

*TRAITÉ DE LA FLÛTE HISTORIQUE, TECHNIQUE ET PÉDAGOGIQUE:*

A STUDY OF RENÉ LE ROY'S FLUTE METHOD

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In 1966, René Le Roy (1898-1985) and his student Claude Dorgeuille co-authored *Traité de la flûte historique, technique et pédagogique*. This treatise presents the culmination of Le Roy's career as a renowned performer and teacher in both Europe and North America. His approach to the study of music, as presented in the method, diverges from traditional French training, instructing teachers to compose exercises specific to the needs of the student and by using repertoire as source material. Claude Dorgeuille writes of the method, "...the *Traité* gives an outline analysis of the principal elements of technique, thus allowing exercises to be devised as appropriate to the needs of the individual." Using Le Roy's treatise, I demonstrate the application of his teaching to Jacques Ibert's *Deux stèles orientées pour voix et flûte* (1925), a work dedicated to and premiered by Le Roy, through the creation of individual exercises tailored to preparation of Ibert's work.

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## CHAPTER 1

### RENÉ LE ROY'S TEACHING METHOD

#### René Le Roy and French Traditions

In 1966, René Le Roy (1898-1985) and his student Claude Dorgeuille co-authored *Traité de la flûte: historique, technique et pédagogique* (henceforth *Traité*). This treatise represents the culmination of Le Roy's career as a renowned performer and teacher both in Europe and North America. His approach to the study of music, as presented in the method, diverges from traditional French training, instructing teachers to compose exercises specific to the needs of the student and by using repertoire as source material. Claude Dorgeuille writes of the Method, "...the *Traité* gives an outline analysis of the principal elements of technique, thus allowing exercises to be devised as appropriate to the needs of the individual."<sup>1</sup> Using Le Roy's method, I demonstrate the application of his teaching to Jacques Ibert's *Deux stèles orientées pour voix et flûte* (1925), a work dedicated to and premiered by Le Roy, through the creation of individual exercises tailored to preparation of Ibert's work.

From his earliest study, Le Roy was involved with prominent members of the French Flute School.<sup>2</sup> Le Roy's first teacher was his father, a student of Edmond-Alexis Bertram (1851-1900), a prize-winning pupil of Paul Taffanel, the founder of the new French Flute School.<sup>3</sup> Subsequently, young Le Roy studied with Adolphe Hennebains (1862-1914), solo flutist of the Paris Opéra and Professor of Flute at the Paris Conservatoire (1909-1914). Hennebains joined the Conservatoire class of Henri Altès at the age of 16 and soon after was appointed to the Opéra

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<sup>1</sup> Claude Dorgeuille, trans. Edward Blakeman, *The French Flute School (1860-1950)* (London: Tony Bingham), 64.

<sup>2</sup> A timeline with René Le Roy's complete chronology is found in Appendix A.

<sup>3</sup> Claude Dorgeuille, trans. and ed. Edward Blakeman, *The French Flute School (1860-1950)* (London: Tony Bingham, 1986), 16-17, cites contemporary French sources crediting Taffanel for "purifying the solo flute repertoire" and recognizing his "universal renown" as a flute virtuoso.



orchestra. A successful performing career, combined with assisting Taffanel at the Conservatoire, led to Hennebains's appointment, by election, as Professor of Flute at the Conservatoire over flutists Gaston Blanquart and Philippe Gaubert.

Upon the death of Hennebains, Le Roy began study with Léopold Lafleurance, the acting Professor of Flute at the Paris Conservatoire from 1914-1919.<sup>4</sup> Under Lafleurance's tutelage, Le Roy won his *premier prix* at the Paris Conservatoire in 1918 performing the first movement of Mozart's *Concerto in D Major, K. 314* with a cadenza composed by Paul Taffanel.<sup>5</sup> After winning the prize, Le Roy continued study with Philippe Gaubert, whom he greatly admired, describing Gaubert as having the "fullest and most beautiful sound...whose sense of style in interpretation was unrivaled."<sup>6</sup>

Philippe Gaubert was a comprehensive musician who performed the roles of flutist, composer, and conductor throughout his career. Winning his *premier prix* in flute from the Paris Conservatoire at the age of 15, Gaubert studied with Taffanel, and later co-authored *Méthode Complète de Flûte* with Taffanel, a comprehensive flute method still in use by flutists worldwide.<sup>7</sup> Gaubert studied composition at the Paris Conservatoire, won second prize in the *Prix de Rome* in 1905, and his conducting experience began with his appointment as Assistant

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<sup>4</sup> Melissa Gail Colgin, "The Paris Conservatoire Concours Tradition and the Solos De Concours for Flute, 1955-1990," D.M.A. diss., University of Texas at Austin, 1992, 40. Although Lafleurance is known to have studied privately with Taffanel, there is no record of him attending the Conservatoire as a student.

<sup>5</sup> Dorgeuille, 73.

<sup>6</sup> Edward Blakeman, "René Le Roy: An Appreciation," *Pan: Journal of the British Flute Society*, vol. 3, no. 2 (June 1985): 8.

<sup>7</sup> Etienne, David Eugene, "A comparison and application of select teaching methods for the flute by Henri Altès, Paul Taffanel-Philippe Gaubert, Marcel Moyses, and Trevor Wye," D.M.A. diss., Louisiana State University and Agricultural & Mechanical College, 1988, 8. Taffanel began writing the *Method* prior to 1909, but his untimely death left the book unfinished. Gaubert completed the work in 1923.

Conductor of the *Société de Concerts du Conservatoire* in 1904. He became the principal conductor of the *Paris Opéra* in 1920 and artistic director of the *Opéra* in 1931.

### Performing

As a performer, Le Roy enjoyed a career as a chamber musician and soloist, and he held a brief post with the New York City Opera Orchestra (1946-1947).<sup>8</sup> As a milestone in Le Roy's career, he was a founding member of the *Quintette Instrumental de Paris*, a chamber group consisting of flute, harp, violin, viola, and cello. Touring extensively between the world wars, the *Quintette* commissioned works from Vincent D'Indy, Jean Françaix, Albert Roussel, and others, works that were subsequently dedicated to this performing group.

In addition to his collaborations with instrumentalists, Le Roy performed with prominent French singers including Pierre Bernac, Claire Croiza, Madeleine Gray, Félia Litvinne, Lily Pons, and Ninon Vallin. Félia Litvinne (1860-1936), a French-based (Russian-born) soprano singer associated with Wagnerian roles, particularly influenced Le Roy's breathing technique (see Chapter 2, Breathing).<sup>9</sup> Le Roy emphasizes this influence in the first sentence of Part Two, Chapter 5, *Respiration* in *Traité*, "The flutist's breathing requires the same adaptation as that of the singer."<sup>10</sup>

Examples of Le Roy's playing can be heard throughout his recordings dating from the 1920s until after World War II.<sup>11</sup> Among his first solo discs (1929) are recordings of *Danse de la Chèvre* (1919) by Arthur Honegger and the third movement of J.S. Bach's *Sonata in E-flat*

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<sup>8</sup> Susan Nelson, *The Flute on Record: The 78 rpm Era, A Discography* (Lanham, MD: Scarecrow Press, 2006), 256.

<sup>9</sup> Blakeman, "René LeRoy: An Appreciation..." 9.

<sup>10</sup> René Le Roy and Claude Dorgeuille, *Traité de la Flûte: Historique, Technique et Pédagogique* (Paris: Transatlantiques, 1966), 49. *La respiration du flûtiste exige la même adaptation que celle du chanteur.*

<sup>11</sup> See Appendix B

*Major, BWV 1031*.<sup>12</sup> Le Roy performed on a silver Louis Lot flute given to him by Hennebains.<sup>13</sup> An avid collector of flutes, Le Roy anonymously received a historical instrument, an 18<sup>th</sup>-century ivory flute which was owned by King Frederick the Great, and the accompanying dedication read, “This belonged to the flutist King; now I give it to the King of Flutists.”<sup>14</sup> By 1956, Le Roy retired from performing and concentrated on coaching chamber music at the Paris Conservatoire.

### Teaching

Le Roy held teaching posts throughout Europe and North America. Beginning in 1932, he served as a professor at the American Conservatoire at Fontainebleau, France, every summer through 1957. The school was founded after World War I by Walter Damrosch and Francis Casadesus (nephew of Robert Casadesus) to serve as a summer school for American instrumentalists and composers.

One of Le Roy’s most prominent students of the time was Geoffrey Gilbert (1914-1989), Principal Flutist of the London Philharmonic Orchestra, who studied with him in the 1930s. It was during this period when Gilbert invested in a silver Louis Lot flute and changed from traditional English performing methods to the “expressive” style of the French school.<sup>15</sup> Formerly, Gilbert played on a wooden flute which required a tight, stretched back embouchure, and the change to a silver flute required a flexible embouchure with a prominently advanced bottom lip. In teaching this embouchure shape to Gilbert, Le Roy followed the teachings of his

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<sup>12</sup> Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 232.

<sup>13</sup> Louis Lot was the first French manufacturer to gain license to make Theobald Boehm’s flute design commercially and was the official supplier to the Paris Conservatoire.

<sup>14</sup> Blakeman, “René LeRoy: An Appreciation...” 9.

<sup>15</sup> Grove Music Online, “Geoffrey Gilbert” by Edward Blakeman, accessed October 5, 2017, <http://libproxy.library.unt.edu:2173/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011127>.

father who was taught by Edmond-Alexis Bertram. Le Roy credits Gaubert with this same embouchure and provides a detailed explanation of embouchure formation in *Traité*.<sup>16</sup>

Le Roy moved to the United States in 1940 at the onset of World War II, and he served as Professor at the Conservatoire de Musique du Québec à Montréal in Canada (1943-1950). After the war, he organized an annual summer school first at Weikersheim then at Bauschlott in Germany. By 1950, Le Roy returned to France permanently and was appointed Professor of Wind Chamber Music at the Conservatoire (1952-1968). In addition to this post, in 1964 Le Roy was appointed Director of the Municipal Conservatoire, Paris, in the 14<sup>th</sup> Arrondissement. In 1968, Le Roy retired from the Paris Conservatoire at the age of 70, but continued teaching masterclasses and private lessons. In addition to his professional activities listed above, Le Roy taught in Prague and Madrid, and in the years after World War II, he taught at the Darius Milhaud Conservatoire located in the city of Aix-en-Provence in southern France. One of his students at the Darius Milhaud Conservatoire, Christine Alicot, remains active as a performer and music therapist.<sup>17</sup>

### Teaching Method

As the capstone to Le Roy's brilliant career as performer/teacher, *Traité* presents a concise account of the principal tenets of his pedagogy: the "...driving force for instrumental progress is conscious thought about the work to be done, in preference to automatic repetition of

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<sup>16</sup> Le Roy, *Traité*, 8.; See Chapter 2, Embouchure

<sup>17</sup> Christine Alicot, "Musical Pathways," 2012, <http://musicalpathways.org/christine.html>. Alicot is Principal Flutist of the Gainesville Chamber Orchestra in Florida and leads the music therapy workshop *Musical Pathways*.

stereotyped exercises;”<sup>18</sup> familiarizing students with flute solo works immediately; encouraging creativity in practice; learning to practice slowly; and always thinking musically.<sup>19</sup> These principles likely are influenced by the abundance of new repertoire written for Le Roy and his chamber music groups. The use of performance repertoire as musical material for learning the fundamentals of flute playing is a practical approach, distinguishing the *Traité* from traditional French training methods. By eliminating the standard progression of exercises from simple to increasing difficulty found in previous French methods, *Traité* provides a framework of the principal elements of technique, allowing for customizable exercises tailored to the individual.<sup>20</sup>

Traditionally, much of the content in French method books written before *Traité* comprised technical exercises, variations and transpositions of scales, arpeggios, and interval exercises written for the flutist. Dorgeuille claims this practice causes “automatic repetition” instead of “conscious thought of the work to be done.”<sup>21</sup> *Traité*, however, provides general exercises for tone and phrasing development as well as suggestions of musical material for continued development.<sup>22</sup> The first lessons are directed to the beginning student’s teacher and suggest the composition of exercises tailored to the needs of the student.<sup>23</sup>

Le Roy coordinates these lessons with J.S. Bach’s, *Sonata for Flute in C Major, BWV 1033* by introducing the C major scale first and writing scale patterns which directly relate to the second movement of Bach’s Sonata. He includes the first four measures of the sonata stating,

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<sup>18</sup> Dorgeuille, 64. “This treatise is therefore indeed a ‘method,’ but differs fundamentally from traditional methods in that its driving force for instrumental progress is conscious thought about the work to be done, in preference to automatic repetition of stereotyped exercises.”

