IDA GOTKOVSKY’S EOLIENNE POUR FLÛTE ET HARPE IN THEORIE AND PRACTICE: A CRITICAL ANALYSIS

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This dissertation addresses specific theoretical issues within Gotkovsky’s *Eolienne*. She was a student of Messiaen, and his influence is evident in *Eolienne*, but at the same time, Gotkovsky’s compositional voice is both personally distinctive and reflects *l’esprit de temps* of the twentieth century Parisian musical world. The research provides extensive analytical insight into Gotkovsky’s musical language in *Eolienne*, specifically her use of symmetrical scales, emphasis on timbre, and formal constructs. Because there are limited scholarly resources available on the subject of flute and harp chamber music, and a small amount of biographical information on Gotkovsky, this dissertation is a significant contribution within the area of chamber music for flute, both historically and theoretically. It provides an analysis of Gotkovsky’s musical language and the analysis gives performers access to musical-theoretical information previously unavailable.
ACKNOWLEDGEMENT

This work is dedicated to the memory of my father, Dr. George Richard Surman. The scholarship, intelligence, compassion, and love that he instilled in me and with his tireless support of my dreams has given me the strength to overcome all of the funny little obstacles that life has placed in front of me. Thank you for teaching me so much in the twenty-five years that I shared with you, and know that I will always carry your heart with me.
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CHAPTER 1
INTRODUCTION

Background and Significance

French composer Ida Gotkovsky’s catalog includes a number of works for orchestra, wind band, vocal and instrumental solos, and chamber works. Her flute works include pedagogical works and those that are more compositionally complex. Her study with Olivier Messiaen influenced most of her compositions, simultaneously combining French neoclassicism with the unique musical language of Messiaen. The *Eolienne* for flute and harp is Gotkovsky’s most significant flute composition, and this dissertation provides an analysis of the work and serves as a new resource for performers and scholars of Ida Gotkovsky’s music.

Purpose

Several significant French composers of the twentieth century have contributed to the genre of flute and harp music. Because little scholarly research has been done in the genre of chamber music for flute and harp, the genre is often ignored or dismissed by music scholars. However, this dissertation creates a resource for performers and scholars, placing it within its proper historical discourse and theoretical perspective. This document provides both a historical placement and an extensive analytical insight into Ida Gotkovsky’s *Eolienne* for
flute and harp, defining her as a French neoclassicist with an independent compositional voice.

This dissertation addresses specific theoretical issues within Gotkovsky’s *Eolienne*. She was a student of Messiaen, and his influence is evident in *Eolienne*, but at the same time, Gotkovsky’s compositional voice is both personally distinctive and reflects *l’esprit de temps* of the twentieth century Parisian musical world. The research provides extensive analytical insight into Gotkovsky’s musical language in *Eolienne*, specifically her use of symmetrical scales, emphasis on timbre, and formal constructs. Because there are limited scholarly resources available on the subject of flute and harp chamber music, and a small amount of biographical information on Gotkovsky, this dissertation is a significant contribution within the area of chamber music for flute, both historically and as a theoretical essay. It provides an analysis of Gotkovsky’s musical language as found within this piece, and the analysis gives performers access to musical-theoretical information previously unavailable, allowing for an informed musical interpretation.

Each movement of *Eolienne* is analyzed in a separate subchapter, providing performers both a historically and theoretically informed interpretation of this piece with an examination of each movement’s *sound* (timbre, intensity, texture, etc.), *harmony*, *melody* (including motivic devices and phrase structure),
rhythm, and form.\footnote{Jan LaRue, \textit{Guidelines for Style Analysis}, 2nd Edition (Warren, MI: Harmonie Park Press, 1992).} In addition, graphic illustrations of form, tonal centers, and salient features of each movement are provided.

State of Research

A limited amount of biographical information about Gotkovsky is available and key sources include her own website,\footnote{www.gotkovsky.com.} a monograph published by Gérard Billaudot,\footnote{Françoise Duplessy, \textit{Ida Gotkovsky}. Paris: Billaudot, 1991.} and dissertations on her saxophone music.\footnote{Kenneth Carroll, “The Influence of Olivier Messiaen on \textit{Brillance} and the \textit{Concerto pour saxophone-alto et orchestre} by Ida Gotkovsky: An Analytical Study” (The University of Georgia, 1992); Idit Shner, “Music for Saxophone and Harp: An Investigation of the Development of the Genre with an Annotated Bibliography” (University of North Texas, 2007).} Billaudot’s \textit{Ida Gotkovsky} is a brief biography and catalogue of her published works used as marketing material for the publishing house. Laurel Zucker and Susan Jolley’s CD \textit{Images for Flute and Harp} is the only commercially available recording of the piece in its original flute and harp version – although recordings of the alto saxophone and harp version are more readily available.

Gotkovsky’s study with Messiaen had a notable impact on her own musical language. Analytical study of \textit{Eolienne} will reveal that, as in her \textit{Brillance} and Concerto pour saxophone-alto et orchestre, Gotkovsky used Messiaen’s modes of limited transposition and nonretrogradable rhythms. Kenneth Carroll’s dissertation, “The Influence of Olivier Messiaen on \textit{Brillance} and the Concerto pour saxophone-alto et orchestre by Ida Gotkovsky: An Analytical Study” serves
as a model for theoretical exploration of Messiaen’s influence in Gotkovsky’s
_Eolienne_.\(^5\) Carroll’s dissertation uses Van Den Toorn’s analytical method and
scalar analysis to demonstrate Gotkovsky’s use of Messiaen’s modes of limited
transposition in her compositions. In addition, Carroll identified instances of
irregular note groupings, nonretrogradable rhythms, the principal of additive
rhythm, and rhythmic pedals, all of which are found in _Eolienne_.

