also varied.

Example 11: Amy, *Trois Études pour flûte seule*, third etude (final bar)



Bars 2 and 11 are also similar with some permutations in bar 11. It is clear that certain pitches act as referential points. Several note groups are freely permuted.

There is a multi-phonetic of five notes (page 1: fourth line) in the first etude, for which a fingering is provided.

Example 12: Amy, *Trois études pour flûte seule*, first etude, multiphonic



Note that when opening the right hand third finger key-hole (E), it should be completely open (while still pressing down the key), otherwise the lowest note will sound as a D \sharp .

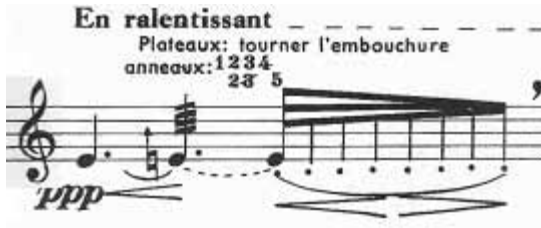
Other extended techniques in the first etude include flutter-tonguing, microtones, singing while playing, harmonics and key-slaps. In the third etude Amy provides fingerings for all multi-phonic and microtones, and for key-slaps he indicates precisely which keys should be slapped. Example 13 indicates that the right-hand third finger should be slapped while playing and singing at the same time.

Example 13: Amy, *Trois études pour flûte seule*, third etude (line 1)



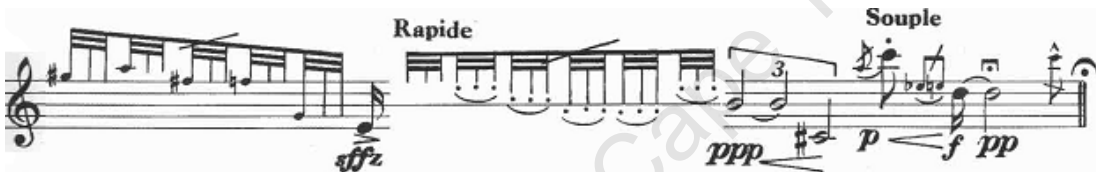
Example 14 indicates that the flautist should perform a rallentando on an undetermined number of notes, always playing the E \sharp .

Example 14: Amy, *Trois Études pour flûte seule*, first etude, repeated notes



Stems without heads simply indicate that the previous note should be repeated. When the bar-line is interrupted the player must continue with triple tonguing, playing his or her own choice of notes, preferably in the first two octaves (Artaud, 1978).

Example 15: Amy, *Trois études pour flûte seule*



4.2.3 Betsy Jolas (b. 1926)

Jolas was a student of Messiaen and Milhaud. Her works were strongly influenced by Webern, Boulez and Stockhausen and are characterized by her special treatment of rhythm and metre. According to Jeremy Thurlow (n.d.) “she ‘unlearned’ the traditional musical demarcation of time into strong and regular beats.... Placing notes within a given duration, rather than ‘on’ the beat and smoothly, but continually altering the tempo of the underlying beats, are two of the ways used to create the specific wave-like flow characteristic of Jolas' music.”

Épisode I (1964), a serial work (and Jolas’ first published work) was written between *Mots* (1963) and *Quatuor II* (1964). It opens a brief instrumental parenthesis in a period when Jolas was essentially working on vocal experiments. *Épisode I* and *Épisode Second* (see below) are the first two of a group of ten *Épisodes* for various solo instruments. Jolas gave the following explanation of *Épisode I*:

...it works on the idea of *flattening out* three-part polyphony, in the spirit of some of J. S. Bach's pieces for solo instruments. This concept is developed with a collection of five elements moving constantly from vague to precise definitions (Jolas, 2008)

Her special treatment of rhythm and metre is evident in *Épisode I*. The work is composed in cells; the length of time of each cell is signalled above and the cells are separated by silences of unequal length.

Example 16: Jolas, *Épisode I* for solo flute

The image shows two musical staves for a solo flute. The first staff begins with a tempo marking '♩ = 126 ca.' and a dynamic marking 'ff'. The music consists of several notes with stems, some of which are beamed together. A dynamic marking 'mf' is shown below the staff, with a wedge indicating a transition from 'ff' to 'mf'. The second staff has a dynamic marking 'p' that transitions to 'mf' and back to 'p', also indicated by wedges. Above the staves, there are tempo markings 'poco rit.' and 'a tempo' with arrows indicating the tempo changes. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Use is made of extended techniques such as flutter-tonguing and some glissandos.

Thirteen years later Jolas wrote *Épisode Second: Ohne Worte*, which was commissioned by the CNSM for the flute examinations of 1977. The phrase “*Ohne Worte*” (without words) is a reference to the then secret source of the material used in this piece, namely the vocal part of Schoenberg's *Pierrot Lunaire*, Op. 21 (1912).⁴³ As a student Jolas studied this piece in her analysis class and became interested in the discrepancy that she found between the quasi-traditional notation of the *Sprechgesang* and Schoenberg's elaborate instructions on how he wished it to be performed, that is, not sung but spoken with precisely pitched intonation lines. Jolas's interpretation of Schoenberg's work was that he had a clear vocal line in mind but did not want it heard. According to Jolas, her piece can be interpreted as an attempt to “bring this ghost line to life” (Jolas, 2008). The opening is clearly based on the voice part at the beginning of “*Mondestrunken*”. The music outlines the first and part of the second vocal phrases.

⁴³ It is also an obvious reference to Felix Mendelssohn's *Lieder ohne Worte*.

Example 17: Schoenberg, “Mondestrunken” from *Pierrot Lunaire*, op. 21 (page 1)

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

I. Teil.

1. Mondestrunken. Arnold Schoenberg, Op. 21.

Bewegt (♩ ca 60 - 70)

Flöte.

Geige. *pizz.* *pp* mit Dämpfer

Violoneell.

Rezitation. *p*

Bewegt (♩ ca 60 - 70)

Bewegt (♩ ca 60 - 70) Den Weinden man mit Augen trinkt, gießt

Klavier. *pp*

Fl. *p* *fff* *pp*

G. *f* *pp*

⑥

⑤

nachts der Mond in Wo - - - gen nie - der, und ei - ne

pp *ff* *pp*

Example 18: Jolas, *Épisode Second: Ohne Worte* (first two lines)

Senza Tempo

ca 4'' | simil. |

Senza vib. → Molto vib. → Vib. ord.

mf → *p* → *ff* → *p* → *mf* → *p* → *pp* → *mp* → *p*

ca 4'' | ca 2'' | ca 4'' | simil. |

f → *pp* → *ppp* → *p* → *pp* → *poco molto* → *ff* → *pp* → *p* → *pp* → *mf* → *pp* → *à peine*

cuivré → ord. | *tr-tr-tr* |

doigté du $\frac{2}{3}$ doigté

Another example of material that Jonas derived from *Pierrot Lunaire* can be found on the second page, second line (“constamment fluctuant”) where the prominent pitches B, A and G# are taken from the opening motive of “O alter Duft”.

Example 19: Schoenberg, *Pierrot Lunaire*, Op. 21, “O alter Duft” (page 76, bars 1-5)

Musical score for Example 19, Schoenberg's *Pierrot Lunaire*, Op. 21, "O alter Duft" (page 76, bars 1-5). The score includes parts for Flöte, Klarinette in A, Geige, Violoncell, Rezitation, and Klavier. The tempo is marked "Bewegt (♩ = ca 60)". The Rezitation part includes the lyrics: "O al - ter Duft aus Mär - chenzeit, be - rau - schest wieder meine". The piano accompaniment is marked "pp".

Example 20: Jolas: *Épisode Second: Ohne Worte* (second page, second and third lines)

Musical score for Example 20, Jolas' *Épisode Second: Ohne Worte* (second page, second and third lines). The score is for a single melodic line. The tempo is marked "Constamment fluctuant 60 ← ♩ → 120". The dynamics are marked "f p f p f p simil." and "poco molto ff". The tempo instruction "continuez à ralentir" is present. The score ends with a fermata and the marking "ca 2''".

Much of the rest of the piece can be seen as an elaboration of this method. Many of Schoenberg's phrases outline sections of a chromatic scale. There are many examples of this in *Ohne Worte*. Embedded in the texture are also pitches which could refer to Schoenberg's musical imprint, for instance A-flat (AS) combined with A – E-flat (AS).

Extended techniques in this work include harmonics, flutter-tonguing, multiphonics, multiphonic trills and quarter-tones. The notation is traditional as well as proportional (with time measured in seconds).

4.2.4 Michel Decoust (b. 1936)

Decoust's composition *Le Cygne* (1982) is scored for flute in C or alto flute in G and is a descriptive piece which evokes the image of a calm, motionless swan and its freedom from man (Decoust, n.d.). The thematic basis of this work derives mainly from material in the first seven phrases (Example 21); this is developed and varied, as seen in Examples 22 and 23.

Example 21: Decoust: *Le Cygne* (first seven phrases)

Flute UT
OU
SOL

S.V.

mf

1

S.V.

2

vib.

3

4

5

mf

6

f

long

7

f

Example 22: Decoust, *Le Cygne*, first phrase augmented (page 1, lines 5 - 6)

long

Rall.

fff

Dramatique

(Rall.)

Example 23: Decoust, *Le Cygne*, first seven phrases diminished and varied (page 2, lines 1 - 3)

The image shows a musical score for Example 23, consisting of three systems of staves. The upper staff is marked 'mquiet' and 'mf'. The lower staff is marked 'notes chantées' and 'mf'. The score is divided into seven numbered phrases (1-7) and a '1-varied' phrase. Phrase 1 is marked '1' and 'mf'. Phrase 2 is marked '2'. Phrase 3 is marked '3' and '(-C#)'. Phrase 4 is marked '4' and '(permuted)'. Phrase 5 is marked '5'. Phrase 6 is marked '6'. Phrase 7 is marked '7'. A '1-varied' phrase is also shown. A watermark 'University of Cape Town' is visible across the score.

On page 5 (first line) this relationship is turned around, and it is the voice which sings the initial phrase (first phrase of the piece) whilst the flute plays the sustained pitches C, E, F#, E, D#, G#, D#, C# (see Example 24). In fact, much of the work seems to turn around the pitches C, E, F#, E, D#, G#, D and C#. They usually follow this order but there are also slight permutations. These pitches are also woven into several passages.

Example 24: Decoust, *Le Cygne*, page 5, first and second lines

The image shows two systems of musical notation. The first system consists of two staves. The upper staff is for the flute, marked 'Platt. N' and 'ff', with notes and slurs, and markings 'long' and 'long'. The lower staff is for the voice, marked 'Notes chantées' and 'mf', with lyrics 't t t o u u t t u u' and 't t r r o o r r'. The second system also has two staves. The upper staff continues the flute part with dynamics 'f' and 'm', and lyrics 't t t t t s'. The lower staff continues the vocal part with dynamics 'f' and 'm', and lyrics 't t t t t s'. A large watermark 'University of Cape Town' is visible across the score.

The score sounds a fourth lower than notated when it is played (and sung) on the alto flute. There are many extended techniques including harmonics; multi-phonic of harmonics, key-slaps, varied vibrato, singing while playing, breath sounds and flutter-tonguing. The multi-phonic take up a whole page and although they are mostly double sounds, and fingerings are provided, they are still difficult to play. The range is extended and includes D#, E, F and F# in the fourth register. The voice part is notated on a separate staff. Different vowels and consonants are used when singing and playing together. The voice part is complex and care must be taken to sing the exact intervals. Several notes should be sung in unison with the flute, which adds a further complication.

4.2.5 Tristan Murail (b. 1947)

Murail belonged to the group of composers known as *l'Itineraire* who composed spectral music (see Section 2.3.5.). As has been noted, their music can be seen as a reaction against the serial music that was popular after the war. As with the other composers of this group, Murail was greatly influenced by Messiaen's research into resonance and his

refinement of instrumental timbre, and Murail started to use acoustics and the study of the perception of sound as a basis for spectral music (Andersen, n.d.).

He wrote *Unanswered Questions* for solo flute in 1995 in memory of the composer Dominique Troncin. This is similar in style to *Ethers* (for solo flute and ensemble), but its sober, intimate character makes the presence of other instruments superfluous (the piece was originally to have been entitled *Tombeau de Dominique Troncin*). The issue of unanswered questions is musically characterised in this piece by unfinished melodies stemming from the flute harmonics. According to Rigaudière (2006), Murail's return to melody is as apparent in this piece as in other more recent works.

With regard to the form, the first (A: bars 1-2) and second (B: bar 6) themes provide the material for the rest of the piece (see Example 25). Themes are sometimes repeated in full, with slight permutations or rhythmical variations, or only partly repeated and developed.

Example 25: Murail, *Unanswered Questions*, Themes A (bars 1-2) and B (bar 6)

The image displays two musical staves, labeled A and B, representing themes from Murail's *Unanswered Questions*.
 Theme A (top staff) is in 2/5 time. It begins with a dynamic marking of *mf* and a 4-measure phrase. The notation includes a fingering sequence 1234/2 5, a slur over a quarter note with a fingering (5), and a triplet of eighth notes with a fingering (3). The tempo marking is (♩ = 54).
 Theme B (bottom staff) is in 2/5 time and starts with a 2-measure phrase. It features a slur over a quarter note with a fingering (5), followed by a glissando. The tempo marking is (♩ = 56). The notation includes multiple fingering sequences: 1234/2 5, 1234/2 5, 1234/2 5, and 1234/2 5. The piece concludes with a final fingering sequence 1234/2 5.

Bars 7 - 8 (Example 26) is a variation of Theme A. Here the difference lies in the rhythm and the addition of two other pitches (G \flat and F \sharp).

Example 26: Murail, *Unanswered Questions* (bars 7-8)

Theme B is repeated, and permuted in bar 9 with the addition of G \sharp and D \flat .

Example 27: Murail, *Unanswered Questions*, Theme B permuted and varied (bars 9-10)

One could even say that up to bar 14, all the phrases derive from phrases A and B. From bar 14 to 15, a G $_3$ and E \sharp_3 introduce a variation of the initial phrases. Then A \sharp_3 -G $_3$ introduce the next variation. This idea is then further developed up to bar 17 (last line page 2) where it reaches a climax; the same pitches G $_3$ -E \sharp_3 , A \sharp_3 -G appear successively and resolve on to B $_3$ to G \sharp_3 .

There could be some reference to Charles Ives's work *The Unanswered Question*. Some of the melodic gestures in Murail's work resemble the trumpet part in the *Unanswered Question*, which recalls Ives' father (another memorial piece).

Avant-garde elements in this piece include effects such as the frequent use of microtones which are incorporated into the fabric of the piece. A particular technique is the use of small glissandos which end in harmonics at the ends of several phrases. (See the supplementary recording for a listening example of *Unanswered Questions*.)

4.2.6 Michaël Levinas (b. 1949)

Levinas wrote *Froissements d'Ailes* (“Crumpled Wings”) as one of a series of pedagogical works. It is the first part of a suite dedicated to singing birds. The melancholic character of *Arsis et Thesis* for amplified bass flute (see Section 6.5.1.) generated a melodic order that was later used as a stimulus for the use of timbres in *Froissements d'Ailes*. According to Cuddon (1982:58) *Arsis et thesis* is Greek for “lifting up” and “setting down”: “The terms describe the upward and downward beat keeping time in Greek verse.”

From 1972 to 1988 this spectralist (and member of *l'Itineraire*) concentrated on certain aspects of instrumental sound. These included spatial richness, duration and ways of sustaining duration (i.e., breathing, respiratory movements, inhalation and exhalation), as well as the amplification of sound (Levinas, 1994:13). Through a process called hybridisation he “mixed” sounds from different sources. This technique is evident in *Froissements d'Ailes* where he “mixes” the flute sound with breath and where he uses glissandos and rapid tonguing to add colour to the sound.

Example 28: Michel Levinas, *Froissement d'Ailes* (page 1, lines 5 and 6)

The image shows two staves of musical notation. The top staff is labeled "Normal" and contains a complex, multi-layered melodic line with many notes and a large slur. The bottom staff is labeled "p" and contains a simpler melodic line with a tempo marking "♩ = 72 environ" and a duration marking "10'' environ".

The “tormented” flute imitates “crumpled wings” by repeating fast and abrupt figures (with noises produced by tongue movements) and by reproducing gusts of wind through fragments of vague quasi-chromatic scales at ultimate speed. The coda (page 3, line 4) concludes with a “song” in a general decrescendo, bringing about a weakening of the rhythm haloed by the multi-coloured breaths, expressive dynamics and calm flutter-tonguing (Castanet, 2001:11).

According to flautist Sophie Cherrier (Perlove, 1998:45) the notation is not completely clear, and there is uncertainty as to whether Levinas wants sound coloured with breath or just breath. However, if one takes into consideration the fact that Levinas was busy experimenting with the “mixing of attacks”, one may assume that he wants both breath and sound. Because his music explores the ambiguity of sound elements, the non-specific notation in this work may be his way of extending the creative realm to the performer. Extended techniques include glissandos, flutter-tonguing and Aeolian sounds.

4.2.7 Philippe Hurel (b. 1955)

Hurel is a post-spectralist, but does not make exclusive use of spectral principles in his work. According to Pugin (2001:39) he had a special talent for polyphony, and his harmonic thinking was similar to that of Dutilleux and Messiaen.

He wrote *Éolia*, an excerpt from four virtuoso studies for flute, in Versailles in 1982. His collaboration with flautist Pierre-André Valade inspired him to make use of novel effects, and *Éolia* demonstrates this influence. Hurel tried to move away from the classic pastoral flute, and *Éolia* displays a very colourful and dreamy soundscape. It makes use of most of the extended techniques, such as glissandos, pizzicatos, key-slaps, tongue-ram and flutter-tonguing. The voice plays a prominent part and intervenes with syllables produced by guttural attacks or by singing. The voice part is notated on a separate staff.

Example 29: Hurel, *Éolia* (bar 1)

The image shows a musical score for the first bar of Hurel's *Éolia*. It features two staves: Flûte (flute) and Voix (voice). The Flûte part is in treble clef with a key signature of one sharp (F#). The Voix part is in bass clef with a key signature of one sharp (F#). The score is marked with dynamics: *ff*, *p*, *mf*, *f*, *mf*, *ff*, *p*, *mf*, *f*. A large slur covers the first six notes of the Voix part. A horizontal line above the staff indicates a duration of 7 seconds. The lyrics 'Ba La Ge De Ge Le' are written below the Voix staff. The Flûte part has a 'tr' (trill) marking over the eighth note. The Voix part has 'Ch' and 'Cha' markings below the final notes, with 'p' and 'f' dynamics respectively.

The treatment and notation of time is interesting. Time is usually indicated by seconds above the staff, and this may cause some confusion as to how time should be organised. For the first two pages (pages 4 and 5) the player has some discretion as to how to fit in notes in a space of time, in, for example, seven seconds (see Example 29).

On pages 6 and 7, time is also indicated by seconds marked above the staff but in a much stricter manner. Every single second is marked with a line. (A second is approximately 60 M.M.) On page 10 and the first half of page 11, there is no precise indication of speed. Hurel gives some indication of his intention by writing *volubile* – meaning fluent or articulate or talkative – and *calmement*, etc. Larger or smaller spaces between notes suggest *accelerandos* and *rallentandos*. The last part (page 11) is similar to the beginning with regard to time and durations, but there is a slight difference: the first part has continuous, clearly marked durations, whereas in the last part (the second half of page 11) there are some unmarked sections which allow for some freedom of interpretation.

Hurel indicates that a microphone may be used for both the flute and the voice. *Éolia* is almost a study in the use of extended techniques and because of the difficulty of the notation it can be regarded as suitable for the licentiate level (or higher). The work reminds one of *Voice* for solo flute by Toru Takemitsu.

4.2.8 Pascal Dusapin (b. 1955)

Dusapin is recognized by Xenakis as his only student, who also studied Fine Arts at the Sorbonne. His series of solo pieces, each beginning with the letter “I”, reveal his obsession with word play. Examples are “*If*” (1984) for clarinet, *Indeed* (1987) for trombone, “*in & out*” (1989) for double bass, *I Pesci*, (1989) for flute, *Immer*, (1996) for cello, *In nomine*, (2000) for viola, *Incisa*, (1982) for cello, *Inside*, (1980) for viola, *Invece*, (1991) for cello, *Ipsa*, (1994) for clarinet, *Item*, (1985) for cello, *Iti*, (1987) for violin, *Itou*, (1985) for bass clarinet, and the present work, *Ici* (1986) for flute. The titles point to the initial inspiration for each piece (Pace, 1997:17).

According to the performance notes in the score of *Ici*, it was written as homage to the painter B. N. who said: ‘*I’ll faut penser ici et pas ailleurs*’ (“You must think here and not elsewhere”). The painter he referred to must have been Barnett Newman (1905 - 1970). Newman created three sculptures entitled *Here I*, *Here II* and *Here III*. To Newman “Here” “represented a kind of battle slogan because artists in New York were determined to create from their own environment instead of being obliged to remove themselves to Paris or to feel as if they were there” (Rosenberg, 1978:63). All three sculptures consist of vertical shapes. *Here I* consists of two such shapes, *Here II* of three such shapes and *Here III* of a single shape.

Ici literally means “here”. Dusapin uses archaic-sounding scales consisting of four notes filling in the interval of a perfect fifth, for example A - B \flat - D - E or C - D - F - G. In these scales, the second and third degrees are often a third apart, which differs from traditional tetrachords. His melodies have a vocal quality; even in the purely instrumental works.

Although *Ici* is a typical contemporary flute piece which uses many extended techniques (such as glissandos, bisbigliando, harmonics, quarter-tones, multi-phonics, key-slaps, circular breathing, flutter-tonguing and non-vibrato playing), the composer uses traditional notation with clear indications of tempo and metre. Perhaps the most obvious extended technique is the very effective use of micro-tonal glissandos. The composer

Example 31: Dusapin, *Ici* for solo flute (bars 113 - 117)

The image shows a musical score for a solo flute, spanning bars 113 to 117. The tempo is marked as 'Tempo très souple' with a metronome marking of 60. The score is in 4/4 time. Bar 113 starts with a dynamic marking of *p*. Above the staff, there are performance instructions: 'Timbre "varié"' with an arrow pointing right, and 'Timbre normal' with an arrow pointing right. The score includes various musical notations such as trills (tr~), triplets (3), and dynamic markings (*p*, *f*, *pff*). The music is characterized by fluid, contemplative sonorities and lively conversational style.

According to the composer, phrasing and musicality are more important than an obsession with the notes (Dusapin, 1986:2). Micro-glissandos must be executed precisely, and the flautist should try to breathe only where indicated, preferably using circular breathing (see Section 3.2.5.).

I Pesci: trois pièces pour flûte solo (1989) is the result of an encounter Dusapin had with Louis Schiavo, a fisherman from Corsica. Schiavo was interested in contemporary music, and asked Dusapin to write a piece for him. The fisherman succeeded in getting what he wanted when Dusapin composed the work and dedicated it to him, even using the title that he suggested (*I Pesci*): “I earn my living from fishing, and it is because of fish that I am able to commission this piece from you. And anyway, the colour of the flute makes it look like a sardine!” (Hondré, 2002:12).

This music, with its minimal use of theatrical expression hinted at by the use of melisma and melodic ornamentation, pays tribute not only to the watery element in an astonishing way because of its fluid, contemplative sonorities (in the first and last pieces), but also to lively conversational style, as demonstrated in the middle movement.... (Hondré, 2001:12).

In the first piece (A) Dusapin creates a remarkable atmosphere, and one can almost imagine fish swimming calmly in the depths of the sea. From bars 1 - 36 the atmosphere remains calm, but at bar 37 this calmness is interrupted and the movement becomes faster and more urgent. Because harmony is not a fundamental factor, the composer achieves continuity in the work by means of changing timbres. The dynamic level revolves mostly around *pp* and *ppp*, but there are occasionally some stronger dynamics.

Dusapin indicated very precisely when the flautist should use vibrato and which kind of vibrato (for example, normal, large or completely without). This movement from one sound-quality to another is probably the main feature of this first “movement”. Quarter-tones are prominent and are used throughout the work. Other extended techniques include flutter-tonguing, Aeolian sounds, whistle tones (balayage - harmonic sweepings) and key-slaps.

4.2.9 Suzanne Giraud (b. 1958)

Giraud was a student of the spectralists Dufourt and Murail, but also took classes with Donatoni and Ferneyhough. She was inspired by art and poetry as is evident from the titles of her works, which all refer to some poem or work of art.

Afin que sans cesse je songe (2002) (“Finally I dream without ceasing”) is based on the polyphonic madrigal “Toutes les nuits, tu m’es présente” by the Renaissance composer Clément Janequin. The melody of the last verse is the starting point for the successive variations:

*Toutes les nuits tu m’es présente
Par songe doux et gracieux.
Mais tous les jours tu m’es absente
Qui m’es regrets fort ennuyeux.*

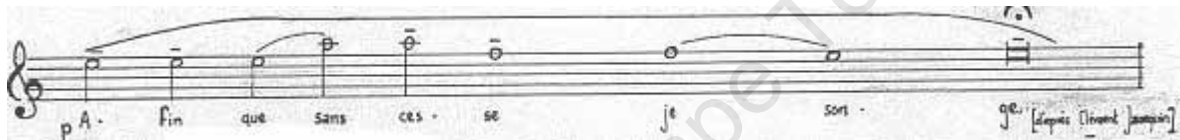
*Puis donc que la nuit me vaut mieux
Et que je n'ai bien que par songe.
Dormez de jour, Ô pauvres yeux!
Afin que sans cesse je songe.*

(Every night you are present
 Through sweet and gracious dreams.
 But every day you are absent,
 Which brings regret and much vexation.

Since thus the night is worth more to me,
 And since I possess good only through dreams,
 Sleep by day, Oh poor eyes, so that
 Finally I dream without ceasing.)

The work is similar in structure to a theme and variations with the theme treated in various ways. The theme is presented (bar 1) and is then followed by fourteen variations.

Example 32: Giraud, *Afin que sans cesse je songe*, Theme (bar 1)



The first variation (Example 33) presents the theme on the same pitch as the original theme but it should now be played forte. The various pitches of the original theme are linked together by disjointed intervals and played softly without vibrato. Quartertones are present.

Example 33: Giraud, *Afin que sans cesse je songe*, Variation 1 (bar 2)

In the second variation (see Example 34), the theme re-appears an octave lower. The linking intervals are the same as in the first variation, but with a varied rhythm (tongued reiterated notes instead of sustained ones).

Example 34: Giraud, *Afin que sans cesse je songe*, Variation 2 (bar 3)

The third variation (see Example 35) presents the theme on the same original pitch but with a change in timbre obtained through flutter-tonguing, Aeolian sounds and bisbigliando. The linking pitches are played as normal sounds. The theme is played *pianissimo*, with a *crescendo* to the linking pitches, played *forte*.

Example 35: Giraud, *Afin que sans cesse je songe*, Variation 3

In the fourth variation the theme appears an octave higher, and it is played as reiterated notes at top volume (*fff*). As with variation three, there is no relation between the linking passages here and those of the previous variations. Variation five consists mainly of the thematic pitches and linking passages that are ornamented with trills. (These passages in this case consist of the same intervals as the passages in variation one and two).

The rest of the work is based on the same principle. The theme is either clearly stated or hidden between linking passages. Each of the following variations concentrates on a different technical aspect:

Variation 6: voice and flute simultaneously;

Variation 7: multiphonics and voice;

Variation 8: whistle tones and tongue-ram;

Variation 9: Aeolian sounds, pizzicato and whistle tones;

Variation 10: multiphonics and multiphonic trills;

Variation 11: glissandos and triple tonguing;

Variation 12: The variation circles around the pitches A, E and F. Quarter-tones are present but no other extended techniques;

Variation 13: The theme is modified by quarter-tones, flutter-tonguing, glissando and a multi-phonic. F₄ is present;

Variation 14: The text is whispered in between pitches which derive from the first variation.

The flautist should take note that when playing/singing the double sounds in variation seven, the lower note should be played by the flute and the higher note should be sung. In variation six it is the other way around.

Example 36: Giraud, *Afin que sans cesse je songe*, Variation 7

The image shows a musical score for Variation 7 of 'Afin que sans cesse je songe' by Pierre Boulez. It consists of three staves. The top staff has a melodic line with various ornaments and dynamics. The middle and bottom staves show dense, rhythmic textures with dynamic markings such as p, pp, and mf. Performance instructions include 'voix au-dessus instrument en dessous', 'simile', and 'unisson'.

4.2.10 Jacques Lenot (b. 1945)

Lenot wrote *Beau Calme Nu* in 1973. It reflects the characteristics of a certain period of his development. The title is taken from a citation by the French writer Pierre-Jean Jouve (1887 - 1973):

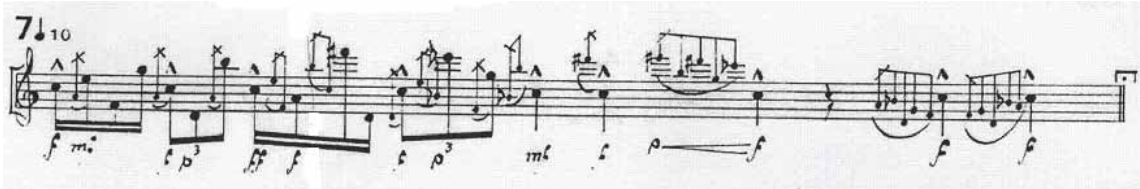
"Tu es si beau, tu es si calme, tu es si nu."

(You are so beautiful, you are so calm, you are so nude)

As in other small-scale works of this period {*La notte soffre* (1973) for solo oboe, *Enela l'alba* (1974) for solo clarinet, *Frammento per l'armonia della notte* (1974) for viola and harp}, the work consists of several fragments (in this case twelve). According to Sylvain Blassel (1997), these fragments are organised according to three tempo categories.

The first category includes movements with moderate tempos and therefore includes fragments 1, 2, 3, 6, 9, 11 and 12. From the flexible and light character of these fragments a playful, almost fantasy-like, spontaneity emerges. The fourth, seventh and tenth fragments belong to the second category and have particularly slow tempos (crotchet = 20 and 10).

Example 37: Lenot, *Beau Calme Nu*, seventh fragment



A tense atmosphere emerges from the grave *ostinato* in the seventh fragment, though the fourth and tenth fragments are flexible and calm. The third category includes only the fifth fragment. It is very fast and differs from all the other fragments because of its nervous character. Two *ostinatos*, one in the high register, the other in the middle register, increase the temperature and the frenzy of this fragment. Despite the structure in twelve fragments, there is continuity across the entire work.

4.2.11 Bruno Mantovani (b. 1974)

Mantovani composed the solo flute work *Früh* (meaning “early”) in 1998. According to the composer, *Früh* is

a study on the concept of theatricality. It contains some of my favourite musical procedures (such as sudden interruptions of a horizontal line, unstable dynamics, and rocket scales). *Früh* involves different typical musical characteristics (breathy violent sound in the high register and an oriental micro-tonal melody) whereof the confrontation sometimes causes friction, notably at the opening of the work. Because it revolves not only around the juxtaposition of contrasting episodes but also around linear transformation procedures, the form of the piece is rooted in reference to identifiable repertoire. The middle-east, French Music, 1960s serial works and Asia are all evoked during this journey through the flute universe, an instrument that has occupied a dominant place in my recent output (Mantovani, 2008).

The work consists of four sections. The first section stretches from bars 1 - 40, the second includes only bar 41, the third spans from bars 42 - 52 and the fourth from bar 53 to the end. In the first section time is clearly indicated and there are bar lines. There are two motives (marked X and Y) occurring at the end of bar 14 and bar 17, which are repeated

several times throughout the section. Both of these end extremely loud, *ffff*. These recurring passages give a sense of unity to this section.

Example 38: Mantovani, *Friih* (bars 13 - 22)

The image shows a musical score for Example 38, Mantovani's *Friih* (bars 13-22). The score is written in treble clef with a 2/4 time signature. It features various dynamics including *ff*, *p*, *mf*, *ffff*, and *ppp*. Handwritten red annotations highlight "Motive X" and "Motive Y" in several places. Motive X is a sixteenth-note figure, and Motive Y is a similar figure with a different interval structure. The score includes fingerings, slurs, and accents.

The section from bars 32 - 40 also consists of recurring characteristic motives, which derive from those in bars 14 and 17.

The second section (bar 41) is clearly freer in structure and there are no bar-lines. It resembles a cadenza and includes many extended techniques such as bisbigliando, flutter-tonguing, Aeolian sounds and quarter-tones. Once again unity is obtained by the repetition of certain motives, of partial motives or through the repetition of varied motives (i.e., with a different pitch, varied intervals or slightly varied rhythm). The third section starts where the bar-lines are re-introduced in bar 42 and is in the initial tempo.

The fourth section (see Example 39) is characterised by continuous scale passages, which initially include some Aeolian sounds.

Example 39: Mantovani, *Früh* (bars 52-57)

The last three passages of the work end in soft key-slaps that lead to the final pitches consisting only of breath sounds.

In bars 43 and 44 the pitches B-C^b should be played as bisbigliando using alternative fingerings.

4.2.12 Reverdy, Michelle (b. 1943)

Reverdy wrote the short piece *Am Stram Gram* (1996) as a test piece for the flute examination at the CNSM in 1997. The work opens with fragmented motives (see Example 41 below) derived from the main melody (see Example 41) which is stated in full only at *trés vif*: ♩ = 108.

Example 40: Reverdy, *Am Stram Gram* (first 4 lines)

Très lent ($\text{♩} = 42$)
(mystérieux...)

pp

fragment of theme

'Varied' fragment of theme
poco a poco accelerando

poco a poco crescendo

(accelerando)

f *p*

fragment of theme

(accelerando sempre)

fragment of theme

noco *v*

Example 41: Reverdy, *Am Stram Gram*, full theme (page 1, line 8 and page 2, line 1)

un poco ritenuto

Très vif ($\text{♩} = 108$)

pp *p*

This melody is then developed through transposition, change of timbres (tremolos and extended techniques such as flutter-tonguing, tongue-ram, pizzicatos, glissandos, tone-colour trills) registers, tempos and finally rhythm with, in the last part of the work, a

“theme of accentuation” (Reverdy, n.d.) The dynamics are extreme, e.g., *pppp* to *ffff*, and the range is extended upwards to E₄.⁴⁴

4.3 Flute and Piano repertoire

4.3.1 Pierre Boulez (b. 1925)

Boulez regarded his *Sonatine* for flute and piano (1946) as his Opus 1 (Tranchefort, 1989:151). It was originally intended to be premiered by Jean-Pierre Rampal, but Rampal disliked the style and therefore chose not to play it. It was in fact the only piece dedicated to Rampal that he never performed, and the published score does not include the dedication. The work was finally premiered by Jan Van Boterdael and Marcelle Mercenier in Brussels in 1947. The *Sonatine*'s aggressive character is in strong contrast with all works previously written for the flute (excluding the solo piece *Densité 21.5* by Varèse).

According to Carol Baron (1975:88), it was Boulez's first experiment with serialism and shows the influence of Messiaen (to whom he had already been compared with regard to rhythmic treatment) and the Viennese School (through the teachings of René Leibowitz).

Formally the work is modelled on Arnold Schoenberg's *Kammersymphonie*, Opus 9. In conversation with Célestin Deliège (Boulez, 1976:27), Boulez described Schoenberg's influence as follows:

When I wrote the Sonatina I wanted to compose a continuous piece, and I had been much impressed by Schoenberg's Chamber Symphony precisely because it shows the ambiguity that can be achieved within a single form. In this work you have four movements of a sonata, but at the same time these four movements constitute the four stanzas, the four developments of a single movement. Thus he creates an ambiguity between a small form and a large one. That is what attracted me.... Really, there is just one basic idea which becomes a first theme, a sort of sonata allegro, then a second which becomes a scherzo; this same material is transformed in turn into a scherzo, a slow movement and a finale. What interested me were the transformations of a single theme, and from that point of view the

⁴⁴ See Chapter Three for possible fingerings of fourth register pitches.

work is even more unified than the Chamber Symphony because there is less basic material.

According to Reinhard Kapp (1988:7), Boulez's interest in Schoenberg's Chamber Symphony was due to Leibowitz's influence.

It is therefore a serial composition in a classical form with four uninterrupted sections.⁴⁵ Formal continuity interested the composer immensely at this period and the four traditional movements are thus disguised – *Rapide* (bars 32 - 96) follows after a short introduction (as in the Schoenberg work); *Très modéré- Presque lent* (bars 97 - 150); *Scherzando* (bars 151 - 295); the final *Rapide* (bars 296 - 491) as well as a coda (bars 492 - 510) (Tranchefort, 1989:151).

The work still relies only on the serialisation of pitch. Boulez, in the famous article of 1952, "Schoenberg is dead", denied that the row acts as a theme in his works.⁴⁶ This is also expressed in the *Sonatine* where the motives and a-thematic material are derived from characteristic intervals, shapes, symmetries, and certain combinatorial aspects of the row. The work makes use of melodic cells or groups of notes that return and have a melodic function.

The work is based on the following set:

Example 42: Boulez, *Sonatine*, basic set



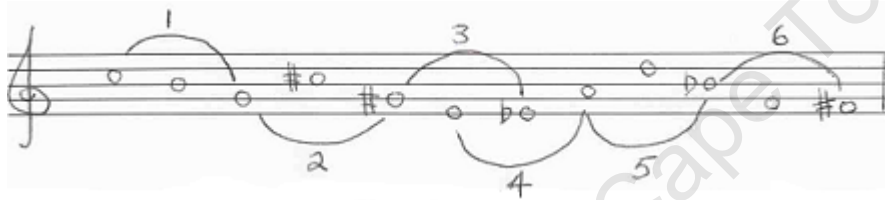
⁴⁵ Schoenberg's Chamber Symphony (1906) is significant because it is a single through-composed movement and combines the four movement types of the sonata form. It is a single movement with internal, latent multi-movement structures (Muxeneder, n.d.).

⁴⁶ The article is reproduced in Pierre Boulez, *Stocktakings from an Apprenticeship*, trans. Stephen Walsh (Oxford: Clarendon Press, 1991), 207 - 214.

Note that the last note is a tritone away from the first one. There are a number of semitones, major thirds, perfect fourths and tritones in the set.

According to Tranchefort (1989:151), motivic thinking arises from the series – a cell of three notes in the spirit of Webern's *Konzert Op. 24*⁴⁷ – which marks the whole first period of Boulez's work until the *Second Sonate* (1948). Tranchefort probably refers to cells spanning a perfect fourth or a tritone which include a minor second. As indicated in Example 43, there are six such segments.

Example 43: Boulez, *Sonatine*, related segments



The opening dyad C-B, and the closing dyad F-F#, are in a tonic/dominant relationship. This seems to be exploited by Boulez at the opening of the work; in bars 1 - 14 he restricts himself to using set-forms starting on these two dyads (see Example 43). One should take note of the tritones that are formed between the last and first pitches of all these set-forms.

⁴⁷ In Webern's *Concerto*, Opus 24, the set consists of four three-note cells, each consisting of a minor second and a major third generating the form of P, RI, R and I. The cells each span a major third. See Walter Kolneder, *Anton Webern: an introduction to his works* (London: Faber and Faber, 1968).

Example 43: Boulez, *Sonatine* (set-forms in first 14 bars)

The image displays three staves of musical notation, each representing a different set-form. The first staff is labeled 'I-5' and shows a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5. The second staff is labeled 'P-6' and shows: G#4, A4, Bb4, C5, D5, Eb5, F5, G5. The third staff is labeled 'I-11' and shows: G4, A4, Bb4, C5, D5, Eb5, F5, G5. A large, faint watermark 'University of Cape Town' is visible across the bottom half of the page.

This is not unlike Schoenberg's usage in his Piano Piece, Opus 33a, where he used only P-0 and I-5 (and their retrogrades) in the exposition of the work.

P-0 is stated between the piano and flute in bars 1-2. P-0 is followed by I-5, linked in a linear chain by using the last two pitches of P-0 as the first two pitches of I-5 (Whittall, 2008:174). This is not unlike Webern's usage in his Symphony, Op. 21. This semitone interval acts as linking device throughout the work.

The set-form succession in bars 1 - 14 is: P-0 – I-5 – I-11 – I-5 – R-6 – R-0 – R-6 – P-6 (see Example 44).


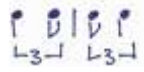
Example 44: Boulez, *Sonatine*, analyses (bars 1 - 14)


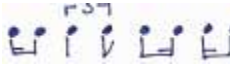

The image shows a musical score for Boulez's *Sonatine*, bars 1-14, with extensive handwritten analysis in red ink. The score is for Flute and Piano. The tempo is "Très librement - Lent" and the mood is "flatterz.". The score includes dynamic markings like "p", "meno p", "pp", "poco sfz", "mp", "f", and "très sec et sans pédale". Handwritten red annotations include fingerings (e.g., 5 6 7 8 9 10 11, 2 3 4 5 6), interval labels (e.g., I-5:0, R-6, I-11, P-6, R-0), and other performance instructions.

After the opening the strict order of the pitches is not always maintained. For instance in the flute part, bars 4 - 5, the pitches D and A interchange. This is probably because the composer wanted to emphasize the intervals of a major seventh and a minor ninth.

After the introduction at *Rapide*, the flute states a straightforward I-5, starting on F and F#. After this new set-forms are introduced. From bar 41 the flute states I-7 which overlaps with P-2, etc. I-5 continues to be used at important points in the work. Instances are in bars 217 - 220, and bars 503 - 506, where it appears in the piano part as the equivalent of minor ninths with I-4.

In his essay “Proposals” Boulez points out an interesting rhythmic canon between three voices in bars 296 - 305.⁴⁸

There are two rhythmic cells ( and ) from which the following three rhythms are derived:

1. 
2. 
3. 

The flute part uses 1 in normal form, followed by 2 retrograded, and ending with 2 in its normal form. The pianist’s right hand has 2 in normal form, followed by 3 retrograded and 1 retrograded. The left hand articulates 3 in normal form, followed by 1 and 3 retrograded.

⁴⁸ Pierre Boulez, *Stocktakings from an Apprenticeship*, trans. Stephen Walsh (Oxford: Clarendon Press, 1991), 51 - 52.

Example 45: Boulez, *Sonatine*, rhythmic canons

The image displays a musical score for Boulez's *Sonatine*, focusing on rhythmic canons. It is divided into two systems. The first system features a Flute (Fl.) part with a '2-retrograded' canon and a Piano (Pt.) part with markings '2' and '3'. The second system shows the Piano part with '1-retrograded' and '3-retrograded' markings. The score includes treble and bass clefs, notes, rests, and dynamic markings.

From a stylistic point of view, the slow movement of the *Sonatine* (“Trés modéré-Presque lent”, bars 97 - 150) offers the first example of alternating short-note value arabesques and sustained notes over a trill, a device which Boulez uses abundantly in later works (Piencikowski, 2003). The trills in the piano part are sometimes continued by trills in the flute part.

Boulez is sensitive to the acoustic qualities of the modes of attack of both flute (flutter-tonguing and registral tension) and piano (with its contrast between percussive attack and sostenuto quality). Extended techniques are seldom used and only include flutter-tonguing and harmonics. The rhythmical treatment complicates the ensemble playing, and together with the extremely rapid general tempo, makes flautists hesitant to attempt this work.

The range is extended as the last bar includes an E-flat₄ and F₄. (see Chapter Three for fingerings of these pitches.)

4.3.2 Olivier Messiaen (1908 - 1992)

Messiaen wrote *Le Merle Noir* (The black bird) in 1952. It is arguably one of the best known French post-war works for flute and piano. This miniature was written for the final flute examinations of the Paris Conservatoire. Many of his works contain some reference to birdsong, and *Le Merle Noir* might seem insignificant in comparison with some of his larger bird-song works, notably *Réveil des oiseaux* (1953), *Catalogue d'oiseaux* (1956 - 8) for solo piano, *Oiseaux exotiques* (1955 - 6) and *Chronochromie* (1959 - 60) for large orchestra. (However, it was the first of Messiaen's works to be based on the song of a specific bird and the only work he wrote for flute and piano, and therefore merits inclusion here. It is indicative of his increased interest in birdsong as the principal material of a piece of music.

Messiaen travelled throughout France and copied the songs of birds by ear. He did this without a tape recorder; only later did he receive help from ornithologists. There is some disagreement as to the accuracy of Messiaen's birdsong transcriptions. Messiaen did, however, explain that he needed to adapt these "songs", and sometimes transcribe them two to three octaves down, to make them slower (it is impossible to produce the same tempo on an instrument) and to adapt the intervals (the bird is not a diatonic "instrument" and can sing in microtones, which were seldom used on instruments at the time). His modal practice often surfaced, especially in his favouring of the triton (Griffiths, n.d.).

