

LA FLÛTE ET LA FEMME: A STUDY OF SELECTED  
CHAMBER MUSIC FOR FLUTE BY  
GERMAINE TAILLEFERRE

by

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A DOCUMENT

Submitted in partial fulfillment of the requirements  
for the degree of Doctor of Musical Arts  
in the Department of Music  
in the Graduate School of  
The University of Alabama

TUSCALOOSA, ALABAMA

2018

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## ABSTRACT

This document presents selections from Germaine Tailleferre's chamber music for flute, and, through the discussion of her compositions for the flute (*Forlane*, *Pastorale*, and *Concertino*), will present a performance guide with techniques that can be applied to French flute music from the nineteenth and twentieth centuries. This document will also discuss Tailleferre's place among the French composers' collective known as *Les Six*<sup>1</sup> and her compositional influences from Erik Satie, Dadaism, and neoclassic music. The compositional ideals espoused by *Les Six*, including simplicity and clarity of texture, were a manifestation of a growing contempt for German culture following the Great War.<sup>2</sup> This aesthetic can be seen throughout Tailleferre's compositions and will be highlighted as a component of her flute compositions. Also considered is Tailleferre's score written in 1957 to accompany a film by Israeli filmmaker David Perlov, titled *Tante Chinoise et les autres*. I will draw comparisons between the music of the score and the visual elements of the film through the use of short excerpts transcribed from the score and pictures of the artwork that comprise the film.

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<sup>1</sup> Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre

<sup>2</sup> Robert Shapiro, "Les Six: Survey of an Avant-Garde Movement," in *Les Six The French Composers and Their Mentors Jean Cocteau and Erik Satie*, ed. Robert Shapiro (London: Peter Owen Publishers, 2011), 35, 72.

## ACKNOWLEDGEMENTS

I would like to begin by thanking each of my committee members for their guidance on this project. I would like to thank Dr. Linda Cummins in particular for her infectious enthusiasm and her dedication to her students as evidenced through this process; you are an inspiration to all of the students whose lives you have touched, and I hope that I will have the opportunity to work with you again on this lovely French music. Thank you to Dr. Diane Boyd Schultz for so much more than I can write on this single page; you have been so much more than a mentor to me, and my life is immeasurably better because of you. My time at Alabama would have been considerably bleaker without the friendship of Lydia Beasley Kneer who continues to inspire me with her voice and her actions; thank you for your clear-headedness and eternal kindness. Thank you, Garrett Torbert, for your amazing piano skills and your willingness to quiz me on music trivia. Thank you to my wonderful family for their incredible support and love through these years; Lou Ann for being a mother to me throughout my life, Dad for teaching me to pay the price, and Grandmother and Grandaddy and Grandma and Grandpa for making me who I am. Finally, I would like to thank Amy Comley for being my best friend, sister, and the reason that I made it through this process, and Elias and Madison Comley for bringing me more joy than you will ever know; I love you forever.

*Forlane* by Germaine Tailleferre © Copyright Editions Henry Lemoine, Paris. Reprinted by Permission.

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## INTRODUCTION

Germaine Tailleferre was a prolific composer in many genres whose music gained popularity in the early and mid-twentieth century. Her works for flute, while less often played, are worthy of serious study and inclusion within the standard repertoire. Discussion of Tailleferre's compositional techniques is not complete without a study of specific scores and methods that are reminiscent of music from earlier eras. This document will survey her three published works for the flute, cataloguing the characteristics that fall under the broader umbrella of the neoclassic style. While many of her compositions reflect neoclassic elements, she also wrote works that embody surrealism in nature and tone. One such work, her score to the film *Tante Chinoise et les autres* will also be discussed at length because of its direct tie to absurdist elements. The score to this film is lost, but some examples have been transcribed for inclusion in this document to illustrate various techniques that she used to evoke images from the film. Taken in combination, Tailleferre's flute works and this particular film score are a fairly complete representation of the aesthetic of her music writ large, making them ideal choices for a discussion of her life and compositional output.

## GERMAINE TAILLEFERRE: LA COMPOSITEUR

Tailleferre's life was full of contradictions: she was a brilliant composer whose work was held in high regard by her male counterparts, but her personal life was rife with tragedy and violence inflicted upon her by unappreciative husbands. She was a favorite of Dadaist composer and poet Erik Satie who called her his *fille musicale* (musical daughter), but her name is rarely mentioned with the same reverence granted her contemporaries including Maurice Ravel, Igor Stravinsky, Francis Poulenc, and Darius Milhaud. This hesitation may be partially attributed to her reticence to promote her own music. She constantly referred to her work in self-deprecating terms; this was not a result of any false modesty, but truly because of a lack of self-confidence.<sup>3</sup> Regarding her music, Tailleferre said:

I do not have a great deal of respect for tradition. I write music because I enjoy it. I know that it is not great music; my music is light and cheerful, which is why I am sometimes compared with the *petits maîtres* of the eighteenth century, of which I am proud.<sup>4</sup>

In addition to these factors, Tailleferre was a woman in a society that often devalued females and their contributions to the arts and sciences. Her father, Arthur Taillefesse, opposed

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<sup>3</sup> Robert Orledge, "Satie & Les Six," in *French Music Since Berlioz*, ed. Richard Langham Smith and Caroline Potter (Burlington, Vermont: Ashgate Publishing Company, 2006), 239.

<sup>4</sup> Robert Shapiro, "Les Six: Survey of an Avant-Garde Movement," in *Les Six: The French Composers and Their Mentors Jean Cocteau and Erik Satie*, ed. Robert Shapiro (London: Peter Owen Publishers, 2011), 261.

her career in music from her early days at the Conservatory, equating a woman's education in music with prostitution. In 1916 Arthur Taillefesse died after an accident. Following his death, she changed the spelling of her last name from "Taillefesse" to "Tailleferre," refusing to live under his name. Tailleferre also suffered under two abusive husbands who would shape her compositional output through their oppression. In the fall of 1926 Tailleferre was introduced to the illustrator Ralph Barton; his work had been published by various publications, most notable among these being the *New Yorker*. Barton was recently divorced, he soon asked for Tailleferre's hand in marriage. The two were wed shortly after, prior to Christmas in 1926, and Tailleferre felt true happiness as a result of their union. They resided in an apartment in Manhattan where Tailleferre became acquainted with a number of luminaries of New York society including Sinclair Lewis, Tallulah Bankhead, Loretta Young, and Charlie Chaplin. Chaplin was a particularly close friend of Tailleferre's, and the two would often play at the piano together reading duets and improvising; he asked that she compose the score for one of his upcoming movies, but she politely declined and Chaplin himself composed the score.

One of the factors that held Tailleferre from composing that score was the lack of support, and indeed, the discouragement that she received from her husband.<sup>5</sup> He gradually became jealous of her fame as a composer, especially as he was increasingly being referred to as "Mr. Tailleferre".<sup>6</sup> Her marriage with Barton gradually disintegrated through a series of unhappy events including Barton greeting Tailleferre news of a pregnancy with his declaration that he would shoot her in the stomach to kill the baby. This terrified Tailleferre, and the trauma

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<sup>5</sup> Ibid. 255.

<sup>6</sup> Robert Shapiro, *Germaine Tailleferre A Bio-Bibliography* (London: Greenwood Press, 1994), 12.

surrounding this instance resulted in a miscarriage;<sup>7</sup> Barton later committed suicide in New York, an event that did not surprise Tailleferre or particularly affect her.

Soon after Barton's death, in 1931 Tailleferre met a French lawyer, Jean Lageat, and married him after giving birth to their child, Françoise. Lageat was a ferocious alcoholic, prone to violence toward both his wife and his daughter whom he once threw down a flight of stairs.<sup>8</sup> He also, much like Barton, discouraged Tailleferre from her compositional career; this along with her desire to raise her daughter led to a lull in her compositional output. The family would often travel to Switzerland during the early 1930s to accommodate the treatments that Lageat required for a case of tuberculosis, and during this time she met the composer Maurice Jaubert who was known for his film scores; he later introduced her to director Maurice Cloche. These early steps into film scoring would lead to one of the defining genres of her career- she would go on to write the scores for over thirty film, television, and radio scores. Following their time in Switzerland, Lageat divorced Tailleferre, and she moved to St. Tropez. During this time, she maintained her friendships with some of her fellow members of *Les Six*, and she and Francis Poulenc would remain close until his death in 1963. This relationship with her compositional male counterparts stands in stark contrast to the relationships that she had with her husbands, but she was still a victim of some of the prejudices held by her comrades against female composers.

Tailleferre's contemporaries were largely men, and whether intentional or not, her work suffered to some degree because of her gender. Speaking about Tailleferre, Francis Poulenc remarked:

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<sup>7</sup> Ibid. 257.

<sup>8</sup> Ibid. 257.

How lovely she was in 1917, our Germaine, with her satchel full of all her first prizes from the Conservatoire! How sweet and gifted she was! She still is, but I somewhat regret that, through an excess of modesty, she was never able to exploit all the possibilities in herself as could, for example, someone like Marie Laurencin, who knew how to extract the most from her feminine genius. Be that as it may, she made a most charming and precious contribution to music and one that always delights me.<sup>9</sup>

This quote illustrates the gender politics that she experienced throughout her career.

Although Poulenc certainly meant no ill will toward Tailleferre, his words speak volumes about the cultural norms under which she suffered throughout her life.