Much of the historical research on flute and harp music is found in articles
published in professional journals for the two instruments. The American Harp
Society’s journal has featured two substantive articles on the topic, "Music For
Flute and Harp: A Continuing Bibliography,"\(^6\) these articles are limited to listings
of music specifically for flute and harp. Although useful as resources, the articles
are bio-bibliographical in nature and are out of date, with the most recent article
written in 1985. Gotkovsky’s _Eolienne_ is graded and catalogued, but there is no
further biographical or analytical information available in this source. Although it
is an excellent bibliographical source for the many works documented within its
text, Mark Palkovic’s _Harp Music Bibliography: Chamber Music and Concertos_ is
also significantly out of date.\(^7\)

Often referred to as the paramount resource of its kind, Rensch’s
authoritative reference book, _Harms and Harpists_, provides an extensive history

\(^5\) Carroll, 19.

\(^6\) Charles King. "Music For Flute and Harp: A Continuing Bibliography." _American Harp

\(^7\) Mark Palkovic. _Harp Music Bibliography: Chamber Music and Concertos_. Lanham:
of the harp and its players spanning from the Greek antiquity to the modern era.\textsuperscript{8} An active performer, art historian, and music scholar, Rensch provides a detailed account of the development of the harp and its literature, including full-color images of instruments and other iconographical data. The book’s bibliography is one of the most definitive and useful listings of chamber music with harp and this resource is valuable for placing Gotkovsky’s \textit{Eolienne} within the historical context of harp music.

Nancy Toff’s \textit{The Flute Book} is the definitive source for flutists, includes a detailed history of the flute and its repertoire, covering the Baroque, classical, romantic, and modern eras.\textsuperscript{9} The section on flute literature mentions a few of the most significant compositions for flute and harp, specifically neoclassical works by Ravel and other major French composers. Her brief annotations provide a limited historical overview of the pieces and follow the form of well-researched program notes. Although Gotkovsky is not mentioned in Toff’s book, this resource contains a succinct historical account of twentieth century music for flute in France, with special emphasis on both the neoclassical genre and Messiaen’s unique contributions.

There is a need for research on flute and harp music beyond the bibliographic cataloging of the compositions and, excluding the present work, no dissertations or theses have been written that are \textit{exclusively} dedicated to an

\textsuperscript{8} Roslyn Rensch. \textit{Harps and Harpists}. 2\textsuperscript{nd} ed. (Bloomington: Indiana University Press, 2007).

analytical exploration of flute and harp literature. Despite a lack of research beyond bibliographical study, the books, articles, and scores that are available yield a substantial amount of secondary-source information about the flute and harp music of this time. This information supports the underlying purpose of the project. The overall narrative uses the sources listed above and others (included in the list of sources at the end of this document) to substantiate a clear lineage of French flute and harp music and these resources, including composer-specific, analytical, and bibliographical, bring together the narrative of the development of this genre.
CHAPTER 2

HISTORICAL PLACEMENT

A Retrospective of Chamber Music with Flute and Harp

Despite a significant number of noteworthy compositions, the genre of twentieth century flute and harp music has been largely unexplored by music scholars. A body of repertoire exists for the instruments; repertoire that is celebrated by both flutists and harpists alike. Prominent French composers, including Eugene Bozza, Jacques Castérède, Jean-Michel Damase, Jean René Désiré Françaix, Jacques Ibert, and André Jolivet, have contributed to the development of this genre.

Beginning in the nineteenth century, the harp’s presence in the symphony orchestra and in the salon increased. The double-action harp captured the interest of composers and orchestrators such as Hector Berlioz, Gustav Mahler, Nicolai Rimsky-Korsakov, Richard Strauss, Pyotr Ilyich Tchaikovsky, and Richard Wagner, and these composers incorporated the double-action harp into their writings about orchestration and in their orchestral compositions.\(^\text{10}\) It was in the twentieth century that composers, first with Claude Debussy and Maurice

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\(^{10}\) Orchestration treatises by Hector Berlioz, Jean-Georges Kastner, Nicolai Rimsky-Korsakov, Richard Strauss, and Richard Wagner provided detailed instruction on how to write for this new instrument.
Ravel, began to give the harp a more significant role in chamber music. Written as fulfillment of a 1903 commission by the Pleyel Instrument Company following their invention of a new fully-chromatic harp, Debussy’s 1904 composition, *Danses Sacrée et Profane*, is a cornerstone of the harpist’s repertoire. Pleyel sought to have a showpiece to demonstrate the technical capabilities of the new instrument, namely the conversion from a fundamentally diatonic to a chromatic instrument with expanded range, and increased dynamic capabilities. The cross-strung instrument lost popularity as harpists began to prefer the double-action harp, the instrument that is now the standard choice for soloists and orchestral harpists.\(^\text{12}\)

The largest builder of the double-action harp, the Erard Firm, was not to be outdone by Pleyel, and, in 1907 Erard commissioned Maurice Ravel to write a work for their harp. Ravel’s composition was a chamber piece for harp and ensemble, the Introduction et Allegro. Both Debussy’s *Danses Sacrée et Profane* and Ravel’s Introduction et Allegro were harp showpieces that were technically chamber concerti for harp and ensemble. Ravel’s orchestration was almost identical to Debussy’s, but the addition of a flute and clarinet strengthened the value of this composition as both a harp concerto and a chamber piece, placing demands on even the most skilled players. Ravel completed his ‘miniature

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\(^{12}\) Meaning that it is now the industry standard amongst performers of art music. However, the active culture of folk harpists still exists, and these performers commonly choose from a variety of equipment.
concerto’ in June of 1907, and he later remarked that the piece was written in “a
week of frantic work and three sleepless nights.”

Debussy’s landmark chamber composition, Sonate pour flûte, alto, et harpe, written in 1915, was to be included as one of his six sonatas for diverse instruments. However, at the time of his death in 1918, only three completed sonatas – the aforementioned for flute, viola, and harp; a sonata for cello and piano; and a sonata for violin and piano. The Sonate pour flûte, alto, et harpe is a hauntingly beautiful example of his neoclassical style. A return to simpler forms, creation of melodic material from small motives, soloistic writing, and delicate timbral shifts are all hallmarks of Debussy’s neoclassical style.