Le Merle Noir is in three parts in bar form (AAB). A includes the introduction, a flute cadenza (*Un peu vif, avec fantaisie*) and the dialogue between the two instruments (*Presque lent, tendre*). The second A section is a repetition of the first A with some modifications (bars 44 - 90). The conclusion (B) stretches from *Vif* (bar 91) until the end.

In both flute cadenzas there are four notes which Paul Griffiths calls “motivic islands” (Nichols, 1988:648). They are A, E-flat, D and G# (marked as X Example 47). Both cadenzas seem to pivot around these pitches.⁴⁹

Example 46: Messiaen, *Le Merle Noir*, “motivic islands” in first cadenza (bars 1 - 8)

The image shows a musical score for the first cadenza of 'Le Merle Noir' by Messiaen. It consists of four staves: Flute (top), Piano (middle), and two additional staves for the Flute part. The Flute part is marked 'Modéré' and 'Un peu vif, avec fantaisie'. The Piano part is marked 'pp' and 'Ped.'. The score includes various dynamic markings such as 'ff', 'p', and 'ppp'. There are also performance instructions like 'flatterzunge' and '3(pour 2)'. Four specific notes are marked with an 'X' above them, representing the 'motivic islands' mentioned in the text.

A characteristic of Messiaen’s work, evident when comparing the two cadenzas, is the technique of incomplete chromatic coverage. In the first cadenza Messiaen uses only eleven pitches (omitting the B-flat) whilst in the second one he uses all twelve chromatic

⁴⁹ It is interesting that these four pitches can be derived from Arnold Schoenberg’s musical signature.

tones. This is accentuated even more by the fact that he uses the B-flat just before and after both cadenzas. Messiaen employed this technique because according to him, “colour comes from a choice of chromaticism” – if one pitch is left out one can obtain a different colour (Nichols, 1988:648).

Another characteristic of Messiaen’s work is the frequent use of tritones; this is evident especially from bars 9 - 26 in the pianist’s left hand.

Example 47: Messiaen, *Le Merle Noir*, tritones (bars 9 - 26)

The image displays a musical score for Example 47, which is a section from Messiaen's *Le Merle Noir*. The score is written for piano and consists of three staves. The top staff is for the right hand, and the bottom two staves are for the left hand. The tempo and mood are indicated as "Presque lent, tendre". The key signature is one flat (B-flat major/D minor). The score shows a sequence of chords and melodic lines. In the left hand, there is a prominent use of tritones, which are intervals of three semitones (e.g., F and A-flat). The right hand features a melodic line with a tritone interval (F and A-flat) in the first measure. The score is marked with dynamics such as *mf* and *p*. A large watermark "University of Cape Town" is visible across the score.

2

14

mf

p

21

mf

p

Strict serialism is employed in the B section bars 91 - 120 (see Example 49). Some of the pitch groupings can be derived from the first cadenza; for instance C-B and E-flat-A-D.

Example 48: Messiaen, *Le Merle Noir*, Tone row.

P-0

0 1 2 3 4 5 6 7 8 9 10 11

P-O starts in the piano in the right hand and is transposed twice by a semitone upwards and upwards by a tone for the final inversion. In the left hand we have the R-I-9 which is

repeated three times. Each time it is transposed by a semitone, except for the last time, in bar 106, where it is transposed by a tone.

Example 49: Messiaen, *Le Merle Noir* (bars 91 - 115)

Handwritten musical score for Example 49, Messiaen's *Le Merle Noir*, bars 91-115. The score is written on two systems of staves. The top system covers bars 91-100, and the bottom system covers bars 101-110. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns and accidentals. Handwritten annotations in blue ink include 'f vir', 'P-0', 'P-I1', 'P1', 'RI-10', 'P2', 'P-I2', and 'RI11'. A performance instruction in French is written below the first system: '(tenir la pédale enfoncée et laisser résonner jusqu'au signe *, 4 mesures avant la fin)'. Fingering numbers (1-5) are written below the notes. A small number '41.24.053' is visible at the bottom left of the page.

In the flute part from bars 110 - 119 the pitches A, G#, E-flat (three of the four pitches of the “motivic islands”) are again prominent. In fact, there are no Ds present in the entire flute part from bar 101 until the end.

The song of the blackbird (in the flute part) is thus presented on a pedestal of serialism in the piano part. According to Dingle (2007:139) the boundaries of the phases of Messiaen’s creativity are not clear-cut, but *Le Merle Noir* can be viewed as the pivot between the quasi-serial techniques of the *Quatre Etudes* for piano and his future experiments with bird-song.

The only extended techniques used are flutter-tonguing (in bars 8, 46 and 52) and harmonics (in bars 30 and 76). Because of its complex rhythm, the main challenge in this work lies in the ensemble playing. Messiaen’s famous *valeur ajoutée* (short notes which are added to a rhythm, whether as a note, as a silence, or as a dot) is mainly responsible for this complexity.

4.3.3 Bertrand Dubedout (b. 1958)

Dubedout studied electro-acoustics with Pierre Shaeffer and Guy Reibel. He wrote the “Cinquième livre (Dès l’instant...)” for flute and piano in 1995. It is the fifth book of *Fractions du silence*, the collective title for a project he started in 1992, consisting of eight books for various instrumental combinations and for instruments with electro-acoustics.⁵⁰

Fractions de silence was inspired by poetry of André du Bouchet (1924–2001). Each book (livre) is subtitled with a different quotation by Bouchet which creates the binding thread through the different parts (books). In this particular book the following phrase, which is an extract from the book ‘*Laisses*’ is used:

“Dès l’instant où la lumière se déclare, il y a ce feu dilapidé dans le jour”.
 (“From the moment when light breaks out, there is this fire dilapidated in the day”)

In the “Cinquième Livre (Dès l’instant...)” Dubedout tried to translate into his language the physical and emotional shock felt after a long walk at dawn in the mountains when, suddenly the light embraces the ice and granite. This highly atmospheric work combines music for flute, often in quarter-tones, with the chromatic and tempered world of the piano. The result is a modal colour in which numerous interval sizes participate (ranging from a double octave to a quartertone) as an almost constant intersection of the range of the two instruments.

In this work Dubedout’s main pre-occupation seems to be the development of sound. This is hardly surprising if one takes his electro-acoustic background into consideration. He developed and transformed certain chosen pitches through microtones, rhythms and dynamics and creates an intense continuity throughout the piece.

⁵⁰ Other books include: Première livre, for saxophone quartet; Deuxième livre, for alto flute, oboe and cello; Sixième livre, for percussion; Huitième livre, for soprano, harp and two percussionists. Three others are in progress: Troisième livre for clarinet, saxophone, piano and violin, Quatrième livre, electro-acoustic music and Septième livre, for orchestra.

Example 50: Dubedout, *Fractions du silence*, Cinquième livre (bars 1 - 4)

The musical score is divided into three systems, each containing parts for Flute and Piano. The tempo is marked as quarter note = 84. The key signature has one sharp (F#). The score includes various dynamic markings: *f*, *mp*, *p*, *ff*, and *ffz p*. The piano part features clusters of notes and is marked with fingerings 5, 6, and 7. The flute part includes slurs and dynamic markings. The score is marked with system numbers 2 and 3.

In the piano part he uses groups of notes or clusters which are extremely repetitive and varies them by means of permutations and varied rhythms. Dubedout chooses certain groups of pitches (clusters) which he repeats and permutes and then expands with the addition of other pitches. For example, from bar 27 the main pitches are B, C#, G and C. In bar 33 he adds D#, F, A and E to form the cluster of B, C#, G, C, D# F, A and E. He

applies this technique throughout most of the piece. There are several pedals in the piano part that continue for long periods of time. The first long A-pedal stretches from bar 1 - 25, and is later shared between flute and piano. Another pedal, on E, stretches from bar 108 - 121.

Initially the flute part more or less traces the piano part, with the addition of micro-tones in between the main pitches. Later on it ventures out where it is characterised by extremely large leaps (A_1 to G_4 and later A_1 to $C\sharp_4$). A G_1 is developed for nineteen bars by means of quarter-tonal variations, dynamics and rhythms. Extended techniques in the flute part include circular breathing and varied vibrato. Near the end of the work traditional as well as proportional notation is used and the flautist has to tune the flute a quarter-tone lower (from bar 124).

The work is summarised by Jean Aubier (b. 1951) as follows: “The simplicity of the vocabulary, the apparent immobility, the pirouetting of shapes, the harmonic luminosity and transparency is like a musical metaphor of André du Bouchet’s catchphrase, ‘To lean on the faintest word with all one’s weight, in order that it explodes and delivers its heaven....’ ”

Extended techniques used include pizzicatos, Aeolian sounds, glissandos, bisbigliando, balayage, multiphonics, voice, flutter-tonguing and quarter-tones. The use of dynamics is extreme and reaches up to *fffff*.

4.3.4 Philippe Leroux (b. 1959)

Like Bertrand Dubedout, Leroux was strongly influenced by Pierre Schaeffer and *musique concrete*, but his approach to colour and harmonic organisation also owes much to Spectral music. *PPP* (1993) for flute and piano is described by the composer as follows:

Sound gestures or sound objects describing motion (leaps, runs, falls, impulses, pulses...) are combined according to a formula (a process used in Gregorian, Byzantine and Znamenny raspev music...). They are embedded in material

(harmonic scales, timbres, densities, velocities, single or superimposed lines, dynamic levels...) and are manipulated by processes of metamorphosis (contraction/dilation, acceleration/ slowing down, slides of pitch or timbre, out of phrase/return to phrase, accumulation/ Filtering, substitutions, emergence/submergence, mimesis...) of which the limits (beginnings and outcomes of processes, terminations, cadences, planes, tonulations, changes in harmonic scales, axes of reflections, various articulations...) define the different segments of their development (from the departure to arrival). (Leroux, 1997)

According to Pugin (2001:43), *PPP* elaborates on the problem of conflicting intonation and articulation. He states, “Leroux takes pleasure in sharpening the conflict through a figural elaboration that gives each instrument its head”. This work is similar to Dubedout’s work *Fractions de Silence* – “Cinquième livre” in the way that sound is developed. Leroux’s preoccupation is also with the movement and continuity of sound; the appearance and disappearance of sound; the birth, death and energy flow of sound. This is clearly evident from the beginning of the work.

The flute opens the work by playing G# repetitively for twenty-two bars. This G# is gradually transformed with regards to rhythm, mode of attack and volume. The flautist initially plays the G# with pizzicato, followed by Aeolian sounds, sound mixed with breath, only sound and bisbigliando (see Example 51). The main difference between the works of Dubedout and Leroux is that Leroux’s work is not micro-tonal, and this makes it much more accessible to most flautists.

Example 51: Leroux, *PPP*, flute part (bars 1 - 28)

$\text{♩} = \text{env. } 54 \text{ MM}$
 4 pizz. le plus régulier possible progressivement transformer le timbre de Pizz en
mf
 1 soufflé et son progressivement transformer le timbre en son seul
 2 soufflé seul 3 soufflé et son 4 *ff*
 5 simile
 6 7 8 *ff*
 3 hisser progressivement la note (La) baisser progressivement la note (Sol \sharp)
 4 3 2 transformer le timbre son seul bisbigliando ord. 2
 5 hisser la note progressivement jusqu'au (La) ramener la note progressivement jusqu'au (Sol \sharp)
 $\text{♩} = \text{env. } 60 \text{ MM}$
 4 *ff* sempre

The piano starts with simple single, repetitive notes which soon become more complex when some clusters are formed (from bar 13). From bar 32 the two parts are interlocked and move together in continuous scale passages. In these arabesque-like passages the two instruments usually have similar rhythmic patterns. Pitches in the flute and piano parts are often a semi-tone or a tone apart. Occasionally a “phrase” starts with the flute and the

piano enters with the same pitches a moment later. This results in a canonic effect, as is evident in Example 52.

Example 52: Leroux, *PPP* (bars 96 - 71)

In bar 77 there is a return to the initial use of repetition. Leroux starts by making frequent use of extended techniques to create different timbres. The rest of the work is characterised mainly by repetitive material which shows the influence of minimalism. Once again, the pitches in the flute part and in the piano part are often a semi-tone or a tone apart.

The influence of electro-acoustic music is strongly felt. Extended techniques include pizzicatos, Aeolian sounds, glissandos, bisbigliando, balayage (harmonic sweeps), multiphonics, singing while playing and flutter-tonguing. It is not clear why the work is called *PPP*. Leroux also wrote *AAA* for violin and *M*, etc.

4.3.5 Paul Mefano (b. 1937)

Mefano arranged his *Estampes Japonaises* (“Japanese prints”) in 1959 for flute (piccolo and bass flute) and piano.⁵¹ Mefano was a student of Honegger, Milhaud and Messiaen, and was influenced by the spectral movement. His life-long interest in poetry is evident in his works.

The following five short pieces resemble Japanese haiku in their length (they are very short) and their economy of means. They are free in form and are based on ancient Japanese poetry (eighth- and twelfth - century texts). The titles are descriptive:

I:	sur les vagues...	on the waves
II:	la vague...	the wave
III:	pluie...	rain
IV:	dans la bise glacée...	in the frozen kiss
V:	dans un jardin...	in a garden

The first piece, “sur les vagues...”, opens with a chord consisting of nine pitches which are in fact superimposed thirds. Three pitches are missing in order to complete the chromatic scale. The missing three pitches are Bb, D and F and they are present as acciaccaturas in the flute part.

Example 53: Mefano, *Estampes Japonaises* (bar 1 - 2)

(accentuer de façon à libérer le maximum de résonances)

⁵¹ It was originally written for soprano, flute in C and piano.

Most of the pitch content of the flute part derives from material used in the piano part. For example, in bar 2 the flute pitches derive from the preceding chord. Bar 3 is another permutation of the pitches of the full chromatic complex. In bar 4 the notes in the flute part also derive from the chord in the piano part of bar 4 with A, B and C# only being introduced later.

In the second piece, “la vague...”, Mefano again uses the whole chromatic complex. What is interesting in this movement is Mefano’s frequent use of tritones: the first group of twelve notes forms six tritones; the second group (bar 2 - 3) forms five and in bar seven there are six tritones.

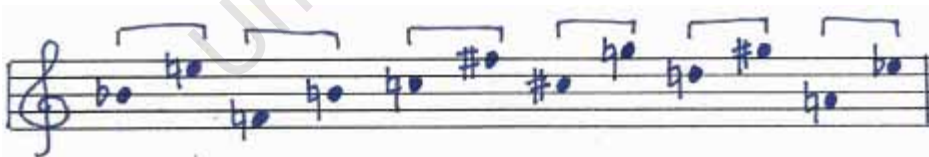
Example 54: Mefano, *Estampes Japonaises*, tritones



Example 55: Mefano, *Estampes Japonaises*, tritones (bars 2-3)



Example 56: Mefano, *Estampes Japonaises*, tritones (bars 7-8)



The short, third piece, “pluie...”, is scored for bass flute in C. Mefano continues with his use of the full chromatic complex in the first phrase (bars 1 - 7), in the second phrase (bars 7 - 10) and in the last phrase. Note that some overlapping occurs between the last two pitches in bar 10, C and C#; they are also the first two pitches to form the following

full chromatic complex. The pitches in the piano part are always a minor second apart except for the final rapid flourish in bar 10.

In the fourth piece, “dans la bise glacée...”, which is written for piccolo, the same method of complete chromatic coverage is used. What is clearly evident is Mefano’s frequent use of superimposed fourths which mostly include one or two tritons.

Example 57: Mefano, *Estampes Japonaises IV* “dans la bise glacée” (bars 1 - 2)

The image shows a musical score for 'dans la bise glacée' by Mefano. It consists of three staves: a piccolo staff, a piano staff, and a bass staff. The piccolo staff is labeled 'petite flûte' and has a 5/8 time signature. The piano staff has a 5/8 time signature and a key signature of one sharp (F#). The bass staff has a 5/8 time signature and a key signature of one flat (Bb). The score includes dynamic markings such as *f*, *p*, *mf*, and *f*, and a tempo marking '(paresseux)'. There is also a 5:6 ratio marking. The score is watermarked with 'University of Cape Town'.

In bars 7 and 17 there is a C_1 which is below the range of the piccolo. Mefano indicates to play this pitch by obstructing the very end of the piccolo with the right hand fifth finger. However, this only produces a $C\#$ and not a C . The whole work should be played with Aeolian sounds (breath sounds) except where the composer indicates that breath should be coloured with sound. (See bar 3 in “sur les vagues...”.) The piano part is more complex than the flute part.

The final piece, “Dans un jardin...”, is again for flute in C. A preference for minor second and major seventh intervals is evident throughout the last work.

4.3.6 Michelle Reverdy (b. 1943)

Reverdy wrote the Sonata for flute and piano in 1995. She says that she wanted to “establish a relation between two timbres which seemed as far apart as possible and did

not want to fall into the style of the accompanied melody, and also not in the establishment of a dialogue where each instrument intervened at their turn”. She aimed to “find in the two instruments a terrain of common ground or terrains of conflict, all integrated in a coherent form” (Reverdy, n.d.).

Therefore this piece opens with a sequence where the piano and the flute find themselves at complete extremities one from the other; the flute plays delicate pianissimo tremolos in the low register whilst the piano plays explosive, loud passages in the extreme high register.

Example 58: Reverdy, *Sonata* (bar 1)

Très vif (♩ = 96)

pp sempre

8 va

fff staccato (crépitant)

(à jouer avec les 2 mains alternées ou ensemble, selon les doigtés choisis par le pianiste)

This sequence evolves in a linear way throughout the entire piece. The piano part becomes progressively slower (each refrain consists of larger note values) and moves down to the low register, while the flute elevates towards the high register and plays progressively louder.

In terms of structure, the work consists of seven lively refrains which are interrupted by contrasting slower episodes and fast scherzos:

- Refrain 1 (bars 1 - 22)
- First episode (bars 23 - 33) – solo flute
- Refrain 2 (bars 34 - 45)
- Second episode (bars 46 - 70) – piano and flute
- Refrain 3 (bars 71 - 85)

- First Scherzo (bars 86 - 139)
- Refrain 4 (bars 140 - 148)
- Adagio (bars 149 - 188)
- Refrain 5 (bars 189 - 196)
- Second Scherzo (bars 198 - 240)
- Refrain 6 (bars 241 - 244)
- Third episode (bars 245 - 265)
- Refrain 7 (bars 266 - 269)
- Coda (bars 269 - 271) – flute solo

All the refrains are characterised by tremolos in the flute part and by the piano which moves progressively from octuplets (first refrain) to septuplets (second refrain) to sextuplets (third refrain), then to quintuplets (fourth refrain), quadruplets (fifth refrain), triplets (sixth refrain) and finally, in the last refrain, to duplets. This movement also provides a kind of binding thread which gives the piece unity.

There are two *scherzos* where flutter-tonguing, fourth-register pitches (up to D#, E and F) and pizzicatos are present in the flute part.⁵²

4.4 FLUTE SOLO AND ORCHESTRA / FLUTE CONCERTOS

4.4.1 Tristan Murail (b. 1947)

Murail's treatment and analysis of the properties of sound is quite fascinating. This can be seen in *Ethers* (1978) for solo flute and instrumental ensemble (violin, viola, cello, bass, trombone and maracas). According to Sedes (2004:124) *Ethers* is in fact, "based on a game of imitation and echoes of instrumental formulae, 'acoustic models' of sounds placed between them, which recall the same techniques of temporal treatment originating from the electronic studio".

As in similar works such as *Mémoire-érosion* for horn and nine instruments (1976), in *Ethers* the pitches played by the ensemble are generated from the sounds produced by the flute. The ensemble therefore imitates what is played by the flute. Murail composed his

⁵² See Chapter Three for fingerings of D#, E and F in the fourth register.

works through analyses of sound spectra with the help of computer-based sound spectrum analysis using a Fast Fourier transform to generate data for composition.

Because of the continuous rumbling of the maracas, there is a complete lack of silence in the work. This succeeds in providing continuity to the work. The flautist initially plays the bass flute and gradually works his or her way through all the members of the family, e.g., flute in C, alto flute in G and piccolo. Multi-phonics and harmonics are used throughout and are important components of the material of the piece. In the flute part there are some scale passages which include microtones near the end of the work. These are again imitated by the strings. The only difference is that the strings do not play the microtones, perhaps because microtones are even more complicated on string instruments than on wind instruments.

Harmonic sweepings (*balayage*) are used very effectively in *Ethers*.⁵³ As seen in Example 59, the strings imitate this flute technique with glissandos.

⁵³ See Chapter Three for an explanation of *balayage d'harmoniques*.

Example 59: Murail, *Ethers* (Section B, bars 23 - 25)

10

The image shows a musical score for five staves. The first staff is a vocal line with lyrics 'Sim.' and a '3' above it. The second staff is a piano accompaniment with 'mf' dynamics. The third staff is a flute part with a 'p' dynamic. The fourth and fifth staves are bass lines with 'mf' dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

An interesting phenomenon occurs when the flautist sings and plays together, there are audible differential and summation tones. This is more effective when the flute is amplified, which is optional in this work. In Example 60, when the flautist sings $C\#_1$ and plays $B\text{-flat}_2$ simultaneously (using the bass flute in this case), E_2 (differential tone) and D_3 (summation tone) will be heard as well.

Example 60: Murail, *Ethers* (Section A, bars 26 - 27)

The image shows a handwritten musical score for Example 60, covering bars 26 and 27 of Section A in Murail's *Ethers*. The score is written on five staves: RB (likely Bassoon), Vn (Violin), A (Alto), Ve (Viola), and Cb (Cello). The RB staff has a treble clef and a key signature of one sharp (F#). The Vn, A, and Ve staves have treble clefs and a key signature of one sharp. The Cb staff has a bass clef and a key signature of one sharp. The score includes various annotations: 'rubato' at the top, '43, 33' with arrows pointing to notes, 'effect' with a circled note, 'f max' indicating a dynamic marking, and '3 + 1/3' indicating a time signature. There are also some handwritten notes like 'be' and 'ev'.

This effect is used again in Section A, bars 44 and 48 and in Section J, bar 22 until the end of the work. The example below (Example 61) shows all the flute and voice chords in this work, with their resulting effects. Murail notes in the score that two combination sounds should be heard when singing and playing together. This proved to be very difficult. The pitch in between the sung and the played note sounds easily, although softly, whereas the summation tone above the upper flute note hardly sounds, if at all.

Example 61: Murail, *Ethers* (combination sounds)

The image shows a single staff of handwritten musical notation for Example 61. The staff is in treble clef with a key signature of one sharp (F#). It contains several notes and accidentals, including a whole note, a half note, and a quarter note, with various accidentals (sharps, flats, naturals) and some handwritten annotations like 'b', 'a', and 'c'.

Murail writes as follows about his work:

The natural phenomena evoked in *Ethers* are of a cosmic nature. This piece, in which the flute maintains a somewhat particular concertante relation with the instrumental ensemble – the latter amplifying, in a way, the discourse of the former, whilst revealing its interiority – is meant to be a “study on relativity”. Transposition into the temporal sphere of the principle, according to which ‘space exists only in relation to the masses of the stars, which, by distorting it, gives it its existence’ is characterised by changing tempi, metaphors for this dynamic sidereal space (Murail, 2006).

4.4.2 Hugues Dufourt (b. 1943)

Dufourt was also a member of *l’Itineraire* and wrote the spectral work *Antiphysis* for solo flute (and piccolo) and chamber orchestra in 1978. A characteristic of the work of Dufourt is that each work is a process of development and transformation of various timbres. In his works, there is no traditional form – or at least, no pre-meditated form. According to Warnaby (1985:31) the work “features the flute as ‘primus inter pares’ [first among equals]”.

The work opens with a sequence of glittering textures provided by pitched percussion. The piccolo and flute alternate as soloists with parts consisting mainly of consecutive tremolos, breath-sounds, trills, multi-phonics, glissandos and passages played with varied vibrato. The work slowly unfolds through a series of gradually changing sonorities. A turbulent middle section (starting at B), which is played without the solo flute, infuses the score with a certain amount of drama. There are several substantial cadenzas of varied length for both flute and piccolo.

The difficulty of the work lies in the abundance of tremolos in both the flute and piccolo parts. Some of these are difficult to produce and it is necessary to use the easiest fingering in order to play at the required speed. The example below provides some possible fingerings for tremolos used in *Antiphysis*. The fingerings on the piccolo and flute are similar.

Example 62: Dufourt, *Antiphysis*, tremolo fingerings

1. $B^b_4 - E^b$ 1 2
 Ⓐ Ⓑ 5
 ↑ ↑

2. $G^{\#}_2 - F^{\#}$ 1 2 3 4 5
 4 5

3. $G^{\#}_2 - A^{\#}_2$ 1 2 3 4 5
 5

4. $A^{\#}_3 - G^{\#}$ 3 4 5
 Ⓐ Ⓑ 5
 ↑ ↑

5. $E^b_3 - D^b$
 Ⓐ Ⓑ 5
 ↑ ↑

6. $E^b - A^b$ 3 4 5
 Ⓐ Ⓑ 5
 ↑ ↑

7. $B^b_1 - E^b$ 1 2 3 4
 2 3 5

8. $E^b_3 - A_2$ 1 2 3 4 5
 2 3 4 5

9. $D^{\#}_3 - B^{\#}_3$ 1 2 4
 3 5

10. $E^{\#}_2 - A^{\#}_2$ 1 2 3 4
 2 3 5

11. $B^b_3 - D^{\#}_3$ 1 2
 Ⓐ Ⓑ 5
 ↑ ↑

4.4.3 Pierre Boulez (b. 1925)

Boulez's miniature *Mémoriale (...Explosante-fixe...originel)* (1985) stems from "Explosante-fixe..." and is one of Boulez's most moving compositions (see Section 4.6 for a discussion of "...Explosante-fixe..."). It is scored for a solo flute and eight instruments (two horns, three violins, two violas, one cello) and was written in memory of the flautist Laurence Beauregard. It is taken from *Originel*, the final eight-minute section of "...Explosante-fixe..."

Boulez states:

I always had the idea to take one of these parts and make a work out of it. At this time it was the beginning of IRCAM, and we had a flautist who was very eager to experiment. Therefore, I began to study the possibilities of the flute. And then he died, and I wrote *Mémoriale* for a concert we had in his memory (Boulez, 2001:2).

The piece is like a beautiful and serene meditation. The flute's flutter-tonguing is supported by tremolo and ponticello effects from the six muted strings. With regard to the structure, Boulez focuses on a collection of seven pitches which he explores in various permutations and in continual variation and which centre around E-flat. A study of the content reveals that the pitches played by the flute originate from the string chords. In many places, for example, bar 9 (no. 4) and bar 20 (no. 7), the flute part is "traced" by the strings.

Example 63: Boulez, *Mémoriale* (page 3, bars 7 - 12)

The image shows a page of a musical score for Boulez's *Mémoriale*, specifically page 3, bars 7-12. The score is arranged in a standard orchestral format with staves for Flute (FL), Horns (Cors), Violins (Vons 1, 2, 3), Alti (Alt. 1, 2), and Violas (Vcl.). The flute part is the most prominent, featuring complex rhythmic patterns and dynamic markings such as *p*, *pp*, *mp*, and *mf*. Performance instructions include "céder", "Lent, souple" (with a tempo marking of 60), "Rapid, irrégulier, vacillant" (with a tempo marking of 120/132), "Suspense", "long", "sul tasto", and "non vibrato". The score is marked with circled numbers 3 and 4, indicating specific measures or sections. The overall texture is dense and intricate, characteristic of Boulez's style.

According to Piencikowski (2003), the work is written according to the principle of alternative interruptions – a principle which derives from Stravinsky’s *Symphony of Wind Instruments* (which was itself a memorial to Debussy). Light developmental sections are contrasted with and interrupted by refrains which break up the musical development. The seven refrains and interludes are rich in trills, but are also extended, articulate lines and dance-like movements (Murray, 1990:39).

This refrain is one aspect of the work’s obvious melancholic quality. Another feature is the use of *sourdines lourdes* (practice mutes) for the six solo strings, which adds a subdued tonal quality to the work. The sound quality of the two horns and the solo flute is characteristically also one of the utmost refinement throughout. There are three tempo-types namely *rapide, stable* (characterised by melismas to long-held notes); *modère, module* (characterised by changes of tempo, flutter-tonguing and pizzicato); and *rapide, irregulier, vacillant* (characterized by continuous rubato and vague string textures). The alternation of these textures is interrupted only once, by a slow, haunting passage in the final part of the work, where the horns share a cantilena over a pedal E-flat in the cello.

The work is probably the least complex of all Boulez’s works, and therefore it provides a good introduction to Boulez’s language for students.

4.4.4 Pascal Dusapin (b. 1955)

Dusapin wrote *Galim – “Requies plena oblectationis”* (1998) as a competition piece, and it was first performed by the finalists of the Jean-Pierre Rampal flute competition in 1998. It is a ten-minute concerto for flute and string orchestra.

The title is derived from the Hebrew word for “wave” and is subtitled “Requies plena oblectationis” meaning “Rest full of delight”. The work has been described as “a lyric poem evoking the eternal repose of the soul” (Kirzinger, 2005). It is a meditative work on a two-note idea. *Galim* aims to portray a wave and this “wave” really only starts

developing from bar 42 where it is a simple oscillation between two pitches a whole-tone apart (B and C#).

Example 64: Dusapin, *Galim*, flute part, simple version with only 2 pitches B-C# (bars 43 - 48)

Gradually, however, other pitches (F, G-flat, A#, E and G#) are added to make the “wave” bigger and more complex. This initial interval is therefore embellished by sharp leaps and excursions to other pitches. In this central section, fragmentary rhythms dominate the frantic solo part.

Example 65: Dusapin, *Galim*, complex version (bars 51-54)

From bar 59 the wave subsides gradually and the calm atmosphere of the beginning returns briefly. Everything culminates into the flute cadenza (bar 63) where the whole process starts afresh. Initially there is only the G#. Then, F# and C# are added, etc. Again, other pitches are added gradually (G, B-flat, A and B) (Kirzinger, 2005). As before, calm returns in bar 113 and this remains to the end.

The translucent strings act as a kind of resonant body. They sustain the solo flute line and thicken the texture. Dusapin successfully integrates microtones into the harmonic fabric while retaining their expressive power, before fading into the resonance of cellos and basses. Dusapin dedicated the piece to the memory of his stepmother, Annie Dusapin.

4.5 CHAMBER MUSIC

Suzanne Giraud who also wrote *Enfin que sans cesse je songe* for solo flute,⁵⁴ wrote *Voici La Lune* for flute in C, mezzo soprano and piano in 1982 (revised in 1986). The text is a poem by Michel Leiris (1901 - 1990).

*Par toute la terre
lande errante
ou le soleil me menera la corde au cou
j'irai
chien des desirs forts
car la pitié n'a plus créance parmi nous*

*Voici l'étoile
et c'est la cible où la flèche s'enchasse
clouant le sort qui tourne et regne
couronne ardente
loterie des moissons*

*Voici la lune
et c'est la grange de lumière*

Voici la mer

⁵⁴ See Section 4.2.9.

*mâchoire et beche pour la terre
écume de crocs
bardes d'acier luisant aux babines des loups*

*Voici nos mains
liées aux mares comme le vent l'est t la flamme*

*Voici nos bouches
et l'horloge de minuit les dissout*

*quand l'eau-mère des ossatures
dépose les barques temporelles aux baies tranquilles de l'espace
et te fait clair comme un gel
ô brouillard tendre de mon sang*

(Ed. Gallimard, Haut Mal, 1969, p. 103-4)

(Translation by Roger Shattuck and Tari Shattuck)

Here's the moon
barn of light

Here's the sea
the earth's spade and jawbone
foam around the fangs
gleaming steel whiskers on a wolf's lips

Here are our hands
linked to the tides as wind to flame

Here are our mouths
the stroke of midnight dissolves them

when the ocean-mother of skeletons
deposits the temporal vessels in the calm bay of space
and makes you as transparent as ice

oh tender fog of my blood

(from *Failles*, 1924 - 34)

The work opens with a solo flute cadenza which is free in structure, with no bar-lines until the fourth line. It revolves around all twelve chromatic pitches which occur initially in a specific order and which are later permuted.

Example 66: Giraud, *Voici la Lune*, pitch content of flute cadenza



From the start there are many extended techniques, such as Aeolian sounds, harmonics, flutter-tonguing (throat and tongue) and glissandos. The voice enters at bar 18 and the piano only at bar 33. The material played by the flute and piano is very repetitive and almost hypnotic. The flute plays the same pitches in the same order (with some minor excursions to other pitches) from bar 32 - 77. The following section is characterised by sustained multi-phonics in the flute part which is interrupted by repetitive sequences of groups of notes which gradually transform into Aeolian sounds. The second verse starts at this point, in bar 82. Some ascending scale passages in the flute part follow, terminating in multi-phonics. The piano content consists of trills, which are also interrupted by repetitive motives.

The very repetitive nature gives the work its minimalist quality.

4.6 FLUTE AND ELECTRONICS

Pierre Boulez's "...*Explosante-fixe*..." (1991 - 1993) is arguably the best known electronic work ever written for flute. It originated in 1971 as his contribution to a collection of sixteen small pieces written for and published in the journal *TEMPO* (1972) under the title *Canons and Epitaphs – In Memoriam Igor Stravinsky*. At this stage it was a compositional matrix consisting of two pages of music (and six pages of instructions), from which composers or performers were initially free to make their own versions. It was suggested that it should be composed for two flutes, two clarinets, two violins and a

harp. It was to be composed from ‘*origine*’⁵⁵ – seven basic pitches (with E-flat as basis pitch) and seven ‘*transitoires*’. However, by April 1972 Boulez decided to withdraw his gift and reserve to himself the right to make further adaptations.⁵⁶

Boulez completed the original version of ...*explosante-fixe*... in 1972, then scored for flute, clarinet and trumpet, and the London Sinfonietta gave the première on 17 June 1972. ...*Explosante-fixe*... was the longest and most ambitious of the sixteen miniatures, although it lasted less than ten minutes.

In the 1970s, when Boulez had just established IRCAM, “...*Explosante-fixe*...” was one of the first pieces he worked on at this institution. However, at that stage he was not satisfied with what electronics had to offer and the electronic version of the work was only composed much later in 1993.

Boulez (1993) stated in a discussion with Joshua Cody:

“... when I was trying to do ...*explosante-fixe*... first in 1972, the technology was so primitive, you can’t imagine. You had still the connections with wires, and so on. It was clumsy and unreliable. I cannot explain the frustration we had. In the period that followed the first version of the piece, I thought always of that. Also, I was working with a flautist, who died in between the two versions of the piece, unfortunately, at a very young age. He was also very interested in connecting instruments to computers. He invented this kind of contact with the flute, in which the flute is registered with the computer immediately. The note you play is registered not only with the keys but acoustically, so you have the two aspects electronically controlled. Progressively, I pushed in the direction of a ‘score-follower’ – this is the computer’s capability to follow the score just as the flute plays it. With that, you can then trigger whatever you want: you can not only modify the sound of the flute – which was still interesting to me – but you can also link the flute and the instrumental score to a third part, an ‘artificial’ score. Currently, I’m working further in this direction. I want the computer to read the data of the flutist’s performance to simultaneously modify the artificial score; for instance, if the flutist decides to play very slowly, then the artificial score will be very slow. The idea is to achieve an interaction between the player and the machine.”

⁵⁵ These seven basic pitches are E-flat, G, D, A-flat, B-flat, A and E.

⁵⁶ Several versions of this work exist.

The electronic version of this work is the most popular; it is really a concertante work for flute. It is scored for one MIDI flute, two solo flutes, ensemble and electronics. The MIDI flute⁵⁷ is doubled by two normal flutes in imperfect imitation. The orchestra fills in the sound.

The work begins with two “transitory” sections derived from the central matrix, “Originel” (which is finally presented at the end) so that the piece seems to go from a wide cloud to a point. In between there are two electronic interludes.

The structure is therefore:

- Transitoire VII
- Transitoire V
- Originel

⁵⁷ See Chapter Five for an explanation of MIDI flute.

Example 67: Boulez, 'Original' from "...Explosante-fixe..."

Original

Très Lent. $f = 92/72$
 $f = 132$ Stable Régulièrement module
 plus rapide $f = 132$ Stable
 plus rapide $f = 132$ Stable

$f = 112$ souple
 Irrégulier vacillant.
 varier la dynamique et la vitesse assez abrupte.

$f = 92/72$ modéré
 ment, ad lib.
 plus rapide

combe générale)
 $f = 120 \sim 132$
 Irrégulier vacillant

$f = 120 \sim 132$ Irrégulier, vacillant
 $f = 72$ Stupide
 $f = 66$ Stable

Handwritten musical score for 'Original' from Boulez's "...Explosante-fixe...". The score consists of six staves of music in G major, featuring complex rhythmic patterns and dynamic markings. The tempo is marked 'Très Lent' with a metronome marking of $f = 92/72$. The score includes various performance instructions such as 'Régulièrement module', 'Irrégulier vacillant', and 'varier la dynamique et la vitesse assez abrupte'. Dynamic markings range from *ppp* to *sub. ppp*. The score is annotated with numerous tempo and dynamic changes, including $f = 132$, $f = 112$, $f = 92/72$, $f = 120 \sim 132$, $f = 72$, and $f = 66$. The notation includes triplets, slurs, and accents, with some notes marked with 'ten.' for tenuto.

According to Susan Bradshaw (1973), each of the monodies (*transitoires*) is designed to combine with any or all of the others in a freely structured, non-harmonic polyphony. It is an open work and the performers have several choices with regard to the order in which they play the “transitoires”. Since there are no pre-conceived harmonic coincidences or

points of ensemble, there is no score, and the element of overall control is provided by the additional “colouring” derived electronically from the instrumental sounds themselves.

The title, when translated into musical terms, describes the “explosion” of an instrumental statement and the “fixed” nature of the following variations.⁵⁸ In style, its gentle, cadenza-like decorations have little in common with the controlled gestures of *Le marteau sans maître* or the exploding chord complexes of *Structures*, book II. However, the music has a confident energy of a kind which is not present in Boulez’s other recent works.

4.7. SUMMARY

Even though only a few works were discussed it is clear that the majority of these are extremely difficult with regards to novel notation as well as technical demands on flautists. Flautists therefore do need a level of skill equivalent to Grade 8 UNISA, Royal Schools or preferably a higher level, before attempting to study these compositions. Prominent flautists such as Jean-Pierre Rampal, Pierre-Yves Artaud, Severino Gazelloni and Sophie Cherrier premièred these works, which contributed greatly to their popularity in Europe.

⁵⁸ The title is borrowed from surrealist poet and writer André Breton’s *Nadja*.

CHAPTER 5

GUIDE TO THE CATALOGUE

5.1 INTRODUCTION

French composers have contributed significantly to the flute repertoire, especially over the past sixty years. However, many of these composers and their compositions are unknown outside of France. Most students know about Poulenc's Sonata, Messiaen's *Le Merle Noir* and Jolivet's flute works, but they know little beyond this. Although much information is available through the internet and from publishers' websites, obtaining this information is still a complicated process. A thorough search could not find any catalogue representing all of the modern French composers and their works for flute. Although the catalogues of IRCAM and the CDMC are quite exhaustive, they list only selected works and do not provide full details.¹ These are also not always updated. Printed resources are almost unobtainable in South Africa because these are recent works and information about them is often not documented. Many of these works have not been recorded or, if there are recordings, they are difficult to obtain or only a limited number of copies have been in circulation.

5.2 CRITERIA OF LISTING

The catalogue lists works written between 1945 and 2008. The researcher has attempted to include all works written for flute solo, flute and piano, flute in chamber music, flute solo and orchestra/ensemble, flute and electronics which was written by French composers during this period.² Because not all these works have been published, there may be some omissions. Only works suited for public performance are included in the catalogue; studies and methods are therefore excluded. Because the researcher was not in

¹ The information given is in French.

² Some composers listed in the catalogue are not of French origin. They are included because they have been living and working in France for the greater part of their lives, and their works are published by French publishers. They are therefore regarded by reliable sources as French composers.

possession of all the scores, it was impossible to rank all works. Rankings are, however, given where possible.

5.3 CATALOGUE SECTIONS AND ORDER OF LISTING

In order to simplify the search for a specific composer and his or her works, the works have been catalogued according to genre. The catalogue is therefore divided into five sections:

- Solo flute works

This section includes solo flute works for flute (in C, piccolo, alto flute, bass flute and contrabass flute) and also some works for solo flute and narrator.

- Flute and piano works

This section includes works for flute (in C, piccolo, alto flute, bass flute and contrabass flute) with piano.

- Flute concertos/Solo flute and instrumental ensemble

This section includes all works where the flute (flute in C, piccolo, alto flute, bass flute or contra-bass flute) has a solo role in relation to the ensemble/orchestra.

- Chamber music including flute (flute in C, piccolo, bass flute and contrabass flute)

This section includes works with up to nine instruments.

- Flute and electronics (flute in C, piccolo, bass flute and contrabass flute) and electronics

This section includes all flute music which involves electronics and has the following sub-sections:

- amplified flute works;
- flute and piano with electronics;
- chamber music with electronics; and
- concertos with electronics.

Under each section the composers are listed alphabetically with the works of each composer listed chronologically below the relevant composer. Information on individual entries is presented in the order indicated below. Some information might be omitted because it is not available.

- Name of work and date

Original French titles are provided.

- Instrumentation (where applicable)

The instrumentation for the individual works will be indicated in the following cases:

- When the specific work in the solo flute section is not written for flute in C but for alto flute, bass flute, piccolo or contra-bass flute, this will be indicated.
- If a work in the flute and piano section is written for flute in C and piano this will not be indicated. However, if it is written for piccolo and piano, this will be indicated.
- It is assumed that most works are written for flute in C. The researcher will therefore simply note 'flute' when referring to the flute in C. All other flutes will be specified.

- Duration

Average durations are provided.

- Publisher

The following abbreviations are used to indicate publishers:

- Leduc Alphonse Leduc
- EMT Editions Musicales Transatlantiques

- Lemoine Editions Henri Lemoine
- EME Editions Musicales Européens
- RIC Ricordi
- SAL Salabert
- UE Universal Edition

- Commission
- Dedication
- Première: performer/s name, event, place and date.
- Extended techniques

Where applicable all extended techniques used in the specific work will be listed.

- Movements (if applicable)
- Grading

Selected works are graded from 1 to 9:

1,2,3 Easy
4,5,6 Moderate
7,8,9 Difficult

- Notes

Notes may include any additional information such as authors of the text in the case of works with voice, etc.

5.4 LIST OF ABBREVIATIONS

The following list provides (in alphabetical order) the abbreviations used in the catalogue. Most of the abbreviations given are according to the *New Grove Dictionary of Music and Musicians*.³

A	alto (voice)
a	alto (instrument)
accdn	accordion
ad lib	ad libitum
amp	amplified
arr(s)	arrangement(s), arranged by/ for

³ Sadie, S. ed., 1980. *The New Grove Dictionary of Music and Musicians*. London: Macmillan Publishers Washington, D.C.

Bar	baritone (voice)
Bar	baritone (instrument)
B-Bar	bass-baritone
bc	basso continue
bn	bassoon
C	contralto
CNR	Conservatoire National de Région
CNSM	Conservatoire National Supérieur de Musique
cb	contrabass (instrument)
CD(s)	compact disc(s)
chbr	chamber
cl	clarinet
clvd	clavichord
conc(s)	concerto(s)
cond(s)	conductor(s)
cptr(s)	computer(s)
Ct	contratenor, countertenor
db	doublebass
dbn	double bassoon
ded(s)	dedication(s), dedicated to
dir(s)	director(s), directed by
edn(s)	edition(s)
ed(s)	editor(s), edited (by)
el-ac	electro-acoustic
elec	electric, electronic
eng hn	English horn
ens	ensemble
fl	flute
Frag(s).	fragment(s)
gui	guitar
hn	horn
hp	harp
hpd	harpsichord
instr(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IRCAM	Institute de Recherche et de Co-ordination Acoustique/Musique
kbd	keyboard
lib(s)	libretto(s)
mand	mandolin
mar	marimba
Mez	mezzo-soprano
mic	microphone
mod	modulator
movt(s)	movement(s)
nar(s)	narrator(s)
n.d.	no date of publication

ob	oboe
obbl	obbligato
orch	orchestra(tion), orchestral
org	organ
perc	percussion
perf(s)	performance(s), performed (by)
pf	piano (instrument)
pfmr(s)	performer(s)
pic	piccolo
pubd	published
qnt(s)	quintet(s)
qt(s)	quartet(s)
rec	recorder
rec.	recorded
s	soprano (instrument)
sax	saxophone
str	string(s)
synth	synthesizer, synthesized
T	tenor (voice)
t	tenor (instrument)
timp	timpani
tpt	trumpet
Tr	treble (voice)
transcr(s)	transcription(s), transcribed by/for
trbn	trombone
unacc	unaccompanied
unpubd	unpublished
va	viola
vc	cello
vib	vibraphone
vl	violin
v,vv	voice, voices
ww	woodwind

5.5 EXPLANATION OF TERMS USED IN THE CATALOGUE

- *MIDI*

Musical Instrument Digital Interface: According to David Burnard (2010), this is a hardware and software standard established in 1983 for the communication of musical data between devices such as synthesizers, drum machines and computers. It replaced previous methods of playing one synthesizer from the keyboard of another, or synchronizing the performance of one drum machine or sequencer with that of another. The

information exchanged may include notes, program changes, volumes and other elements.