The three works for flute written by Tailleferre reflect the neoclassical style in which she often composed. The *Forlane* (1972) and *Pastorale* (1942) in particular are reminiscent of early music in both name and style. Early music was a thread that connected her compositional output throughout her life. She had an affinity for the music of Rameau in particular, and she modeled several of her compositions after such earlier musical genres and forms as the cantata *Cantate du Narcisse* for soloists, chorus, and orchestra written in the French Baroque style.<sup>10</sup> The *Forlane* and *Pastoral* were written at different stages in her career, but these pieces reflect her interest in music of the seventeenth and eighteenth centuries. Her works for flute also reflect the ideals of the collective of composers active in Paris in the early twentieth century known as *Les Six*. The

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<sup>9</sup> Ibid. 262.

<sup>10</sup> Robert Shapiro, *Germaine Tailleferre A Bio-Bibliography* (London: Greenwood Press, 1994), 18.

members of this group, which included Francis Poulenc, Louis Durey, Arthur Honegger, Darius Milhaud, Georges Auric, and Germaine Tailleferre, held diverse opinions about music. Although each of these composers reflected their own individual aesthetic, they shared a common goal: to forge a new, modern sound that would define French music. This aim was outlined by the French poet and *Les Six* advocate Jean Cocteau who insisted that French music be freed from the constraints of the music of other European nations.<sup>11</sup> They sought a clarity of melody influenced by popular music, folk songs, and rhythms taken from children's rhymes, creating music stripped of the previous generation's Wagnerian influences, leading to a clean palette for clear, concise expression.<sup>12</sup> Tailleferre's works for flute reflect all of these ideals; the texture of each of these works is largely homophonic, even in the *Concertino* which is a more expanded, complex composition than both the *Forlane* and *Pastorale*. The performance of these compositions will be discussed at length later in this document, but it should be noted that these compositions are constructed so that flutists can reflect this purity and simplicity of expression through their performances by following the instructions laid out by Tailleferre. Her works for flute are not as well-known as those of Francis Poulenc or even Arthur Honegger, but they show elegance and simplicity where the other composers exhibit more complexity and absurdity. They merit a place in the standard repertoire as they are accessible to a range of ability levels while still allowing for instruction in the proper performance of French flute repertoire.

*Les Six* came together to compose a ballet, *Les mariés de la tour Eiffel*, in 1921, and Tailleferre contributed two movements, the *Valse* and *Quadrille*, to compensate for the absence

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<sup>11</sup> Paul Griffiths, "Les Six." *Grove Music Online*. Edited by Deane Root. Accessed 6 January, 2018, <http://www.oxfordmusiconline.com>.

<sup>12</sup> Vera Rašín, "'Les Six'" and Jean Cocteau, *Music & Letters* 38, no. 2 (April 1957):165.

of Louis Durey, who was in the process of extricating himself from *Les Six*. This work was a surrealist composition that reflected the ideals of the Dada movement, a movement predicated on the rejection of modern traditional capitalist culture in favor of an unordered, bizarre reality. The ballet was a success in spite of some protests from a contingent of the audience who thought the ballet strayed too far from its surrealist Dadaist roots. Following the premiere of *Les Mariés de la Tour Eiffel*, Tailleferre traveled to New York to seek a teaching position that would allow her to divide her time between France and the United States. While there, she met the conductor Leopold Stokowski who premiered her piano concerto with the Philadelphia Orchestra with Serge Koussevitsky playing piano. Concurrent to this, Tailleferre herself performed the concerto with the New York Philharmonic orchestra in 1924. She also, on the request of Koussevitsky, arranged her work for two pianos *Jeux de plein air* for piano and orchestra. This transcription was premiered in Boston by the Boston Symphony to great success, although one particular review revealed the societal attitudes that would plague Tailleferre throughout her career:

After repeated beckoning from Mr. Koussevitsky, [Tailleferre] left her place in the first balcony and allowed him to lead her out on the stage to take the applause at the end...Seldom has a concert audience had a chance to see a pretty girl come forth as a composer. Not in the whole history of music can one encounter more than a half-a-dozen women who have written works taken seriously by musicians.<sup>13</sup>

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<sup>13</sup> Robert Shapiro, “Les Six: Survey of an Avant-Garde Movement,” in *Les Six The French Composers and Their Mentors Jean Cocteau and Erik Satie*, ed. Robert Shapiro (London: Peter Owen Publishers, 2011), 254.

Thirty-six years after the premiere of *Les mariés de la tour Eiffel*, Tailleferre composed a film score for the short film *Tante Chinoise et les autres*. This film score contains a common thread with the ballet in its absurdism; the *Quadrille* in particular contains similar passages to those in the film score in regard to harmony and texture. The exuberance and character of these compositions is the most recognizable link between these compositions that were composed at very different stages in Tailleferre's life; although her circumstances changed through the years, she was still tied to surrealism and the Dada movement through her mentor, Erik Satie, and her colleagues in *Les Six*.

Satie was a poet and a composer who mirrored Tailleferre's musical interests in many ways; he studied early music at the *Schola Cantorum* in Paris and often imitated baroque and classical era compositions in his works. Upon hearing Tailleferre's composition *Jeux en plein air*, he proclaimed that she was his *fille musicale*. His ballet *Parade* paved the way for *Les Nouveaux Jeunes*, the precursor to *Les Six*, by introducing the Parisian public to a score infused with popular music idioms and an informality that stood in stark contrast to the ballets that had preceded it. The ballet was Dadaist in style, presenting music of Parisian music halls and non-traditional sounds, incorporating into the score a typewriter, a fog horn, and a lottery wheel to name a few items. The costumes and set were designed by Pablo Picasso in the Cubist style, and the program synopsis was written by the French avant-garde poet Guillaume Apollinaire. This conflation of styles into one work was an early textbook example of surrealism, an artistic movement that emerged in the early twentieth century. *Parade* preceded *Les mariés de la tour Eiffel* by four years, but the philosophy behind these two works is the same: a rejection of the conventional and an emphasis on the unexpected both visually and aurally. Satie truly paved the way for *Les Six* in this earlier work.

Satie was the man who initially helped to unite *Les Six*, elevating them from *Les Nouveaux Ravelites* to *Les Nouveaux Jeunes* and introducing them into the Parisian artistic set. The final years of the First World War and the interwar years were characterized by neoclassical works; Stravinsky, Satie, and Prokofiev, living in Paris at the time, were the early proponents of this style. Tailleferre had a strong neoclassical thread in her works, and her compositions stand in stark contrast to those of her more recent predecessors; she did not hold the music of Debussy and Wagner in contempt as did some of the other members of *Les Nouveaux Jeunes*, but her works reflected much earlier music, notably music from the Baroque and Classical masters.<sup>14</sup> Satie himself divided *Les Six* into two distinct groups, classifying Tailleferre, Durey, and Honegger as “pure impressionists” who were tied to more conventional music.<sup>15</sup>

During their heyday, *Les Six* regarded Satie as a sort of mascot for the group. His approach to music and composition was emblematic of the group’s own attitudes, although this changed over time. The group of composers would eventually part ways with Satie; the first members to seek separation from the group were Georges Auric and Francis Poulenc who did not reflect the aesthetic that was originally conceived as a trademark of *Les Nouveaux Jeunes*. Although *Les Six* eventually dispersed and Satie continued searching for young musicians who would reflect the new sound that he advocated, his work in uniting this initial group of composers and bringing their work to light became a cornerstone of his legacy.

Germaine Tailleferre’s music has in large part faded from the public eye. It is not often performed, and few of her pieces are considered a part of the standard repertoire of any genre of

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<sup>14</sup> Nancy Perloff, *Art and the Everyday; Popular Entertainment and the Circle of Erik Satie* (Oxford: Clarendon Press, 1991), 6.

<sup>15</sup> Robert Orledge, *Satie the Composer* (Cambridge: Cambridge University Press, 1990), 249-250.

music. This obscurity is owed, in part, to the absence of stewardship of her music; many of her works are either lost or remain unpublished. Another contributing factor to the lack of knowledge and visibility surrounding her works is the lack of one complete, accurate catalogue of complete works. There are several lists of her complete works, and each list has inconsistencies and omissions;<sup>16</sup> while some of the lists are more reliable than others, none is complete.<sup>17</sup>

In discussion with Tailleferre and *Les Six* scholar Dr. Robert Orledge, it was made clear that there are still a number of Tailleferre's works that are lost or unknown. In my communications with him via email he said, in regard to *Tante Chinoise et les autres*, “I am afraid I have never even heard of ‘*Tante chinoise et les autres*’ let alone seen a score. It was not present in the piles of music that Desire Dondyne let me look at in 1991 before they were all dispersed or sold.”<sup>18</sup> The image of stacks of manuscripts and scores is a sad one, but, as noted by Janelle Gelfand in her dissertation “Germaine Tailleferre (1892-1983): Piano And Chamber Works”:

Due to the general disarray of the largest collection of manuscripts, which exists in Paris, Tailleferre's works have never been accurately catalogued. Despite Robert Orledge's heroic effort, even his catalogue, which is the most complete available,

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<sup>16</sup> <http://musikfabriknewmusic.blogspot.com/2008/04/germaine-tailleferre-catalog-questions.html>  
[http://www.oxfordmusiconline.com/subscriber/article\\_works/grove/music/27390#S27390.1](http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/27390#S27390.1)  
[https://en.wikipedia.org/wiki/List\\_of\\_compositions\\_by\\_Germaine\\_Tailleferre](https://en.wikipedia.org/wiki/List_of_compositions_by_Germaine_Tailleferre),  
<http://www.allmusic.com/artist/germaine-tailleferre-mn0001866250/compositions>

<sup>17</sup> None of these lists include the film score to *Tante Chinoise et les autres*.

