



Albert Roussel. Postcard photograph by G.L. Manuel freres. Copyright of the Royal College of Music. Used by permission.

# ROUSSEL:

## *the flute and extramusical reference*

BY WENDELL DOBBS

French composer Albert Roussel, prominent during the first three decades of the 20th century, is best remembered for his major works for orchestra — four symphonies and the *Suite in F* among others — and for his ballets *Le Festin de l'Araignée* and *Bacchus et Ariane*. Of particular interest to flutists are his six chamber works in which the flute takes a major role. Of these six works, the two written in 1924 are the most performed and are distinctive for their extramusical reference.

Uniting music with the extramusical has been a common occurrence throughout history. Though extramusical reference is usually literary, the marriage of music and poetry being the most obvious, music may more or less subtly refer to a wide variety of facets of human experience — social issues, religious ritual, descriptions of individuals, the weather, etc.

Combining music and literature was not an unusual practice for Roussel. Early on his reputation was cemented by such works — his symphonic poem *Evocations* for solo voices, chorus and orchestra on a text by Calvocoressi, his opera *Padmavâti* on a text by Laloy. Implied literary reference or program is found in his ballets *Le Festin de l'Araignée*, *Bacchus et Ariane* and numerous other works. Settings of poetry in song cycles, a favorite medium for Roussel, are represented from his earliest compositional attempts through his later years.

Albert Charles Paul Marie Roussel (1869-1937) was the orphaned son of an important family of carpet and tapestry manufacturers in the French/Flemish town of Tourcoing. Roussel was raised by various members of the family, and although he received rudimentary music training — from the first he was considered to have had excellent musical sense — his fascination for the sea led

to a career as an officer in the French Navy.

He served on a half dozen ships during the years 1887-1894, visiting many ports in the Atlantic, the Mediterranean, and as far away as India and Siam, but his fragile health and continued interest in musical composition convinced him to resign his commission and move to an apartment in Paris. He began musical studies with the respected organist at the Church of St. Augustine, but soon enrolled in the newly-formed Schola Cantorum under the directorship of Vincent D'Indy.

The Schola Cantorum in the last years of the 19th and early years of the 20th centuries was considered the alternative to the Paris Conservatory. Vincent D'Indy, who had been the favorite pupil of staunch Wagnerite César Franck, was a master who insisted upon adherence to strict structural formulas. Roussel's apprenticeship under D'Indy was a long one — nine years. In Roussel's mature style, his task became the reconciliation of his own distinctive harmonic and contrapuntal vocabulary with his teacher's strict formalism.

The years after leaving the Schola Cantorum and before the First World War saw a major success for Roussel, the composition of *Le Festin de l'Araignée* (*The Spider's Feast*) for the Théâtre des Arts. The war interrupted his next major project, the opera *Padmavâti*, whose premiere was delayed until the mid 1920s.

Although Roussel had been removed from the naval reserve list in 1902 for health reasons, with the outbreak of World War I he felt an irresistible need to serve France. After persistent efforts, he received a commission as a transport officer stationed at Verdun.

After his discharge, Roussel and his wife purchased a villa in Vasterival on the Normandy coast. Vasterival provided the seclusion and inspiration that fostered his

creative genius for most of his remaining life. Close proximity to the sea continued to be extremely important to the composer.

World War I had halted most artistic activity in Paris, and after the war the cultural climate changed. These postwar years gave rise to a whole new generation of composers, such as *Les Six* (Darius Milhaud, Francis Poulenc, Germaine Tailleferre, Arthur Honegger, Georges Auric and Louis Durey). Generally speaking, they rejected the impressionism of Claude Debussy and espoused a neoclassical ideal.