- *fixed sounds*

Music mixed on tape or compact disk or any other recording device.

- *Memorized sounds*

Sound samples on tape or CD.

- *SYTER*

An old system which used to run on IBM PDP11. The GRM studio⁴ and the CNSM made use of this machine but it has since been replaced by GRM “plug-ins”.

- *ondes martenot*

The ondes martenot is a monophonic electronic instrument invented by Maurice Martenot in ca. 1928.

- *Harpe bleue*

The blue harp is an amplified harp. There are three registers which are all amplified.

- *Music V program*

This programme is an ancestor of Csound which was developed by Barry Vercoe at MIT. It is a synthesizer program.

- *MK11/ MK 12/ MK 22/ MK 63, etc.*

These are all types of microphones.

⁴ *Groupe de Recherche Musicales* is a Paris studio initially formed by Pierre Schaeffer in 1951 for the development of electronic music. Schaeffer was later assisted by François Bayle.

CHAPTER SIX : CATALOGUE

6.1 SOLO FLUTE

AGOBET, JEAN-LOUIS (b. 1968)

Nuée (1995)

Duration: 2'30"

Publisher: Max Eschig

Première: Catherine Bowie. Aix-en-Provence, 3 June 1995

Autour (1995)

a fl solo

Duration: 6'30"

Publisher: Peermusic – Hamburg / Max Eschig (1996)

Première: Cécile Daroux. Festival Présences 96', Radio France, 14 February 1995

Extended techniques: glissandos, microtones, timbral trills

AMY, GILBERT (b. 1936)

Trois études pour flûte seule (1977)

Duration: 6'15"

Publisher: EMT

Commission: Pierre-Yves Artaud for his collection *La Flûte Contemporaine*

Dedication: Pierre-Yves Artaud

Première: Pierre-Yves Artaud. 'septembre musica', Turin 1977

Extended Techniques: flutter-tonguing

5/16 (1986)

fl, acc ad lib

Duration: 5'

Publisher: Billaudot

Dedication: Toru Takemitsu

Extended techniques: tongue-ram, pizzicatos, key-slaps, aeolian sounds, flutter-tonguing, harmonics, voice

ANCELIN, PIERRE (1934 - 2001)

Chant de l'Oiseau qui n'existe pas

Duration: 2' 10"

Publisher: Billaudot

ARMA, PAUL (1904-1987)

Sonatine (1947)

Publisher: Hinrichsen (1953)

ARTAUD, PIERRE-YVES (b.1946)

Eole (1993-1997)

Pic solo

Publisher: Billaudot (1997)

Extended techniques: pizzicati, aeolian sounds, whistle tones, harmonics

BACRI, NICOLAS (b. 1961)

Douze monologues Pascaliens op. 92 (2004)

Duration: 7'

Publisher: Leduc

Dedication: Philippe Bernold, François Leleux

Première: Fabien Thouand. 34th *Festival des Arcs*, Arc 1600, Coupole, 21 July 2007

BAILLY, JEAN-GUY (b. 1925)

Le souffle d'orpee (1978)

a fl

Duration: 6'

Première: J. Moreau. Maison de la Culture Firminy, France 1979

BALLIF, CLAUDE (1924-2004)

Solfeggietto Op 36, no. 1 (1961)

Duration: 10'

Publisher: EMT (1977)

Dedication: André Salm

Première: André Salm, Paris, 1975

Extended techniques: E₄, flutter-tonguing, harmonics, key-slaps

Chant de l'innocent (1977) (Song of the innocent)

Duration: 4'

Publisher: EMT

Première: 1980

Extended techniques: harmonics, flutter-tonguing, E-flat₄

Notes: Introductory piece to contemporary music

BANCQUART, ALAIN (b. 1934)

Ceremonial I (1984)

fl solo, actor (text : taken from the book of « morts de l'Égypte antique »)

Duration: 17'

Publisher: RIC

Première: P-Y. Artaud, N. Isherwood (actor). Darmstadt 1984

Ceremonial II (1984)

fl, nar (text: extract from the book « morts de l'Égypte antique »)

Publisher: RIC

Grande Mélodie (1988)

Duration: 14'

Publisher: RIC

Première: P-Y. Artaud. Radio-France; 1988

Sonate (1989)

fl , (+a fl in G, bass fl in C.)

Duration: 20'

Publisher: RIC

Première: Pierre-Yves Artaud. Prague 1989

Ma manière de Nuit (1989)

fl, (+bass fl in C)

Duration: 8'

Publisher: RIC

Première : P-Y. Artaud. Prague, 1989

BARBOTEU, GEORGES (b. 1924)

Ariana (1987)

a fl

Duration: 9'

Publisher: Leduc

BAUDO, SERGE (b. 1927)

Libertinaggio (2001)

Duration: 4'

Publisher: Leduc

BEC, JEAN-PHILIPPE (b. 1968)

Hybridations multiples, Op. 2

Duration: 9'

BELLENQUE, THIERRY (b. 1958)

Bavardage

Duration: 3'

Publisher: Notissimo

BELLOCQ, IVAN (b. 1958)

Triptyque (1978)

fl/cl

Duration: 7'

Publisher: Billaudot

Première : S. Daval (cl). Paris, 1978

Sonata (1982)

Duration: 13'

Première: D. Étievant

Prélude à Corail (1984)

Duration: 2'30''

Première: A. Larson. Oregon State University, 1985

BENEY, ALAIN (b. 1945)

Circonvolutions (1977)

Publisher: EMT (1978) Collection La Flûte Contemporaine by Pierre-Yves Artaud

Dedication: Pierre-Yves Artaud

Première: P-Y. Artaud. Radio broadcast, "lever le Rideau", producer: Rémy Stricker 1977

BERANGER, SEBASTIEN (b. 1977)

Crac(k) (2004)

Duration: 5'

Première : S. Deshayes (Ensemble Accroche Note). Musée d'Art Moderne et contemporain - Festival Musica, Strasbourg, 24 September 2005

BERTHOMIEU, MARC (1906 - 1991)

Sept Vocalises (1978)

Publisher: Combre

BERTRAND, CHRISTOPHE (b. 1981)

Trois Arcanes (1996-1997)

Duration: 6'

Dedication: O. Class

Première: O. Class. Conservatoire de Strasbourg, February, 1997

Et je sus que j'étais la lune (1998)

a fl

Duration: 6'

Ektra (2001)

Duration: 6'

Publisher: Zerboni

Dedication: O. Class

Première: O. Class. Cercle Européen, Académie des Marches de l'Est, Strasbourg, 16 June 2001

Notes: 3 short pieces:

1. *Prestissimo con odio*
2. *Prestissimo virtuoso ed elettrico*
3. *Ektra*

BEUGNIOT, JEAN-PIERRE (b. 1935)

Osmos (1975)

Duration: 3'30''

Première: 1976

BIANCHI, BRUNO

Le Massif de la Chartreuse I

fl (+pic)

BLONDEAU, THIERRY (b. 1961)

Digitale (1991)

Duration: 7'

Première: C. Daroux, Darmstadt

Bonsaï (1993)

Duration : 6'

Publisher: Jobert

Première: P-Y. Artaud, Kyoto

BOEUF, GEORGES (b. 1937)

Sept préludes (1988)

pic

BON, ANDRÉ (b. 1946)

Étude pour Émergence no. 1 (1982)

Publisher: Durand

BORTOLI, STÉPHANE (b. 1956)

Filigrane (1991)

Duration: 11'

Publisher: Billaudot

Commission: CNSM, for the 'concours' 1992

Dedication: Isabelle Schnöller

Première: M. Brun. 2 August 1993

Extended techniques: bisbigliando, aeolian sounds, flutter-tonguing, pizzicatos, key-slaps, circular breathing

A la Lisière du Temps 1 (2001)

Duration : 1'30''

Publisher: Hapax

Sarabande et Variation (2001)

Duration: 5'

Publisher: Hapax

BOSSEUR, JEAN-YVES (b. 1947)

L'accent et l'écart (1982)

Duration : 10'

Publisher: EMT

Première: 1986

BOULEZ, PIERRE (b. 1925)

Strophes (1957)

BOURDIN, ROGER (b. 1923 - 1976)

La Chanson de Pan (1968)

Duration: 2'30''

Publisher: Hamelle/LEDUC

Pan Blessé (1970)

Publisher: Billaudot

BOUSCH, FRANÇOIS (b. 1946)

Reflets (1970)

Duration: 2'30

Première: a student. Entrance audition of the composition class. CNSM, Paris, December 1970

BOZZA, EUGÈNE (1905 - 1991)

Interlude (1978)

Publisher: Leduc

Phorbéia (1978)

Duration: 5'51''

Publisher: Leduc

BRENET, THERESE (b. 1935)

Pantomime (1974)

Duration: 5'

Publisher: Choudens

Commission: Concours de Prix, Conservatoire de Paris, 1974

Première: Vasco dell'Innocenti. Villepinte, 1976

BUCCHI, JEAN-LOUIS

Icônes (1997)

Duration: 3'55

Publisher: Combre (2005) - Collection: 'Benoit Fromanger'

Commission: Benoit Fromanger

Première: Charleston University, 1997

Extended techniques: key-slaps, harmonics, glissandos, voice, aeolian sounds, tongue-ram, varied vibrato

Movements:

1. Sur trois points *on 3 points*
2. L'oiseau *the bird*
3. Reflets *reflexions*
4. Coffee shop

BURGAN, PATRICK (b. 1960)

Quadrillages (2000)

Duration: 2'30''

Publisher: Jobert

CAMPO, REGIS (b. 1968)

Vitrail du Temps (1994)

Duration: 6'

Publisher: Chant du Monde

Première: Isabelle Hureau. Barcelona, 21 April 1997

Extended techniques: singing and playing, Aeolian sounds, quarter-tones, harmonics

Fugitives (1995)

Duration: 7'

Publisher: Le Chant du Monde

Commission: Unesco

Première: Yoshikazu Iwamoto. Unesco, Paris, 2 February 1996

For Dionne (1995)

Publisher: Chant du Monde

Extended techniques: flutter-tonguing

Phénix (2001)

fl/a fl/ bass fl

Duration: 3'45''

Publisher: Lemoine (2001)

Commission: Fondation Regards de Provence

Dedication: Jean-Louis Beaumadier

Première: Jean-Louis Beaumadier. Les Soirées Borély, Musée Borely, Marseille (France), 6 June 2002

Extended techniques: Aeolian sounds, key-slaps, flutter-tonguing

Sphinx (2002)

Duration: 3'

Publisher: Lemoine (2002)

Commission: Fondation Regards de Provence

Dedication: Evelina Pitti

Première: J-L. Beaumadier. Marseille, 10 January 2002

Extended techniques: Aeolian sounds, micro-tones, harmonics

Grading: 2

Notes: Introduction to contemporary techniques

CAMPO, REGIS (b. 1968)

...doublées, una voce... (1992)

pic

Duration: 9'

Publisher: Billaudot

Première: J-L. Beaumadier. Paris, 21 September 1993

CARRÉ, GILLES (b. 1956)

Flûte seule (1981)

Duration: 3'

Extended techniques: flutter-tongue, alternative fingerings, harmonics, multiphonics, voice

CAYRE, JEAN-MICHEL (b. 1950)

Étude pour Kena (1989)

Publisher: Notissimo

Pastoral (2000)

CHARPENTIER, JACQUES (b. 1933)

Pour Syrinx (1962)

Publisher: Leduc

CHAYNES, CHARLES (b. 1925)

Prélude pour la flûte de Jade (c. 1965)

Duration : 2'15''

Publisher: Leduc

CLÉMENT, NICOLE (b. 1946)

Sonata pour flûte (1980)

Duration: 15'

COINEL, ROBERT (b. 1950)

7 Haiku (1999/2000)

Duration: 5'

Publisher: Fuzeau

Doux glissement vers la lumière (2003)

Duration: 5'25"

Publisher: Fuzeau (2004)

Dedication: Jean-Louis Beaumadier

Extended techniques: proportional notation, flutter-tonguing, harmonics, multiphonics, key-slaps

Notes: 2 pieces:

1. Opale
2. Pourpe

Passing by the river Cam (2004)

Duration: 4'30"

Publisher: Fuzeau

Note: 3 pieces

Sweet Musing and Bird Song (2004)

Duration: 3'50"

Publisher: Fertile Plaine

Les Ames Errantes (2006)

Duration: 3'45"

Publisher: Fuzeau

COMBIER JÉRÔME (b. 1971)

Cordelia des nuées (2003)

Duration: 5'

CONSTANT, MARIUS (1925 - 2004)⁵

9 Mars 1971 (1971)

pic

Publisher: Salabert

⁵ French composer of Romanian origin

DALBAVIE, MARC-ANDRÉ (b. 1961)

Élégie (1990)

Duration: 3'

Publisher: Billaudot – Collection *Flûte et creations*

Dedication: Pierre-André Valade for his collection *Flûte et creations*.

Extended techniques: multiphonics, pizzicatos, flutter-tonguing, bisbigliando

DAMASE, JEAN-MICHEL (b. 1928)

Variations (1985)

Publisher: Lemoine 1987

Leonardo de Lorenzo (2001)

Duration : 2'30''

Publisher : Lemoine

DAUDIN CLAVAUD, FRANÇOIS (b. 1959)

Altérité (1990)

Publisher: Amphion (1991)

DECOUST, MICHEL (b. 1936)

Le Cygne (1982)

Duration: 15'

Publisher: Salabert - Collection Pierre-Yves Artaud

Première: P-Y. Artaud. Radio France, May 1982

Extended techniques: extended range - E₄, F₄, F#₄, singing and playing, multiphonics, Aeolian sounds, fluttertonguing

Note: Work discussed in Chapter 4

Grading: 9

DEMIER, PHILIPPE (b. 1960)

Chant lointain (1986)

a fl

Duration: 3'

DENIS, DIDDIER (b. 1947)

Le fleuve, le serpent, le serin et l'épervier (1974)

DIEDERICKS, YANN (b. 1952)

Fèls (1977)

Duration: 3'20''

Publisher: EMT

DOUVIN FRANCK (b. 1964)

Anima (2001)

Duration: 6'30''

Publisher: Combre (2005) Collection – “Benoit Fromanger”

Dedication: Otilia Mignotte

Extended techniques: key-slaps, Aeolian sounds, flutter-tonguing

DUBOIS, PIERRE-MAX (1930-1995)

Incantation et Danse (1960)

Duration: 5'41''

Publisher: Leduc

Movements:

1. Lento
2. Presto

DUCOL, BRUNO (b. 1949)

Les sons s'enroulaient dans l'air comme des nuages en fuite (1994)

Duration: 3'12''

Publisher: Leduc (1995)

Dedication: Odile Renault

Extended techniques: glissandos, microtones, flutter-tonguing, multi-phonics

Notes: b foot-joint essential

DUFEUTRELLE, SOPHIE (b. 1955)

Vagues vagues (1996)

a fl

Duration: 10'

Publisher: Notissimo (1997)

Asia (2002)

Publisher: Notissimo (2003)

Couleur neige (2002)

Publisher: Notissimo

DUFOURT, HUGHUES (b. 1943)

Duel à coups de gourdin (2008)

Duration: 8'

Publisher: Lemoine

Commission: "Musique Nouvelle en Liberté", City of Paris for the "Concours Jean-Pierre Rampal"

Dedication: Patrice Bocquillon

DURAND, JOËL-FRANÇOIS (b. 1954)

Par le feu recueilli (1997)

Duration: 10'

Publisher: Durand (2001)

Dedication: Pierre-Yves Artaud

Première: F. Skowronek, Meany Hall, Seattle (USA), 1998

Extended Techniques: Aeolian sounds, pizzicato, quater-tones, glissandos

Au-delà - Cinq Etudes pour piccolo (1997 - 98)

pic

Duration: 7'

Publisher: Durand (1998)

Première: C. Hoitenga. LandMarks/EarMarks Festival, Duisburg (Germany), 1999

Further Reflections on the Nature of the Mirror (2006)

Duration: 8'

Publisher: Joël-François Durand

Dedication: Helen Bledsoe

Extended techniques: quarter-tones, timbral trills

DURAND, JOËL-FRANÇOIS (b. 1954)

Au-delà, cinq études pour piccolo (1997-98)

pic

Duration: 8'

Publisher: Durand (1998)

Dedication: Jean-Manuel de Scarano, in memory of Thierry Mobillion

Première: Katharina Zahn. St Cyrians Church, London, February 1998

DUREY, LOUIS (1888 - 1979)

Deux Dialogues Op. 114 (1974)

Publisher: Billaudot

DURIEUX, FRÉDÉRIC (b. 1959)

Esquisses pour stèle (1985)

Publisher: Billaudot (1990)

Extended techniques: flutter-tonguing, harmonics

Note: Elements of chance. Performer choses order of different sections

DURVILLE, PHILIPPE (b. 1957)

After Effect (1988)

a fl

Duration: 5'

Publisher: Billaudot

DUSAPIN, PASCAL (b. 1955)

Ici, pour flûte (1986)

Duration: 7'

Publisher: Salabert (1987) - Collection 'Pierre-Yves Artaud'

Première: P-Y. Artaud. Centre d' Art Contemporain d'Orléans, 22 January 1986

Extended techniques: quartertones, multi-phonics, pizzicatos, circular breathing, flutter-tonguing, harmonics, bisbigliando, glissandos, key-slaps.

Notes: Work discussed in Chapter 4

Grading: 9

I Pesci: trois pièces pour flûte (1989)

Duration: 10'

Publisher: Salabert

Dedication: Louis Schiavo

Première: Sylvie Dandrine. Festival de Bastia, 1989

Extended techniques: varied vibrato; flutter-tonguing; aeolian sounds, key-slaps

Notes: Work discussed in Chapter 4

Grading: 9

ELOY, CHRISTIAN (b. 1945)

Surya (1985)

Duration: 4'30''

Publisher: Billaudot – Collection Pierre-André Valade

Chalil (1985)

Duration: 8'30''

Publisher: Combre

Première: Patrice Bocquillon. Arras, 1987

Note: Include extended techniques

FAIVRE, MARCEL HENRI (b. 1922)

Nocturne pour flûte (2000)

Duration: 2'51''

FÉNELON, PHILIPPE (b. 1952)

Trait, extrait de 'La Colère d'Achille (1989 - 1990)

Duration: 1'45''

Publisher: Amphion (1991)

FÉRON, ALAIN (b. 1954)

Ishq, Op. 9 (1988)

Bass fl

Duration : 7'

Publisher: Durand

Première: P-Y. Artaud. Prague, 1988

FOURCHOTTE, ALAIN (b. 1943)

Aphorismes : pièces pour flûte seule (1977)

fl (+a fl, bass fl, pic)

Duration: 13'10"

Première: G. Garcin, Galerie Nane Stern, broadcasted by France Culture, Festival M.A.N.C.A. Paris, 1980

FOUILLAUD, PATRICE (b. 1949)

Méditation I (1990)

Duration: 6'

Publisher: Durand

Méditation II (1985)

a fl

Duration: 5'

Publisher: Durand

FRANÇAIX, JEAN (1912-1997)

Suite (1962)

Duration: 12'

Publisher: Schott (1963)

FRANÇOIS, RENAUD (b. 1943)

Récit (1985)

Duration: 6'30''

Publisher: Salabert

Vibrations

Publisher: Salabert

FUMET, RAPHAËL (1898 - 1979)

Interpolaire (1969)

Duration: 5'

Publisher: Billaudot - Collection Jean-Pierre Rampal

GAGNEUX, RENAUD (b. 1947)

Lâzawardi, Op. 26 (1990)

Duration: 5'30''

Publisher: Durand

Dedication: Laure Cambau

Première: Patrick Gallois. Edinborough.

Extended techniques: pizzicatos, key-slaps, Aeolian sounds, tongue-ram, varied vibrato, bisbigliando, harmonics, microtones, flutter-tonuing

GARIN, MARC-DIDIER (b. 1963)

A riveder le stelle (1998)

Duration: 5'

Publisher: Question de Tempéraments

Première: Sylvain Millepied. Montalivet-les-Bains C.H.M., August 2002

GAUSSIN, ALLAIN (b. 1943)

La Chevelure de Bérénice (1990)

Duration: 2'30"

Publisher: Salabert (1991)

Commission: State

Première: Performers not known. CNR de Caen, 7 June 1991

Grading: 3

GEAY, GERARD (b. 1945)

3 Etudes sur les sons multiphoniques (1980)

Publisher: Jobert

GERANDO, STÉPHANE DE (b. 1965)

Du sens au sens (1994)

Duration: 13'

Dedication: P-Y. Artaud

Première: P-Y. Artaud. Festival de Musique Contemporaine de Darmstadt

GIRAUD, SUZANNE (b. 1958)

Afin que sans cesse je songe (2002)

Duration: 22'

Publisher: Jobert

Commission: Rouffach Festival for the flautist B. D'Hollander

Première: B. D'Hollander. Festival Musicalta Pfaffenheim, 18 June 2002

GUIOT, RAYMOND (b. 1930)

Dialectologie (1979)

Duration: 2'

Publisher: Leduc – Collection Carrousel

Extended techniques: flutter-tonguing, harmonics, aeolian sounds

Note: Introduction to contemporary music

Grading: 2

GROGNET, GERARD (b. 1943)

Désespérance (1993)

Publisher: Combret/Billaudot

Un matin, L'Oiseau... (1996)

Publisher: Billaudot

HADDAD, KARIM (b. 1962)

Double Paysage (1995)

Duration: 7'

Première: P-Y. Artaud. Paris, Lucero festival, July 1995

Exiles (1999)

a fl

Duration: 5'

Première: S. Deshayes. Paris, March 1999

HERSANT, PHILIPPE (b. 1948)

Cinq miniatures (1995)

a fl

Duration: 7'

Publisher: Durand

Dedication: J-L. Menet

Première: J-L. Menet, Strasbourg, Auditorium de France 3, 19 April 1996

HOLSTEIN, JEAN-PAUL (b. 1939)

Quena, 5 pièces pour flûte (1969)

Publisher: Billaudot – Collection Jean-Pierre Rampal

Note: 5 pieces:

1. La sérénade souterraine
2. 2 rides de l'eau
3. La pierre à 32 angles
4. Le temple de 3 fenêtres
5. Le candide éclatement

HUREL, PHILIPPE (b. 1955)

Éolia (1981/82)

Duration: 9'

Publisher: Gérard Billaudot (1984) - Collection 'flûte et créations'

Dedication: Pierre-André Valade

Première: Pierre-André Valade. Radio France, 1983

Note: Discussed in Chapter 4

Grading: 9

Pavino et Sanina (1990) – Flute solo....désormais accompagné

Duration: 3'

Dedication: A wedding present to Pierre-André Valade

Première: P-A. Valade. Club de Musique Contemporaine, Radio-France, Paris, 13 May 1990

Loops I (1999)

Duration: 6'

Publisher: Lemoine (1999) - Collection : Les Contemporains

Commission: French Cultural Center of Milan, Italy / Civica Scuola, Milan

Dedication: Orianne and Anaïs

Première: Emilio Vapi. Civica Scuola, Milan, 25 February 2000

Extended techniques: quarter-tones, pizzicato, flutter-tonguing

Notes: 3 movements

Grading: 8

JOLAS, BETSY (b. 1926)

Épisode I (1964)

Duration: 4'30''

Publisher: Leduc

Dedication: to Severino Gazzelloni

Première: Severino Gazzelloni. Domaine Musicale

Grading: 9

Fusain (1972)

fl (+pic, bass fl)

Publisher: Leduc / Heugel

Commission: P-Y. Artaud

Dedication: P-Y. Artaud

Première: P-Y. Artaud. Radio broadcast (lever le rideau – produced by Rémy Stricker)

Extended techniques: proportional notation; multiphonics, flutter-tonguing, varied vibrato, singing; glissandos, quartertones

Episode Second: “Ohne Worte” (1977)

Duration: 4'30''

Publisher: Heugel

Commission: CNSM

Première: P-Y. Artaud, CNSM, June 1977

Extended techniques: harmonics, flutter-tonguing, multiphonics, multiphonic trills, quarter-tones. Proportional and traditional notation

Grading: 9

Petite fantaisie pour Léo (2001)

Duration: 1'

Publisher: Leduc

JOLIVET, ANDRÉ (1905 - 1974)

Ascèses (1965-1967)

fl/a fl

Duration: 15'11''

Publisher: Billaudot (1968)

Première: 23 April 1969

Extended techniques: flutter-tonguing, harmonics, glissando

JÜNGER, FABRICE (b. 1972)

K (1996)

Duration: 5'

Publisher: Notissimo

In memoriam (1998)

Publisher: Notissimo

KOECHLIN, CHARLES LOUIS EUGÈNE (1867 - 1950)

Stèle funéraire, Op. 224 (1950)

fl/pic/a fl

Publisher: Eschig

LACAZE, SOPHIE (b. 1963)

'Voyelles' (1993)

Duration: 4'30''

Publisher: Notissimo/Leduc

Dedication: Chiharu Tachibana

Première: Chiharu Tachibana. Paris, 1993

LEGRANDGÉRARD, PHILIPPE (b. 1957)

Indiscrétions (1987)

Publisher: Durand

LEMAÎTRE, DOMINIQUE (b. 1953)

Côté jardin (1991)

Duration: 6'

Publisher: Lemoine: Collection Pierre-Andre Valade

Première: F. Veilhan. Fécamp (Scène Nationale), 4 June 1994

LENOT, JACQUES (b. 1945)

Beau Calme Nu (1973)

Duration: 13'

Publisher: Amphion (1974)

Première: P-Y. Artaud, Royan Festival, 30 March 1974.

Note: Discussed in Chapter 4

Grading: 7/8

Belvédères II (1980)

Publisher: Salabert

Première: Students.

Utopia Glossa Quarta (1982)

bass fl

Duration: 12'

Publisher: Salabert

Première: G. Garcin. France Musique, Paris, 25 February 1983

Conciliateur (1991)

a fl

Duration: 12'

Première: F. Bru. Erlangen, Institut Français, 3 February 1992

Licht (2004)

Duration: 2'5''

Publisher: l'Oiseau Prophète

Première: Magali Mosnier-Karoui. Eglise Saint-Etienne-du-Mont, Paris, 11 September 2004

D'un seul soufflé (2006)

Duration: 9'

Publisher: l'Oiseau Prophète

Première: Bertin de Hollander. Festival Clef de soleil, Lille, 27 July 2006

LESBURGUÈRES, JACQUES (b. 1960)

Flutoresque

Publisher: Croquenotes

LEVINAS, MICHAËL (b. 1949)

Froissements d'Ailes (1975)

fl, (amp - ad lib)

Duration: 6'
Publisher: Heugel (Leduc) / Salabert (1975)
Commission: Ecole Nationale de Boulogne-Billancourt
Extended techniques: flutter-tonguing, glissandos, Aeolian sounds
Notes: Discussed in Chapter 4
Grading: 7

LORRAIN, DENIS (b. 1948)

Le Talon d'Achille: chemin à contraste maximal (1976)

Duration: 15'20''
Première: Denis Lorrain. IRCAM, Paris, France

Du jour, la nuit (1995)

Duration: 5'
Publisher: Lemoine/Peer Musik

LOUVIER, ALAIN (b. 1945)

Promenade (1971)

a fl/ fl, pf
Publisher: Leduc
Première: P-Y. Artaud. Alain Louvier, Rome, 1974

MAÏDA, CLARA (b. 1963)

Soudain (2000)

Duration: 8'
Première: S. Platonova. Bristol Poetry Festival 2000, 20 September 2000, Bristol

MALHERBE, CLAUDY (b. 1950)

Selon (1978)

Première: Gérard Garcin. Ville Arson, Nice, February 1979

MANOURY, PHILIPPE (b. 1952)

Petit Aleph Op. 12 (1986)

fl/bass fl
Duration: 5'
Publisher: Amphion (1992)
Dedication: P-Y. Artaud
Première: P-Y. Artaud, Centre Georges Pompidou, Paris, 30 May 1986
Extended techniques: flutter-tonguing, harmonics, Aeolian sounds

MANTOVANI, BRUNO (b. 1974)

Früh (1998)

Duration: 5'30''

Publisher: Lemoine – Collection : Les Contemporains

Commission and Dedication: Anne-Cécile Cuniot

Première: A-C. Cuniot. Cambridge, 4 August 2001

Note: Work discussed in Chapter 4

Grading: 9

MARCLAND, PATRICK (b. 1944)

Rythmes, Lumières, Espace (2005)

bass fl

Duration: 10'

Publisher: EMT

MÉDIONI, GUILLAUME (b. 1978)

Danse

Duration: 2'30''

Publisher: Notissimo

Ayr (2002)

Duration: 3'30''

Publisher: Notissimo

Commission: Ecole Normale de Villeurbanne

MÉFANO, PAUL (b. 1937)

Captive from “Madrigal”, cadence pour flute (1962)

fl (+ pic, bass fl)

Duration: 5'

Publisher: Salabert

MERLET, MICHEL (b. 1939)

Le Roque du sol-ut-ré ; Op 43 (1995)

Publisher: Choudens (1997)

Note: 3 pieces: I: Prelude; II: Passacaille; III: Fugue

MESTRAL, PATRICE (b. 1945)

Intentions III (1983)

Publisher: Salabert

MIEREANU, COSTIN (b. 1943)

Extremis (1986)

Duration: 5'

Publisher: Salabert

MIGOT, GEORGES (1891 - 1976)

Suite no. 2 "Eve et le serpent" (1945)

Publisher: Leduc (1951)

Le mariage des oiseaux (1970)

Publisher: EMT (1971)

MIROGLIO, FRANCIS (b. 1924)

Brisures (1988)

Duration: 4'

Publisher: Salabert

MONNET, MARC (b. 1947)

Piccolo canto d'amore (1985)

Duration: 3'

Publisher: Salabert (1987)

Première: P-Y. Artaud. Ircam, Paris, December 1985

MOYSE, LOUIS (1912 - 2007)

Pastorale

Publisher: Billaudot (1950)

MURAIL, TRISTAN (b. 1947)

Unanswered questions (1995)

Duration: 4'27''

Publisher: Una corda (1995)

Dedication: in memory of Dominique Troncin (young composer who died too early)

Première: P. Bocquillon. Radio France, Studio Olivier Messian, Paris, 5 December 1995

Extended techniques: microtones, harmonics, glissandos

Note: Discussed in Chapter 4

Grading: 8

NARBONI, FRANÇOIS (b. 1965)

Neanderthal Fandango (2001)

Duration: 4'42''

Publisher: EME

Dedication: S. Dardeau

Première: S. Dardeau. Pavillon Avicenne de la Cité Universitaire, Paris, 21 May 2001

NIGG, SERGE (b. 1924)

Pièce (1976)

Duration: 8'

Publisher: Billaudot

Première: Performers not known. CNSM (prescribed work for the flute 'concours'), Paris, 1976

OHANA, MAURICE (1914 - 1992)

Quatre improvisations (1960/1968)

fl (with pic)

No. 1, 2 and 4 - fl; No. 3 - pic

Duration: 8'

Publisher: Billaudot : Collection Jean-Pierre Rampal

Dedication: J-P Rampal

Première: J-P Rampal. O.R.T.F; 1962

Extended techniques: quarter-tones, flutter-tonguing, glissandos

Note: Work discussed in Chapter 4

Grading: 8

PASQUET, YVES-MARIE (b. 1947)

Lames (1977)

fl / 3 flutes

Duration: 10'

Publisher: EMT - Collection la flute Contemporaine

Extended techniques: Flutter-tonguing, Aeolian sounds, glissandos, pizzicatos

PAUSET, BRICE (b. 1965)

Euridice (1998)

Duration : 9'

Publisher: Lemoine (1998)

Dedication: Frank Madlener

Première: C. Daroux. Musée botanique, Bruxelles. 20 March 1998

PÉCOU, THIERRY (b. 1965)

La ronde hurlante (1991)

fl (+ pic)/cl (+bass cl)

Duration: 15'

Publisher: RIC

Première: Schreyahner Herbst Ensemble. Schreyahn, Germany, 1986

Teocalli (1992)

fl in C/a fl in G

Duration: 12'30''

Publisher: RIC

Première: R. Aitken. Foro Internacional de Música Nueva de México, May 1992

Princesse Iwa (1996)

fl /3 fl, Tam-Tam ad lib. (played by one of the flautists)

Duration: 8'

Première: Trio d'Argent. Théâtre du Renard, Paris, January 1997

PECQUET, FRANK (b. 1957)

Hello schizo (1987)

PETIT, JEAN-LOUIS (b. 1937)

Mixture 9 Rangs (1977)

Duration: 8'

Publisher: Rideau Rouge (1981) Collection Patrice Bocquillon: la flute
contemporaine
Première: P. Bocquillon

RADULESCU, HORATIU (b. 1942)

Dizzy Divinity I, Op. 59 (1985)
fl in C/bass fl /a fl)

REVERDY, MICHÈLLE (b. 1943)

Paysage de Poche (1985)

Duration: 1'30''

Publisher: Billaudot - Collection "Flûte et créations"

Dedication: P-A Valade

Extended techniques: pizzicati, Aeolian sounds, flutter-tongue, bisbigliando

Am Stram Gram (1996)

Duration: 5'

Publisher: Notissimo /Alphonse Leduc

Dedication: Gilles Burgos

Extended techniques: pizzicati, tongue ram, flutter-tonguing.

Note: Work discussed in Chapter 4

Grading: 8

RIVIER, JEAN (1896- 1987)

Voltige (1971)

Publisher: Salabert

Virevoltes (1972)

Duration: 3'30''

Publisher: Billaudot - Collection Jean-Pierre Rampal

Grading: 7

ROLIN, ETIENNE (b. 1952)

Six moins rouge six mois vert (1977)

Duration: 8'55''

Dedication: Olivier Messiaen

Extended techniques: Singing, harmonics, quarter-tones, glissandos, Multiphonics
and key-slaps

ROSSÉ, FRANÇOIS (b. 1945)

Mod'son I (1984)

Duration: 6'

Publisher: Salabert

Première: Sophie Dufeutrelle. IRCAM, Paris 1984

Sol (1985)

Duration: 4'

Publisher: Billaudot - Collection flûte et créations

Dedication: Pierre-André Valade

Première : Yvon Quénéa. 1987

Extended techniques: tongue-ram, pizzicatos, key-slaps, aeolian sounds, flutter-tongue, harmonics, bisbigliando, glissandos, varied vibrato, voice, whistle tones, circular breathing, micro-tones

Grading: 8

Izneb (1985)

Duration: 2'

Publisher: Questions de Temperaments

Haleine lithique (1989)

Duration: 2'

Publisher: Fuzeau

Première: Marina Chiaese. Cité International Universitaire de Paris (Maison d'Espagne), 1992

Exorcisme (1990)

Duration: 5'

Publisher: Lemoine

Première: Pierre-André Valade. Radio France, 1990

Prélude-Nocturne (1990)

a fl

Duration: 5'

Publisher: Questions de Temperaments

Première: Henri Tournier. Châteaudun

Trous de bambou (1991)

Duration: 2'

Publisher: Questions de Temperaments

Oranges Chromatiques (1993)

Publisher: Fuzeau

In'ses (1994)

Duration: 3'

Publisher: Questions de Tempéraments

Première: C. Nessi

Kotoko Uha! (1997)

fl/ a fl G

Duration: 3'

Publisher: Questions de Tempéraments

Première: S. Goury. Hameau de La Brousse, 1999

...un soupçon baroque... (2003)

all fls

Duration: 3'

Publisher: Questions de Tempéraments

Chant de Sables (2006)

Publisher: Fuzeau

Première: J. Versavaud. Marseille, 2005

Souffles en arches

SALABERT, DIETER

Flute Music in Three Movements (2002)

Publisher: Zimmerman

Extended techniques: flutter-tonguing

SAUGUET, HENRI (1901 - 1989)

Chant de l'oiseau qui n'existe pas (1967)

Publisher: Symétrie (2006)

Notes: Music inspired by a poem by Claude Aveline

Quelques trilles pour les Treilles (1982)

Publisher: Symétrie

Dedication: Madame Grunner-Schlumberger

80 notes pour flute (1984)

Publisher: Symétrie (2006)

90 notes pour Leven (1986)

Publisher: Symétrie (2006)

SCHOELLER PHILIPPE (b. 1957)

Gaïa (1998 - 1999)

Duration: 5'

Publisher: Composers edition

Première: J-L. Menet. Fédération de Russie, Moscow, April 2006

SERRE-MILAN, ANDRÉ (b. 1965)

Lied (1988)

Duration: 4'30''

Publisher: Leduc

Première: H. Codjo. Rencontres Symphoniques, Plan de Baix, August 1988

Thanka (1993)

a fl solo

Duration: 6'30''

Publisher: Oreille Sur Cour

Dedication: Marine and Jean-Paul Bouvatier

Première: H. Codjo. l'Embarcadere in Lyon, December 1993

TAILLEFERRE, GERMAINE (1892 - 1983)

Tante Chinoise et les Autres (1957)

TAILLEUX, PHILIPPE

Sur le soufflé (2000)

TAIRA, YOSHIHISHA (1937 - 2005)⁶

Hiérophonie IV (1986)

fl (+pic, a fl, bass fl)

Publisher: Rideau Rouge

TALLET, MARC (b. 1951)

Founded 1801 (1988)

Duration: 2'

Publisher: Billaudot – Collection Flûte et Création, Pierre-André Valade

⁶ Naturalised French composer of Japanese origin

TANADA, FUMINORI (b. 1961)⁷

F (1991)

Duration: 8'

Publisher: Lemoine

Dedication: Pierre-Yves Artaud

Première: Pierre-Yves Artaud. Ircam-Centre Pompidou, Paris, 1992

TANGUY, ERIC (b. 1968)

Still Waiting (1986)

Duration: 6'

Publisher: Billaudot

Première: Ivan Degardin. CNSM, Paris, 27 January 1993

Culte (1986)

Duration: 8'50''

Publisher: EDI PAN, Rome

Première: P-Y. Artaud. Radio France/France Musique, 22 November 1988

Azur C (1990)

Duration: 5-6'

Publisher: Salabert

Dedication: To my dear sister Myriam Tanguy

Première: S. Winston. Darmstadt Festival, 28 July 1990

Extended techniques: quartertones, flutter-tonguing, bisbigliando

Azur D (1991) /revised 1995)

Duration: 4'30''

Publisher: Salabert

Dedication: Alime Racheter

Première: Y. Quénea. Broadcasted by TF1, 18 April 1991

Extended techniques: bisbigliando, flutter-tonguing, quartertones, glissandos

Puissances d'oubli momentane, pour flute solo (1990)

Duration: 8'05''

Publisher: Salabert, 1991

Première: Pierre-Yves Artaud. Radio-France, Paris, 17 January 1991

Wadi (1992)

Duration : 6'

Publisher: Salabert

Dedication: Juliette Hurel

⁷ Tanada is a composer of Japanese origin who have been living and working in Paris (at the CNSM) since 1984. He is also a member of the *Ensemble L'itinaire*.

Première: Juliette Hurel. Église des Billettes, November, 1993, Paris
Extended techniques: flutter-tonguing; bisbigliando
Grading: 7

Fragments (1993)

Duration: 8'30''

Première: P-Y. Artaud, Eglise des Billettes, Paris, 13 August 1993

Further (2000)

Duration: 8'

Publisher: Salabert

Dedication: P-Y. Artaud

Commission: City of Béziers; Festival *Mardis Graves*

Première : P-Y. Artaud. Béziers / Festival Mardi Graves, 2 February 2001

Extended techniques: flutter-tongue, multi-phonics, Aeolian sounds, bisbigliando

Grading: 9

TOMASI, HENRI (1901 - 1971)

Sonatine (1948)

Duration: 11'30''

Publisher: Leduc (1949)

Dedication: Rampal

Movements:

- Prelude and Scherzo
- Pastorale: Andante grazioso
- Final (Capriccio): Scherzando fantasque

TOSI, DANIEL (b. 1953)

Multiphony N°1 (1987)

1/2 fl(s)

Duration: 4'

Publisher: Billaudot (1990) - Collection "flûtes et création"

Dedication: Pierre-André Valade

Extended techniques: tongue-ram, pizzicato, key-slaps, Aeolian sounds, flutter-tongue, glissandos, whistle tones

TISNÉ, ANTOINE (1932 - 1998)

Ackia (1982)

fl, nar

Publisher: Musik Fabrik

TASHDJIAN, FRANCOIS (b. 1974)

Le Chat et la Souris (1991)

Duration: 5'

Publisher: La Stravaganza (2000)

VIENNE, BERNARD DE (b. 1957)

Ubuhuha (1996)

Duration: 8'

Publisher: Lemoine

Dedication: Yves Charpentier

Première: P. Roullier. Ensemble 2e2m, 11 December 1998

VIGNAL, BERNARD (b. 1951)

Filigrane

Duration: 1'30''

Publisher: Notissimo (2003)

Extended techniques: micro-intervals, harmonics, glissandos

VERIN, NICOLAS (b. 1958)

Thyrcis (2002)

Duration: 9'

Publisher: Jobert

Dedication: C. Daroux

Première: C. Daroux. Cité internationale des Arts, December 2002

6.2 FLUTE AND PIANO

ABBOTT, ALAIN (b. 1938)

Divertissement

Publisher: Leduc

Movements:

1. Habañera
2. Sicilienne
3. Final

AMOIT, JEAN-CLAUDE (b. 1939)

L'Assemblée des Muses Calliope (1991)

Duration: 2'30''

Publisher: R. Martin

Carnaval au Caraïbes – Collection 'Le petit flûte' (2001)

Duration: 5'

Publisher: R. Martin

ANCELIN, PIERRE (1934 - 2001)

Daphné (1984)

Duration: 8'

Publisher: Billaudot - *Collection:* Jean-Pierre Rampal/ UMP

Commission: CNSM

Grading: 8

Lou Riou

Publisher: Ouvrières-Heugel (Leduc).

Note: 7 pieces

AURIC, GEORGES (1899 - 1983)

Imaginées I (1968)

Duration: 8'26''

Publisher: Salabert

BACRI, NICOLAS (b. 1961)

Sonata da Camera Op. 67 (1977 – 2000)

Duration: 18'

Publisher: Peer Music classical, New-York, Hamburg

Première: V. Béranger and N. Bringuier. Claude Debussy Museum, Saint-Germain-en-Laye, 23 September 2000.

Movements:

1. Sonatina (Andante) - *attacca*:
2. Scherzo (Presto misterioso)
3. Pezzo elegiaco (Adagio mesto)
4. Variazioni (Comodo – Energico)
5. Impetuoso - Scherzando - Brillante - Giocoso - Calmato - Dolcissimo - Sereno)

BALLIF, CLAUDE (1924 - 2004)

Sonate, Op. 23 (1958)

Publisher: Choudens

Mouvements pour deux, Op. 27 (1959)

Publisher: Bote&Bock

BELAUBRE, LOUIS-NOËL (b. 1932)

Les Trois saisons, Op. 53 (bis)

BERNAUD, ALAIN (b. 1932)

Incantation et danse (1973)

Publisher: Rideau Rouge (1973)

BIANCHI, BRUNO

Le Massif de la Chartreuse II

pic, pf

BITSCH, MARCEL (b. 1921)

Trois Sonatines (1952)

Publisher: Leduc

Movements:

1. Andante Pastoral
2. Sarabande
3. Vivo assai.

BOSSEUR, JEAN-YVES (b. 1947)

Musique pour Mademoiselle Rivière (2002)

Duration : 6'

Première : S. Curdova, A. Rajnohova. Tcheque Cultural Centre, 27 November 2002

BOULEZ, PIERRE (b. 1925)

Sonatine Op. 1 (1945)

Duration: 13'

Publisher: Amphion 1954

Commission: J-P. Rampal

Première: J. van Boterdael, M. Mercenier. Brussels, 1947.