<sup>18</sup> Robert Orledge, E-mail to author, September 22, 2017.

inevitably has errors, and the locale of the manuscripts is continuously changing. In June 1996, many manuscripts were held in boxes under lock and key at the Military Conservatory at Versailles. In May 1997 came the news that they had been moved to a bank for security. Until they become more accessible, promoting, performing, and studying Tailleferre's music will continue to be difficult.<sup>19</sup>

According to Paul Wehage's blog entry from Music Fabrik Publishing, there are five major catalogues of Germaine Tailleferre's music: one compiled by Dr. Robert Orledge, one included in a dissertation on Tailleferre's piano works by Janelle Gelfand, one compiled by Laura Mitgang in an article on Tailleferre from *The Musical Woman*, one from Tailleferre biographer Robert Shapiro in his bio-bibliography, and one by Georges Hacquard in his book on Tailleferre.<sup>20</sup> The catalogues compiled by Dr. Orledge and by Janelle Gelfand are available online and in paper copy.

Because of this lack of organization and access, a complete survey of her works is difficult to achieve. Another example of these lost works, although in this case, a work that has been recovered fairly recently, is a *Concertino* for flute and orchestra premiered by Jean-Pierre Rampal and pianist Robert Veyron-Lacroix in 1953. This work was commissioned by Radio-France and following its premiere was lost. In 1997, the work was reconstructed from by music publisher Billaudot from an audio recording of the premier. Eventually the manuscript was found

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<sup>19</sup> Janelle Magnuson Gelfand, "Germaine Tailleferre (1892-1883): Piano and Chamber Works" (Ph.D. diss, Cincinnati College-Conservatory of Music, 1999), 98.

<sup>20</sup> <http://musikfabriknewmusic.blogspot.com/2008/04/germaine-tailleferre-catalog-questions.html>

among the music collection of French flutist Jacques Castagner shortly before his death, allowing for a revised edition taken directly from the autograph to be released in 2002.<sup>21</sup>

As noted previously, attaining information on Tailleferre's compositions and her complete works is a difficult process. Tailleferre's granddaughter Mme. Elvire de Rudder lives in Paris currently, but contact information is unavailable. She teaches music classes at a school, and is the nearest surviving relative who would have access to the Tailleferre archives. In researching Tailleferre's flute works, I attempted to contact the Association Jean-Pierre Rampal and received no response. The mystery shrouding Tailleferre's unpublished works is considerable; the possibility of archives that are locked away in the Conservatory, a bank vault, or elsewhere leave a sizeable gap in the resources necessary to provide a fully nuanced history of the woman and her works. Until this issue is resolved, researchers are left to piecing together her catalogue with the imperfect resources that are available.

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<sup>21</sup> Germaine Tailleferre, *Concertino pour Flûte et Piano Solistes, Orchestre à Cordes, Timbales et Harpe*, (Paris: Gérard Billaudot Éditeur, 2002).

## PASTORALE FOR FLUTE AND PIANO AND FORLANE FOR FLUTE AND PIANO: A GUIDE FOR PERFORMANCE

Germaine Tailleferre, as aforementioned, was a staunch neoclassicist throughout her career. While the neoclassical style reached its peak in the early years of the twentieth century, Tailleferre adhered to its tenets for her entire life. The clarity of texture and the restrained compositional style that she exhibited were also popular motifs in the works of Stravinsky, D'Indy, and Ravel. The impact of the *Schola Cantorum* and its students on the Parisian musical scene were profound, and one of the most prominent figures that influenced Tailleferre and other composers of the time was Erik Satie. This is not to say that Satie was a neoclassical composer at his root, but it did play an important role in his music; his attraction to neoclassicism was fueled in part by the popular sentiment in France at the time that ties with art from other countries in Europe, most importantly Germany, should be abandoned for music that was truly French in its conceit.

Tailleferre held early music in great esteem throughout her career; she associated with the French Classical composers in her compositional style and this is reflected in her music throughout her life. During her formative years at the Conservatory, she won first prize in her counterpoint class by composing on a theme that Gabriel Fauré gave to the class, and in the same year she won first prize in her harmony class, beating her colleagues Darius Milhaud, Arthur Honegger, and Georges Auric in the process. She was drawn to the music of Jean Philippe Rameau, Jean-Baptiste Lully, and other French Baroque masters, and she transcribed several

volumes of early music, including a volume of music by Lully. She held a great reverence for Johann Sebastian Bach and had a lithograph hanging over her piano in her house. The music of these early music masters would help to define her own musical output.<sup>22</sup> Her music was inspired by these composers in numerous ways; even when writing atonal or bitonal music, the sense of proportion and scale was reminiscent of music of earlier eras. She also utilized Baroque and Classical dance genres in her music, including a *Forlane* for flute and piano, a *Sicilienne* for solo piano, and four *Opéras bouffes* “Du style gallant au style méchant” written for Radio-France, to name a few compositions.<sup>23</sup> These works, although written at different times in her career<sup>24</sup> reflect an understanding of older genres.

Tailleferre composed her *Pastorale* for flute or violin and piano from 1942 and transcribed for violin and piano in 1946. It is important to note that 1942 was a turbulent year in Tailleferre’s life; the German army occupied France, leading to a life of impoverishment, especially in the South of France where she was living at the time. Under the strict restrictions placed by the German army she gradually ran out of paper on which to write her compositions while her daughter Françoise suffered from malnutrition. This conflict in her personal life belies the peaceful, gentle affect of the *Pastorale*.<sup>25</sup> The composition is short, mostly homophonic, with

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<sup>22</sup> Robert Shapiro, *Germaine Tailleferre A Bio-Bibliography* (London: Greenwood Press, 1994), 9.

<sup>23</sup> Robert Shapiro, “Les Six: Survey of an Avant-Garde Movement,” in *Les Six: The French Composers and Their Mentors Jean Cocteau and Erik Satie*, ed. Robert Shapiro (London: Peter Owen Publishers, 2011), 269.

<sup>24</sup> 1972, 1928, and 1955, respectively.

<sup>25</sup> The violin version of the *Pastorale* written during Tailleferre’s time in Philadelphia, to which she fled in 1945 to escape the difficult conditions surrounding the German occupation of France. This version was a result of a commission and is not performed as often as the flute version.

a short cadenza-like unaccompanied section in the middle of the piece before the return of the original theme. The lilting accompaniment, seen in example 2.1, is the same through the piece, with the ever-present rhythmic accompaniment the feel of a lullaby.

Example 2.1 Germaine Tailleferre, *Pastorale* mm. 1-9 © Copyright Carl Fischer, New York. Reprinted by Permission.

The pastoral elements in this work include its melodic simplicity, the inclusion of the a solo instrument with long-held ties to pastoral music, and recurring rhythms in the flute and piano. The compound meter coupled with the repetitive rhythm in the piano and the flute parts are reminiscent of the *Siciliana*, an Italian pastoral dance that was used by numerous composers in the seventeenth and eighteenth centuries. Characteristics of the *Siciliana* include a repeated eighth note upbeat and simple harmonic language.<sup>26</sup> This dance is also often in a minor mode, although not exclusively as is seen in this example in C major. Tailleferre's use of this Baroque

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<sup>26</sup> Meredith Ellis Little, “Siciliana,” *Grove Music Online*. Edited by Deane Root. Accessed 16 January, 2018, <http://www.oxfordmusiconline.com>.

dance along with the modest harmonies showcase her neoclassical style and the economy of means for which she was famous.

This work is an appropriate work for intermediate flutists seeking a light French piece for a recital or competition. Its omission from competition lists and recitals may be due in part to its simplicity, but as in other flute works by Tailleferre, there is ample room for a wide range of musical interpretation. The melody encompasses a little over two octaves of the flute's range and centers over the middle register. There are some technical challenges in the form of a few sixteenth note passages and a short cadenza that uses ascending trills to return to the main theme. These passages are not insurmountable for the developing flutist and provide some technical interest in an otherwise simple piece.

The *Pastorale* is a composition that is an ideal introduction to the performance of French flute music. When performing this composition, tone and musicality must be the focus of the flutist; as Sheryl Cohen writes in her book *Bel Canto Flute: The Rampal School*, “Insist on a beautiful tone...Insist on perfect intonation...Insist on the musical line”.<sup>27</sup> These instructions that are based upon the bedrock tenets of Jean-Pierre Rampal’s playing and teaching are particularly of interest because they originate from one of Tailleferre’s primary flutist collaborators. These points are particularly salient in each of these compositions, but the *Pastorale* in particular is written in a more *bel canto* style that contains many cognates to vocal techniques. The compound duple meter in the beginning of this composition should be played so that the flutist is allowed to phrase bar-by-bar rather than focusing on two beats in each measure. The dynamics and the shape of the phrases must be felt on a larger scale than what is notated; this is evident upon closer inspection of the flute’s part. The sustained notes in measures 3-4 are examples of this

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<sup>27</sup> Sheryl Cohen, *Bel Canto Flute: the Rampal School* (Cedar Falls, IA: Winzer Press, 2003), 9.

more expansive melodic shape that allows the flutist to function as a vocalist rather than a wind instrumentalist. These long lines should be played in the style of a vocalist rather than a flutist; the performer should change the color of the tone throughout these phrases using an intensifying vibrato over the long note. This shaping should not be in the style of *messa di voce*, swelling on the note and returning to the initial dynamic; rather, the vibrato should be used to lead the long note to the next note.

Example 2.2 Germaine Tailleferre, *Pastorale* mm. 1-7 © Copyright Carl Fischer, New York. Reprinted by Permission.



As illustrated in example 2.2, the sustained E natural in measure 3 should lead to the moving notes in measure 4, intensifying in vibrato speed while decreasing in depth to create a sense of shimmering vibrato in the sound. This is an example of Rampal's insistence upon the importance of the musical line; this composition demands that the flutist phrase in a horizontal sense, that is, with larger, longer dynamic shapes, rather than in a vertical, beat-by-beat sense.