Roussel stood apart from these composers in the minds of some critics who categorized him as the "compromise" composer between the ideals of Impressionism and "D'Indyism." Others such as composer and critic Roland-Manuel granted him the dignity of his own creative originality: "Albert Roussel is not a hybrid monster, but rather an essentially original musician who no one can clearly attach to one tradition or school."<sup>1</sup>

In truth, Roussel's mature style drew from a variety of traditions and contemporary developments. Almost all of his works adhere to some recognizable formal structure — binary, ternary, sonata-allegro — but he is seldom given to the verbatim restatement of themes that these forms traditionally include. Most of Roussel's music is tonal or modal, though he regularly masks tonality with chromaticism and bitonality or polymodality. He was a master of counterpoint and so polyphonic textures are common.



## Deux Poèmes de Ronsard

After the war his first chamber work to feature flute and the first to unite the flute with extramusical reference was Op. 26, *Deux Poèmes de Ronsard* (Two poems by Ronsard) for flute and voice (soprano). These two movements were part of a larger project proposed by Henri Prunières (editor of the periodical *La Revue Musicale*) to commemorate the 400th anniversary of Pierre de Ronsard's birth. Other composers who submitted contributions were Paul Dukas, Maurice Ravel, Louis Aubert, André Caplet, Maurice Delage, Arthur Honegger and Roland-Manuel. The first of Roussel's *Deux Poèmes*, "Rossignol," and the other submissions were published in a supplementary issue of *La Revue Musicale* (May 1924) entitled "Le Tombeau de Ronsard." Roussel's scoring for flute and voice was unique in the set; the rest were all scored for voice and piano except Caplet's which used harp. Other than Roussel's work, none has become part of the standard repertoire except Ravel's "Ronsard à son âme."

Ronsard, the "Prince of Poets," was the most important poet of the French Renaissance. He, along with Joachim du Bellay, formed the cornerstone of *La Pléiade*,

### TEXTS AND TRANSLATIONS FOR *DEUX POÈMES DE RONSARD*

#### "ROSSIGNOL, MON MIGNON..."

Rossignol, mon mignon qui dans ceste saulaie  
Vas seul de branche en branche à ton gré voletant,  
Et chantes à l'envie de moi qui vais chantant  
Celle qu'il faut toujours que dans la bouche j'aie,  
Nous soupignons tous deux: Ta douce vois s'essaie  
De sonner l'amitié d'une qui t'aime tant,  
Et moi, triste, je vais la beauté regrettant  
Qui m'a fait dans le cœur une si aigre plaie.  
Toutefois, Rossignol, nous différons d'un point:  
C'est que tu es aimé, et je ne le suis point,  
Bien que tous deux aions les musiques pareilles.  
Car tu fleschis t'amie au dous bruit de tes sons,  
Mais la mienne, qui prend à dépit mes chansons,  
Pour ne les escouter se bouche les oreilles.

#### "NIGHTINGALE, MY PRETTY..."

Nightingale, my pretty who in this willow row  
Flits alone from branch to branch at will,  
Striving to outdo me as I go singing of  
Her who must always be on my lips,  
We sigh together: Your sweet voice trying  
To express the friendship of one who loves you so much,  
And I, sad, I go longing for that beauty  
That makes in my heart such a bitter wound.  
However, Nightingale, we differ on one point:  
It's that you are loved, and I am not at all,  
Even though we two may have like music.  
For you sway your sweetheart with the sweetness of your sounds,  
But mine, who is annoyed by my songs,  
So not to hear them plugs up her ears.

Près, boutons, fleurs, et herbes roussies.

**Example 1.** *Deux Poèmes de Ronsard, "Ciel, aer, et vens. . ."* Measures 29-32.

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a group of French poets who adopted an Italianate style in their poetry. Ronsard's two love sonnets that Roussel chose accurately reflect their Petrarchan parentage in rhyme scheme, meter and form, as can be seen in the text and translations in the shaded box on the next page.