French première: S. Gazzelloni, Darmstadt 1954

Extended techniques: flutter-tonguing, extended range

Note: Discussed in Chapter 4

Grading: 9

BOURREL, YVON (b. 1932)

Sonata, Op. 78 (1989)

Duration: 12'

Publisher: Billaudot

BOZZA, EUGENE (1905 - 1991)

Soir dans les montagnes (1946)

Publisher: Leduc (1954)

Grading: 6

Air pastoral (1953)

Publisher: Leduc

Dialogue (1972)

Publisher: Billaudot

Air de vielle (1976)

Publisher: Leduc

Berceuse (1976)

Publisher: Leduc

Quatre pièces faciles (1976)

Publisher: Leduc

Cinq chansons sur les thèmes Japonais (1978)

Publisher: Leduc

Grading: 8

BRENET, THÉRÈSE (b. 1935)

Le Faune (1963)

Publisher: Combre

CAGNARD, GILLES (b. 1946)

Nostalgie

Publisher: Leduc

Rubato

Publisher: Leduc

Récitatif et Danse Obsessionnelle

Publisher: Leduc

Portraits

Publisher: Lemoine

CALMEL, ROGER (1920-1998)

Les Caractères (1958)

Duration: 15'

Publisher: Choudens

Incantations Celtiques (1979)

Duration: 12'

Publisher: Combre

Première: Salle Rossini, Paris.

CARLES, MARC (b. 1933)

Vieille Chanson

Publisher: Leduc

CARRÉ, GILLES (b. 1956)

Collages

Publisher: Billaudot

Repetitivo

Publisher: Combre

CAMPO, REGIS (b. 1968)

Le Pic-Vert (2000) (extract from the work 'Dove Sono')

pic, pf

Duration: 3'

Publisher: Lemoine (2000)

Dedication: J-L Beaumadier, J. Raynaut

Extended techniques: pitched and unpitched key-slaps, Aeolian sounds.

Wow! (2004)

Duration: 1'

Publisher: Lemoine (2005)

CASADESUS, ROBERT (1899 - 1972)

Fantaisie Op. 59 (1959)

Duration: 6'

Publisher: Durand (1959)

Dedication: to the memory of Jean Gallon

CASTÉRÈDE, JACQUES (b. 1926)

Sonata en Forme de Suite (1955/57)

Duration: 12'

Publisher: Leduc

Dedication: J-P. Rampal

Première: J-P. Rampal, J. Castèrède (pf). Festival 'Nuits de Sceaux' 1959

Grading: 8

Ciels...(1980)

Ciel de novembre - ciel de mars

Duration: 10'

Publisher: Leduc

Commission: C.N.S.M.

Première: N. Brochot, J. Castèrède (pf). Paris (Triptyque), 1983.

La Belle Époque (1984)

fl (+pic), pf

Duration: 7'

Publisher: Billaudot – Collection J.L. Beaumadier

Dedication: R. Fabbriani and C.A. Neri

CHARPENTIER, JACQUES (b. 1933)

Esquisse (1972)

Duration: 5'45''

Publisher: Leduc (1972)

Commission: CNSM

Dedication: J-P. Rampal

Première: Examinations of the CNSM, 1972.

Extended techniques: glissandos (indicated in the same way most composers indicate key-slaps), flutter-tonguing

Grading: 7, 8

Pour Syrx

Duration: 3'31''

Publisher: Leduc

CHAYNES, CHARLES (b. 1925)

Sonatine (1951)

Publisher: Leduc

Grading: 6

Variations sur Tanka (1962)

Duration: 6'20''

Publisher: Leduc

Commission: CNSM

Extended techniques: flutter-tonguing, glissandos.

Grading: 7

COINEL, ROBERT (b. 1950)

Safran (2005)

Duration : 9'30"

Publisher : Billaudot - Collection Jean-Louis Beaumadier

COITEUX, FRANÇOIS (b. 1944)

Fleurette

Publisher: Combre

Lune et Miel

Publisher: Robert Martin

Puce et Gus

Publisher: Robert Martin

CONNESON, GUILLAUME (b. 1970)

Le rire de Saraï (2001)

Duration: 10'

Dedication: Sarah

Publisher: Editions Hapax

Première: Performers not known. Radio-France, May 2002

CONSTANT, MARIUS (b. 1925)

Neuf pièces pour flûte et piano (1971)

Duration: 8'

Publisher: Amphion

Première: Examinations, CNSM, June 1971.

DAMASE, JEAN-MICHEL (b. 1928)

Scherzo, Op. 25 (1957)

Duration : 3'30''

Publisher : Lemoine

Sonate en Concert (1974/75)

fl, pf (vc ad lib)

Duration: 15'

Publisher: Lemoine

Quatre Divertissements (1986)

Duration: 9'15''

Publisher: Gérard Billaudot (1988)

Grading: 4

Conte d'hiver (1987)

Publisher: Combres - Collection Horizon

Sonata (1976)

Publisher : Lemoine

Variations (1987)

Publisher : Lemoine

Rhapsodie (1992)

Duration: 11'

Publisher: Billaudot

L de Lorenzo (2001)

Publisher: Lemoine

Duettino (2003)

Duration: 16'

Publisher: Lemoine

Dedication: N. Shimizu

Paysages: 9 pièces pour flûte et piano (2004)

Duration: 12'

Publisher: Lemoine

DAO, N'GUYEN THIEN (b. 1940)

Tây Nguyên (1969)

fl, a fl; pf

Publisher: Salabert

DAUDIN-CLAVAUD, FRANÇOIS (b. 1959)

Petite Rhapsodie (1999)

Pic, pf

DAVID, ANDRÉ (b. 1922 - 2007)

Panlogue (1991)

Duration: 9'

Publisher: Notisimmo (1991)

Première: R. François, G. Ibanez (pf). Salle Cortot, Paris, 6 December 1991

DEFAYE, JEAN-MICHEL (b. 1932)

Contrastes (1982)

Duration: 7'

Publisher: Leduc

Commission: CNSM

Dedication: J-P Rampal, A. Marion

Extended techniques: extended range (D₄), glissandos, flutter-tonguing.

Notes: inspired by bebop

Pièce de Concours

Publisher: Leduc

Suite florale

Publisher: Leduc (1983)

Note: Pieces include:

1. Clématite

2. Fuchsia
3. Pervenche
4. Perce-Neige
5. Ancolie
6. Capucine

DEMARQUEZ, SUZANNE (1899 - 1968)

Sonatine (1953)

Publisher : EMT

DEMIER, PHILIPPE (b. 1960)

Esquisse (1981)

fl, pf

Duration: 4'

DI TUCCI, JEAN-JACQUES (b. 1958)

Méditation (1989)

Publisher: Croquenotes / Musicprint

Première: Sete, 1994.

DONNOT, ERIC (b. 1960)

Sonatine

Duration: 10'

Publisher: Notissimo

DUBEDOUT, BERTRAND (b. 1958)

Cinquième livre (Dès l'instant...) (1995) 5th book from *Fractions de Silence*

Duration: 9'10''

Publisher: Billaudot Collection – The French flutists Propose

Commission: Festival “Aujourd'hui Musiques”.

Première : A. Rignol, F-M. Rignol (pf). Aujourd'hui Musiques Festival, Perpignan France, 16 November 1996

Extended techniques : quarter-tones

Notes : Discussed in Chapter 4

Grading: 9

DUBOIS, PIERRE-MAX (1930 - 1995)

A tempo classico

Publisher: Rideau Rouge (1971)

La Capricieuse

Publisher: Durand

Grading: 1

La Piccolette

Duration: 2'53''

Publisher: Durand

Grading: 1

Sonata

Duration: 21'

Movements:

1. Allegro
2. Recitative: Andante nostalgic
3. Rondo

Novelette

Duration: 1'29''

Pop-Variations (1971)

Duration: 10'10''

Movements:

1. Allegretto
2. Meno Mosso
3. Con fantasia
4. Vivo e leggier
5. Allegro energico
6. Quasi cadenza: Lento

DUCOL, BRUNO (b. 1949)

Sonate nr. 2 Op. 3 (1975)

Duration: 12'

Publisher: Leduc

Dedication: G. Longueville and to all those like him who died because of Latin-American dictators

Première: R. François, J. Mefano (pf). Festival Musica, Strasbourg, France, 1975.

DUHAMEL, ANTOINE (b. 1925)

Sainte Elizabeth

fl, pf

Duration: 4'

Publisher: Billaudot: Collection Panorama

Dedication : N. Bloit

DUPONT, JACQUES (1913 - 1979)

Aulos, Op.37

Duration: 7-8'

Publisher: Leduc (1953)

Dedication: G. Crunelle, R. Cortet

Extended techniques: flutter-tonguing, extended range (D₄)

DUREY, LOUIS (1888 - 1979)

Romance sans paroles Op. 21

Duration: 3'27''

DURVILLE, PHILIPPE (b. 1957)

After Effect (1988)

a fl

Duration: 5'

ESCAICH, THIERRY (b. 1965)

Introit pour l'Office des Ténèbres (1992)

Duration : 5'

Publisher: Leduc

Première: Trio Controverse. 'Les Jeudis de Celleneuve; 10 December 1992.

ESSAYED, AHMED (b. 1938)

Le Temps Rebelle (1980)

Bass fl, pf

Duration: 10'30''

Publisher: Durand

Première: Performers not known. Paris, 1982.

FOURCHOTTE, ALAIN (b. 1943)

Opus 40 (1996)

Duration: 10'

Dedication: Patrick Gallois

Première: P. Gallois, D. Weber. 45th Festival Pablo Casals, 8 August 1996

FRANÇAIX, JEAN (1912 - 1997)

Divertimento (1953)

Duration: 9'

Publisher: Schott

Dedication: Jean-Pierre Rampal

Grading: 8

Sonata (1996)

Duration: 18'

Publisher: Schott

Commission: Flute Industry Council for the 25th anniversary of the National Flute Association.

Première: K. Goll-Wilson, J. Goodwin. Chicago, National Flute Association Convention, 15 August 1997.

Movements:

1. Allegro
2. Scherzo
3. Andante
4. Allegro assai

Grading : 8

GALLOIS-MONTBRUN, RAYMOND (1918 - 1994)

Ballade

Publisher: Combre (1986)

Divertissement (1956)

Duration : 8'52''

Publisher : Leduc

Commission: CNSM

Dedication : G. Crunelle

GARCIN, GÉRARD (b. 1947)

Divertissement (1972)

fl, pf (prepared)

Duration: 4'

Publisher: EMT (1980)

GAUSSIN, ALLAIN (b. 1943)

Ogive (1987)

fl, pf

Duration: 13'30''

Publisher: RIC (1980)

Première: P. Bocquillon, D. My, (pf). Bonn, 6 December 1987

Extended techniques: bisbigliando, glissandos, Aeolian sounds, key-slaps,
tongue-ram, varied vibrato, voice

Grading: 9

GINER, BRUNO (b. 1960)

Von den drei Verwandlungen (1993) (rev. 1997)

a fl, pf

Duration: 13'53''

Publisher: Durand

Commission: Festival Aujourd'hui Musiques

Première: F-M. Rignol; A. Ploquin-Rignol. Perpignan, Festival Aujourd'hui
Musiques; 18 November 1993

GOTKOVSKY, IDA (b. 1933)

Mélodie (1970-1985)

Publisher: Robert Martin

GREIF, OLIVIER (1950 - 2000)

Marche (1967)

Duration: 1'15''

GUILLOU, JEAN (b. 1930)

Cantiliana op. 24 (1972)

Duration: 12'

GUIOT, RAYMOND (b. 1930)

Dialectologie (1979)

Duration: 2'

Publisher: Leduc – Collection Carrousel

Dedication: Alain Marion

Grading : 3

HUREL, PHILIPPE (b. 1955)

Ritornello - In memoriam Luciano Berio (2003/4)

Duration : 16'30"

Publisher: Lemoine (2003)

Commission/Dedication: A-C Cuniot

Première: A-C Cuniot, J-M Cottet (pf). Oslo Ultima Festival - Oslo (Norway), 15 October 2004.

HOUDY, PIERICK (b. 1929)

Sonate (1954)

Publisher: Leduc

Pastourelle (1955)

fl, pf

Publisher: Leduc

Chanson de la mariée (1974)

fl, pf

JOLIVET, ANDRÉ (1905 - 1974)

Fantaisie-Caprice (1953)

Duration: 2'21''

Publisher: Leduc

Grading: 6

Sonata (1958)

Duration: 16'

Publisher: Heugel

Première: J-P. Rampal, R. Veyron-Lacroix (pf). Washington, 7 March 1959

Movements:

1. Fluide
2. Grave
3. Violent

Grading: 9

Cabrioles (1963)

Duration: 1'09''

Publisher: Billaudot

JOUBERT, CLAUDE HENRY (b. 1948)

Anneau Magique

Publisher: Robert Martin

Ballade de la rosée de mai

Publisher: Robert Martin

Dialogue des pèlerins et du comédien

Publisher: Robert Martin

Feria

Publisher: Robert Martin

Flabiol

Publisher: Robert Martin

Pauvre petite pomme!

Publisher: Robert Martin

KELLER, GINETTE (b. 1925)

Chant de Parthénope

Publisher: Eschig

KOECHLIN, CHARLES (1867 - 1950)

Pièce, op. 218 (1948)

Publisher: Billaudot

LACOUR, GUY (b.1932)

Chanson modale (1992)

fl, pf

Publisher: Billaudot

Level: Beginners

LANDOWSKI, MARCEL (1915-1999)

La Méditation de Jean-Pierre (1995)

Duration: 8'
Publisher: Salabert
Première: J-P. Rampal, C.M. Le Guay (pf). Ajaccio, 31 March 1995

LELOUCH, EMILE

Babillage (1991)
Publisher: Combre

LENOT, JACQUES (b. 1945)

Pianto Al-Tuo Fianco (1975)
Publisher: Durand

Dans la rue du jeune Anacharsis (1978)
Part of the cycle: Allégories d'exil (nr VIII)
Duration : 8'
Publisher : Salabert (BMG)
Première: G. Garcin, J. Raynaut (pf). Festival La Rochelle, 5 July 1978

Utopia Glossa Terza (1982)
a fl, pf
Duration: 12'
Publisher: Salabert
Première: G. Garcin, J Raynaut. Avignon, 7 December 1984

Habiter la terre en poète (1994)
pic, pf
Duration: 8'
Publisher: L'Oiseau Prophète
Première: J-L. Beaumadier, J. Raynaut. Marseille, La Magalonne
7 June 1995.

LEROUX, PHILIPPE (b. 1959)

PPP (1993)
Duration: 12'
Publisher: Billaudot
Dedication: F-M. Rigniol, A.Rigniol
Commission: Festival Aujourd'hui Musiques in Perpignan
Première: F-M. Rogniol, A. Rigniol (pf). GBE, 18 November 1993
Extended techniques: pizzicatos, Aeolian sounds, glissandos, bisbigliando, balayage, multiphonics, voice, flutter-tonguing
Notes: Discussed in Chapter 4
Grading: 9

LESUR, JEAN YVES DANIEL (1908 - 2002)

Novelette (1977)

Duration : 7'25''

Publisher: Choudens

Première: Performers not known. Concours International de Paris de la GFAS, 1 August 1978.

LEVEL, PIERRE-YVES

Naissance et Danse (1974)

Duration: 5'

MAGNY, BERNARD (b. 1960)

Vaporescences

Duration: 5'

Publisher: Notissimo (1998)

Publisher: embouchure vibrato, breath sounds, quarter-tones

MALMASSON, JEAN-YVES (b. 1963)

Pieces for flute and piano, Op. 20: 3 (1997)

Durations: 6'45''

Movements:

1. Nocturne
2. Cantilène [Cantilena]
3. Canicule [Heatwave]

Grading: 1 - 3

MANTOVANI, BRUNO (b. 1974)

Appel d'air (2001)

Publisher: Lemoine

Commission: Musique Nouvelle en Liberté / Acanthes

Dedication: Anna Scalfaro

Première: A. Kossenko, R. Huzu (pf). J-P Rampal International Flute Competition, Paris, 12-15 November 2001.

Grading: 9

MARTIN, FRÉDÉRIC (b. 1958)

La Perle (2007)

Duration: 12'

Publisher: EME

MÉFANO, PAUL (b. 1937)

5 Estampes Japonaises (1959)

fl, (+pic, bass fl) pf

Duration: 10'

Publisher : Salabert (1983)

Dedication : P-Y Artaud

Extended techniques: Aeolian sounds

Movements:

1. sur les vagues... *on the waves*
2. la vague... *the wave*
3. pluie... *rain*
4. dans la bise glacée... *in the frozen kiss*
5. dans un jardin...

Notes: Discussed in Chapter 4.

Grading: 7

MERLET, MICHEL (b. 1939)

Chacone op. 16

Duration: 6'

Publisher: Leduc (1970).

Commission: CNSM

Extended techniques: flutter-tonguing, harmonics, extended range (D₄)

En tous sens... op. 11

Duration: 2'15''

Publisher: Leduc (1966)

Extended techniques: flutter-tonguing

Sonatine en trois mouvements op. 14

Duration: 10'

Publisher: Leduc (1968).

Extended techniques: flutter-tonguing

Movements:

1. Andante sostenuto
2. Très vite
3. Poco Allegro

Grading: 6

MESSIAEN, OLIVIER (1908-1992)

Le Merle Noir (1952)

Duration: 6'

Publisher: Leduc

Commission: CNSM

Extended techniques: flutter-tonguing
Note: Discussed in Chapter 4
Grading: 7

MEUNIER, GÉRARD (b. 1928)

La Sérieuse (1992)
Publisher: Lemoine

Vivaldi (1992)
Publisher: Lemoine

Deux musiflûtes (1999)
(Arc en ciel)
Publisher: Combre

MIGOT, GEORGES (1891 - 1976)

Deuxième Suite 'Eva et le serpent' (1945)
Publisher: Leduc

Sonata (1945)
Publisher: Leduc
Grading: 7

MONTAIGNE, PASCAL DE (b. 1932)

Sarn II

MURAIL, TRISTAN (b. 1947)

Le Fou a Pattes Bleues (1990)
fl /a fl, pf
Duration: 9'
Publisher: Salabert / Lemoine (1990)
Dedication: D. My, P. Bocquillon, and an homage to Olivier Messiaen.
Première: P. Bocquillon, D. My (pf). Arcueil, France, 21 November 1991.
Grading: 9

PAULET, VINCENT (b. 1962)

Partita II (1987)
Duration: 10'
Publisher: Combre
Dedication: P. Ravez
Première: B. Lebon, A. Le Gall, (pf). Reims, 1987

Extended techniques: aeolian sounds, key-slaps, microtones, flutter-tonguing, harmonics, extended range (D₄), varied vibrato

Movements:

1. Prophétique
2. Exubéant
3. Recueilli
4. Dansé

Grading: 9

Comme une romance (2004)

fl/vn, pf/hrp

Duration: 2'20"

Publisher: Rubin

PETIT, JEAN-LOUIS (b. 1937)

Parcelles d'instant (1996)

Duration : 8'25"

Limite (2003)

pic, pf

Duration: 3'30"

Edition: Armiane

Première: P. Monty, Y. Kubo

Emergence (2007)

Duration: 6'30"

Première: P. Monty, Y. Kubo (pf).

PIECHOWSKA, ALINA (b. 1937)

Aura

fl (+pic), pf

Duration : 9'

Première : EMT

POULENC, FRANCIS (1899 - 1963)

Sonata (1957)

Duration: 10'

Publisher: Chester

Première: J-P Rampal

Movements:

1. Allegro malinconico
2. Cantilena
3. Presto giocoso

Grading: 6, 7

PROUST, PASCAL (b. 1959)

Automne

Publisher: Billaudot

Divertissement

Publisher: Billaudot

Prelude et charleston

Duration: 4'30"

Publisher: Billaudot (2005)

Prélude et Danse

Duration: 3'30"

Publisher: Billaudot (1995) Collection – The French Flutists Propose

Grading: 2

Prélude et rag

Duration: 3'30"

Publisher: Billaudot

Réverie

Publisher: Billaudot

Petite Serenade

Duration: 4'30"

Publisher: Combre (2005)

Reflets de Loire

Publisher: Combre Collection Arc en Ciel

Sérénade pastorale

Une Hirondelle

Publisher: Leduc

Les Quatre éléments

pic, pf

Publisher: Combre

Movements:

1. L'eau (water)
2. La Terre (earth)
3. Le Feu (fire)
4. L'Air (air)

REIBEL, GUY (b. 1936)

Éolienne (1996)

Duration : 10'

Publisher: Notissimo (2000) / Leduc

Extended techniques: multiphonics, quartertones

REVERDY, MICHÈLLE (b. 1943)

Sonatine (1966)

Duration: 7'30"

Publisher: SMC

Première: Christian Larde. Le Triptyque, 18 March 1973.

Sonata (1995)

Duration: 11'30"

Publisher: Billaudot

Dedication: P-Y Artaud

Première: P-Y. Artaud, Y. Kubo (pf). Tokyo, 12 September 1995.

Extended techniques: flutter-tonguing; pizzicati; extended range (D#₄, E₄ and F₄)

Grading: 8

Note: Discussed in Chapter 4

RIEUNIER, JEAN-PAUL (1933 - 1992)

Dialogue (1969)

Publisher: Leduc

RISSET, JEAN-CLAUDE (b. 1938)

Filtres II (1986)

fl (+pic, a fl), pf (with Steinway third pedal)

Duration: 11'

Commission: Gérard Garcin, Jacques Raynaut

Première : G. Garcin, J. Raynaut (pf) Festival MANCA, Nice, 14 February 1985.

RIVIER, JEAN (1896 - 1987)

Mosaic

fl/pic, pf

Comme une tendre berceuse (1984)

Duration: 3'15"

Ballade (1965)

Dedication: Gaston Crunelle

Première: Gaston Crunelle

Three silhouettes (1972)

ROGER, DENISE

Sonatine (1966)

Duration: 8'

Publisher: Southern Music Company (1985)

Première: C. Larde. Le Triptyque, 18 March 1973.

Extended techniques: harmonics

Movements :

1. Animé
2. Lent
3. Vif

ROLIN, ETIENNE (b. 1952)

Ombrage (1976)

Duration: 4'

ROSSÉ, FRANÇOIS (b. 1945)

Alba (1998)

bass fl, prepared pf

Duration : 8'

Publisher: Fuzeau

Première: M. Chiaese, P. Vergari (pf), Lugano 1998

RUEFF, JEANINE (b. 1922)

Diptyque

Publisher: Leduc (1954)

Commission: CNSM

Extended techniques: flutter-tonguing

Grading: 8

SANCAN, PIERRE (b. 1916 - 2008)

Sonatine (1946)

Duration:

Publisher: Durand

Commission: CNSM for the flute examinations of 1946

Dedication: G. Crunelle

Extended techniques: flutter-tonguing

Grading: 7

SAUGUET, HENRI (1901 - 1989)

Un duo (1984)

SCHMITT, FLORENT (1870 - 1958)

Suite for flute and piano, Op. 129 (1954)

Duration: 20'

Publisher: Durand

Première: M. Larrieux, J. Arnaud (pf), Festival Radio-public, 20 October 1959

Movements:

1. Mouvement de marche liègeoise
2. Alerte
3. Un peu lent
4. Assez animé

SCHOELLER, PHILIPPE (b. 1957)

Stück (1998)

fl, pf

Duration: 2'

Première: Monsieur et Madame Georges Kan. France, Sarzeau, January 1998

Genau (2006)

a fl, pf

Duration: 5'

Première: J-L Menet, Sébastien Vichard (pf). Fédération de Russie, Moscou, December 2006.

TAILLEFERRE, GERMAINE (1892 - 1983)

Intermezzo (1946)

Forlane (1972)

Duration: 3'

Publisher: Lantro Music /Lemoine

Dedication: J-P Bourillon

Extended techniques: Multiphonics, flutter-tonguing, quartertones, whistle tones.

TAIRA, YOSHIHISHA (1937 - 2005)⁸

Filigrane (1994)

Duration : 12'

Publisher: Transatlantiques

Extended Techniques: Glissandos, voice, proportional notation.

⁸ Naturalised French composer of Japanese origin

TOMASI, HENRI (1901 - 1971)

Complainte et danse de Mowgli (1953)

Publisher: Billaudot

TOSI, DANIEL (b. 1953)

Phonic Design no. 2

Duration: 8'

Prémère : A. Ploquin-Rignol, F-M Rignol (pf), Festival Aujourd'hui Musiques, 1996.

TISNÉ, ANTOINE (1932 - 1998)

Sonata (1964)

Publisher: Billaudot (1969) – Collection J-P Rampal

Dedication: A. Marion

Extended techniques: Flutter-tongue, glissandos, harmonics.

Movements:

1. Impératif
2. Méditative
3. Fugitif (fleeting)

6.3 FLUTE CONCERTOS / FLUTE SOLO AND ENSEMBLE

AUBIN, TONY (1907 - 1981)

Suite éolienne no. 3 'Le Calme de la Mer' (1958)

fl, cl, str

Publisher: Leduc

Grading: 8

Concerto Dell'Amicizia (1964)

fl, str orch

Duration: 9'

Publisher: Leduc

Grading: 8

ANCELIN, PIERRE (1934 - 2001)

Concerto VI (1964)

4 fl, str, pf, perc

Duration: 18'

Publisher: Billaudot

Concerto Givioso Op. 33 (1970/71)

fl, str, pf

Duration: 20'

Publisher: Billaudot.

ARRIEU, CLAUDE (1903 - 1990)

Flute Concerto (1946)

Duration: 14'

BACRI, NICOLAS (b. 1961)

Flute Concerto (1999)

Publisher: Salabert

Grading: 8

BALLIF, CLAUDE (1924 - 2004)

Un Délire de Dédales, Op. 49, no. 4 (1999 - 2000)

Duration: 25'

Publisher: Durand

Première: Caracas, 2000

BANCQUART, ALAIN (b. 1934)

Ma Manière d'oiseau (1978)

fl solo (+pic), 8 instr (ob, cl, bass cl, perc, hp, pf, vl, va, vc)

Duration : 15'

Publisher: Jobert

Première: C. Lardé, Ensemble Ars Nova, (dir.) Marius Constant. Divonne les bains Festival

Grading: 8

Diurne (1988)

fl solo, str (6 vl, 2 va, 2 vc, cb)

Duration: 20'

Publisher: RIC/ Radio France

Première: J-L. Menet, Ensemble Alternance, (dir.) Sandro Gorli. Huddersfield Festival, 1988

Plain chant (1994)

fl solo, ens

Duration: 40'

Publisher: RIC(1994)

Première: P-Y. Artaud, Ensemble of the CNSM, (dir.) Alain Bancquart. 1994

BARRAUD, HENRY (1900 - 1997)

Concerto (1963)

Duration: 17'

Publisher: Boosey&Hawkes (1965)

Grading: 9

Symphonie de chambre (1980)

fl, vc soli, ens

Duration: 17'

Publisher: RIC

Première: Pierre-Yves Artaud, Alain Meunier, Ensemble l'itinéraire, (dir.) Jacques Mercier. 1980

Ma manière d'arbre I - De l'étrange circulation de la sève (1989 - 1990)

fl solo, 11 str

Duration: 18'

Publisher: RIC

BAUZIN, PIERRE-PHILIPPE (1933 - 2005)

Concerto Op. 22 (1960)

fl solo, str orch

Duration: 18'32''

Publisher: Billaudot

Commission: J-P. Rampal

Dedication: J-P. Rampal

BELAUBRE, LOUIS-NOËL (b. 1932)

Concerto Op 1

fl, str orch

Publisher: Billaudot

BOULEZ, PIERRE (b. 1925)

Memoriale (...Explosant-fixe...Originel) (1985)

fl solo, 8 instr

Duration: 5'07"

Publisher: UE

Première: S. Cherrier, Ensemble Intercontemporaine, (dir.) Pierre Boulez. Théâtre des Amandiers, Nanterre, 29 November 1985

Extended techniques: flutter-tonguing

Grading: 9

BOUTRY, ROGER (b. 1932)

Concertino

Publisher: Leduc

BOZZA, EUGENE (1905 - 1991)

Concertino da Camera (1964)

fl, str,

Duration: 18'

Publisher: Leduc

Movements:

1. Fantasque et léger
2. Larghetto
3. Allegro brillante

BRENET, THERESE (b. 1935)

Poème de Jade (2006)

Bar, fl solo, orch

Duration: 14'

Movements:

1. Je me souviens
2. La danseuse
3. Les deux flutes
4. L'ombre d'une fleur de l'oranger
5. Le chant de nénuphars
6. L'insensé
7. La dance des dieux

BUCCHI, JEAN-LOUIS

Arithmoi Concerto (1990 - 1996)

fl, orch

Commission: B. Fromanger

CAMPO, REGIS (b. 1968)

Happy bird Concerto (2001)

fl, 2 hn, perc, str

Duration: 18'

Publisher: Lemoine (2001)

Première: Frédérique Saumon, Orchestre de Tours, (dir.) Jean-Yves Ossonce.
Tours, Région Centre, 12/15 May 2001

Concerto nr 2 'La Tempesta' (2005)

fl, str

Duration: 8'

Publisher: Lemoine (2005)

Concerto n 2 - La Tempesta (transcription)

fl solo, fl orch

Duration: 8'

Publisher: Lemoine (2007)

Première: P-Y. Artaud, Orchestre des Flûtes Françaises. Salle Cortot, Paris, 14
April 2005

CANAT DE CHIZY, EDITH (b. 1950)

Vagues se brisant contre le vent

fl, ens

Duration : 15'

Publisher: Lemoine (2006)

Première: G. Gurgos, Ens TM+, (dir.) Laurent Cuniot. Nanterre, 19 May 2006

COHEN, DENIS (b. 1952)

Flexus (1996)

fl, 10 instr

Duration : 20'

Publisher : RIC

DALBAVIE, MARC-ANDRÉ (b. 1961)

Concerto pour flûte (2006)

fl, orch

Duration: 17'

Publisher: Billaudot

Commission: Berlin Philharmonic/Tonhalle, Zürich

Dedication: E. Pahud

Première: E. Pahud, Berlin Philharmonic, (dir.) David Zinman. 5 October 2006

DAMASE, JEAN-MICHEL (b. 1928)

Sérénade Op. 36 (1956)

fl/vl, str

Duration: 17'

Publisher: Lemoine (1957)

Grading: 9

Double concerto (1974)

fl ; pf ; orch

Double Concerto (1974)

fl, hp/hpd, str.

Publisher: EMT

Rhapsodie (1992)

fl, str orch

Duration: 11'

Publisher: Billaudot

Duo concertante (2001)

fl, hp, str.

Duration: 20'

Publisher: Lemoine

Concerto

fl, chbr orch

Duration: 20'

Publisher: Lemoine (1993)

Commission: 3rd Jean-Pierre Rampal International Flute Competition

Dedication: Jean-Pierre Rampal

Movements:

1. Allegretto
2. Andante
3. Allegro

DEVOGEL, JACQUES (b. 1926)

Concerto

Publisher: Robert Martin

Nostalgie

fl/fls, str qnt/orch

Publisher: Robert Martin

Grading: 5

Ondine

fl solo, orch

Publisher: Robert Martin

Grading: 6

DUBOIS, PIERRE-MAX (1930 - 1995)

Concerto

fl, orch

DUFOURT, HUGUES (b. 1943)

Antithesis (1978)

fl (+pic), chbr orch

Duration: 17'

Publisher: Jobert

Notes: Work discussed in Chapter 4

Grading: 9

La Maison du sourd (1996-1999)

fl, orch

Duration: 39'

Publisher: Lemoine

Commission: State / Ensemble 2E2M

Première: P-Y Artaud, Orchestra of Venice, (dir.) Emilio Pomarico. Biennale de Venice, 22 October 1999

DURAND, JOËL-FRANÇOIS (b. 1954)

Ombre/Miroir (2004)

fl solo, 14 instr

Duration: 14'

Publisher: EME (2005)

Commission: musikFabrik / Kunststiftung NRW

Dedication: Helen Bledsoe / musikFabrik

Première: Helen Bledsoe, musikFabrik, (dir.) James Wood. WDR Studio, Cologne, September 2004

DUSAPIN, PASCAL (b. 1955)

L'aven (1980 - 81)

fl solo, orch

Duration: 9'

Publisher: Salabert

Première: P-Y. Artaud, Philharmonic Orchestra of the Lorraine, (dir.) J-C. Pennetier. Metz - Rencontres Internationales de Musique Contemporaine November 1983

Galim - 'Requies plena oblectationis' (1998)

fl, str orch

Duration: 9'

Publisher: Salabert

Dedication: to the memory of Annie Dusapin

Première: Ensemble Orchestral de Paris, (dir.) S. Cardon. Théâtre des Champs-Élysées, Paris, 7 November 1998

Grading: 9

Note: Discussed in Chapter 4

FOURCHOTTE, ALAIN (b. 1943)

Engarray – Concerto (1981)

fl, pf soli, ens

Duration: 13'

Première: Ensemble Oblique. Carré Montfort, November 1983

Concerto (1982)

fl, orch

Duration: 24'

Publisher: Delatour France

Comission : State

Première : A. Nicolet. Festival M.A.N.C.A., 1982

Llavors (1985)

fl, str

Duration: 17'

Première: Performers unknown. Festival de Prades, 13 August 1986

FRANÇAIX, JEAN (1912 - 1997)

Concerto pour flute et orchestre (1967)

Duration: 26'

Publisher: Schott

Movements:

1. Presto
2. Andantino
3. Allegro

Grading: 9

Impromptu (1974)

fl, str

Duration: 8'

Publisher: Schott

Movements: 4 uninterrupted movements with cadenza

Grading: 5

Divertimento (1974)

fl, orch

Duration: 10'

Publisher: Schott

Double Concerto for flute, clarinet and orchestra (1991)

Duration: 16'

Publisher: Schott

FRANCOIS, RENAUD (b. 1943)

"Roseaux" (1997)

fl, str

GAGNEUX, RENAUD (b. 1947)

Concerto Op.47 (1996)

fl, hp, orch

Duration: 17'

Commission : l'Orchestre d'Auvergne

Première : P. Gallois, F. Pierre, Orchestre d'Auvergne, (dir.) Arie Van Beek.
Clermond-Ferrand, 1998

GAUSSIN, ALLAIN (b. 1943)

Manège

fl/vl, vc, pf soli, orch

Publisher: Notissimo

Première: Scène Nationale de Reims, May 1998

GUIOT, RAYMOND (b. 1930)

Concertino

pic, orch

Duration: 21'

Movements:

1. Allegro amabile
2. Molto lento
3. Marcia : allegretto

HUREL, PHILIPPE (b. 1955)

Phonus ou La Voix du Faune (2003-2004)

fl, orch

Duration: 21'

Publisher: Lemoine (2004)

Commission: B. et L. Polla for the Oslo Philharmonic

Dedication : Ada Polla and Lars Tray

Première: B. Fromanger, Oslo Philharmonic Orchestra, (dir.) Christian Eggen.
Oslo. Concert Hall, 15 October 2004

JOLIVET, ANDRÉ (1905 - 1974)

Concerto pour flûte (1949)

fl, str

Duration: 12'35"

Publisher: Heugel (1971)

Dedication: Jean-Pierre Rampal

Movements:

1. Andante cantabile

2. Largo

Grading: 8

Suite en Concert (1965)

fl (+a fl), 4 perc.

Duration : 16'30"

Publisher : Billaudot

Movements :

1. Modéré – Frémissant

2. Stable

3. Hardiment

4. Calme-Véloce-Apaisé

Grading: 8

JOUBERT, CLAUDE-HENRY (b. 1948)

Concerto Pifferaro

fl, str

Publisher: Robert Martin

Grading: 5

LACAZE, SOPHIE (b. 1963)

Het Lam Gods II

fl solo, fl orch

Dedication: P-Y. Artaud, P-A. Biget, Orchestre de Flutes Français

Première: P-Y. Artaud, P-A. Biget, Orchestre de Flûtes Français

LANDOWSKI, MARCEL (1915 - 1999)

Concerto pour flûte et orchestre à cordes (1968)

Duration : 18' 30"

Publisher: Choudens

Première: M. Larrieux, Orchestre de Chambre Jean-François Paillard, (dir.) J-F. Paillard. Mai Musical de Bordeaux, Temple des Chartrons, 27 May 1968

Movements:

1. Espace
2. Nuit
3. Cœur
4. Vivace

Concerto pour flûte et orchestre no. 2 (1998)

Duration: 23'

Publisher: Salabert

Première: P. Gallois, Camerata d'Athènes, (dir.) Alexandre Myrrah.
Athens, 23 May 1999

LOUVIER, ALAIN (b. 1945)

Chant des Aires (1988)

fl solo, fl orch

Publisher: Salabert

Première : P-Y. Artaud, Orchestre Français de Flûtes. IRCAM, Paris, 18 April
1988

Note: for microtonal flutes

MANTOVANI, BRUNO (b. 1974)

Par la suite (2001)

fl, ens

Duration : 13'

Publisher: Lemoine (2002)

Commission : Orchestre de Paris

Première: V. Prats, soloists of the Orchestre de Paris, (dir.) B. Mantovani.
Musique de chambre à l'Opéra Comique, Paris, 23 February 2002

Zapping (2002)

fl solo, orch

Duration: 14': Lemoine (2002)

Commission: State

Première: S. Cherrier, Orchestre de Cannes – Provence – Alpes – Côte d'azur
(dir.) P. Bender. Théâtre Noga Croisette, Cannes, 7 March 2004

MARCLAND, PATRICK (b. 1944)

Failles (1975-77)

fl, va, hp soli, orch

Duration: 14'

Publisher : EMT

Commission : State

Première: Trio Debussy, Orchestre Philharmonique des Pays de la Loire, (dir.) P. Dervaux. Angers, 1978

MASSIAS, GERARD (b. 1933)

Concert 52

fl, orch

Publisher: Billaudot

MESSIAEN, OLIVIER (1908 - 1992)

Concert à Quatre (1990 - 91)

fl, ob, vc, pf soli, orch

Publisher: Leduc

MIEREANU, COSTIN⁹ (b. 1943)

Concerto (2007)

fl, orch

Première: M. Ioachimescu, Bacau Philharmonic Orchestra. 4 October 2007

MURAIL, TRISTAN (b. 1947)

Ethers (1978)

fl solo (+bass fl, a fl), instr ens (5 instr)

Duration: 18'21"

Publisher: EMT

Première: P-Y. Artaud, Ensemble l'itinéraire, (dir.) Jacques Mercier.

Rencontres Gulbenkian, Lisbon, 6 June 1978

Extended techniques: microtones, harmonics, glissandos

Grading: 9

Note: Discussed in Chapter 4

NIGG, SERGE (b. 1924)

Concerto (1960)

fl, str orch

Duration: 18'

Publisher: Jobert (1962)

Commission: Radio France

Première: J-P. Rampal. Festival de Vichy, Vichy, 26 July 1961

⁹ Romanian born French composer.

Movements:

1. Allegro
2. Adagio
3. Allegro scherzando

Grading: 9

PASCAL, CLAUDE (b. 1921)

Concerto (1996)

fl, orch

Duration: 13'10"

Publisher: Combre

Grading: 8

PAUSET, BRICE (b. 1965)

Morceau de concert (1998)

fl solo, 5 instr

Duration: 1'

Publisher: Lemoine, Paris

Dedication: Martin Fahlenbock for his fortieth birthday

Première: Ensemble Recherche. Basel, Switzerland, 18 September 1998

PAULET, VINCENT (b. 1962)

Concerto (1991-2003)

fl, hp, str orch/str qnt, perc.

Duration: 15'

Publisher: Jobert

PÉCOU, THIERRY (b. 1965)

L'étoile d'Orient (1990)

fl; chbr orch

Duration: 18'

Publisher: RIC

Comission: Bourse de recherche de la Fondation Société Générale

Première: R. Aitken (fl, dir.), Hamilton Philharmonic Orchestra. Hamilton (Canada) then Toronto, New Music Concerts Toronto, October 1990

Changó (1992-1993)

3 fl (3 picc, 3 fl, 2 a fl, 2 bass fl), orch

Duration: 24'

Publisher: RIC

Première: Trio d' Argent, National Orchestra of Romania, (dir.) Victor Puhl.
Flâneries Musicales de Reims, August 1993

Movements:

1. Rezó a Elegua
2. Cantó a Changó

Grading: 9

PETIT, JEAN-LOUIS (b. 1937)

Mur, Orbe (2000)

fl, orch

Duration: 14'

(2007)

fl (+picc, alto fl, bass fl), orch

Duration : 13'24"

PRIN, YVES (b. 1933)

Dioscures (1977/rev.1984)

vl, fl, cl soli & chbr orch

Duration: 15'

Commission: Festival des Arcs

Dedication: Marie-Claude Hartmann

Première: Chamber Orchestra of Lausanne, (dir.) Yves Prin. Lausanne, Radio Suisse Romande, 15 May 1981

Première : 2nd version: Nouvel Orchestre Philharmonique de Radio France, (dir.) Y. Prin. Paris, Radio France, 23 June 1984

Concerto 'Le soufflé d'Iris' (1985 - 1986/rev.1992)

fl, orch

Duration : 23'

Publisher: Durand

Dedication: Patricia

Première: P-Y. Artaud, Orchestre de la Radiotélévision Bulgare, (dir.) Y. Prin. Sofia, 21 July 1987

Movements:

1. moderato
2. Andante
3. Final

Grading: 9

RIVIER, JEAN (1896 - 1987)

Concerto (1956)

fl, str orch

Duration: 16'

Publisher: Billaudot

Dedication: J-P. Rampal

Première: J-P. Rampal, Orchestra of Strasbourg Radio, (dir.) Louis Martin.

Festival de Strasbourg, June 1956

Movements:

1. Allegro moderato
2. Lento sensibile
3. Molto vivace

Grading: 8

SCHMITT, FLORENT (1870 - 1958)

Suite, Op. 129 (1954)

fl, orch

Duration: 2'

Publisher: Durand

Grading: 7

TAILLEFERRE, GERMAINE (1892-1983)

Concertino (1952)

fl, pf, chbr orch

Duration: 12'

Première: J-P. Rampal, R. Veyron-Lacroix, l'Orchestre de Radio France.