Another important issue that should be addressed by performers of French flute music is that of tone color. Tone color can be defined as the character of the sound through the altering of the overtones that are heard in the sound and the clarity or lack thereof in the sound. This can be difficult to discuss in detail because flutists often define it using different terminology and descriptive words based upon personal preference. While some prefer to approach tone color using literal color names and others prefer textures, it remains that the possibilities are endless in defining tone color. In spite of this issue, variety in colors must be used by the flutist and is

achieved by altering the shape of the inside of the mouth and the lips to create differences in tone. An example of this change in tone color can be illustrated in Example 2.3.

Example 2.3 Germaine Tailleferre, *Pastorale* mm. 16-30 © Copyright Carl Fischer, New York. Reprinted by Permission.

Saturated tone, more core...

Becoming more diffuse...lower lip  
directing air upward to aid in  
descrescendo

A

**16**

**mf**

**p**

**23**

**p**

**f**

Open, hollow sound- open oral cavity...air direction slowly becoming more focused through the E natural

This excerpt begins with a full mezzo forte sound that gradually diminuendos to piano, and this diminuendo should be performed by directing the airstream higher to displace more of the air that is hitting the playing edge of the embouchure hole of the flute. As this occurs, the tone will become more unfocused, giving way to a sound that can be described as more diffuse or pale. The core of the sound will gradually become less defined through this diminuendo, allowing for a gradual color change. Also included in the excerpt above is a suggestion for vibrato in mm. 23-27. The iteration of the melody beginning an octave higher than it appears in the beginning of this piece calls for a stark color change, and I suggest a more pale color to accompany this piano dynamic in 23 to subvert the listener's expectations of a centered, strident sound in the upper register of the flute. The beginning of this statement of the melody may be performed with little vibrato in the pickup gesture in measure 23, allowing the vibrato to be added in gradually as the note crescendos naturally; again, the flutist should gradually add

vibrato allowing it to spin out<sup>28</sup> in the same way that a vocalist would perform a sustained note. Another way to define this “spinning” of vibrato is that the waves should gradually grow closer together while increasing in depth. This is achieved through the waves in the vibrato gradually growing closer together while increasing in depth. This alteration of the vibrato that occurs concurrent with the change of the shape of the inside of the oral cavity affects a change in color that allows for a subtle shift in the surface of the composition.

When performing this composition, it is imperative that the flutist make an informed choice in regard to the cadenza that is performed. Tailleferre wrote one in the original flute and piano version of the *Pastorale* from 1942 and a different one for the violin and piano version from 1946, and each is reprinted in example 2.4.

Example 2.4 Germaine Tailleferre, *Pastorale* Cadenzas © Copyright Carl Fischer, New York. Reprinted by Permission.

1942 Cadenza:



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<sup>28</sup> An excellent article on the production and history of woodwind vibrato can be found in Dwight C. Manning’s article from *Performance Practice Review* vol. 8, no.1 titled “Woodwind Vibrato from the Eighteenth Century to the Present.” In this article the author refers to Jochen Gärtner’s book *The Vibrato* in which the author analyzes the physical mechanism involved in vibrato production on the flute in particular and how it is connected with that used by vocalists.

1946 Cadenza:



The violin cadenza is composed using double stops, a feat that is not practical for the flutist who wishes to perform this composition with appropriate style.<sup>29</sup> That being said, the flutist can choose the notes that they prefer to perform in this ascending scale passage. Each of these cadenzas is appropriate in this composition, and the flutist can exercise some autonomy in their choice of which to perform. If they choose to perform the 1946 version, there should be some discussion of articulation. There is no articulation included in this part as it is meant to be performed by a violinist using double stops, but the flutist has a variety of articulations of varying styles at their disposal. One interesting articulation option that the flutist may choose is the *coup de langue* articulation, translated literally as “stroke of tongue.” This articulation, documented by eminent French flute pedagogue Marcel Moyse in his book *De La Sonorité*, involves the tongue touching the inside of the upper lip, effectively releasing the air to create a crisp, pizzicato-like articulation.<sup>30</sup> This articulation is closer in character to that produced by a string instrument, notably in quickness of response, and may be used at the beginning of the

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<sup>29</sup> While multiphonics are often utilized in modern flute performance, they are not practical for this piece because of several factors. Chief among these are a lack of refinement in tone color and intonation and an inability to produce both notes with equal weight in the manner of a double stop on a string instrument. The reason for this is that the fingerings used for these multiphonics are often variations upon harmonic fingerings or are far removed from the proper fingerings for the notes, causing the resulting tone to be unstable and unrefined.

<sup>30</sup> Marcel Moyse, *De la Sonorité: art et technique* (Paris:Alphonse Leduc, 1934).

cadenza. As the cadenza progresses the articulation can slowly transform to a longer, fuller one, allowing the notes to ring more as they increase in speed. A suggested progression of articulations throughout this scalar passage is included in example 2.5.

Example 2.5 Germaine Tailleferre, *Pastorale* Violin Cadenza Copyright Carl Fischer, New York. Reprinted by Permission.

The 1942 version cadenza does not require decisions to be made in regard to articulation; the choice to be made in this version is the pacing of the cadenza. The sixteenth notes should never feel rushed, and the way that they are stemmed as duples and triples should inform the manner in which they are interpreted. The cadenza builds through an ascending line that contains forward motion, then drops an octave using slower note values along with a diminuendo to return to the original theme. The flutist must create the momentum through the push and pull of the tempo and the dynamics.

Example 2.6 Germaine Tailleferre, *Pastorale* Flute Cadenza © Copyright Carl Fischer, New York. Reprinted by Permission.

The arrows and tenuto markings included in example 2.6 illustrate a possible interpretation of the cadenza that exhibits a logical progression in time and dynamics. The goal of this interpretation is, as is the goal of an appropriate cadenza, to exhibit the musicality of the performer through organic gestures. These examples from the *Pastorale* illustrate specific examples of decisions that must be made by the performer in shaping this piece in a way that accurately reflects the French flute playing style. These parameters also apply to the *Forlane*, another work for flute composed by Tailleferre much later in her career.

The *Forlane* for flute and piano was written in 1972. Dedicated to flutist Jean-Pierre Bourillon, it is based upon a seventeenth century Italian dance, the *Forlana*, that was often performed by courting couples. This dance was brought to France and became popular at court, and later examples of the dance were written by Jean-Philippe Rameau and François Couperin. While the French version of the *Forlana* (called the *Forlane*) would retain the rhythmic character of the Italian dance, the less civilized aspect of the dance, originally conceived as a lively peasant dance, would be lost in translation.<sup>31</sup> The *Forlane* is not Tailleferre's first foray into writing music inspired by dance. She was familiar with the rhythms and associations in dance music due in part to her work with Sergei Diaghilev, impresario of the *Ballets Russes* in Paris. The two became acquainted when Diaghilev enlisted her to assist in choosing music for his ensemble. Around this time Tailleferre had composed a ballet in one act in cooperation with the Parisian *Ballet Suédois* titled *Le Marchand d'oiseaux*. While this was not immediately successful, it gave her the experience necessary to assist Diaghilev. In acknowledgement of her skill, he later

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<sup>31</sup> Meredith Ellis Little, "Forlana," *Grove Music Online*. Edited by Deane Root. Accessed 15 January, 2018, <http://www.oxfordmusiconline.com>.

secured commissioned a ballet from her, *La Nouvelle Cythère*.<sup>32</sup> Diaghilev died before the completion of the ballet, not allowing him to produce it, but he did use her overture to *Le Marchand d'oiseaux* on numerous occasions. While there is little that can be made of their association beyond Tailleferre's advisory role, the *Ballets Russes* was a fixture in Parisian culture, and its influence on the circle of composers and artists with whom she surrounded herself was without question. She continued composing ballet music throughout her career, but her collaboration with Diaghilev would be the highlight of her work in this genre.

While the *Forlane* is not intended to be performed as a dance, it is linked in the same manner as the Forlane from Maurice Ravel's *Le Tombeau de Couperin*. Tailleferre's *Forlane* is in 6/8 meter, a common meter for the dance, that was also written in 6/4 or another compound meter. The piece begins in A minor and remains in the minor mode, which is uncharacteristic of the traditional Forlane. The entire composition is under three minutes in length, and is, in typical neoclassical fashion, a simple melody over a homophonic accompaniment. The harmonic language is also restrained; there is a short middle section that contains more chromaticism and contrasting material, but this section is still composed with the same economy of phrasing and rhythm present in the opening of the composition. The piece is binary in its construction, with the opening theme returning in the original key, albeit in a shortened statement. The repeated rhythmic motif is the central characteristic of the *forlane*; the dotted eighth-sixteenth-eighth note rhythmic cell is repeated throughout the piece as the primary gesture of the dance and is illustrated in example 2.7. The four bar phrases, the undulating rhythms, and the similarity of phrase schemes throughout the piece is another hallmark of Tailleferre's neoclassical style.

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<sup>32</sup> Robert Shapiro, "Les Six: Survey of an Avant-Garde Movement," in *Les Six: The French Composers and Their Mentors Jean Cocteau and Erik Satie*, ed. Robert Shapiro (London: Peter Owen Publishers, 2011), 9.

Example 2.7 Germaine Tailleferre, *Forlane* mm. 1-5 © Copyright Editions Henry Lemoine, Paris. Reprinted by Permission.

