



FERNANDE BREILH-DECRUCK
WAITING FOR RE-DISCOVERY

GHOSTCHILD STUDIOS
L.L.C.

**THE WORKS AND STYLES OF
FERNANDE BREILH-DECRUCK'S MUSIC FOR SAXOPHONE:**

A COMPARISON

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Contents

Acknowledgements.....	5
Note.....	6
Introduction.....	7
Biography of Fernande Breilh-Decruck.....	12
Three Contrasting Pieces: <i>The Golden Sax, Chant Lyrique, C-Sharp Sonata</i>	16
The Golden Sax.....	17
Example 1: <i>The Golden Sax measures 17-20, 25-36.</i>	20
Example 2: <i>The Golden Sax measures 1-18.</i>	21
Example 3: <i>The Golden Sax, Measures 39-55.</i>	23
Example 4: <i>Saxophonietta.</i>	25
Example 5: <i>Stars Under the Moon.</i>	25
Example 6: <i>Saxsolubile.</i>	26
Example 7: <i>The Red Sax.</i>	26
Example 8: <i>Selmera Sax.</i>	27
Chant Lyrique (op. 69).....	28
Example 9: Copyright of <i>Chant Lyrique (op. 69)</i> showing the copyright belonging to Maurice Decruck.	30
Example 10: Title page of <i>Chant Lyrique (op. 69)</i> showing the composer as Fernande Breilh-Decruck.	30
Example 11: Citation from <i>A Comprehensive Guide to the Saxophone Repertoire.</i>	32
Example 12: Thematic material a and b within the A section of Chant Lyrique (op 69) measures 15-33.	34
Example 13: Measures 12-14, <i>Chant Lyrique (op. 69).</i>	35
Example 14: Measures 5-9, <i>Chant Lyrique (op. 69).</i>	36
Example 15: Allegro non troppo section of Chant Lyrique (op. 69) measures 42-44.	37
Example 16: Un peu plus modéré section of <i>Chant Lyrique (op. 69)</i> meaures 58-59.	37
Example 17: <i>Chant Lyrique (op. 69)</i> measures 63-71.	38
Example 18: <i>Chant Lyrique (op. 69)</i> measures 88 to the end.	41
Example 19: Edited version of <i>Chant Lyrique (op. 69)</i> measures 69-81.	44

C-Sharp Sonata	47
Example 20: <i>C-Sharp Sonata, Très modéré, expressif</i> : second thematic material and sextuplet line measures 22-33.	52
Example 21: Opening theme, second movement, "Noël" (<i>Andante</i>) measures 1-16.	54
Example 22: "Now the Green Blade Rises"	54
Example 23: Second theme, second movement, "Noël" (<i>Andante</i>) rehearsal number 12.	56
Example 24: Third movement, "Fileuse" (<i>Leggermente animato</i>), "counting song" accompaniment in solo part measures 59-70.	59
Example 25: <i>Nocturne</i> , rhythms measures 1-19.	61
Example 26: Fourth movement, <i>Nocturne</i> rising melodic line Measure 15-19.	62
Example 27: <i>Finale</i> measures 116-129.	63
Vichy France.....	64
Conclusion.....	67
Exhibits.....	69
Exhibit 1: Program cover and notice of <i>Premiere Symphonie Rimbaldivienne</i>	69
Exhibit 2: Program of <i>Premiere, Symphonie Rimbaldivienne</i>	71
Exhibit 3: Program notes for premiere of <i>Symphonie Rimbaldivienne</i>	73
Exhibit 4: Advertisement for teaching.	74
Exhibit 5: John Wanamaker Hall program.	75
Exhibit 6: Maurice Decruck Advertisement.	77
Exhibit 7: Program for March 30 th 1941 Concert	79
Exhibit 8: Flyer for concert of 16 November 1941.	80
Exhibit 9: Flyer for concert on November 23 1941	81
Exhibit 10: Flyer for concert of February 22, 1942.	82
Exhibit 11: Flyer for concert of November 28, 1943.	83
Exhibit 12: Program and notice of premiere of <i>Poemes Chretiens</i>	84
Exhibit 13: Program notes of premiere of <i>Poemes Chretiens</i>	85
Exhibit 14: Flyer for concert of February 6,	87
Example 15: Review of Concerto for Piano and Orchestra. ...	88
Example 16: Reviews of Concerto for Harp and Orchestra. ...	89