Roussel's musical settings of these two sonnets are as dissimilar as their subjects. In "Rossignol" the flute is assigned the ornithological role, imitating the song of the nightingale with jagged rhythms and rapid flourishes of notes. Indeed, as the poetry suggests, the voice and flute compete for attention. Each wields its own array of irregular rhythms, varied expression and, in the voice part, rapid diction, making coordination of the two parts especially challenging. Unusual for Roussel, this first movement follows no standard structural formula; the structure is dictated by the meaning of the words.

To the contrary, "Ciel, aer et vens" is much simpler and formal in style. It remains in a lilting, compound duple meter through its entirety. The return to the opening material, though altered, is clearly recognizable in this ternary form. The flute is calm in this movement, complementing the voice part, rather than competing with it. A particularly effective moment occurs when the flute accentuates the voice's list of earthly features with accented, mordent-like figures that seem to point out or gesture toward the rapidly passing list of fields, buds, flowers and rustic herbs [see Example 1].

Though the combination of flute with voice was by no means new, Roussel's sophistication in uniting the two was unprecedented. Songs with bird-like flute obbligatos had been popular as far back as the 18th century. Henry Bishop's *Lo, Hear the Gentle Lark* and

**"CIEL, AER, ET VENS..."**

Ciel, aer et vens, plaines et mons découvers,  
 Tertres fourchus et forêts verdoyantes,  
 Rivages tors, et sources ondoyantes,  
 Taillis rasés, et vous bocages verts;  
 Antres mousus à demi front ouvers,  
 Près, boutons, fleurs, et herbes rousoyantes,  
 Coutaus vineus, et plages blondoyantes,  
 Gâtine, Loir\*, et vous mes tristes vers:  
 Puis qu'au partir, rongé de soin et d'ire,  
 A ce bel oeil, l'Adieu je n'ai sceu dire,  
 Qui près et loin me détient en émoi:  
 Je vous suppli, Ciel, aer, vens, mons, et plaines,  
 Taillis, forêts, rivages et fontaines,

**"HEAVEN, AIR, AND WIND..."**

Heaven, air, and wind, plains and bare mountains,  
 Branched knolls and verdant forests,  
 Twisted shores, and undulating springs,  
 Cut thickets, and you green groves;  
 Moss-lined caverns with half-opened mouths,  
 Fields, buds, flowers, and rustic herbes,  
 Wine-rich hills, and golden beaches,  
 Marshland, Loir\*, and you my sad verses:  
 Since at the parting, gnawed by care and ire,  
 To those beautiful eyes, the Good-bye I could not bear to say,  
 Who far and near fills me with emotion:  
 I beg you, Heaven, air, wind, mountains, and plains,  
 Thickets, forests, shores and fountains,

*Text trans. Wendell Dobbs with assistance from Dr. Terence Mcqueeny.*

Léo Delibes' *Rossignol* feature the voice while the flute supports with virtuosic filigree. To the contrary, in Roussel's "Rossignol" the voice and flute are fundamentally related. The two parts converse as equals, the musical comments of the flute as compelling as the words of the poet. In "Ciel, aer et vens" once again the voice and flute act as equals, each part complementing the other, the whole made more poignant by their combination.

These two songs were dedicated to two important sopranos of the day — "Rossignol" to Ninon Vallin and "Ciel, aer et vens" to Claire Croiza — and were premiered within a few days of each other in May, 1924 ("Rossignol" on May 15 at Théâtre du Vieux-Colombier; "Ciel, aer et vens" on May 28 at Salle Erard).<sup>2</sup> There is no record of who performed the flute part on these occasions, although one surmises it might have been Louis Fleury, since he performed the premiere of Roussel's next work for flute in January, 1925, the *Joueurs de flûte*.



## Joueurs de flûte

*Joueurs de flûte*, Op. 27 was the first of two works Roussel composed for flute and piano but the only one for this combination with extramusical reference. These four miniatures are notable for their high level of craftsmanship — the two instruments have equal roles and their dialogue illustrates his skill at counterpoint.

