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## **THE FLUTE IN CHAMBER AND ENSEMBLE MUSIC OF FRENCH COMPOSERS OF THE FIRST HALF OF THE 20TH CENTURY**

*The article under consideration deals with the genre specifics of the flute chamber and ensemble music by French composers of the first half of the twentieth century. Different principles and models of ensemble interaction of the flute in the works of French composers.*

**Key words:** *flute music, chamber ensemble, genre, style, ensemble interaction.*

**Relevance of the topic.** In the French music tradition the flute occupies a special place: this instrument has attracted the most interesting composers of different eras and trends, the French composers of XVIII-XX centuries create wide and varied repertoire of flute, amounting European classics flute music, and French school of flute is the most famous in the world and is a leader in the performing arts of our time.

At the turn of XIX-XX centuries and in the first decades of the twentieth century works for flute by French composers (Debussy, B. Godard, F. Gaubert, Baton R., A. Roussel, L. Dyurey, D. Milhaud, J. Ibert, A. Jolivet) have a particular variety of genres. They are well represented and the flute as a solo instrument and as a chamber ensemble (the latest variant differs breadth of appeal to pan flute as an ensemble instrument).

These works constitute the classical flute repertoire, they actively demanded by modern artists, which necessitates understanding of their genre identity. With regard to the repertoire of chamber ensemble, this need is particularly important: in each version of the instrumental ensemble flautist task is to differentiate timbre, dynamic balance, and many other parameters for the Performing tasks in a complex forming of quality ensemble sounds. Taking into attention the fact that the chamber ensemble works for flute by French composers of the first half of the twentieth century, almost did not become the object of special scientific interest, appeal to this layer of flute repertoire seems relevant for the musician performer.

The **purpose** of this article is to identify the genre and stylistic features of

chamber music for flute ensemble of French composers of the first half of the twentieth century in terms of genre specificity of ensemble performance.

French chamber and ensemble music for flute is widely represented in composing works of the twentieth century, it is a kind of genre constant in the creative heritage of the composers of the most diverse styles, which allows researchers to talk about "national identity as a factor in the development of flute culture in a particular country" [1 , p. 1]. Chamber and ensemble flute music by French composers of the twentieth century has not yet become the subject of a special study in the national musicology. Attempting a comprehensive study of the development of flute music in France was made in the thesis of V. Zakharova [1]; ensemble flute music fragmentary affected the author in the section on the development of playing flute at the turn of XIX-XX centuries and the first half of the previous century. V. Zakharova considers flute music from K. Debussy to P. Boulez as "... the driving force in expanding of the range of expressive possibilities of the flute" [1, p. 2].

Flute music of Western composers of the early twentieth century causes a research interest mainly in the solo version: broad appeal of foreign composers of the twentieth century to the flute helped to form the extensive repertoire of the flute as a solo instrument, complete and self-sufficient in its expressive and technical arsenal (see: [4; 5]).

Chamber and ensemble flute repertoire, created by composers of the twentieth century, among which the French author has a very significant place, is of interest primarily as a specific genre sphere of flute music, which matured a rich and varied sound image of the flute as an ensemble instrument. And if the solo repertoire formed virtuosic and technical and timbre and expressive potential of the instrument, the ensemble works are determined by its structural and role and semantic models.

The active presence of the flute in chamber ensemble music of French composers contributed to the "inclusion" of this ancient instrument in an ensemble of complex processes of musical culture of the twentieth century. It is in the chamber ensemble music matured new ideas and expressive musical language, a new

understanding of the rules of genre and stylistic specificity that gives the right to consider the scope of this genre of music in an experimental laboratory. So I. Polskaya, for example, speaks of "... the exclusive role of the chamber ensemble culture as exponent of the most important spiritual and stylistic features of the twentieth century" [6, p.17].

If we turn to the chamber ensemble featuring flute compositions by French composers of the first half of the twentieth century, it becomes evident that a considerable number of them are varied in different genre and stylistic diversity. The quantitative factor in this case is due to the intensive development of flute performance culture in France in the 19-20th centuries, and throughout the last century (as well as today), the French school of flute is the clear leader in the world of flute performance.