<sup>19</sup> Christine Alicot, “Remembering René Le Roy.” *The Flutist Quarterly* XXII, no. 1 (Fall 1996): 42-43.

<sup>20</sup> Dorgeuille, 64.

<sup>21</sup> See footnote 18.

<sup>22</sup> Le Roy, *Traité*, 64.

<sup>23</sup> *Ibid.*

“These...measures worked slowly with methodical breathing (at first every four notes, then every eight notes, next from measure to measure, etc.), promote progress in the areas of sonority and articulation as well as breath control.” (Figure 1.1)<sup>24</sup> “...Flute students should learn technique through solo repertoire...the flutist could achieve ‘better and faster results’ concerning the quality of the musical effect and overall development of musicianship.”<sup>25</sup>



Figure 1.1. *Sonata for Flute in C Major, BWV 1033* by J.S. Bach, movement 2, measures 1-4

Christine Alicot, Le Roy’s student at the Darius Milhaud Conservatoire, provides insight to his teaching method as a primary source with direct and personal benefits from his teaching. Alicot notes that Le Roy practiced an average of two hours per day “...in an organized, concentrated, and methodical approach...,” and she describes her lasting impression of Le Roy as follows:<sup>26</sup>

What impresses me the most when I think about René Le Roy is how structured, logical, and well thought out his teaching was. I had to involve my entire being in practice, constantly working to focus and concentrate. Purely mechanical practice was never allowed; every note had to have a direction and be part of a determined plan to better interpret the music. Le Roy was a spiritual man with a deep sense of commitment and responsibility towards the music, the composer, and the audience.<sup>27</sup>

With these ideals in mind, Le Roy follows a practical format when presenting the flute-playing fundamentals of body placement, embouchure development, breathing, articulation, scales, vibrato, and intonation in his *Traité*.

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<sup>24</sup> Ibid, 66.

<sup>25</sup> Letter from René Le Roy to Henri Fromageot, 11 April 1978 referenced in: Sarah Kate Gearheart, “Exploring the French flute school in North America: An Examination of the Pedagogical Materials of Georges Barrère, Marcel Moyse, and René Le Roy,” D.M.A. diss., Louisiana State University, 2011.

<sup>26</sup> Alicot, “Remembering René Le Roy,” 42.

<sup>27</sup> Ibid, 45.

## CHAPTER 2

### *TRAITÉ DE LA FLÛTE: HISTORIQUE, TECHNIQUE ET PÉDAGOGIQUE*

#### Part One: Generalities (*Généralités*)

Dedicated to the memory of Paris Conservatoire Professors with whom Le Roy studied, Adolphe Hennebains, Léopold Lafleurance, and Philippe Gaubert, *Traité* is divided into three parts: Generalities (*Généralités*), General Technique (*Technique Générale*), and Particular Problems (*Problèmes Particuliers*). Generalities provides information on the history of the flute including the recorder, the transverse flute, and the evolution of the flute through the 19<sup>th</sup> century, plus chapters on acoustics, flute construction, assembly and maintenance of the instrument, and a fingering chart.<sup>28</sup> The chapters in Part One are as follows:

- I. History
- II. Acoustics
- III. Fabrication
- IV. Assembly and Maintenance
- V. Tablature of the Flute

Chapter 2 on acoustics begins with a basic explanation of vibration illustrated with sine-wave graphs and spectral analyses photos of the trauttonium,<sup>29</sup> recorder, and flute. Chapter 3, Fabrication, discusses materials used in flute manufacture and describes the parts of the flute body, foot joint, mechanism, and head joint. Chapter 4 on assembly and maintenance of the flute provides instructions for assembly, with photographs of a flute both disassembled and

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<sup>28</sup> Le Roy, *Traité*, 26. The chapter entitled Fabrication (flute construction) was authored by M. Marital Lefèvre, a former employee of Louis Lot flute manufacturers.

<sup>29</sup> Ibid, 23. The trauttonium is a monophonic, electrical instrument, similar to a theremin, based on the simple sine wave. In *Traité*, it is also referred to as the *flûte électronique*.

assembled, an important distinction in Le Roy's *Traité* because prior French flute methods only depicted an assembled flute. For proper maintenance of the flute, Le Roy lists eleven rules including cleaning the inside and outside of the flute after use, using cigarette paper to clean sticky keys, and holding the flute from the body when not in a playing position. In the final chapter of Part One, Le Roy provides a fingering chart ranging from C1 to Bb3.<sup>30</sup>

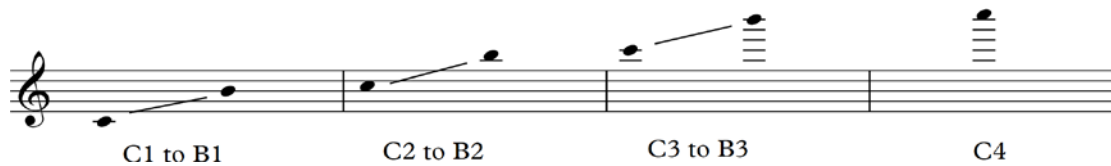


Figure 2.1. Octave designations

### Part Two: General Technique (*Technique Générale*)

Part Two begins with photographs of body and hand position while playing the flute with and without a music stand, and separate chapters follow with specific directions for holding the flute. I separated the nine chapters of Part Two into two categories: positioning concepts and playing concepts. As listed in *Traité's* Table of Contents, the first four chapters are:

- I. General Position of the Body
- II. Position of the Hands and Fingers
- III. Position of the Arms
- IV. Balancing Between the Arms, Hands, and Jaw

Le Roy explains that the left hand serves as the support for the flute while the right hand balances and maintains the flute in relation to the chin. Two musical exercises are included to develop balance of the flute, and the first uses only notes of the left hand to reinforce the

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<sup>30</sup> The octave designations given in Figure 2.1, above, will be used throughout this document.



importance of balancing the instrument. When performing this exercise, the right hand is not placed on the flute but placed vertically at the side the body.

The second exercise includes the right hand and begins with Le Roy describing the correct position of the right hand without holding the flute. He instructs the flutist to extend the arm forward with the hand placed exactly in line with the forearm. With all five fingers pressed against each other in the same plane, bring back the index finger by sliding it along the thumb, keeping the thumb straight until the ends of these two fingers meet; the thumb will have a slight rotation on its axis. The other three fingers part slightly and rotate slightly to the right so that the fingertips are placed in line. The right hand uses this exact position when holding the flute (see Figure 2.2). When the right hand is placed on the instrument, the thumb exerts a forward force, balancing the flute against the lower jaw, leaving the right index finger, middle finger, and ring finger entirely free and flexible.

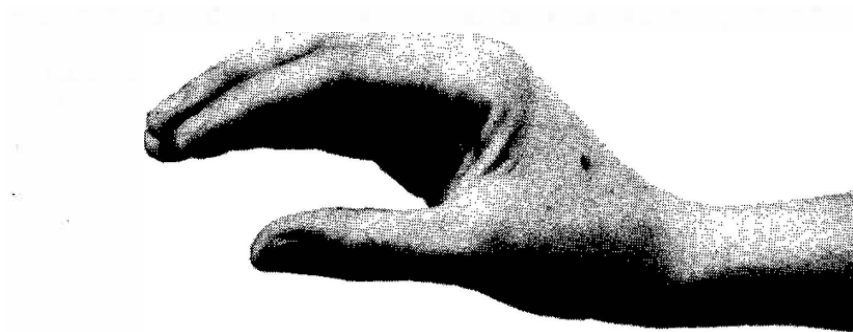


Figure 2.2. Position of the Right Hand as shown on page 42 of *Traité*

This second playing exercise is a G Major scale ranging from G1 to A2 followed by thirds written from G1 to G2 (Figure 2.3). These patterns illustrate the common habit of shifting the right-hand position in a manner which causes imbalance in the instrument with the embouchure, and often causes undesirable changes in tone color. Le Roy's exercise helps the flutist to avoid tension in the left hand, a problem that often causes injury.



Figure 2.3. Scale exercise for balancing the flute between the arms, hands, and jaw

The following chapters in Part Two are instructions on breathing, embouchure formation, legato, articulation, and a plan for teaching the first lessons. Le Roy’s Table of Contents lists the chapters as follows:

- V. Breathing
- VI. Embouchure
- VII. Legato
- VIII. Articulation
- IX. Considerations for the First Lessons

In each section, Le Roy includes short exercises for practicing fundamental elements of flute playing and refers to J.S. Bach’s *Sonata in C Major, BWV 1033*, in both the breathing section and for the first lessons. The musical material in *Traité* provides practical ways to continue technical development.<sup>31</sup>

## Breathing

Le Roy’s explanation of breathing results from his work with singers because, as he states, the voice requires “perfect regularity of flow...and sufficient capacity” for proper breathing.<sup>32</sup> Attainment of the “regularity of flow” is achieved by using the abdominal muscles

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<sup>31</sup> Le Roy, *Traité*, 64.

<sup>32</sup> Le Roy, *Traité*, 49. *La respiration du flûtiste exige la même adaptation que celle du chanteur. Elle doit répondre à deux exigences: régularité parfait du débit (ce que l’on exprime habituellement par <<soutenir le soufflé>>) et capacité suffisante.*

when breathing, a skill gained through daily practice with and without the flute. Expansion of the ribs and the abdominal wall muscles from all sides results in increased breath capacity; however, Le Roy warns that exaggeration of these movements may cause contraction of the respiratory muscles, thereby resulting in irregular exhalation. Constriction of the abdominal area results in tone irregularities and a shallow breath.

Le Roy lists the following as common breathing habits to avoid: 1) shoulders ascend during or following exhalation; 2) the chest flattens or caves in toward the back, especially in the upper register; 3) the abdomen is tightened, restricting both inhalation and exhalation. Le Roy describes proper breath control using three stages. In the first, flutists contract the abdominal muscles around the waist for exhalation. The second stage describes the ribs descending gently while the stomach remains relaxed, and the third stage includes the upward movement of the diaphragm caused by the engagement of muscles surrounding the waist.

Proper breathing technique benefits from practice in front of a mirror without the flute, and Le Roy recommends that students use their hands to monitor body movements while relaxing the throat and facial muscles. To create the feeling of a relaxed throat, Le Roy suggests inhaling and blowing through the nose; however, he cautions the student to delay using this technique so that nose breathing does not become a habit. To incorporate proper breathing technique, Le Roy prescribes long tones in scale patterns without using vibrato.

## Embouchure

Le Roy describes the embouchure as “the gesture of chewing the inside of the cheeks just behind the corners of the mouth.”<sup>33</sup> This gesture creates the essential placement of the corners of

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<sup>33</sup> Le Roy, *Traité*, 55.

the mouth with an open jaw, lips closed without force, and directing air through the embouchure while maintaining its shape. He suggests looking in a mirror to focus the air stream through the middle of the lips and includes an illustration of the resulting vapor trail on the lip plate.<sup>34</sup> Le Roy defines the role of the lower jaw as support to the embouchure stating that constant contact and pressure between the flute and the chin is essential in every octave.<sup>35</sup>

To develop the facial muscles, Le Roy suggests playing at a *piano* dynamic beginning the sound with and without the tongue with the formation of the embouchure in place. He also recommends practicing various dynamics, scales in long-tones with crescendos and decrescendos, octaves, and arpeggios as outlined in *Exercises for maintaining a natural relaxation during playing* for embouchure development.<sup>36</sup> Embouchure flexibility develops through these exercises, and the flutist directs the lips forward to maintain pitch in soft dynamics. Le Roy states, “The embouchure is certainly the most important element of flute technique...The beginner must understand that, during the first weeks of study, the simple production of a sound and its more or less good quality are not the criteria used to judge the correctness of his work. What is most important is the establishment of good habits.”<sup>37</sup> Thus, he maintains, good habits lead to progress.