As the title would suggest, each movement is named for a flutist. Three are drawn from mythology and the fourth from contemporary fiction — Pan, Tityrus, Krishna and Mr. de la Péjaudie.

## Pan

To flutists, Greek mythology's Pan is probably the best known of the four subjects. Roussel accurately depicts the cloven-footed satyr's mercurial personality — one moment capricious, another lethargic, yet another mischievous or lecherous. The movement begins with Pan improvising in scalar fashion down and up on his syrinx, the pipes he fashioned from reeds that were transformed from the nymph of the same name. The improvisation is accompanied by fifths and fourths in the piano's left hand [see Example 2]. The scales continue until abruptly interrupted by a jaunty goat dance. As quickly as the dance begins it ends, changing into an episode of luxurious indolence, the chords in the piano's right hand wallowing in alternating duple and triple rhythms accompanying the flute in its low register. An occasional half-hearted attempt to return to the dance finally gives way to a return to the lethargic improvisation of the beginning.

## Tityre

Tityrus (Tityre) is one of the characters in Vergil's story of the randomness of fate. In the *Eclogues*,<sup>3</sup> or *Bucolics*, Vergil tells of the unfortunate Meliboeus, a simple farmer in the province of Mantua who has been dispossessed of his lands by government decree. It seems that the end of the civil war and the defeat of the armies of Brutus and Cassius by those of Octavian and Anthony had produced many valiant officers who were now ready for retirement and deserving of pensions. The pensions came in the form of farmlands. Meliboeus, now forced to gather up his few possessions and to find a new home, heaven knows where, encounters Tityrus on his way out of Mantua. In "The Happy Tityrus" (excerpt below)<sup>4</sup> we discover that Tityrus was spared a similar fate. He, following the advice of his common-law wife Amaryllis, had gone to Rome, bought his freedom from his master, and secured, supposedly from Octavian himself, his family's lands.

Très lent

Example 2. Roussel, *Joueurs de flûte*, "Pan." Measures 1-3.

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*Meliboeus:* Tityrus, thou in the shade of a spreading  
beech-tree reclining,  
Meditatest, with slender pipe, the Muse  
of the woodlands.  
We our country's bounds and pleasant  
pastures relinquish,  
We our country fly; thou, Tityrus,  
stretched in the shadow,  
Teachest the woods to resound with the  
name of the fair Amaryllis.

*Tityrus:* O Meliboeus, a god for us this leisure  
created,  
For he will be unto me a god forever;  
his altar  
Oftentimes shall imbue a tender lamb  
from our sheepfolds.  
He, my heifers to wander at large, and  
myself, as thou seest,  
On my rustic reed to play what I will,  
hath permitted.

After recounting his story, Tityrus offers his old friend the small consolation of a good supper and night's lodging before his long journey.<sup>5</sup>

In fact, the story of Tityrus was autobiographical. Vergil's farm in Mantua had been seized in the aftermath of the civil war. An officer named Pollio had protected his interests for a time, but the farm was eventually lost. Fortunately for Vergil, his reputation as a writer and his literary connections in Rome secured for him another estate in Campania.

Roussel's music seems to depict Tityrus' stroke of luck and his casual, superficial attitude towards Meliboeus' plight with staccato, disjunct melodic lines and upward rushes of 32nd notes. One senses Tityrus' recounting of his fortune in the lyrical countermelody in the flute in the middle section. As the encounter of the two characters draws to a close, so too the music evaporates to nothing at the end.

