FORM AND TONALITY AS ELEMENTS OF NEOCLASSICISM IN TWO WORKS
OF JEAN FRANÇAIX: DIVERTIMENTO POUR FLÛTE ET PIANO (1955)
AND SUITE POUR FLÛTE SEULE (1963) WITH THREE
RECITALS OF SELECTED WORKS OF MOZART,
WIDOR, FELD, MUCZYNSKI AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Elizabeth Ambler Ruppe, B.Mus., M.M.
Denton, Texas
May, 1996
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Ruppe, Elizabeth Ambler, Form and tonality as elements of neoclassical style in
two works by Jean Françaix: *Divertimento pour flûte et piano* (1955) and *Suite pour flûte seule* (1963) with three recitals of selected works of Mozart, Widor, Feld, Muczynski and others. Doctor of Musical Arts (Performance), May, 1996, 61 pp., 2 tables, 21 musical examples, references, 40 titles.

The music of Jean Françaix is well known to those familiar with woodwind chamber literature. His long, successful career began in the 1930s when French composers rejected the excessively chromatic harmonies, intense emotionalism and grandiose proportions of late Romantic music. Embracing the concepts of neoclassicism, economy of means, clarity and objectivity, and a return to diatonicism and formal structures, the new "Classical" music contained the added spice of twentieth-century harmonic techniques including bitonality, modality, and quartal and quintal harmonies.

Françaix has written many concertos and solos for woodwind instruments, but his enduring popularity resides in his chamber music for various combinations. His publisher for the last six decades has been B. Schott's Söhne who commissioned Françaix to write several chamber works in honor of his eightieth birthday.

Two of his works for flute, *Divertimento pour flûte et piano* and *Suite pour flûte seule*, are known to professional flutists but not considered standards in the flute repertoire. The purpose of this paper is to call attention to the wide variety of Françaix's repertoire which is eminently suitable for concert and recital programming. The identification of formal and tonal elements in Françaix's two works for flute helps to place his prodigious output within the context of the prevailing musical and philosophical aesthetic in France of the 1920s through 1940s. An annotated list of Françaix's works with flute in a primary role is included as an appendix.
Tape recordings of all performances submitted as dissertation requirements are on file in the University of North Texas Library.
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North Texas State University
School of Music
Graduate Recital

ELIZABETH A. RUPPE, Flute

Assisted by
Rose Marie Chisholm, Piano

Monday, August 11, 1986  8:15 p.m.  Concert Hall

Fantaisie .................. Georges Hüe

*Echolalia for Solo Flute .......... John Anthony Lennon

Fantaisie Pastorale Hongroise,
Op. 26 .................. Albert Franz Doppler

Intermission

Sonata in E Major (BWV 1035) .... Johann Sebastian Bach

  Allegro deciso
  Scherzo: Vivace
  Andante
  Allegro con moto

*Commissioned for the 1986 National Flute Association Young
  Artist Competition

Presented in partial fulfillment of the
  requirements for the degree of
  Doctor of Musical Arts

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North Texas State University
School of Music
Graduate Recital

ELIZABETH A. RUPPE, Flute

Assisted by
Rose Marie Chisholm, Piano
Rebecca R. Smith, Flute
Dan Lewis, Cello

Monday, March 30, 1987  6:30 p.m.  Concert Hall

Sonata in D Major..............Francois Devienne
  Allegro con spirito
  Adagio
  Rondo: Allegretto

Sonate.........................Jindřich Feld
  Allegro giocoso
  Grave
  Allegro vivace

Intermission

Trio Sonata in G Major.........Johann Sebastian Bach
  (BWV 1039)
  Adagio
  Allegro ma non presto
  Adagio e piano
  Presto

Ballade.........................Frank Martin

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requirements for the degree of
Doctor of Musical Arts
University of North Texas

College of Music

presents

A Graduate Recital

ELIZABETH AMBLER RUPPE, flute
accompanied by
Rose Marie Chisholm, piano

Monday, March 6, 1995 6:30 pm Concert Hall

Sonata No. 4, “La Lumagne” ........................ Michel Blavet
   I. Adagio
   II. Allemande: Allegro moderato
   III. Sicilienne: Lent
   IV. Presto
   V. Le Lutin: Allegro vivace

Andante, K. 315 and Rondo, K. Anh. 184 .................. W. A. Mozart

- Intermission -

Joueurs de flute, Opus 27 ............................. Albert Roussel
   I. Pan
   II. Tityre
   III. Krishna
   IV. Mr. de la Péjaudie

Suite, Opus 34 ........................................ Charles Marie Widor
   I. Moderato
   II. Scherzo: Allegro vivace
   III. Romance: Andantino
   IV. Final: Vivace

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
University of North Texas
College of Music

presents

A Graduate Lecture Recital

ELIZABETH AMBLER RUPPE, flute
assisted by
Rose Marie Chisholm, piano

Monday, November 27, 1995  6:30 pm  Recital Hall

FORM AND TONALITY AS ELEMENTS OF NEOCLASSICAL STYLE IN TWO WORKS
BY JEAN FRANÇAIX: DIVERTIMENTO POUR FLÛTE ET PIANO (1955)
AND SUITE POUR FLUTE SEULE (1963)

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  I. Caprice
  II. Pavane
  III. Saltarelle
  IV. Allemande
  V. Marche

Divertimento pour Flûte et Piano .......................... Jean Françaix
  I. Toccata
  II. Notturno
  III. Perpetuum Mobile
  IV. Romanza
  V. Finale

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
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OF JEAN FRANÇAIX: *DIVERTIMENTO POUR FLÛTE ET PIANO* (1955)
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*Introduction*

One of the difficulties of examining an historical period is disregarding succeeding
events and developments rather than evaluating the time period based on contemporary
attitudes and philosophies. The neoclassical style in France after World War I captivated
audiences and critics for its originality in integrating classical styles and forms with
modern harmonies. Later political, economic and philosophical trends diluted the lasting
impact of the neoclassical style while the large number of imitators of the style in the
succeeding decades bred ambivalence, if not contempt. The French composer, Jean
Françaix, has proved to be one of the most faithful adherents to the French neoclassical
style. Enjoying an unusual career for a twentieth-century composer, he resembles
composers of earlier eras who produced and published works for commissions or patrons.
Hailed by some critics as the "new Mozart" at the beginning of his career, Françaix
melded the French musical fashions of his youth with a very individual harmonic
language and paid homage to his models from the eighteenth century: Haydn and Mozart.

At the age of eighty-three, Jean Françaix continues as an active composer in the
genre in which he has made the most lasting impact. From the beginning of his career in
the 1930s until the present-day, audiences have responded enthusiastically to his chamber
music. Following in the footsteps of great French orchestrators and instrumental
composers, Françaix's instrumental chamber works have earned their position as standard repertoire for their challenging and idiomatic style. Surrounded by chamber music activities as a young child, Françaix naturally assimilated the technique and imagination displayed in the unique combinations shown in his enormous output. He exhibits a particular fondness for the woodwind instruments which experienced a resurgence of popularity at the beginning of the twentieth century.

In particular, the flute regained its eighteenth-century position as a premier solo instrument on a par with the piano and violin. The ascendancy of performers associated with the Paris Conservatoire such as Paul Taffanel, Philippe Gaubert, Louis Fleury, and Marcel Moyse prompted many French composers to write significant flute works in the opening decades of the twentieth century. Many of Françaix's chamber compositions include flute, and his association with prominent French flutists, including the internationally-renowned Jean-Pierre Rampal, inspired the composition of a number of solo works including the *Divertimento pour flûte et piano* of 1955. Following the tradition of evocative solos for flute alone established by Claude Debussy's *Syrinx*, Jacques Ibert's *Pièce* and Eugene Bozza's *Image*, Françaix composed his *Suite pour flûte seule* in 1963. In these two pieces, Françaix demonstrates his unique contrast of the non-traditional with the familiar. His harmonic language consisting of bitonality, modality, quartal and quintal harmonies, and chromaticism colors his underlying loyalty to the structural tenets of functional tonality. Utilizing a formal style reminiscent of eighteenth-century Classicism, Françaix presents a modern and slightly off-balance interpretation of early binary dances and light character pieces from the traditional large forms of the suite and divertimento.

As a young prodigy developing his craft, Françaix was heavily influenced by the masters of French music at the turn of the twentieth century: Claude Debussy, Maurice
Ravel and the Russian-born Igor Stravinsky. The historical and musical importance of the French neoclassical style requires an understanding of the political and musical climate which precipitated the emergence of a uniquely French philosophy and aesthetic in the 1920s.