## Articulation

Le Roy’s articulation instruction directly relates to the French language, and Rebecca M.

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<sup>34</sup> Ibid, 59.

<sup>35</sup> Ibid, 56. Le Roy specifies avoiding vertical movement of the jaw.

<sup>36</sup> Ibid, 57.

<sup>37</sup> Le Roy, *Traité*, 59. *L’embouchure est certainement l’élément le plus important de la technique de la flute...Le débutant doit comprendre que, dans les premières semaines d’étude, la simple émission d’un son et sa plus ou moins bonne qualité ne sont pas des critères sur lesquels il puisse se fonder pour juger de la correction de son travail.*59

Valente, Professor of Romance Languages at Boston College, notes “Most French consonants tend to be pronounced toward the *front* of the mouth, whereas in English the consonants and vowels are generally pronounced farther *back* in the mouth.”<sup>38</sup> In pronouncing the syllables, Valente also states that an English speaker pronouncing the letter /t/ releases a puff of air. To illustrate this claim, “Put your hand in front of your mouth and say ‘too.’ Then say ‘stew.’ When the /t/ sound begins the word, you can feel this puff of air.”<sup>39</sup> French speakers do not release a puff of air when pronouncing an initial /t/ sound as in *tout* because their tongue touches the upper front teeth when creating the sound.

Le Roy recommends touching the tip of the tongue to the back of the upper lip for a clear first attack, and he notes two positions for the tongue when single tonguing, behind the upper lip and against the upper teeth.<sup>40</sup> He suggests the first position for use on notes after a breath and for accented notes. Christine Alicot adds that Le Roy recommends using this position (tonguing behind the upper lip) for notes in the upper register written at a soft dynamic.<sup>41</sup>

In the second position, articulating against the upper teeth uses smaller tongue movements and makes this approach appropriate for fast tempos. The syllables *Te* or *Teu* (tø) incorporate tonguing against the upper teeth, and this technique of forward tonguing reflects the French pronunciation of these syllables. For quick, single-tongued passages without accent, Le Roy suggests the syllable *Deu* (dø) for minimal tongue movement. He advises double or triple tonguing for passages set in the fastest tempi and suggests using *Te - Ke* (Tø- Kø) or *Deu - Gueu* (Dø - Gø) syllables for double tonguing. As Le Roy explains, the *Ke* and *Gueu* syllables send the

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<sup>38</sup> Rebecca M. Valente. “The French School: What is so French About It?” *The Flutist Quarterly* (Fall 2010): 24.

<sup>39</sup> *Ibid*, 24.

<sup>40</sup> Le Roy, *Traité*, 60. *Pour la première attaque, on placera le bout de la langue contre la face intérieure de la lèvre supérieure, en veillant à ce qu'elle ne dépasse pas extérieurement celle-ci.*

<sup>41</sup> Christine Alicot, “Remembering René Le Roy,” 44.

middle of the tongue against the hard palate (Figure 2.4).<sup>42</sup> The second pair of articulation syllables, *Deu - Gueu*, create smaller tongue movements to create a lighter, faster articulation.

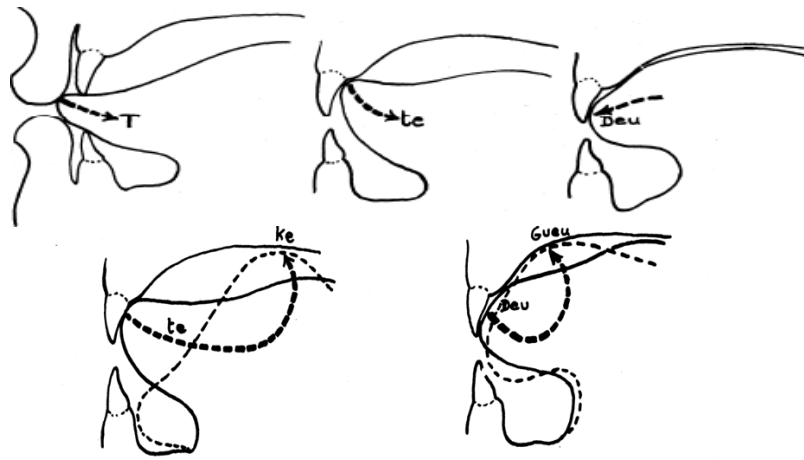


Figure 2.4. Tongue placement for articulation as illustrated in *Traité*

For sixteenth-note practice, Le Roy suggests changing the accented note to group patterns with the sixteenth-note pulse remaining constant. For example, the articulation pattern in a section may be changed from double tongued to triple tongued or vice versa.<sup>43</sup> Another method suggested for varying articulation patterns is to begin articulating passages with the *Ke* syllable, using *Ke* for notes on the strong beats while using the *Te* syllable for notes on weak beats (Figure 2.5).

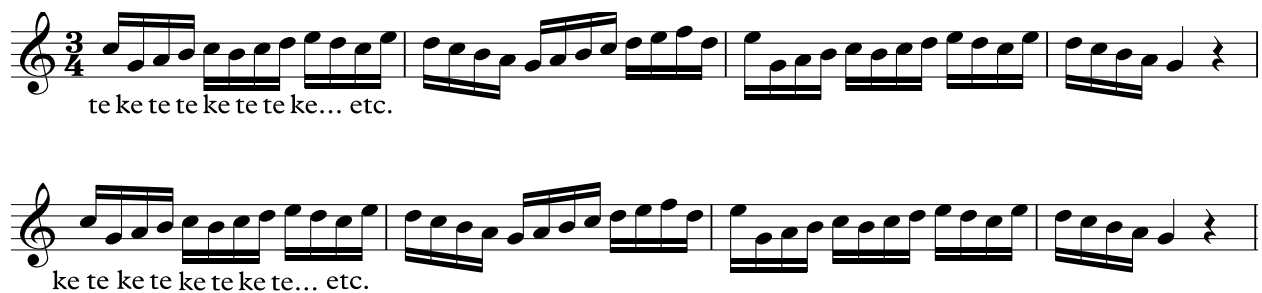


Figure 2.5. Sixteenth-note practice methods in *Traité* using J.S. Bach's *Sonata in C Major, BWV 1033*

<sup>42</sup> Le Roy, *Traité*, 61.

<sup>43</sup> Alicot, "Remembering René Le Roy," 43.

### Part Three: Particular Problems (*Problèmes Particuliers*)

Le Roy presents finger technique problems and solutions in Part Three, with a regimen of scales, intervals, and arpeggios to develop technique. Le Roy directs this section to teachers, stating two fundamental ideas for technical practice, “the necessity of personal control” and “the necessity of fully breaking down the difficulty.”<sup>44</sup> Slow methodical practice in the beginning stages is key for efficiency, and he emphasizes the necessity of musically creative practice at a slow tempo. The chapters, as listed in *Traité’s* Table of Contents, are:

- I. Pedagogy
- II. Working of the Mechanism
- III. Study of Scales, Arpeggios, and Various Exercises
- IV. Tablature of Trills
- V. On Intonation
- VI. On Vibrato
- VII. Of the Appoggiaturas, and the Little Essential Graces Related to Them (J.J. Quantz)
- VIII. Of Shakes (J.J. Quantz)
- IX. Bibliography

#### Scales and Arpeggios

When compared with other French methods, Le Roy’s scale, arpeggio, and interval exercises are written in a concise format with the first exercise written completely with additional examples in a short-hand version (Figure 2.6). This format provides opportunity for a

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<sup>44</sup> Le Roy, *Traité*, 69. *La nécessité du contrôle personnel...Le nécessité de diviser la difficulté...*

flutist to transpose exercises and develop the musical ear to support phrase direction.

As outlined by Alicot, practice of technical passages is recommended in four steps: 1) identify the difficulties and analyze the construction of the passage, both from musical and technical points of view, 2) isolate passages at a slow tempo, concentrating on the tone quality and intonation of each note, 3) increase the speed gradually with the guidance of a metronome, ensuring that the change of speed does not affect the tone quality, 4) practice slowly to prepare for the relaxation needed during fast playing. “Put your heart into every note, no matter how fast or slow the tempo is!”<sup>45</sup>

I. Single Tongue

II. Single Tongue and Triple Tongue

etc.

Figure 2.6. C Major scale exercises from René Le Roy’s *Traité*

Le Roy’s approach encourages mental practice, with a suggestion to finger music without blowing into the flute or fingering the music without the flute. Alicot describes Le Roy’s

<sup>45</sup> Alicot, "Remembering René Le Roy," 42.



exercise for practice without the flute: "...cross your arms with each hand resting on the opposite arm, thumb underneath. In this position, think about the individual notes and name each of them while fingering without holding your flute."<sup>46</sup> This exercise allows for full concentration on notes and fingerings.

Le Roy assigned solo repertoire to his students for technical development, and Alicot refers to this practice with the English term "Piece-Etude."<sup>47</sup> Le Roy believed a student would be more motivated to practice solo works than etudes because these pieces are intended for musical performance, and he also believed that solo repertoire encouraged creativity in practice. For example, Le Roy had Alicot expand scale segments and intervals within the music to two octaves for technical development. He also advocated changing rhythms of sixteenth-note passages to gain technical facility; for example, four sixteenth-note rhythms could be altered to an eighth note followed by a sixteenth-note triplet (Figure 2.7). "Every possible part of my solo was used to advantage in order to make a conscious study from it."<sup>48</sup>



Figure 2.7. Changing the rhythm of a sixteenth note pattern to gain technical facility

## Vibrato

Le Roy insists that vibrato is a natural occurrence for musical expression after the flutist achieves a solid foundation in tone production and flute playing. "One does not work on vibrato or endeavor to attain it by means of any unnatural technique," and he stresses that long notes are

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<sup>46</sup> Alicot, "Remembering René Le Roy," 42.

<sup>47</sup> Ibid.

<sup>48</sup> Alicot, "Remembering René Le Roy," 42.

played with a straight tone.<sup>49</sup> Vibrato should originate from deep inside the body and result from musical expression. Vibrato produced in the throat is unacceptable. The elements he lists for producing a natural vibrato include “complete relaxation of the neck muscles and throat” and “perfect positioning of the diaphragm made possible by the suppleness of the abdominal muscles.”<sup>50</sup> To ensure that the abdominal muscles do not tense, he suggests breathing exercises and long tones played without vibrato with the recommendation to practice slow movements of Handel or Bach sonatas.

To include a visual representation of vibrato, Le Roy includes a sono-graph taken by Kay Electric Co., the first company to produce a machine for audio spectrographic analysis (Figure 2.8). In analyzing the image, Le Roy comments:

Notice that there is oscillation of the frequency of neither the fundamental nor the harmonics, but simply a regular variation of the amplitude. Thus, vibrato is a matter of intensity and not, as with string instruments, a variation of frequency.<sup>51</sup>

Line 3 of the sono-graph clearly shows a change in the wave shape from the B1 to the C2 during the trill. When the flutist stops trilling and begins to play B1 with vibrato, the frequency of the wave remains constant, meaning the fundamental pitch does not change.

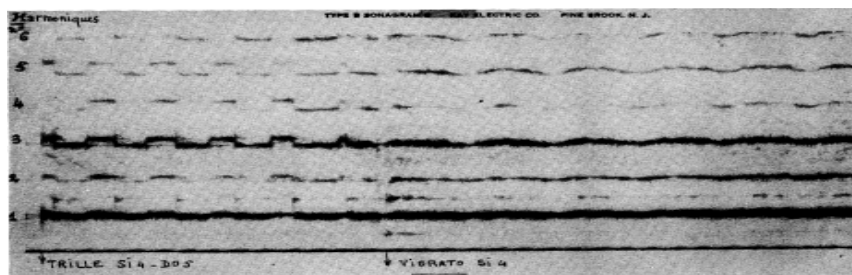


Figure 2.8. Spectrographic analysis of a B1 to C2 trill followed by vibrato on B4. Line 3 shows the change of wave shape during the trill and a consistent frequency once the trill ends.