Similar to the *Pastorale*, the *Forlane* is a composition that is ideal for young flutists who are learning about phrasing and style and mature flutists who are looking for a beautiful, short recital piece. The rhythmic complexity is limited to the repeated dotted eighth-sixteenth-eighth note motive with some short sixteenth note passages. The range is primarily concentrated in the middle to upper-middle register of the flute with the highest note as the F natural two octaves above middle C, a range that is comfortable for intermediate flutists. This piece functions well as a study in phrasing for both novice and more advanced performers. It is limited in scope in that it is very short; there is little contrasting material that is in a different style than the surrounding music. Because of this, this piece serves well as a palate cleanser in a recital or as a solo for an early-intermediate flutist. The expressive techniques contained in the composition merit some study regardless of ability level, and the technical simplicity make it an appropriate piece to add to a recital alongside more difficult repertoire.

The *Forlane* came about at a time in Tailleferre's compositional life during which she had been writing several chamber music works, including *Rondo for oboe and piano* (1973), *Arabesque for clarinet and piano*, (1973) and a television film score written for oboe, bassoon,

piano, two violins, cello, viola, and harpsichord (1966).<sup>33</sup> Interestingly, this composition was also written around the time at which she became acquainted with the French wind band conductor Désiré Dondeyne; soon after meeting Dondeyne she became interested in writing for wind ensembles of varying sizes, experimenting with different sound combinations and color possibilities.<sup>34</sup> Its strict neoclassical structure and texture contrast with her more experimental works from around this year including film scores, and her *Divertimento* for wind ensemble, that moves away from strict functional harmony toward bitonality, a technique that she uses in the *Forlane*. Because of these factors, the *Forlane* occupies an interesting place within her catalogue of complete works.

When discussing the performance of the *Forlane*, it is important to again address issues of musicality and nuance that were outlined in regard to the *Pastorale*. The *Forlane* should be felt with one beat per measure in the same manner as the *Pastorale*, and it should always have a lilting quality that is characteristic of a refined dance. One of the first issues that the flutist faces when performing this piece is making certain that the repeating A does not emerge grotesquely from the melody's texture; this note should function as an embellishment without adding undesirable bumps to the musical line. In order to achieve this smoothness, the flutist must use a consistent airstream and focus on sending that airstream higher by slightly pouting with the lower lip. The performer must also be conscious of the tendency for higher notes to be louder, a problem that can be addressed through supple changes in the air stream and the embouchure

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<sup>33</sup> Robert Shapiro, *Germaine Tailleferre: A Bio-Bibliography* (London: Greenwood Press, 1994), 92.

<sup>34</sup> Robert Shapiro, “Les Six: Survey of an Avant-Garde Movement,” in *Les Six: The French Composers and Their Mentors Jean Cocteau and Erik Satie*, ed. Robert Shapiro (London: Peter Owen Publishers, 2011), 273.

between the intervals ranging from a third to a seventh. This can be practiced by removing the upper notes to allow the performer to have a greater sense of the voice leading through the melodic line. Another option is to perform a slight diminuendo leading up to the A, as seen in example 2.8.

Example 2.8 Germaine Tailleferre, *Forlane* mm. 1-5. © Copyright Editions Henry Lemoine, Paris. Reprinted by Permission.



In measure 20 the key of the piece changes from A minor to Ab minor, giving the flutist an opportunity to drastically change the tone color to a darker, more lush one. In order to make this change, the flutist should open the space between the lips and the teeth, allow more space in the oral cavity, and use a slightly more open aperture. The vibrato that is being used can also be deeper, originating more from the abdominal muscles than the throat. These factors, when combined, allow the flutist to play with a darker tone color. Another important decision that the flutist can make to enhance this key change is insert a breath between measures 19 and 20, lifting and allowing for the proverbial air to clear before proceeding with the melody, this time a half-step lower than at the beginning of the piece. These changes and some suggestions for implementing them are offered in example 2.9.

Example 2.9 Germaine Tailleferre, *Forlane* mm. 6-24. © Copyright Editions Henry Lemoine, Paris. Reprinted by Permission.

Oral cavity vowel shape "eh", smaller aperture for laser-like air stream

6

f

12

Open oral cavity, "ooh" shape inside mouth, larger, less focused aperture

20

p

This color change is an opportunity for the flutist to add some variation to a composition that can appear fairly static upon first inspection. The opening theme is repeated several times, so the interest must be generated by the flutist's careful manipulation of tone color, vibrato, and phrasing.

The middle section of the *Forlane*, shown in example 2.10, contains a dramatic crescendo enhanced by an increasingly thick chromatic texture. This leads to a climax in measure 42 that is sustained until measure 46, at this point there is a slackening of tension through the use of a hemiola in measures 46 through 49.

Example 2.10 Germaine Tailleferre, *Forlane* mm. 29-49 © Copyright Editions Henry Lemoine, Paris. Reprinted by Permission.

The musical score consists of three staves of piano music. The top staff shows a treble clef, a key signature of five flats, and a tempo marking of 29. The middle staff shows a treble clef, a key signature of one sharp, and a dynamic marking of *p*. The bottom staff shows a bass clef, a key signature of four flats, and a dynamic marking of *pp*. The music features various note heads, stems, and beams, with some notes having horizontal dashes through them. Measures 33 and 38 are also indicated in the score.

Musical score for flute and piano, measures 41-42. The flute part consists of eighth-note patterns with grace notes, dynamic *f*, and a fermata. The piano part features chords in G major and A minor.

Musical score for flute and piano, measures 45-46. The flute part has eighth-note patterns with grace notes. The piano part features sustained chords in G major and A minor.

Musical score for flute and piano, measures 47-48. The flute part has eighth-note patterns with grace notes, dynamic *poco rit.* The piano part features sustained chords in G major and A minor.

This middle section should contain a single long crescendo until the downbeat of measure 46, and this can be achieved through increasing the intensity of the vibrato in conjunction with a darkening of the tone. To achieve this darkening, the flutist should direct the airstream lower, as if playing a low register note, while increasing the amount of air flowing through the aperture.

The increase in air speed in conjunction with the focused, lower air stream and will produce a sound with a more pronounced, edgy core that will sound more metallic than the normal flute sound. This character allows the flute sound to cut through the thickened piano texture and reflects the intensity of the piano accompaniment. The hemiola in the flute part in measures 46-49 begins a lengthening of note values that is further enhanced by a *poco ritardando* marking in measure 48. This relaxation of tempo allows for a slackening of intensity in the flute line that had been building through the middle section. The flutist should diminish the sound through these measures and land on the *a tempo* and return of the main theme in measure 50 resulting in a piano dynamic in the return of the original melody. Although measure 50 is identical to the first measure of the *Forlane* both in dynamic marking and melodic contour, it becomes an opportunity for the flutist to be even more expressive. The dynamic marking of piano in measure 50 should be marked down to a pianissimo, and the flutist can use shallow, slower vibrato to evoke a sense of lethargy after the frantic activity from the previous section. These suggestions are illustrated in example 2.11 below.

Example 2.11 Germaine Tailleferre, *Forlane* mm. 44-54 © Copyright Editions Henry Lemoine, Paris. Reprinted by Permission.

As the tempo decreases, the flutist should diminuendo through both dynamic level and tone color through a change in the vibrato that is used.

*p*

Pianissimo dynamic would be a better choice to reflect the affect of this iteration of the melody.

The penultimate measure of the flute part of the *Forlane* contains a written-out mordent, an ornament that originated in the Baroque era. The poco ritardando written in measure 59

should be observed when playing the mordent, and there should be a slight pause before playing the tonic note on beat two of measure 59 as notated in example 2.12.

Example 2.12 Germaine Tailleferre, *Forlane* mm. 59-60 © Copyright Editions Henry Lemoine, Paris. Reprinted by Permission.

A musical score for flute, measure 59. The score shows a treble clef staff with a key signature of one sharp. Measure 59 starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. A mordent is indicated on the second eighth note. The dynamic is poco rit. (slightly ritardando). Measure 60 begins with a eighth note, followed by a sixteenth note, then a eighth note, then a sixteenth note. The dynamic is p (pianissimo). A bracket underlines the first two measures. A note in measure 60 has a grace note above it. A text annotation above the staff reads: "The final G# eighth note should be played with a tenuto, briefly slowing time."

The flutist's goal in interpreting these two short compositions should be to use all of the techniques at their disposal to enhance the cantabile character of the flute parts. The technical challenges that face the flutist in these pieces are not in the fingers, but in the discipline required of the embouchure and the airstream to create smooth lines evocative of the human voice and the need to shape phrases organically to allow for variation rather than repetition.

## CONCERTINO FOR FLUTE, PIANO, AND STRING ORCHESTRA: A GUIDE FOR PERFORMANCE

The third of Tailleferre's compositions for flute that is available to performers is the *Concertino pour flûte et piano solistes, orchestre à cordes, timbales et harpe*, written in 1952 and premiered in 1953 by flutist Jean-Pierre Rampal and pianist Robert Veyron-Lacroix with the Orchestre de la radio-diffusion Française. The composition was lost for many years but was recovered from the archives of French flutist Jacques Castagner prior to his death. Because of the convoluted history of the *Concertino*, each of the four movements in this composition is slightly altered in the primary recordings that are commercially available for purchase. This may be due in part to the transcription prepared by Désiré Dondeyne based upon the recording from the premiere but this transcription is not available. There are two known editions: the transcription made from the premiere made by Dondeyne and the Billaudot edition based upon the Castagner manuscript. These are different as evidenced by the differences in the recordings and the printed works, but performers have been reticent to share the Dondeyne edition.