### Krishna

Roussel's fascination with the Orient (cultivated by his experiences in the French Navy) had become appar-

ent in earlier works, *Evocations* and the opera *Padmavâti*. Inspired once again by the East, he devotes the third movement to Hinduism's Krishna, the eighth avatar or earthly embodiment of Vishnu, the creator god, protector of mankind.<sup>6</sup> The subject of a variety of incarnations, Krishna (the flute player) is usually depicted as the blue, multi-armed god, the beloved of the cowmaidens (gopis) in the forest of Brindaban. According to legend, when Krishna played his flute the birds listened in silence and love awakened in the hearts of shepherdesses.<sup>7</sup>

Roussel builds the entire movement's harmonic and melodic elements (except for two minor instances) on the Hindu Shree Raga, a mode of the northern or Hindustani tradition.<sup>8</sup> The tone A is tonic in the first and last sections (A, Bb, C#, D#, E, F, G#, A) [see Example 3] of this ternary form. The middle section uses the same scale transposed to C.<sup>9</sup>

Krishna is celebrated in many fashions in Hindu religion, art, music and dance, but most notably he is regarded first for youth and beauty — Krishna, the youthful shepherd, enchanter of the Gopis, and then as lord and master — the mature Krishna, the Avatar, the embodiment of Vishnu, the god of love.<sup>10</sup> Perhaps Roussel represents this duality in the movement's contrasting sections. In any case, the sinuous melodic line, the unusual 7/8 meter (also reminiscent of raga tradition) and even more unusual harmony generated from the Shree Raga combine to create a persuasive depiction of the sensuous, hypnotic power of Krishna's flute playing.<sup>11</sup>

### Mr. de la Péjaudie

Mr. de la Péjaudie was the hero of Henri de Régnier's 1920 novel *La Pécheresse* (The Sinner Woman). De Régnier was not a new source of literary material for Roussel. Three of Roussel's earliest compositional efforts were settings for voice and piano of his symbolist poetry — Op. 3. *Quatre poèmes* (1903), Op. 8. *Quatre poèmes* (1907) and Op. 9. *La Menace* (1908) voice with piano or orchestral accompaniment.

Example 3. Roussel, *Joueurs de flûte*, "Krishna." Measures 2-4.

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ROUSSEL: THE FLUTE & ...

De Régnier's novel is set in the late 17th century in the southern French city of Aix. De la Péjaudie was the orphaned son of poor Burgundian gentry.

Marc-Antoine de la Péjaudie was a little brown man who, though born in Burgundy, resembled someone from Provence. He had a lively face, lighted by black, penetrating eyes and a mouth well designed and sinuous, perfect for playing the flute. His body was solid, his chest large, his limbs proportionate, good legs . . . He stood very straight and lost not an inch from his height. With all of that always very properly attired.<sup>12</sup>

He possessed few assets but during a sojourn in Paris had developed a talent for flute playing and had learned the ways of the world. He was shrewd and had developed manners and style that many women found irresistible.

Mr. de la Péjaudie was a libertine, and the seductiveness of his flute playing was of considerable service to his dissolute behavior. At the time the plot begins, his outspoken views had recently been responsible for his expulsion from the city of Avignon. Upon arriving in Aix, his flute playing was first noticed by the Marquis de Tourves, President of the local Parliament.

I was passing by chance down this little street, when I thought I heard coming from heaven the very voice of a son of Orpheus. My God, Sir, do you know that I stayed nearly an hour listening to you, planted on one leg then the other, but I would have waited until the final judgment in order not to miss the last of your ceremony. . .<sup>13</sup>

So the little flute playing libertine became the house guest of de Tourves. Through his flute playing he subsequently implicated himself in the upper circles of society in Aix, particularly into the de Séguiran family.

The elderly widow, Mme. de Séguiran, was a music lover and regularly invited Mr. de la Péjaudie to her home to entertain her and her guests. His desire for women was insatiable. At first he was content with young servant women, but soon became infatuated with the new bride of Mme. de Séguiran's son. The young bride returned his affections.

To summarize the plot, Mr. de la Péjaudie's downfall came one evening when he was roused from the adulterous bed by the approach of another male, though not the husband, bent on plying his own seduction. Mr. de la Péjaudie burst from concealment behind curtains

and struck the intruder dead with one thrust of his sword.