Although certainly his most successful chamber work using flute and harp, the Sonata is not Debussy’s only chamber piece with this instrumentation. From 1900 to 1901, Debussy reworked the song cycle, Chansons de Bilitis (1897-1898), for two flutes, two harps, and celesta from the original setting of the three poems that were chosen from the 1894 collection of erotic poetry by Pierre Louÿs, a close friend of Debussy. Although rarely performed because of its unique instrumentation, this evocative setting is a remarkable display of the passion that Debussy imbued into his compositions – a calling card upon which the composer himself even commented stating that “Music is Woman. I love music too much to

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13 “(To Jean Marnold, 11 June, 1905) I was terribly busy during the few days which preceded my departure, because of a piece for harp commissioned by the Érard company. A week of frantic work and 3 sleepless nights enabled me to finish it, for better or worse.” Arbie Orenstein, ed., A Ravel Reader (New York: Columbia University, 1990), 68.

speak of it otherwise than with passion. . .”\textsuperscript{15} and about the sonata specifically, “How much has to be discovered first and then suppressed in order to reach the naked flesh of emotion…?\textsuperscript{16}

The chamber combination of flute, viola, and harp quickly gained acceptance as its own genre, commonly referred to as a Debussy Trio. Composers from diverse perspectives, including Arnold Bax, Sofia Gubaidulina, Richard Rodney Bennett, and Toru Takemitsu have all contributed to this growing genre. Though composers had written for the flute and harp as early as the time of Jean-Baptiste Krumpholtz,\textsuperscript{17} Jacques-Martin Hotteterre, Wolfgang Amadeus Mozart, and Jean-Louis Tulou. The works of Debussy and Ravel with flute and harp created an indelible imprint on the genre of flute and harp music, shifting the scope and style of future compositions.

An Overview of Musical Trends in Twentieth Century France

From the end of World War II to the beginning of the new millennium, Paris was a thriving center of musical activity. Well-established organizations, such as the Conservatoire national supérieur de musique et de danse de Paris (CNSM), l'Orchestre de Paris, and l'Opéra national de Paris continued support of Parisian composers and musicians as in previous generations; in addition, the

\textsuperscript{15} Leon Vallas, \textit{The Theories of Claude Debussy} (London: Oxford University Press, 1929) p. 4-5.


\textsuperscript{17} Czechoslovakian harp virtuoso and composer spent much time traveling abroad, including extensive visits to both Paris and Vienna.
exploration of music in new social and aesthetic contexts of the avant-garde necessitated the creation of new institutions of music research. The pioneering work in the fields of musique concrète, electroacoustic music, computer music, and spectral music led to the creation of several music research institutions, such as the Groupe de Recherche de Musique Concrète, Groupe de Recherches Musicales, and Institut de Recherche et Coordination Acoustique/Musique, which allowed Paris to remain at the leading-edge artistically and scientifically. The rich tradition of French neoclassicist composers, with its emphasis on tone color, symmetrical scales, and formal constructs hearkening back to the aesthetic of Debussy and Ravel, has simultaneously continued.

Les Six and the Neoclassicists

Formed in 1923, the unofficial group of French composers called “Les Six” – Francis Poulenc, Georges Auric, Darius Milhaud, Louis Durey, Swiss-born Arthur Honegger, and Germaine Tailleferre – remained active through the post-war period. The group represented the light and accessible style of postwar France. Francis Poulenc (1899-1963)18 was a student of Charles Koechlin at the CNSM and later works, including the 1956 Sonata for flute and piano, the 1956 opera Dialogues des Carmélites, and 1959 Gloria, demonstrate a neoclassical diatonic style that “despite its lightness of tone and simple, unaffected message,

is written with unforced technical finesse.”¹⁹ Poulenc himself remarked in 1950 about lightness, stating “You will find sobriety and dolor in French music just as in German or Russian. But the French have a keener sense of proportion….Our composers, too, write profound music, but when they do, it is leavened with that lightness of spirit without which life would be unendurable.”²⁰ Poulenc’s Sonata for flute and piano, premiered by Jean-Pierre Rampal at the Strasbourg Festival in 1957, contains borrowed material from his Dialogues des Carmélites. One can hear the ‘dolor’ that Poulenc makes reference to in the cantabile second movement. The final movement, marked presto giocoso, adheres to Poulenc’s aesthetic of classical balance both in its form and orchestration, and the melodic material is full of lightness and ‘technical finesse.’

Milhaud’s extensive oeuvre includes the operas Bolivar (1950), David (1955), Fiesta (1958), and Saint Louis, roi de France (1972), which were premiered at the Paris Opera. Milhaud’s music reflects an incorporation of many styles, including one piece of electronic music, Étude poétique,²¹ and his final composition, the Wind Quintet (1973), was dedicated to his wife Madeleine in honor of their 50th wedding anniversary.²²

Like Poulenc’s Sonata for flute and piano, Honegger’s Concerto da camera for flute, English horn, and strings (1949) was written to fulfill a

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²¹ Ibid., 665.
commission by American music patron Elizabeth Sprague Coolidge. The work was premiered in Zurich, Switzerland conducted by the influential conductor and new music researcher Paul Sacher. Unlike other pieces in his catalog, the Concerto is not influenced by jazz, but rather by folk idioms. His last composition, the Christmas oratorio *Une Cantate de Noël*, was written in 1953.

Jacques Ibert (1890-1962) remained a neoclassicist throughout his life and he viewed the clarity of classical forms as a reaction against nineteenth century German aesthetics. Ibert won the Prix de Rome and other prizes, and he served as conductor of the Paris Opéra-Comique from 1955 to 1957. Although his most outstanding compositions originated in the pre-war period, Ibert’s work as a conductor and proponent of his own compositions impacted postwar France. A ternary composition that features a typical Iberian-sounding melody that draws its influence from Flamenco guitar music, the *Entr’acte pour flûte et harpe* (1954) was part of his incidental music for a French production of Pedro Calderón’s *El médico de su honra*. *Invitation to the Dance* (1956) is representative of his work in the genre of film music. Stylistically similar to the works of Ibert, Jean Françaix’s (1912-1997) extensive catalog includes numerous compositions that are “classical in inspiration, elegant, graceful, and idiomatically written.”23

Jean-Michel Damase’s (b. 1928) music reflects the CNSM tradition – lyrical and full of idiomatic orchestration, particularly for woodwinds and harp. His *Trio for Flute, Viola, and Harp* and *Trio for Flute, Cello, and Harp* (1947) were