The *Concertino* has four movements titled Pastorale, Intermezzo, Nocturne, and Rondo. The Intermezzo, was transcribed from an earlier composition for flute and piano;<sup>35</sup> the composition in question is not in her catalogue of works, but further exploration may be done in recovering lost works such as this one. The overarching theme of the *Concertino* is an emphasis on different rhythmic patterns. Each movement has at least one ostinato-like rhythm that defines

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<sup>35</sup> Germaine Tailleferre, *Concertino pour Flûte et Piano Solistes, Orchestre à Cordes, Timbales et Harpe*, (Paris: Gérard Billaudot Éditeur, 2002).

the mood and character. Tailleferre's neoclassicism is most clearly displayed in the clarity and simplicity of her harmonies such as those that appear in each of these movements. While there is more complexity and contrast in this movement than in her previous pieces, it does not have the opacity of flute concerti.

The first movement title *Pastorale* has implications concerning topics and style. As mentioned in reference to the *Pastorale* from 1942, this title implies music of shepherds evocative of the outdoors. This movement is not overtly pastoral in character, but there are some distinctive characteristics that show Tailleferre's personal style and the same economy of means that she exhibits in the *Forlane* and the *Pastorale*. The first of these features is a recurring theme in this movement as illustrated in example 3.1.

Example 3.1 Germaine Tailleferre, *Concertino* mvt. 1 mm. 1-12 © Copyright Billaudot, Paris.  
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Musical score for piano, page 9, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a common time signature, starting with a dynamic of *p*. The bottom staff uses a bass clef and a common time signature. Measure 1 begins with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 2 begins with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note.

This theme occurs throughout the movement transposed to different key areas and with slightly different articulation, as seen in example 3.2. Each time this theme returns, the flutist should approach it with the attitude that it should be different. As discussed in regard to the *Pastorale* and the *Forlane*, there is repetition in each of these compositions, and if interpreted the same way each time, could lead to musical stagnancy. Each note on the flute has a particular tone color tendency, making a logical starting point for discussion of expressive treatment the note upon which the theme begins. In Example 3.1, the theme begins on an F natural in the low register of the flute. This is the first time that this theme is introduced and the flutist can send

their air in a sharp downward angle into the embouchure hole to create an edgier tone that can project over the piano and orchestral accompaniment and later be referenced aurally.

Example 3.2 Germaine Tailleferre *Concertino* mvt. 1 mm. 92-96 © Copyright Billaudot, Paris. Reprinted by Permission.

A musical score for flute and piano. The top staff shows the flute part, starting with a grace note followed by eighth-note pairs. Measure 93 begins with a sixteenth-note pattern. The middle staff shows the piano part, consisting of eighth-note chords. The bottom staff shows the bassoon part, with sustained notes and trills. Measure 96 concludes with a final trill in the bassoon part.

When the theme appears in measure 93 as shown in example 3.2 the flutist can use the register in which the theme is written to their advantage. The middle register of the flute contains a great deal of naturally occurring tone color variation. The C natural in measure 93, around which the melody revolves, is one of the hollower sounding notes on the flute, and the flutist can exploit this tendency by unapologetically playing with this sound by creating more space in the oral cavity and between the lips and the teeth. While using this technique will create the desired tone color the performer should be cautious because the intonation can be problematic when implementing these techniques.

In each repetition of this melody, the energy and character of the theme should enhance the movement's mood of playful syncopation. There is a short contrasting interlude in the middle of the movement that incorporates a habanera rhythm as shown in the solo piano part and the orchestral accompaniment in example 3.3.

Example 3.3 Germane Tailleferre, *Concertino* mvt. 1 mm. 39-42 © Copyright Billaudot, Paris.  
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Although this interlude is short, it functions as a secondary theme in this movement. The emphasis on rhythm is a characteristic of each of these Tailleferre compositions; recurring, distinctive rhythms play a crucial part in defining the voice of each of her pieces. When this shift in the rhythm of the accompaniment occurs, the flutist can emphasize this sudden change in character through an emphasis on the entrances that occur on the weak subdivisions of the beat. One possibility is to add a small tenuto to the first note in each of these gestures. While adding these tenuto articulations to these notes is a way to emphasize the rhythmic change, the flutist should be careful to not distort the overall pulse of the phrase.

The second movement of the *Concertino*, titled *Intermezzo*, is drawn from another composition by Tailleferre for flute and piano. This movement in particular is different in the professionally produced recordings that are available than in the music itself. There is not a professional recording of this movement as it is composed; the music that is performed as the second movement is taken from an earlier piece that is not specified. Whether this piece is an unpublished flute work that has yet to be found or if it is a transcription of a work for another instrument is unclear; there are similarities in the affect and the structure of this movement with

the second movement of the Sonatina for Violin and Piano, but they are not identical or even similar enough for the *Concertino* movement to be a transcription of the second movement of the *Sonatina*.

The *Intermezzo* contains a repeated rhythmic figure, a set of eighth note triplets followed by two eighth notes as seen in the orchestral music and the solo piano in example 3.4.

Example 3.4 Germaine Tailleferre, *Concertino* mvt. 2 mm. 6-15 *Concertino* © Copyright Billaudot, Paris. Reprinted by Permission.

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This motive is repeated through the entire movement in both the solo piano and the orchestra parts in alternating voices. Unlike other movements in this composition, the flute plays

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<sup>36</sup> Ibid.

a secondary role to the solo piano in this movement, reinforcing the chamber music-like character of this piece.

The third movement, entitled *Nocturne*, is a slow movement that contains much more interaction between the right hand of the solo piano and the flute; the two play in parallel thirds for much of the movement, rarely playing different material. Another important facet of this movement is the emphasis placed upon the pentatonic collection. This emphasis can be seen in the flute and solo piano music in example 3.5.

Example 3.5 Germaine Tailleferre, *Concertino* mvt. 3 mm. 1-13 © Copyright Billaudot, Paris. Reprinted by Permission.



The use of this collection and the use of parallel thirds throughout the movement reflect strong ties to the Orientalism that was *en vogue* in the late nineteenth and early twentieth century. Orientalism was a style that was popular in both music and fashion with the advent of Oriental-inspired clothing from French haute-couture designer Paul Poiret, who was inspired by

the Orientalism-rich productions from Diaghilev's *Ballets Russes*.<sup>37</sup> This movement in art was adopted by numerous composers during the early twentieth century, and the echoes of Orientalism were still being felt at the time of this composition. This movement also contains the rhythmic motivic content that the other movements use; in this movement, the ostinato is contained in the accompaniment with an eighth-rest-two sixteenth note-two eighth note-eighth rest-eighth note pattern. This pattern is repeated in nearly every measure of this movement.

The final movement of this work, the *Rondo*, features a dialogue between the solo instruments, consisting of interplay between the flute and the right hand of the piano playing alternating sixteenth note passages. The repeated rondo motive that returns throughout the movement is stated in the first seven measures and is shown in example 3.6. This theme is repeated in the solo flute part both in full and short fragments that function as truncated mottos recalling the full theme. The rhythmic component of this movement is not a specific pattern that is repeated *ad nauseam*; instead, this movement emphasizes the off-beats of the measure, propelling the music forward. The energy that is generated through the initial sixteenth rest in the first measure should be sustained throughout the movement by both flutist pianist. Each soloist plays off the other solo part with the alternation of thematic material.

It is the flutist's responsibility to alter their articulation and dynamic level to mirror the solo piano in this movement. The articulation should be light enough to allow for space between each sixteenth note in the main rondo theme. The most practical way to achieve this is for the flutist to use a light double-tongue syllable such as *ta-ka* while supporting the musical line with a fast air stream. The flutist should also strive for clarity in the onset of their articulation, even

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<sup>37</sup> Mary E. Davis. *Classic Chic; Music, Fashion, and Modernism* (Los Angeles: University of California Press, 2006), 32.

when double tonguing. While it is impractical to use an articulation technique like the *coup de langue* that is mentioned in Marcel Moyse's *De la Sonorité*, the same immediate response and lightness are needed to allow for this airiness in phrasing.

Example 3.6 Germaine Tailleferre, *Concertino* mvt. 4 m. 1-8 © Copyright Billaudot, Paris. Reprinted by Permission.

The musical score consists of two staves. The top staff is for the Flute, and the bottom staff is for the Piano. Both staves are in 2/4 time. The Flute part begins with an Allegro dynamic, playing sixteenth-note patterns with trills. The Piano part provides harmonic support with eighth-note chords. The score continues with more melodic lines and harmonic progression.

Following the opening bars, a secondary theme in the flute is juxtaposed with running sixteenth notes in the solo piano and is seen in example 3.7.

Example 3.7 Germaine Tailleferre, *Concertino* mvt. 4 mm. 33-40 © Copyright Billaudot, Paris.  
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The musical score consists of two systems of piano music. The top system shows measures 4 through 21. The piano part is divided into two staves: treble and bass. Measure 4 starts with a forte dynamic. Measures 5-10 show eighth-note patterns. Measures 11-15 show sixteenth-note patterns. Measures 16-21 show eighth-note patterns again. The bottom system shows measures 37 through 39. The piano part is also divided into treble and bass staves. Measure 37 shows eighth-note patterns. Measures 38-39 show sixteenth-note patterns. Annotations are present over measures 37-39, indicating performance decisions made by Jean-Pierre Rampal.

The annotations that appear over measures 37 through 39 are included by the editor and are based upon interpretational decisions made by the flutist who premiered the *Concertino*, Jean-Pierre Rampal. While the flute plays the original statement of this theme, the right hand of

the piano responds with it in measure 37. This exchange of voices between flute and piano reinforce the importance of the flutist playing with proper articulation. The remainder of this movement proceeds in similar fashion with motivic material alternating between solo instruments.