**Historical Precursors of Neoclassicism**

**Nineteenth-century France**

A serious decline in power and influence followed centuries of French cultural accomplishments in literature, art and music. The glory of the kings of Versailles, the noble ideals of the French Revolution and the huge territorial gains by Napoleon all faded at Waterloo. The political and economic upheavals of the nineteenth-century also negatively impacted French music. During the first half of the century, two major influences diminished the quality of musical composition in France. First, the ideals of equality espoused in the French Revolution led to an unprecedented inclusion of the middle class as performers and consumers of art music; a much larger and varied audience ruled the fashions of the day. Composers responded to the new audience with formulaic showpieces in which technique and showmanship overruled musical substance. Performer-composers often relied on hackneyed variations of popular tunes and the exoticism of gypsy music to amuse the naïve concert audiences. Second, German Romantic composers exerted a strong influence throughout Europe with a style emphasizing personal and individual expression which often resulted in sentimentality and pictorialism. Nineteenth-century French composers embraced the popular new style and program music in particular, but the expansion of the public audience prompted a more materialistic approach to their craft and art.
Rising above the inherent weaknesses in the programmatic and nationalistic genres, Richard Wagner integrated German folk tales with musical symbolism while stretching the limits of functional tonality to the extremes. The power of his music and personality generated adulation from composers all over Europe. However, the defeat of Napoleon III in the Franco-Prussian War of 1871-72 reversed the French people's admiration for anything German. Anti-German sentiment simmered within France for decades and precipitated a reassessment of the state of French culture; some musicians responded to the identity crisis by rejecting styles and devices associated with the German Romantic movement. Although many French composers idolized and imitated Wagner, even his power and influence waned in the face of French nationalism.

As one of the most significant French composers at the end of the nineteenth century, Claude Debussy was among the first to reject the excesses of German Romanticism. He pronounced with nationalistic fervor that French music had strayed from "clearness of expression, conciseness and precision of form"—qualities he believed were uniquely French. Additionally, a number of French composers founded societies to encourage serious French composers and to establish a more valid national musical identity: Camille Saint-Saëns founded the Société de Nationale de Musique in 1871 to provide a venue for the performance of new French music, and Paul Taffanel formed the

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Société des Instruments à vent in 1879 to promote the composition of significant new works for wind instruments.4

For many French composers, an important step toward regaining musical prominence was a return to their historical roots with an increased reliance on models from earlier centuries. As the study of musicology expanded at the end of the nineteenth century, composers and teachers gained greater access to the music of their national predecessors. An important resource for the dissemination of musicological research in France was the Schola Cantorum. Founded in 1894 by César Franck, the new school established itself as an open challenger to the Paris Conservatoire where many of the professors emphasized technique over musical substance. As an important adjunct to the study of musical performance and composition, the Schola offered a broader range of musical historical study and encouraged serious musical scholarship.5

Musicology in the opening decade of the twentieth century mainly consisted of German music history written by German musicologists. The Schola Cantorum in Paris provided courses on the great masters Monteverdi, Palestrina and Bach, but also a new emphasis on the great French masters François Couperin and Jean-Philippe Rameau. In 1900, the collected works of Couperin were widely available and quite popular. And in a unique collaboration of diverse composers, Saint-Saëns, Vincent d'Indy, Paul Dukas and Debussy initiated the publication of the collected works of Rameau.6 The rediscovery of earlier French masterpieces prompted many composers to incorporate musical elements from previous eras into their individual styles. Both Debussy and Erik Satie composed

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5Cooper, 752.
6Messing, 21.
piano works based on dance forms in the final years of the nineteenth century. While the use of periodic formal procedures was an obvious reference to the past, a more general philosophy emerged from the study of the works of Rameau and Couperin. In direct contrast to the subjective and programmatic theatricalities of late German Romantic composers, French composers shifted to a more abstract and rational approach to music. In redefining their aesthetic goals, they attempted to simplify their style and technique to produce a more objective and balanced art form. These qualities all evoked the grandeur of eighteenth-century Classicism.

New Styles after World War I

Anti-German sentiment continued to grow in France in the opening years of the twentieth century. The colossal orchestral works of Gustav Mahler and Richard Strauss, and the dark, expressionistic and densely chromatic works of Arnold Schoenberg typified the final and extreme limits of late German Romanticism. By the beginning of World War I, French composers embraced a return to seventeenth- and eighteenth-century forms and principles as an alternative. Following World War I, the music of Wagner, Mahler, and Schoenberg fell out of favor with survivors of the war who yearned for happier, simpler entertainment. The music of Claude Debussy also bore the stigma of pre-war fashions. The ambiguity and obscurity of impressionism and expressionism was firmly linked with Debussy despite his shift towards lighter textures and traditional formal structures in his later works.

Through the end of World War I in 1918, French composers freely used individual elements of earlier styles such as dance forms, sonata form, and homophonic style.

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7 Messing, 38-9.
8 Messing, 151.
9 Messing, 76.
without strict adherence to a unified principle or school of thought. But with the call for a new "classic and modern" French music by the poet, Jean Cocteau, in his pamphlet "Le coq et l'arlequin" of 1918, a more cohesive style emerged in the music of Erik Satie and a group of younger composers known by the appellation "Les Six." Clarity, spontaneity, youthfulness and simplicity became the watchwords for French music after World War I. Satie's music directly appealed to listeners with simple melodies, rhythms and textures which recalled the café-concerts and music-hall dance bands. Other French composers had also turned to smaller ensembles and lighter styles, but Satie's humorous negation of the expectations of functional tonality captivated the sophisticated French public and initiated a period of absurdity and farce in French music. Francis Poulenc and Darius Milhaud, the most famous of "Les Six," combined Satie's witty use of dissonance with new jazz, modal and expanded tertian harmonies to appeal to an ever-expanding musical audience which was reveling in the cessation of the war and improved living conditions. The new emphasis on form, functional tonality and lighter textures resulted in the coining of a new musical "ism": neoclassicism.

At the turn of the century, German musicologists used the term "Klassik" to refer to all of the great masters such as Palestrina, Monteverdi, Bach, Haydn, Mozart and Beethoven. Only later in this century has the term applied to the narrow time period of Mozart and Haydn. Prior to 1920, another term, "Klassizimus," referred to conservative German composers including Johannes Brahms who was the antithesis of the programmatic Romantic composers with his use of contrapuntal procedures, sonata form

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10 Cooper, 754.
and four-movement symphonic form. Musicologists particularly used the latter term to disparage lesser composers who attempted to imitate the earlier "Klassik" masters.\(^\text{12}\)

In developing the new French neoclassical style, composers such as Poulenc borrowed and parodied seventeenth- and eighteenth-century formal procedures including sonata-allegro form, dance forms, concerto grosso and the symphony. Audiences and critics heralded the innovative melding of earlier forms with modern tonality; and by the mid-1920s, the enormous popularity of the new style had completely reversed the earlier negative connotations of the German term "Klassizimus."\(^\text{13}\)

Other composers outside France also utilized formal procedures such as sonata form and dance forms after World War I but were not generally associated with the neoclassical movement. One of these composers was Arnold Schoenberg, who introduced a new system of pitch organization called "dodecaphonism" in 1925. Despite his radical concept of the equality of pitches, his compositional style retained the traditional forms of the eighteenth century. Schoenberg considered the unique "neotonality" of the French composers a degradation of the natural evolution of music harmony. He believed his own system of dodecaphonism systematically continued the expansion of chromatic harmony begun by Wagner and Liszt. Schoenberg lambasted the "pseudo-tonalists" for their "wrong-note" style, arbitrary dissonances, random polytonality and token nods to functional tonality with infrequent but prominently placed major triads.\(^\text{14}\) One composer emulated the formal and textural ideals of neoclassicism while developing his own brand of neotonality based on systematic and organic use of

\(^{12}\)Messing, 62.  
^{13}\)Messing, 76.  
dissonance. Igor Stravinsky's conversion to neoclassical ideals in the early 1920s added respect and validity to the popular French style and fueled a schism between the German and French musical establishments.

Igor Stravinsky and Neoclassicism

Although Russian, Stravinsky established Paris as his musical home. His collaborations with Sergei Diaghilev and the Ballets Russes thrilled and scandalized audiences before World War I. Large productions like *Le Sacre du printemps* were impractical during the war, and the economic constraints of post-war Europe necessitated the use of smaller musical forces. The emergence of the neoclassical style with its emphasis on balance, proportion and homophonic textures also prompted an increase in chamber music. Influenced by Satie's music-hall sound and the popularity of the new American jazz, Stravinsky integrated ragtime into three chamber works including *L'Histoire du soldat* in 1918. Stravinsky's complete shift away from his earlier programmatic ballets emerged forcefully in his pivotal *Octet* for winds in 1923. Concise, abstract and texturally clear, the *Octet* provided a powerful affirmation of the appeal of neoclassicism.\(^{15}\) Stravinsky resisted the label of neoclassicist but conceded to the appellation for his use of formal structures. However, as the schism between the neoclassicists and the dodecaphonists increased, Stravinsky increasingly aligned himself with the neoclassical school to distance himself from his greatest musical rival, Arnold Schoenberg.\(^{16}\)

One of Stravinsky's strongest advocates at the beginning of his neoclassical phase was the well-respected French teacher of composition, Nadia Boulanger. Her close

\(^{15}\)Messing, 88.
\(^{16}\)Messing, 149.
relationship with the acknowledged leader of French music of the 1920s proved to have an enormous impact on one of her youngest students, Jean Françâix. While most composers learn their craft during their teens or young adult years, Jean's innate and prodigious musical talent was recognized early and led to intensive training in the rules of composition during his childhood. In 1923, at the age of eleven, Françâix began formal training with Nadia Boulanger and witnessed at close hand the developments of the neoclassical style in France for the next decade. In time, he would cultivate his own unique voice and add his own contributions to the neoclassical movement.