23 Toff, 235.
written the same year he won the Prix de Rome. The Quintet for flute, harp and string trio, op. 2 (1948) is a composition for a unique combination of instruments with prominent flute and harp lines. His work with the Marigny Théâtre in Paris led him to write the ballets Lady on Ice and La Croqueuse de diamants for dancer Jean Petit and his position as conductor for the Grand Théâtre in Bordeaux created collaboration work with Jean Anouilh on several operas, including Colombe (1958), Madame de… (1969), and Eurydice (1972).24

Eugène Bozza (1905-1991) studied with Büsser, Rabaud, Caplet and Nadaud at the CNSM. He was the conductor of the Opéra-Comique from 1938 to 1948, and in 1951 he accepted a teaching position at the École Nationale de Musique, Valenciennes. Well known for his chamber music, his works have been said to “display at a high level the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities.”25 He has written many significant works for flute, including his Image (1936/40) written for flute alone, Agrestide (1942) for flute and piano and the Concerto da camera (1964) for flute and string orchestra. His Deux impressions for flute and harp (1967) was his only work for this combination of instruments.

Olivier Messiaen

Olivier Messiaen (1908-1992) was a French composer, conductor, teacher, organist, and ornithologist and his inimitable compositional voice left a strong imprint on the musicians closest to him, including notable students such as Pierre Boulez, Karlheinz Stockhausen, Iannis Xenakis, Gérard Grisey, Tristan Murail, Yvonne Loriod, and Betsy Jolas. He entered the CNSM when he was only eleven, and by the time he completed his studies, he had earned first prizes in counterpoint and fugue; piano accompanying; history of music; organ; and composition. While at the CNSM, he studied organ with Marcel Dupré and composition with Charles-Marie Widor and Paul Dukas.

Gotkovsky’s studies with Messiaen influenced her compositional style and as with other students of Messiaen, the influence of his unique compositional voice is found in her works. Messiaen observed the stylistic practices of Debussy, but modeled his own works to include Greek and Indian rhythms, birdsong, fourteenth-century isorhythm, and contrapuntal techniques used by pre-Renaissance composers such as rhythmic canon, augmentation and diminution, and the crab canon. Interest in color dominates the thread of the French compositional aesthetic, an interest that can be traced back to Debussy and the Impressionists.26 Both Debussy and Messiaen wrote with similar aesthetic values (tone color supplants the former standards of functional

26 When Messiaen was ten, Jehan de Gibon, his harmony teacher gave him a score of Debussy’s Pelleas et Melisande, and Messiaen found the music “so inspiring to the young musician that his awareness of his own destiny was immediate and incontrovertible.” Carla Huston Bell, Olivier Messiaen, ed. Chris Frigon and Camille Roman, Twayne’s Music Series (Boston: Twayne Publishers, 1984), preface.
harmony) yet they produced remarkably different results. Debussy used symmetrical scales – such as the whole tone, octatonic, and chromatic – and applied this material consistently throughout his works. However, Messiaen developed a musical vocabulary with his modes of limited transposition that shared commonalities with Debussy’s interval choices, but with very different aesthetic sensibility, with the whole-tone scale being used as the first mode.27 Both subverted the language of functional harmony in order to develop compositional methods that placed greater importance on color. Messiaen’s synesthesia created colors for each of his modes of limited transposition and because of this unique sensory awareness, he viewed his modes of limited transposition as tools to objectively experience the colors of the music, “I try to convey colors through the music; certain combinations of tones and certain sonorities are bound to certain color combinations, and I employ them to this end.”28 Messiaen’s unwavering devotion to the Catholic religion acted as a filter through which he understood the world. Every facet of his life was a reflection of his piety – including his love to nature and birdsong, his unique sense of order in his compositions, and even his instrument of choice, the organ, served him as tools to connect with the divine.

27 Ibid., 15.
While at the CNSM, Messiaen began to experiment with his modes of limited transposition\textsuperscript{29} and non-retrogradable rhythms. At the time, organ pedagogy curriculum required extensive work on improvisation, and it was in Dupré's organ class that Messiaen developed the modes of limited transposition.\textsuperscript{30} His technique of non-retrogradable rhythms was first demonstrated in his book of Préludes pour piano (1929).

\begin{figure}[h]
\centering
\includegraphics[width=0.4\textwidth]{example2.1}
\caption{Example 2.1. Non-retrogradable rhythm in Messiaen's Prélude, Instants défuns.}
\end{figure}

In 1949 Messiaen wrote two piano compositions that contain "striking examples of pre-compositional planning,"\textsuperscript{31} they were Cantéyodjayà and Quatre Études de rythme. The Quatre Études were a compositional experiment in the serialization of four aspects of music: pitch, rhythm, articulation, and dynamics. Although the pre-compositional material is serialized, the piece itself is not

\textsuperscript{29} “Based on our present chromatic system, a tempered system of 12 sounds, these modes are formed of several symmetrical groups, the last note of each group always being common with the first of the following group. At the end of a certain number of chromatic transpositions, which varies with each mode, they are no longer transposable, giving exactly the same notes as the first.” Olivier Messiaen, The Technique of My Musical Language (Paris: Alphonse Leduc, 1944), 58.

\textsuperscript{30} Bell, Olivier Messiaen, 31.

\textsuperscript{31} Morgan, Twentieth-Century Music, 367.
“serial” but what Messiaen categorized as modal because the construction of the mode prevents inversion, retrograde, or other manipulation.

Example 2.2. Preface and third movement, mm. 1-3 of Messiaen’s “Mode de valeurs et d’intensités” from the Quatre Études de Rythme.

Messiaen’s interest in birdsong can be observed in earlier works, but Le *Merle Noir* (1951), written as a CNSM test piece, is his earliest composition to
employ such a significant amount of birdsong. In binary form, the A sections are flute cadenzas created from birdsong; the B sections feature Greek rhythms (set in canon at B’); and the piece concludes with a fiery display of Messiaen’s use of melodic permutation. Messiaen viewed permutation – the reordering of pitches – as a natural consequence of his desire to eliminate traditional thematicism and tonality.32

Figure 2.1. Formal outline of Le merle noir.