In the ensuing investigation, Mr. de la Péjaudie was quickly discovered as the murderer. During his trial, his one noble act was to preserve the honor of the young Mme. de Séguiran by not implicating her in his defense. By depriving himself of this only possible defense (that of defending Mme. de Séguiran from assault) he assured his own condemnation, and was sent to the King's galleys to serve as a lowly oarsman.

He suffered inhumane treatment at the sadistic hands of his ship's captain, a close colleague of Mr. de la Péjaudie's victim, but his torment soon ended when he died from wounds incurred in a naval battle off Sicily (his vindictive captain died in the battle as well). In his final moments aboard a rescue ship Mr. de la Péjaudie declined the final rites, true to his libertine ethic. According to the captain of the rescue ship, he asked to be buried on the nearby Sicilian coast "where the Sicilian shepherds could come and sit while watching over their flock and would enjoy some airs on the flute." The captain then continued, "In saying these words, Mr. de la Péjaudie puffed up his cheeks and wiggled his fingers as if he were playing an invisible flute and passed away very peacefully."<sup>14</sup>

The duration of Roussel's fourth *joueur de flûte* seems brief in comparison to de Régnier's novel. Even so, one quickly recognizes the seductive, sultry flute playing of the hero in the opening legato phrases. The flavor of the plot's complicated intrigue is reflected in the middle section with upward rushes of notes on the piano part. In the closing measures one senses that Mr. de la Péjaudie met his fate with no regrets; Roussel finishes "Mr. de la Péjaudie" and so, *Joueurs de flûte* in similar fashion, floating away in good humor.

Determining a unifying extramusical theme in *Joueurs de flûte* proves elusive. One possibility is the egocentricity of the characters. With the exception of Krishna, all have abject disregard for others or at best a superficial regard. In the case of Pan, the satyr is completely self indulgent, content to impose his lecherous designs on Syrinx or simply to bask in his own lethargy. Tityrus, though casually sympathetic to Melibeous' plight, is much more mindful of his own salvation. As for Mr. de la Péjaudie, though he found his humanity in the end, he was content with his adulterous, libertine ways for most of his existence. Counter to the theme is Krishna who, though the subject of adoration, is the embodiment in Hinduism of the caring, all merciful god.

Another only partially satisfactory unifying theme is the hypnotic, seductive power of flute playing. This is certainly the case with Krishna and Mr. de la Péjaudie, though more questionable with Pan. After all, Syrinx chose transformation into reed rush rather than submit

to his desires. And, there is no evidence that Tityrus' flute playing was anything more than a pleasurable pastime.

A final unifying possibility that has long intrigued flutists involves the dedication of each movement to a prominent Parisian flutist of the day: Pan — Marcel Moyse; Tityre — Gaston Blanquart; Krishna — Louis Fleury; and Mr. de la Péjaudie — Philippe Gaubert.<sup>15</sup> However, if there did exist a particular motivation for the dedications or rational for their assignment, to this point it has not been discovered. Whatever the unifying thread, if any, Roussel's mastery of subtle musical expression is undeniable. It is his skillful communication of the variety of extramusical references — superficiality, of nonchalant objectivity, excitement, mischievousness, sensuality, etc. — that makes *Joueurs de flûte* endure.<sup>16</sup>



In concluding this look at these two works, it is important to note that, despite his devotion to the creation of works for larger forces, Roussel had the highest regard for the chamber music medium.<sup>17</sup>

I have always considered chamber music the most pure and elevated of musical forms. The string quartet, in particular, is it not the proof of its excellence that it reveals, without tricks or fads, the value of the musician, the quality of the music he has within him? It will be profoundly regrettable if our time becomes disinterested in a form that has given to our art its most authentic masterworks.<sup>18</sup>

Then, within this cadre of chamber music it is reasonable to conclude that Roussel held particular esteem for the flute, an instrument quickly growing in prominence thanks to a host of gifted Parisian performers.<sup>19</sup> Recognizing the expressive potential of the instrument as well as the craft of its practitioners, Roussel created *Deux Poèmes de Ronsard* and *Joueurs de flûte*, works remarkable then and now as two of the flute's most profound statements of extramusical reference.