Jean Françâix

His Early Childhood and Musical Training

Born on May 23, 1912, Jean Françâix joined a family of generations of musicians. All four of his grandparents were enthusiastic and accomplished amateur performers, and his parents established prominent and respected professional careers in their hometown of Le Mans. Jean's father, Alfred, was known throughout France as an accomplished pianist and eminent composer. He later became director of the Conservatoire in Le Mans where his wife founded a women's chorus. World War I provided positive and negative influences on Jean's childhood. Amid the upheavals caused by the war, the Françâix family provided musical activities as welcome diversions for the townspeople with small concerts at the Conservatoire and their home. Refugees from Paris fled north to smaller towns like Le Mans, and Jean's family opened their doors to houseguests who included celebrated authors, artists and musicians, including the director of the Paris Conservatoire, Philippe Gaubert. As an only child surrounded by exciting visitors and entertained by the nightly musical soirées, Jean developed his verbal and musical abilities.

at an early age. With his parents as teachers, he learned the musical alphabet before he could read and astounded listeners with his rhythmic accuracy, musical memory and gift of invention at the tender age of four.\textsuperscript{18}

His natural and creative gifts led to experimentation at the piano, and he presented his first composition at age six in the form of a piano piece written for a childhood friend titled "Pour Jacqueline."\textsuperscript{19} His father provided his early training in composition and encouraged his study of the piano works of masters such as Mozart, Haydn, Schubert, Beethoven, Chopin, and the more contemporary French composers Chabrier, Debussy and Ravel.\textsuperscript{20} Jean's cognizance of his own ability is evident in a notation made in Alfred Françaix's diary in 1921. Upon hearing of the death of the grand French composer Camille Saint-Saëns, the nine-year-old Jean announced to his father: "I will replace him."\textsuperscript{21} The following year, his father arranged an audition for his son before a panel at the Le Mans Conservatoire. After assurances that Jean's compositions were original and unassisted, the committee expressed unanimous astonishment and recommended further study with one of three prominent teachers: Albert Roussel, Charles Koechlin or Nadia Boulanger.\textsuperscript{22} In addition to the committee's recommendations, Alfred Françaix requested the advice of the most important living French composer at the time, Maurice Ravel. After reviewing samples of Jean's compositional style, Ravel sent a letter with words of encouragement, advice and caution. He noted the novelty and imagination shown in Jean's works but offered explicit instructions for his continued training as a composer.

\textsuperscript{18}Marc Lanjean, Jean Françaix: musicien français (Paris: Contact Éditions, 1961), 24
\textsuperscript{19}Hoéré, 740.
\textsuperscript{20}Lanjean, 14-5.
\textsuperscript{21}Lanjean, 25.
\textsuperscript{22}Lanjean, 26.
He stressed that excellent training was imperative and should consist of harmony, counterpoint, fugal procedures, rules of composition and the meticulous analysis of great musical masterpieces. While the study of modern works was important, Jean should dedicate most of his attention to the classics. As an accomplished pianist himself, Ravel asserted that the continued performance study of a polyphonic instrument such as the piano or organ would greatly enhance Jean's knowledge of the total range of musical repertoire. Finally, he cautioned Alfred to carefully supervise and correct Jean just as a parent must correct his child's spoken language and grammar; for at such a young age, "one does not invent, one imitates."\(^{23}\)

Jean's Study with Nadia Boulanger

Alfred Françaix's choice of Nadia Boulanger as his son's teacher was based not only on her international reputation but on her gender. While the unmarried and childless Boulanger had limited impact on young Jean as a nurturing female, her predilection for early masterworks and passionate support for neoclassical composers had a profound influence on Jean's development as a musician and composer. Boulanger's training with celebrated French organists such as Vierne, Guilmant, and Widor and the eminent composer Gabriel Fauré initiated her own quest for a French historically-based style. Although awarded the 2d prix de Rome for composition in 1908, Boulanger felt her greater strength lay in her teaching ability and abandoned composition to concentrate her efforts on teaching.\(^{24}\) As a member of the faculty of the American Conservatory in Fontainebleu and the Ecole Normale in Paris, she attracted students from around the

\(^{23}\)Lanjean, 27.

world including Walter Piston and Aaron Copland of the United States. She also fulfilled Ravel's criteria for compositional training by emphasizing the analysis of music of all periods. Exhibiting an immense, thorough knowledge of music and well-known for her concerts of the music of Monteverdi and Bach, her analysis classes included their music as well as that of Mozart, Debussy, Fauré and the more contemporary composers Poulenc, Webern and Stravinsky.

Jean Françaix began study with Nadia Boulanger at age eleven with a draconian study of harmony. After only two months, his teacher realized the time was wasted on fundamentals as she told Jean's mother: "I don't know how, but he knows it; he was born knowing it." Consequently, she ceased to treat him as a child and assigned him advanced analytical studies, material he absorbed quickly and easily. Boulanger's greatest gift to young Jean was to allow him to speak with his own voice. Firmly believing that all composers must possess a natural instinct and spiritual calling as an artist, she provided the direction and encouragement for him to develop intuitively.

Years later, Jean Françaix humorously recalled his studies with the great teacher:

Nadia Boulanger, my composition teacher, never managed to teach me harmony, nor counterpoint, and even less so, fugal writing. In an effort to maintain her own prestige, she proclaimed that I knew all of that by pure instinct. I must admit,
however, that when I compose, even the most eloquent theories are the last thing in my mind.\textsuperscript{31}

Jean Françaix's Early Professional Career

Studying with Nadia Boulanger had required weekly train travel between Le Mans and Paris. At the age of fourteen, Françaix left his family to enter the Paris Conservatoire and continue lessons with Boulanger. The shy, young prodigy from the provinces gained a sophistication living in Paris during his teenage years. A professional couple who were friends of his parents provided him with a comfortable home and an introduction to the abundant cultural offerings of their grand city.\textsuperscript{32} Françaix continued his piano study and earned a Premier Prix in piano from the Paris Conservatoire at the age of seventeen. Jean's talent gained international recognition in 1931 when at age nineteen, he was chosen as one of two composers representing France at an international festival in Vienna. His rhythmic vitality and virtuoso piano technique received unanimous acclaim from audiences and critics, and his compositional style was lauded for his contrast of wit and sophistication with lyrical tenderness. The festival provided Françaix an invaluable opportunity to establish contact with international critics, conductors and composers. In addition, Françaix reveled in the centuries of musical history contained in the avenues, museums and concert halls once frequented by Haydn, Mozart, Beethoven and Schubert.\textsuperscript{33}

Upon returning to France, Françaix's life and career continued at an accelerated pace. His first symphony received its premiere by l'Orchestre symphonique de Paris

\textsuperscript{31}Jean Françaix: 80e anniversaire 23 Mai 1992 (Mainz: B. Schott's Söhne, 1992), 8.

\textsuperscript{32}Lanjean, 29.

under the direction of the eminent conductor Pierre Monteux. Audience noise caused by cries of appreciation and acclamation during the concert caused the conductor to start the piece over three times. One critic reported that such a momentous scandal had not been seen since the premiere of *Le Sacre du printemps*.

Françaix appeared as the soloist at the premiere of his *Concertino pour piano* at the Concerts Lamoureux the following year. His vitality and freshness particularly captivated the German press who likened him to Mozart; and at the age of twenty-one, he signed with the German publishing house Schott, causing great consternation in the French press.

Jean's continued association with Nadia Boulanger advanced his career in France. Boulanger premiered the works of her most famous protégé in informal concerts in her apartment and the salon of the patroness, the Princesse de Polignac. An American by birth who married into royalty, the Princesse was an accomplished organist and avid supporter of new music, and the concerts in her salon played a tremendous role in the dissemination of music in the 1920s and 1930s. Boulanger and the Princesse both shared an interest in the music of Poulenc and Stravinsky, two of the most prominent neoclassicists. As Françaix's star began to rise in 1934, the Princesse de Polignac recognized a kindred spirit and commissioned a number of chamber works for premiere at her salon concerts.

Although he wrote vocal works and chamber operas during this period, most of Françaix's early works were for instrumental combinations. These have proved to be some of his most enduring in popularity, including the *Quatuor* written in 1933 for the woodwind faculty of the Le Mans Conservatoire and the *Petit Quatuor pour saxophones*.

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34 Lanjee, 34-5.
35 Lanjee, 38.
36 Brooks, 420.
37 Brooks, 448.
of 1935. Lauded by Arthur Hoérée as one of Françaix's greatest masterpieces, the
Quintette pour flûte, violon, alto, violoncelle et harpe was completed in 1934.\(^{38}\)
Françaix's instrumental chamber music echoed the lightness, wittiness and simplicity of
the neoclassical style but juxtaposed those characteristics with a high level of virtuosity.
In each of these three works, Françaix also contrasted the popular sounds of the French
music hall in the outer fast movements with inner slow movements of equally compelling
tenderness.\(^{39}\)

The Mature Works of Jean Françaix

In his Concerto pour piano of 1936, Françaix followed a long tradition of
composing to meet the needs of a performing career. Possessed of astonishing technical
fluency similar to that of Franz Liszt of the nineteenth century, Françaix conquered
audiences in his debuts with the Berlin Philharmonic, New York Philharmonic and the
Boston Symphony. Although widely acclaimed as the "hope of French music" by the
German and American presses\(^{40}\), the French press issued mixed reviews, which initiated a
long period of ambivalence towards Françaix in his home country. During the next
decade, Françaix balanced his compositional output between serious, ambitious works
and lighter chamber music. Although his chamber music's popularity has endured, the
more introspective works have largely been forgotten.