Exhibit 17: Cover for program of March 9, 1938.	90
Exhibit 18: program of March 9, 1938	91
Exhibit 19: program of March 9, 1938.	92
Exhibit 20: program of March 9, 1938	93
Exhibit 21: Notice regarding the <i>C-Sharp Sonata</i>	94
Exhibit 22: Picture of Fernande Breilh-Decruck during her first trip to America.	95
Sources consulted.....	96

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Acknowledgement is due also to the work of Joren Cain, whose highly analytical and provocative dissertation on the *C-Sharp Sonata* was of enormous help in comparing and contrasting the varying styles of Breilh-Decruck's compositions.

Note

This document is largely based on materials provided by Breilh-Decruck's family, including period newspaper articles, personal letters, concert programs, and promotional concert flyers, as well as music manuscripts and biographical details.

Introduction

Fernande Breilh-Decruck was an extremely prolific and gifted composer having written at least twenty-three symphonic pieces, sixty-six chamber pieces, and a wide variety of compositions for solo instruments.¹ However, standard musical reference books such as *The New Grove Dictionary Of Music and Musicians* and *The Norton/Grove Dictionary of Women Composers* contain no entries on her. It seems that three factors explain why Breilh-Decruck was forgotten by history. First, she was a woman who composed during a time when a woman's work was less valued. Second, she had her greatest successes during the German occupation of France. Finally, even though she was a talented and inspired composer, she was remarkably modest in putting forward her own work. As a family member of Decruck wrote, "[I]n spite of all [her] wonderful qualities, I remember her above all for her modesty which did any thing [sic] but help her career which reached its peak during the German occupation."² These circumstances, plus her divorce from Maurice Decruck, formerly a strong champion of her music,³ probably led

¹ Hélène Decruck, "Catalogue Partiel," Partial list of the works of Decruck, 2003, author's collection;
Hélène Decruck, "Œuvres de Fernande Breilh-Decruck pour instruments à vent," List of Decruck's works for woodwinds, 2003, author's collection.

² Dr. Walter P. Scott [location unknown] to Scott Wright, Long Branch, NJ, 15 March 2003, author's collection.

³ Ibid.

to the obscuring of an important mid-twentieth-century French composer.

The exclusion of Breilh-Decruck's music from the classical canon is a significant loss for modern musicians. Breilh-Decruck's life and works are worthy of further study, particularly for saxophonists, for a number of reasons. First, she was a prolific composer, who wrote with great variety. Second, her compositions exhibit a high level of quality. Third, her catalogue of saxophone works is extensive. And finally, Breilh-Decruck represents a French artist, who was active during the German occupation of France.

Fernande Breilh-Decruck's catalogue of works contains an impressive variety and number of compositions. Records now in her family's possession indicate that she wrote for a vast range of instruments in both orchestral and chamber music settings, including at least six concertos for instruments such as clarinet, harp, piano, saxophone, and violoncello.⁴ She also composed smaller works for soloist and orchestra, among which are pieces for bassoon, harp, piano, trombone, trumpet, and voice.⁵ In addition, Breilh-Decruck wrote a ballet titled *Symphonic Orientale*, based on the tale *A Thousand and One*

⁴ Hélène Decruck, "Catalogue Partiel," Partial list of the works of Decruck, 2003, author's collection; Hélène Decruck, "Œuvres de Fernande Breilh-Decruck pour instruments à vent," List of Decruck's works for woodwinds, 2003, author's collection.

⁵ Ibid

Arabian Nights, and several other major works for orchestra including *Suite Romane*, *Marathon-Marche*, *Symphonie Rimbaldienne* and *Suite Française* for string orchestra and wind soloists.⁶

Symphonie Rimbaldienne provides an example of a Breilh-Decruck work that was largely accepted at its premiere by critics but failed to gain international recognition. One can certainly surmise that the symphony's failure was, at least in part, due to the timing of its premiere, which was in 1943 Vichy France. Program notes from the first performance state that the work, inspired by Arthur Rimbaud's collection of poems *Les Illuminations*, was premiered on the 28th of November, 1943 by the Orchestre des Concerts Lamoureux, directed by Eugène Bigot.⁷ (See Exhibits 1-3.) The work is written for orchestra, chorus, and voice, and was one of Breilh-Decruck's first large-scale orchestral works.⁸ The symphony received local critical attention, with one critic describing the piece as "charming pages of clear writing interspersed with delicate melodies in the way of Debussy."⁹ Besides comments on Breilh-Decruck's musicality, several reviews focused on the originality of the

⁶ Ibid

⁷ Fernande Decruck, "Symphonie Rimbaldienne," Program notes from *Symphonie Rimbaldienne* premiere as part of the Concerts Lamoureux series, 28 November 1943, author's collection.