<table>
<thead>
<tr>
<th></th>
<th>flute cadenza</th>
<th>mm. 1-8</th>
<th>blackbird</th>
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<tbody>
<tr>
<td>A</td>
<td>flute and piano</td>
<td>mm. 9-26</td>
<td>Greek rhythms</td>
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<tr>
<td>B</td>
<td>theme</td>
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<td>melody-driven homophony</td>
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<td></td>
<td>transition</td>
<td>mm. 36-43</td>
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<tr>
<td>A’</td>
<td>flute cadenza</td>
<td>mm. 44-53</td>
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<tr>
<td>B’</td>
<td>flute and piano</td>
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<td>theme in canon</td>
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</tbody>
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For Messiaen, birds were the connection between heaven and earth. Pierre Boulez said, “Messiaen called himself a rhythmicist and an ornithologist. He always went to the countryside and notated birds singing. One time he said that whenever inspiration would leave him, he still would have nature, and with that he was especially referring to birds that gave him the ideas.”33 By 1953:

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32 Bell, 146.
Birdsong was the creative spark behind almost all of Messiaen’s compositions. The European blackbird *Turdus merula* (unlike the American blackbird of the *Icterids* genus which sings different songs) is featured in *Reviel des oiseaux*, *Catalogue d’oiseaux*, *Chronochromie*, *Le transfiguration*, and *Méditation sur la mystère de la Saint Trinité*. There is evidence that Gotkovsky may have incorporated birdsong into several of her instrumental works, an idea that will be explored in the analysis of *Eolienne*. 
CHAPTER 3
IDA GOTKOVSKY AND HER EOLIENNE POUR FLÛTE ET HARPE

Biographical Sketch of Ida Gotkovsky

Ida Gotkovsky was born in 1933 in Calais, France, and was raised in a family of musicians. Her mother and father were both violinists; her father was a member of the Loewenguth Quartet, and brother Ivar (piano) and sister Nell (violin) performed as a successful duo until Nell’s death from cancer. Nell was an acclaimed teacher, holding positions at the University of Tulsa and Brigham Young University, and Herbert Glass’s 1991 review of Ivar and Nell Gotkovsky’s recording Stravinsky, Prokofiev, Schoenberg, Webern, stated that

The Gotkovskys' blazing intensity exposes every jagged edge and black thought of Prokofiev's most fiercely "modern" composition. Their unhackneyed program also includes his charming Solo Violin Sonata and works by Schoenberg, Webern and Stravinsky.

Ida began composing at age eight and studied at the CNSM, where she quickly established her reputation as a gifted young composer. Her composition teachers included Tony Aubin, Nadia Boulanger, and Olivier Messiaen, and under Messiaen’s guidance she explored such techniques as additive meter and mode usage. She won several multiple competitions, including the Prix Blumenthal (1958), the Prix Pasdeloup (1959), the Prix de Composition

36 In 1936, Messiaen and Jolivet formed Le Jeune France together with Daniel-Lesur and Yves Baudrier.
International de Divonne les Bains (1961), the Prix Lily Boulanger (1967), and others. Gotkovsky’s 1966 opera *Le Reve de Maker* earned the Medaille de la Ville de Paris, and her oeuvre includes operas; ballets; orchestral and wind band works; concerti; and numerous chamber works. In addition to musical compositions, her publications include the libretto to *Le Reve de Maker*, texts to several of her vocal works, and the *Traite d’Orchestration de D. Dondeyne*.

Harry Gee, professor of clarinet and saxophone at Indiana State University described Ida “as one of France’s major composers. Gotkovsky has won many awards and has written over thirty-six large works which have been performed, often as soon as they were written, by some of the leading orchestras in Europe.”

In addition to Messiaen’s influence, Nadia Boulanger’s mark as a teacher and composer left a strong impression on Gotkovsky’s compositional style, and Ida’s acclaimed output quickly added her name to a prestigious list of prominent female composers. Beginning with Boulanger, Cécile Chaminade, and Melanie Bonis, then extending forward, to several composers that Gotkovsky considers to be particularly relevant include Louise Talma, Thea Musgrave, Grazyna Bacewicz, Rachel Eubanks, Peggy Gianville-Hicks, and Mary Howe.

Gotkovsky’s music has been described by critics as “clear, direct music, the

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38 Carroll, 19.
39 Ibid.
40 Ibid.
ideas flowing naturally…composition is very refined and the instrumentation is rich and colorful."

Gotkovsky’s compositions include several concours pieces for the CNSM, including the Concerto pour saxophone alto et orchestra (1966), Invocation lyrique pour alto et piano (1983), Variations pathétiques pour saxophone alto et piano (1980), Concerto pour trombone et piano (1978), and Concerto pour cor et piano (1984). She has written extensively for saxophone, describing it as an “admirable instrument, a source of prolific inspiration with dazzling possibilities.”

Gotkovsky included saxophone in much of her writing and the Variations pathétiques pour saxophone alto et orchestre a corde was her largest work for saxophone. In her own words, the Variations pathétiques was written “to include the saxophone in the repertoire of the orchestra; it is a way to impose and defend it and to enrich its own repertoire.” As Gotkovsky continued to write critically acclaimed and prize-winning compositions, her reputation grew both in France and abroad. In 1985, Gerard Billaudot said that “soon, word of her accomplishments spread beyond the borders of France and Ida Gotkovsky was asked to participate and then preside on many international juries – at the same time her compositions were being performed in Europe, the USA, Japan, and the

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41 Jean-Marie Londeix, 125 Ans De Musique Pour Saxophone (Paris: Leduc, 1971).
43 Otis Murphy, Memories of Dinant (Bloomington, IN: RIAX).
44 Carroll, 67.
Soviet Union…where they were considered as Ambassadors [sic] of French culture.”

Gotkovsky taught composition at the CNSM in Paris, held master classes in the United States, and served as professor of composition in Texas and Michigan. Her musical “aesthetics reveal a rigorous structure along with thematic writing based on impressionism. Both of the traits are elaborated with extreme virtuosity.” In all of her compositions, she “searches for a feeling of the infinite which she expresses in her profession of musical faith: ‘To create a piece of art which is universal and which, thanks to the use of a strict modern language, helps to create a unity in the musical expression of all times.’”