Just before the outbreak of World War II in 1939, Françaix completed his greatest
masterpiece, the oratorio L'Apocalypse selon Saint Jean. With text from the visions of
the New Testament apostle John, Françaix produced a monumental work far removed

\(^{38}\)Hoérée, 741.
\(^{39}\)Peter Eliot Stone, Record liner notes for Paris, à nous deux!, performed by the
Netherlands Saxophone Quartet, Nonesuch H-71402, 1982.
\(^{40}\)Schumann, 593.
from his jovial chamber music. Inspired by the divine and mystical nature of the subject, Françaix combined a more somber tonal language with pictorial and spatial orchestration, symbolizing the dichotomy of heaven and hell. With the German occupation of France during World War II, Françaix's performing tours ceased and commissions for his music slowed considerably. As his parents before him, Françaix and his wife lived in Le Mans for the duration of another war. They also organized and produced local concerts for the provincial refugees. However, the sudden shift to a rural, sedentary lifestyle proved difficult for Françaix. The two heartening events of those years were the birth of his daughter and the start of a new work, Le Main de gloire, an opera which received its premiere after the war.

**Struggles after World War II**

The traumatic and horrific upheavals of the war caused lasting impacts on France and its people. Normal life gradually resumed, but the psychological scars caused major shifts in the philosophical aims of many artists, writers and musicians. Similar to the end of World War I, a new generation of musicians sought to distance itself from pre-war styles and fashions which they associated with personal and artistic repression. The young rebels led by Pierre Boulez held public demonstrations against a performance of Stravinsky's neoclassical compositions in 1945. Boulez stunned the French music community by becoming the first French musician to fully embrace Schoenberg's dodecaphonism. He expanded those principles into a system of fully-integrated serialism which systematically controlled pitch, duration, dynamics, tessitura and instrumentation.

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41Ibid.
42Lanjean, 52-3.
Other composers such as André Jolivet and Olivier Messiaen also rejected neoclassicism and experimented with exotic philosophies of rhythm, harmony and structure. Many of the new developments of the avant-garde community reflected increasingly mechanical and impersonal attitudes toward music, reflective of a general disillusionment after World War II.\(^{44}\)

French critics in particular embraced the new French music and actively denounced composers who continued in the older styles. The innocence, transparency and youthfulness of Françaix's music which had been so appealing before World War II proved his downfall in the post-war gloom.\(^ {45}\) He retained the respect of his neoclassical colleagues; but even as early as 1946, Nadia Boulanger felt compelled to defend Françaix with these comments: "He is, however, himself in his music, without reservation. With the certitude of those who know what they want, Jean Françaix goes on his way without being bothered by good advice."\(^ {46}\) His constancy in the face of musical change prompted the dodecaphonic proponents to refer to him as an "extinguished volcano"\(^ {47}\) while others decried his "hedonistic Gallic manner."\(^ {48}\)

The evolutionary ideas of Darwin and increasingly swift technological advances persuaded many avant-garde musicians that music must also evolve in the twentieth century. The progression of tonality from Gregorian chant through Rameau, Bach, Beethoven and the chromaticism of Wagner and Schoenberg seemed to culminate in the

\(^{44}\)Cooper, 754.
\(^{46}\)Kendall, 73.
\(^{47}\)Smith, 557.
pan-serialism of Boulez. Stravinsky's conversion to dodecaphonism in the 1950s affirmed for many the philosophy of musical evolution.

Françaix's Consistency of Style

The concept of an individual composer's style evolving over time is a recent development of twentieth-century musical thought. Prior to this century, most composers, including Mozart, Haydn, and Mendelssohn, established techniques and unique styles which remained identifiable in their music for the duration of their careers. Although Stravinsky utilized various systems throughout his compositional lifetime, his personal imprint and signature devices remained constant. Françaix also retained his unique style in compositions spanning six decades. Arthur Hoéréé suggested that the ease with which Françaix assimilated his technique during his childhood and his personal affinity for the joy and humor of the neoclassical style accounted for the lack of change throughout his long career.

Françaix's music continued to find enthusiastic audiences and performers in Germany and the United States after the war with one third of his commissions coming from outside of France. But his popularity only increased the criticism from the French avant-garde establishment. Throughout history, composers have written to please their patrons or the public, but the aftermath of World War II fostered superior and suspicious attitudes toward the average audience by serious composers. In The Agony of Modern Music, Henry Pleasants asserted that most listeners desire a musical experience that is

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50 Hoéréé, 741.
51 Schumann, 593.
emotionally engaging or simply entertaining. While popularity did not always equate with quality, wide acceptance of a style affirmed its cultural validity. He also believed that a reliable criterion of quality was the enduring "affection and esteem" of succeeding generations. The consistent programming of Françai's early chamber works sixty years later is a testimony at least of the international cultural validity of his music.

Although normally reticent toward his critics, Françai addressed his lack of esteem in his home country during a 1981 New York Times interview. He lamented the French government's direct support of Pierre Boulez and the avant-garde circle. As a result of these government subsidies, no French orchestra performed Françai's works during the 1970s. Despite his deep concern over the situation, he expressed amusement that in the past, some composers' music was neglected because it was misunderstood by the public while his music was too easily understood. As evidence of his popularity, Françai claimed to be one of three French composers, including Olivier Messiaen, who could support themselves solely from their royalties. The article concluded with an uncharacteristic defense:

One can say that I am jealous, and of course I am. But I know my music is valid, and I know the public likes it, and they do perform my chamber music, which is not programmed in the same way that orchestral seasons are planned. In France, people are turning away from the avant-garde music, not going to the concerts, the musicians do not like the new music. I believe things will change over time, and people will realize what they want.

Françai's Later Works

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53 Ibid, viii.
55 Ibid.
Françaix's prodigious output following World War II included opera, ballet, symphonic music and film scores. His concertos received premieres by internationally-known performers and orchestras including Robert Veyron-Lacroix, harpsichordist; John de Lancie, oboist with the Philadelphia Orchestra; Carl Dolmetsch, recorder; and Jean-Pierre Rampal, flutist. Through the year 1991, Françaix had produced thirty-one solo concertos for the major orchestral instruments including tuba, double-bass and harp. Chamber music has been the most consistently-performed portion of his work, and Françaix has greatly expanded the repertoire available for larger ensembles of nine through twelve players. As agent for Françaix's publisher, B. Schott and Söhne, Klaus Rainer Schöll premiered many of Françaix's original works and transcriptions commissioned for the Mainz Wind Ensemble, including several in honor of Françaix's eightieth birthday in 1992.

Much of the attraction for performers to Françaix's wind music is the demanding virtuosity within an engaging "joie de vivre." Characteristic of all his wind concertos is the *Concerto pour clarinette* which Françaix described as "... air show loopings, banks on the wing, rather terrifying vertical dives for the soloist who... must have thousands of flying hours behind him." Similarly, his wind chamber music demands high levels of technical fluency from each player. His first *Quintette* for woodwinds provides one of the most striking examples. Written in 1948 for the woodwind players of the Orchestre National de la Radiodiffusion Française, the work achieved immediate success and wide dissemination through concerts and radio broadcasts in Europe and the United States. Recalling the performers' request for a demanding work equally displaying each

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57 Schumann, 592.
58 Jean Françaix, Record liner notes for *Musique Française du 20e Siècle*, Cybelia CY 650, n.d.
instruments' capabilities, Françaix wrote: "I am by nature a peaceable sort of person, but while composing it, I made great efforts to give as malevolent an impression as possible." As a result, this new piece required six months of rehearsal, but the musicians loved the challenge of it.

Therein lies the captivation of Françaix's wind music. The technical challenges lie within familiar formal structures and neoclassical characteristics such as rhythmic vigor, detailed articulation and dynamics, and melody-based texture. The technical difficulties result from Françaix's unique style of tonality. Unlike Schoenberg's assessment of the random nature of neoclassical "pseudo-tonality," Françaix's method of contrasting consonance and dissonance is well-crafted and supports the formal structure of each piece. The formal and tonal influences of French neoclassicism, in addition to Françaix's individual technique of chromaticism, are shown in his two works written for flute: the *Divertimento pour flûte et piano* (dedicated to Jean-Pierre Rampal) of 1953 and his *Suite pour flûte seule* of 1962.

*Identification of Formal and Tonal Elements in the Flute Works of Jean Françaix*

Seventeenth and Eighteenth-Century Forms

With the historical French fascination for dance, it is not surprising that French composers of the late nineteenth century and early twentieth century turned to popular dances of earlier generations. Françaix follows this tradition in his two works for flute. Except for the introductory movement Caprice, the movements of the *Suite pour flûte seule* recall some of the most fashionable dances in French history: Pavane, Saltarelle,

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60 Ibid.
Allemande, Menuet, and one of the oldest musical forms associated with movement, the Marche. Dances also appear in the *Divertimento pour flûte et piano* with a Finale movement consisting of a paired march and waltz, but the less formalized nature of the divertimento results in an eclectic choice of character pieces which precede the Finale: Toccatina, Notturno, Perpetuum mobile, and Romanza.