27 January 1953

Movements:

1. Pastorale
2. Intermezzo
3. Nocturne
4. Rondo final

TANADA, FUMINORI (b. 1961)

Concerto pour flûte (2003)

fl, orch

Duration: 12'

Publisher: Lemoine

Commision: State

Dedication: P-Y. Artaud

Première: P-Y. Artaud, Ensemble 2e2M (dir.) James Wood. Paris, France, 2003

R (2005)

fl solo, fl orch

Duration: 8'

Première: Pierre-Yves Artaud, Orchestre de Flûtes Français

TANGUY, ERIC (b. 1968)

Concerto pour flûte et 16 instruments (no 1) (1992)

fl solo, ens

Duration: 16'

Commission: State

Première: P-Y. Artaud, Ensemble L'Itinéraire, (dir.) Ed Spanjaard. Centre Georges Pompidou, Paris, 24.May 1993

Concerto pour flûte no 2 (1994)

fl, orch

Duration: 15'

Commission: Festival de Saint-Riquier

Première: P. Gallois, le Sinfonietta, (dir.) Louis Langrée. Festival de Saint-Riquier, 15 July 1994

TANSMAN, ALEXANDRE (1897 - 1986)

Concertino (1968)

fl, str, pf

Duration: 15'

Publisher: Eschig

Grading: 6

THIRIET, MAURICE (1906 - 1972)

Concerto (1959)

fl, str

Duration: 21'

Publisher: Billaudot

Movements:

1. Modéré
2. Clame
3. Allegro vivace

Grading: 9

TISNÉ, ANTOINE (1932 - 1998)

Alcaphante (1983)

fl (+ pic, alto fl, bass fl), orch, nar

Duration: 24'/20'

Publisher: Billaudot

Note: recited poem by David Niemann

TOMASI, HENRI (1901 - 1971)

Concerto de Printemps (1965)

fl, str

Duration: 23'

Publisher: Leduc (1968)

Première: J-P. Rampal, (dir.) S. Baudo

Extended techniques: harmonics

Grading: 8

Concertino

Publisher: Leduc

Grading: 7

YEZNIKIAN, FRANCK CHRISTOPH (b. 1969)

Damasquiné en sombre reflects (1997)

fl solo, 2 cl, hp, perc, va, vc

Duration : 11'

Première: Trio Sabeth, Quiproquo Quartet, (dir.) J-P. Wurtz. Bremen

6.4 CHAMBER MUSIC FOR FLUTE

ABECASSIS, ERYCK (b. 1956)¹⁰

Fugitive auscultée (1988)

fl, tpt, vl, alto, vc, cb

Masques (1993)

fl, vc

Duration: 10'

Zeitlupe (1999)

fl, va, gui

ABOULKER, ISABELLE (b. 1938)

Petite suite

Wind octet

Publisher: Lemoine

ALLA, THIERRY (b. 1955)

Recordare (1996)

fl.(+ picc.), ob, cl, (+eb) bn, hn, trp, trbn, cb

Commission: Ensemble Musique Nouvelle of Bordeaux

Toiles (1998)

fl, sax, pf, perc

Publisher: Tempéraments

Commission: Ensemble Proxima Centauri/State

Première: Performers not known. Libourne, France, 6 March 1998

Voix-Visages (2000)

fl, cl, sax, gui, rec, cl, hrp, perc, accdn, cb

Commission: Ensemble Oh Ton (Oldenburg)

Première: Performers not known. Oldenburg; 2001

Instantanés (2006)

fl, sax, pf, perc, vn, cl, vc

Commission: Ensemble Taller Sonoro and the Junta de Andalusia

¹⁰ Algerian-born French composer

ALTIER, STEPHANE (b. 1969)

Chants de l'inquiétude pour soprano et cinq instruments 1997

Sop, fl, va, hn, hp, perc

Duration: 9'

Première: E. Bensaïd (Sop). Auditorium du C.N.R. de Rueil-Malmaison, 9
December 1997

Movements:

1. Eclairante
2. L'aube
3. Les vins bus
4. la plaine

AMIOT, JEAN-CLAUDE (b. 1939)

Variations VI (1965)

fl, cl, tpt, hp, str qt

Duration: 24'

Pièces en Quintettes (1967)

5 fl

Duration: 8'

AMY, GILBERT (b. 1936)

Variations (1956)

fl, cl, vc, pf

Duration: 9'

Cantate brève (1957)

...sur quatre poèmes de Federico Garcia Lorca

Sop, fl, vib, xylomar

Duration: 10'

Inventions I and II (1960/1961)

fl, mar/vib, hp, pf /celesta

Duration: 16'

Publisher: Heugel

Écrits sur toiles (1983)

female nar, fl (+ pic), cl (+ bass cl), hn, pf (+ celesta), vn, vc

Duration: 16'

Première: Performers not known. 20 April 1983

ANCELIN, PIERRE (1934 - 2001)

Jeux d'Eté (1966)

fl, vl, vc, pf
Duration: 22'

Hommage à Lurçat

fl, pf, perc
Duration: 15'

Comptines

Sop, fl, hp
Duration: 10'
Publisher: Fuzeau

ANDRÉ, MARK (b. 1964)

Mise en Abîme II (1992)

fl, picc, ob, eng hn, hpd, vc
Duration: 20'
Publisher: RIC

Kenosis (1999)

fl, ob, cl
Duration: 20'
Publisher: RIC
Première: Witten. 7 May 2000

Asche (2004)

Bass fl, bass cl, va, vc, pf
Duration: 10'
Publisher: RIC
Première: Performers not known. Copenhagen, 23 November 2004

'...zum staub sollst du zurückkehren' (2005)

fl, cl, pf, perc, vl, va
Duration: 17'
Publishe : RIC
Première: Performers not known. Salzburg, 19 August, 2005

ARRIEU CLAUDE (Marie Louise Simon) (1903 - 1990)

Wind quintet (1955)

fl, ob, cl, bn, hn
Duration: 12'
Publisher: Billaudot (1955)

Movements:

1. Allegro
2. Andante
3. Allegro scherzando
4. Adagio
5. Allegro vivace

Wind Dixtuor (1967)

Suite en Quatre (1980)

fl, ob, cl, bn

Publisher: Billaudot / UE

Movements:

1. Andante moderato
2. Scherzando
3. Adagio
4. Presto

AUBIN, TONY (1907 - 1981)

Suite éolienne (1958)

fl, cl, str

BACRI, NICOLAS (b. 1961)

Sérénade no. 2 op. 10 (1983) from 'Musiques Nocturnes' (Cycle of 8 pieces for instrumental ensemble)

Five improvisations after F. Verhesen

va solo, alto fl, hp, vibr

Duration: 5'

Publisher: Durand/UE

Dedication: Fernand Verhesen

Première: C. Novakova, L. Verney, F. Paul, P. Zavaro. Festival de Musique Française, Carnegie Small, Paris, 22 May 1989

Sérénade no. 3 (A Landscape), Op. 26 (1988/rev 1991) from 'Musiques Nocturnes' (Cycle of 8 pieces for instrumental ensemble)

fl solo, ob, cl, célesta/pf/ hpd, vl, va

Duration: 4'

Dedication: Adrian Williams

Première: J-L. Menet, Alternance and Denosjours Ensembles (dir.) F.Bollon. Festival du Val de la Somme, Eglise d'Airaine, 6 July 1991

Movements:

1. Sognando
2. Drammatico
3. Quasi recitativo
4. Scherzando

A landscape Op. 26b (1988/1992) (transcription of the 'Sérénade no. 3')

fl, ob, cl, bn, hn

Duration: 4'

Publisher: Durand/UE

Commission: Presteigne Festival

Dedication: Adrian Williams

Première: Norwegian Wind Quintet. "Presteigne International Festival 1992"
(Pays de Galles), 29 August 1992

Movements:

1. Sognando
2. Drammatico
3. Quasi recitativo
4. Scherzando

Quatre Bagatelles, Op. 38b (1992)

wind qnt (arr of piano Sonatine)

Duration: 5'

Publisher: Durand/UE

Première: Ensemble d'instruments à vent de Paris. Opéra Bastille, Paris, 5
December 1994

Movements:

1. Valenciana (Tranquillo)
2. Interlude (Meccanico)
3. Elégie (Largo tristamente)
4. Toccata, "le Coucou" (Adagio - Presto possibile)

Trio no 3, Op. 54 "Sonata Notturna" (1996/rev. 97)

fl/vl, vc/va, pf

Duration: 18'

Publisher: Durand/UE

Commission: Bernard and Doris Millet

Dedication: Doris, Florence, Carole, Bernard and Gilles Millet

Première: First version: R. Blidar, M. Hallynck, A. Madzar. Festival Juventus

Première: Final version: F. Payet-Labonne, C. Beau, F. Millet. 4th Festival de
Musique en Ecrins, Eglise de Vallouise, Vallouise, 22 August 1997

Movements:

1. Enigma (Moderato, ipnotico e poco lugubre)
2. Notturmo (Adagio - Fantastico - Adagio)
3. Serenata (Adagietto - Allegretto sveglio)

Trois Nocturnes Op. 79 (2002)

fl, str trio

Duration: 3'30"

Publisher: Billaudot (2003)

Dedication: Helios Quartet

Première: Helios Quartet. “Festival Aujourd’hui Musiques”, Perpignan, 21 November 2002

Partita Concertante, Op. 88c (2004/2005)

fl/ob, str qt/ str orch (arr. Partita for orch)

Duration: 15’

Publisher: Chant du Monde

Commission: Fondation LL.AA.RR. Queen Margareth and Prince Henrik of Denmark

Dedication: Janne Thomsen, François Leleux

Movements:

1. Ouverture (Largo maestoso e senza rigore)
2. Toccata (Danse fantastique. Presto)
3. Sarabande (Adagio espressivo)
4. Scherzo diabolico (Vivace molto)
5. Méditation (Adagio cantabile)

BALLEREU, IGOR (b. 1969)

Cent sales mouches (1999)

fl, str trio

Duration: 16’

Lettres à des amies-enfants (2001)

voice, fl, ck, vl, va, vc

Duration: 11’

Ichiaku no suna (2003) (une poignée de sable)

voice, fl trio, str trio

Duration: 13’

BALLIF, CLAUDE (1924 - 2004)

Wind Quintet Op 10 (1953)

fl, cl, bn, ob, hn

Duration: 12’

Publisher: Durand

Quintet Op 24 (1958)

fl, ob, str trio

Duration: 12’

Publisher: Durand

Première: Düsseldorf, 1959

Trio, Op. 35 no. 1 (1961)

fl, bn, hp

Duration: 13'

Publisher: Durand

Trio, Op 35 no. 2 (1961)

fl, ob, vc

Duration: 7'

Publisher: Durand

Première: Paris, 1963.

Imaginaires (1963 ; 1968)

Imaginaire no. 1, Op. 41 (1963)

vl, vc, hp, fl, cl, tpt, trbn

Duration: 15'

Publisher: Durand

Première: Saint-Paul-de-Vence, 1966

Imaginaire no. 5, Op. 41 (1968)

2 pf, fl, ob, cl, cornet, hn, va, db

Trio Op. 43, no. 1 (1968)

fl, va, hp

Publisher: Choudens

Un moment de printemps, Op. 60 (1987)

fl, cl, vn, vc, pf

Duration: 18'

Publisher: Radio France/Durand

Commission : Ensemble instrumental de la ville d'Avray

Première: performers not known. Ville d'Avray

Le Taille-Lyre, Op. 64 No. 1 (1990)

fl, cl (b-flat+a), pf, trbn, acc

Publisher: Durand

Première: performers not known. Onyx-Saint-Herblain, 1990

Moments donnés de Mandarins, Op. 74 (1998)

Mez, fl, ob, cl (b-flat)

Publisher: Durand

Commission: Musicalyon

Première: Lyon, 1998

Movements:

1. Le Poète se Lève Tard
2. L'Insensé
3. Travaux

4. Une chanson
5. Petite Fête
6. Dernière Promenade
7. Le Bonheur

BANCQUART, ALAIN (b. 1934)

Explosante-fixe (1972)

hp, wind qnt

Duration: 15'

Publisher: Jobert

Première: M-C. Jamet (hp), Quintette André Rabot. Aix-en-Provence, 1972

Duo (1980)

(extract from the *Symphonie de chambre*)¹¹

fl, vc

Duration: 10'

Publisher: RIC

Première: P-Y. Artaud, A. Meunier (vc). Manca, Nice 1980

Cérémonial II¹² (1984) Text: from the book *Des morts de la haute Egypte*

fl, nar

Duration: RIC

Première: P-Y. Artaud, É. Frey (nar). Conservatoire de Boulogne-Billancourt, 1984

Cérémonial IV (1984)

fl, str trio

Duration: 17'

Publisher: RIC

Première: P-Y. Artaud. Conservatoire de Boulogne-Billancourt, 1984

Cérémonial V (1985)

fl, narator, str trio

Duration: 17'

Publisher: RIC

Commission : Radio-France

Première : P-Y. Artaud, É. Frey, Trio à cordes de Paris. Radio France, 1985

Ma manière de nuages (1994)

wind qnt

Duration: 25'

Publisher: RIC

Première: Klang-forum Wind Quintet. Bludents Festival, Vienna, 2001

¹¹ Symphonie de Chambre (1980) for flute, cello and 14 instruments

¹² See Solo Catalogue for Alain Bancquart's Ceremonial 1 for solo flute.

Diurne (2003)

fl, str qt

Duration: 20'

Publisher: RIC (1988)

Première: A. Bancquart (dir). l'Atelier de Musique Contemporaine, CNR de Versailles, 2003

BARREAU, GISÈLE (b. 1948)

Un Jardin pour Audrey (1999)

3 fl (+ pic), db, 3 perc

Duration: 15'

BAYER, FRANCIS (1938 - 2004)

Cinq Essais (1969-70)

fl, pf, vc

Publisher: Eschig

BAYLE, FRANÇOIS (b. 1932)

Echiquier (1962)

After Paul Klee: «Architecture à base de variations»

wind qnt, Perc

Duration: 8'

Première: K. Simonovitch (dir). Salle des Conservatoires, Paris, 17 December 1962

BELAUBRE, LOUIS-NOËL (b. 1932)

Romances du Gai Savoir, Op. 37

fl, cl, pf

Romances du Gai Savoir, Op. 37

fl, va, hp

Les Trois saisons

fl, gui

BERANGER, SEBASTIAN (b. 1977)

Duettino !!!!?!!!! (2003)

fl, mar

Duration: 5'30''

Première: Ensemble Chrysalide. L'Institut Franco-Américain de Rennes, 21 January 2006

Arché(e/os) (2002 - 05)

fl, vl

Duration: 9'

Première : Ensemble l'Instant Donné, C. Jullion, S. Fukurawa (vl).

Théâtre L'Archipel, 9 December 2005

Des dièses aux hémistiches (2007)

fl, cl, perc, vl, vc

Duration: 15'

Première : Ensemble Accroche Note. Palais du Rhin – Festival Musica,

Strasbourg, 11 October 2007

BERNARD, MARIE-HÉLÈNE

Mallku (1991)

fl, cl, bn, sax, bar, trbn, vc, cb

Duration: 9'

Première: Ensemble Musique Oblique, (dir.) R. Clavreul. Festival Sons d'hiver,

Salle Jacques Brel de Pantin, 20 February 1992

Avalon (1994)

Mez, fl, cl, sax bar, trt, perc, cb

Duration: 11'

Première: Ensemble Armucom, (dir.) F. Ligier. Festival Musique et Danse pour demain, Théâtre de la Plaine, 7 May 1994

Notes: Text by Jacques Roubaud

BERTHOMIEU, MARC (1906 - 1991)

Arcadie

4 fls

Duration: 6'30''

Publisher: Marbot /Peermusic

Movements:

1. Bergers
2. La Syrinx Magique
3. Dryades

Grading : 9

Chats (1969)

3 fls, a fl

Duration: 9'

Publisher: Billaudot

Suite Éolienne (1983)

4 fls

Duration: 7 '07''

Publisher: Billaudot (2000) (*The French flutists propose*)

Grading: 3

BERTRAND, CHRISTOPHE (b. 1981)

Misty Dawn (1997)

fl, cl, perc, pf

Duration: 5'

Publisher: Zerboni

Skiäi (1998)

fl, b-flat cl (+ bass cl), vl, vc, pf, very low tamtam

Duration: 8'

Publisher: Zerboni

Strofa IIB (1998 - 2000)

female voice, fl, a fl, pf

Duration: 6'

Publisher: Zerboni

Première: O. Class, A. Metzinger (voice), C. Bertrand (pf). Wangen, Vieux Freihof, 2 July 2000

Note: Based on the second verse of a poem by M. M. Boiardo (15th century)

Virya (2003 - 2004)

fl (+pic), b-flat cl (+bass cl), perc (vib, glockenspiel, 3 wood-blocks), pf

Duration: 7'

Publisher: Zerboni

Commission: Dr. Francis Rueff

Dedication: Frédéric Kahn

Madrigal (2004 - 2005)

female voice, fl, b-flat cl (+bass cl), vl, vc, perc (mar 5 oct, low tamtam, tubular bells, crotales, woodblocks)

Duration: 11'

Publisher: Zerboni

Dall'inferno (2008)

fl (+ a fl in G), va, hp

Duration: 9'

Publisher: Zerboni

Satka (2008)

fl, cl, vl, vc, perc, pf.

Publisher: Zerboni

BEYDTS, LOUIS (1895 - 1953)

Trois mélodies (1947)

fl, Sop, pf

Duration: 1'10''

Publisher: Durand (1947)

Movements:

1. Crepuscule
2. Le présent
3. En Arles (Allegretto)

Note: the text is based on poetry by Paul Jean Toulet. The last movement is for flute, soprano, and piano; the other two are for voice and piano only. Out of print.

BIANCHI, BRUNO

Les Deux Soeurs I

fl, cl b-flat, va, vc

Les Deux Soeurs II

fl, db, str qt

BLONDEAU, THIERRY (b. 1961)

Ein und Aus (1995)

Duration: 7'

Première: Ensemble Prisme à Scheyrahn en Allemagne

Kreuz und Quer (1998)

fl, cl, pf, vl, vc

Duration: 15'

Publisher: Jobert

Commission: State

Première: Ensemble 2e2m, Paris, October 1998

Ohé (2004)

4 fls

Duration: 6'

Publisher: Jobert

Première: Böhn Quartet. Festival de Yekaterinburg, October 2004

Zig Zag II, III (2004/2008)

fl, cl, pf, vl, va, vc

Duration: 18'

Publisher: Jobert

Lieu 1 (2007)

fl, cl, sax, pf, str trio

Duration: 45'

Commission: State

Première: Ensemble Cairn, Guillaume Bourgogne à Royaumont

BOCQUILLON, PATRICE

Auditif I / Auditif II

2 fl / 3 fl

Publisher: Salabert (1982)

Notes: Six pedagogical pieces

BOEUF, GEORGES (b. 1937)

A chain of flutes (1985)

fls, pf

Wyw (1995)

wind qnt

BOHY, FRANÇOIS (b. 1949)

Traverses (1985)

2 fl, vl, db, hn

Duration: 10'

Première: 'des Gespräch Konzerte', Kultur Zentrum, Stuttgart, 10 May 1991.

Entre parenthèses... (1986/87)

fl, cl, str trio, 2 perc

Duration: 27'

Publisher: Éditions du Visage

Première: Ensemble Musique Vivante. L'Auditorium des Halles, Paris, 22

January 1990

“Accès I” (1987)

fl, perc

Duration: 13'

Première: Bagnolet (1988)

“Accès II” (1987)

a fl, perc

Duration: 12'

“Accès III” (1988/90)

pic, mar

Duration: 14'

“Accès IV” (1999)

fl , cl, trbn, va, vc, 2 perc

BOLLING, CLAUDE (b. 1930)

Suite for flute and jazz piano trio (1973)

fl, pf, bass, drums

Publisher: Hal Leonard Publishing Corporation

Picnic Suite (1980)

fl, gui, jazz Piano Trio

Publisher: Hal Leonard Publishing Corporation

Suite for flute and jazz piano Trio nr 2 (1987)

fl, pf, bass, drums

Duration: 50'

Publisher: Hal Leonard Publishing Corporation

BORTOLI, STÉPHANE (b. 1956)

Seele Leise (1996)

wind qnt

fl, ob (+ eng hn), cl in a(+bass cl), hn, bn.

Duration: 19'

Publisher: Billaudot

Commission: State

Première: Le Concert Impromptu. Lyon Opera; 22 March 1997

Notes: This work is based on a poem by Rainer Maria Rilke

Motus Vivendi (1997)

fl, str trio

Duration: 5'

Publisher: Billaudot

Première: Ensemble ‘A piacere’. Maison de la Musique de Nanterre, March 1999

Movement:

1. “Flux continu”
2. “Flux discontinu”
3. “Chant intérieur”

Durable Durée (2002)

fl, sax, hp

Publisher: Billaudot

Commission: Trio "Opus 93". City of Bobigny

Première: Trio "Opus 93". Ecole Normale de Musique, Bobigny, 5 April 2003

BOSSE, Denis (b. 1960)

Philtres (1984)

wind qnt

Première: Bordeaux, 1984

Le Grégorien Sédéral (1989)

2 gui, bass fl, bass cl

Première: Festival de guitare de Mérignac, 1989

Commission: D.R.A.C. de Bordeaux

Vers le Cristal (1995)

wind qt

fl, ob/eng hn, b-flat cl/e-flat cl, bn

Première: Ensemble Quarz. Bruxelles; December 1995

Chants de l'Inaudible (1995)

A, fl, cl, vn, vc, pf

Première: Ensemble Kaléidocollage. Salzburg festival Aspekte Révision, May 1995

Rondeau Fractal (2003)

fl, sax, pf, perc

Duration: 12'

Première: Ensemble Proxima Centauri. Brussels Flagey, Studio 1, 23 March 2003

Phänestai

Sop, fl, vc, pf.

Première: Ensemble Nahandove (Brussels). Théâtre Royal de la Monnaie of Bruxelles

BOSSEUR, JEAN-YVES (b. 1947)

Sureposer (1969)

vn, va, vc, cb, fl, ob, cl, bn, tpt, trbn, hp

Duration: 16'

Première: Ensemble Musique Nouvelle, (dir.) Pierre Bartholomé. Palais des Beaux-Arts, Bruxelles, March 1971

Extrêmement (1975, rev. 92)

fl, ob, cl, bn, hn

Duration: 13'

Instants de mémoire (1977/78)

pf, cl, fl, vn, vc

Duration: 17'

Verghia (1980)

fl, ob, cl, bn, trp, trbn, hn

Duration: 17'

Première: Groupe instrumental de Lyon. Conservatoire of Bourgoin, March 1982

Les Tarots-musiciens (1983)

Sop, fl, cl, va, vc, accdn, nar

Duration: 20'

Première: Ensemble Intervalles. Symposium Raymond Roussel, Nice, June 1983

Notes: Text by Michel Butor

Piazza Marenzio (1985)

pf, vn, va, vc, a fl, cl, hn

Duration: 14'

Variations Dilasser (1986/92)¹³

Variation VII

pf, 2 gui, vn, va, fl, cl

Duration: 12'

Variation VIII/IX (Pemzek)

fl, cl, vn, vc, pf

Duration: 13'

Première: Ensemble Sillages. Le Quartz, Brest, January 1993

Carnet de voyage (1987)

fl, cl, vl, va, pf

Duration: 10'

Publisher: Tonos

Première: Ensemble Musique Nouvelle. Université de Bordeaux, 13 March 2001

¹³ Variations I-VI do not include flute.

Quinaire (1989)

fl, cl, vl, vc, pf

Duration: 16'

Première: Ensemble Solars Vortices, (dir.) J-P. Dupuy. Auditorium des Halles, Paris, December 1989

Hong-Kong Variations (1989)

fl, cl, sax, tuba, vl, vc, cb

Duration: 20'

Publisher: Tonos

Commission: Louis Vuitton Foundation

Première: Ensemble Intervalles. Musicora, April 1989

Notes: The paintings of Olivier Debré, which was the inspiration for this work, are largely based on questions of temporality and on principles of variation.

Portrait de Geneviève Asse (1991)

fl, vc, hpd

Duration: 10'

Publisher: Tonos

Première: ACR (France-Culture), April 1992.

Dix boucles (1993)

fl, cl, va, vc, trbn, accdn, pf

Aubade - les quatre musiciens - (1993 - 94)

Mez, fl(s), cl(s), pf

Duration: 15'

Première: Ensemble Intervalles. Le Quartier, Quimper, March 1994

Notes: The work is a homage to Picasso and Satie with musical references to Erik Satie's ballet *Parade*.

Portrait de groupe (1996)

fl, cl in b-flat, bn, vl, pf

Duration: 12'

Première: Ensemble Opus 16, dir. Jacques Pési. Auditorium de l'E.N.M.D.

Angoulême, November 1996

Notes: This work was composed after a suggestion by the painter Marc Bensimon to react musically his portrait.

Morty's (1996)

vl, vc, fl, cl, pf

Duration: 20'

Première: L'instant donné. Amphithéâtre Richelieu de la Sorbonne, January 1997

Liptov (1997)

fl, b-flat cl, hn, vn, va, vc, pf

En trio (2005)

pf, sax, va, fl (+fl bass)

Première: Trio Slavko. World Saxophone Congress, Ljubljana, July 2006

BOUCOURECHLIEV, ANDRÉ (1925 - 1997)

Musique a Trois, Op. 1 (1957, rev. 1958)

fl (+pic), cl, hpd

Duration: 7'

Signes (1961)

fl, pf, 2 perc

Duration: 11'

Notes: Work withdrawn from catalogue

Ulysee, Op. 22 (1980)

fl (+bass fl, a fl), perc

Duration: 10'42"

Publisher: EMT (1982)

Dedication: P-Y. Artaud

Commission: State

Première: P-Y. Artaud, J-P. Drouet. Paris 1981

BOULEZ, PIERRE (b. 1925)

Le marteau sans maître (The Hammer without a master, 1953 – 55, rev. 1957)

contralto, a fl, va, gui, vib, xylomar (a large xylophone), unpitched perc

Duration: 35'

Publisher: UE

Dedication: Hans Rosbald

Première: Members of SWF SO, (dir.) Rosbaud. Baden-Baden, 18 June 1955

Dérive 1 (1984)

fl, cl, vib, pf, vl, vc

Duration: 6'

Publisher: UE

Dedication: William Glock

Première: London Sinfonietta, (dir.) Oliver Knussen. Bath, 8 June 1984

BOUSCH, FRANÇOIS (b. 1946)

Mémoires Tissées (1996)

fl (+bass fl), cl, (+bass cl), pf, vl, vc.

Duration: 8'

Commission: State

Première: l'Atelier Musique de Ville d'Avray, (dir.) Jean-Louis Petit. Festival Aspekte de Salzbourg, 13 May 1996

Sonnerie (1999)

2 fl, 2 cl, bass cl, 2 tpt, hn

Duration: 2'10"

Première: Students of the Cefedem Sud. Théâtre Commedia d'Aubagne, 18 May 1999

Dragon (2002)

fl (+pic), cl (+bass cl), trbn, va, vc, pf, perc

Duration: 8'30"

Commission: Ensemble Slovène Musica Danubiana, direction artistique, Pavel Mihelcic

Première: Ensemble Ceflor, (dir.) F. Bousch. 'Spectres et Dragons', Arsenal de Metz, 20 November 2004

BOZZA, EUGÈNE (1905 - 1991)

Ronde (1953)

fl qt

Duration: 2'30''

Jour d'été à la montagne (1954)

fl qt

Duration: 9'04"

Publisher: Leduc

Trois pièces pour une musique de nuit (1954)

fl, ob, cl, bn,

Publisher: Leduc

Deux impressions (1967)

fl, hp

Publisher: Leduc

Pentaphonie (1970)

wind qnt

Sérénade (1970)

wind qnt

Deux esquisses (1972)

fl qt

Publisher: Leduc

Études sur des modes karnatiques (1972–3)

fl, ob, cl, bn, tpt, trbn

Publisher: Leduc

Graphismes, (1975–6)

fl, ob, cl, bn, hn, tpt, trbn

Publisher: Leduc

Trois pièces (1979)

fl qt

Trois Évocations (1988)

2 fls

Publisher: Leduc

BRÉNÈT, THERESE (b. 1935)

Les Chants du Soneil et de la Mort (1984)

fl, va, celtic hp

Duration: 12'

Boustophédon (1986)

fl, cl, vn, vc, pf

Duration: 8'

Première: Ensemble Pro-Kontra. Ecole Normale de Musique, Paris, 11 January 1996

Aréthuse (1997)

a fl, celtic hp/hp

Duration: 10'20"

Publisher: Delatour

Commission: Denise Mégevand

Première: I. Bellocq, I. Daups, (hp). Musée des Avelines, Saint-Cloud, 28 September 2002

Movements:

1. Alphée
2. Artémis
3. Métamorphose
4. Ortygie
5. Syracuse

À travers le silence amical de la lune (2006)

fl, gui

Duration: 3'45"

Commission: Ivan Bellocq

BUQUET, GÉRARD (b. 1954)

Les danses du temps (2005)

fl, cl, hp, va, vc

Duration: 21'

Commission: Ensemble Intercontemporain

Première: Emmanuelle Ophèle, Alain Billard, (cl), Frédérique Cambreling (hp), Christophe Desjardins (va), Éric-Maria Couturier (vc). Centre Pompidou, Paris, France, 26 June 2005

BURGAN, PATRICK (b. 1960)

Sources (1993)

wind qnt

Duration: 18'

Publisher: Leduc

Première: Ensemble 2e2m. Madrid, 9 February 1994

L' oiseau empoisonné (1994)

fl, cl, perc, pf, vl, va, vc, db

Duration: 10'

Publisher: Jobert

Commission: Conservatoire de Toulouse

Première: Ensemble instrumental-Segovia, (dir.) Flores Chaviano. Segovia, 1 April 1995

Le voile déchiré (2003)

fl, va, pf

Duration: 11'

Publisher: Jobert

Commission: Trio Duruflé

Première: Trio Duruflé. Salle Cortot, Paris, 16 March 2003

CALMEL, ROGER (1920 - 1998)

Les Caractères (1958)

fl, vl, vc, pf

Duration: 15'

Publisher: Choudens

Première: Performers not known. Triptique (1959)

Suite en Hommage à Gossec (1958)

fl, ob, cl, bon, hn, trpt, trb

Duration: 20'

Publisher: Combre

Première: Performers not known. Salle Gaveau ORTF

Pastorale – clair matin (1966)

3 fl

Duration: 2'10"

Grading: 1

Sérénade Méditerranéenne (1987)

fl, gui

Duration: 10'

Publisher: Combres

Première: Performers not known. Conservatoire XIV, Paris

Quintet (1992)

fl, cl, vl, vc, pf

Première: Performers not known. Choralies de Vaison, 1992

CAMPO, REGIS (b. 1968)

Ambrées (1993)

Qnt : fl, cl, guit, vl, vc.

Publisher: Chant du Monde

Dove sono... ? (1995 - 2000)

fl, pic, cl, vc, pf

Duration: 10'

Publisher: Lemoine (2000)

Première: Ensemble Stravinsky. L'Arsenal, Metz, 3 March 2002

Concerto de Chambre (1996)

fl, ob, cl, vl, vc, pf, perc

Anima (1996)

fl, cl, vl, vc, pf, vib

Publisher: Le Chant du Monde

Cinq Sonatas a Cinq (1999)

wind qnt

Duration: 10'

Publisher: Lemoine (1999)

Première: Ensemble Inter Instrumental de Châteauroux. Châteauroux, 14 May 1999

Pop-art (2002)

fl, cl, vl, va, vc, pf

Duration: 11'30"

Publisher: Lemoine (2002)

Commission: Laurent Cuniot, Ensemble TM+

Première: Ensemble TM+, (dir.) Laurent Cuniot. Maison de la Musique, Salle Rameau, Nanterre (France), 24 March 2002

Scherzo (2003)

fl, vc, pf

Duration: 7'

Publisher: Lemoine (2003)

Commission: Juventus festival /SACEM for the re-opening of the Cambrai theatre

Première: Juliette Hurel, Peter Laul (pf), Marc Coppey (vc), Cambrai, Festival Juventus, 4 July 2003

Quasi hoquetus (2003)

fl, sax, cl, perc, db

Duration: 2'

Publisher: Lemoine (2003)

Toy

wind qnt

Duration: 11'

Publisher: Lemoine

Commission: 4th International Henri Tomasi Wind Quintet Competition

Première: Marseille Wind Quintet. Aix en Provence, 16 January 2007

CANAT DE CHIZY, EDITH (b. 1950)

Kyoran (1987)

fl, cl, vn, vc, perc

Duration: 10'

Publisher: Jobert

Commission: Radio France

Première: Ensemble Alternance. Radio France, Grand Auditorium, 19 January 1987

Alpai (1993)

fl, cl, vn, vc, perc

Duration: 10'

Ed: Jobert

Commission: Norwegian Minister of Foreign Affairs

Première: Oslo Ensemble of Modern Music. Grand Auditorium, Radio-France, 27 November 1993

Pluie, vapeur, vitesse (2007)

fl, cl, vl, va, vc, pf

Duration: 10'
Publisher: Lemoine (2008)
Commission: State
Dedication: Ensemble Sillages
Première: Ensemble Sillages
Note: Inspired by a painting of William Turner

CAPDENAT, PHILIPPE (b. 1934)

Croce e delizia, Op. 7 (1973)
Sop, fl, cl, vl, vc, pf (prepared)
Première: Mady Mesplé, Marius Constant, Ars Nova, Espace Cardin

CARLOSÉMA, BERNARD (b. 1949)

L'air (1985)
fl trio
Duration: 4'30"
Publisher: Fuzeau
Commission: CNR d'Angers
Première: M. Honorat, E. Hondré (fls), Angers, Maine-et-Loire, 26
June 1987

Radiance (1987)
wind sextet (fl, sax, hn, tpt, trbn, tuba)
Duration: 5'20"
Publisher: Fuzeau
Première: wind sextet of Angoulême. Angoulême, Charente, April 1988

Sdé (1995)
bass fl, bass sax, perc
Duration: 6'
Commission: Festival Aujourd'hui Musique de Perpignan
Première: Ensemble Proxima Centauri, (dir.) M-B. Charrier. Perpignan, Pyrénées
Orientales, 16 November 1995

Scarabée (1995)
fl, cl, bass sax, Sop, hpd, perc
Duration: 6'40"
Commission: Ecole Nationale de Musique de la Haute-Saône
Première: 'Sextuor de la Haute-Saône Lure'. Haute-Saône, 14 June 1995

CARRÉ, GILLES (b. 1956)

Esquisses pour un carnet de voyage (1999)

wind qnt

Première: Le Groupe Rivages. 1999

CASANOVA, ANDRÉ (b. 1919)

Trio (1946)

fl, va, hn/b cl

4 Bagatelles (1955)

wind qnt

Humoresque (1957)

fl, cl

Publisher: Jobert

Serenata (1966)

fl, ens

Publisher: Jobert

CASTELLANI, HERVÉ (b. 1965)

Flu-perc

fl, perc

CASTÉRÈDE, JACQUES (b.1926)

Quintette (1953)

fl, ob, cl, hn, bn

Duration: 11'

Publisher: Leduc

Première: Wind Quintet of the Orchestre National de Paris. (R.T.F.), 1961

Musique (1960)

fl, vl, va, vc, hp

Duration: 22'

Publisher: Salabert

Première: Quintet M.C. Jamet. O.R.T.F. Paris 1966

Movements:

1. Prélude
2. Pastorale
3. Variations
4. Elégie

Flûtes en vacances (1962)

3fl, pic (ad lib)

Duration: 10'10"

Publisher: Leduc

Première: flute Quartet Roger Bourdin. (Société Nationale de Musique), Paris 1967.

Movements:

1. Flûtes pastorales
2. Flûtes joyeuses
3. Flûtes rêveuses
4. Flûtes légères

Divertimento a Quattro (1979)

fl, pf, cb, perc

Duration: 20'

Partial Première: Performers not known. Cortona (Italie), 1980

Cinq bagatelles (1980)

fl qt (fl, a fl, bass fl, cb fl)

Duration: 10'

Publisher: Unpublished

Première: Arcadie Quartet. Paris 1981

Sonatine d'avril (1985)

fl, gui

Duration: 13'

Publisher: Leduc

Première: E. Bllocq, I. Bellocq. Paris 1986

Movements:

1. Allegro, non troppo vivo
2. Ben moderato

Trois moments musicaux d'après Corot (1987)

fl, cl, vl, vc, pf

Duration: 15'

Première: (dir.) J.L. Petit. Atelier de Musique de Ville d'Avray, Ville d'Avray 1987

Movements:

1. Mortefontaine
2. Fontainebleau
3. L'Eglise dans les arbres.

Chant de Solitude (1993)

2 pf, tpt, fl(s), vl(s)

Duration: 4'45"

Sonatine de mai (1999)

« Tant tu es doux et gracieux, mai, le plus beau mois de l'année » -

fl, hp

Duration: 12'

Publisher: Billaudot

Première: F. Bellon, C. Rempp (hp). Festival de Musique en Albret, 2000

Movements:

1. Chanson de la brise
2. Dans le bleu de la nuit
3. Final

CAVANNA, BERNARD (b. 1951)

Canzone (1978/2000)

a fl, ob, vc, hpd, perc

Duration: 7'

Publisher: Salabert

Commission: Quatuor Parrot

Première: Parrot Quartet. Eglise Saint-Julien-le-Pauvre, Paris, March 1979

Première (revised version): Ensemble 2e2m. Musée d'art moderne, Paris, 2000

CHAILLEY, JACQUES (1910-1999)

Suite sans prétention pour Monsieur de Molière (1953)

wind qnt /3 ondes martenot

Suite enfantine (1976)

fl, ob, cl, bn, hn

CHAYNES, CHARLES (b. 1925)

Sérénade (1954)

wind qnt

Lorsque Cécile chantait (1983)

fl, cl, vn, vc, pf

Oginoha (1986)

Sop, fl, hp, perc

Duration: 19'

CHOUVEL, JEAN-MARC (b. 1964)

Antilemme (1992)

fl, cl, vl, vc, pf

Première: Ensemble l'Instant Donné. Confluences, December 1992

Anachron M (1993-1994)

wind qnt, str qt

Erèbe Hêmerê (1994)

fl, db, hp, mar

Première: performers not known. Festival Musique et Danse pour Demain, Paris, April 1994

Intime/ultime (1994)

fl, cl, vl, vc

Première: Ensemble l'Instant Donné, Paris, December 1994

Dilemmes (1995)

Sop, fl, hb, cl, vl, vla, vc, pn

Première: Ensemble Aïsthésis (dir.) Michel Pozmanter. Annecy, September 1996

CLÉMENT, DOMINIQUE (b. 1959)

Scénario versatile

fl, sax, cl, vn, vc

Wind Quintet

Duration: 20'

Commission: festival « Les Musicades »

Première: J-D. Castellon, F. Sauzeau, (cl), J. McManama, (hn), O. Massot (bn, ob). Festival les Musicades de Lyon, September 1999

CLÉMENT, NICOLE (b. 1946)

Trio (1978)

fl, vc, hp

Apapelum (1979)

4 fls

Première: USA, 1980

Pantomime (1982)

Wind qnt

Première: Madrid

COHEN, DENIS (b. 1952)

Hamilton multiphonic quintet (1980)

wind qnt: a fl (+pic), ob (eng hn), b-flat cl (bass cl), hn, bn, contra bn

Duration: 30'

Première: Nielsen Quintet, (dir.) Denis Cohen. Studio 105, Radio France, 18
December 1980

COINEL, ROBERT (b. 1950)

Une Lueur d'esperance (1981)

fl, gui

Duration: 6'

Luberonnes (1985/1986)

fl, amp gui, chbr orch

Duration: 15'

Note: Three pieces

7 Haiku (1999/2000)

fl, wind instr

Duration: 5'

Publisher: Fuzeau

Coplas (2004)

Sop, fl(s), vc, pf

Duration: 15'

Passing by the river Cam (2004)

fl /sax

Duration: 4'30"

Publisher: Fuzeau

Note: 3 pieces

Sweet Musing and Bird Song (2004)

sax/fl.

Duration: 3'50"

Publisher: Fertile Plaine

Autour de la Redoune (2005)

vl, fl, cl, vc, pf /str qt, pf

Duration: 7'30"

"Tous les hommes naissent..."

fl, gui, cb

Duration: 10'

COLIN, JEAN-MARIE (b. 1951)

Hi Drôle (1980)

fl, ob, cl, vl, va, vc

Commission: la Ville d'Arcueil

CONNESON, GUILLAUME (b. 1970)

Double quatuor (1994)

fl, ob, cl, bass cl, str qt

Duration: 8'

Publisher: Salabert

Dedication: Jean-François Zygel

Première: Ensemble Phœnix, Auditorium des Halles, 17 October 1994

COMBIER JÉRÔME (b. 1971)

Cairnology (2000)

fl, cl, gui, va, vc

Duration: 8'

Petite obscurité (2002)

fl, cl, gui, va, vc

Duration: 7'33"

Publisher: Lemoine (2000)

Dedication: Mié Ogura, Mathieu Fèvre, Christelle Séry

Première: Ensemble Cairn, (dir.) Jean Deroyer. Maison Heinrich Heine, Paris
5 November 2000

Voix d'ombres (2003)

fl, vc.

Duration: 8'

Vies silencieuses (2004-2006)

Ensemble

Duration: 40'

Publisher: Lemoine (2005)

Commission: Festival Why Note

Première: Ensemble Cairn, (dir.) Guillaume Bourgogne. Dijon, l'Usine (F.R.A.C),
19 November 2005

Notes: seven pieces. Three of them include the flute.

Essere fumo (2005) (second piece)

fl, va, vc

Duration: 5'30"

Publisher: Lemoine (2005)

Dedication: Salvatore Sciarrino
Première: Ensemble Cairn. Regard du Cygne, Paris, 19 May 2005

Fra le foglie - Feuilles des paupières (2005) (fifth piece)

fl, cl, perc, pf

Duration: 6'

Publisher: Lemoine (2005)

Première: Ensemble Cairn: Cédric Jullion, Ayumi Mori, Caroline Cren, Sylvain Lemêtre. Dijon, Festival Why Note, 19 November 2005

Respirer l'ombre (2005) (sixth piece)

fl, cl, gui, perc, pf, va, vc

Estran, poussière grise sans nuage

fl, cl, pf, vl, va, vc

Duration: 15'

Publisher: Lemoine (2005)

Commission: Festival d'Automne à Paris

Dedication: Miriam Endormie, Jules Endormi

Première: Ensemble Recherche. Opéra Bastille, Paris, 19 October 2005

CONDÉ, GÉRARD (b. 1947)

Scherzando un poco (autumn 1979)

4 fl

Duration: 7'

Publisher: EMT

Première: Arcadia quartet. Église Saint Merri, Paris, 9 May 1981

Infusoires (1986-87)

fl (+picc), cl (+bass cl.), pf, vl, vc

Duration: 10'

Publisher: Durand

Première: Atelier-Musique of Ville d'Avray, (dir.) Jean-Louis Petit. Centre Georges Pompidou, Paris, 21 September 1987

CONSTANT, MARIUS (b. 1925)

9 Mars 1971 (1971)

Picc, glockenspiel

Duration: 3'

Publisher: Salabert

Première: Festival de Royan, 1971

Note: Homage to Jean-Pierre Guézec

Pour flute et un instrument (1971)

Duration: 7'

Publisher: Salabert

COURTOT, FRANCIS (b. 1960)

Lost. (1991)

Sop, fl, cl, pf, vl, vc

Duration: 7'

Première: Ensemble Contrechamps. Abbaye de Royaumont, September 1991

Proverbe ? (1994)

fl, ob, cl in b-flat, bn, va, vc

Duration: 3'

Première : performers not known. Théâtre du Tourtour, Paris, March 1994

Note : music for "Il faut qu'une porte soit ouverte ou fermée"

DACHEZ, CHRISTIAN (b. 1951)

Flutarium (1985)

fl, hp, mar

Duration: 3'30"

Instantionnel (1995)

fl, vib, vc

Duration : 12'35"

DAO, N'GUYEN THIEN (b. 1940)¹⁴

Tây Nguyên (1969)

fl; a fl; pf

Publisher: Salabert

DALBAVIE, MARC-ANDRÉ (b. 1961)

Clair-obscur (1981)

fl, va, hp, pf

Notes: Withdrawn from the catalogue

In advance of the broken time (1993)

fl, cl, str trio, pf

Duration: 13'

Publisher: Jobert

Commission: State

Première: Ensemble Fondation Florence Gould. New York, 1 May 1994

¹⁴ Naturalised French composer of Vietnamese origin.

Palimpseste (2002)

fl, cl, pf, vl, va, vc.

Duration: 13'

Commission: Birmingham Contemporary Music Group

Première: Birmingham Contemporary Music Group, Suzanna Malkki (dir).

CBSO Centre, Birmingham, England, 3 May 2002

DAMASE, JEAN-MICHEL (b. 1928)

Trio, Op. 1 (1946)

fl, hp, vc

Publisher: Lemoine (1947)

Quintet Op. 2 (1947)

fl, hp, str trio

Duration: 17'

Publisher: Lemoine (1948)

Sérénade for flute & strings (1956)

fl/vl, pf

Duration: 17'

Publisher: Lemoine

Trio (1962)

fl, ob, pf.

Publisher: Lemoine

Sonata (1964)

fl, hp

Duration: 18'

Publisher: Lemoine

Commission: Jean-Pierre Rampal, Lily Laskine

Variations Early Morning (1982)

fl, hp

Duration: 11'

Publisher: Lemoine

17 Variations (1985)

wind qnt

Publisher: Lemoine (1987)

Quartet (1989)

4 fl

Duration: 18'

Publisher: Billaudot

Quatuor (1992)

fl, ob, cl, pf

Duration : 20'

Publisher : Lemoine (1992)

facettes (1997)

fl, gui

Duration: 12'

Publisher: Billaudot

Trio (1997)

2 fl, pf

Publisher: Lemoine

Dedication: Jean-Pierre Rampal, Claudi Arimani

Trio (1997)

fl, va, hp

Publisher: Lemoine

Sonata nr. 2 (1998)

fl, hp

Publisher: Lemoine

Dedication: Yuko Uebayashi

Duo Concertante (2001)

fl, hp, pf

Duration: 20'

Publisher: Lemoine

Pantomines (2002)

fl, mar

Duration: 8'

Publisher: Lemoine

Dialogue (2004)

2 fl

Duration: 4'

Publisher: Lemoine

Fantômes (2005)

fl, ob, cl, bn

Duration: 14'

Publisher: Lemoine

Dedication: Alexandre Hawley, Ensemble Avedis.

Movements : 9 pieces

DANDELOT, GEORGES (1895 - 1975)

Quintette (1969)

fl, vn, va, vc, hp

DAUVIN, CLAVAUD FRANCOIS (b. 1959)

Deseo de Sol (1991)

fl, a fl, bass fl

Freestyler (1993)

3 fls

Transafrica (1998)

4 bass fl (+fl in C, a fl)

Petite Rhapsodie (1999)

pic, pf

La Muse de Sang

Singer-nar, fl, cb, pf, perc

Commission : French Institute, Naples

DECOUST, MICHEL (b. 1936)

Duo pour trois (1989)

Mez, fl, pf.

Duration: 7'

Première: N. Brochot, I. Jarsky (Mez), G. Beytelmann (pf). Nice, Festival MANCA, July 1989

Notes : Three melodies on poems from "L'euve cache" by Jean Tardieu

Travelling Ariane (1990)

fl, hp.

Duration: 16' 30"

Publisher: Salabert

Première: Duo Ariane, London, October 1989

Les Pas du temps (1997)

fl, vl, va, vc, hp.