A Performer’s Guide to *Eolienne pour flûte et harpe*

Sixteen minutes in duration, *Eolienne pour flûte et harpe* was written in 1969 and premiered by the Swiss duo, flutist Brigitte Buxtorf and harpist Catherine Eisenhoffer, on January 7, 1970 in Geneva, Switzerland. This five-movement work is musically and technically challenging, both in the individual technical and ensemble requirements. Because the harp part contains no fingerings, pedal markings, or other performance specifications, there is an added level of difficulty. Lyrical melodic material contrasts with active technical

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45 Ibid.  
47 Londeix, 124.  
sections, exploiting the natural lyricism and expressiveness of the flute within harmonic structures that are native to the harp. Gotkovsky’s musical includes exploration of thematic and harmonic possibilities in the Aeolian mode in two movements, “Lyrique” and “Intense”; contrapuntal devices in the waltz-like “Intermezzo”; light and nimble technical virtuosity in the “Perpetuum Mobile,” and extremes of tone color in the final movement, “Declamatoire.” In 1978, the composer arranged *Eolienne* for the alto saxophonist Alain Bouhey, and this new edition is marked for flute or saxophone and harp.

Several compositional features of *Eolienne* serve as metaphors for a piece with such a name. Understanding the tangible elements of the music, such as the harmonic language, texture, and formal principles at play, serves as a tool for revealing a deeper meaning from an appearance of a veiled program. A number of salient features appear throughout the composition in a variety of presentations, each with its own meaning, sometimes solely self-referential and other presentations participate in the larger dialog at play. Specific features observed include the use of symmetrical scales and harmonies; the z-cell as a harmonically destabilizing force; Messiaen’s compositional language and practices; and quartal/quintal harmony. This analysis will present these ideas as well as possible interpretations of such ideas.

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“Lyrique”

The first movement of *Eolienne* conveys a sense of tonal ambiguity, a characteristic feature of the Aeolian harp, by presenting lyrical thematic material and placing a heavy emphasis on linear motives with chordal punctuations that fall outside of functional harmony. The movement uses harmonies found in the Aeolian mode, including the simultaneous sounding of multiple scale degrees and the use of sustained pedal tones in the harp, and the coda of this movement, beginning at the largo, is constructed out of a prolonged and ornamented D major chord over a sustained G pedal.

A central feature of this movement is the statement and manipulation of the (0167) tetrachord. This tetrachord, identified as Bartok’s z-cell, functions in “Lyrique” as a means to provide consistency within the tonal ambiguity, and the symmetrical nature of the z-cell can be observed in the following example:

Figure 3.1. Symmetrical properties of the z-cell.

![Diagram of the z-cell](image)

The z-cell is defined as a perfect fifth surrounding two ‘tendency’ tones, a half-step above the lower pitch and a half-step below the upper pitch of the interval, for example C, D flat, G flat, G. (See fig. 3.1.) The interval collection 1/11, 5/7, 51 For further information on the z-cell in Bartok’s music, see Elliot Antokoletz, *The Music of Bela Bartok: A Study of Tonality and Progression in Twentieth-Century Music* (Berkley, CA: University of California Press, 1990).
and 6 (relationships included in this collection are the minor second, perfect fourth, and tritone) are found within this tetrachord. The addition of $T^3$, the transposition of the tetrachord a minor third above the original tetrachord, produces an octatonic collection. (See fig. 3.2.).

![Diagram of tetrachord and octatonic collection]

Example 3.1. The z-cell’s tendency tones.

Figure 3.2. The z-cell and octatonic collection.

_Eolienne_ opens with a sweeping arpeggiation of the Bartok z-cell in the harp, and this tonally ambiguous collection of pitches is stated in the first fourteen measures in the harp. The flute presents the melodic material over the harp’s harmonically static presentation of the z-cell.
Example 3.2. Opening harp gesture.

The pitch class material of the sustained notes in the flute features pitches from the e diminished seventh chord or (0369), and a sixteenth-note quintuplet constructed from the whole tone scale leads to a series of sustained pitches adjoined by flourishing gestures. The (0369) tetrachord is an equal four-part division of the octave, and this feature, called transpositional symmetry, is a rare musical idea. The familiar sound of these transpositionally symmetrical tetrachords garner special importance to composers.

Figure 3.3. Symmetry in the (0369) tetrachord.

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52 All set classes will be presented in prime form.
53 There are three tetrachords that are transpositionally symmetrical: (0167), (0369), and (0268). Straus, 82.
Example 3.3. Tetrachord relationships in mm. 1-10.

Extended chromatic motion appears in this movement as a formal device, parsing harmonically static sections and providing transitional material from one tonally ambiguous section to the next. A compound melody is presented in both parts in mm. 11-12. The flute plays a contrapuntal chromatic line that concludes on a sustained A\(^3\) in m. 14 and the harp supports this gesture with over an octave of chromatic movement in the bass from A flat to B natural. Underneath the flute’s sustained A\(^3\), the harp sounds an arpeggiation of (0146) tetrachord. Providing a Phrygian effect without strictly functioning as so, the B, D/D sharp, (F sharp), A chord heightens the sense of ambiguity, as realized through the use of modal-mixture. This coloration continues until ascending chromatic movement in both parts and increasing rhythmic activity in the flute replaces the Phrygian sound. Marked molto ritardando, the increased rhythmic activity concludes with a fermata in m. 21 with the harp sounding G sharp Aeolian (0158) with the flute on B, scale degree three. The flute cadenza is a descending figure in B major
leading to a sustained D sharp. This gesture is punctuated by a sequence of quartal chords and the second half of the cadenza features arpeggiated movement ascending in E major and then descending in e minor. Three sextuplet groups follow, cycling through the quartal trichord E, A, D (027); tonal areas of D minor, and B flat minor, both (02457); and then presenting the subset (027) twice before concluding on C, then ending with a sweeping C major scale up to B flat, a tritone from the cadenza’s starting pitch of E. This collection of quartal sets is first in limited presentation, expanded out to the (02457) and then represented in a stricter (027) formation.