<sup>49</sup> Le Roy, *Traité*, 91.

<sup>50</sup> Le Roy, *Traité*, 91. At the time Le Roy wrote *Traité*, the word diaphragm referred to the upper abdominal and intercostal muscles. Current medical research from the U.S. National Library of Medicine defines the diaphragm as a muscle under involuntary control most of the time.

<sup>51</sup> *Ibid.*

## Additional Content

Le Roy includes a trill chart with text descriptions of finger movement needed for each trill. A half-page section on intonation follows the trill chart, and Le Roy states that one must hear a note mentally before playing and set the embouchure for that pitch. *Traité* concludes with Johann Joachim Quantz's chapter on ornamentation from his treatise, *On Playing the Flute*<sup>52</sup> with examples of appoggiaturas, grace notes, trills, and mordents for music of the Baroque era. Le Roy ends with a bibliography of research and reference materials used in writing *Traité*.

## Summary

*Traité* is a flute method containing information on acoustic aspects of sound production as well as practical instruction for flute playing. Part One begins with the history of the flute, then presents information regarding flute manufacture, maintenance, and a fingering chart. In Part Two, Le Roy discusses fundamentals of flute playing including balance, breathing, embouchure, articulation, and a guide for teaching the first lessons. Part Three incorporates practice techniques with and without the flute, and Le Roy includes instruction on Baroque ornamentation principles from Johann Joachim Quantz's *On Playing the Flute*.

Le Roy encourages flutists to practice breathing, finger technique, and articulation with the musical intention of each note planned before playing. By emphasizing mindful music learning through complete concentration on the task at hand, Le Roy builds a framework which allows for creativity and encourages artistry with phrasing as the key to breathing, articulation,

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<sup>52</sup> Johann Joachim Quantz, translated by Edward R. Reilly. *On Playing the Flute*, 2<sup>nd</sup> ed. (Boston: Northeastern University Press, 2001).

finger technique, vibrato, and dynamics. *Traité* has been translated from the original French to German and English.<sup>53</sup>

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<sup>53</sup> René Le Roy and Claude Dorgeuille, trans. Marcia Fatout, *Treatise on the Flute Historical, Technical, and Pedagogical*, (Paris: Transatlantic Musical Editions), 1966.

———. trans. Christiane Nicolet-Gerhard, *Die Flöte: Geschichte, Spieltechnik und Lehrweise*, (Kassel: Bärenreiter), 1970. Only two incomplete copies of the English translation currently exist in the United States, housed at the University of Iowa and Ohio State University libraries.

## CHAPTER 3

### JACQUES IBERT, *DEUX STÈLES ORIENTÉES POUR VOIX ET FLÛTE*

The pair of songs by Jacques Ibert entitled *Deux stèles orientées pour voix et flute*,<sup>54</sup> written in 1925 and dedicated to Le Roy, provides an excellent opportunity to illustrate Le Roy's teaching method. The text of *Deux stèles orientées* is from Victor Segalen's 1912 poetry collection *Stèles*, which was inspired by an archaeological expedition he took to central China.<sup>55</sup> During this trip, Segalen saw many stone tablets (*stèles*) placed at tomb sites, and he presents the poetry as translations of Chinese *stèles* in two ways: by outlining each poem with a thick black border to imitate the stone tablets and by including Chinese characters beside each poem's French title.<sup>56</sup> Ibert came upon the poetry during a trip to Audièrne, a commune in Brittany, France, and he set two poems from the collection to music. An autographed manuscript of *Deux stèles orientées* is housed at the Morgan Library and Museum in New York City,<sup>57</sup> and the *Institut national de l'audiovisuel* (INA), the depository for all French radio and television audiovisual archives, documents a recording by René Le Roy and Ginette Arvez-Vernet (voice) from November 28, 1950.<sup>58</sup>

Ibert set the poems *Mon amante a les vertus de l'eau* and *On me dit...* for flute and voice. The work is frequently performed with soprano; however, the premiere of *Deux stèles orientées* featured Le Roy and baritone Pierre Bernac at the salon of Madame René Dubost on January 24,

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<sup>54</sup> The score is distributed by Alphonse Leduc, the owner of Éditions Heugel, and is in the public domain in countries with the copyright term of Life+50 years.

<sup>55</sup> Alexandra Laederich, *Catalogue de l'œuvre de Jacques Ibert* (Hildesheim, New York: G Olms, 1998), 53.

<sup>56</sup> Lorraine C.M. Wong, "Writing China: Gu Wenda, Victor Segalen and Their Steles," *Literature Compass* 12, no. 8 (2015): 385–395. doi: 10.1111/lic3.12247.

<sup>57</sup> Laederich, 54.

<sup>58</sup> *Ibid.*

1926.<sup>59</sup> The perspective of the poetry encourages pairing the flute with a male voice, as both poems refer to the narrator involved with a female partner, however the music is notated in treble clef. Also, both songs are set within the narrow range of a tenth in the voice, *Mon amante a les vertus de l'eau* from D1 to F#2 and *On me dit...* from C1 to E2. In addition, the range of the flute encompasses the vocal range, creating a close relationship between the voice and flute when a soprano sings the vocal part. In referencing this work, Ibert biographer Gerard Michel writes, “Ibert wrote two dramatic pieces with one voice, which, by their conciseness and movement on the one hand, and spirit on the other, are not unlike the ‘Operas-minute’ of Darius Milhaud.”<sup>60</sup>

In preparing *Deux stèles orientées* for performance, I implemented Le Roy’s practice methods as presented in *Traité*. When performing and teaching 20<sup>th</sup>- century repertoire, Le Roy emphasizes accurate rhythm, dynamics, phrasing, style, and observing all details to communicate the composer’s intentions. By incorporating fundamental practice to this process of musical preparation, Le Roy’s method creates an efficient model for repertoire preparation.

*Mon amante a les vertus de l'eau*<sup>61</sup>

Ibert opens *Mon amante a les vertus de l'eau* with flute solo and establishes G as a tonal center. The opening phrase seems to be in minor with a brief Neapolitan sonority, A-flat major

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<sup>59</sup> Ibid, 54-55.

<sup>60</sup> Michel, Gerard, *Jacques Ibert* (Paris: Editions Seghers, 1967) 156. “Ibert en a fait deux pieces dramatiques a une voix, qui, par leur concision det leur movement d’une part, leur esprit d’autre part, ne sont pas sans rappeler les <<Operas-minute>> de Darius Milhaud.”; Frankenstein, Alfred. "The Minute Operas of Darius Milhaud," *San Francisco Chronicle: This World*, May 8, 1955, 21. Paul Hindemith organized concerts of modern music from 1922-1932 and asked Darius Milhaud to compose an opera (as short as possible) for one of these events. *The Abduction of Europa* with libretto by Henri Hoppenot resulted. After the performance, Emil Hertzka, the managing editor of Universal Edition, made a comment about wanting a trilogy, so Milhaud composed *Adriadne Abandoned* and *The Deliverance of Theseus*. The three operas-minute may be performed independently and do not form a consecutive drama. The combined duration of all three operas is 27 minutes.

<sup>61</sup> Translation: “My lover has the virtues of water;” See Appendix D for complete text and translation.

(measure 3), and Ibert closes the phrase with a descending perfect fourth from G-D, a pattern often found in earlier music at a half cadence. He continues this musical gesture in the second phrase, at a whole step lower on F-C, and again a step lower from E-B (measures 15-16), changing the register when the pattern moves from E-B (likely because C1 is the lowest pitch available on flutes with a C foot joint). Ibert's use of the descending perfect fourth is a recurring element throughout both songs. The opening lyrical flute solo stylistically emulates flowing water and is characteristic of the long phrases found in Ibert's music.<sup>62</sup> A portion of an octatonic scale is found in the final phrase of the flute's melody. This segment, G-Ab-Bb-B, leads to a repetition of the descending fourth gesture from G-D, creating a half cadence ending in the flute introduction on D1. Octatonic-scale patterns return in virtuosic sections of the flute part throughout this song.<sup>63</sup>

The opening passage requires the flutist to demonstrate several important elements of flute playing: breath and dynamic control, vibrato, technical patterns using the interval of a perfect fourth, and an octatonic scale. In my own practice, I begin with exercises for tone, breathing, and dynamic control, and using Ibert's music, I composed a skeletal outline of the opening flute solo. The outline serves as a vocalise reflecting the duration, dynamic level, melody, and the perfect fourth interval (Figure 3.1). Its simplicity allows the flutist to perform by memory in order to observe physical appearance in the mirror and to ensure proper breathing technique, dynamic control, and use of vibrato.<sup>64</sup> I expanded this exercise by transposing to all

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<sup>62</sup> Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*. 3<sup>rd</sup> ed. (New York: Oxford University Press, 2012), 257.

<sup>63</sup> Measures 40, 42-43, 48, 50, etc. of *Mon amant a les vertus de l'eau*

<sup>64</sup> See Chapter 2, Part Two: Breathing, Embouchure, and Part Three: Vibrato for descriptions of Le Roy's method.

keys, incorporating Le Roy’s philosophy of mindful music learning through complete concentration of the task at hand.

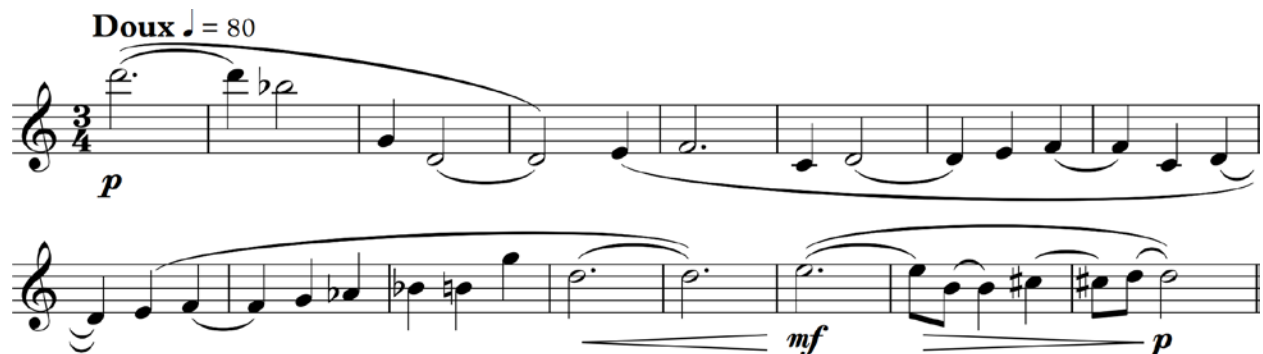


Figure 3.1. Breathing and dynamic exercise for *Mon amant a les vertus de l'eau*, measures 1-17

For the perfect fourth and octatonic segments, I incorporated Le Roy’s fourths exercise (page 80 of *Traité*) and a full range octatonic scale from C#1-C#4 into daily scale practice. Ibert uses the octatonic scale segment to prepare for the ending of the flute solo, emphasizing D in measures 13-14 by writing increasingly faster rhythmic values, from eighth to triplets and finally quintuplets.<sup>65</sup> These changing rhythms provide material for single, double, and triple tongue practice. Single-tonguing is used in eighth-note patterns while the double-tonguing pattern presented by Le Roy in *Traité* is used for the triplet rhythm. To emphasize the triple subdivision of the beat, the air speed increases at each downbeat rather than beginning each group with the *te* (tø) subdivision syllable.<sup>66</sup> In articulating the quintuplet rhythm, I chose to follow the pattern Le Roy writes for triple tonguing in *Traité*, with each group beginning and ending with *te* (tø). Tonguing and rhythmic patterns were included in my scale practice as well as technical passages

<sup>65</sup> Ibert uses the pitch D as a unifying element of both songs.

<sup>66</sup> Le Roy, *Traité*, 62. In the *Articulation* chapter of *Traité*, Le Roy begins each group with the *Te* (pronounced tø) syllable when triple tonguing.



from *Mon amant a les vertus de l'eau* (measures 42-43). Figure 3.2 displays the rhythm patterns in measure 14 and the corresponding syllables used for articulation in performance.