Duration: 18'

Publisher: Salabert

Première : Ensemble Linos. Stuttgart, Radio, March 1998

Je détisse l'étrange

fl, vn, va, vc

Publisher: Salabert

Première: Hélios Quartet. Archipel, Paris, 6 December 2006

DELAGE, MAURICE (1879 - 1961)

Deux fables de Jean de la Fontaine (1948)

voice, fl, chbr ens

DELMAS, ETIENNE (b. 1956)

par l'eau et le feu (1982)

fl, ob, cl

Première: (dir.) Alain Meunier

Archeboc et Ormelune (1988)

fl, db

Première: Gérard Garcin, Barre Phillips

de corde (1990)

fl, ob, cl, bn

Première: Quatre vents ensemble. Tour of Europe and Belarus, 1990

marry the mermaids (1990)

2 fls, perc, pf, cb

Commission: State, Ensemble MC2

DE MANZIARLY, MARCELLE (1899 - 1989)

Trio (1952)

fl, vc, pf

DÉMIER, PHILIPPE (b. 1960)

Trio (La Porte des Hommes) (1985)

fl, vc, pf

Duration: 15'

Première: 'Rencontres Franco-Italiennes'. Radio France, May 1995

Au bord de l'Abîme : Homothanatos (1997)

4 fls, pf

Duration: 10'

Le chœur des voix intérieures (1999)

fl, sax, bn

Duration: 4'

Première: Conservatoire du XXème arrondissement. Paris, October 1999

DENIS, DIDIER (b. 1947)

Trio (1966)

fl, cl, bn

Amore stelle (1983)

a fl, va

DESPORTES, YVONNE (1907 - 1993)

Aubade (1946)

fl, vn, va, vc, hp

Suite Italienne (1950)

4 fls

Publisher: SMC

Sonate pour un baptême (1968)

fl, a sax, Sop/eng hn, perc, pf

Publisher: Billaudot

Sérénade exotique (1975)

wind octet

DI TUCCI, JEAN-JACQUES (b. 1958)

Trio (1993)

fl (a fl, bass fl), vc, pf

Publisher: Billaudot

Première: Trio Eclat. Béziers, 1994

DORIVAL, JEROME (b. 1952)

Divin Chaos II (1991)

wind qnt

DUBUGNON, RICHARD (b. 1968)

Quartettsatz op.14b (1995/1997)

fl, tpt, db, pf

Première: Helvet Quartet. Centre Culturel Suisse, Paris, 12 February 1995

Two Ekskizes op.17 (1997)

fl, hp

Duration: 7'40"

Première: R. Manasse, S. Willison (hp). Duke's Hall, Royal Academy of Music, 24 February 1997

Frenglish Suite, Op. 19 (1997)

wind qnt (fl, cl, ob, hn, bn)

Duration: 15'

Commission: Woolwich Building Society, for their 150th anniversary

Première: K. Baker, K. McKintosh (ob), M. Billing (cl), C. Webster (bn), B. Pain (hn). Duke's Hall, Royal Academy of Music, London, 19 November 1997

DUBEDOUT, BERTRAND (b. 1958)

Les nombres (1986)

fl, ob, cl, trbn, perc, hpd, vc

Duration: 12'

Publisher: Billaudot

Dedication: Bernadette and Christian Dubedout.

Première: Ensemble Pythagore, (dir.) Bertrand Dubedout. Musée des Augustins de Toulouse, 24 November 1986

Deuxième livre (1992) from Fractions du silence (cycle of eight works in progress)

a fl, ob, vc

Duration: 12'

Publisher: Billaudot

Commission: Radio France

Première: Soloists of the Helios Quintet. Festival Présence 93', Salle Olivier Messiaen, Radio France, Paris, 6 February 1993

Notes: Work inspired by the poetic work of André du Bouchet

DUBOIS, PIERRE MAX (1930 - 1995)

Quartet (1962)

4 fl

Duration: 6'56"

Berceuse et Rondo capriccioso

2 fl

Mini-Quatuor

2 pic, 2 tubas

DUCOL, BRUNO (b. 1949)

Sonata nr 2, Op 3. (1982)

fl, a fl, pic, pf

Publisher: Leduc

Extended techniques: glissandos, portamenti, quarter-tones

Notes: inspired by quotes by Henry Michaux

Des Scènes d'enfants

fl, gui, a fl/bass fl (ad lib)

Publisher: Leduc

Des Scènes d'enfants

1/2/3 fl, 1/2 gui

Commission: State

DUFEUTRELLE, SOPHIE (b. 1955)

Temps variable (1986)

Several flutes

Duration: 7'

Le Canon de la Baronne (1987)

Reflets (1991)

fl, vib/pf

Publisher: Notissimo

Grading: 1

Le serpent a sons...Nets (1991/1999)

fl ens

Duration: 11'

La Voliere du Puy (1994)

pic, fl, a fl, bass fl

Duration: 7'

Note: for 4-20 flautists playing only on embouchure of the flute

Grading: 1

Cholita (1998)

4 fl, bass, gui, 3 perc

Duration: 4'30"

DUFOURT, HUGUES (b. 1943)

The Watery Star (1993)

fl, ob, cl, hn, vib, vl, va, vc

Duration: 26'

Publisher: Una Corda

Commission: State/Ensemble Fa

Dedication: Dominique My

Première: Ensemble Fa, (dir.) D. My. Espace de projection de l'Ircam, Paris, 16 December 1993

Euclidian Abyss (1996)

fl, ob, cl, bn, vib, vl, va, vc

Duration: 20'

Publisher: Lemoine (2001)

Notes: inspired by a painting of Barnett Newman

DUHAMEL, ANTOINE (b. 1925)

Hans Hartung, a film by Alain Resnais (1947/48)

fl, vc, perc, pf, harmonium

Duration: 16'

Première: (dir.) J. Prodromidès. Darmstadt Festival 1949

Notes: Homage to Hans Hartung

Vira Cocha, a film by Michel Gall (1953)

fl, cl, mand, vc

Méditerranée (1967)

(trio version of the film music)

a fl, vc, pf

Duration: 15'

Dedication: J-P. Roubier.

Première: Colmar, Chamber Music Festival, 1967

Les Cinq SI (1981)

wind qnt

Duration: 14'

Commission: Gerard Lefevres Quintet

Première: G. Lefevres Quintet. Ecole de musique, Bourgoin, 1981

Flûte, Flûte, Flûte, O My Lord (1985)

3 fls (3 players and 7 instr: pic, 3 fl in c, traverso fl/fl in c, a fl, bass fl)

Duration: 10'

Publisher: Notissimo

Dedication: S. Dufeutrelle, S. Saitta, B. Vignal
Première: S. Dufeutrelle, S. Saitta, B. Vignal. Villeurbanne, June 1985

DUMOND, ARNAUD

Médée Midi Désert

fl/cl/vl, gui

Duration: 13'

Editions: ADN

DURAND, JOËL-FRANÇOIS (b. 1954)

Un feu distinct (1991)

fl, cl, pf, vl, vc

Duration: 15'

Publisher: Durand

Commission: Ensemble Contrechamps

Dedication: Terence Netter

Première: Contrechamps, (dir.) Farad Mechk. Geneva, Switzerland, 1992

Ein Mittelpunkt (1992)

fl, cl, vn, va, db, pf, hp, perc

In the Mirror Land (2003)

fl, ob (or fl, B-flat cl)

Duration: 6'

Publisher: EME

Dedication: Brian Ferneyhough, for his sixtieth birthday

Première: Helen Bledsoe, Peter Veale (ob). Brechemin Auditorium, University of Washington, Seattle, USA, 22 February 2003

Le Tombeau de Rameau (2008)

fl, va, hp

Duration: 22'

Commission: Artist Trust and 4Culture, Seattle, WA

Première: J. Cohan, M. Watras (va), V. Muzzolini Gordon (hp). St Ignacius Chapel, Seattle, USA, 25 January, 2009

DURIEUX, FRÉDÉRIC (b. 1959)

Alliances (1994)

fl, cl.

Duration: 6'

Publisher: Jobert / Durand

Dedication: Agnès

Première: C. Bowie, P. Dutrieu (cl). Auditorium du Conservatoire de Cergy-Pontoise, France

Études en Alternance (2002–2003)

fl, cl in a, vl, va, vc, pf

Duration: 8'

Publisher: Jobert

Commission: Ensemble Alternance

Dedication: Ensemble Alternance

Première: Ensemble Alternance. Salle Cortot, Paris, March 2003

Notes: in memoriam Gérard Grisey

DUSAPIN, PASCAL (b. 1955)

Musique captive (1980)

pic, ob, sop sax, b-flat cl, contra-cl, contra-bn, 2 tpt, trbn

Duration: 3'

Première: Ensemble 2e2m, (dir.) Paul Méfano. Festival de La Rochelle, July 1981

Shin'Gyô (1981)

Sop, picc

Duration: 5'

Publisher: Salabert

Première: Ensemble 2e2m, Y. Nara, P-Y. Artaud. Centre Georges Pompidou, Paris, March 1982

Poco a poco (1986)

2 fl, 2 cl, 2 vc

Duration: 6'

Première: Performers not known. Conservatoire de Romainville, 1987

ELOY, CHRISTIAN (b. 1945)

Archipel (1987)

fl, gui, a sax

Duration: 23'

Publisher: Fuzeau

Première: Salle Molière OARA. Bordeaux, 25 January 1996

La Dentelle du Signe (1989)

fl, cl, vl, vc, pf

Duration: 23'

Publisher: Jobert

Dedication: To the father of the composer, who died tragically

Intersigne II

fl, pic

Première: P-Y. Artaud. Macerata, Italy, 1986

ESCAICH, THIERRY (b. 1965)

III Intermezzi (1990)

fl, cl, a sax

Duration: 8'

Publisher: Billaudot 1996

Scènes d'enfants au crépuscule (1994)

fl/vl, vc, pf

Duration: 14'

Publisher: Billaudot

Movements :

Scene 1: Andante

Scene 2: Vivace con fuoco

Scene 3: Adagio

Scene 4: Allegro grazioso

Scene 5: Vivace

Variations gothiques (1996)

fl, str trio

Duration: 12'

Publisher: Billaudot

ESSYAD, AHMED (b. 1938)¹⁵

Mouq'addimah (1969)

vl, va, vc, fl, eng hn, pf, 2 perc

Duration: 9'

Publisher: Durand

FANTAPIE, HENRI-CLAUDE (b. 1938)

Tangage (1992)

wind qnt

Première: Performers not known. Noisy le Sec

Nostalgies-Miroir

voice, fl, vl, vc, gui, vib

Première: Ensemble Sans-Nom. Théâtre Gérard Philippe

¹⁵ Moroccan-born French composer.

FENELON, PHILIPPE (b. 1952)

La colere d'achille (Mythologie I), Op. 58 (1989 - 90)

fl, eng hn, hn, vl

Duration: 15'30"

Publisher: Amphion (1990)

Dedication: Patrice Bocquillon

Première: Ensemble Fa (P. Bocquillon, F. Barboteu (eng hn), P. Petidier (hn), B. Lhuissier, (vl), (dir.) D. My. Chapelle Auguste Perret, Arcueil, 15 December 1990

Ulysse (Mythologie IV), Op. 59 (1990)

fl solo, cl, hn, vl, vc

Duration: 20'40"

Publisher: Amphion (1990)

Dedication: Ensemble Fa

Première: P. Bocquillon, Ensemble Fa dir. Dominique My. Chapelle Auguste Perret, Arcueil, 16 June 1990

Fragment IV Op. 88 (2003)

fl, vc

Duration: 10'30"

Publisher: Zabak Productions

Commission: Contrechamps

Première: F. Renggli, D. Haefliger. Radio Suisse-Romande, Genève, 20 May 2003.

FIJAL, ANNE-MARIE

A demain (1992) (film by Didier Martiny)

str qt, fl, perc

FINZI, GRACANE (b. 1945)¹⁶

Processus I (1972)

Sop, fl, vc, pf

Duration: 6'30"

Première: Bernadette Val (Sop), Pierre -Yves Artaud, Alain Meunier (vc), Marie-Cécile Milan (pf), (dir.) Alain Louvier, Villa Médicis, Rome, 30 April 1972

Notes: Written on a text by Graciane Finzi

¹⁶ A French composer born in Marocco.

Les chiens qui rêvent dans la nuit (1982)

hp, fl, va

Duration: 7'

Dedication: Francis Pierre

Première: Trio Debussy. Salle Cortot, Paris 29 November 1982

FORAY, CLAUDE (b. 1933)

Auloi (1979)

fl, ob

Triplure (1985)

fl (+a fl), eng hn, bass cl

FOUILLAUD, PATRICE (b. 1949)

Voile mauve (1976)

fl, cl, pf

Duration: 7'

D'une rumeur nocturne (1983)

fl, pf, perc

Duration: 12'

Musique de scène pour « Antigone » (1987)

ob, fl, perc

Duration: 14'

Les fouineurs (1987)

fl, cl, vn

Duration: 10'

Grading: 2

Quintette pour le temps qui passe (1988)

fl, cl, vn, vc, pf

Duration: 12'

FOURCHOTTE, ALAIN (b. 1943)

Wind Quintet (1974)

Duration: 10'

Première (first version): Wind Quintet of the Orchestre Régional Provence Côte d'Azur. November 1974

Première : (final version): L'Ensemble Musique Oblique. Carré Montfort, Paris, May 1983

Portrait (1978)

Sop, fl, ob, perc

Duration: 9'30"

Première: Performers not known. C.A.R.I., Nice

Esquisse (1981)

fl, cl, vc, pf

Première: Performers not known. Concerts de musique française, Djakarta, September 1981

Récifs (1985)

fl(s), hpd, perc

Duration: 18'30"

Commission: Radio-France

Première: Performers not known. Radio-France, live broadcast on France-Musique

Dyads (1987)

Octobass fl/bass fl, cb

Duration: 10'

Première: Gérard Garcin, Barre Phillips during tour

Quietum (1992)

fl, cl, vl, va, vc, pf

Duration: 12'

Première: Florence Gould Hall, New York, 29 March 1992

Franges (1995)

fl, cl, vl, vc, pf

Duration: 11'

Première: Performers unknown. Festival MANCA 1996, 9 November 1996

RANÇOIS, RENAUD (b. 1943)

Vibrations

3/5/11 fls

Publisher: Salabert

Écoutes...

2 fls

Publisher: EMT

FRANÇAIX, JEAN (1912 - 1997)

Wind Quintet nr 1 (1948)

fl, cl, ob, bn, hn
Duration: 20'24"
Publisher: Schott

Trio (1971)

fl, hp, vc
Duration: 19'
Publisher: Schott

Cinque piccoli duetti (1975)

fl, hp
Duration: 9'
Publisher: Schott

Sept impromptus (1977)

fl, bn
Duration: 17'
Publisher: Schott

Le Colloque des deux perruches (1989)

fl, a fl
Duration: 18'
Publisher: Schott

Trio pour flûte, violoncelle et piano (1995)

fl, vc, pf
Duration: 17'
Publisher: Schott

Trio (1995)

fl, vc, pf
Duration: 17'
Publisher: Schott (1999)
Commission: Trio Aperto
Première: Trio Aperto, Fautenbach. 26 September 1998
Movements:
1. Allegro
2. Teneramente
3. Scherzando movement

Sonata pour flûte et guitare (1996)

fl, gui
Duration: 18'
Publisher: Schott

L'Heure du Berger

fl, ob, cl, bn, hn, pf

Publisher: Associated Music Publishers(1970)

Quatuor

fl, ob, cl, bn

Publisher: Schott (1955)

Movements:

1. Allegro
2. Andante
3. Allegro molto
4. Allegro Vivo

FRANÇOIS, JEAN-CHARLES

REQUISitoire d'EMplumé éternel

voice, nar, fl, cl, sax, vn, vc, perc

GAGNEUX, RENAUD (b. 1947)

Et le monde ne connaît rien d'eux que leur voix, Op. 29 (1991)

wind qnt

Duration: 7'

Publisher: Durand

Première: Performers not known. Salzbourg, 1992

GARIN, MARC-DIDIER (b. 1963)

Surgente die (1984)

fl, cl, ob

Duration: 7'40"

Première: Performers unknown. 1984, Seez, France

La ronde moyée (1984)

fl, vl, vc

Duration: 5'

Da caccia I (1991)

fl, vl

Duration: 8'

Publisher: Question de Tempéraments

Première: A. Marynchenko, A. Uruska (vl). Kiev, Maison des académiciens, 16 May 1994

Flux d'estive I (1991)

fl, 2 sax, perc

Duration: 8'

Commission: Région Aquitaine

Première: Ensemble Proxima Centauri. Centre André Malraux, Bordeaux, 3 February 1992

Flux d'estive II (1994)

fl, sax, pf, perc

Duration: 8'

Première: Ensemble Proxima Centauri. Hôtel de Ville, Talence, 2 April 1997

Da caccia VI (1996)

fl, sop sax/b-flat cl

Duration: 8'

Publisher: Question de Tempéraments

Première: S. Millepied, M-B. Charrier (sax). Salle des actes, Libourne, 6 March 1998

Trois cartes postales (2001)

fl, sax, pf, perc

Duration: 3'

Première: Ensemble Proxima Centauri. TNT, Bordeaux, 28 October 2001

Impromptues (2005)

fl, sax, pf, perc

Duration: 8'

Première: Ensemble Proxima Centauri. TNT, Bordeaux, 23 February 2005

Feuilles dans le vent (2006)

nar(s), fl (+ picc, a, bass fl)

Duration: 11'

Première: Anja Thomas (nar), Ivan Bellocq, (fl). Librairie La Réserve, Mantes-la-Ville, 28 September 2006

GAUSSIN, ALLAIN (b. 1943)

Eau-Forte (1982)

fl, cl, vl, vc, pf

Duration: 4'15"

Publisher: Leduc

Première: Ensemble Musique de Ville d'Avray, (dir.) Jean-Louis Petit. Sceaux, 12 December 1982

La Chevelure de Bérénice (1990)

fl, ob, cl, sop sax

Mirages (1994)

Voice, fl, vc, pf

Première: Performers unknown. La Péniche Opéra, Paris 1994

L'Harmonie des Sphères (2006)

fl, cl, vn, vc, pf, perc

GERANDO, STEPHANE DE (b. 1965)

Musique pour église, pêcheur d'amour, le Christ et moi (1990)

a fl, eng hn, hp, vib, b-flat cl, va

Duration: 11'

Première: Performers unknown. Studio 106, Radio France, Paris, 1991

Ce que tout cadavre devrait savoir (1995)

Sop, nar, fl, cl, tpt, perc, vc

Duration: 13'

Commission: Ensemble 2e2m

Première: Ensemble 2e2m. Centre Pompidou, 29 May 1996

GINER, BRUNO (b. 1960)

Schèmes (1992)

fl (+a fl), cl (bass, A, E-flat), gui, vc, perc.

Duration: 14'30"

Commission: State

Première: l'ensemble SIC. Collège d'Espagne (Paris), 8 April 1993.

Trois esquisses sur la définition de l'aigle (1993) (texte de Serge Pey)

Sop, Bar-bass, fl, vl, va, perc

Duration: 7'30"

Première: Ensemble FA, (dir.) Dominique My. Abbaye de Royaumont, 11 September 1993

Adagietto (1996)

a fl, vc, pf

Première: Trio Salomé. Cesky Krumlov International Music Festival, 17 August 1996

GIRARD, ANTHONY (b. 1959)

Chant d'amour a l'éternité (1987)

Mez, fl, cl, vl, vc, pf

Duration: 27'

Publisher: Billaudot

Première: F. Kubler, Ensemble Musique Oblique, (dir.) Sandro Gorli. Circulo de bellas artes, Madrid, 23 May 1988

L'ange du clair-obscur (1996)

fl, hp, str trio

Duration: 16'

Première: Jean-Christophe Falala, Sabine Chefson, Cappa Trio, Rouen. Salle Sainte-Croix-des-Pelletiers, 5 May 1998

Note: in memory of Georges de la Tour

To rock in the sky (1997)

wind qnt

Duration: 10'

Pour l'oiseau (1999 - 2000)

Sop, fl, ob, hn, hp, vl, va, vc, cb

Duration: 15'

Commission: Jean-Pierre Arnaud, Ensemble Carpe Diem

Note: Text taken from poems by Heather Dohollau

GIRAUD, SUZANNE (b. 1958)

Voici la lune (1982 - 86)

Mezzo, fl, pf

Duration: 7'54"

Première: C. Nessi, L. Jablow, T. Welbourne, S. Giraud. Darmstadt 28 July 1986

Note: Discussed in Chapter 4

Homo homini lupus (1983)

3 fl, 3 cl, 2 cb

Duration: 15'

Première: Ensemble Accademia Chigiana, (dir.) A. Meunier. Sienna 18 August 1983

L'offrande à Venus (1985)

fl, cl, perc, hp, str trio

Duration: 6'45"

Publisher: Salabert

Première: Ensemble 2e2m, (dir.) P. Mefano. Centre Pompidou, Paris, 23 May 1986

La dernière lumière (1985)

Sop, fl, cl, hn, 2 perc, pf, vn, vc

Duration: 11'

Publisher: Salabert

Première: E. Razimowski, Ensemble L'Itinéraire (dir.) Y. Prin. Villa Medicis,
Rome
15 June 1985

L'aube sur le désir (1988)

2 fl, hp, str trio

Duration: 18'

Publisher: Salabert

Première: P-Y. Artaud, N. Brochot (hp), string trio of Paris (dir.) S. Giraud. Radio
France, 6 December 1988

Crier vers l'horizon (1991)

2 fl, 2 cl, bn, timbales, str

Duration: 10'

Publisher: Salabert

Première: Ensemble Intercontemporain (dir.) D. Robertson. IRCAM, Paris
25 February 1993

L'âge de colère (1992)

3 fl

Duration: 3'30"

Publisher: EME

Première: Trio d'argent. Orléans, 12 January 1993

Orphée (1995)

fl, ob, vc

Duration: 5'

Publisher: EME

Première: Ensemble Carpe Diem. Avignon Festival, 12 July 1995

Comme un murmure amoureux (1995)

fl, ob, hn, vc

Duration: 11'

Publisher: EME

Première : Ensemble 2e2m, (dir.) P. Mefano. Cluj, Romania, 13 June 1995

Envoûtements II (1997)

a fl, mar

Duration: 10'

Publisher: EME

Première: C. Novakova, J. Geoffroy (mar), Ensemble Orchestral de Paris (dir.)
Jacques Ménetrey. Opéra Comique, Paris, 20 March 1997

Décision/Indécision

winds, perc

Duration: 7'

Première: Orchestre de Picardie. Amiens, 2000

D'une hélice (2004)

fl, hp

Duration: 10'

Publisher: Jobert

Première: I. Giraud, E. Estavoyer. Usson-en-Forez, 24 July 2004

Rimbaud (2005)

Mez, fl, va, pf

Extended techniques: breath-sounds, glissandos, quater-tones, Aeolian sounds,
key slaps, bisbigliando, flutter-tonguing

Orphée

fl, ob (cor anglais), vc.

Duration: 6'

Première: Ex novo ensemble. Festival d'Orléans, 1996

L'âge de colère

3 fl

Duration: 3'30"

Première: Trio d'argent. Orléans, 1993

GLIBOKAR, VINKO (b. 1934)

Elegie balkanique (1994)

fl, gui, perc

Duration: 25'

Publisher: RIC

Réponse à «letters» après «second thoughts» (1996)

Sop, fl, accdn, perc

Publisher: RIC

Commission: Hannoversche gesellschaft für neue music

Discours VIII (1994)

wind qnt

Duration: 20'

Publisher: RIC

Commission: 1994

Dedicated: Wilfried Brennecke

GONIN, PHILIPPE (b. 1965)

Et pourtant le temps... s'écoule

fl, vl, vc, pf

Première: Performers unknown. Festival Musiques en Scène - GRAME, March 1998

GOTKOVSKY, IDA (b. 1933)

Eolienne (1970)

fl, hp/pf

Publisher: Billaudot

GREIF, OLIVIER (1950 - 2000)

Le Livre du Pèlerin (1980)

Female voice, fl, ob, cl, bn, hn, vl, pf

Dedication: Sri Chinmoy

Première: N. Froger, R. Oleg, Nielsen Quintet, Olivier Greif. Société Nationale de Musique, 1980

Ritournelle pour Quintette à Vent (1997)

fl, pb, cl, bn, hn

Dedication: Gilles Deleuze, Nielsen Quintet

Première: Nielsen Quintet. Salon Musicora. April 1997

Note: Spoken phrases -Text by Gilles Deleuze

GRISEY, GERARD (1946 - 1998)

Périodes (1974) from the Cycle 'Espaces acoustiques II'

fl, cl, trbn, vl, va, vc

Duration: 16'

Publisher: RIC

Première: Ensemble l'Itinéraire, (dir.) Boris de Vinogradov. Villa Médicis, Rome 11 June 1974

Vortex Temporum I, II,III (1994-1996)

pf, fl, cl, vl, va, vc

Duration: 40'

Publisher: RIC

Commission: State, Land Baden-Württemberg, Cologne Radio (WDR), Festival Musica (Strasbourg) / Fondation Henry Clews and Fondation des Treilles

Dedication: 1st mvt: Gérard Zinsstag, 2nd mvt: Salvatore Sciarrino, 3rd mvt: Helmut Lachenmann

Première: Ensemble Recherche, (dir.) Kwamé Ryan. Festival de Witten (Germany), 26 April 1996

GUIOT, RAYMOND (b. 1930)

Divertimento-Jazz

4 fls (3 fl in C, 1 a fl)
Publisher: Lemoine

GRISEY, GÉRARD (1946 - 1998)

Périodes (Espaces acoustiques) (1974)

fl, cl, trbn, vl, va, vc, cb
Duration: 15' - 17'

Talea, ou la machine et les herbes folles (1986)

fl, cl, pf, vn, vc
Publisher: RIC

Vortex temporum (1996)

fl, cl, vl, va, vc, pf
Publisher: RIC
Première: Ensemble Recherche. Festival de Witten, Germany, 26 April 1996

GUILLOU, JEAN (b. 1930)

Colloque No. 1, Op. 2 (1956)

fl, ob, vl, pf
Duration: 17'
Publisher: Leduc

Intermezzo (1969)

fl, org
Duration: 17'
Première: Performers unknown. Hamburg

HADDAD, KARIM (b. 1962)

Des ciels gris de cristal (1992)

a fl, b-flat cl, vn, vc
Duration: 12'
Première : P-Y. Artaud, E. Lamaison (cl), V. Descharmes (vn), P. Morlet (vc).
Gif-sur-Yvette, June 1994

Innere Ferne (1995)

bass fl, hn, vib, hp

Duration: 2' 30"

Première: Chibaru, Delcroix, Astier, Gavazzi, (dir.) Karim Haddad. Colegio de Espana, ORME concerts, Paris, May 1995

Double Paysage (1996)

4 fls

Duration: 7'

Something always remains (1998)

bass fl, 2 vl, bass drum

Duration: 15'

Première: Ensemble Instrumental Futurs-Musiques, (dir.) Alain Bancquart. 22nd Gulbenkian Encounters, Gulbenkian foundation, Lisbon, May 1998

HAKIM, NAJI (b. 1955)

Kammerkonzert (2008)

fl, kl, bn, hp, pf, vl, va, vc

Duration: 12'

Publisher: Leduc

Première: ChatouStorstrøms Kammerensemble. Fuglsang DK, Liban, 23 April 2009

HERSANT, PHILIPPE (b. 1948)

Klage (Plainte) (1979)

2 fl

Duration: 2'30"

Publisher: Leduc/United

Paroles peintes (2nd version) (1995)

Bar, pf, fl, vc.

Première: E. Pahud, F. Le Roux (bar), G. Hoffman (vc), P. Devoyon (pf). Saint-Nazaire, Festival 'Consonances', September 1996

Trio for flute, viola and harpe (2000)

Publisher: Durand

Première: Ensemble Alternance. New York Merkin Hall, 28 September 2000

HERVE, JEAN-LUC (b. 1960)

Dans l'heure brève (1997)

2 solo vl, fl, cl, va

Publisher: Suvini-Zarboni

Commission: Radio France

Première: Soloists of 'l'orchestre national de France', (dir.) D. My. Radio France,
19 April 1998

Dans l'ombre des anges (1999)

fl, cl, vc, perc

Publisher: Suvini-Zarboni

Première: Ensemble Court-Circuit. Conservatoire de Sarcelles, 4 December 1999

HOSSEIN, AMINOULLAH ANDRE (1907 - 1983)

Chant de chamelier (1947)

fl, Sop, pf

Duration: 2'

Publisher: Enoch, 1957

Note: Out of print

HOUDY, PIERICK (b. 1929)

Suite (1955)

fl, hp

Publisher: Lyra

Plus que le silence des canons (1969)

fl, vl, va, vc

Commission: Festival de Huy

Notes: Homage to father Pire

Concert a cinq (1988)

fl, sax, vl, vc, pf

Première: Performers unknown. Ottawa, Radio Canada

La danse du moi (1988)

fl, ob, sax, hp

Commission: Dr Bejjani, New-York

HUREL, PHILIPPE (b. 1955)

Trio (1980)

fl, vc, pf

Duration: 8'

Première: Students from the Conservatoire de Paris, (dir.) Fabrice Pierre. Radio France, Paris, 1981

Note: The composer took this work out of his Catalogue.

Step

fl, cl in A/bass cl, perc, pf, melodica

Publisher: Lemoine (2007)

Commission: Face for the New York New Music Ensemble

Dedication: homage to Michael Brecker

Première: New Music Ensemble, USA, 14 April 2008.

Loops III (2003)

2 fl

Duration: 11'

Publisher: Lemoine (2001)

Commission: Ensemble L'Itinéraire for their thirtieth birthday

Première: Ensemble Itinéraire. 30th anniversary of Ensemble Itinéraire, Radio-France, Paris, 7 November 2003

à mesure (1996)

fl, cl, va, vc, vib, pf

Duration: 14'

Publisher: Billaudot

Commission: Radio France, Ensemble Court-Circuit

Première: Ensemble Court-Circuit, (dir.) Pierre-André Valade. Radio-France, Paris, 16 February 1997

Pour Luigi (1993 - 1994)

fl, cl, vl, vc, pf

Duration: 15'

Publisher: Billaudot

Commission: B and L Polla

Première: Ensemble Court-Circuit, (dir.) Pierre-André Valade. Auditorium Colbert de la Bibliothèque Nationale, Paris, 6 March 1995

IBERT, JACQUES (1890 - 1962)

Deux Interludes (1946)

fl, vl, hpd/hp.

Duration: 7'

JOLAS, BETSY (b. 1926)

Lovemusic (2005)

fl, bass cl

JOLIVET, ANDRÉ (1905 - 1974)

Sérénade (1945)

wind qnt, principal ob, fl, ob, cl, bn, hn

Duration: 16'12"

Movements:

1. Cantilene
2. Caprice
3. Intermede
4. Marche Burlesque

Sonatine (1961)

fl, cl

Duration: 9'48"

Première: J. Castagner, A. Boutard. Société Nationale, 14 March 1962

Movements:

1. Andantino
2. Quasi cadenza e allegro
3. Intermezzo, vivace e presto

Alla Rustica (1963)

fl, hp/2 fl, hp

Duration: 5'34"

Publisher: Boosey & Hawkes

Première: J. Castagner, E. Fontan-Binoche. Barcelona, 18 May 1964

Suite en Concert (1965)

fl, (+a fl), 4 perc

Duration: 15'25"

Publisher: Billaudot

Première: J-P Rampal, (dir.) D. Chabrun. 23 February 1966

Pipeaubec (1972)

fl, perc

Duration: 2'38"

Première: L' Art pour l' Art ensemble. Hamburg, 18 December 1987

Une minute-trente (1972)

fl, perc

Duration: 1'26"

JOUBERT, CLAUDE HENRY (b. 1948)

Fuite de danses

4 fl

Publisher: Robert Martin

KOECHLIN, CHARLES (1867-1950)

Sonate à sept op.221 (1948-49)

fl, ob, hp, str qt

Publisher: Billaudot

Movements:

1. Andante
2. Allegro
3. Andante
4. Allegro

Douze Monodies pour instruments divers, Op. 213

Publisher: Billaudot (1947)

Note: Only no. 1 and 2 of these twelve pieces are for flute

Quintet No.2 Primavera II, Op.223 (1949)

fl, hp, str trio

Publisher: Eschig (1949)

Deux Duos op. 225bis (1949-1950)

fl, cl

L'Album de Lilian, op.139, no. 7, En route vers le bonheur

fl, Sop, pf

Duration: 3'

Publisher: Max Eschig (1985 - Published posthumously)

Dedication: Lilian Harvey

Notes: Out of print

LACAZE, SOPHIE (b. 1963)

Sarajevo sur Seine (1994)

Sop, fl, vc

Duration: 5'

Première: A. Lund (voice), C. Tachibana (fl), L. Szathmary (vc)

Notes: Written for a film by Jose Ogab

'Jetez-vous sur l'avenir' (1996)

fl, voice, pf

Duration: 8'22"

Première: Mie Ogura, Marie Kobayashi (voice), Fuminori Tanada (pf). Toulouse

Notes: This work was inspired by a poem by Jean-Pierre Rosnay.

La Vita è Bella (1997)

fl, vc

Duration: 6'04"

Broken Words

fl, str trio

Dedication: Helios Ensemble

Première: Helios Ensemble. Massy, October 2000

Note: 'Broken Words' was written on a poem by the Australian poet Henry Kendall:

“These are the broken words
Of blind occasions,
When the World has come
Between me and my Dream...”

Pour six flûtes (2002)

6 fls

Duration: 5'

L'enfance de Catherine (2002)

fl, str trio

Duration: 8'

Première: Ensemble Helios

Note: Written for a film by Anne Baudry

RAOUL LAY (b. 1964)

Paroles du silence rouge 'Words of red silence'

2 fl, pf

Première: Performers unknown. Festival des Iles, 12 - 27 July 1991

Note: Music for theater

LEIBOWITZ, RENÉ (1913 - 1972)

Sonatina, Op.69 (1966)

fl, va, hp

Capriccio op.79 (1967)

fl, str

LEJET, EDITH (b. 1941)

Emerande et Rubis

2 fl

Publisher: EMT

LEMAÎTRE, DOMINIQUE (b. 1953)

Miroirs de l'attente (1996)

4 fl

Publisher: Eschig

LENOT, JACQUES (b. 1945)

Filigranes (1966)

Mez, fl, vc, pf

Clameurs (1970)

a fl, cl/eng hn, vl/alto, vc, pf

Duration: 16'

Publisher: Amphion (Durand-BMG)

Première: (dir.) Jean- Louis Petit. Semaines Musicales Atelier de Ville d'Avray, Orléans, 12 March 1976

De par les Rues la Mémoire (1975)

fl, pf, str

Duration: 17'

Publisher: Zerboni

Première: G. Garcin, J. Raynaud, Ensemble Instrumental de Provence and Clément Zaffini. Meynier d'Oppède Hotel, Musique dans la rue, Aix-en-Provence, July 1976

Airs variés dans un paysage (1978)

4 fl

Duration: 12'

Publisher: Salabert (BMG)

Première: Arcadie Quartet. Maison de la Culture Grenoble, 8 February 1979

Note: Part of the Cycle – 'Allégories d'exil' (nr IX)

The Julian Trio (1978)

fl, vc, pf

Duration: 14'

Publisher: Salabert

Première: G. Garcin, R. Rousset, J. Raynaud. Salle Benoît XIII Avignon, 19 January 1979

Utopia glossa Quinta (1982)

fl, va, cl, vl, vc, pf

Duration: 15'

Première: Ensemble Contraste. Ville-d' Avray, 19 December 1982

Lied 4 (1985)

vl, fl, ob, bn

Duration: 6'33"

Publisher: Salabert

Première: Ensemble Stadium. Toulouse Conservatory, 14 January 1987

Note: Subtitled 'Aiguillettes en ariettas', text by Michel Lambert. It is part of a set of nine Lieder (without voice) which was composed between 1985 and 1987.

Aux antiques rives heureuses (1986)

fl, vc

Duration: 10'

Première: Yvon Quénéa, Isabelle Veyrier. C.N.R, Caen, 12 December 1987

Wind Quintet (1987)

fl, ob, cl, bn, hn

Duration: 13'

Publisher: Salabert

Auf Naxos (1989)

fl, hp

Duration: 10'

Sur le ton de la joie (1989)

fl ; str trio ; hp

Duration: 18'

Publisher: Salabert

Première: N. Brochot, Imaginaires Quintet. Combs-la-ville, 2 December 1989

Paysage avec figures absentes (1994)

a fl, cl in a, pf, vl, vc

Duration: 10'50"

Publisher: Salabert

Première: Ensemble Fa, (dir.) D. My. Municipal Theatre, Arras, 18 April 1995

Elisabeth S. Elegie (2006)

a fl in G, va, hn

Publisher: L'Oiseau Prophète Editeur

Mit zartem Ausdruck (2006)

Picc, va, hn, pf (other versions include: picc, pf/va, pf/ hn, pf /picc, va, hn)

Duration: 12'

Publisher: L'Oiseau Prophète

Première: C. M. M. Cruz, S. Guillon and F. Bernier. Grand-Théâtre Léa, Paccaud, Genève, 19 October 2006

Trio (2006)

fl, hn, pf

Duration: 15'

Publisher: L'Oiseau Prophète

LESUR, JEAN YVES DANIEL (1908 - 2002)

Suite médiévale (1946)

fl, hp, str trio

Duration: 15'

Publisher: Durand

Première: Pierre Jamet Quintet. Société Nationale de Musique, Paris, 31 January 1947

Movements:

1. Monodie
2. L'Ange au sourire
3. Symphonie
4. Complainte
5. Danse

Quatre Lieder (1947)

Sop, fl, vn, va, vc, hp

Duration: 8'

Movements:

1. La lettre (lento)
2. La chevauchée (appassionato ma non troppo vivo)
3. Les mains jointes (lento molto)
4. Sérénade (allegretto)

Notes: Based on poetry by C. Sauvage and H. Heine

Les deux bergers (1985)

2 fl

Duration: 4'

Publisher: Durand

LEVINAS, MICHAËL (b. 1949)

Contrepoints irréels III – Rencontres (1980)

4/ 6 fl

Duration: 7'

Publisher: Lemoine (1980)

Première: Ensemble L'Itinéraire, (dir.) Michaël Lévinas. Lille, 1980

Notes: This is a short piece taken from the flute parts of 'Ouverture pour une fête étrange' (1979)

Cadence pour un lever de rideau (1984)

hn, fl, pf, perc

Duration: 11'

Publisher: Lemoine (1984)

Hoquet suffoqué (1995)

fl, str qt

Duration: 8'

Publisher: Lemoine (1995)

LOUVIER, ALAIN (b. 1945)

Neuf carrés (1972)

4 fl

Publisher: Leduc

Envols d'Écailles, (1986)

fl, va, hp

Publisher: Leduc

Commission: Radio France

Éclipse (1999)

fl(s), str trio

Duration: 14'

Publisher: EMT

Première: Hélios Quartet. Festival Aujourd'hui Musiques, Perpignan, November 1999

Heptagone

fl, cl, hp, pf, vl, va, vc

Duration: 22'

Publisher: EMT

Première: Ensemble Les Temps Modernes. Festival Olivier Messiaen, La Grave, July 2004

ROLAND LUTZ (b. 1937)

Mosaïques (1974)

4 fl (pic, fl in C, fl in G, bass fl), nar

Note: text by the composer

“Et s'il me plaît à moi ...” (1979)

fl, vc, 2 pf (eight hands)

MÂCHE, FRANÇOIS BERNARD (b. 1935)

Hiérogamie, Op. 70 (1993)

picc, perc

Duration: 9'

Publisher: Durand

Première : P. Roullier, B. Balet, Musée des Arts et Traditions Populaires, Paris

Chikop (2004)

Sop, fl (+pic), cl (+b-flat cl), pf, perc (mar, vib), vl, vc

Duration: 17'

Première: Musica, Accroche Note, Strasbourg, 21 September 2004

MAGNY, BERNARD (b. 1960)

Moderato Tanguissimo

pic, 4 fl in c, a fl

Duration: 5'

Publisher: Notissimo

MAÏDA, CLARA (b. 1963)

Origine (1994)

Mez, fl, va, vc, nar

Duration: 6'29"

Première: V. Vassel, H. Valdois (Mez), T. Ravonimihanta (va) and C. Bardin (vc), F. Maintenant (nar). Faculté Image et Son, Aubagne, Cefedem-Sud, 29 May 1995

Note: Text by J. Coudriou

Immobilés mouvances (1995)

fl, hp, pf, vib, vc, perc

Duration: 5'45"

Première: L. Fraisse, L. Martin (hp), C. Salvetat (pf), C. Mariotti (vib), S. Fabre (vc), A. Regis (perc). Théâtre Le Comoedia, Aubagne, Cefedem-Sud, 4 April 1995

Il libro del sogno (1997)

fl, ob/eng hn, cl, pf (prepared), vl, va, vc

Duration: 9'33"

Commission: Ensemble Telemaque

Première: Ensemble Telemaque, (dir.) R. Lay. Journées Internationales de la Jeune Musique, Marseille, 20 November 1997

Honduras (1998/99)

fl, Sop, tpt, vc, pf, perc

Duration: 10', Texte extrait du poème Temporal de Octavio Paz

Première: Cornelius Cardew Ensemble: J. Zwaanenburg, S. Bissett (Sop), S. Altoft (tpt), T. Debonaire (vc), B. Russel (pf/dir.), J. Bradley (perc). Michael Tippett Centre, Bath, 19 May 1999

Errantes Graminées (2001)

6 fl, sop sax

Duration: 4'

Première: Flute Atelier of C. Hoitenga (Acanthes 2001): K. Murakimi, B.Fabre, D. Havaux, C. Hoitenga, K. Ihara, A. Kawano (fls) and P.Caillot (sop sax).

Concert of the Centre Acanthes 2001, Eglise de la Chartreuse, Villeneuve-lez-Avignon, 23 August 2001

Note: Inspired by poems by Pierre Torreyilles

Holes and bones (2002)

fl, cl, vl, vc

Duration: 9'40"

Commission: State, Ensemble Accroche Note.

Première: Ensemble Accroche Note. Festival Musica, Strasbourg, 21 September 2002

MALMASSON, JEAN-YVES (b. 1963)

Op. 22: Sonatine entomologique (1997)

fl (+pic, a fl), ob (+eng. hn), cl (+pic cl), bn, perc

Duration: 8'

Publisher: Musik-Fabrik

MALHERBE, CLAUDY (b. 1950)

Nonsun (1984)

wind qnt, sax

Duration: 12'

Commission: Instrumental research studio (dir.) Pierre-Yves Artaud, IRCAM.