Rather than the nineteenth-century suite, which often grouped loosely-related character pieces or dances from ballets and operas, neoclassicists turned to the non-programmatic suite of the seventeenth and eighteenth centuries. Prior to its evolution as a formalized set of specific dances, the early suite existed as a collection of paired dances which contrasted moderate duple with faster triple meter dances; for example, a common pairing was the pavane and saltarello which descended from sixteenth-century Italian lute works. As the suite evolved into a more unified form in the seventeenth century, composers added a prelude and additional binary dances such as the German allemande, gavotte, minuet and march. Using this model of the suite, Françaix opens his *Suite pour flûte seule* with a prelude movement entitled Caprice. Retaining the whimsical nature of the seventeenth-century capriccio and the ternary form of the nineteenth-century caprice, Françaix establishes an exuberant tone for the entire work. Françaix follows the Caprice with two sets of paired binary dances as in the earlier sixteenth and seventeenth-century suites.

The Dances of the Suite

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Françaix contrasts the energy of the opening movement with the stately processional dance form of the pavane, recalling the continuous repetition of basic step patterns of the sixteenth-century pavane through constant motivic repetition in simple quadruple meter.\(^6\) He also reflects the somber nature of this dance with a narrow melodic range and low tessitura. In contrast, the Italian saltarello was characterized by jumping, leaping dance steps, quick and temperamental mood and compound meter. Françaix follows this model in the third movement Saltarelle with extreme melodic angularity and a range of almost three octaves which provide a striking contrast to the pavane. Historically, the paired pavane and saltarello often shared melodic material; and in these two movements, Françaix uses similar chromatic motives as a unifying technique.\(^6\)

The second set of paired dances opens with an allemande which Françaix models after the sixteenth-century dance of simple steps in moderate duple meter rather than the allemande of eighteenth-century suites which contained continuous running figures and followed the prelude. Plain and predominantly homophonic, the earlier dance matched the character of the sedate, proper Germanic people for which the allemande was named.\(^6\) Similar to the second movement Pavane, the somber Allemande is simple in its narrow range and repeated two-part song form. Additionally, Françaix lowers the tessitura by scoring it for Alto flute in G. The sixteenth-century allemande was usually followed by a contrasting triple meter dance. Françaix chooses the minuet, a dance which


achieved its pinnacle in the classical period in Mozart and Haydn's symphonies but originated in the seventeenth century at the court of Louis XIV. Distinctive for its complex and spatial choreography, the menuet supplanted the pavane and courante as the favored dance at court. The early ternary aspect found in the alternation of two menuets in the scheme $M^1 M^2 M^3$ ultimately evolved into the menuet and trio form of the eighteenth century.\footnote{Apel, "Minuet," \textit{Harvard Dictionary of Music}.} Françaix recalls the early menuet with the use of triple meter, rounded binary form within the first menuet, and the repetition of a characteristically light, staccato motive. Following the early menuet form, Françaix interjects a lyrical second menuet in relative major to provide a contrast of mood and key.

Françaix concludes the \textit{Suite} with one of the common optional dances of the early suite: the march. Characterized by regular and marked rhythms used by military bands, the march became a stylized form in the eighteenth and nineteenth centuries with an interjecting trio in contrasting key and a final coda.\footnote{Apel, "March," \textit{Harvard Dictionary of Music}.} Françaix follows this formal model but in the theatrical style of a comic opera ensemble finale or a circus clowns' march full of skipping, swaggering joviality.

The Character Pieces of the \textit{Divertimento}

While the suite's origins are found in the sixteenth century, the divertimento appeared two centuries later as a loosely-structured form often used by Haydn and Mozart for courtly or aristocratic entertainment in the late eighteenth century. An instrumental composition written in a light vein, the divertimento contained a number of relatively short movements either in binary dance forms or modified sonata-allegro form.\footnote{Hubert Unverricht, "Divertimento," \textit{The New Grove Dictionary of Music and Musicians}, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), V, 504.} Françaix's \textit{Divertimento} begins with four character pieces alternating fast and slow
tempos and concludes with a two-part finale which balances the first four movements in length.

Similar to the opening Caprice of the Suite, the Divertimento opens with a toccatina, which historically often served as a prelude to a suite. A shorter version of the virtuoso keyboard toccatas, the Toccatina recalls the works of the Italian composer Alessandro Scarlatti at the turn of the eighteenth century. Denigrated for empty virtuosity and mechanically rhythmic motives, the toccata style continued to be used in perpetual motion character pieces by nineteenth- and twentieth-century composers. Françai x's Toccatina is a relentlessly technical movement despite the Allegrissimo tempo marking, which suggests a lighter, cheerful character.

As a welcome contrast, Françai x follows the Toccatina with a gentle notturno, combining elements of eighteenth- and nineteenth-century examples of that genre. Haydn and Mozart both wrote multi-movement notturnos which were similar to their serenades and divertimentos, but intended for late evening social entertainment. In the nineteenth century, the notturno reappeared as a romantic character piece evoking quiet evening trysts. Usually written for solo piano, Françai x imitates the languidly expressive melodies and broken-chord accompaniments of the nineteenth-century nocturne in this version for flute and piano. The low, narrow range of the flute line floats over a simple, arpeggiated accompaniment. Françai x uses repetition and static tonality in the brief two-part song form to reinforce a feeling of peace and rest.

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Françaix uses the perpetual motion technique again in the third movement, titled Perpetuum mobile. Like Paganini's famous character pieces, the composer presents rapid chains of undulating chromatic scales in the flute part throughout the movement. For breathing purposes, Françaix occasionally shifts the chromatic line to the piano. Contrasting with the static and simple nature of the Notturno, the Perpetuum mobile exhibits more harmonic variety, providing a sense of departure and recapitulation through the ternary form. Françaix reinforces the periodic phrase structure with dominant-tonic harmonic progressions, although the modulations and chord resolutions are achieved in non-traditional ways.

The lyrical fourth movement Romanza contrasts the tension and excitement of the Perpetuum mobile. Originating in the poetry of the eighteenth-century French romance, the romanza was a love song in short, strophic form used by Mozart and Haydn. The characteristic three-line stanzas of the romance are found in Françaix's use of three large sections each containing three four-bar phrases. The formal symmetry and the simple, almost naïve melody fulfill the neoclassic aesthetic of innocence and direct expression. In a soft departure from the earlier technical demands of the work, Françaix places the lyrically soaring flute line over undulating arpeggios. The movement concludes with a brief coda evoking the quiet bells of a distant carillon.

The four character pieces are followed by Finale. A result of the eighteenth- and nineteenth-century desire for closure and balance of form, the finale began as a short, upbeat movement in late eighteenth-century symphonies. Later expanded into a triumphal concluding movement in the nineteenth century, the finale balanced the musical substance of the previous movements. Françaix pairs two dances to balance the

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character movements and conclude the *Divertimento*. Far different from the jovial Marche of the *Suite*, he begins the Finale with a witty and sophisticated French march. After an unexpected interruption filled with brilliant arpeggios in the flute and piano, the movement segues to an unbalanced waltz, distinctive for its unusual accents, articulations, angular melody and extreme range.

**Jean Françaix and Neotonality**

Like other neoclassicists, Françaix uses functional tonality as a basis for his harmonic system, and he fulfills long-range harmonic goals through traditional key relationships. However, Françaix embellishes the structural tonic-dominant progressions with twentieth-century devices including modality, bitonality, parallel chord progressions or harmonic planing, quartal and quintal chords, and melodic and harmonic chromaticism. In an unusual juxtaposition of consonance and dissonance, Françaix purposely expands his harmonic language with ambiguous or abrupt shifts of tonality and a higher density of chromaticism at climaxes or cadences.

Françaix's unique neotonal language was influenced by two similar styles which emerged in the piano music of two French composers of the 1880s. Satie's sardonic and humorous use of non-harmonic tones in a seemingly child-like, random manner is often referred to as "wrong-note" style. While this style was influential in the 1920s, the origins can be traced back to Satie's works of the late 1880s. The second influence can be traced to the highly individual pianistic style of Emmanuel Chabrier. Francis Poulenc considered Chabrier's piano music as important to French music as Debussy's piano preludes. Also composed in the 1880s, Chabrier's piano works are distinctive for the simple melodies sprinkled with clashing passing notes which result from unusual melodic

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"Cooper, 751."
and harmonic accidentals. Chabrier's use of modal scales and unprepared seventh and ninth chords without resolution later influenced the harmonic language of Jean Françaix. While Françaix's use of dissonance approximates the styles of Satie and Chabrier, he admits that his style came not from imitating the procedures of Satie, Chabrier, Ravel or Stravinsky, but more from his own adolescent experimentation with unusual aural sonorities at the piano.

Although Françaix's melodies and harmonies appear quite chromatic with numerous accidentals, they do not fulfill the criteria of Schoenberg's criticism of random "pseudo-tonality". Françaix utilizes his harmonic language with precision and purpose. Marc Lanjean, Françaix's biographer, believes Françaix's tonal language reflects an inborn taste for mechanical precision and almost algebraic constructions, but ultimately, he composes spontaneously without thought of systems and rules. When asked in an interview whether he was part of a school or group of composers, Françaix replied: "No! I don't have a system; I don't believe in any theory." However, a closer examination of his music reveals various devices used consistently to produce contrast or contradiction in his music.