⁸ Ibid.

⁹ J.D., Review of *Symphonie Rimbaldienne*, *Les Nouvelles Continentales*, 18 December 1943.

symphony's structure.¹⁰ One of the symphony's unique elements is the replacement of the *andante* section with six poem settings for solo voice and orchestra.¹¹ The fate of *Symphonie Rimbaldienne* symbolizes the fate of Breilh-Decruck's work as a whole: musically inventive and admired at its premiere, it nevertheless failed to gain international exposure probably in part because of the political and historical climate in which it was premiered.

Beyond the merit of her work as a whole, Breilh-Decruck deserves to be remembered as a noteworthy composer for the saxophone. Her work is already somewhat known in the repertoire of classical saxophone. Her only truly well-known work is her *C-Sharp Sonata* for saxophone and piano. However, Breilh-Decruck wrote over forty pieces for the saxophone, nineteen of which have been located. Her works are extremely varied, not only in style, but also in the levels of difficulty and depth of the pieces. She wrote several pieces in the American jazz tradition, one of which, *The Golden Sax*, is dedicated to Rudy Wiedoeft.¹² Her *Chant Lyrique* pieces are lighter pieces and are perfect for amateur and intermediate saxophonists. The

¹⁰ Serge Moreux, "Musique Pure," *La Gerbe*, 23 December 1943; Marcel Delannoy, *Les Nouveaux Temps*, 5 December 1943; P.B., "Concerts et récitals," *Paris Sou*, 1 January 1944.

¹¹ Fernande Decruck, "Symphonie Rimbaldienne," Program notes from *Symphonie Rimbaldienne* premiere as part of the Concerts Lamoureux series, 28 November 1943, author's collection.

¹² Fernande Decruck, *The Golden Sax*, (Paris: Editions de Paris, 1934).

composer's *Sonata in C Sharp*, and *Pièces Françaises* are more substantial works that pose specific challenges, even for professional saxophonists. She is also a notable composer for saxophonists because she wrote five works for saxophone and orchestra: the *Sonata in C Sharp*, an orchestrated version of *Chant Lyrique*, *Selmera Sax*, *Concerto for Alto Saxophone and Orchestra*, and *Jazz Toccata*.¹³ Far before most of her contemporaries, Breilh-Decruck recognized the value of the saxophone as a solo instrument. Her works make clear that she viewed the saxophone as an excellent vehicle for her musical creativity. This is evident not only in the volume of works that she composed for the instrument, but also the settings in which she used it. Saxophonists, in particular, should become familiar with the works of Fernande Breilh-Decruck because she was a champion of their instrument.

¹³ Hélène Decruck, "Catalogue Partiel," Partial list of the works of Decruck, 2003, author's collection; Hélène Decruck, "Œuvres de Fernande Breilh-Decruck pour instruments à vent," List of Decruck's works for woodwinds, 2003, author's collection.

Biography of Fernande Breilh-Decruck

According to a biography provided by Breilh-Decruck's granddaughter, Hélène Decruck¹⁴, Delphine Joan Fernande Breilh was born on December 25, 1896, in the town of Gaillac in southwest France. When she was eight, she enrolled at the Conservatoire de Toulouse. While there, Breilh-Decruck was awarded the first prize in music theory in 1911, first prize for piano in 1913, and a second prize in harmony in 1917. Seeking to further her education, she enrolled at the Conservatoire National Supérieur de Musique de Paris. While at the Paris Conservatory she earned a first prize in harmony in 1911, a second prize of counterpoint in 1921, first prize in fugue 1922, and first prize in piano accompaniment in 1922. Some of her more notable teachers were Jean Gallon and Marcel Dupré. In 1922, Breilh-Decruck began to teach harmony; included among her students was Olivier Messiaen.¹⁵ (See Exhibit 4.)