Figure 3.2. Articulation exercise for *Mon amant a les vertus de l'eau*, measure 14

The voice enters in measure 19 with a melody that spans the interval of a fifth (G1-D2) for the first two lines of poetry. The voice is clearly in the key of G minor through the phrase until Ibert introduces a mode change with a B-natural on *cou* of the word *coulants* in measure 22; however, the flute part immediately answers with a Bb on the downbeat of measure 24, returning to G minor. The voice part continues in G until segments of the octatonic scale begin in measure 35, however Ibert writes chromatic pitches for the flute beginning in measure 28, obscuring the G sonority and highlighting the subject change in the text, from water to fire.<sup>67</sup> This is also the moment when the role of the flute alternates between depicting the text and accompanying the voice. For example, the line *une voix pure et chantant goutte à goutte* is sung in measures 24-27, and the flute follows with a descending octatonic pattern in measure 28 (Figure 3.3).<sup>68</sup> The rhythm changes from eighths to triplet eighths representing droplets of water. When the voice enters at measure 29, the flute accompanies with a melodic line based on a descending, chromatic pattern, and the voice concludes this first section, ending on B1 in measure 38. Like the half cadence in the flute introduction, the voice ends this first section on a half cadence with E as the tonal center.

<sup>67</sup> *Du feu passe dans mon regard, Elle sait comment on l'attise en frémissant: Eau jetée sur les charbons rouges.* Translation: "And when sometimes - in spite of myself -there is fire in my gaze, she knows, simmering, how to stir it up: water cast on red coals."

<sup>68</sup> Translation: "A pure voice which sings, drop by drop"



elements in practice in Part 3, Chapter 2 of *Traité* and recommends the following practice techniques for executing difficult passages. First, finger the scale without blowing into the flute, allowing for complete concentration on finger movement. When blowing into the flute, Le Roy encourages both slow and fast practice of technical passages, stating that reflexes are different for each tempo change.<sup>72</sup> During slow practice, Le Roy emphasizes the importance of hearing each note before playing it to ensure an active mind and to train the ear during technical practice.

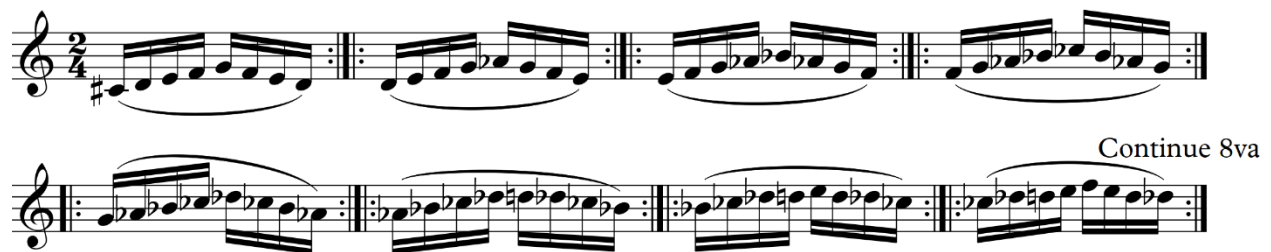


Figure 3.5. Octatonic scale segments exercise

In addition to practicing the scale patterns in Figure 3.5, I changed the rhythms from the written 32<sup>nd</sup> notes to a dotted eighth-sixteenth-note pattern (measures 42-43, Figure 3.6). Lengthening every other note provides preparation time when reciting pitches from memory and time to read ahead when performing. Le Roy writes, “The task will be to identify the difficult sequences. The passage will then be worked slowly by pausing before each of these sequences, which will make it easier to understand the difficulties and to work them separately.”<sup>73</sup>



Figure 3.6. Exercise for technical passage in *Mon amant a les vertus de l'eau*, measures 42-43

<sup>72</sup> Le Roy, *Traité*, 72.

<sup>73</sup> *Ibid.*

For additional octatonic scale patterns in *Mon amant a les vertus de l'eau* (measures 48 and 50) in the flute, I combined Le Roy's recommendation for difficult passages with an articulation exercise, beginning with an outline of the sextuplet octatonic scale (Figure 3.7). In the figure, I simplified the technical passage by including only the pitches written on each eighth note. The feeling of ease resulting from simplifying the passage helps the flutist maintain a natural body position; correct hand, finger, and arm placement, elements Le Roy deems as essential for achieving perfect technique.<sup>74</sup> The outline also aids in maintaining steady rhythm.

Eighth note outline

Articulation outline

Written Music

Figure 3.7. Progression of exercises for measures 48-52 of *Mon amant a les vertus de l'eau*

<sup>74</sup> Le Roy, *Traité*, 71.

In the second exercise (Figure 3.7), labeled *Articulation outline*, I continued with the same pitch material from the *Eighth-note outline*, and added articulation in sextuplet and 32<sup>nd</sup>-note rhythms. With this approach, the exercise incorporates learning the technical passage with articulation, and finally, I performed the music as written, first at a slow tempo and gradually increasing the speed, as suggested by Le Roy in *Traité*.<sup>75</sup> As previously noted, Le Roy uses slower tempi to learn the sound of a passage in conjunction with finger patterns.

Changing the rhythmic pattern is another approach for learning technical sections and provides the performer preparation time when reading, thereby solidifying technical patterns. Following the procedure outlined by Le Roy, recite the notes aloud to facilitate reading the music, then, sing, hum, and/or whistle to solidify the phrase in the internal ear. Modifying the rhythm pattern is especially useful when speeding up the tempo because the longer values provide the necessary time for accuracy in performance. The following (Figure 3.8) illustrates one rhythmic alteration using scales from *Mon amant a les vertus de l'eau* (measures 48 and 50).



Figure 3.8. Rhythmic alterations of measures 48 and 50 in *Mon amant a les vertus de l'eau*

The song ends with a return of the opening flute solo with exact melodic material repeated but modified rhythm (measure 58). The voice sings an E to the end of the song, but the tonal center changes to C in the last four measures. Ibert combines the previous tonal centers of G and E with a C1 in the flute creating a C major chord on the word *boue* (mud) and the last exclamation, *ah*—. The resulting C major harmony inverts the perfect fourth pattern from the

<sup>75</sup> Ibid, 71-72.

beginning of the song, and it should be noted that the pitch C1 is only in the flute in *Mon amant a les vertus de l'eau* and only in the voice in *On me dit...*

*On me dit...*

The second poem describes a man receiving warnings against marrying a woman, and in this song, the flute interjects with sound effects to mirror the text while the voice also reflects the poetry. The song opens with the flute on an F1, and the voice follows with the same pitch at the interval of an eighth note. The voice ends the opening phrase on C1, a pitch found throughout both songs in a consistently negative context. In *Mon amant a les vertus de l'eau*, the flute sustains this pitch as the voice sings the word *boue* (mud), and in *On me dit...*, the voice sings C1 on the words *et néfastes* (and they are unlucky) and *pas tirer* (unmentioned). In addition, this pitch connects the two songs with a half-cadence at the end of *Mon amant a les vertus de l'eau* with a tonal center of C, then beginning *On me dit...* at the interval of a perfect fourth on F.

In addition to Ibert's musical connections, the poetry connects both songs. For example, the voice sings *remarquez bien, dans son nom, l'EAU jetée au sort se remplace par le VENT* (measures 6-9), and the word *EAU* (water) connects the woman in the second poem with the woman in *Mon amant a les vertus de l'eau*; perhaps the same woman.<sup>76</sup> In the first song, the narrator describes his lover having the virtues of water, and as the water spreads over the ground, the narrator cups it in his hands but swallows mud. In *On me dit...*, the narrator quotes comments made against the woman he is marrying. "Observe well that WATER in her name, cast by lot, is replaced by WIND."<sup>77</sup> In the music, Ibert unifies the songs with the pitch D, using this note for

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<sup>76</sup> Translation: "observe well that WATER in her name, cast by lot, is replaced by WIND." Both poems include the element of water, and when introduced in the second song D recurs as the note for the word water.

<sup>77</sup> "*remarquez bien dans son nom l'EAU, jetée au sort, se remplace par le VENT.*"

the word *l'EAU* (measure 7) in *On me dit...*, and beginning the opening flute solo of *Mon amant a les vertus de l'eau in flute* with D in addition to emphasizing the pitch rhythmically near the final cadence of the opening flute solo (Figure 3.2).

The flute performs eighth notes in widening intervals to characterize the text as the voice sings *l'EAU jetée au sort remplace par le VENT* (measures 7-8).<sup>78</sup> To prepare this passage, I created a scale exercise incorporating the widening intervals and the grace notes that precede each downbeat in this passage (Figure 3.9). For this exercise, I repeated D2 on the downbeat with a descending scale on the upbeats and transposed the exercise a fourth higher in G and Bb, the corresponding downbeat pitches that follow D2 in *On me dit...* (Figure 3.9.).

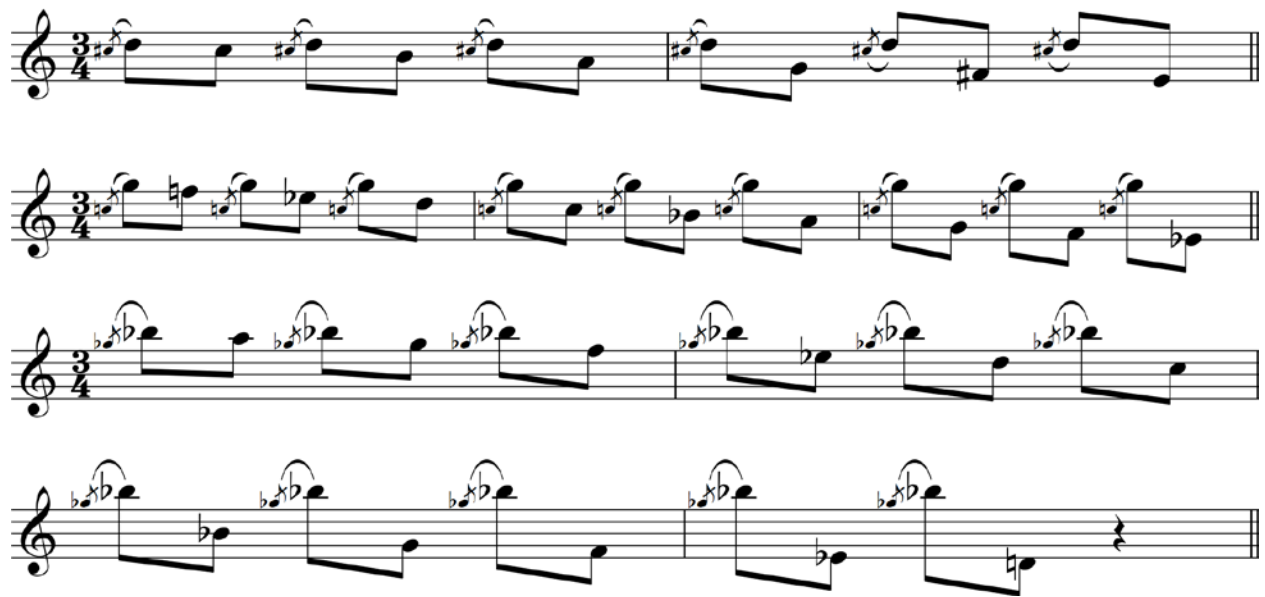


Figure 3.9. Grace note and scale exercise for measure 8 of *On me dit...*

Ibert incorporates flutter tonguing in the flute to represent the word *VENT* (wind), ending with an ascending chromatic scale, following the phrase *remarquez bien, dans son nom, l'EAU*

<sup>78</sup> Translation: “WATER in her name, cast by lot, is replaced by WIND”

*jetée au sort se remplace par le VENT* (measures 9-11).<sup>79</sup> Next, Ibert descends in the flute and a tenth (F2-D1) in the voice to represent the text *or le vent renvers*.<sup>80</sup>

In *Traité*, Le Roy explains that flutter tonguing is produced by rolling the tip of the tongue against the front part of the hard palate just behind the top teeth; but for flutists unable to perform this tongue movement, Le Roy suggests using the throat as a substitute.<sup>81</sup> The guttural sound *rrrr* produces an imitation of rolling the tongue. For the flutter tonguing effect representing *VENT* (measures 9-11), I began the exercise with a descending chromatic scale on B2, alternating between flutter tongued notes and straight tones to mimic the pattern in *On me dit...* (Figure 3.10, top line). For this exercise, I slurred the notes in groups of two to eliminate gaps in the phrase when alternating between flutter tonguing and straight tones, and the slurs may be eliminated to create a variation of the exercise. The second line (Figure 3.10) presents a variation of this music (measures 9-11) with the rhythm used corresponding proportionally with the written rhythm in *On me dit...* but is elongated in the exercise to allow for slow practice of flutter-tonguing technique.