A new texture is introduced in m. 25 constructed from the quartal set (0257) and this new section is a working out of the motive (0257) that was initially presented in the cadenza. In m. 26, the measure before rehearsal B, the harp presents melodic material with an arpeggiated accompaniment constructed solely out of the (0257) set on pitches D, E, A, and B. This texture continues through m. 32, with the flute assuming a melodic role in m. 28 and the harp provides sweeping gestures that span several octaves. In m. 30 the harp sounds a C, expanding the set to (02357) in preparation for the tempo primo section that begins in m. 33.

At the tempo primo, the harp begins by sounding two B half-diminished chords (0258), and then the flute responds with an ascending arpeggiated B half-diminished chord with an added E, changing the set to (0157). The harmonic content is rooted in the Dorian mode, but the melodic material is more Phrygian
in construction. In m. 35, the (0258) set is changed to the closely related (0268) with emphasis on E flat in both the harp and flute. The flute plays transitional material focusing on the pitches D and E flat, with thematic material written for the harp beginning in m. 38. The two-note melodic material announces an obbligato scalar section in the flute, with the motion resolved in m. 45 on a D sharp. The harp sounds a series of chords in the treble over pedal point Cs in the bass, leading to an extended harp cadenza beginning at m. 52.

The tempo più largo at m. 53 signals a return of the opening section to round out the ternary form of this piece. Above a harp pedal point in G that continues to the end of the piece, the flute repeats opening flourish motives with emphasis on the pitches F sharp and C sharp, which resolve in the final bar by the sounding of a D major harp chord.

“Intermezzo”

The second movement is titled “Intermezzo,” is marked nostalgique (dotted-half = 52), and the composer maintains a predominantly simple triple meter with metric variation throughout the fifty-one measures of the movement. The form is ternary with a coda, and the rhythm and texture convey a sentimental waltz. The A sections are in a melody-driven homophonic texture with the flute carrying the melody and harp providing support with accompanimental waltz gestures.
The thematic material, first presented in D major, is constructed with antecedent-consequent phrase structure. Phrase structures and rhythms throughout the piece are irregular, undermining the predictability of the expected waltz. The second appearance of the melody (measure eleven) is in the tonal center of C minor for two brief measures, dissolves into an arpeggiated C minor-major 13 chord, which serves as transitional material into the B section. The B section opens with a contrasting waltz texture, the harp provides the melody in the left hand, and accompaniment figures appear in the right hand of the harp and in the flute. After a brief statement of thematic material altered to the C sharp diminished scale, both flute and harp shift to an austere homophonic texture, providing material for a retransition to the second presentation of the A material in the key of D flat major with added melodic content from the whole tone scale. The thematic material is no longer present; instead a sequential three-note theme creates a hemiola in measures 42-43, signaling the approach of the coda that ends with a strong D major chord.

“Intense”

The third movement explores ideas of inversional symmetry and tetrachord transposition with shared pitches as devices for tonal and formal coherence. Written in ternary form and marked lent, molto espressivo, the movement contains no time signature or bar lines, and the melodic material adheres to the A Aeolian mode. A predominantly homophonic texture supports
Example 3.4. Phrase-structure and form of “Intermezzo.”

the heavy, powerful character of the melody, and the harp sounds chords throughout the piece that are primarily quartal harmonies, frequently the (0257) tetrachord. The opening phrase centers around pitches A and E in the flute; the
second phrase rises to pitches B and E; and after increasing rhythmic intensity in
the harp part, the third phrase is stated at the highest level, rising to the F sharp\(^3\).
Each statement is related by fifth: A \(\rightarrow\) E \(\rightarrow\) B \(\rightarrow\) F sharp and a sweeping
ascending scale signals the B section.

The B section features a more rhythmically active melody in the flute, with
chromatically moving triplet figures that appear at the pitch level B\(^3\), A\(^3\), and then
D flat\(^3\) and these figures alternate with virtuosic arpeggiated gestures in the harp,
constructed primarily of stacked thirds. The harp sounds a pedal point C
throughout the B section, with rolled chords on (0148), (0147), and (0126) under
each group of triplets in the flute, respectively. The collection of these tetrachords
is part of the inversionally symmetrical collection (0124678T). A descending
chromatic scale from D to A in the harp is paired with triplet and quarter-note
figures in the flute part to create a chain of 4-3 suspensions, serving as a
retransition to the A section at a tempo primo, mais intense.

Example 3.5. Chain 4-3 suspensions.

The concluding A' section contains a single statement of the thematic
material, again with primary emphasis on the tonal area of A Aeolian. The
movement concludes with flute sustaining an A while the harp sounding a
melodic (0257) in the bass over a harmonic (0257) tetrachord, a collection of quartal pitches.

Example 3.6. Melodic and harmonic (0257).

“Perpetuum Mobile”

The fourth movement of Eolienne is one of several perpetuum mobile written by Gotkovsky. Other examples of this genre are found in her Concerto pour saxophone et orchestra, Concerto pour clarinette et orchestra, and her Brillance pour saxophone alto et piano. “Perpetuum Mobile” of Eolienne is consistent with other compositions in this genre in that it is highly virtuosic, containing rapid, repeating sections with long, sustained phrases. Composers from the time of Joseph Haydn have written pieces called perpetuum mobile and the genre gained popularity in the nineteenth century with composers such as Franz Schubert, Niccolò Paganini, and Felix Mendelssohn writing pieces in this
style. It maintained popularity in the twentieth century, as witnessed in the compositions of Debussy, Ravel, Poulenc, and Dimitri Shostakovich. Just as a perpetual motion machine is destined to encounter mechanical failure and cease to work, a musical perpetual motion will eventually conclude.

This movement is a loosely-woven rondo form with recurrences of the opening A material, characterized by sequential broken chords and sweeping chromatic scales that span the range of the flute. The material is presented at diverse pitch levels, with altered melodic material presented each time. The opening presentation contains two statements of the broken chord, first in D-Dorian and then in E flat minor/major and the half-step relationship is a characteristic feature that can be observed throughout the movement.