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## Notes

1. Roland-Manuel, "Albert Roussel." *La Revue Musicale*, Nov. 1922, p. 12 (trans. Dobbs).
2. Deane, Basil, *Albert Roussel*. London, 1961, p. 164.
3. An eclogue is a short pastoral poem especially between two shepherds.
4. From "The Happy Tityrus," excerpt *Ecl. I*, trans. H.W. Longfellow.
5. Rose, H.J., *The Eclogues of Vergil*. Berkeley, 1942, pp. 45,46.
6. Jurji, Edward J., "Krishna," *Colliers Encyclopedia*, New York, Vol. 14, p. 184.
7. Potter, Karl H., "Krishna," *The New Grolier Multimedia Encyclopedia*, 1993.
8. Thanks to Steve Gorn for his insight and materials on the Shree Raga.
9. Deane, Basil, *Albert Roussel*. London, 1961, p. 108.
10. Feller, Elisabeth, "Gedanken zu 'Joueurs de flûte' von Albert Roussel (1869-1937)." *Tibia*, 2/88 (Vol. 13, #2), p. 88. Thanks to Karen Pinoci for her assistance in translating this article.
11. It is interesting to note that Roussel owned a small statue of a flute player in black stone of India. The statue habitually rested on the composer's piano; it is now preserved in the museum at Dieppe.
12. De Régnier, Henri, *La Pécheresse*. Sixtieth edition, Paris, 1929, p. 44 (trans. Dobbs).
13. op. cit., p. 43 (trans. Dobbs).
14. op. cit., p. 337 (trans. Dobbs).
15. According to Basil Deane, Roussel's most noted biographer in English, the set of four flute players was dedicated to J. Guy Ropartz, a composer close to Roussel (Ropartz was a composition student of César Franck.), though correspondence from Roussel to Louis Fleury in the early 20's suggests that Fleury was indeed the inspiration (Labelle, Nicole, ed. *Albert Roussel - Lettres et Ecrits*. Paris, 1987, p. 309).
16. The four movements were premiered by Louis Fleury (Janine Weill, pianist) on January 17, 1925, a concert sponsored by *La Revue Musicale*, one of the last appearances of Fleury who died the following June 11.
17. When considering the totality of Roussel's work one notes that it is not extraordinarily large (some 60 opus numbers) and that many genres are represented by only one work (it's important to remember that Roussel came to composition relatively late in life.). For instance, there is only one string quartet, one string trio, one opera, etc. (Deane, Basil, *Albert Roussel*. London, 1961, p. 26.)
18. Tenroc, Ch. "Enquête sur l'évolution et les tendances de la Musique de Chambre." *Le Courrier Musical*, March 15, 1929, p. 167 (trans. Dobbs).
19. Three more chamber works with flute were to come from him (none with extramusical reference), the *Sérénade*, Op. 30 (1925) for flute, harp and string trio written for René Le Roy, and two works for Georges Barrère, the *Trio*, Op. 40 (1929) for flute, viola and cello, and the delightful *Andante and Scherzo*, Op. 51 (1934) for flute and piano.

Wendell Dobbs, professor of flute at Marshall University, has recently performed world premieres of two works, Katherine Hoover's *Dances and Variations* for flute and harp and James Kessler's *Appalachian Folksong Suite* for solo flute and orchestra. He was project director for the Public Television Documentary *NEW MUSIC* directed by NFA member Deborah Novak and produced by Witek and Novak, Inc and Public Television Station WPBY. Research for this article was supported by a summer research grant awarded by the Graduate School at Marshall University, Dr. Leonard J. Deutsch, Dean.