In 1924 Fernande married Maurice Decruck, a clarinetist and saxophonist. Between 1928 and 1933, the Decrucks lived in America. This move was important to the Decrucks for several reasons. First and foremost, this was a time when Fernande Breilh-Decruck began to give solo organ recitals of her own

¹⁴ Hélène Decruck, "Biographie de Fernande Decruck," p. 1-4, 2004. author's collection.

¹⁵ Ibid.

music, as well as that of other composers. Her first recital took place on April 5, 1929 at the John Wanamaker Auditorium in New York City. (See Exhibit 5.) After this successful concert, other recitals were scheduled. Also, Fernande began to write in earnest during this time. She composed many piano and organ works, as well as two concertos, one for organ and one for cello.¹⁶

According to Hélène Decruck, this first visit to America was eventful for Maurice as well. After a successful audition, he was appointed bass clarinetist and saxophonist of the New York Philharmonic Orchestra under the baton of Arturo Toscanini. (See Exhibit 6.) However, in 1932 Maurice lost the use of one of his hands due to an accident. Because he was then unable to perform his duties with the New York Philharmonic Orchestra, Maurice moved back to Paris and founded a publishing company, *Les Editions de Paris* in 1932. One of Maurice's top artists of the time was Edith Piaf.¹⁷

Fernande stayed in the United States for another year, concertizing and composing. During this time, she wrote many pieces for woodwinds including a saxophone quartet for Marcel Mule and the *Quatuor de la Garde Républicaine*. She returned to

¹⁶ Hélène Decruck, "Biographie de Fernande Decruck," p. 1-5, 2004. author's collection.

¹⁷ Ibid.

France in April of 1933. In 1937, Fernande moved to Toulouse with her three children to take up a teaching post at the Toulouse Conservatory, where she was appointed professor of music theory.¹⁸ Maurice stayed in Paris while Fernande was in Toulouse to continue working on his publication company. From 1937 until 1942, Fernande taught music theory at the Toulouse Conservatory and also began to write many orchestral pieces including operas, symphonies, and concertos. She also began to concertize often.¹⁹ (See Exhibits 7-10.)

In 1942, Fernande moved back to Paris both to be with Maurice and also to devote herself to composition and the performance of her works. Several of her orchestral works were premiered and/or performed by the *Concerts Colonne* and *Lamoureux Pasdeloup* with conductors such as Eugène Bigot, Paul Paray, and Jean Fournet. (See Exhibits 11-14.) Fernande received her first reviews, including reviews of her *Concerto for Piano and Orchestra*, and *Concerto for Harp and Orchestra*, many of which were positive.²⁰ (See Exhibits 15-16.)

In 1947, Fernande moved back to the United States and began her second extended stay in America, which lasted until 1948. During this final stay in America, Fernande wrote her first film

¹⁸ Hélène Decruck, "Biographie de Fernande Decruck," p. 1-5, 2004. author's collection.

¹⁹ Ibid.

²⁰ Ibid.

scores. She continued composing chamber music pieces, as well. In 1948, she was appointed professor of harmony and history of music at the Municipal School of Music at Fountainbleau and moved back to France. After her return to France, marital difficulties came to a breaking point and Fernande officially divorced Maurice in 1950. In 1952, Fernande suffered a stroke, which led to her death in 1954.²¹

²¹ Hélène Decruck, "Biographie de Fernande Decruck," p. 1-5, 2004. author's collection.

Three Contrasting Pieces: *The Golden Sax, Chant Lyrique, C-Sharp Sonata.*

While Breilh-Decruck wrote for a variety of instruments, this paper will concentrate on Breilh-Decruck's works for saxophone. This document will focus on three distinct styles of writing by considering three different works by Breilh-Decruck and providing brief, theoretical analyses of them. The three works that will be highlighted are *The Golden Sax, Chant Lyrique* (op. 69) for alto saxophone and piano, and *The Sonate en ut # for Alto Saxophone and Piano* (hereafter "C-Sharp Sonata").²² These pieces represent three distinct writing styles. *The Golden Sax* is an example of Breilh-Decruck's popular writing. *Chant Lyrique* (op. 69) is an example of her classical writing, which is appropriate for intermediate to advanced students, as well as professionals. *The C-Sharp Sonata* is an example of her classical writing, which poses specific, technical problems even for professional saxophonists.