Figure 3.10. Exercises for flutter tonguing based on measures 9-11 of *On me dit...*

Flutter tonguing also represents humorous aspects of the text (measures 20-24), *Et puis il*

<sup>79</sup> Although commonly used today, flutter tonguing was new at the time of Ibert's composition. See note 75 for translation.

<sup>80</sup> Translation: "Well, wind overturns..."

<sup>81</sup> Le Roy, *Traité*, 62.



*y a les commentaire, écoutez*, and the flutter-tongued grace notes that accompany this line of text represent the *commentaire* or “commentary.”<sup>82</sup> The first exercise I composed (Figure 3.11, top line) uses flutter tonguing on an ascending chromatic scale, including all flutter-tongued pitches and articulation patterns from the passage (measures 25-28).



Figure 3.11. Flutter tonguing exercises for measures 25-28 of *On me dit...*

The second line (Figure 3.11) presents a variation with the grace note-rhythm elongated to coordinate tongue and finger movement when flutter tonguing. Adding a rest between each pattern minimizes the difficulty of the passage by separating two elements, flutter tonguing and grace notes. These exercises illustrate key principles of Le Roy’s teaching, slow practice, isolating difficult sections, and composing exercises from musical passages.<sup>83</sup>

Ibert separates the poetry for *On me dit...* with similar rhythmic and melodic patterns in the flute and voice (measures 15-19 and 35-39) and with the phrase *Ne prenez donc pas cette femme*.<sup>84</sup> At the end of each section, the voice sings the word *femme*, first on C2 (measure 17) then on C#1 (measure 37), and this octave-change and added style markings *léger* and *martelé* illustrate a change of mood in the music at the repetition of this line of text. When the voice sings *femme*, Ibert writes an ascending scale for the flute with the first beginning on C2 and the second

<sup>82</sup> Translation: “And then there is the commentary”

<sup>83</sup> Le Roy, *Traité*, 70.

<sup>84</sup> Translation: “Then, do not take this woman.”

on C#2. Transposing these patterns (measures 15-19) internalizes the sound in this technical section with finger patterns developing as the ear guides (Figure 3.12).



Figure 3.12. Transposition of measures 15-19 of *On me dit...* a minor third above

Ibert ends *On me dit...* in a major sonority, a device used at the end of *Mon amant a les vertus de l'eau*. The voice sings *Et puis, elle est veuve et tout cela regarde le premier mari* (measure 47), ending this phrase on a G as the flute plays a G minor scale, connecting both songs through the G tonal center.<sup>85</sup> The minor mode enhances the negative context of the poetry (measures 48-52), and at the final line of text *Préparez la chaise pour les Noces*, the tonality changes to B-flat major with the flute ending on a Bb3, the highest note in the song.<sup>86</sup> As in the first song, Ibert reserves the major sonority for the end, characterizing the joy of a wedding, with the descending fourth relationship found again in the opening and closing tonalities (F-Bb in *On me dit...*), of both songs.

The challenging intervals (measures 57-58) require embouchure flexibility, a necessary skill for connection of large intervals and dynamic control. The exercise I wrote (Figure 3.13) is modeled after the third long-tone exercise in *Traité* for embouchure development and

<sup>85</sup> The voice enters on the note G in the first movement, and centers around the G minor mode through the first six lines of poetry. Translation: “And then, she is a widow and all that concerns the first husband.”

<sup>86</sup> Translation: “Prepare the carriage for the nuptials”

flexibility.<sup>87</sup> To perform this exercise, Le Roy directs the flutist to move the lips forward, creating faster air speed in preparation for the octave change. For the exercise I composed (Figure 3.13), I used the pattern of *On me dit...* (measures 57-58), and although the intervals are not octaves, the passage requires the same embouchure direction and air speed as in Le Roy's octave exercise in *Traité*. Variations of this exercise include articulating each note and varied rhythms.

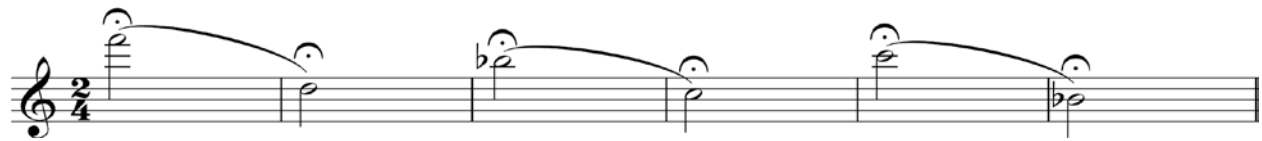


Figure 3.13. Embouchure flexibility exercises based on intervals in *On me dit...*, measures 57-58

The second exercise for embouchure flexibility uses the B-flat tonal center in the flute (measures 57-60), and I wrote an exercise on the B-flat scale with a return to tonic between each scale degree (Figure 3.14). Varying this exercise with different articulations in both ascending and descending versions of the pattern develops embouchure flexibility and control of the air direction.



Figure 3.14. B-flat scale with a return to tonic

### Summary

Ibert wrote *Deux stèles orientées pour voix et flûte* following the presentation of his *Prix de Rome* works in concert and at a period when stage music dominated his output.<sup>88</sup> He chose two poems from Victor Segalen's poetry collection *Stèles* for the songs, using musical devices,

<sup>87</sup> Le Roy, *Traité*, 57-58. Part 2, Chapter VI, Embouchure

<sup>88</sup> Judith Weaver Failoni, "Tradition and Innovation in Jacques Ibert's opera, 'Persée et Andromède,'" Unpub. Ph.D. diss., Washington University in St. Louis, 1994, 66.

such as the pitch D and the descending perfect-fourth interval, to emphasize the connection of the poetry. To characterize the text, Ibert uses a common tone (D), scales, and effects such as flutter tonguing and word painting. A new technique at the time of this composition, use of flutter tonguing illustrates Ibert's innovation as a composer in addition to his confidence in René Le Roy's playing ability.

Le Roy's philosophy of teaching incorporates repertoire at the beginning of instruction with material for fundamental development taken directly from the music, reflecting Le Roy's commitment to the music above all. In this study, the elements of breathing, embouchure, articulation, finger technique, and vibrato are applied to *Deux stèles orientées pour voix et flûte* with exercises to prepare for both musical and technical difficulties in the songs. With Le Roy's principles found in *Traité*, I composed exercises for Ibert's songs, *Deux stèles orientées pour voix et flute*, in a practical, efficient approach for learning that reflects René Le Roy's commitment to music as basis for learning and performing music.

APPENDIX A

A BIOGRAPHICAL SKETCH OF RENÉ LE ROY'S LIFE

- March 4, 1898 René Le Roy was born in Maisons-Laffitte, a suburb of Paris.
- 1906 Le Roy began flute lessons with his father, a student of Edmond Alexis Bertram (1851-1900). Bertram studied with Paul Taffanel at the Paris Conservatoire, and won his First Prize in 1875. He performed with the Lamoureux Orchestra, and the Paris Opéra.
- 1907 Le Roy began study with Adolphe Hennebains (1862-1914), Solo Flutist of the Paris Opéra and Professor of Flute at the Paris Conservatoire (1909-1914). Le Roy periodically studied with Hennebains's students, Georges Delangle (1889-ca.1913-1929), flutist with the Paris Opéra, and Eugène Portré (?-ca.1950), flutist with the Paris Opéra-Comique and solo flutist of the Garde Républicaine, a division of the Armed Forces of Paris.
- 1915 Le Roy began study with Léopold Lafleurance, acting Professor of Flute at the Paris Conservatoire (1915-1919). Lafleurance studied privately with Paul Taffanel, but there is no record of him attending the Conservatoire as a student. Lafleurance performed with the *Société des Concerts Conservatoire*, the Paris Opéra, and as principal flutist for the Lamoureux Orchestra.
- 1918 Le Roy wins First Prize at the Paris Conservatoire, performing the first movement of *Concerto in D Major, K. 314* by W.A. Mozart with Paul Taffanel's cadenza. Shortly after Le Roy won his First Prize, flutist Marcel Moyse requested to listen to Le Roy and commented, "Your embouchure is well suited for lyrical and legato playing, but not for tonguing."<sup>89</sup>
- After winning the First Prize, Le Roy began study with Philippe Gaubert, whom he greatly admired, describing Gaubert as having the "fullest and most beautiful sound... whose sense of style in interpretation was unrivaled."<sup>90</sup> A student of Paul Taffanel, Gaubert was appointed Professor of Flute at the Paris Conservatoire in 1919, following Léopold Lafleurance. In addition, Gaubert conducted the *Société des Concerts Conservatoire* and the Paris Opéra the following year.
- 1919 Gaubert appoints Le Roy as his successor in the *Société des Instruments à Vent de Paris*.<sup>91</sup> The following year, Gaubert joined the *Société*, and his direction influenced new repertoire for chamber winds.<sup>92</sup>

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<sup>89</sup> Dorgeuille, 57.

<sup>90</sup> Blakeman, "René Le Roy...", 8.

<sup>91</sup> The *Société des Instruments à Vent de Paris* was founded by Paul Taffanel in 1878, disbanded in 1893, and reformed in 1898 by clarinetist Prosper Mimart.

<sup>92</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005), 92.

- 1919 Le Roy begins a series of solo concerts, with performances in Belgium, Czechoslovakia, Egypt, England, Germany, Holland, Italy, North Africa, Poland, Spain, Switzerland, and Yugoslavia, which continued through 1939.
- 1922 Le Roy is a founding member of the *Quintette Instrumental de Paris*, a flute, harp, violin, viola, and cello chamber group. Harpist Marcel Grandjany (1891-1975) performed with the group for 2 years before emigrating to the United States. Winning his First Prize from the Paris Conservatoire at age thirteen, Grandjany was head of the harp department at the American Conservatoire at Fountainbleau (1921-1926), at the Juilliard School (1938-1975), at the Manhattan School of Music (1956-1967), and he was instrumental in forming the American Harp Association.
- The *Quintette* toured extensively between the world wars, but disbanded at the onset of World War II, reorganizing after the war as the Pierre Jamet Quintet.
- 1924 Harpist Pierre Jamet replaces Marcel Grandjany in the *Quintette Instrumental de Paris*.<sup>93</sup> Jamet (1893-1991) was Professor of Harp at the Paris Conservatoire from 1948-1963, Principal Harpist for the Paris Opéra and Concerts Colonne, founder of the *Association Internationale des Harpistes et Amit de la Harpe*, Officer of the *Légion d'Honneur*, and *Chevalier de l'Ordre des Arts et Lettres*.
- 1929 Le Roy begins his first U.S. tour.
- 1929 Le Roy records *Danse de la Chevre* (1919) by Arthur Honneger and the third movement of J.S. Bach's *Sonata in E-flat Major*.<sup>94</sup>
- 1932 Le Roy is appointed professor at the American Conservatoire at Fountainbleau, France joining composer Nadia Boulanger, pianist and composer Robert Casadesus, pianist Arthur Rubinstein, violinist and conductor Yehudi Menuhin, composer Francis Poulenc, and composer Jean Françaix.
- 1940 Le Roy moves to the United States.
- 1943 Le Roy is appointed Professor at the *Conservatoire de Musique du Québec à Montréal* in Canada through 1950.
- 1950 Le Roy recorded *Density 21.5 for solo flute* by Edgard Varèse for the American record company EMS, with the composer present. At the

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<sup>93</sup> Paul-André Bempéchat, *Jean Cras, Polymath of Music and Letters* (Burlington: Ashgate, 2009), 402.