Key Relationships and the Use of Modality

Composers of the eighteenth century commonly used tonic-dominant relationships or movement by intervals of fourths or fifths within and between movements. Later composers of the nineteenth century favored movement by intervals of a third or mediant

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76 Smith, 556.
78 Lanjean, 66.
79 Lanjean, 16.
relationships. As shown in Table 1 below, Françaix begins the Suite with a key relationship between the first two movements which is more commonly used in the twentieth century. The tritone shift from C-sharp Minor to G Minor reinforces the contrast of the energetic tempo, rhythm and mood of the first movement Caprice to the more sedate character of the Pavane. Two additional examples of tritone relationships are found in modulations from D-flat to G in both the Saltarelle of the Suite and the Finale of the Divertimento. While neoclassical composers structure their music on the basis of functional tonic-dominant progressions, they often use the tritone to draw the listener's attention. As will be shown later, Françaix frequently uses the tritone interval in non-traditional ways.

Despite the unusual key relationship within the Saltarelle, the tonal progression to the third movement is a more traditional progression by a fourth from G Minor to C Minor. In the next movement, the Allemande sets up a tonic-dominant-tonic progression from D Aeolian, through the A key centers of the Menuet, and culminating in the D Major tonality of the final Marche.

Table 1. Key relationships in the movements of the Suite.

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</thead>
<tbody>
<tr>
<td>Caprice</td>
<td>C-sharp Minor</td>
</tr>
<tr>
<td>Pavane</td>
<td>G Minor</td>
</tr>
<tr>
<td>Saltarelle</td>
<td>C Minor/Major</td>
</tr>
<tr>
<td>Allemande</td>
<td>D Aeolian</td>
</tr>
<tr>
<td>Minuet</td>
<td>A Aeolian/Major</td>
</tr>
<tr>
<td>Marche</td>
<td>D Major</td>
</tr>
</tbody>
</table>
In the Divertimento, Françaix demonstrates the use of a long-range harmonic goal when he opens with the Toccatina in E minor and progresses through mediant and closely-related keys to the final waltz section of the Finale in E Major. As shown in Table 2 below, Françaix opens the work with four movements in a series of mediant relationships which outline a $V^7$ chord: E Minor--G-sharp Minor--B Minor--D Major.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toccatina</td>
<td>E Minor</td>
</tr>
<tr>
<td>Notturno</td>
<td>G-sharp Minor</td>
</tr>
<tr>
<td>Perpetuum mobile</td>
<td>B Minor</td>
</tr>
<tr>
<td>Romanza</td>
<td>D Major</td>
</tr>
<tr>
<td>Finale:</td>
<td></td>
</tr>
<tr>
<td>March</td>
<td>D Major</td>
</tr>
<tr>
<td>Waltz</td>
<td>E Major</td>
</tr>
</tbody>
</table>

The Romanza and the opening march section of the Finale are both nominally in D major, but Françaix frequently avoids the tonic and, instead, emphasizes the dominant A. The ambiguity and instability of the harmony centered around D and A provide a sense of fifth key relationships leading to the final key of the waltz which Françaix firmly establishes in E major.

Mediant key relationships are also used as a unifying and cyclic device within the movements of the Suite. In the opening Caprice, the tonality progresses from C-sharp Minor to its submediant, A Major, which is then followed by the chromatic submediant of A which is F Major. F Major proves to be an important secondary key area with an
appearance in the Saltarelle and the final movement Marche where D Major shifts to the chromatic mediant F Major in the second statement of the theme and the Trio section. A brief mediant shift occurs in the Allemende of the Suite, but this movement, along with the Menuet, is more distinctive for Françaix's use of modality. The neoclassical use of modal scales is another device to recall an earlier style and sound. The absence of the leading tone also serves to weaken the sense of functional tonality and obscure the tonal centers. In the Suite, Françaix increases the impression of antiquity of the seventeenth-century allemende by using modal scales, simple melodies and more static harmonic movement. As shown in Example 1, the Aeolian mode is clearly established in the first measure of the Allemende with the appearance of the flat seventh scale degree. The modal sound remains consistent throughout the movement, although Françaix concludes the piece with a Picardy third. The Aeolian modality continues in its paired dance, the Menuet. The contrast of modality and tonality in the Menuet is striking as the Aeolian modality gives way to the A Major tonality of the second menuet.

In the Divertimento, Françaix uses modality in the Notturno. The mood of the movement is peaceful, and Françaix reinforces the feeling of stasis with a modulation to a key area lacking the harmonic pull of a leading tone. At the end of the first section, Françaix provides a bridge which shifts from G-sharp Minor to A Dorian. This sets up a colorful and surprising return of the opening melody in G-sharp Major. While the use of
modality in the Allemande and the Notturno support an overall static harmony, the absence of the leading tone in the outer sections of the Menuet eases the progressions through distantly-related key areas. The result is a high degree of tonal instability and chromaticism far removed from the gentle, static harmonies of the Allemande and Notturno.

Mixing Major and Minor Modes

In two movements of the *Suite*, Françaix alternates major and minor tonalities so often that neither predominates. In so doing, he weakens the harmonic pull of the progressions and eases the modulations to distantly-related keys. In the Pavane of the *Suite*, the mixing of major and minor modes combines with an abundance of chromaticism to produce a sense of stasis and uncertainty of key center. As shown in Example 2, the movement opens with G as the first note of a grace-note arpeggio and a key signature of two flats, suggesting G Minor. However, the arpeggio outlines a C minor subdominant chord which acts as a tonic substitution and leads to the dominant D as the first note of the melody. The first phrase contains the duality of B-flat and B-natural in a descending chromatic line which concludes on the tonic G in measure 5. Within the melody, Françaix intersperses grace notes which exaggerate the chromaticism Example 2. *Suite*, 2nd movement (Pavane), measures 1-12.
rather than delineate a clear tonal center. The first period ends on A-flat, with a
continuation of duality found in the equal weight given the mediants of C and C-flat.

Even at the climax of the movement, Françaix obscures the tonality with the
juxtaposition of D-flat and D-natural immediately preceding the G minor arpeggiated
chord in measure 17 as shown in Example 3 below. This tritone interval between D-flat
and G heightens the ambiguity of the mode and is an example of Françaix's distinctive
use of the tritone at climactic points. Finally, in the last phrase, Françaix aligns the


harmony more closely with G Minor through the prominent use of G minor arpeggiated
chords and the leading tone F-sharp. As he commonly does, Françaix parallels the
climactic tritone with a final tritone interval at the conclusion of the piece with a C-sharp preceding the final open-fifth arpeggio to G in the final measure of the movement.

Françaix mixes major and minor modes in other movements of the Suite for color shifts and intensification of the tonal centers. In the Allemande, he establishes a strong sense of Aeolian mode on D with the use of the lowered seventh scale degree. However, at two climactic points in the movement, Françaix interjects the raised sixth scale degree which brightens the tonality and intensifies the climaxes.

In the Saltarelle, the successive alternations of major and flatted intervals pervade and structure the entire movement. The opening measure, shown in Example 4 below, establishes the premise of juxtaposition with the alternation from C to major and minor

Example 4. Suite, 3rd movement (Saltarelle), measure 1.

third intervals and the alternation of the dominant G to perfect fifth and tritone intervals. Similar dualities appear a few measures later with A-flat alternating with C-flat and C-natural and F alternating with A-flat and A-natural in a modulated restatement of the opening theme. In the rondo form of the Saltarelle, the opening theme appears a third time in its original form with the C major tonality intensified by a preceding sweeping C major diatonic scale in measures 32-33. Example 5 shows a similar scale closing out the main body of the movement. The codetta presents a final descending chromatic statement disguised within C major chord members and concludes with a simple diatonic
gesture in measure 45. The repetition of the simple opening motive unifies the movement structurally while providing ample melodic material for expansion and variety.

Example 5. *Suite*, 3rd movement (Saltarelle), measures 40-45.

Quartal and Quintal Harmonies

While Françaix uses modality to produce tonal ambiguity and stasis in the monophonic *Suite*, he uses quartal and quintal harmonies for the same purpose in the *Divertimento*. In the tranquil Romanza, Françaix disguises the tonal center throughout most of the movement by combining a simple melody with open fifth arpeggios which obscure the tonal center. Despite the key signature of two sharps and a final note on D, Françaix avoids the tonic and emphasizes the dominant A. As shown in Example 6, Françaix avoids functional chords in the opening phrase and harmonizes the melody with parallel block chords in the right hand of the piano over a bass line of arpeggiated quartal and quintal arpeggios. While the melody includes two prominent placements of the tonic D as the final notes of measures two and four, the melody begins and centers around E. A strong duality persists throughout the opening section between D, A and E.

In contrast, the second section beginning in measure 13 of Example 7 is firmly in D Major with the tonic chord outlined in the melody although the bass line retains the characteristic open fifth arpeggios. The quintal arpeggios continue at the end of the second section as the first theme returns in A, although the D Major tonality is recalled through open D octaves in the right hand of the piano.

Example 7. *Divertimento*, 4th movement (Romanza), measures 13-16.