²² As stated above the *C-Sharp Sonata* and *Chant Lyrique* are for piano or orchestra.

The Golden Sax

As stated above, Breilh-Decruck wrote *The Golden Sax* for the popular American saxophonist Rudy Wiedoeft. Wiedoeft was born into a musical family in 1893 in Detroit, Michigan. He did not start his musical studies on the saxophone, or any other wind instrument for that matter. Instead, Wiedoeft began his musical studies on the violin but he had to stop due to a sports injury. He then picked up the clarinet, but eventually switched to the saxophone.²³ Wiedoeft's saxophone of choice was the C Melody saxophone, which is a tenor saxophone in the key of C rather than the more common key of B flat.

Wiedoeft was one of the first musicians to realize the capabilities of the saxophone; he went about establishing the saxophone as both a classical and popular instrument. Wiedoeft had an amazing technique as well as a very precise slap tongue.²⁴ In New York in 1926, Wiedoeft presented the first classical saxophone concert in North America. Due to the nature of the saxophone at the time and its absence in both classical and popular music, Wiedoeft composed many of his own pieces.

²³ "Wiedoeft, Rudy." In *Encyclopedia of Popular Music*, 4th ed., edited by Colin Larkin. Oxford Music Online, <http://www.oxfordmusiconline.com.floyd.lib.umn.edu/subscriber/article/epm/30277> (accessed May 25, 2010).

²⁴ Slap tongue is a tonguing technique that results in either a pitched or unpitched percussive attack.

These include *Valse Marilyn*, *Valse Vanité*, *Saxophobia* and *Sax-O-Phun*.²⁵

Fernande Decruck's manuscript of *The Golden Sax* is dated March 9, 1934, which places it after her first visit to the United States. There is also a date of March 20, 1934, given by the Société des Auteurs Compositeurs et Editeurs de Musique (SACEM)²⁶, as well as a catalog number of 426248. SACEM's chief duty is to collect payments of authors' rights and redistribute them to the original authors and composers and the publishers.²⁷ Unlike many of Wiedoeft's pieces, which are for C melody saxophone, *The Golden Sax* is written for the alto saxophone with either piano or orchestral accompaniment. It is the writer's belief that Fernande wrote this piece for alto saxophone, along with all her other saxophone pieces, primarily because her husband, Maurice Decruck, excelled on the alto saxophone. Fernande would have been very familiar with the range and idiosyncrasies of the alto, and it is possible that Maurice's preference for the instrument either reflected or influenced her own preference.

²⁵ Ibid.

²⁶ SACEM is a private entity; it is a non-trading company ["société civile"] directed by authors, composers and publishers. Two large departments based at headquarters collect authors' rights: one covers film and TV, record production, videos and the Internet, while the other deals with music performances, musical events and sites/venues open to the public.

²⁷ "SACEM Key Words." Online, http://www.sacem.fr/cms/site/en/home/about-sacem/sacem_key_words (accessed May 25, 2010)

The Golden Sax is a light, popular style piece. The player is directed to follow a *tempo di jazz*; the saxophone part consists almost entirely of scalar runs with an occasional grace note flourish. Throughout the piece, Breilh-Decruck either has the saxophone slurring or playing especially rapid staccato articulations. Because this piece is written for Wiedoeft, who had a great facility for slap tonguing, the writer believes one should consider performing some of these staccato articulations as slap tongue, especially in measure 27. (See Example 1.) Here Breilh-Decruck writes a three-note pattern over eight. This is in contrast to a few measures earlier, where the groups of three notes are played as triplets. Slap tonguing in measure 27 would highlight these rhythmic differences for the audience.

Example 1: *The Golden Sax* measures 17-20, 25-36.

The Golden Sax is written in the popular idiom of the time. It employs A-B-A format with a coda and a brief piano introduction. Breilh-Decruck's accompaniment is very sparse during the A section, and she uses many seventh and ninth chords. In the saxophone part, Breilh-Decruck uses the pentatonic and chromatic scale extensively in the A section of

the piece, along with a lower-neighbor, three-note pattern which she uses to great effect in creating a light and playful feeling. (See Example 2.) All of these compositional styles lend *The Golden Sax* a flavor reminiscent of the jazz styles of the time.

Example 2: *The Golden Sax* measures 1-18.