Première: P-Y Artaud (pic), M. Bourge (ob), A. Angster (cl), D. Kientzy (sax), A. Ouzounoff (bn). Espace de Projection, IRCAM, Paris, 5 December 1984

Klang (1991)

winds, perc

Duration: 19'

Commission: State

Première: Ensemble 2e2m, (dir.) P. Mefano. Centre Georges Pompidou, Paris, 17 April 1991

MANOURY, PHILIPPE (b. 1952)

Épitaphe, Op. 29 (1995)

1 fl (+ pic), 1 cl, 1 trbn, 1 perc, vl, va, vc

Duration: 5'

Publisher: Durand

Commission: D. My
Première: Ensemble Fa, (dir.) D. My. Festival Présence de Radio-France, Paris,
February 1995
Homage: D. Troncin

MANTOVANI, BRUNO (b. 1974)

D'un rêve parti (1999)

fl, cl, pf, vn, va, vc

Duration: 12'

Publisher: Lemoine (2000)

Dedication: J-L. Menet

Première: Ensemble Alternance. Festival Pontin, 4 June 2000

L'ère de Rien (2002)

fl, cl, pf

Duration: 8'30"

Publisher: Lemoine (2002)

Commission : Festival de l'Emperi

Première: E. Pahud, P. Meyer (cl), M. Dalberto (pf). Festival de l'Emperi, 2
August 2002

East side, west side (2003)

pic, a fl, ob, ca, hp, vib, va

Duration: 100'

Publisher: Lemoine (2005)

Commission: Louvre Museum, Paris / Festival Octobre en Normandie

Première: Performers unknown. Walter Reade Theatre, New York, 5 March 2003

Note: accompaniment to the silent film *East Side, West Side* (1927), by A. Dwan

Happy B. (2004)

fl, vl, va, vc

Duration: 7'

Publisher: Lemoine (2005)

Première: Ensemble Sospeso, Boulez Tribute Concert. Carnegie Hall, New-York,
10 May 2005

Un souffle (2004)

fl 4 perc

Duration: 12'

Publisher: Lemoine

Les Danses interrompues

fl, cl, pf, vn, va, vc

Duration: 17'30"

Publisher: Lemoine (2001)

Commission: Festival Octobre en Normandie

Dedication: Frédéric Durieux

Première: Ensemble Alternance, (dir.) B. Mantovani. Festival Octobre en Normandie, Lillebonne, France, 17 October 2001

MARCLAND, PATRICK (b. 1944)

Mètres (1972)

a fl, va, hp

Duration: 7'

Publisher: EMT

Première: Trio Debussy, Grenoble, 1972

Rythmes d'au près (2005)

Bass fl, actor

Œuvre scénique (2005)

Bass fl, actor

Duration: 20'

Publisher: EMT

Notes: Work written on poems by Dominique le Buhan

MARESZ, YAN (b. 1966)

Entrelacs (1997-8)

fl, cl (+ bass cl), pf, vib, vc, cb

Duration: 12'

Commission: Ensemble InterContemporain

Première: Soloists of the Ensemble Inter Contemporain. IRCAM, Paris, 14 January 1999

MARTIN, FRÉDÉRIC (b.1958)

Scherzo erotico (1997)

fl, cl, vn, va, vc

Duration: 8'

Première: Ensemble Fa, Paris, 22 November 1997

MARTIN, LAURENT (b. 1959)

Nonet

9 wind instr

Duration: 13'

Première: Debussy Quintet and extra players. Darmstadt, July 1990

Italiques I

a fl, b-flat cl

Duration: 3'05"

Première: C. Daroux, R. Debazeille (cl). Darmstadt, July 1992

Italiques II (1993)

a fl, b-flat cl

Duration: 3'

Première : C. Daroux, R. Debazeilles (cl). Schreyan, Hamburg

Séraï

fl, pf, vl, va, vc

Commission: l'Institut Français de Thessalonique

Première: Ensemble Fa (dir.) D. My. Thessalonique, 24 September 1997

Quintette (1999)

fl, cl, vl, vc, pf

Première : Ensemble FA. Corbeil Essonne Theatre, 13 April 1999

Trois poèmes d'Alberto Caeiro

Bar, fl, cl, tpt, vib in quarter-tones, vl, va, vc, cb

Première: Ensemble 2e2m, P. Sauzy (Bar). Auditorium St Germain, 10 January 2000

MASSON, GERARD (b. 1936)

Sextuor (1975)

fl, ob, cl, b-flat cl, bn, hn

MAUDOT, CHRISTOPHE OLIVIER (b. 1961)

Sommeil d'embrun (1993)

fl, perc, hp

Duration: 10'40"

Première: Performers not known. Festival Aujourd'hui Musiques, 18 November 1993

MAURICE, PAUL

Suite for flute quartet (1967)

Duration: 15'

MÉFANO, PAUL (b. 1937)

Hélios (1998)

a fl, str trio

Duration: 20'

Publisher: EME

Première: Hélios Quartet. Versailles, 1998

Etrange/arrêtée/seule froissée

2 fl, vn, vc, perc

Duration: 9'

Publisher: EME

...s'égrainent comme le vent

voice, 2 fl, vn, vc, perc

Duration: 9'

Publisher: EME

Jades

fl, cl, gui, 2 vc

Duration: 10'

Publisher: EME

Première: Ensemble 2e2m. Auditorium St-Germain, Paris, 24 February 2003

MERLET, MICHEL (b. 1939)

Trio, Op. 24

pf, fl, vc

Publisher: Choudens, 1974

Commission: France Musique

Ils étaient trois petits enfants

4 voices, fl, 2 cl, bn

Publisher: Heugel, 1970

MESTRAL, PATRICE (b. 1945)

Bloc II (1973)

fl, hpd, vc

Première: J. Le Trocquer, B. Trodebaug (hpd), G. Ménard (vc)

Bloc IV (1979)

fl qt

Première: Qrcadie Quartet. Festival d'Orleans, 1979

Sentier (1988)

fl, perc

Première: Performers unknown. Grand Auditorium de Radio France, May 1988

Daguerre musette (2003)

fl, accdn

Première: 2003

Intentions III

Publisher: Salabert

MEYER, JEAN (1910 -1985)

Castandelle

4 fls

Publisher: Billaudot

Movements:

1. Prelude
2. Ronde
3. Menuetto
4. Final

MIEREANU, COSTIN (b. 1943)

Planetarium (1975)

2 fl, trbn, 2 perc

Le jardin de secrets (1980)

Sop, alto fl/ va, bass cl, trbn, pf, accdn /elec org

D'un regard moiré (1988)

ww qt, str trio, db, pf, perc

MIGOT, GEORGES (1891 - 1976)

Six tétraphonies

Sop, fl, vn, vc

Publisher: Leduc, 1946

Wind Quintet (1954)

Quartet (1960)

fl, vn, vc, pf

Movements:

1. Prelude ('modéré')
2. Allegrement
3. Grave ('assez lent')
4. Danse
5. Choral
6. Final ('bien allant')

Sonata (1968)

fl, gui

Dialogue initial (1974)

fl, hp

MILHAUD, DARIUS (1892 - 1974)

L'apothéose de Molière, suite, Op.286 (1948)

fl, ob, cl, bn, hpd, str

Aspen Sérénade op. 351 (1957)

fl, ob, cl, bn, trp, vn, vc, cb

Publisher: Heugel

Movements:

1. Animé
2. Souple
3. Paisible
4. Energique
5. Nerveux et coloré

Note: The title of each movement is taken from the letters of the word *Aspen*.
Aspen is a small village in the Colorado where Milhaud gave summer classes.

Divertissement, Op. 299b (1958)

wind qnt

Wind Quintet Op. 443 (1973)

fl, ob, cl, bn, hn

Duration: 17'

Publisher: Eschig

Commission: State/wind quintet of Avignon

Première: Performers unknown. Avignon 1975

MOENE, ALAIN (b. 1945)

Trio

fl, cl, va

MOREL, JEAN-MARIE (b. 1934)

Eglogue (1963 - 64)

fl, ob, hn (bn), 3 perc

Duration: 5'

Petite suite pour une comédie classique (1970)

fl, b-flat cl, bn, tpt (ad lib), pf, vl, vc, perc

Duration: 6'30"

Note: Music for « Le menteur » by Corneille

Le silence augmente, ballet (1971)

pf solo, fl (+picc), cl in A, vl, vc, tpt, trbn, perc

Duration: 12'

Publisher: EMT

Claranight (1974)

Sop, fl (+ a fl), pf, perc

Duration: 14'

Publisher: EMT

Première: Performers unknown. Grenoble, April 1974

D'un jardin d'autrefois (1975-76)

Duration: 15'

Publisher: EMT

Danse à l'ancienne (1987)

fl, hp

Duration: 2'

Publisher: Leduc (Notissimo)

Level: 1

Pyramide éphémère (1997)

fl, hp

Duration: 5'

Trio sur le nom de Ravel

fl, vc, hp

Commission: State

Première: A. Guilbert, J. Barthe, M. Géliot. Le Tryptique. Paris, October 1980

MURAIL, TRISTAN (b. 1947)

L'Attente (1972, -rev 1992)

fl (a fl, bass fl ad lib.), cl, hp, 2 vl, va, vc

Duration: 16'

Publisher: Lemoine
Première: (dir.) B. de Vinogradov. Paris, 18 November 1972

La Barque mystique (1993)

fl, cl, vl, vc, pf

Duration: 12'

Publisher: Lemoine (1993)

Commission: M. Hahnloser

Première: Ensemble Court-Circuit, (dir.) P-A.Valade. Berne, 16 October 1993

Feuilles à travers les cloches (extrait de 'Portulan') (1996)

fl, vl, vc, pf

Duration: 6'

Publisher: Lemoine (1998)

Commission: Ensemble Pärlor vor Svin (Stockholm)

Première: Ensemble Pärlör for Svin. Stockholm, 12 April 1999

Seven Lakes Drive (extract from 'Portulan') (2006)

fl, cl, hn, pf, vl, vc

Duration: 8'

Publisher: Lemoine (2006)

Commission: Festival Messiaen

Première: Ensemble Les Temps Modernes, (dir.) Guillaume Bourgogne. Festival Messiaen au pays de la Meije, La Grave (France), 23 July 2006

Portulan (2006)

fl, cl, hn, pf, perc, vl, va, vc

Publisher: Lemoine

Première: La Grave. Festival Messiaen au Pays de la Meije, 23 July 2006

Garrigue (2008)

bass fl (+a fl), va, vc, perc

Duration: 7'

Publisher: Lemoine (2008)

Commission: Aspects de Musiques d'Aujourd'hui, Caen

Première: Ensemble Fa, (dir.) D. My. Festival des Musiques d'Aujourd'hui, Caen, 15 March 2008

13 Couleurs du soleil couchant

fl, cl, vl, vc, pf

NARBONI, FRANÇOIS (b. 1965)

Ti ta te tin tay (1991)

fl, ob, b-flat cl, hn, bn

Duration: 10'

Première: Ensemble of soloists of the students of CNSM. Radio France, Paris, June 1991

Upon Ré-La-Mi (1992)

fl (+ a fl), ob (+ eng hn), bn, vc, hpd

Note: withdrawn from catalogue

Le Plérôme des eons (1998)

fl, b-flat cl, vl, vc, pf

Duration: 10'44"

Publisher: EME

Dedication: In memory of Sylvie Falies (1969 - 1997)

Première: Ensemble Itineraire, (dir.) R. Rivolta. Festival Presences 98, Radio France, 13 February 1998

Resitative (2003)

pic, tpt, cb

Un enroulement kaleidoscopique d'ellipses mamelliformes (2004)

a fl, va

Où vont les lunes (2008)

fl, 7 inst(s)

NIGG, SERGE (b. 1924)

Suite (1952)

fl, vl, va, vc, hp

Duration: 16'

Commission: Radio France

Première: Quintet of the 'Orchestre National', Paris, 1952

Movements:

1. Prélude
2. Valse
3. Berceuse
4. Menuet
5. Gigue

OHANA, MAURICE (1914 - 1992)

Signes (1965)

fl, 2 zithers (in 1/3 tones and chromatic played by 1 player), pf, 4 perc

Duration: 20'

Publisher: Amphion

Satyres (1976)

2 fl (ad lib)

Duration: 8'

Publisher: Jobert

Sundown dances (1990)

fl, cl, tpt, trbn, vn, cb, perc

Duration: 20'

Publisher: Billaudot

Première: Washington, USA

Dedication: E. Hawkins

Note: Ballet Suite

Deux Incantations

Sop, fl, pf

Publisher: Jobert

Movements:

1. Strophe

2. Pythie

PARIS, FRANÇOIS (b. 1961)

Tic-tac parc, Musica per il parco Val Grande

fl, cl, vl, pf

Publisher: RIC (1997)

Commission: Association "La nuova Arca" (Torino)

PASCAL, ROBERT (b. 1952)

Transparences (1994)

a fl, hp

Duration: 7'53"

PASCAL, MICHEL (b. 1958)

Strans

octobass fl, cb

Szyvarvany

fl, hp, 2 perc

PASQUET, YVES-MARIE (b. 1947)

Lames (1977)

3 fls

Duration: 7'

Publisher: EMT - Collection la flûte contemporaine
Extended techniques: flutter-tonguing, Aeolian sounds, glissandos, pizzicatos

PAULY-LAUBRY, HENRI (b. 1962)

Résurgences (1991)

fl, bass cl, vl, vc, pf

Première: musicians of the CNSM, (dir.) S. Billard. Studio 106, Radio France, 23 January 1992

Poème d'Eluard

Sop solo, fl, cl (+bass cl), hn, perc, hp, vl, vc

Première: M. Dansac (Sop), Ensemble L'Instant Donné, (dir.) L. Langard. Péniche-Opéra, Paris, 30 March 1994

Note: Text from a poem (1993) by Paul Eluard

Calanques

fl, pf, perc

Publisher: EME

Première: G. Burgos, J.P. Collot, (pf), C. Bredeloup, (perc). Théâtre La Piscine de Chatenay-Malabry, 15 November 1999

PAULET, VINCENT (b. 1962)

Le Complexe du Pilote Suite (1991) (revised in 1993 and 1996)

fl, vc, pf

Duration: 22'

Publisher: Jobert

Commission: State (D.R.A.C. of Champagne-Ardenne)

Première: Trio Agora – B. Lebon, É. Martina-Daussy, (vc), J-L. Delahaut (pf). Epernay Theater, Épernay 1991

Notes: Music written for the puppet show 'Le complexe du pilote' (dir.) Philippe Rodriguez-Jorda

Concerto (1991 - 2003)

fl, hp, str orch, perc

Duration: 15'

Publisher: Jobert

In memoriam Manuel de Falla (1995 - 96)

pf solo, fl, ob, cl, vl, vc

Duration: 18'30"

Publisher: Jobert

Première: U. Engels (pf), soloists of the orchestra 'Ciudad de Granada', (dir.) Y. Nommick. Madrid, 1996

Comme une romance (2004)

fl/vl, hp/pf

Duration: 2'20"

Publisher: Rubin

PAUSET, BRICE (b. 1965)

in stilo fantantico (1999)

fl, eng hn, bass cl, vib

Duration: 1'43"

Die Vorüberlaufenden (2003) (Isabel Mundry (1963))

fl, bass cl, vc

Duration: 10'

Publisher: Breitkopf & Härtel

Première: Mario Caroli, Lukas Fels, (vc); Pascal Gallois, (bn). Salle Cortot, Paris
2 April 2003

Variations (4)

pf, perc, fl, vn, va, vc

PÉCOU, THIERRY (b. 1965)

La Ronde Hurlante (1991)

fl (+pic), cl (+bass cl)

Duration: 15'

Publisher: RIC

Première: Ensemble '86, Schreyahner Herbst, Schreyahn, Germany

Pour un Rituel imaginaire (1991 - 1992)

3 fl (bass fl/a fl/ fl/pic)

Duration: 10'

Publisher: Billaudot

Première: Trio d'Argent. Radio-France Paris

Estampe (1993)

fl, vl, tpt, 2 pf

Duration: 5'

Publisher: Robert Martin

La Mélodie Sauvage (1994)

fl/bass fl, hp

Duration: 5'

Publisher: RIC

Commission: State

Première: R. Aitken, F. Pierre (hp). Festival Musique en Scène, Lyon, April 1994

Changó-Elegua (1995)

3 fls (3 fl(s) in C, 3 picc, 2 bass fls, 1 alto fl), djembe ad lib

Duration: 10'

Publisher: RIC

Première: Trio d'argent, J. Goualo (perc), "Freestyle" show, Théâtre du Renard, Paris, January/February 1996

Princesse Iwa (1996)

fl solo/3 fl, tam-tam ad lib (played by one of the flautists)

Duration: 8'

Première: Trio d'Argent. Théâtre du Renard, Paris, January 1997

Astyanax, mort d'un enfant innocent (1996)

a fl, perc

Duration: 7'

Première: I. Hureau, T. Miroglio (perc). Théâtre Silvia Montfort, Paris, 6 October 1997

Quatuor II (1996)

fl, vl, va, vc

Duration: 13'

Publisher: RIC

Commission: Hélios Ensemble

Outre-Mémoire (2003)

pf, fl, cl, vc

Duration: 70'

Publishers: EME

Commission: Festival Octobre en Normandie

Première: A. Tharaud (pf), Ensemble Zellig. Prague, March 2004

Manoa (2005)

bass fl, bass cl, vc

Le Nouveau Jardin

2 fl, dancer /fl, cl, voice

Extended techniques : glissandos, multiphonics, tongue-ram

Poème du temps et de l'éther

vc, fl, cl, pf

Nanook Suite

fl, cl, trbn, vc/2 fls

Duration: 10'

Publisher: EME

Commission: Patrimoine/Culture en Midi Pyrénées/Continuum ensemble

Première: Zellig Ensemble. Albi, March 2006; Continuum Ensemble, Toronto, March 2006

Chö, un rituel tibétain

bass cl, pf, a fl, vc, perc
Publisher: EME

Tango que j'ai pu voir danser

fl, vc, gui, pf
Duration: 7'15"
Publisher: EME
Commission: AlmaViva 2006
Extended techniques: Aeolian sounds, flutter-tongue, harmonics

PESSON, GÉRARD (b. 1958)

Non sapremo mai di quiesto mi (1991)

fl, vl, pf
Duration: 2'
Publisher: Lemoine (2001)
Première: M. Zourria, I. Arditti (vl), O. Pizzo (pf). Villa Médicis, Rome, 10 May 1991

Récréations françaises (1993 - 1995)

fl, ob, cl, str trio
Duration: 15'
Publisher: Lemoine
Commission: Ensemble Recherche/Ministerium für Familie, Frauen, Weiterbildung, und Kunst - Baden-Württemberg /l'Institut Français, Hungary
Première: Ensemble Recherche. Witten Festival, Germany, 22 April 1995

Rebus (pro rebus Harry Vogti) (1999)

fl, cl, vl, va, vc
Duration: 2'
Publisher: Lemoine (1999)

Cinq Chansons (1999)

Mez, fl, cl, pf, va, vc
Movements:

1. La chanteuse des rues
2. La porteuse d'eau
3. La stripteaseuse du Mac Doc
4. La marchande de sable
5. La gardienne du palais

Note: Texts by Marie Redonnet

PETIT, JEAN-LOUIS (b. 1937)

Deux pièces (1958)

fl, vl, pf

Duration: 5'

Sérénade for Camet (1965)

4 fls

Duration: 1'15"

Hommage à Machaut (1977)

fl, cl, vl, vc, pf, perc ad lib

Duration: 15'

Première: London Koenig Ensemble

Happening I (1978)

fl, perc, hpd

Duration: 4'

Happening II (1978)

fl, vl, vc, hpd

Dans la Peinombre en face (1978)

fl, cl, vl, vc, pf

Duration: 11'

Première: AMVA, Lisbon

Jeu 12 (1979)

fl, hpd

Duration: 5'

Première: P. Bocquillon, J-L.Petit, Kinshasa

Rituel provisoire (1980)

4 fls

Duration: 11'

Première: Arcadie Quartet

Espace fragile (1982)

fl, pf, hpd

Duration: 10'

Nouveau parcours (1984)

fl, hpd

Duration: 10'

Première: P. Bocquillon, J-M. Louchart

Faut-il les laisser seuls passer sur l'autre rive (1984)

fl, cl, vl, vc, pf, perc

Duration: 10'

Première: AMVA. Centre Pompidou, Paris

Loudeviche Vanne, dit Gros-Loulou (1985)

fl, cl, vl, vc, pf

Duration: 8'

Première: AMVA. Radio France, Paris.

La cle de l'eau (1985)

fl, cl, vl, vc, pf

Duration: 10'

Première: AMVA. Salzburg

Multiple 4 (1986)

fl, vl, hpd

Duration: 8'

Première: AMVA, Salzburg

Monologue – dialogue (1986)

fl, cl, vc, pf

Duration: 9'

Première: AMVA, Innsbruck

Orion (1987)

fl, cl, vl, pf

Première: Ensemble Poikilon

L'appétit de la Girofleie (1990)

fl, cl, vl, vc, pf

Duration: 6'05"

Première: Ensemble B.M.A.

Sonatine (1990)

fl, hp

Duration: 7'

Première: N. Brochot, F. Garnier

Fragments 9 (1991)

bass fl, basset hn

Duration: 15'10"

Première: P. Bocquillon, D. Vidal. Padoue

Stries (1992)

fl, gui

Duration: 10'
Première: T. Dramard, F. Ducos. Salle Cortot, Paris

Eclats (1995)

fl, ob, cl, bn, pf
Duration: 10'05"
Première: Ensemble Musique en Vie.

Fragments 13b (1995)

fl, vc, pf, perc
Duration: 12'
Première: Ensemble du Pays des Maures

Fragments 21 (1995)

fl, vl, vc, hpd
Duration: 9'

Sortisatio II (1996)

fl, ob, pf
Duration: 11'
Première: Bonmort, Vandeville, Surmeilian

Labyrinthe cosmique (1996)

fl, perc
Duration: 5'30"
Publisher: Editions Alfonse
Première: F.Skowronek, M.Takekawa. Seattle, USA

Ion (1997)

fl, ob, vl, va, vc
Duration: 10'30"

Module triangulaire (1997)

3 fls
Duration: 13'05"
Première: Sinnhuber, Thomas, Brailowskaia

Musique pour Bruxelles (1997)

fl, vl, cel, pf
Duration: 12'25"
Première: P. Bocquillon, Millière (vl), Wiederker (cel), Morata (pf)

Trilogie I (1998)

fl, vl, vc
Duration: 9'05"

Champs V (1999)

fl, cl, vl

Duration: 7'

Première: Grometto (fl), Vidal (cl), MillieÛre (vl)

Le rossignol vert (1999)

fl, cl, bn

Duration: 10'03"

Première: Trio a vent de Paris

Premier exercice d'admiration (1999)

fl, va, hp

Duration: 7'

Première: Trio MallarmeÛ

Tout ciel m'est un (1999)

wind qnt

Duration: 9'30"

Première

Phase III (2000)

fl, hpd

Duration: 4'

Publisher: Durand

Première: Concours International de VA, Paris

Trois mouvements (2002)

fl, perc, pf

Duration: 11'05"

Publisher: Editions Alfonse

Première : S. Dardeau, F. Tanada, Juskowiak

Ombre claire (2002)

fl, hp

Duration: 8'09"

Première: S. Dardeau, V. Tarrete (hp)

Tombeau, hommage à Pierre Ancelin (2002)

fl, cl, vl, vc, pf

Duration: 12'

Première: Illach by l'AMVA

Apocalypse 2003 (2003)

fl, cl, vl, vc, pf

Duration: 14'30"

Première: P. Monty, D. Vidal (cl), Wanderer Trio

Eteiole I (2003)

fl, bn, hp/pf

Duration: 11'05"

Première: Koyoma, Nose (bn), Sasaki (pf). Tokyo, Japan

Dialogue – polylogue (2007)

fl, bn, hp

Duration: 8'09"

Lamentu

fl, Sop

Duration: 3'30"

Première: P. Bocquillon, L. Levy. GB production TV

Trois Poésies d'Apollinaire

fl, Sop, ob, pf

Duration: 9'20"

PETITGIRARD, LAURENT (b. 1950)

“Le plus ardent à vivre...” (2001)

hp, fl, cl, str qt

Publisher: Durand

Première: Performers not known. Mulhouse, 13 June 2003

PICAZOS, RAPHAËL (b.1965)

La mer est un gisant..., Op. 18 (1997)

Sop, fl, vc, vib, pf

Première: F. Épin (Sop), H. Aubier (fl), B. Répécaud (vib) I. Picourlat (vc), A. Courtot (pf), (dir.) R. Picazos.

Première: Espace 1789, St Ouen, 1 April 1997

Note: Text based on poems by F. Pessoa

POISSENOT, MARC (b. 1964)

Pièce pour neuf instruments

fl, cl, sax, hn, 2 perc, vl, va, vc

Première: Performers unknown. Radio France, Paris, 1987

Septuor

fl, bn, 2 vls, 2 va, vc

Première: Performers unknown. Radio France, Paris, 1991

Diatomée

fl, bn

Première: M.J.C. Bréquigny. Rennes 1993

Les diapasons du temps (1987)

vl, fl, sop sax, bar sax, cl, vc, perc

POULENC, FRANCIS (1899 - 1963)

Sextet (1945)

fl, ob, cl, bn, hn, pf

Duration: 18'21"

Publisher: Hansen (Copenhagen)

Grading: 7

RADULESCU, HORATIU (1942 - 2008)

Frenetico il longing di amare (1984)

Bass, octobass fl, sound icon

Notes: Sound Icon is a grand piano laid on its side played by a bow or gold coins.

Sensual Sky (1985)

a fl, cl, a sax, trbn, sound icon, vn, va, vc, db

REVERDY, MICHÈLLE (b. 1943)

Le Rideau bleu (1978)

fl (+pic, alto, bass, cl (b-flat, bass), vn, vc

Duration: 12'

Commission: State

Première: Ensemble de Ville d'Avray. Radio France

Wind Quintet (1980)

Duration: 15'

Publisher: Notissimo /Leduc

Commission: Radio France / Nielsen Quintet

Première: Nielsen Quintet. American Center, Paris, 2 February 1983

Les Jeux de Protée (1984)

fl (+a fl), va, hp

Duration: 9'

Salabert: Salabert

Commission: Festival d'Orléans

Première: Trio Debussy. Orléans, 1984

Fantasia (1985)

fl (+bass, octobass)

Duration: 5'

Première: Gérard Garcin. Conservatoire Supérieur de Musique, Barcelona (Spain), 23 January 1986

Le Scherzo des petits plats pour « Un Souper à la Française » (1986)

fl, ob, bn, hpd, vn

Duration: 5'

RIEUNIER, JEAN-PAUL (1933 - 1992)

Antienne (1978)

fl, cl

Duration: 4'30"

Publisher: Leduc / United

RISSET, JEAN-CLAUDE (b. 1938)

Filtres II (1986)

fl, (+ pic, a fl), pf (with a third Steinway pedal)

Duration: 11'

Première: G. Garcin, J. Raynaut. Festival MANCA, Nice, 14 February 1985

RIVIER, JEAN (1896 - 1987)

Duo (1968)

fl, cl

Duration: 12'

Première: Dufresne, Dangain (cl)

Movements:

1. Allegretto affetuoso et molto nibato
2. Lento molto doloroso
3. Presto

Capriccio (1972)

wind qnt

Duration: 12'

Première: Wind Quintet of Paris. 14 March 1973

Movements:

1. Fluide
2. Mélancolique
3. Souple

3 espaces sonores (1979)

fl, ob, cl, bn

Affettuoso e jocando (1981)

fl qt

ROLIN, ETIENNE (b. 1952)

Six proses pour Prox

fl, sax, cl, pf, pc, gui

Première: Performers not known. Bordeaux, 28 October 2001

ROSSÉ, FRANÇOIS (b. 1945)

Mod'Son 2 (1984)

fl, gui

Duration: 7'

Publisher: Lemoine

Première: E. Rolin, L. Postigo Mérignac (gui). Chapelle, 1990

Mod'son 5 (1984)

fl, va, hp

Duration: 9'

Publisher: Billaudot

Première: Trio Debussy. Semaines Internationales de Musique Contemporaine, Orléans

Mod'son 6 (1984)

a fl, vc

Duration: 8'

Publishers: Lemoine

Première: P-A. Valade, P. Strauch (vc). Lucernaire, Paris 1985

La Fontaine au sureau de Soulès (1988)

2 fl, a fl

Duration: 6'

Publisher: Questions de Temperaments

Première: Y. Quénéa, C. Novakova, I. Duval. Cherbourg theatre 1989

Ombritude (1990)

bass fl, bass cl

Duration: 6'

Publisher: Edition Misterioso

Première: N. Pourkat, J.M. Foltz (cl), Bar-leDuc 1995

Impromptu 0990 (1990)

fl, va, gui

Duration: 6'

Publisher: Fuzeau

Première: D. Pisano, I. Garr (va), P. Ruby (gui). Paris 1993

Pour un temps (1990)

a fl, vl

Duration: 4'

Publisher: Fuzeau

Première: Performers not known. Centre André Malraux, Bordeaux

Für ein Sandkörnchen von Osten (1991)

a fl, perc

Duration: 10'

Première: H. Tournier, M. Gastaud Drancy (perc). 1 March 1994

Mond'hammer Duft (1991)

Alto, a fl, gui, va, perc

Duration: 15'

Publisher: Questions de Tempéraments

Première: Ensemble 'Musiques aujourd'hui' (dir.) J. M. Adrien. Montreuil Centre culturel, 1991

Si (1993)

fl, va

Duration: 2'

Rosh' (1993)

fl, cl b-flat, pf

Publisher: Fuzeau

Première: D. Bruckert, M. Uhlmann (cl), C. Bertrand (pf). Rosheim 1993

Shamgh' (1994)

fl, ob, cl, bn, hn

Duration: 9'

Publisher: Questions de Tempéraments

Première: Quintet Debussy. Sables d'Olonne, 17 June 1995

Kiwu : o'Kiw (1994)

2 fl, a fl, bass fl

Duration: 7'

Publisher: Questions de Tempéraments

Aedvaem (1994)

fl, sax, trbn, perc, pf, vc, cb

- Duration: 8'
Publisher: Questions de Tempéraments
Première: Ensemble du C.I.M. Bar-le-Duc, 25 April 1995
- Pierre des Vents** (1994)
Sop, fl (+a fl), sax, (ten, bar), pf
Duration: 15'
Première: G. Keller (Sop), P. Guenoukpati (fl), C. Fourmeaux (sax), D. Karcher (pf). Strasbourg, 21 March 1995
- Escarpements** (1995)
Mez, alto fl, perc
Duration: 16'
Publisher: Questions de Tempérament
Première: E. Lagneau (Mez), Y. Queyroux (fl), C. Talibart (perc).
Halle St Pierre, Paris, 4 December 1997
- Amtrak 118** (1995)
female voice, sax/fl
Duration: 3'
Publisher: Questions de Temperaments
Première: Joel Versavaud, Marion Fribourg. Uzeste, 1996
- Antonio por casualidad...** (1995)
fl, (+a fl, bass fl), b-flat cl, pf, vl, vc
Duration: 10'
Publisher: Fuzeau
Première: Ensemble 'Oggi Musica'. Milan, 24 May 1996
- Flötlinge** (1996)
a fl, bass rec
Duration: 7'
Publisher: Les cahiers du Tourdion
Première: Ensemble Oh ton. Dörte Nienstedt, Germany, 1997
- Schraxlauf** (1996)
fl, sax, Sop, hp
Duration: 4'
Publisher: Misterioso
Première: P. Terraux, P. Delabrosse (hp), S. Azzoug (sax). Montbéliard (Arche de Béthoncourt) 2 May 1997
- 7 Chants pour le soir d'un errant** (1997)
Mez, fl, b-flat cl (+bass cl), ten trbn, pf, cb
Duration: 22'
Publisher: Fuzeau

Helicon (1997)

a fl, contralto

Duration: 7'

Publisher: Questions de Tempéraments

Première: M. Ogura, M. Kobayashi (contralto). Iasi, Romania

Chromatiques diurnes (1997)

Mez, fl, pf.

Duration: 13'

Publisher: Questions de Tempéraments

Croix de Sonate (1997)

fl, va, pf

Duration: 10'

Publisher: Questions de Tempéraments

Première: Trio Maurice Duruflé. Temple St Marcel, Paris

Spotwend (1998)

2 fl, 2 cl, 2 a sax

Duration: 6'

Publisher: Questions de Tempéraments

Trio Seûl (1999)

fl, vc, a sax

Duration: 6'

Publisher: Edition des musiques actuelles

Première: C. Georgel (sax). Vandoeuvre-les-Nancy, Festival Musique-Action 1999

Ohrgänger (2000)

Mez, rec (t/cb), bass fl

Duration: 8'

Ouïe de Garlaban (2000)

Gaboulet/ pic, accdn

Publisher: Fuzeau

Première: Performers unknown. Bordeaux 2006

Sceptral (2000)

a fl, a sax, perc, pf (prepared)

Duration: 7'

Publisher: Fuzeau

Commission: Ensemble Proxima Centauri

Cris de cerise (2000)

Contralto, fl, sax, perc, pf, cb

Duration: 10'

Publisher: Fuzeau

Commission: A.I.B.M.

Première: Ensemble Proxima Centauri. Périgueux, 2001

Uhcatoa (2001)

fl, gui

Duration: 5'

Publisher: Fuzeau

...un soupçon baroque... (2003)

fl (+a fl, bass fl, cb fl)

Duration: 3'

Publisher: Questions de Temperaments

Tangaku

rec, fl, accdn

Duration: 8'

Publisher: Fuzeau (2005)

Felini di Ceneri

fl, a fl, va

Duration: 11'

Publisher: Fuzeau (1997)

Adh

2 fl

Duration: 7'30"

Aka (2003-2007)

fl, s sax

Duration: 3'

Publisher: Fuzeau - Collection "Nouveaux Horizons"

Première: Duo Zephyr. IWWF. Boston, USA, June 2005

SAUGUET, HENRI (1901 - 1989)

6 Pièces faciles (1975)

fl, gui

Publisher: Leduc

Concert a Trois pour Fronsac (1979)

fl, a sax, hp/hpd/pf)

Publisher: Fuzeau

Movements:

1. Feuillages
2. Ramages
3. Ombrages

SCHMITT, FLORENT (1870 - 1958)

Quatre monocantes, Op. 115 (1949)

Sop, fl, vl, va, vc, hp

Publisher: Durand 1950.

Duration: 15'

Première: Quintette Laskin-Beronita. Société Nationale de Musique, 24 February, 1950

Movements:

1. Prise aux réseaux d'or (Poetry by Hernando de Bengoechea)
2. La petite princesse (Poetry by Léon-Paul Fargue)
3. Antennes (Poetry by Mireille Vincendon)
4. Le Cerisier (Poetry by Maurice Carême)

Flute Quartet, Op. 106 (1949)

Duration: 12'

Publisher: Durand

Première: Performers unknown. Rio de Janeiro, 4 November 1949

Movements:

1. Pompeux
2. Vif
3. Lent
4. Avec entrain mais sans precipitation.

Chants alizés, Op.125 (1955)

wind qnt

Duration: 20'

Publisher: Durand

Première: Radio Quintet. Société Nationale, 28 March 1952

Pour presque tous les temps, Op. 134 (1956)

fl, vn, vc, pf

Duration: 13'

Publisher: Durand

Première: Instrumental Quartet. A.M.C, 1956

Movements:

1. Alert
2. Au clair de la R
3. Lent mais non languide
4. Vif

SCHOELLER, PHILIPPE (b. 1957)

Omaggio, Omaggio (1991)

vl, a fl, pf

Duration: 9'

Première: I. Arditti (vl), Ensemble Alter Ego. Villa Médicis, Rome, Italy, 10 May 1991

Omaggio, Omaggio II (1999)

a fl, viole d'amour, pf

Duration: 9'

Première: Ensemble Alternance. Fédération de Russie, Moscou, 10 October 1999

Pas un bruit (2007)

nar, fl, cl, vc, pf

Duration: 16'

Commission: Semaines Musicales de Quimper

Première: A. Carré (nar), Ensemble Alternance. Semaines musicales de Quimper, Quimper, France, 27 March 2007

SINGIER, JEAN-MARC (b. 1954)

Rouages d'oeillades, voire... (1984)

a fl, bass cl, perc, hp, gui, va, cb

Duration: 8'

Publisher: Una Corda (1997)

Première: Nieuw Ensemble d'Amsterdam, (dir.) Ed Spanjaard. Utrecht, April 1985

Appendices (1993)

fl, vc

Duration: 7'

Publisher: Lemoine (1993)

Dedication: M. Veauvy, A. Meunier

Première: G. Garcin, A. Meunier (vc). Orange, France 4 October 1984

S'immiscent en phases, en lice, en files, pêle-mêle (1994)

a fl, cl, hn, perc, va, vc

Duration: 8'

Publisher: Una Corda / Lemoine (1997)

Première: Ensemble Fa, (dir.) Dominique My. Festival Présences, Maison de Radio-France, Auditorium Olivier Messiaen, Paris

TAILLEFERRE, GERMAINE (1892 - 1983)

Sicilienne (1952)

fl; 2 pf

Publisher: Musik Fabrik

Jacasseries (1969)

fl, ob, cl, cel, hp, str

Amertume (1969)

fl, ob, cl, hn, hp, str

Impressionnisme (1970)

fl, 2 pf, db

Choral et Deux Variations (1979)

woodwind qnt

TAÏRA, YOSHIHISA (1937 - 2005)¹⁷

Aiolos (1989)

a fl, hp

Duration: 10'

Publisher: EMT (1990)

TALLET, MARC (b. 1951)

Permutations pentatoniques (1977)

fl, a sax, pf

Duration: 15'

Première: Performers unknown. Sarlat, Dordogne, France

Fstagari (1985)

fl, bar sax, trbn, va, gui

Duration: 12'

Première: Performers unknown. Centre Georges Pompidou

TANADA, FUMINORI (b. 1961)¹⁸

Hommage à Alain Marion (1998)

2 fls

Duration: 5'

Dedication: Alian Marion

Première: H. Arakawa, K. Seo. Tokyo Opera City, Japan, 1998

¹⁷ French composer of Japanese origin

¹⁸ Tanada is a Japanese composer, but a French resident and living in France for more than twenty-six years.

Quatuor avec flûte (2001)

fl, str trio

Duration: 6'

Publisher: Lemoine

Commission: E. Pahud/Japan Philharmonic Orchestra

Dedication: E. Pahud

Première: E. Pahud, C. Poppen (vl), H. Schlichtig (va), J-G (vc). Sumida
Triphony Hall, Tokyo, Japan, 2001

Sextuor (2007)

wind qnt, pf

Duration: 5'

Publisher: Lemoine

Première: E. Pahud, F. Meyer (ob), P. Meyer (cl), G. Audin (bn), Chezy Nir (hn).
F. Tanada (pf).

TANGUY, ERIC (b. 1968)

Imiday (1987)

fl, cl, t sax, trbn, vc, cb

Duration: 10'

Première: Solistes de Darmstadt, (dir.) Aldo Brizzi

Temple (1987)

4 fls

Duration: 10'

Publisher: Billaudot

Première: Quatuor Ulysse. Théâtre du Rosseau

Imiday II (1989)

fl, 2 b-flat cl, hn, trbn, vc, cb

Duration: 10'

Première: Ensemble 2e2m, (dir.) Pascal Rophé. Centre Georges Pompidou, Paris,
7 July 1991

Duo (1994)

fl, cl

Duration: 6'

Première: P-Y Artaud, T. Yamane (cl). Japan, 25 August 1994

Musique pour Ming (1996)

fl, vc

Duration: 4'14"

Publisher: Salabert

Dedication: Yan Pei Ming

Première: J. Hurel, H. Demarquette (vc). Beauvais, 3 February 1996

Le Désir est Partout (1996)

fl, vl

Duration: 5'

Commission: Accademia Chigiana of Siena

Première: J. Hurel, A. Voshtina (vl). Siena, 10 July 1997

Notes: This piece is dedicated to a painter of Chinese origin, Yan Pei Ming.

Jardin des délices, le (1996)

fl, Sop, vc

Duration: 9'

Commission: Conseil Général du Nord

Première: J. Hurel, D. Collot (Sop), H. Demarquette (vc). Villeneuve d'Ascq, 28 November 1996

TESSIER, ROGER (b. 1939)

Quelques épigrammes pour... (1973)

fl, perc

Duration: 8' 30"

Première: P. Bocquillon, C. Giot. Maison de la Culture, St-Etienne, 4 December 1972

TISNÉ, ANTOINE (1932 - 1998)

Disparates (1967)

wind qnt

Publisher: Billaudot

Note: inspired by engravings of Goya

Rivages (1972)

fl, hp

Alizés-Strophes (1976)

fl qt

Musique à Quatre (1976)

fl, cl, vl, vc

Duration: 8'

Reflets d'un songe (1977)

fl, va, hp

Miroir, (1983)

fl ens, perc

Episodes New-Yorkais (1985)

fl, cl, vl, vc, pf

Publisher: Billaudot

Notes: This work is a meditation on a poem by B. Cendrars

Sérénade de la nuit (1989)

fl, vn, va

Les voix de l'ombre (1991)

fl, str trio

TOMASI, HENRI (1901 - 1971)

Cinq Danses Profanes et Sacrées (1948)

ww qnt

Duration: 12'30"

Publisher: Leduc

Movements:

1. Danse agreste
2. Danse profane
3. Danse sacrée
4. Danse nuptiale
5. Danse guerrière

Pastorale Inca (1950)

fl, 2 vls

Publisher: Leduc

Wind Quintet (1952)

fl, ob, cl, hn, bs

Trois Pastorales (1964)

3 fls

Publisher: Leduc

Printemps

ww qnt, a sax

Duration: 9'09"

Publisher: Leduc

Movements:

1. Réveil des oiseaux (awakening of birds)
2. Chant d'amour (Love song)
3. Danse des oiseaux (Danse of the birds)

TOSI, DANIEL (b. 1953)

Prova 7 (1983/95)

Sop, cl, vl, vc, hn, fl, pf

Duration: 18'

Publisher: Lemoine

Première: Ensemble Espace Musique, (dir.) Daniel Tosi. Salle Cortot, Paris 14
March 1985

Phonic-Design no. 3 (1986)

fl, mar

Duration: 9'

Publisher: Croquenotes

Première: J. Geoffroy, J. Kachekdjian (mar). Museum Guimet, Paris, 14
December 1990

Multipliphony No. 3 (1986)

a fl, cl, vl, vc, pf

Duration: 7'

3 études pour des étoiles (1994)

fl, str trio

Phonic Design No. 2

fl, mar

Duration: 8'

Première : A. Ploquin-Rignol, F-M Rignol (pf). Festival Aujourd'hui Musiques,
1996

Movements: 3

Prova 6

Duration: 18'

Publisher: Lemoine

“Comme il vous plaira”

hp, perc, bass cl, a fl, vl/va, vc, Mez, tape

Duration: 24'

Publisher: Edipan

Première: Ensemble MC2, (dir.) Daniel Tosi. Marignane, 1 April 1995

Surimpression V (B)

gui, a fl

Duration: 11'30"

Napoli

wind Sextet, euphonium solo

Duration: 12'

Première: Performers unknown. Château de Castries

Fantaisie Originale

ww sextet, euphonium solo

Duration: 13'

Première: Performers unknown. Château de Castries

Aube de Sang et Or

Wind Sextet

Duration: 7'

Première: Performers unknown. Château de Castries

VAILLANT, RAYMOND MARCEL PIERRE (b. 1935)**Trio Op. 1 (1968)**

fl, vc, pf

Première: J. Castagner, A-M. de Lavilléon (pf), M. Tournus (vc). Théâtre de la Musique-Gaité Lyrique, Grands concerts de la Sorbonne, 17 February 1969

De-ci, de-là op. 2 (1970)

vl, va, vc, fl, pf

Duration: 13'

Publisher: EMT

Première: (dir.) Max Deutsch, ARC, 1971

Aurore Op. 7 (1976)

Duration: 9'

Publisher: EMT

Commission: Trio Debussy

Première: Performers not known. 'les grands concerts de la Sorbonne', Musée de'art moderne de la ville de Paris, 7 March 1978.

VANDENBOGAERDE, FERNAND (b. 1946)**Kélima (1991/92)**

5 fls

Duration: 8'14"

Première: Quintette Aria. Musicora, Paris, 4 April 1993

Triade (1993)

fl, perc, pf

Commission: Festival Aujourd'hui Musiques de Perpignan

Première: Performers not known. Perpignan, France, 18 November 1993

A.C.L.D2 (1994)

fl (+picc), cb

Duration: 2'30"

Première: C. Dresse, L. Devanne. Blanc-Mesnil, 14 June 1997

VERIN, NICOLAS (b. 1958)

Petit quintette à vent (1981)

wind qnt

Duration: 4'

Retornelo (1987)

wind qnt

Duration: 8'

Première: Ensemble Fossati. Porte de la Suisse, Paris, 9 February 1987

Péripéties (1989/1995)

2 fls, pic, a fl

Duration: 12'

Première: Koma Quartet. Festival Futurs/Musiques, February 1990

Chassé-croisé IV (2004)

fl, vib

Duration: 12'

Commission: Radio France

Première: C. Daroux, S. Favre (vib). *Alla Breve* emissions, France Musique and France Culture, 2005

VIENNE, BERNARD DE (b. 1957)

Pays, paysages (fragments d'un journal) (1988 - 1989)

Mez, fl (+a fl) vc, pf

Duration: 12'

Première: Ensemble FA, (dir.) D. My. Salle Gaveau and live on France-Musique, 15 May 1990

Comme si.. (1992)

wind qnt

Duration: 11'

Publisher: Lemoine (1992)

Commission: State/Ensemble Le Concert Impromptu

Première: Ensemble Le Concert Impromptu. Festival Musique en Scène de Lyon, France, 1992

Oh ! (1992)

fl, Sop

Duration: 7'

Publisher: Lemoine (1992)

Dedication: C. Barraud

Première : V. Lopez, N. Pannier (Sop). Sorbonne Amphi Richelieu, Paris 1993

Votre, Rilke (1996)

second wind qnt

Duration: 10'30"

Publisher: Lemoine (1996)

Comission: State/Ensemble Le Concert Impromptu

Première: Ensemble Le Concert Impromptu. Opéra National de Lyon, Festival Musiques en Scène, 22 March 1997

Sables (1997)

third wind qnt

Duration: 8"30"

Publisher: ZurfluH.