The third section opens with a coloristic mediant shift to F Major and ends with a short restatement of the opening theme in its original duality of D, A and E. In this final
statement however, Françaix uses jazz-style flat scale degrees to vary the static, open harmonies. The final codetta in D Major shown in Example 8 also includes a flat scale degree. At the slower tempo meter change, the extreme dissonance produced by the juxtaposition of the flat-seventh C-natural with A$^9$ and D major chords combines with the soft dynamic and the lower range of the piano to produce a carillon bell effect. The obscurity of the tonality continues through the final chords as the movement concludes


with open fifths in the bass and right hand of the piano. Although the flute ends on D and is supported by a D major triad in the right hand of the piano, Françaix dilutes the power of the D tonal center with A in the bass piano chords. Françaix employs quartal and quintal harmonies for structural contrast in the opening movement of the *Divertimento*. 
In the Toccatina, Françaix uses persistent sixteenth-note arpeggios in the flute over open eighth-note arpeggios in the piano to tonicize the E Minor tonality in the opening section. The first significant change in the melody and rhythm of both parts occurs at measure 41 in Example 9 when the flute shifts to a contrasting melody. The piano part changes from persistent eighth notes to syncopations with a rising and falling pattern of perfect fourth and fifth intervals. Following the strong tonic-dominant progressions of the opening theme, the quartal and quintal bass line of the second section provides a contrasting method of tonicizing the E tonal center. The duality between tonic and subdominant is found in the open intervals of A and E in the flute throughout the example.


In addition to using quartal and quintal harmonies to obscure the tonality and provide structural contrast, Françaix uses quartal and quintal harmonies to punctuate
climactic points in the Finale of the *Divertimento*. One of the most complex sections of the movement is the bridge from the march section to the waltz shown in Example 10.

Example 10. *Divertimento*, 5th movement (Finale), measures 86-96.

While the flute consists mainly of tertian arpeggios, the piano provides support with quintal block chords and sweeping arpeggios. With each phrase, the accompanimental chords become more dense while retaining the quartal and quintal block outlines. Not
until the final flourish does Françaix clearly outline the B major chords which serve as the dominant of the E Major tonality of the waltz (See Example 18).

In the above example, the intense, climactic closing of the march contrasts sharply with the simple diatonic introduction and melody of the waltz. Quartal and quintal harmonies reappear at the climax of the waltz in measures 181-184 shown in Example 11. Following a rising chromatic bass line paired with expanded tertian chords, the climax is initiated by an expanded D chord. Each of the three climactic measures is then punctuated by quintal chords on the downbeat. The climax is also set apart by the intensification of the dissonance, more complex rhythms, and extreme range in the flute. As in other examples, the complexity of the climax is sharply contrasted with the simpler melody and functional harmony which follow.


Melodic and Harmonic Chromaticism

The preceding formal and tonal methods discussed are characteristic of many French neoclassical composers of the 1920s to 1940s. Françaix's use of chromaticism
juxtaposed with diatonicism differentiates his style from that of Satie and Poulenc. The technical difficulties presented by Francaix's wind music lie in the complex angularity and pervasive chromaticism of the melodic lines. One consistent device used by Francaix is an expanding chromatic wedge. In the waltz section of the Finale of the *Divertimento*, the two voices of the flute line and right-hand of the piano produce a chromatic wedge which expands and contracts before crossing voices at the end of the gesture as shown in Example 12.

Example 12. *Divertimento*, 5th movement (Finale), measures 130-132.

Francaix also uses the chromatic wedge in the monophonic *Suite* by creating the illusion of two voices by alternating rising and falling chromatic lines. In the Saltarelle, Francaix uses the inherent angularity of the wedge as a unifying motivic element to characterize the exuberance and energy of the dance. The first example is found in measure 5 of Example 13 where the chromaticism is interrupted by repetitions of the

tonic C. The same technique is expanded in the codetta in measures 41-44 (See Example 5). Similar motives appear in the final Marche movement of the Suite.

In addition to the melodic and motivic interest generated by the chromatic wedge, Françaix uses this chromatic device as an important structural identifier in the Menuet of the Suite. The numerous accidentals and frequent shifts of key center combine with atypical triple meter rhythms to produce an uncharacteristically complex menuet. Françaix further complicates the movement with the notation of two polyphonic lines indicated by note stems in opposite directions. However, Françaix provides some sense of structural cohesion by stating the opening gesture with slight changes at the beginning of each of the three sections of the first menuet. As shown in Example 14, Françaix opens the movement with a disjunct motive. The second and third statements are preceded by distinctive chromatic wedges which propel the motion forward and announce the return of the opening motive as shown in Examples 15 and 16.


Example 15. Suite, 5th movement (Menuet), measures 19-22.
Example 16. *Suite*, 5th movement (Menuet), measures 31-34.

Françaix also uses chromaticism to color and intensify points of conclusion or climax. At the end of the Toccatina of the *Divertimento* shown in Example 17, Françaix

Example 17. *Divertimento*, 1st movement (Toccatina), measures 57-66.
uses harmonic and melodic chromaticism to frame the final statement of the opening motive which is interrupted by an alternation of D major, D-sharp minor and E minor chords in the piano. The closely-spaced chords produce a dissonant rumble which culminates in two consonant C major chords. A brief and final recall of the opening theme precedes another characteristic juxtaposition of consonance and dissonance with C major chords in the left-hand of the piano accompanying two ascending chromatic lines in the right-hand of the piano and the flute. Françaix pairs a continuous chromatic scale in the flute with an accompanying piano gesture of descending whole steps which rise chromatically. The spacing of the two lines results in three points of dissonant half-step clashes. The C major chords and chromatic lines conclude on the tonic chord of E Minor but with an added sixth scale degree, one of the hallmark sounds of French neoclassicism.

Finally, Françaix uses harmonic chromaticism to intensify climactic points such as the end of the bridge section following the march in the Finale of the *Divertimento*. As shown in Example 18, the flute concludes the section with a three-octave flourish over four piano chords which progressively increase in density and dissonance as an inner

Example 18. *Divertimento*, 5th movement (Finale), measures 97-98.
voice rises from F-sharp to A-sharp. The extreme dissonance of the A-sharp and C in the final B MM\textsuperscript{7} chord with added minor ninth produces an intense modulatory introduction to the bright diatonicism of the E Major waltz section which follows.

Bitonality as an Intensifier

Another chromatic device used by Fran\c{c}aix is bitonality or the combining of two chords with different key centers. Once again, the increased harmonic chromaticism intensifies points of structural importance. Other neoclassicists used the technique of bitonality to produce exotic, clashing melodic lines which would surprise or shock the listener. Fran\c{c}aix, on the other hand, uses bitonality as a coloristic device to increase the pull towards functional harmonic goals. Because of the monophonic nature of the Suite, Fran\c{c}aix introduces the sense of bitonality by juxtaposing two keys within the same measure of the solo line. In measures 23-24 of the Caprice shown in Example 19, Fran\c{c}aix clearly outlines two separate A major and F major triads before mixing the two tonalities in a rising and expanding gesture in measure 24. Fran\c{c}aix extends the duality of A Major and F Major through the next four measures to an abrupt cadence on A at the close of the first section. He uses the bitonal gesture in measure 23 to generate the adventurous tonicizations of the middle section where the separated key centers of A and F lead to D-flat and an enharmonic modulation to C-sharp Minor and the return of the opening theme.
More readily identifiable treatments of bitonality occur in the homophonic *Divertimento* where Françaix uses the technique at major cadences and points of modulation. A striking example occurs in the Perpetuum mobile which opens with symmetrical four-measure phrases outlining distinct dominant-tonic progressions. Françaix precedes the return of the opening theme with two chords separated by a tritone, an F-sharp major chord closely spaced with a C major chord. Although similar in content to the famous bitonal chord in Stravinsky’s *Petrouchka*, this chord sounds like a dense chromatic cluster because the C major triad is contained within the F-sharp major chord as shown in measure 64 of Example 20. The F-sharp chord is perceived as the stronger tonality when the bass descends by perfect fifth to B in measure 65. The C major chord adds an unexpected dissonance and colorful intensification of the dominant preparation for the return of the opening theme in B Minor.


The above example is unique in Françaix’s two flute works, but he uses a variation of the bitonal chord in modulations in the Finale of the *Divertimento*, the longest and most harmonically complex of all the movements. The march section opens in D Major with a strong emphasis on A as discussed earlier. A slower lyrical section in D-flat Major
follows and sets up a modulation using a tritone substitution as a pivot chord to return to
the opening theme in C Major as shown in Example 21. Tritone substitution is a device


used in jazz harmony to increase the pull towards the tonic by adding a second tritone
interval to a $V^7$ chord. Françaix introduces a $G^7$ chord in the piano in measure 55 as a
dominant preparation of C Major in measure 57. However, he retains the earlier D-flat
tonality in the flute and one chord in the right hand of the piano. The tritone interval
between G and D-flat resolves to G and the tonic C, and colors and intensifies the $V^7$
tritone interval of B and F which resolves to C and E. Françaix accomplishes the
transition from D Major to D-flat Major, and finally to C Major quickly and smoothly.