The image displays a handwritten musical score for measures 1 through 18 of the piece 'The Golden Sax'. The score is written on three systems of staves. The top system includes a tempo marking 'Moderato' and a dynamic marking 'mf'. The middle system features a 'T^o di jazz' marking. The bottom system shows a piano part with various musical notations, including triplets and slurs. The handwriting is in ink on aged paper, and the score includes various musical symbols such as notes, rests, and accidentals.

In the B section, the composer further highlights the jovial mood of the piece by indicating a tempo change, to *poco meno mosso*, and changing the feel of both the saxophone and the accompaniment. In the A section, the piano is relegated to a “boom-chuck” figure, stressing beats one and four, while the saxophone runs up and down scale passages. In the B section, by contrast, Breilh-Decruck creates much more interplay between the piano and the saxophone by having the piano play on every beat, stressing beats four to one every two bars, and by passing some of the scalar runs from the saxophone to the piano. She also changes the writing for the saxophone, adding intervallic leaps of seconds, thirds, and fourths, which create a light, bouncing feel. When the passing of scales between the saxophone and piano happens in the B section, the piece hints at the feel and mood of the A section. At these times, both the scales and a *tempo primo* indication return. This helps connect the two sections of the piece, forming a cohesive whole. (See Example 3.)

Example 3: *The Golden Sax*, Measures 39-55.

The image displays a handwritten musical score for 'The Golden Sax', measures 39-55. The score is organized into four systems of staves. The first system (measures 39-41) is marked 'Poco meno mosso' and includes a 'sfz' dynamic. The second system (measures 42-44) is marked 'Poco Rit.' and 'a 2° PRIMO'. The third system (measures 45-47) is marked 'Poco meno mosso'. The fourth system (measures 48-50) is marked 'Poco meno mosso' and includes a 'sfz' dynamic. The score features various musical notations including notes, rests, and dynamic markings.

The Golden Sax is an example of Breilh-Decruck's ability to write in a popular music style. This piece, although it was written expressly for Rudy Wiedoeft, contains many of the same characteristics that her other popular pieces, such as *Saxophonietta*, *Stars Under the Moon*, *Saxsolubile*, *Red Sax*, and *Selmera Sax*, contain. These include a light, flighty saxophone line over a very sparse, "boom-chuck" piano accompaniment; jazz-influenced chords such as sevenths and ninths; chromatic and pentatonic scales; and an overall upbeat, dancing quality achieved by incorporating dotted rhythms. (See Examples 4-8.)

Example 4: *Saxophonietta*.

SOCIÉTÉ DES AUTEURS.
29 MAR 1934 426933
10 Rue Raphael PARISE

Saxophonietta
pour alto mi b et piano

F. Decruc

Moderately Bright.

par la Commission
examen des bulletins

mf

Example 5: *Stars Under the Moon*.

Example 6: *Saxsolubile*.

Handwritten musical score for Example 6: *Saxsolubile*. The score is written on four staves. The first staff is a single line with a treble clef and a key signature of one sharp (F#). It contains a few notes and rests. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a dynamic marking of *mf.* and a tempo marking of *cres.*. The third and fourth staves are also grand staves, continuing the musical notation. The handwriting is in ink on white paper.

Example 7: *The Red Sax*.

Handwritten musical score for Example 7: *The Red Sax*. The score is written on four staves. The first staff is a single line with a treble clef and a key signature of one sharp (F#). It contains a few notes and rests. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a dynamic marking of *mf.* and a tempo marking of *cres.*. The third and fourth staves are also grand staves, continuing the musical notation. The handwriting is in ink on white paper.

mf.
cres.

mi b
à l'Introduction
est au verso
prévu la rumeur
à la Noa

Example 8: *Selmera Sax.*

T₉ di Jazz

SAXOPHONE
Alto *Mib*

PIANO

The musical score is for a piece titled "T₉ di Jazz". It features two staves: a Saxophone staff (Alto *Mib*) and a Piano staff. The Saxophone part begins with a whole rest, followed by a melodic line starting on a high note. The Piano part starts with a forte (*f*) dynamic, playing a complex, rhythmic accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The piano part includes various chords and arpeggios, with a dynamic shift to piano (*p*) towards the end of the first system. The second system shows the Saxophone playing a more active melodic line, while the piano provides harmonic support with chords and arpeggios.