<sup>94</sup> Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 232.

session, Varèse depressed the sustain pedal of a piano for the final note, B, and asked Le Roy to play into the strings of the piano.<sup>95</sup>

- 1950 Le Roy returns to France permanently.
- 1952 Le Roy is appointed Professor of Wind Chamber Music at the Paris Conservatoire.
- 1956 Le Roy retires from performing and concentrates on coaching students at the Paris Conservatoire.
- 1964 Le Roy is the Director of the Municipal Conservatoire, Paris, in XIV Arrondissement.
- 1968 Le Roy retires from the Paris Conservatoire, but continues to teach masterclasses and maintains a private studio class. He also teaches at the Darius Milhaud Conservatoire.
- Le Roy receives honors including the highest French order of merit for military and civilians, *Chevalier* of the *Ordre de La Couronne de Belgique*. The requirements for a *Chevalier* (knight) include a minimum of 20 years of public service or 25 years of professional activity with "eminent merits."
- January 3, 1985 René Le Roy dies near Paris.

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<sup>95</sup> Dorgeuille, 62.



APPENDIX B  
DISCOGRAPHY

The follow recordings with René Le Roy are grouped within the categories *Solo and Ensemble Recordings, Broadcast and Live Performance Transcriptions, Additional Recordings,* and *Long-Playing Reissues*. Within these categories, the entries are listed chronologically.<sup>96</sup>

### **Solo and Ensemble Recordings**

*National Gramophonic Society, London*

1. w. ANDRÉ MANGEOT, violin; FRANK HOWARD, viola; HERBERT WITHERS, cello: *Quartet in D Major*, K.285 (W.A. Mozart)
  - Allegro (first part)
 

WAX 3891	Jun-Jul 1928		NGS:112
			Col:J8484
  - Allegro (conclusion)
 

WAX 3892-1	Jun-Jul 1928		NGS:112
			Col:J8484
  - Adagio
 

WAX 3893-1	Jun-Jul 1928		NGS:113
			Col:J8485
  - Rondeau
 

WAX 3894	Jun-Jul 1928		NGS:113
			Col:J8485
2. w. KATHLEEN LONG, piano: *Sonata [No.2] in E-flat Major*, BWV1031 (J.S. Bach)
  - Allegro moderato
 

WAX 5095	Aug-Sep 1929		NGS: 135
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  - Siciliano
 

WAX 5096	Aug-Sep 1929		NGS: 135
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  - Allegro
 

WAX 5097	Aug-Sep 1929		NGS: 136
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3. w. KATHLEEN LONG, piano: *Sonata in G major*, OP. 1/5 (Handel)
  - a) Adagio      b) Allegro
 

WAX 5098	Aug-Sep 1929		NGS:137
			Col: J8386
  - a) Andante      b) Bourrée
 

WAX 5099	Aug-Sep1929		NGS :137
			Col: J8386
4. (unaccompanied) “Danse de la chèvre” (Honegger)
 

WAX 5100	Aug-Sep 1929		NGS: 136
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*The Gramophone Company, Ltd., Paris*

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<sup>96</sup> Individual entries follow the format given by Susan Nelson. Susan Nelson. *The Flute on Record: the 78 rpm Era, A Discography*. Lanham, MD: Scarecrow Press, 2006.

5. [Instrumental Quintet of Paris] RENÉ LE ROY, flute; RENÉ BAS, violin; PIERRE GROUT, viola; ROGER BOULMÉ, cello; PIERRE JAMET, harp: *Sonata for Flute and Strings* (A. Scarlatti ; arr. Tailleferre)

a) Allegro moderato	b) Adagio		
BS 4367-2	Nov 1929	Gram: K5920 [50-822], E608	Vic: 4250
Fugue			
BS 4368-2	Nov 1929	Gram: K5920 [50-823], E608	Vic: 4250
Largo			
BS 4369-2	Nov 1929	Gram: K5921 [50-824], E609	Vic: 4251
Allegro			
BS 4370-1	Nov 1929	Gram: K5921 [50-825], E609	Vic: 4251

*The Gramophone Company, Ltd., London*

6. [Instrumental Quintet of Paris] RENÉ LE ROY, flute; RENÉ BAS, violin; PIERRE GROUT, viola; ROGER BOULMÉ, cello; PIERRE JAMET, harp: *Suite en parties*, Op.91 (Vincent D'Indy)

Entrée			
2B 6564-2	early 1933	Gram: DB2009	Vic: 11168, JD297
a) Air désuet	b) Sarabande (first part)		
2B 6565-1	early 1933	Gram: DB2009	Vic: 11168, JD297
Sarabande (conclusion)			
2B 6566-2	early 1933	Gram: DB2010	Vic: 11169, JD298
Farandole variée			
2B 6567-2	early 1933	Gram: DB2010	Vic: 11169, JD298

*Columbia, Paris*

7. [Instrumental Quintet of Paris] RENÉ LE ROY, flute; RENÉ BAS, violin; PIERRE GROUT, viola; ROGER BOULMÉ, cello; PIERRE JAMET, harp: *Variations libres et finale*, Op. 51 (Gabriel Pierné)

Pt. 1: CLX 1740-1	Dec 1933	Col: LFX331, 68689-D
Pt. 2: CLX 1741-1	Dec 1933	Col: LFX331, 68689-D

*Pathé, France*

8.	w. NINO VALLIN, soprano; PIERRE JAMET, harp: <i>Mémoires popularizes indiennes du Pérou</i> : a) "Wasi Wasinta" [Quechua] b) "Sencecito, palma verde" [S]	
CPT 1264-1	12 Jun 1934	Pathé: PG37
		Col: P-4219-M
		Decca: 20329

*Columbia, Paris*

9. w. ROBERT CASADESUS, piano: Sonata, Op. 18 (Robert Casadesus)  
Allegro moderato  
CLX 1855? 3 Jun 1935 Col: LFX330  
Andante  
3 Jun 1935 Col: LFX330  
Molto vivo (first part)  
3 Jun 1935 Col: LF147  
Molto vivo (conclusion)  
3 Jun 1935 Col: LF147

*The Gramophone Company, Ltd., Paris*

10. [Instrumental Quintet of Paris] RENÉ LE ROY, flute; RENÉ BAS, violin;  
PIERRE GROUT, viola; ROGER BOULMÉ, cello; PIERRE JAMET, harp: *Suite en  
rocaille* Op. 84 (Florent Schimtt)  
Pt. 1: 0LA 870-1 8 Feb 1936 Gram: DA4882  
Pt. 2: 0LA 871-1 8 Feb 1936 Gram: DA4882  
Pt. 3: 0LA 872-1 8 Feb 1936 Gram: DA4882  
Pt. 4: 0LA 873-1 8 Feb 1936 Gram: DA4882

*Pathé, France*

11. w. PIERRE JAMET, harp: *Mémoires populaires indiennes du Pérou*: a) "Harai" b)  
"Zas!"  
CPT 1265-3 Feb 1936 Pathé: PG37  
Col: P-4219-M  
12. w. NINON VALLIN, soprano; PIERRE JAMET, harp: *Mémoires populaires  
indiennes du Pérou*: "Tupucita" [Quechua]  
CPT 1266-3 (part) Feb 1936 Pathé: PG38  
Col: P-4220-M

*The Gramophone Company, Ltd., Paris*

13. w. A.M GINISTY-BRISSON, piano: *Sonatina* (Stan Golestan)  
a) Allegretto semplice b) Perpetuum mobile  
2LA 1019-1 6 Apr 1936 unpublished  
-2,3,4 2 Jun 1936 Gram: L1024  
Adagietto non troppo lento  
2LA 1020-1 6 Apr 1936 unpublished  
-2,3 2 Jun 1936 Gram: L1024  
Rondeau final  
2LA 1021-1 6 Apr 1936 unpublished  
-2,3 2 Jun 1936 Gram: L1025  
14. w. A.M. GINISTY-BRISSON, piano: "Pastorale du Baragan" (Stan Golestan)  
2LA 1022-1 6 Apr 1936 unpublished  
-2,3 2 Jun 1936 Gram: L1025, DB11237

15. w. [Pasquier Trio] JEAN PASQUIER, violin; PIERRE PASQUIER, viola;  
ETIENNE PASQUIER, cello: *Quartet in A Major*, K.298 (W.A. Mozart)

Andantino

2LA 2157-1 8 Oct 1937 Gram: DB3365  
Vic: 12165

a) Menuetto b) Rondo

2LA 2158-1,2 8 Oct 1937 Gram: DB3365  
Vic: 12165

*Boîte à Musique, France*

16. w. ANDRÉ MUSSET, flute; CLAUDE CRUSSARD, piano: *Trio Sonata in G Major*,  
BWV1039 (J.S. Bach; arr. Crussard)

Adagio

PART 954 ca. 1937 BaM: 11

Allegro ma non presto

PART 955 ca. 1937 BaM: 11

Adagio e piano

PART 956 ca. 1937 BaM: 12

Presto

PART 957 ca. 1937 BaM: 12

*Musicraft, U.S.*

17. w. ALBERT LÉVÊQUE, harpsichord; LUCIEN KIRSCH LAPORTE, cello: *Sonata [No.5]*  
*in E Minor*, BWV1034 (J.S. Bach)

GM 289C ca. 1937-38 Musicraft: 1067

GM 290A ca. 1937-38 Musicraft: 1067

GM 291A ca. 1937-38 Musicraft: 1068

GM 292B ca. 1937-38 Musicraft: 1068

18. w. ALBERT LÉVÊQUE, harpsichord; LUCIEN KIRSCH LAPORTE, cello: *Sonata*  
*[No. 5] in E Major*, BWV1035 (J.S. Bach)

GM 293B ca. 1937-38 Musicraft: 1069

GM 294A ca. 1937-38 Musicraft: 1069

GM 295A ca. 1937-38 Musicraft: 1070

GM 296A ca. 1937-38 Musicraft: 1070

19. w. ALBERT LÉVÊQUE, piano; LUCIEN KIRSCH LAPORTE, cello: *Trio in D*  
*Major*, H.XV: 16 (Haydn)

Allegro (first part)

GM 297B ca. 1937-38 Musicraft: 1043

Allegro (conclusion)

GM 298B ca. 1937-38 Musicraft: 1043

Andantino puittosto allegretto

GM 299A ca. 1937-38 Musicraft: 1044

Vivace assai

GM 300A ca. 1937-38 Musicraft: 1044

20. w. JEAN PASQUIER, violin; ETIENNE PASQUIER, cello: *Divertimenti*, H.IV  
(Haydn) *Divertimento in D, H.IV:6*

- a) Adagio cantabile    b) Allegro (first part)  
GM 308C    ca. 1938    Musicraft: 1071  
a) Allegro (conclusion) b) Tempo di menuetto  
GM 309A ca. 1938    Musicraft: 1071

*Divertimento in G, H.IV:7*

- Allegro  
GM 310A    ca. 1938    Musicraft: 1072  
a) Adagiob) Allegro  
GM 311A ca. 1938    Musicraft: 1072

*Divertimento in G, H.IV:9*

- Adagio  
GM 312A    ca. 1938    Musicraft: 1073  
a) Scherzo [Allegro]    b) Presto  
GM 313A    ca. 1938

*Divertimento in D, H.IV: 11*

- Allegro moderato  
GM 314B    ca. 1938    Musicraft: 1074  
a) Adagiob)Vivace  
GM315A    ca. 1938    Musicraft: 1074

21. (unaccompanied) *Partita in A Minor*, BWV1013 (J.S. Bach)

- Allemande  
GM 456B    ca. 1938    Musicraft: 1110  
Corrente  
GM 457B    ca. 1938    Musicraft: 1110  
Sarabande  
GM 458A    ca. 1938    Musicraft: 1111  
Bourrée Anglaise  
GM 459A    ca. 1938    Musicraft: 1111

*RCA Victor, New York City or Camden, New Jersey*

22. w. YELLA PESSL, harpsichord: *Sonata No. 1 in D Major* (Leonardo Vinci)

- a) Adagio    b) Allegro  
BS-033787-1 22 Feb 1939    Vic: 18086  
Gram: ED189  
a) Largo    b) Tranquillo    c) Allegro  
BS-033788-1 22 Feb 1939    Vic: 18086  
Gram: ED189

23. w. YELLA PESSL, piano: *Serenade*, Op.7: Gigue (F.S. Kelly)

- BS-033789-7 22 Feb 1939    Vic: unpublished?