Commission: Festival Berlioz /Ensemble Le Concert Impromptu

Première: Ensemble Le Concert Impromptu. La Côte Saint-André, 22 August 1997

Sextuor « les identités remarquables » (2002)

pf; wind qnt

Duration: 15'

Publisher: ZurfluH

Commission: State, Ensemble Le Concert Impromptu, Bruno Belthoise (pf)

Premiere: Le Concert Impromptu, Bruno Belthoise (pf)

Trio (2003)

a fl, va, cb

Duration: 9'

Publisher: ZurfluH

Commission: Ensemble Calliopée

Première: Ensemble Calliopée. Tcheque Culturel Centre, Paris 26 November 2003

L'Oiseau du paradis perdu (2002 - 2003)

fl, b-flat cl, hn, perc, 2 vls, va, vc, cb

Duration: 50'

Commission: Conseil Général de l'Essonne / Ensemble Imaginaire Sine Qua Non

Première: Ensemble Imaginaire Sine Qua Non (dir.) Nicolas Brochot. Villebon-sur-Essonne, 6 June 2003

Vignettes (2004)

2 fl

Duration: 2'

Publisher: ZurfluH

Première: Performers unknown. Cultural Centre Calouste Gulbenkian. Paris, 28 October 2004

Grading: 2

Capside (2006)

3 fl (2 c fl; 1 a fl)

Duration: 8'

Publisher: ZurfluH

Commission: Trio d'argent

Première: Trio d'argent. 2006/2007 season

A propós (2006)

wind qnt

Duration: 4'

Publisher: ZurfluH

Commission: Ensemble Le Concert Impromptu for the play Mozart/deVienne

Première: Ensemble Le Concert Impromptu. La Savoie, 2006

Contacts (2007)

a fl, vib

WOLFF, JEAN-CLAUDE (b. 1946)

Articulations (1984)

fl, cl, perc, 2 gui, hp, vl, cb

Duration: 10'

Reflét (1986)

fl, hp, vl, vc

Duration: 12'

Tierces (1987)

fl, hp, vl, vc

Duration: 10'

Mosaïques (1991)

fl, va, gui

Duration: 8'

Errances (1991)

fl, sax, vl, vc
Duration: 12'

Marche lente (1992)

fl, hp, perc
Duration: 12'

Chants (1994)

wind qnt
Duration: 16'

Thrène (1997)

fl, cl, vc, pf
Duration: 15'

Une lecture de Marie Noël (1999)

2 fl, 2 cl, trbn, perc, pf, vc
Duration: 15'

Quatre pieces faciles (2002)

fl, perc
Duration: 7'

XENAKIS, IANNIS (1922 - 2001)

Zyia (1952)

Sop, fl, pf
Duration: 10'

Publisher: Salabert (1994)

Première: C. Daroux, D. Gaucet (Sop), D. Vassilakis (pf). Festival de musique contemporaine d'Evreux, 5 April 1994

Neg-ale (1960)

pic, hn, vc, perc

Dmaathen (1977)

fl, perc
Duration: 10'35"

Akanthos (1977)

Sop, fl, cl, pf, 2 vl, va, vc, cb

Duration: 11'

Publisher: Salabert

Première: Ensemble Studio 111. Strasbourg, 17 June 1977

Nyuyo (1985)

fl, 3 gui

Duration: 10'47"

Plekto (1993)

fl, cl, perc, pf, vn, vc

Duration: 14'

Publisher: Salabert

Première: Ensemble Köln, (dir.) R. Platz. Witten Festival, 23 April 1993

Kuïlenn (1995)

fl, 2 ob, 2 cl, 2 bn, 2 hn

Duration: 7'30"

Publisher: Salabert

Première: Nederlands Blazers Ensemble. Théâtre Carré, Holland Festival, Amsterdam; 10 June 1996

YEZNIKIAN, FRANCK CHRISTOPH (b. 1969)

Surface d'écueil (1994)

fl, cl, perc, va, vc

Duration: 13'

Première: Ensemble Recherche, (dir.) Roland Klütig. Boswil

Une figuration envisagée avec sa déchirure (1996)

fl, cl, vl, vc, perc, pf

Duration: 12'

Première: Ensemble Köln. Zürich

Les rayz sombres (1996/97)

Mez, fl (+pic, bass, cb fl), accdn, perc

Duration: 11'

Souldre in enscolies (2000)

fl, va, hp

Duration: 11'

Publisher: Symétrie

Première: Trio Sabeth. Tour Basel to Strasbourg

ZAVARO, PASCAL (b. 1959)

Bacanal para Pablo Picasso

fl, ob, cl, bass cl, str qt, pf

Première: Ensemble Phoenix. Musée des Beaux arts de Nîmes, March 1995

Effacement

Rapper, fl, gui, pf

Première: Performers not known. Rouen, April 1999

University of Cape Town

6.5 FLUTE AND ELECTRONICS

6.5.1 AMPLIFIED SOLO FLUTE WORKS

FOURCHOTTE, ALAIN (b. 1943)

Éole (1985)

amp octobass fl

Duration: 17'

Première: Performers unknown. Institut Français de Barcelone, M.A.N.C.A., 1986

LEVINAS, MICHAËL (b. 1949)

Arsis et Thésis (ou la chanson du souffle) (1971)

amp bass fl

Duration: 8'

Publisher: Lemoine (1971)/Salabert

Dedication: P-Y. Artaud

Première: P-Y. Artaud. Radio-France, Paris, 1971

Extended techniques: tongue ram, key-slaps, multi-phonics, harmonics, whistle tones

MARESZ, YAN (b. 1966)

Circumambulation (1993, rev. 1996)

amp fl solo

Duration: 5'

Publisher: Durand

Première: M. Zurria. Rome, Festival Emergenze, Istituto Svizzero di Roma, 16 January 1996

MÉFANO, PAUL (b. 1937)

Eventails (1976)

amp bass fl solo

Duration: 10'30"

Publisher: Salabert 1977

Dedication: J. Le Trocquer, M. Pool

Première: J. Le Trocquer. Semaines Musicales Internationales d'Orléans, 1976

Traits suspendus (1980)

amp cb fl /bass fl

Duration: 6'

Publisher: Salabert

Première: P-Y. Artaud. Rencontres Internationales de Musique Contemporaine, Metz, 1980

Note: Non-traditional notation

TANGUY, ERIC (b. 1968)

Azur C (1990)

amp bass fl

Duration: 5' - 6'

Publisher: Salabert

Dedication: To my dear sister Myriam Tanguy

Première: S. Winston. Darmstadt Festival, 28 July 1990

Extended techniques: quartertones, flutter-tonguing, bisbigliando

6.5.2 FLUTE SOLO AND TAPE/ELECTRONICS

AGOBET, JEAN-LOUIS (b. 1968)

Nuées-Traces (1994)

fl, elec

Duration: 9'

Publisher: Max Eschig

Commission: State

Première: C. Daroux. Centre Georges Pompidou, Paris, 31 January 1994

ARTAUD, PIERRE-YVES (b. 1946)

Chitra (1996)

fl, tape

BŒUF, GEORGES (b. 1937)

Pour la mémoire du tempo (1985)

fl, tape

Duration: 2'20"

Publisher: Salabert

BOUSCH, FRANÇOIS (b. 1946)

Paysage Magnétique (1981)

fl, tape

Duration: 3'50"

Publisher: Heugel

Commission: Conservatoire National de Région, Boulogne-Billancourt (France)

Première: Students of the Conservatoire de Boulogne-Billancourt, June 1981

BLONDEAU, THIERRY (b. 1961)

Ici et là II (1994)

fl, el-ac

Publisher: Jobert

Première: Pierre Roullier, Ensemble 2e2m, Théâtre International de Langue Française, Paris

ARLOSÉMA, BERNARD (b. 1949)

Epicurienne (1986)

fl, tape

Duration: 3'

Publisher: Fuzeau

Commission: CNR d'Angers

Première: E. Hondré. Angers, Maine-et-Loire, 22 March 1986

CLOT, JEAN-LOUIS (b. 1959)

Le sommeil de l'oracle (1999)

a fl, elec

Duration: 9'

DONZEL-GARGAND, BERNARD (b. 1955)

Prélude et Interlude (1995)

fl, tape

Duration: 4'30"

ELOY, CHRISTIAN (b. 1945)

Dripping (1989)

bass fl - transformed in real-time by SYTER and tape

Duration: 21'

Publisher: Questions de tempéraments

Commission: Radio France

Première: P. Bocquillon. Radio France, 5 January 1990

Drip Sound (1994)

fl, tape, elec

Duration: 17'

Publisher: Questions de tempéraments

Extended techniques: tongue-ram, pizzicatos, key-slaps

All-over (2004)

fl, elec

Duration: 17'

Première : H. de Villele. Auditorium Jean Cocteau, Nosiel, 9 April 2004

FATUS, CLAUDE (b. 1954)

Mobile (1987)

fl, MIDI

Duration: 3'04"

Dedication : Bé. Fatus

Première: Performers not known. Galerie La cantate, Paris

GEORGES, FRANCE (b. 1937)

Phrases (1977)

a fl, tape

Etude (1985)

fl, tape

FRÉMIOT, MARCEL (b. 1920)

Flyshut (1985)

fl, tape

Duration: 2'15"

Publisher: Salabert

FOURCHOTTE, ALAIN (b. 1943)

2 Coplas (1985)

fl, tape

Duration: 4'50"

Publisher: Salabert

GARCIN, GÉRARD (b. 1947)

Gérard Garcin propose – 7 Études pour flûtes et bande (1986)

fl, tape

Publisher: Salabert

GIROUDON, JAMES (b. 1954)

Préfigure (1983/1988)

fl, tape (en collaboration avec P.A Jaffrennou)

Duration: 12'20"

Première: Performers not known. Académie de Musique de St Bonnet le Château, 1988

JODLOWSKY, PIERRE (b. 1971)

Dialog no Dialog (1997)

fl, elec

Duration: 14'05"

Publisher: Jobert

Dedication: E. Caron, C. Bowie

Première: C. Bowie. Technicians: A. Mihalic, H. Tutschku Espace de projection, IRCAM, Paris, 30 September 1997

Limite Circulaire (2008)

fl, tape

Duration : 22'

Commission: GMEM 2008

Première: C. Jullion. Festival Les Musique, GMEM Marseille, 19 April 2008

JUNGER, FABRICE (b. 1972)

Tsunami (2001)

fl, real-time computer processing

Duration: 12'

HAL9000 (2001)

bass fl; Oberheim OB12 synthesizer

Duration: 45'

LACAZE, SOPHIE (b. 1963)

Voices of Australia (2002)

fl solo, rec voices

Dedication : Ivan Bellocq

Première: I. Bellocq. Biennale des Arts, Saint Cloud, France, September 2002

Archelogos II (2007)

bass fl, tape

Duration: 3'

Première: E. Lecomte. Son MiRe Festival, Fabrezan, France, August 2007

LENFANT, PATRICK (b.1945)

Alternances (1982)

fl, synth

Duration: 14'

Publisher: Salabert

LOUVIER, ALAIN (b. 1945)

Qu'est devenu ce bel France ? (1977)

fl/ob, tape

Publisher: Heugel (1977)

MAÏDA, CLARA (b. 1963)

Interstice L (2002/2004)

bass fl, tape

Duration: 10'

Commission: C. Hoitenga/Bliss Trust/PRS Foundation

Première: C. Hoitenga, tape by Bryan Wolf, Frédéric Maintenant. Semaine des cultures étrangères du FICEP, Finish Cultural Centre, Paris, 1 October 2004

MANOURY, PHILIPPE (b. 1952)

Jupiter Op 15.a (1987, revised 1992)

fl, real-time elec

Duration: 36'

Publisher: Paris; Cité de la Musique 1997

Commission: IRCAM

Première: P-A. Valade. IRCAM techniciens, Paris, IRCAM, Espace de Projection, 25 April 1987

MÉFANO, PAUL (b. 1937)

“N” (1972)

pour un flûtiste

fl solo (+pic, a flute, bass fl) with elec, modulator, tape

Duration: 23'

Publisher: Salabert

Première: J. Letrocquer, Champigny, 1973

Gradiva (1978)

cb fl, elec, tape

Duration: 24'

Dedication: P-Y. Artaud

Publisher: Salabert

Première: P-Y. Artaud. Festival d'Aix-en-Provence ; 1978

Extended techniques: multiphonics; harmonics; glissandos, Aeolian sounds

Ensevelie (1986)

fl, sampler

Duration: 10'

Publisher: Salabert

Première: R. François, J. Méfano. Berlin, 3 March 1988

MESTRAL, PATRICE (b. 1945)

Bloc VI (1980)

a fl, tape

Publisher: Durand

MIEREANU, COSTIN (b. 1943)

Stratus (1983-1984)

fl, tape

PARIS, FRANÇOIS (b. 1961)

Lecture d'une vague (1992) (prélude to Champs de l'ombre blanche)

fl, elec

La vague en son écrin (1994)

fl, tape

RISSET, JEAN-CLAUDE (b. 1938)

Mixte (1982)

fl, tape

Duration: 5'12"

Publisher: Heugel

Commission: Conservatory of Boulogne Billancourt

Passages (1982)

fl (pic) tape

Duration: 14'

Publisher: Salabert (1983) - Collection P.Y. Artaud

Commission: LIMB/International Computer Music Conference of 1982,
"Biennale de Venise"

Première: R. Fabbriciani. Biennale de Venise 1982

Notes: The tape was synthesised using a computer in Marseilles (Faculty of Luminy and LMA, CNRS), a Télémécanique T1600 computer and a MUSIC V program. It is recommended to use a second flute embouchure

Filtres III (1986)

fl, tape

Duration: 2'

Première: G. Garcin, Pont Saint Esprit

SAVOURET, ALAIN (b.1942)

Le bal des étrilles

fl/ob, tape

Publisher: Heugel – Melanges volume 2 (1984)

SCHWARZ, JEAN (b. 1939)

Éveil Op 59 (1981)

fl, tape

Duration: 4'

Publisher: Heugel

Grading: 2

Nocturne Op 69 (1983)

fl, tape

Duration: 8'

Première: P-Y Artaud, 1983

SERRE-MILAN, ANDRÉ (b. 1965)

Qian Kun (2001)

a fl, tape

Duration: 5'

Notes: Hélène Codjo, taped flute

VANDEBOGAERDE, FERNAND (b. 1946)

Flux et reflux (1967)

fl, tape

Duration: 6'40"

Première: R. François. Faculté de Droit, Paris, 25 February 1968

Temps monile (1974)

bass fl, elec

Duration: 13'06"

Première: P-Y. Artaud. Paris, 13 - 19 December 1974

VÉRIN, NICOLAS (b. 1958)

Mariposa clavada que medita su vuelo (1996)

fl, tape

Duration: 17'15"

Publisher: Jobert

Commission: INA-GRM

Première: C. Daroux. Festival Présence, Auditorium Olivier Messiaen, Radio France, 22 February 1996

6.5.4 CHAMBER MUSIC INCLUDING FLUTE WITH ELECTRONICS, TAPE, OR AMPLIFICATION

ABECASSIS, ERYCK (b. 1956)

Kobe in Venezia (1997)

amp fl, 8 vc
Duration: 17'

Le vol de Lilith (1999)

amp hpd, fl, ob, bn, tpt, perc, hp, vl, cb
Duration: 12'

Précautions d'emploi (2000)

voice, fl, MIDI kbd, tape
Duration: 16'

ALLA, THIERRY (b. 1955)

Aérienne (1994)

fl, 2 sax, pf, perc, el-ac
Dedication: Ensemble Proxima Centauri
Première : Ensemble Proxima Centauri. Bordeaux, 29 March 1994
Movements:

1. Envol
2. Jet Straem
3. Khamsin
4. Terres

Trièdre (1998)

fl, sax, vx, el-ac
Commission: Ensemble Proxima Centauri

Confluences (1999)

fl, sax, pc, clavier, el-ac
Première: 28 November 2000, Bordeaux
Publiher: Editions Tempéraments

Artificiel

fl, sax, pf, pc, el-ac
Première: Bordeaux, 28 October 2001

Abyssal (2003)

pf, 2pc, fl, sax, vc, elec

Première: Bordeaux, 5 November 2003
Commission: Ensemble Proxima Centauri
Première: Ensemble Proxima Centauri, Festival Novart, Bordeaux 2003

ARTAUD, PIERRE-YVES (b. 1946)

Déposition (1992)

fl ens, tape
Duration: 4'

BANCQUART, ALAIN (b. 1934)

Entre désert et ange (1992)

Mez, 2 fl, cl, cb, cymbalum, hp, va, elec gui
Duration: 20'
Publisher: RIC
Commission: Radio-France
Première: M. Boyer (Mez), Ensemble Intercontemporain, (dir.) Kent Nagano.
1992
Note: Text by Marie-Claire Bancquart

Vol d'Icare (1997)

(from Livre du Labyrinthe)
fl, gui elec
Duration: 14'
Publisher: RIC (1997)
Première: P-Y. Artaud, C. Pavy. Concerts de l'Orme, 1995

BARREAU, GISÈLE (b. 1948)

Profils (1975)

female voice, fl, hpd, 2 perc (amp except for perc)

BENHAMOU, MAURICE (b. 1936)

Chants

Tape, fl, va, hp

Mouvements

Tape, fl, sax, va, vc, perc

BERANGER, SÉBASTIAN (b. 1977)

Constellations (2001)

fl, hn, tpt, vib, gui, vl, vc (amp)

Duration: 9'20"

Première: Ensemble alter ego, (dir.) Laurent Cuniot. L'Accademia Nazionale di Danza di Roma, Italy, 28 July 2001

BERNARD, PIERRE (b. 1946)

A Iannis

vc, a fl, octobass fl, elec

Duration: 8'

Première: Christophe Beau (vc), Henri Tournier (fls). Musée Brou, 1 April 2001

Jardin suspendu

hp, fl, tape

Première: H. Tournier, H. Breschand (hp). Rencontres contemporaines de la harpe d'Argenteuil, Festival d'Argenteuil, 18 January 2002

Au pied des Écrins

fl, vc, tape

Commission: Festival Musique en Ecrins

Première: S. Deshaiees, C. Beau (vc). Festival Musique en Ecrins, 18 August 2003

Nous traversons la vie avec nos deux pieds

fls, vc, tablas, nar, el-ac

Duration: 18'

Première: H. Tournier, M. Lonsdale (nar), C. Beau (vc), P. Edouard. Eglise St Merry, Paris, 17 December 2005

BERNARD, MARIE-HÉLÈNE

Les animaux de tout le monde (1995)

nar, 2 fl, 1 bn, 1 tpt, 2 hn, 1 cb, tape

Duration: 12'

Première: F. Clavier, (dir.) J-L. Forestier. 'Un haut-parleur peut en cacher un autre' E.N.M de Gennevilliers, 26 January 1996
Notes: Text - poems by Jacques Roubaud

BORTOLI, STÉPHANE (b. 1956)

La Ligne des Confins (1990)

fl, (a fl, bass fl) cl-a, hn, vl, vc, sampler

Duration : 15'

Publisher : Billaudot
Commission : State
Première : Ensemble L'Itineraire, (dir.) P. de Chalendar. Centre Georges
Pompidou, 20 June 1991

BOUSCH, FRANÇOIS (b. 1946)

Soleil Mémoire (1990)

fl, hp, Syter

Duration: 18'

Première: N. Brochot, F. Garnier, (hp), D. Teruggi (Syter), F. Bousch,
(acousmonium). Studio 104 de Radio France, 16 February 1990

Soleil Mémoire 2 (1992)

fl, hp, tape (fixed sounds)

Duration: 18'

Première: Duo Ariane : F. Bru, G. Roussely (hp). Mamac, Nice, 25 March 1992

CLOT, JEAN-LOUIS (b. 1959)

Comme un oiseau transparent (1997)

b-flat cl, a fl, elec

Duration: 11'

COLIN, JEAN-MARIE (b. 1951)

Ismera (1984)

amp fls, synth, tape

Métaux (1985)

fl, synth, div instr

DAUVIN-CLAVAUD, FRANÇOIS (b. 1959)

L'ombre de l'aile (1992)

3 fl, tape/voice

D'ici et d'ailleurs" (1993)

2 fl

Shangai's Bund (1997)

4 bass fl, tape

DIENNET, JACQUES (b. 1974)

La paix des étoiles (1982)

a fl, live Synclavier, tape

DUBEDOUT, BERTRAND (b. 1958)

Entre les Braises Rouges (1990)

fl, va, hp (amp)

Duration: 12'30"

Publisher: Billaudot

Première: Soloists of the Ensemble Pythagore. Garonne Theatre, Toulouse, France, 19 November 1990

Note: inspired by a poem of Henri Michaux: "Un jour comme celui-ci les femmes se changent en salamandres et les salamandres font signe entre les braises rouges"

Lo Libre dels rituals / Le Livre des Rituels (2007)

Mez, fl (+a fl in G, bass fl), str trio, elec

Duration: 32'

Publisher: Billaudot

Commission: CIRM (Centre National de Création Musicale), Nice / State / Festival Déodat de Séverac

Dedication: Homage to the actress Françoise Meyruels

Première: S. Turchetta (Mez), Ensemble ICARUS, (dir.) Mirco Ghirardini. Auditorium St Pierre des Cuisines, Festival Déodat de Séverac, Toulouse, 27 November 2007

Note: Text in Occitan, French, Arab and Spanish by Alem Surre - Garcia, Joë Bousquet, Jaufre Rudel, Ibn Zaidun and Federico Garcia Lorca.

Movements:

1. Ritual del Foc
2. Ritual dels Cendres
3. Ritual de la Colombrà
4. Ritual de L'Erm

DUFOURT, HUGUES (b. 1943)

Hommage à Charles Nègre (1986)

fl (+pic, bass fl) eng hn, b-flat cl(+e-flat), contra-bn, vib, gui elec

Duration: 10'

Publisher: Lemoine (1986)

Commission: Musée d'Orsay

Première: Ensemble L'Itinéraire, Cinémathèque française, (dir.) Annick Minck. 7 December 1987

Notes: The work was written for the film which was devoted to Charles Nègre, one of the greatest French photographers of the nineteenth century.

DURIEUX, FRÉDÉRIC (b. 1959)

Origine (1990)

fl, synth, perc, tape

ESSYAD, AHMED (b. 1938)¹⁹

« Le cycle de l'eau » (1985-1993)

amp bass, a fl, pf

Duration: 57'

Publisher: Durand

Première: P-Y. Artaud, E. Strosser (pf)

Notes: This cycle consists of five pieces:

***Le Temps rebelle* (1980)**

amp bass fl

Duration: 10'30''

Publisher: Durand

***Le Source captive* (1982)**

amp bass fl

Duration: 16'

***Tamda* (1990)**

amp fl

Duration: 16'30''

***Asselman* (1992)**

amp bass fl

Duration: 3'30''

Première: Paris, 1993

***Les Eaux meurent en dormant* (1992)**

amp alto fl

Duration: 10'30''

Première: Paris, 1993

ELOY, CHRISTIAN (b. 1945)

Suite SM (2007)

fl, cl, cb, pf, CD (memorized sound)

Duration: 6'

Dedication: to my son Michel

Première: Ensemble Ars Nova , Ensemble Proxima Centauri. Festival Novart, Bordeaux TNBA, 10 November 2007

¹⁹ Moroccan-born French composer.

FERRARI, LUC (b. 1929)

Madame de Shanghai (1996)

3 fl, tape (memorized sound)

Duration: 15'

Première: Trio d'Argent. Paris 1997

FOURCHOTTE, ALAIN (b. 1943)

Glyphes (1978)

fl(s), pf, el-ac device

Duration: 15'

Première: G. Garcin, J. Raynaud. Project of R.I.M, 6th Rencontres Internationales d'Art Contemporain de La Rochelle, June 1978

Prélude-Double-Triple (1981)

fl, bass fl, a fl, rec cb fl, e-flat fl, a fl and bass fl

Première: Performers not known. M.A.N.C.A. 81, broadcasted by France Culture

GAIGNE, PASCAL (b. 1958)

Traversées I (1989)

wind qnt, elec

Duration: 20'

Commission: State

Première: Performers not known. Festival International de Bourges, 1989

Traversées II (1990)

wind qnt, elec

Duration: 16'

Première: Festival de Linz, Ars Electronica, 1990

GIRAUDON, JAMES (b. 1954)

Contours avec miroirs (2001)

vl, fl, elec, with collaboration of Jean François Estager

Duration: 12'

Première: J. Siot, F. Philippe. Amphithéâtre de l'Opéra de Lyon/Journées Grame 2001

GLOBOKAR VINKO (b. 1934)²⁰

To whom it may concern (1979)

qnt, tape

Duration: 33'

Publisher: Peters

Commission: IRCAM

Première: Ensemble Intercontemporain, (dir.) Vinko Globokar. IRCAM
technicians: A. Gerzso, D. Wessel. Festival de Metz, Municipal Theatre, 14
November 1979

HADDAD, KARIM (b. 1962)²¹

Tal vez tenemos tiempo (2004)

cb fl, db cl, hn, vc, elec

Duration: 17'

Première: Ensemble 2e2m. Madrid, March 2004

HAVEL, CHRISTOPHE (b. 1956)

RamDam (1992)

fl, sax, pf, perc, elec

Publisher: Tempéraments

Commission: State /Ensemble Proxima Centauri

Première: Ensemble Proxima Centauri. Salle Jacques Thibaud, Bordeaux, 3
February 1992

JODLOWSKY, PIERRE (b. 1971)

Coliseum (2008)

sax, pc, pf, fl, el-ac

Commission: State

Dedication: Ensemble Proxima Centauri

Première: Ensemble Proxima Centauri. Bordeaux, 28 November 2008

LEVINAS, MICHAËL (b. 1949)

Voix dans un vaisseau d'Airain "Chant en escalier" (1977)

voice, fl, hn, tape

Duration: 8'

Publisher: Lemoine (1977)

Première: N. Froger (Sop.) P. Bocquillon (fl), A. Cazalet (hn), Ensemble
l'Itinéraire. Nouveau Carré Sylvia Montfort, Paris, 1 March 1978

²⁰ A French composer of Yugoslavian origin.

²¹ French composer of Lebanese origin.

Contrepoints irréels III – Rencontres (1980)

4/6 fl, tape (there are other arrangements available)

Duration: 7'

Publisher: Lemoine (1980)

Première: L'Itinéraire, (dir.) M. Lévinas. Lille, 1 January 1980

LOUVIER, ALAIN (b. 1945)

Quatre Paysages (1997)

blue hp (el-ac), fl(s), perc

Duration: 23'

Publisher: EME (2006)

Première: Trio Controverse. Festival Aujourd'hui Musiques Perpignan, November 1999

LUTZ, ROLAND (b. 1937)

Delenda Carthago (1973)

nar, fl, gui elec, perc, tape

MÂCHE, FRANÇOIS BERNARD (b. 1935)

Naluan Op. 27 (1974)

fl, cl, vn, va, vc, db, pf, 1-2 perc, 2-track tape

Duration : 18'40"

Publisher: Amphion (Durand)

Première: Ensemble Xxème siècle, (dir.) P. Burwik . Baden-Baden, Sudwestfunk.

Sopiana Op. 41 (1980)

fl, pf, tape (ad lib)

Duration: 10'30"

Publisher: Durand

Première: P-Y. Artaud, R. Sin. Académie d'été; Pecs, Hungary

Uncas Op. 56 (1986)

2 samplers, ens (fl, cl, trbn, str qt), tape

Duration : 18'

Publisher: Durand

Première : Ensemble 2e2m, (dir.) P. Méfano. Centre Pompidou, Paris

Athanor Op. 69 (1991)

fl, ob, cl, 2 samplers, 2 vn, va, 2 vc

Duration : 13'

Publisher: Durand

Première: Musique Nouvelles (dir.) J. Hempel. Festival Ars Musica, Brussels

MAÏDA, CLARA (b. 1963)

Io (1997)

fl, cl, vc, pf, elec

Duration: 26'51"

Commission: State/GMEM Marseille

Première : D. Dreyfus, M. Rubio (cl), B. Amrani (vc), N. Negro (pf). Technicians of the GMEM. Festival du GMEM Les Musiques, Marseille, 12 April 1997

Interstice (2002/2003)

fl, gui elec

Duration : 25'

Commission : C. Hoitenga/Bliss Trust/PRS Foundation

Première : C. Hoitenga, W. Bruck (gui elec and small perc). Alte Feuerwache, Cologne, Germany, 3 April 2003

Fluctuatio (in)animi (2005)

fl, vl, va, vc, cb, elec

Duration: 13'49"

Commission: Akademie der Künste of Berlin

Première : Kammerensemble Neue Musik. Akademie der Künste de Berlin, 25 November 2006

Via rupta (2005)

fl, cl, trbn, vl, va, vc, cb, elec

Duration : 8'55"

Commission : State / GMEM Marseille

Première : Ensemble Orchestral Contemporain de Lyon, (dir.) Fabiàn Panisello. Festival du GMEM Les Musiques, Marseille, 21 May 2005

MARESZ, YAN (b. 1966)

Link (2005)

fl, cl, vn, vc, sampler

Duration: 4'

Co-Commission: Festival Archipel, Romaeuropa / Festival, MaerzMusik / Stockholm New Music, IRCAM/Holland Festival

Dedication: to the late Italian composer Fausto Romitelli

Première: Performers not known. Stockholm, Alter Ego & Panasonic, 24 February 2006

MIEREANU, COSTIN (b. 1943)²²

Segundafeira (1974)

pic, fl, a fl, bass fl, tape, visual elements

Le jardin de secrets (1980)

Sop, a fl/va, bass cl, trbn, pf, accdn/elec org

Bolero des Balkans (1984)

fl(s), sax(s), perc, tape

MONNET, MARC (b. 1957)

Siècle Pierre Tombeau (1985)

fl(s), ob, cl(s), bn(s), hn, str, elec

Duration: 9'

Publisher: Salabert

Commission: Festival de Strasbourg

Première : Ensemble Alternances, (dir.) Lucas Pfaff. Festival Musica'86, Strasbourg, 30 September 1986

Piccolo canto d'amore (1985)

fl, cl, vn, vc, pf, elec

Duration: 3'

Chant fêlé (1996)

fl, vl, cl, vc, pf, elec

Duration: 11'

Publisher: Cerise Music

MURAIL, TRISTAN (b. 1947)

Allégories (1989)

fl(+pic), cl, cor, vl, vc, perc, MIDI-keyboard, synth TX816 Yamaha /Macintosh computer (version 2000)

Duration : 17'

Publisher : Lemoine (1990)

Commission : State

Première : Ensemble Musique Oblique, (dir.) Peter Rundel. Festival Ars Musica Brussels, 26 March 1990

²² Romanian-born, French composer.

NARBONI, FRANÇOIS (b. 1963)

Les Saisons (2002)

Sop, fl, (+ pic, a fl, bass cl), cl (+ e-flat cl, bass cl), elec keyboard, perc, tape

Note: the tape part may be performed separately as a sound installation. Text is taken from the Song of Solomon, Occitan words.

PARIS, FRANÇOIS (b. 1961)

Les champs de l'ombre blanche (1991)

Sop, fl (+alto fl, bass fl), hp, 2 elec kbd, elec

PAULET, VINCENT (b. 1962)

Le grand Stellaire (1991 - 92)

fl, blue hp, perc, str qt ad lib

Duration: 13'

Commission: Trio Controverse

Première: Trio Controverse. Festival "Aujourd'hui Musiques" de Perpignan, (Montpellier, Paris, Barcelone, Rotterdam...) 1992

Première (version with string quartet): Trio Controverse . Ravel Quartet, (dir.) Mark Foster, Le "Bel Image" de Valence, 1995

PÉCOU, THIERRY (b. 1965)

Chö, un rituel tibétain (1993)

bass cl, pf, a fl, vc, perc (with amp)

Publisher: EME

Anges et Oiseaux (1997)

fl, vl, va, vc, pf, 'bird-calls'

Duration: 15'

Première: A-E Davy (fl), A. Pesquier (vl), A. Loyer (va) A. (vc), F. Leroy (pf) interns of Académie de Musique of Écrins, (dir.) Thierry Pécou, Jean-Marc

Zwellenreuther. Église de Vallouise, 4ème festival Musique en Écrins, 28 August 1997

Laccampu (2001)

fl, cl, trbn, vl, vc, perc, elec set

Duration: 16'

Publisher: EME

Commission: GMEM, Festival Les Musiques Marseille

Première : Ensemble Zellig, (dir.) Thierry Pécou. Festival Les Musiques in Marseille, 16 May 2001

La fête malgache (2001)

Mez, fl, cl, mar, vc, kbd

Duration: 8'

Première: Performers unknown. May 2003

RISSET, JEAN-CLAUDE (b. 1938)

Musique pour Little Boy (incidental music, play by Pierre Halet) (1968)

Sop, fl, cl, pf, perc, tape

Dialogues (1975)

fl, cl, pf, perc, 3-track tape synthesized by computer (Music V)

Duration: 10'40"

Profils (1982)

fl, cl, hn, trbn, pf, 2 perc, tape

ROLIN, ETIENNE (b. 1952)²³

Space Forest Bound (1997)

a fl, s sax, ondes martenot

Duration: 5'33"

Movements:

1. Heterodyne
2. Jungle Jingle
3. Creature Beat

Proliférations

sax, fl, synthophone, perc

Première: Bordeaux, 6 January 1995

Six proses pour Prox

fl, sax, cl, pf, pc, gui

Première: Bordeaux, 28 October 2001

Sensual Geometry

fl, sax, pf, pc

Première: Bordeaux, 1 February 2008

²³ Naturalised French composer of American origin

ROSSÉ, FRANÇOIS (b. 1945)

Level 1091 (1983)

tr rec, fl, a sax, elec

Duration: 16'

Publisher: Fuzeau

Première: D. Kientzy (rec), P-A Valade (fl), M. Kientzy (sax), F. Rossé (A.K.S.).
Tarbes 1984

Salvador por Casualidad

fl (+bass fl), sax, perc, pf, elec

Duration: 13'23"

Publication: Fuzeau

SOULIÉ, LAURENT

Au delà des forêts pourpres

fl, sax, pc, pf, el-ac

Duration: 15'

Linea

sax, fl, pf, vc, el-ac

Première: Bordeaux, 25 November 2008

TALLET, MARC (b. 1951)

Draft 3 (2003)

amp bass fl, vc, vib

TESSIER, ROGER (b. 1939)

Suite Concertante (1964)

pf, 2 fl, str qt, MK7

Duration: 15'

Première: P. Audon, J-P Bourillon, Ensemble Instrumental du Lendit,
(dir), F. Vellard. Paris, 14 May 1969

Trois Haikus (1965)

fl, pf, MK11

Duration: 8'

Première: J-P. Bourillon, P. Audon (pf). Maison des Jeunes et de la Culture,
Plessis-Robinson, 11 March 1967

Trièdre (1972)

fl, accdn, vib, MK21

Duration: 5'
Publisher: Billaudot
Première: P. Bocquillon, A. Abbott, M. Gasteau. Radio-France, Paris,
1 May 1973

'A' (1972)

fl, hp, perc, MK22
Duration: 10'
Publisher: EFM
Première: P-Y. Artaud, S. Beltrando, F. Brana,
D. Chemirami, C. Thorigny. Paris, 4 June 1973

Elodie-Mélodie «tombeau de Henri Bosco» (1977)

fl (+pic, bass fl), 2 b-flat cl (of which one bass), 2 perc, pf, vn, vc, MK33
Duration: 12'
Publisher: EMT
Première: Ensemble Solars Vortices, (dir.) Jacques Mercier. Paris, Musée d' Art
Moderne, «Animation-Recherche-Confrontation », 2 March 1977

Mobile-Immobile (1980)

2 fl, ob/eng hn, cl/ bass cl, hp, ondes martenot, pf/celesta, 2 perc, str, MK42
Duration: 13'
Publisher: Salabert
Première: L'Itinéraire, (dir.) Alain Louvier. Bordeaux, Conservatoire, 17
November 1980

Attaque-Résonance (1988)

2 fl (pic, a fl), pic cl, pf, vib, perc, str, MK55
Duration: 10'
Publisher: Salabert
Première: Ensemble Ex Novo, C. Ambrosini (dir), Théâtre du
Conservatoire à la Nouvelle Musique de Zurich, Zurich; 10 November 1988

Echo (1995)

fl, hp, perc, MK63

Miroir du silence (1995)

a fl, cl, vib, MK6

L'Autre rive (1999)

fl, cl, trbn, vn, va, vc, cb and vib, MK69
Dedication: In memoriam Gérard Grisey

Ombre/Lumière (2002)

fl, eng hn, hpd, MK74

Clair obscur

Sop, fl, hn, vc, 2 synth

TOSI, DANIEL (b. 1953)

Prova 9 (1981)

Sop, fl, cl, hn, vn, vc, 3 elec org

Duration: 20'30"

Publisher: Lemoine

Première: L'Itinéraire, (dir.) D. Tosi. Festival de Metz, 1982

Multitude II (1983)

fl, sax, vib, 2 perc/tape with or without elec

Duration: 24'

Publisher: Salabert

Première: Performers unknown. Festival Musica of Strasbourg, 1 October 1984

Multitude III (1983)

fl, sax, vib /pf, with or without elec

Duration: 19'

Publisher: Salabert

Première: (dir.) D. Tosi, Les journées 'carte Blanche à Daniel Tosi', Toulouse, 13 February 1984

Sept Dedales Vermeils (1986)

pf /vib, fl(s), cl, vl, vc, hn, with/ without elec, tape /2 perc

Duration: 23'30"

Publisher: Salabert

Première: Atelier de Musique de Ville d'Avray, (dir) Jean-Louis Petit. Festival de Fresnes, 25 March 1987

Comme il vous plaira (1992 - 93)

Mez, hp, perc, bass cl, a fl, vl/va, vc, tape

Duration: 24'

Publisher: Edipan

Première: Ensemble MC2, (dir.) Daniel Tosi. Marignane, 1 April 1995

VANDENBOGAERDE, FERNAND (b. 1946)

Temps / Couleurs (1978/79)

Bass fl, bass cl, trbn, vc, el-ac (ad - lib)

Duration: 3 versions - 17' / 19' or 22'

Commission: State

Première: Ensemble Itinéraire. Centre Pompidou, 5 May 1980

VÉRIN, NICOLAS (b. 1958)

Quatre à quatre (1994)

fl (+bass fl, pic) b+sop sax, perc, synth Quatron

Duration: 28'

Commission: Studio LIMCA

Première: Festival Auch Danse Musique Contemporaine, September 1994

Una rosa...una rueda... (1995)

nar, fl, cl (e-flat and bass), sax (sop and bar), tpt, trbn, perc, tape

Duration: 20'

VERRIÈRES, FRÉDÉRIC (b. 1968)

Images

fl, cl, pf, vl, va, vc, vib, elec, video

VIENNE, BERNARD DE (b. 1957)

Il Suono (1981-revision August 2006)

2/3/4 fl, tape in feedback/fl ens

Duration: 16' - 60' env

Commission: Conservatoire de Gentilly (1981)

WOLFF, JEAN-CLAUDE (b. 1946)

Symphonie No. 8 (1997)

fl, cl, tape

Duration: 20'

6.5.4 CONCERTANTE WORKS FOR FLUTE AND ELECTRONICS

AGOBET, JEAN-LOUIS (b. 1968)

L'Etude des forces (1997)

fl solo (+a fl), principal fl, ens, elec

Duration: 18'

Publisher: Peermusic / Eschig

Commission: Musique Nouvelle en Liberté

Première: C. Daroux, S. Deshayes (principal flute), Ensemble l'Itinéraire. (dir.)

M. Foster. IRCAM, Paris, 10 March 1998

Notes: 'Nuée-Traces' and 'Etude des forces' together with 'Autour' form part of a cycle for flute

BOULEZ, PIERRE (b. 1925)

Explosante-fixe... (1993)

MIDI fl, 2 solo fl, ens, elec

Duration: 36'

Publisher: UE

Commission: Fondation Total pour la Musique et Festival d'automne à Paris

Dedication: Igor Stravinsky

Partial Première: (the first 2 movements) : Pierre-André Valade (Midi flute),

Sophie Cherrier, Emmanuelle Ophèle (fl(s)), Ensemble Intercontemporain, David Robertson (dir). Turin, Italy, 12 September 1993.

Complete première: Performers not known. Paris, Théâtre du Châtelet, 24 January 1994

Note: Discussed in Chapter 4

PRIN, YVES (b. 1933)

Mobile 3 (1970/rév. 1992)

fl solo (pic, alto fl), various instr, electr

Duration : 14'

3 versions:

A: fl, perc, elect

Première: I. Hureau; T. Miroglio (perc). Institut Français, Cologne, 20 December 1995

B: fl, perc, pf, elec

Première: I. Hureau, E. Valenzuela (perc) and T. Miroglio (pf). Barcelona, Nick Havanna Hall, 21 April 1997

C: fl, perc, pf, 2 db, trbn, elec

VÉRIN, NICOLAS (b. 1958)

Projections obliques (1990/91)

fl, cl soli, ens (MIDI kbd, tpt, trbn, perc, vl, cb) and el-ac device

Duration: 22'

Publisher: Jobert

Première: P. Roullier, R. Lerner (cl), Ensemble 2E2M (dir.) P. Méfano. 10
May 1990

University of Cape Town

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LIST OF E-MAIL CORRESPONDENCE

- Agobet, J.L. 10 December 2008. 'Information: Flute works.' Email to L. Stoltz.
- Alla, T. 17 October 2009. 'Information regarding your chamber works for flute.' Email to L. Stoltz.
- Artaud, P.Y. 23 June 2009. Email to L. Stoltz.
- Artaud, P.Y. 2 September 2009. Email to L. Stoltz
- Bertrand, C. 13 November 2009. 'Information regarding your flute works.' Email to L. Stoltz.
- Campo, R. 28 November 2008. 'Pieces for flute.' Email to L. Stoltz
- Dubedout, B. 7 December 2008. 'Works for flute.' Email to L. Stoltz.
- Durand, J. 1 December 2008. 'Information about flute works.' Email to L. Stoltz.
- Durand, J. 9 December 2008. 'Information about flute works.' Email, to L. Stoltz.
- Gallois, P. 21 Sept. 2009. 'Info regarding Concerto no.2 Landowski.' Email to L. Stoltz.
- Haddad, K. 28 June 2008. 'Scores.' Email to L. Stoltz.
- Jolas, B. 2008. Email to L. Stoltz.
- Rosse, F. 15 Decemer 2008. 'Oeuvres pour flute/ flute works.' Email to L. Stoltz.
- Rosse, F. 17 September 2009. 'Oeuvres pour flute/ flute works.' Email to L Stoltz.
- Rosse, F. 18 September 2009. 'Oeuvres pour flute/ flute works.' Email to L Stoltz.
- Tanada, F. 8 September 2009. 'Info about flute works.' Email to L. Stoltz.
- Walther, B. 28 September 2009. 'Information about Regis Campo.' Email to L. Stoltz.

LIST OF INTERVIEWS CONDUCTED

- Amy, G. July 2008. Interview with L. Stoltz. Paris, France. Minidisk recording in possession of author.
- Artaud, P-Y. July 2008. Interview with L. Stoltz. Paris, France. Mini-disk recording in possession of author.
- Cherrier, S. July 2008. Interview with L. Stoltz. Paris, France.
- Haddad, K. July 2008. Interview with L. Stoltz. IRCAM, Paris, France.
- Herbst, T. 27 August 2009. Interview with L. Stoltz, Stellenbosch, South Africa.
- Tanada, F. July 2008. Interview with L. Stoltz. Paris, France
- Tanguy, E. July 2008. Interview with L. Stoltz. July. Paris, France. Mini-disk recording in possession of author.

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APPENDIX

RECORDING OF EXTENDED TECHNIQUES

Track 1:

Extended range: Demonstration of pitches D₄, E₄ and F₄

Track 2:

Microtones: microtonal scale on E-flat

Track 3:

Microtones and harmonics: Extract from *Unanswered Questions* for solo flute by Tristan Murail

Track 4:

Bisbigliando: Extract from *Further* for solo flute by Eric Tanguy

Track 5:

Unfingered effects: demonstration of effect obtained when inserting fingers in flute headjoint. Thumb is inserted first, followed by the second, third, fourth and fifth fingers.

Track 6:

Unfingered effects: Effect obtained when obstructing extremity of the headjoint with the palm. The first example is played at normal pitch while the second example is at overblown pitch.

Track 7:

Aeolian sounds: Extract from *Froissement d'ailes* for solo flute by Michael Levinas

Track 8:

Jet-Whistle: Demonstration of Jet-Whistle as used in *Assabio a Játo* by Heitor Villa-Lobos

Track 9:

Flutter-tonguing: Demonstration of effect obtained when playing flutter-tonguing in the front of the mouth

Track 10:

Flutter-tonguing: Demonstration of effect obtained when playing flutter-tonguing in the throat

Track 11:

Flutter-tonguing and glissandos: Extract from *Froissements d'Ailes* by Michael Levinas

Track 12:

Multiphonics: Isolated multiphonics as found in *Eolia* for solo flute by Philippe Hurel

Track 13:

Whistle-tones: Example of sustained whistle-tones

Track 14:

Whistle-tones: Example of *balayage d'harmoniques* or 'jews harp' effect

Track 15:

Key-slaps: Extract from *Densité 21.5* for solo flute by Edgard Varèse

Track 16:

Vibrato, various forms: Extract from *Lazawardi* for solo flute by Renauld Gagneux

Track 17:

Voice and Flute: Extract from *Le Cygne* by Michel Decoust