Chant Lyrique (op. 69)

In contrast to *The Golden Sax*, *Chant Lyrique (op. 69)* is a much more classically oriented piece. Breilh-Decruck wrote six *Chant Lyrique* pieces for alto saxophone and piano: still existing are *Chant Lyrique (op. 69)*, *3e Chant Lyrique*, and *5e Chant Lyrique*; *2me*, *4me* and *6me* are lost. The *Chant Lyrique (op. 69)* appears to have been arranged for orchestra and alto saxophone by Breilh-Decruck for Marcel Mule at a later date. Other, more classically-styled pieces by Breilh-Decruck include *Complainte de Dinant I* for alto saxophone and piano, *Spleen* for alto saxophone and piano, and *Pavane* for saxophone quartet. These are just a few of Breilh-Decruck's classical works, which are appropriate for recitals but are less complicated technically and musically than works like her *C-Sharp Sonata*. I will discuss Breilh-Decruck's *Chant Lyrique (op. 69)* to illustrate this style of writing.

Even beyond the music itself, *Chant Lyrique (op. 69)* appears to have an interesting publication history. It was written in 1932 and published by *Editions Selmer* in the same year.²⁸ One interesting aspect of this piece is that the copyright is under the name of Fernande Breilh-Decruck's

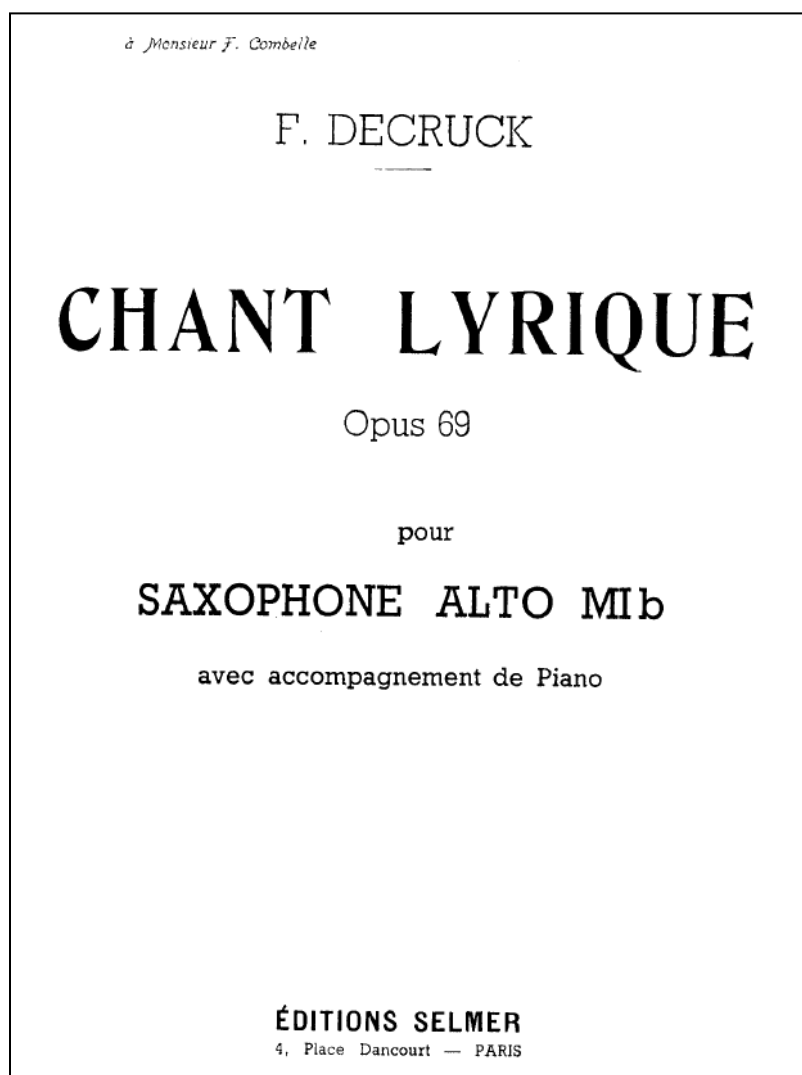
²⁸ H  l  ne Decruck, "Catalogue Partiel," Partial list of the works of Decruck, 2003, author's collection; H  l  ne Decruck, "  uvres de Fernande Breilh-Decruck pour instruments    vent," List of Decruck's works for woodwinds, 2003, author's collection.

husband, Maurice Decruck. However, the title page indicates F.
Decruck as the composer. (See Examples 9-10.)