As stated earlier, this particular composition has existed in various forms before being published in 2010 by Gérard Billaudot, and a recording of this edition does not exist. There are recordings that have been released in the recent past, and one recording in particular was released after the publication of the 2010 edition, but this recording does not reflect the music included in the score. In conversation with the performers and arrangers of the most recent recording, it was noted that the current edition was “too elaborate” and was “overwritten.”<sup>38</sup> While this is perhaps a valid criticism of some parts of the *Concertino*, this opinion is not necessarily the most reliable for those wishing to play the most authentic version of this composition. The lack of recordings of this composition in its current state and the conflict that surrounds this composition merit further research beyond the overview given in this document.

The *Concertino* is a lively composition that contains a motivic thread connecting the four movements to create a cohesive concerto. The instrumentation of two solo instruments is more common in music of the 20<sup>th</sup> century, but here it functions in a manner that is closer in style to a concerto grosso. The history of the composition through its premiere, the intervening years, and editions that have been published have perhaps contributed to its obscurity, but in spite of these problems the *Concertino* deserves a place among the other major concerti performed by flutists.

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<sup>38</sup> Author in conversation with Diana Ambache of Women of Note, <http://www.womenofnote.co.uk>.

The technical demands are not beyond the grasp of an advanced undergraduate flutist, and the tuneful, playful character of the piece make it appealing and, refreshing.

## TANTE CHINOISE ET LES AUTRES: LE FILM

This project was originally conceived as one based upon the discovery of a lost film score to the 1957 film *Tante Chinoise et les autres* composed by Germaine Tailleferre. When researching Tailleferre, her profligacy in her genre of film score piqued my interest. Upon further research, I discovered several sources that indicated that the score was written for solo flute, hence the interest in the music. Thus, the initial plan for the project was to transcribe the score, adding to the fairly obscure catalogue of Tailleferre's works what would be the only composition for solo flute. Upon receiving the viewing the DVD of the film, I quickly learned that the score is not, in fact, for solo flute; instead, it was written for a small ensemble of string and wind players. There were indications that the score had been recorded by Jean-Pierre Rampal, the flutist who premiered her *Concerto* for flute, piano, and orchestra which has been lost, but it appears that he was simply the flutist in the ensemble that recorded this score.<sup>39</sup>

The discovery that this composition was not written for solo flute required a change in direction for research, but it is included in this document as an example of Tailleferre's prolific film and television score output and her novel use of the flute. There are no extant sources that discuss this particular film, making the research process tenuous. Some conclusions can be drawn based upon the works that are from the same approximate time in her life, but as there is little written about this particular score, it provides an exciting opportunity to discover a new work by an established composer.

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<sup>39</sup> Marguerite Bonnevay. *Tante Chinoise et les autres* (Paris: La Table Ronde, 2009).

The film *Tante Chinoise et les autres* is based upon the illustrations of a young girl, Marguerite Bonnevay, drawn during a family vacation to the French village of Gonfaron when she was twelve years old. Marguerite was a precocious little girl who was the youngest child of the family, and as such, she had to entertain herself without the aid of other young children. She accomplished this by drawing pictures of the people of Gonfaron in varying situations. There are illustrations of a wedding with mice climbing on the dress of the bride, a group of priests riding pigs, and a group of soldiers being led by Tante Chinoise, an older woman with large spectacles and a large nose. There are numerous similarly illustrations that further portray the toils and celebrations of the people of Gonfaron.<sup>40</sup> Marguerite's summer in Gonfaron was immortalized through the film, and she continued to paint and draw following the family vacation. Soon after her family returned to their home in Lyon, her brother, George, died. Soon after his death, Marguerite began to show symptoms of tuberculosis and was sent to a sanatorium to be quarantined from her family and friends. She continued remained at the sanatorium, continuing her correspondence until her death in 1903 at the age of 21.<sup>41</sup>

The illustrations of the book are in the style of a young girl, but if one does not know of the young girl it is possible to assign a label to it in the vein of Dadaism or absurdism. The book accompanying the DVD<sup>42</sup> compares the drawings to those of Marc Chagall, but as they were not made by a practiced artist, it is difficult to assign specific influences. The visual elements of the film contain still shots of the brightly colored and farcical illustrations with occasional narration by of Bonnevay's original text; the music that accompanies the illustrations is closer to the music

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<sup>40</sup> Marguerite Bonnevay. *Tante Chinoise et les autres* (Paris: La Table Ronde, 2009).

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

of Erik Satie than her normal neoclassical fare; the score serves as a series of character pieces more than one cohesive piece of music. The fragmentary nature of the score is due, in part, to the structure of the film itself.

The composition of this film score was accomplished rapidly; Israeli film director David Perlov, the director of the film, was introduced to Tailleferre through a mutual friend of a friend, the artist Francis Picabia, who arranged an meeting between the two. She requested the exact times for each “scene” and composed according to these times. The film, sponsored by the British Film Institute, is approximately 17 minutes in length and the music was made to the exact durations of the director except for one instance. One scene is unusual; the illustrations were made to move to give the illusion that the town members were dancing out of time from the band.<sup>43</sup> The music itself is very descriptive of the action on the screen; the scenes in the film and their corresponding music are described in the table in Example 4.1.

Example 4.1 Description of music and scenes from *Tante Chinoise et les autres*

<b>Scene</b>	<b>Music</b>
Opening Credits	March theme, solo trumpet with obbligato violin and snare drum
Gonfaron 1900	Muted trumpet call
Morning Music	Clarinet and flute cantabile duet
Apollonie receiving flowers from her future spouse, Thomas, who is playing a flute	Flute trill
Wedding March, mice climbing on the back of Apollonie’s dress	March from opening of film, trumpet fanfare with piano accompaniment

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<sup>43</sup> Marguerite Bonnevay. *Tante Chinoise et les autres* (Paris: La Table Ronde, 2009), 65.

Salvation Army	Theme in Bassoon (Tante Chinoise's theme), return of march from opening with flute obbligato over violin fanfare
Dining hall of Salvation Army	Waltz, 3/8 meter, flute and harp melody later joined by violin
Tante Chinoise with horse	Bassoon theme (Tante Chinoise's theme) return
Georgette Tolu with the news	Muted trumpet melody
Disaster with Thomas, Apollonie, and the Reverend upon return from honeymoon	Piano fortissimo accents, dissonant chords
Hospital room, wounded Apollonie and Thomas, doctor prescribing medicine for the couple	Clarinet dirge music
Mother and Heart of Artichoke holding flying donkey over Gonfaron flying to the moon	Flute and muted trumpet, then flute and clarinet in ascending line playing in thirds, syncopated rhythm
Miss Menusette giving hay to her goat	Piano and violin, cantabile
Mayor Pompée and Tante Chinoise presiding over a marriage procession	Allegro, eighth notes

Wedding Ball, Village dance	Dance music by violin and trumpet, band music in 2/4, instrument on film corresponds with instrument playing in the score
Cats on heads, mice running between people, Madamoiselle Doralice Palmon	Pizzicato violin, staccato winds
Baptism meal, table full of food, but something is happening—the old lady has urinated on the floor, people holding their noses, shocked into silence	Tutti Tacet
Wagon pulled by crayfish with band on board	Trumpet fanfare, drums, march theme accompanied by harp followed by short cadenzas in each instrument as the instrument is shown on the wagon
Rats chasing women, people riding pigs	Allegro, drums, ascending runs in flute and violin
Balloon flying over Gonfaron	March from the beginning with trumpet fanfare and flute obbligato line
Final scene: dogs dressed in human clothing	Trumpet fanfare played on flute with piano accompaniment

Example 4.2 *Tante Chinoise et les autres*: “Cœur d’Artichaut et la mère Tripotatibus se trouvant de passage à Gonfaron s’envolent à la suite de Maître Bourricot pour aller chercher dans la lune un vermifuge à Grippe-sous” Copyright © 2009 Éditions de la Table Ronde, Paris. Used with permission.

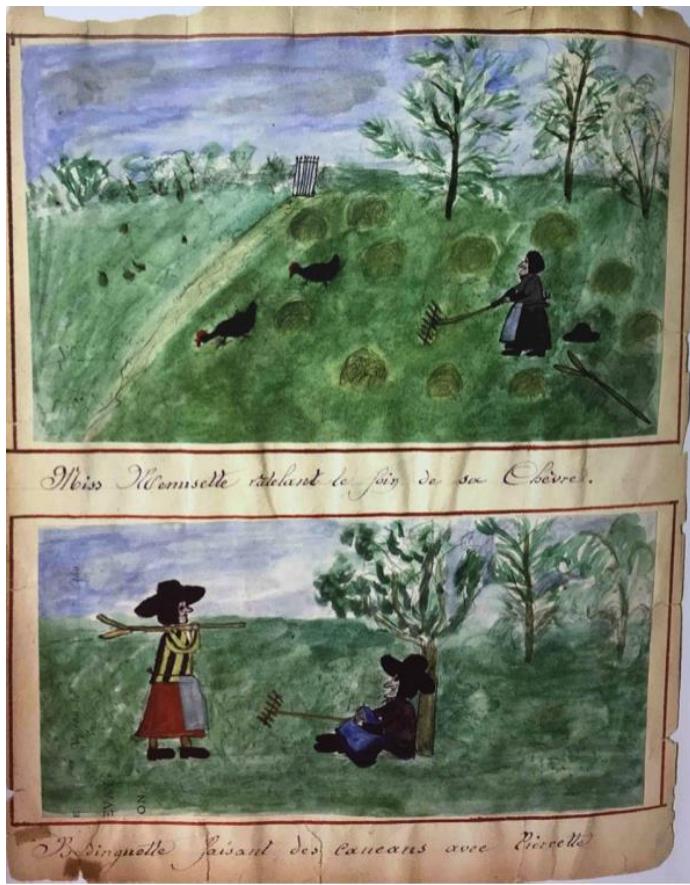


This description of the music in the film is succinct by necessity; perhaps the score will be discovered or transcribed someday and the music can be described with greater clarity. Three excerpts from the score have been transcribed by the author and will be discussed briefly, with the understanding that the full score merits further analysis. Even these short excerpts show Tailleferre’s wit and her economy of means as a composer are clearly exhibited throughout the music.