Already in the second half of the XIX century, the whole Europe knew the name of the "King of Flute", Claude-Paul Taffanel, his successors were such outstanding artists as Adolf Enneben, Louis Fleury, Jorge Barrera, Rene Le Roy, Philippe Gaubert. In the 20th century their national traditions continued such flutists as Marcel Moise, Leopold Lyaflerans, Delyangl Gaston Gryunel, Joseph Rampal and Jean-Pierre Rampal, Maxence Larrieu, Christian Lardy, Michelle Debo, Alain Dabonkur, Roger Korte, Alain Marion, Raymond Guyot, Christian Larde Andre Zhone, Roger Burden, Pierre Seshe, Andras Adorjan, Frederick Chatou, Patrick Galois and others. ***Such a number of artists performing flute provides*** a natural growth of flute repertoire as French composers actively "tried" instruments, extending its expressive power demanded from artists and educators tireless search for new panes of skills. In this context, is natural great importance of French composers for the development of flute music: Works for Flute of French composers of the late 19th century and then of the 20th century are the most extensive and popular part of the global repertoire of flute. In that repertory array there formed specific performance techniques, ensuring mastery of the instrument. A. Kushnir said: "It was the sound quality of the instrument (timbre, vibrato, dynamics, pitch of tone, lack of noise overtones) that became the main indicators of skillful flutists in the

20th century. A great contribution to the development of the flute is performing the activities of French flutists of the 20th century (M. Moise, Jean-Pierre Rampal), who in turn, followed the work of contemporary French composers "[3, p. 80].

Chamber-music ensemble featuring flute is present in the creative heritage of the most prominent French composers of the first half of the twentieth century. Each of them gave preference to any ensemble genre, which appeared as a flute in a completely different images of ensemble instrument.

The most voluminous group of chamber-music ensemble consists of works for flute and piano, representing different structural and role models of the instrument (in the terminology of Polska: [6, p. 16]) – a model of "solo accompaniment" model of equal and ensemble. The term structural and role model refers to the guiding principle of ensemble interaction that determines the semantic and timbre-acoustic ensemble performance characteristics [6, p. 5].

In this group of works a significant place occupy classical genres of the European instrumental tradition, formed in the classical era of musical art: Two Sonatas by F. Gaubert; Sonatine by Dure L. and J. Ibert, Sonatina by Quasi Fantasia F. Gaubert; Suite by F. Gaubert and B. Godard; Andante and Scherzo by A. Roussel. As a suite can be also considered one of the most prominent flute works of the twentieth century – a cycle of four plays by A. Roussel "The Flute Players", which originally refracts impressionistic and symbolist poetry and demonstrates the leading trend in French music of the twentieth century "... to merge in a new "synthetic" style pure style of Impressionism and Symbolism "[2, p. 130].

Among the works for flute and piano we differentiate an independent group which consists of chamber ensemble miniatures in which peculiarly refracted impressionistic aesthetics of French music of the early twentieth century. This genre is most clearly represented by the creative work of E. Godard – a musician and composer who skilfully handled an instrument and was able to embody in his works all the wealth of expressive possibilities of the flute, which are so in tune with the aestheticism of the French musical tradition. "The picture-shaped picturesque programming generalized symbolic type Approve in French music since the days of

clavecins – a powerful branch of the national traditions, have found a kind of refraction of the French symphonic music of the twentieth century – in the works by Debussy, Ravel, Chabrier, Roussel ...", – said T. Zolozova [2, p. 147]. Among these works of the composer – Two sketches, Fantasy, Madrigal, Romans and others.

Mentioned above group of works for flute and piano represents by its quantitative parameters (based on the number of members of the ensemble) traditional genre variety of ensemble chamber music (duo), which is based on the principle of direct performing interactions. In this type of **timbre inhomogeneous** (mixed), **instrumental** chamber ensemble (qualitative parameters) most vividly and variously implemented the idea of the sound image of the instrument, its timbre palette and technical potential.