As shown in many examples, Françaix uses the tritone in non-traditional ways to
color, intensify and draw attention to important structural points. In the *Divertimento*, the
tritone interval appears in the *Petrouchka* chord and as a tritone substitution for
modulation purposes. Tritones are found in the *Suite* as the penultimate pitch before the
tonic, in key relationships between movements and within movements, and as one of the
intervals used to obscure the tonality and mix major and minor modes.
Structural Unity

The previous examples demonstrate the melodic and harmonic devices used by Françaix to contrast the functional tonality of early forms with twentieth-century sonorities. In a larger sense, Françaix also uses the juxtaposition of clarity and ambiguity, consonance and dissonance, and diatonicism and chromaticism to structurally unify the two flute works. In the *Divertimento*, Françaix contrasts three highly technical movements with two inner slow movements. However, the simplicity of the melodies in the Notturno and Romanza disguises a complex and ambiguous tonal language based on modal and quartal and quintal harmonies. Structural cohesion is generated through symmetrical melodic phrase structure rather than predictable harmonic rhythm. Conversely, the Toccatina, Perpetuum mobile and Finale are unified by tonic-dominant harmonies, regular harmonic rhythm, and repetition of rhythmic motives. These three movements appear more complex, particularly to the flutist, because of the high degree of chromaticism and angularity of the flute line.

Françaix follows the same scheme in the *Suite* with an even greater contrast between simplicity and complexity to provide greater variety within the monophonic line. The three technical movements, Caprice, Saltarelle and Marche, are each unified by the structure of ABA form. In addition, the repetition of characteristic rhythmic motives, parallel phrases, and traditional mediant key relationships provide overall cohesion. These elements are placed in juxtaposition with a high degree of melodic chromaticism. As in the *Divertimento*, the slow movements appear far simpler melodically. The Pavane, Allemande, and Minuet are each organized through regular phrase structures and simple forms. However, the harmonic language is chromatic, obscure and rhythmically irregular. The abrupt modal shifts in the Allemande, the unusual key relationships and prominence of the tritone interval in the Pavane, and the frequent and irregular shifts of key in the
Menuet work against the formal structure and make these movements difficult to perform in a convincing manner. The difficulty of conveying a sense of structural unity in the slow movements makes them as challenging as the technical fast movements.

Conclusion

The technical challenges of Françaix's *Divertimento* and *Suite* place these works within an advanced level of repertoire. An understanding of the structural significance within Françaix's chromatic but functionally tonal language can assist the performer in a successful interpretation of his style. The formal structures of earlier centuries are only frames for the colors and shapes of Françaix's neotonal language of modal, quartal and quintal, chromatic and bitonal harmonies.

Although considered a lesser-known representative of the French neoclassical style, Jean Françaix claims a unique position in the history of twentieth-century music for his longevity and consistent output. His importance as a chamber music composer is secure. The virtuosity and joyful style of his music have entertained performers and audiences for over six decades. His dedication to his personal musical voice has remained steadfast and constant into the eighth decade of his life. Recognizing the wide range of his works, including the more serious compositions of the 1930s and 1940s, helps to acknowledge his distinction as one of the most-respected French composers of this century. Jean Françaix's decoration with the Chevalier de la Légion d'honneur, one of the highest awards in France, links him with two earlier recipients of the award, Debussy and Ravel.80 His association with some of the greatest composers and musicians of the early

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twentieth century supported his own intuitive attraction to the cheerful and spontaneous style of the French neoclassicists.

With a strong sense of tradition and pride in the musical history of his namesake country, Françaix successfully meets the challenge of enhancing the historical forms of the seventeenth and eighteenth centuries with a unique twentieth-century tonal language. In a publication honoring his eightieth birthday, Françaix reveals the secret of his long career as a composer:

... from very early on, I have been infected with the compositional virus. To create something from a blank page: what ecstasy! To be able to escape from one's self-inflicted prisons: what a privilege! ... if the message has no validity, I dare say I wouldn't still be around to testify to it ...  

APPENDIX

COMPOSITIONS WRITTEN FOR FLUTE BY JEAN FRANÇAIX
Compositions Written for Flute by Jean Françaix

*Divertimento pour Flûte et Piano.* Mainz: B. Schott's Söhne, 1955.¹
I. Toccata; II. Notturno; III. Perpetuum mobile; IV. Romanza; V. Finale


I. Caprice; II. Pavane; III. Saltarelle; IV. Allemande; V. Menuet; VI. Marche


Presto—Andantino—Scherzo—Allegro—Allegretto con spirito molto—Vivo subito


*Impromptu pour Flûte et Ensemble à Cordes.* Mainz: B. Schott's Söhne, 1983.
Moderato—Largo—Scherzando—Moderato assai—Lento—Andante poetico—Scherzando


¹Unless otherwise indicated, all information is cited from the music publications or Jean Françaix: Werkverzeichnis (Mainz: B. Schott's Söhne, 1991).
²Pascal Contet, "Untersuchung zum Spätwerk von Jean Françaix" (Ph.D. dissertation, University of Hannover, 1989), 34.
Ensemble Concertos

I. Menuet; II. Ballade; III. Scherzo; IV. Badinage


I. Adagietto—Allegro moderato; II. Andante; III. Scherzando; IV. Rondo


I. Allegretto tranquillo; II. Vivo, scherzando; III. Andante; IV. Finale: Presto


*Concerto grosso für Flöte, Oboe, Klarinette, Fagott, Horn, Streichquintett und Orchester*.
I. Allegro moderato; II. Andantino; III. Scherzando subito; IV. Allegro moderato

Parts available on rental from B. Schott's Söhne. 13 minutes. Composed in 1976. Commissioned by the Kulturministeriums Rheinland-Pfalz for the 100th anniversary of the founding of the Stadtischen Orchesters Mainz. First performance on February 6, 1977 in Mainz conducted by Dietfried Bernet with the Stadtisches Orchester Mainz.
Chamber Ensembles--Duos

I. Allegrissimo; II. Presto; III. Larghetto; IV. Scherzando; V. Larghetto; VI. Allegro

ED 7764. 18 minutes. Composed in 1989. Title translates as "The Conversation of Two Parakeets."

**Cinque piccoli duetti per arpa e flauto.** Mainz: B. Schott's Söhne, 1975.
I. Preludio; II. Pastorale; III. Canzonetta; IV. Sogno; IV. Rondo


Allegretto con spirito; Grave; Vivace; Grazioso; Alla burlesca; Amoroso; Vivo


Chamber Ensembles--Trios

**Trio pour Flûte, Harpe et Violoncelle.** Mainz: B. Schott's Söhne, 1975.
I. Allegrissimo; II. Andante; III. Allegro maestoso, ma iriconico


Chamber Ensembles--Quartets

I. Allegro; II. Andante; III. Allegro molto; IV. Allegro vivo.

Chamber Ensembles—Quintets

Quintette pour Flûte, Hautbois, Clarinette, Basson et Cor. Mainz: B. Schott's Söhne, 1951.
I. Andante tranquillo—Allegro assai; II. Presto; III. Tema & Variations; IV. Tempo di marcia francese.


I. Preludio; II. Toccata; III. Allegro; IV. Scherzando; V. Andante; VI. Allegriissimo


I. Andante tranquillo; II. Scherzo; III. Andante; IV. Rondo


Chamber music—sextets

I. Risoluto; II. Andante; III. Scherzo; IV. Andante; V. Risoluto

I. Les Vieux Beaux; II. Pin-up Girls; III. Les petits nerveux
ED 6034 and 6035. 9 minutes. First composed in 1947 for string quintet and piano and referred to as “Musique de brasserie.” Commissioned by Radio Française. This arrangement is by Francaix. Another arrangement from 1972 exists for eight winds and piano by Friedrich K. Wanek.

Chamber music—large ensembles

Sept Danses nach dem Ballett ”Les malheurs de Sophie“ für zehn Blasinstrumente.
I. Le jeu de la poupée; II. Funérailles de la poupée; III. La présentation des petits amis; IV. Variation de Paul; V. Pas de deux entre Sophie et Paul; VI. Le goûter; VII. Danse des filets à papillons
ED 6459 and 6460. 12 minutes. First performance on May 25, 1970 in Zagreb by the Bläser Ensemble Mainz directed by Klaus Rainer Schöll.

9 Pièces Caractéristiques pour 2 Flûtes, 2 Hautbois, 2 Clarinettes, 2 Bassons et 2 Cors.
I. Presto; II. Amoroso; III. Notturno; IV. Subito vivo; V. Allegro; VI. Andantino; VII. Leggierissimo; VIII. Moderato; IX. Finale
ED 6471 and 6472. 15 minutes. First performance on May 8, 1974 in Schwetzingen by the Bläser Ensemble Mainz directed by Klaus Rainer Schöll.

ED 6762 and 6763. 1.5 minutes. Dedicated to Monsieur Heinz Zeebe. First performance on November 25, 1975 in Braunschweig by the Bläser Ensemble Mainz directed by Klaus Rainer Schöll.

I. Larghetto; II. Tranquillo; III. Andante; IV. Scherzando; V. Allegro
ED 7515 and 7516. 20 minutes. First performance on July 8, 1987 in Bad Kissingen, Kissinger Sommer by the Linos-Ensemble.
Works for Recorder or Flute

I. Allegro moderato; II. Larghetto; III. Tempo di Minuetto; IV. Saltarelle


I. Largo—Allegro; II. Sarabande; III. Scherzo; IV. Rondo


Record liner notes for Musique Française du 20e Siècle. Cybelia CY 650, n.d.