This film is scored for a chamber orchestra of eight instruments, and each instrument has a number of solos that are used to mirror the action on screen. While not as overt as the

instrumental character portrayals like in Prokofiev's *Peter in the Wolf* (1936), there are some examples of similar thematic transformation throughout the score. In the first excerpt, shown in Example 4.3, Miss Menusette is tending her garden where her chickens are grazing.

Example 4.3 "Miss Menusette râtelant le foin de sa chèvre", "Badinguette faisant des cancans avec Pierrette" *Tante Chinoise et les autres* Copyright © 2009 Éditions de la Table Ronde, Paris. Used with permission.



The music in this scene is pastorale in character with parallel fourths in the two solo lines; this may also be evoking bitonality, a technique that was also used widely in the *Quadrille* movement from *Les mariés de la tour Eiffel*. As shown in Example 4.4, the violin and viola solo lines are in fourths with ostinato figures in the piano and flute.

Example 4.4 Film score from *Tante Chinoise et les autres* Copyright © 2009 Éditions de la Table Ronde, Paris. Used with permission.

The musical score consists of four staves: Flute, Piano, Violin, and Viola. The Flute part has a continuous eighth-note ostinato. The Piano part features a rhythmic pattern of eighth and sixteenth notes. The Violin and Viola parts provide harmonic support with sustained notes and simple melodic patterns. The score is in common time (indicated by '2' over '4') and uses treble clefs for all instruments.

The ostinato figure in the right-hand part of the piano adds a lilt that is similar to that seen in the piano accompaniment to her *Pastorale* for flute and piano, although in this excerpt the emphasis is on the upbeat to create syncopation.

The next excerpt is from a dance scene that follows wedding celebration and is shown in Example 4.5.

Example 4.5 “Suite le la noce, grand bal présidé par le Révérend Esdras et tante Ricoquette. Innocent Palanquin est désigné comme chef de l’orchestre.” *Tante Chinoise et les autres*  
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*Suite de la noce, grand bal présidé par le Révérend  
Esdras et tante Ricoquette. Innocent Palanquin  
est désigné comme chef de l’orchestre.*

The music that accompanies this scene, shown in Example 4.6, is jaunty and dance-like, with a melody in the trumpet underscored by piano. Tailleferre combines non-dissonant chords to create dissonances and uses this technique in several other places in the score of the film.

Example 4.6 Film score from *Tante Chinoise et les autres* Copyright © 2009 Éditions de la Table Ronde, Paris. Used with permission.

A musical score excerpt for two instruments: Trumpet and Harmony (piano). The score is in 2/4 time, with a key signature of one flat. The trumpet part consists of a single melodic line, while the piano part (labeled 'Harmony') features a series of chords. The piano chords are composed of notes from the B-flat major scale, including B-flat, D-flat, and F-sharp, creating clusters of sound. The trumpet part includes arpeggiated patterns and eighth-note chords.

In this example Tailleferre combines Bb major and Bb minor chords in the piano to create what sound like tone clusters. The trumpet in this excerpt is also playing arpeggios that are reminiscent of a trumpet call that might be played by a military trumpet player; by writing for these instruments in this manner Tailleferre cleverly mirrors the sounds that could be heard in a group of amateur musicians playing in an orchestra at a wedding reception.

In addition to the examples listed above, there are numerous places in the film score in addition to the excerpts presented here where the music characterizes the action on screen as cleverly as the narration. This gift for composing with humor and insight into the minds and quirks of the characters is not limited to this film score, and her use of such familiar musical idioms such as trumpet arpeggios and clumsy-sounding wedding band music is similar to the techniques used by Baroque and Classical composers who used familiar music to evoke a specific image to their audiences.

The final excerpt that is included here is a solo flute part played by a flutist riding on a wagon as a part of a carnival parade. Each musician in the wagon, seen in Example 4.7, has a short solo in which they exhibit their playing prowess, and the eponymous Tante Chinoise appears playing drums.

Example 4.7 “Grand corso carnavalesque musical, présidé par la Tante Chinoise, au profit de l’œuvre de la pompe” *Tante Chinoise et les autres* Copyright © 2009 Éditions de la Table Ronde, Paris. Used with permission.



The humor and surrealism in this scene is apparent, and the crayfish pulling the wagon only adds to the whimsy of the scene. The flute has a short solo that is accompanied with spare music from the harp, as seen in Example 4.8.

Example 4.8 Film score from *Tante Chinoise et les autres* Copyright © 2009 Éditions de la Table Ronde, Paris. Used with permission.

Flute

Harp

This solo consists of arpeggiated figures in the flute that outline the I-IV-V progression seen in the harp. This solo is very idiomatic for the flute and reflects the *leggiero* music that precedes and follows it. The melody also has a pentatonic quality that is shown in the leap from C# to E in the tonic triad and the C# that is not resolved in the final fermata; this emphasis on the pentatonic collection can also be found in the *Concertino* in Example 3.5. This is another instance along with the trumpet melody in Example 4.7 of Tailleferre's ability to write music that is on the surface stereotypical to that instrument but is much more clever upon further analysis.

These excerpts that have been transcribed from the film score to *Tante Chinoise et les autres* are a handful of the many unique and interesting melodies that can be heard accompanying these quirky scenes. Admittedly the score was written quickly, but still retains the genius that can be heard in all of Tailleferre's music. David Perlov could hardly have chosen a more adept composer to provide the musical carpet to accompany the illustrations of Marguerite Bonnevay.

This is the first film by David Perlov who found the illustrations by Bonnevay in the house in Paris where he was living.<sup>44</sup> *Tante Chinoise et les autres* was financed in part by the British Film Institute, although the release date and the title on the BFI web page of the film is listed incorrectly.<sup>45</sup> Like Tailleferre's *Concertino* his rash of inconsistencies and contradictions

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<sup>44</sup> <http://davidperlov.com/biography.html>

<sup>45</sup> <http://www.bfi.org.uk/films-tv-people/4ce2b741b4ea2> The title of the film according to the British Film Institute archives is *Ma Tante Chinoise et les autres* and the date is 1959 instead of the correct date 1957; in point of fact, David Perlov, the film's director, emigrated to Israel in 1958, so this premiere date would have been impossible.

may contribute in part to the film's obscurity; the film was not revived until 2005 where it was part of an exhibit of David Perlov's films at the *Centre Pompidou* in Paris.<sup>46</sup>

Although mystery still surrounds *Tante Chinoise et les autres*, my hope is that this document will engender an interest in this film in particular as well as the other lost scores of Germaine Tailleferre, of which there are many. The artistic merit of this film is without question— it is an early work by an award-winning documentary film director and a composer who had an illustrious career in music. The obscurity of this particular film is curious, but its lack of presence in the marketplace may be partially due to its length, and partially due to its peculiar subject matter. Few details concerning the film exist, and even less is known about the score; it is not listed in any catalogue of Tailleferre's complete works, remains unpublished, and is quite possibly lost. Sadly, this is not an uncommon issue with her music, much of which is either lost or has not been released to the public.

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<sup>46</sup> [https://www.centre pompidou.fr/cpv/ressource.action?param.id=FR\\_R-53f7e8f72f1b90ceb513941f962d7c&param.idSource=FR\\_E-53f7e8f72f1b90ceb513941f962d7c](https://www.centre pompidou.fr/cpv/ressource.action?param.id=FR_R-53f7e8f72f1b90ceb513941f962d7c&param.idSource=FR_E-53f7e8f72f1b90ceb513941f962d7c)

## CONCLUSION

Germaine Tailleferre is a name that, thirty-five years after her death, is still relatively unknown to most classical musicians. Her role as the only female member of *Les Six* has not afforded her the fame that she deserves, nor has her place as the “musical daughter” of one of the most prominent composers of the early twentieth century, Erik Satie. Several factors contribute to her lack of renown: her low self-esteem and reticence to promote her compositions, her plight as a female composer at that time, and the lack of organization surrounding her catalogue of works are the greatest contributors to this problem.

In spite of these issues, there has been a resurgence in the performance of Tailleferre’s compositions, and her flute music in particular deserves further consideration. The *Concertino* for flute, piano, and orchestra is a tuneful, spirited piece that would be a pleasing addition to an orchestral concert. The *Pastorale* and *Forlane*, both for flute and piano, are also deserving of a more prominent place in the flute repertoire in spite of their modest length and simplicity. Indeed, each of her compositions for the flute holds significant artistic merit, but, likely owing to their insubstantial nature and, in the case of the *Concertino*, their fairly recent publishing, they have yet to earn a place at the table. Tailleferre composes in a very idiomatic style for the flute in that her music is written in a way that allows the flute to shine; throughout her life she worked with such capable flutists such as Jean-Pierre Rampal and René le Roy, and it seems likely that they advised her how best to compose for the flute. The lines are clear, written well for balance with the piano, and are aurally compelling.

In addition to her solo instrumental works Tailleferre composed many chamber works of varying instrumentation for a number of different occasions. A number of her film scores are written for various combinations of instruments in small ensembles, and she also wrote numerous instrumental works for varied chamber ensembles. These works are not often performed because, as in the case of *Tante Chinoise*, the music has been lost, is locked in an archive, or is catalogued incorrectly. Some of her chamber works are performed by modern ensembles, but these performances are few and far between; her music is still being discovered, and it is hoped that with the rise in interest in female composers her music will see the resurgence that it richly deserves.

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