24. (unaccompanied) "Syrinx" (Debussy)

- BS-033790-1 22 Feb 1939    Vic:unpublished?

*Arts of This Century, New York City*

25. w. GEORGE REEVES, piano: *Sonata* (Paul Bowles)  
issued Sep-Oct 1944 ATC:801-803

*Concert Hall Society, U.S.*

26. w. PAUL LOYONNET, piano: *Quartet in G major*, HIII:81 [OP. 77/1] (Haydn; arr. A.E. Müller)

Allegro moderato (first part)

CHS 150-2 ca. 1947 Concert Hall: 1150

a) Allegro moderato (conclusion) b) Adagio (first part)

CHS 151-1 ca. 1947 Concert Hall: 1151

Adagio (conclusion)

CHS 152-4 ca. 1947 Concert Hall: 1152

Presto

CHS 153-3 ca. 1947 Concert Hall: 1153

*Vox, U.S.*

27. w. JANOS SCHOLZ, cello; ERNÖ BALOGH, piano: *Trio in G Minor* (von Weber)  
ca. 1947 Vox Set 605

*The Gramophone Company, Ltd., London*

28. w. LILY LASKINE, harp (Royal Philharmonic Orchestra/Thomas Beecham):  
*Concerto in C Major for Flute and Harp*, K.299 (W.A. Mozart)

Allegro (first part)

2EA 12167-1 10-11 Jul 1947 Gram: DB6485, DB9159  
Vic: 12-0803, 120806

Allegro (conclusion)

2EA 12168-2 10-11 Jul 1947 Gram: DB6485, DB9160  
Vic: 12-0803, 12-0807

Andantino (first part)

2EA 12169-3 1947 Gram: DB6486, DB9161  
Vic: 12-0804, 12-0808

Rondo (first part)

2EA 12171-2 1947 Gram: DB6487, DB9160  
Vic: 12-0805, 12-0807

Rondo (conclusion)

2EA 12172-1 10-11 Jul 1947 Gram: DB6487, DB9161  
Vic: 12-0805, 12-0806

*New Music Quarterly Recordings, New York City*

29. (unaccompanied) "Lake Music" (Frank Wigglesworth)  
FW 1 issued 1948 NMQR: 1000A
30. (unaccompanied) "Density 21.5" (Varèse)  
FW 2 issued 1948 NMQR: 1000B
31. (unaccompanied) *Suite No. 1 for Flute Alone: Monologue* [first mvt] (Otto Luening)

- |   |      |             |             |
|---|------|-------------|-------------|
|   | FW 3 | issued 1948 | NMQR: 1000C |
| 32. (unaccompanied) <i>Dithyrambes: Plainte d'Ariane</i> [second mvt] (Arthur Lourié) |      |             |             |
|   | FW4  | issued 1948 | NMQR: 1000D |

### Broadcast and Live Performance Transcriptions

33. (unaccompanied) "Oiseaux tendres" (Jean Rivier)  
 Private recording, NYC, 25 Nov 1946  
 Acetate disc
34. [Wolff-Le Roy-Britt Trio] RENÉ LE ROY, flute' ERNST WOLFF, piano; HORACE BRITT, cello: a) *Trio Sonata in B Minor* (J.B. Loeillet) b) (unaccompanied) *Partita in A Minor*, BWV1013 (J.S. Bach) c) *Duo in B-flat Major for Flute and Cello* (Beethoven) d) *Pièces de clavecin en concerts: Troisième concert* (Rameau)  
 Live performance, Coolidge Auditorium, Library of Congress, Washinton, D.C., 2 Mar 1948  
 Library of Congress Music Division Concert, 1948-03-02  
 Two ten-inch reels, 7 ½ ips, 2-track, mono (transferred from acetate transcription disc X-1233)
35. w. DOREL HAUDMAN, piano: "Jeuz" (Ibert)  
 recorded 25 Oct 1949
36. w. GINETTE ARVEZ-VERNET, soprano: "Deux stèles orientées" (Ibert)  
 recorded 28 Nov 1950
37. w. LILY LASKINE, harp; ROGER ALBIN, cello: *Trio*, Op. 5 (François Boieldieu)  
 Broadcast, *Masterworks from France* (especially transcribed in Paris for WABF") WABF, NYC, 9 Sep 1951  
 Private collection  
 seven-inch reel, 7 ½ ips, 2-track, mono
38. w. GINETTE ARVEZ-VERNET, soprano: a) *Latin Studies: Salinum* (Reynaldo Hahn b)"Ecoute mon coeur" (André Caplet) c) "Deux stèles orientées" (Ibert)  
 Broadcast, *Masterworks from France* ("especially transcribed in Paris for WABF") WABF, NYC, 9 Sep 1951  
 Private collection  
 seven-inch reel, 7 ½ ips, 2-track, mono

### Additional Recordings

- (unaccompanied): "Density 21.5" (Varèse)  
 no visible mtxs      May-June 1950      Elaine Music Schop: EMS 401  
    Boite à Musique: LD 024 (1957)  
    Finnadar: SR9018 (1977) [The  
    Varèse Record]
- w. GEORGE REEVES, piano: *Sonata for Flute and Piano* (1946) (Martinů)  
 E1-LQC-15115-1      Fall1950      Elaine Music Shop: EMS 2  
 (pressed by RCA Victor in 1951)



## Long-Playing Reissues

1. W.L. [Willy Lerner]  
Club 99 CL 501 (LP : n.d.) “Personal Choice Series”  
Contents: 9, 12?
  
2. [*Concerto in G Major for Flute and Orchestra/ Pergolesi; Sonata in G Major for Flute and Piano/Haydn*]  
Concert Hall Society CHS 1082 (LP: 1951)  
Contents: 26
  
3. [*Violin Concerto No. 4 in D, K.218; Concerto in C Major for Flute and Harp, K.299/Mozart*]  
La Voix de son Maître (EMI) 2c 051-03.712 (LP: 1982?)  
Contents: 28
  
4. [*Quartet, Op. 44/Mendelssohn; Trio for Flute, Piano, and Violoncello/von Weber*]  
Vox 6390 (LP: 1949)  
Contents: 27
  
5. [*Concerto in C Major for Flute and Harp, K. 299; Divertimento No. 2 in D major, K.314/Mozart*]  
World Records SH 316 (LP: 1979)  
Contents: 28
  
6. *Mémoires: Robert Casadesus, 1889-1971: l'interprète et le compositeur*  
Cascavelle VEL 2012 (CD: 2001)
  
7. *L'Ecole française de flute 1860-1950*  
Cluade Dorgeuille JCD 0001-X (CD: 1994)
  
8. *Beecham Conducts Mozart*  
Dutton CDLX (CD: 1999)
  
9. [*Concerto in C Major for Flute and Harp, K.299; Piano Concerto No. 12 in A, K.414; Violin Concerto No. 4 in D, K.218/Mozart*]  
EMI Classics CDH 7 63820 2 (CD: 1991)  
Contents: 28
  
10. *Robert Casadesus Plays. . .*  
EPM 150.072 (CD : n.d.)  
Contents: 7
  
11. *Cancioines, Lieder, and Peruvian Folk Songs*  
VAI Audio, VAIA 1127 (CD: 1995)  
Contents: 8, 11-12

APPENDIX C

WORKS DEDICATED TO RENÉ LE ROY

### Solo Flute

Arthur Honegger: *Danse de la Chèvre for solo flute* (1919)  
Jean Rivier: *Oiseaux Tendres, pour flûte solo* (1935)

### Flute and Piano

Robert Casadesus: *Sonate for flute and piano, op. 18* (1934)  
Marcelle de Marziarly, *Suite pour flute et piano* (1936-7)  
Guy Ropartz: *Sonatine in G major for flute and piano* (1930)

### Chamber Music

William Alwyn: *Trio for Flute, Cello, and Piano* (1951)  
Jean Cartan: *Sonatine for flute and clarinet* (1930, premiered with Louis Cahuzac in  
1931)  
Robert Casadesus: *Concerto in D major, op. 35 for flute and chamber orchestra* (March  
1943)  
Jean Cras: *Suite en duo* for flute and harp (1927)  
Jacques Ibert, *Deux stèles orientées pour voix et flûte* (1925)  
Charles Koechlin, *Trio for flute, clarinet, and bassoon, op. 92* (1927)  
Bohuslav Martinu: *Sonate en Trio for flute, cello, and piano* (1943)<sup>97</sup>  
Ladislav de Rohozinski (1886-1938), *Four Pieces for flute and violin* (1924)

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<sup>97</sup> Premiered by Le Roy, no dedication

APPENDIX D

*DEUX STÈLES ORIENTÉES POUR VOIX ET FLÛTE* TEXT AND TRANSLATION

I. *Mon amante a les vertus de l'eau... (Doux)*<sup>98</sup>

Mon amante a les vertus de l'eau:  
Un sourire clair, des gestes coulants,  
Une voix pure et chantant goutte à goutte.  
Et quand parfois malgré moi  
Du feu passe dans mon regard,  
Elle sait comment on l'attise en frémissant:  
Eau jetée sur les charbons rouges.  
Mon eau vive, la voici répandue,  
Toute, sur la terre!  
Elle glisse, elle me fuit...  
Et j'ai soif et je cours après elle.  
De mes mains je fais une coupe.  
De mes deux mains je l'éteins avec ivresse,  
Je l'étreins, je la porte à mes lèvres:  
Et j'avale une poignée de boue. Ah—

My lover has the virtues of water:  
a clear smile, flowing gestures,  
A voice that is pure & singing drop by drop.  
And when sometimes - in spite of myself  
There is fire in my gaze,  
She knows, simmering, how to stir it up:  
Water cast on red coals.  
My living water, there she is, all of her,  
Poured Out upon the ground!  
She slips away, she flees...  
& I thirst, & I run after her.  
I cup my hands. I drunkenly staunch her with  
Both my hands, I clasp her,  
I bring her to my lips:  
And I swallow a fistful of mud. Ah—

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<sup>98</sup> Victor Segalen, *Stèles*. annotated and trans. Timothy Billings and Christopher Bush, (Middletown, CT: Wesleyan University Press, 2007).

II. On me dit...<sup>99</sup>

On me dit: ...  
—Vous ne devez pas l'épouser.  
Tous les présages sont d'accord, et néfastes:  
—Remarquez bien, dans son nom,  
l'EAU, jetée au sort,  
Se remplace par le VENT.  
Or, le vent renverse, c'est péremptoire.  
Ne prenez donc pas cette femme.  
Et puis il y a le commentaire, écoutez:  
"Il se heurte aux rochers.  
Il entre dans les ronces.  
Il se vêt de poil épineux..."  
Et autres gloses qu'il vaut mieux ne pas tirer.  
Ne prenez donc pas cette femme.  
Je réponds:  
—Certes, ce sont là présages douteux.  
Mais ne donnons pas trop d'importance...  
Et puis, elle est veuve  
Et tout cela regarde le premier mari.  
Préparez la chaise our les Noces.

They tell me: You must not marry her.  
All the omens agree & they are unlucky:  
Observe well that  
WATER in her name, cast by lot,  
is replaced by WIND.  
Well, wind overturns, that's obvious.  
So do not take this woman.  
And then there is the commentary:  
"He buffets against rocks.  
He enters into brambles.  
He wears a thorny hide..."  
& glosses best left unmentioned.  
Do not take this woman.  
I reply:  
Indeed, these are dubious omens.  
But let's not give them too much importance.  
Besides, she's a widow:  
all that pertains to her first husband.  
Prepare the carriage for the nuptials.

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<sup>99</sup> Victor Segalen, *Stèles*. annotated and trans. Timothy Billings and Christopher Bush, (Middletown, CT: Wesleyan University Press, 2007).

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