This group of mixed chamber ensemble adjoin numerous works in which the set of qualitative parameters of the genre are formed by structural-functional and timbre-acoustic properties of heterogeneous instruments involved in the ensemble. The most striking examples of this type of ensemble chamber music of French composers with the use of flute – Capriccio for 10 instruments and Le Jardin de Samos for flute, clarinet, trumpet, violin, cello and percussion by J. Ibert, Serenade for Flute, Violin, Viola, Cello and Harp by A. Roussel, as well as numerous works of F. Gaubert (Antique medal for Flute, Violin and Piano, Romance Plays and Three Watercolors for Flute, Cello and Piano Tarantella for Flute, Oboe and Piano).

In these works are clearly represented different structural and role models of functioning of the flute in chamber ensemble. In one case, the interaction of Flute with other instruments based on the principle "solo accompaniment" (some miniatures for flute and piano by F. Gaubert, especially those in their figurative sense of expression based on the idea of the vocal genre, the idea of instrumental implementation vocalization – " Romance", "Madrigal"). In the other – we are dealing with a complete equality (intonation and theme, figurative and semantic, timbre-acoustic, technical) members of the ensemble ("Antique medal" by F. Gaubert, "The Flute Players" by A. Roussel).

In some cases, mixed type of ensemble realizes traditional, for European

musical culture, idea of a concert and virtuosity, which in the twentieth century is of particular relevance in the chamber ensemble genre. The principle of a concert instrument or orchestral group was one of the leading lines of chamber and instrumental music of the twentieth century, defining the style of such trends in music as the neo-classicism and expressionism. This principle of building ensemble sound and interaction of diverse voices present, for example, in chamber ensemble works of J. Ibert (Capriccio for 10 instruments; Le Jardin de Samos for flute, clarinet, trumpet, violin, cello and percussion, flute and trumpet which are highlighted as concert instruments).

A separate genre group consists of works for **timbre -homogeneous** chamber ensemble, for all sorts of compositions of wind instruments. Among them are works, instrumental and classical genre definition of which is declared by the composer in the title: Divertimento for Wind Quintet, Chamber Symphony for 10 Winds No 5 and Chamber Symphony "Pastoral" No 2 by D. Milhaud, Serenade for Wind Quintet by A. Jolivet, Three Short Pieces for Wind Quintet by Jacques Ibert and Two Sketches for Wind Quintet by D. Milhaud.

It is also remarkable works of French composers of the first half of the twentieth century for flute and voice, which is represented by the type of genre of **chamber and vocal ensemble**, in many respects different from prevailing in the European classical music practice standards of vocal and instrumental ensemble. Traditional singing to the accompaniment of an instrument (in the classic version – to the accompaniment of piano, guitar, lute, mandolin), involves polyphonic texture of the accompaniment, "accompanying" the melodic line of the voice. In this relation the priority of melodic vocal leads to structural and role models of singers and instrumentalists as "head" and "subordinated". In the case of an ensemble sound of the voice and flute as a melodic instrument in the interaction are involved equal participants, their equality due to the melodic status – and one and the other has a great potential replay of the melody as a basic component of musical fabrics and textures. In this case, the homogeneity of timbre and the proximity of the ways of sound are involved in the ensemble of instruments (flute and voice) allows composers

to solve the problems of their original timbre-acoustic and dynamic properties. These are the original decision we found in *Two Poems for Flute and Soprano* by A. Roussel and *The Evening for Voice, Flute and Piano* by F. Gaubert.

Thus, a brief analysis of the ensemble flute chamber music by French composers of the first half of the twentieth century led to a number of conclusions and generalizations about their genre-style specifics. Active familiarization of composers with flute as ensemble instrument caused a nationwide predisposition of French musical art to flute performance, which in turn contributed to the creative activity of the outstanding flute-virtuoso. This, in turn, stimulated the composer's contribution to the expansion of the flute repertoire, which embodied the leading musical style and genre trends of that time. Most clearly in the flute ensemble music of French authors there were reflected impressionistic aesthetics trend towards pictorial and graphic program music, as well as some of the stylistic features of neo-classicism (the principle of a concerto instrument in chamber ensemble).

Chamber and ensemble works with flute by French composers of the first half of the twentieth century are characterized by genre diversity, a wide range of types and kinds of ensemble compositions (mixed, homogeneous), which formed a kind of flute sound image depending on the structural and role models.

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