Three compositional processes discussed in Messiaen’s 1944 treatise, *Technique de mon language musical*, are observed in this movement of *Eolienne*: the use of the modes of limited transposition, rhythmic pedal, and additive rhythms. Messiaen’s mode three (C, D sharp, E, G, A flat, B) occurs at two key points in the piece, the first is mm. 21-24 and the second is mm. 64-74. This set is an all-combinatorial hexachord – meaning that it is constructed out of aggregates of itself – a term coined by Milton Babbitt.

![Example 3.7. All-combinatorial mode three.](image-url)
In m. 21, the texture shifts to harp solo, and mode three is presented for the first time. The theme, a derivative of the A material, is constructed by overlaying the opening theme with the pitches of mode three, and Gotkovsky used pitch material derived from mode three extensively in her Concerto pour saxophone written a year earlier, in 1966.

Example 3.8. Messiaen’s mode three in harp solo, mm. 21-24.

Two rhythmic features categorized by Messiaen in his *Technique de mon language musical* used in this movement include the use of rhythmic pedal and additive rhythms. Messiaen defined rhythmic pedal as a “rhythm which repeats indefatigably, in ostinato, without busying itself about the rhythm which surrounds it.” Gotkovsky uses rhythmic pedal as a structural device in measures 57 through 74. Measures 57 to 63 are constructed of broken triads that follow a the harmonic planing technique (E→F→F sharp°→G) over a pedal E. Measures 63 to 74 use Messiaen’s mode three, the E all-combinatorial hexachord, over a pedal F.

54 Carroll 59.
Example 3.9. Rhythmic pedal in mm. 61-64.

The intricate interplay of these harmonic, rhythmic, and structural features contributes directly to the sense of kinetic energy pervasive in this movement and this movement requires impeccable timing from skilled chamber musicians to execute the tightly spun lines. The rapid-fire succession of notes and virtuosity of the thematic material make this perpetuum mobile a tour de force.

“Declamatoire”

The final movement of Eolienne is written in a declamatory style, characterized by “free, open-ended melodic phrases” 55 and featuring highly expressive, ornamented melodic material. The texture of this movement is closely aligned with the Renaissance texture of monody. The Florentine Camerata developed monody in the 1580s, in an attempt to restore the ideas of melodic declamation (a melodic unit with considerable ornamentation over an independent bass line) first established by the ancient Greeks.

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55 Carroll, 59.
The Florentine Camerata believed that “the monodic vocal line could on the one hand follow closely the meaning and rhythm of the text, being declamatory and often syllabic and recitative-like, and on the other be much more virtuoso and
highly embellished than was possible in polyphonic song. Key words in the texts set could be emphasized either by dissonances between the continuo and voice or by the addition of ornaments or other expressive effects in the voice.56 French composers, such as Italian-influenced François Couperin, Ravel, and Messiaen have all written in this style.

Example 3.11. Declamatory style excerpt from Couperin’s Nuevième Ordre, “Allemande.”

Ida Gotkovsky’s works include several movements in the declamatory style: “Déclame” from Brillance pour saxophone-alto et piano; Intenso declamando from Concerto Lyrique pour clarinette et orchestre à cordes; a declamando section within the first movement of Quatour de Clarinettes; and the marking of declamando within the Trio Lyrique pour violon, saxophone alto et piano.

In the fifth movement of Eolienne, the flute plays an embellished melodic line while the harp sounds arpeggiated, static chords underneath the flute’s virtuosic melody. The omission of a time signature or bar lines in this movement.

contribute to the freely flowing, declamatory mood, and this movement draws on quartal harmonies and a limited number of pitch class sets, further contributing to the sense of open-endedness and ambiguity that dominated the entire piece. The ornamented melodic line in the opening phrase of this movement creates a feeling of improvisation above the harp’s chords.

Example 3.12. Ornamented melodic line in the opening of “Declamatoire.”

In contrast with the flute’s ornamented melodic material, the harp sounds a series of related trichords and tetrachords. Three trichords and four tetrachords are found in this movement, all of which are closely related. In the opening section of the piece, the (037) is first transposed and then expanded, with the addition of another pitch in the third chord, to a tetrachord at the distance of a third below the first trichord. This third relationship between the second and third chord allows for three common tones and the following chord, a G flat major seventh chord – (0158), also shares a third relationship and the melodic material revolves around the fifth of each of these chords. The bold, declamatory nature
of this movement is highlighted with an improvisatory style in the flute and a sense of staticity in the harp, as achieved through smooth voice leading between a limited number of closely related trichords and tetrachords. The following figure is a representation of how the sets relate in terms of voice leading.

Figure 3.5. Voice-leading space of sets found in “Declamatoire.”

The most harmonically active section of this movement is found in the third system of example 3.13, and at this point in the music, the harp sounds the (0258), (0257), and (0157) tetrachords in succession. The successive alteration of a single pitch in each set allows for smooth voice leading and provides a sense of tonal coherence to these sets.

Quintal harmonies are used from the second staff through the end of the piece and these harmonies focus predominantly around the notes D, A, E, and B, with the mutation to notes related by half step, such as A flat or B flat. Since Gotkovsky conceived of the work as a composition for harp, it is important to consider the use of A/A flat/A sharp as closely related since these notes are played on a single string. This movement, like the first movement, uses A Aeolian as a tonal center.
Example 3.13. Harmonic and melodic overview of “Declamatoire.”

Conclusion

Eolienne is a virtuosic piece of chamber music, with extensive technical and musical demands placed on both performers. The use of Aeolian mode,
quartal and quintal harmonies, Bartok's z-cell, portions of Messiaen's harmonic language, and symmetrical scales and harmonies, all contribute to the destabilization of diatonicism present in the work. Tonal ambiguity in *Eolienne* is conveyed by the combination of these techniques presented and the harmonic devices employed in *Eolienne* provide unity and musical coherence. These ideas are important to Gotkovsky, but at the same time, the devices allow the piece to be a musical expression of the underlying concept of the Aeolian harp, through the ambiguity created within the piece itself. *Eolienne* is uncompromising in its creation of a harmonic ambiguity, and perhaps it is through this consistent presentation of ambiguity through a variety of compositional procedures, that Gotkovsky's unity is achieved.
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