Example 9: Copyright of *Chant Lyrique* (op. 69) showing the copyright belonging to Maurice Decruck.

Henri SELMER & C^{ie} fabricants d'instruments de musique,
Éditeurs, 4, Place Dancourt, Paris.
Copyright by Maurice DECRUCK 1932.

Example 10: Title page of *Chant Lyrique* (op. 69) showing the composer as Fernande Breilh-Decruck.



This curious situation arises from the intellectual property rights of women in France at that time. As scholar Carla Hess explains, France recognized two sets of rights to an artistic works: the "moral rights" and the "legal rights" (copyright). Women could be recognized as the authors of artistic works such as a novel, or, in this case, a musical work, and as such had the moral right to the publication. However, until 1957 (three years after Fernande Breilh-Decruck's death), the French legal code did not explicitly give women the legal right to their work.²⁹ Thus, Breilh-Decruck could not have obtained the copyright to her own work; by necessity, the copyright had to be in her husband's name. While shocking to modern observers, the lack of formal legal rights of French women dates back to the Napoleonic Code of 1804, which essentially declared French women as minors in all legal matters.³⁰ This issue surrounding the copyright has created confusion about who actually composed Fernande Breilh-Decruck's works.³¹ For instance, in Jean-Marie Londeix's *A Comprehensive Guide to the Saxophone Repertoire*, the foremost reference for saxophone literature, Fernande and Maurice share a joint

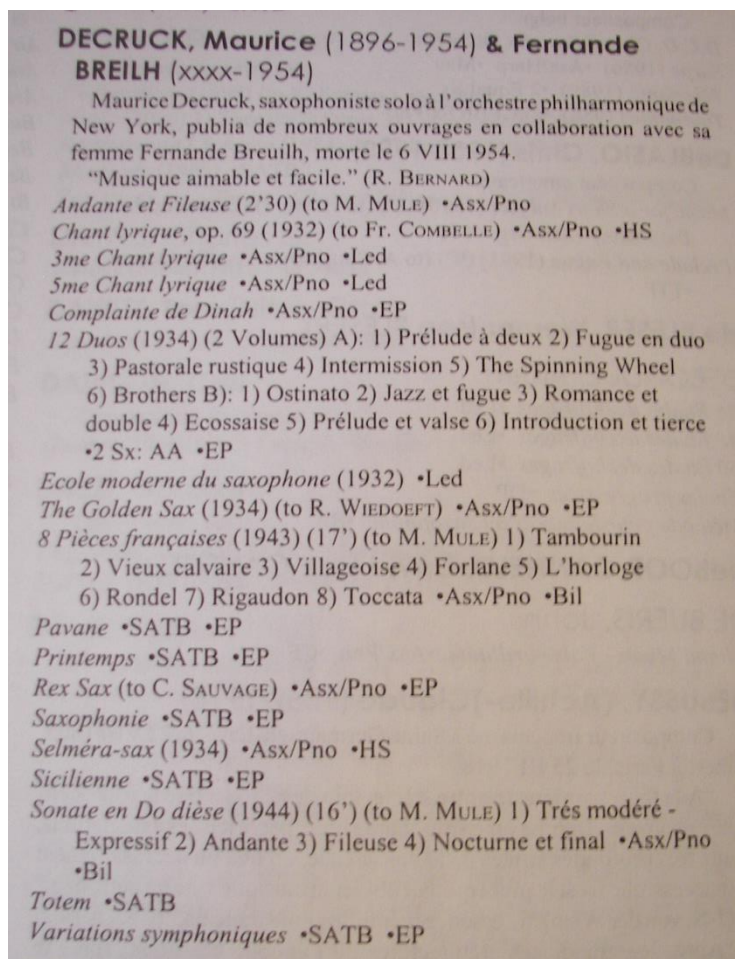
²⁹ Hesse, Carla. *The Other Enlightenment: How French Women Became Modern*. Princeton, NJ: Princeton University Press, 2001.

³⁰ McBride Stetson, Dorothy. *Womens Right in France*. West Port, CT.: Greenwood Press, 1987.

³¹ This has also led to confusion regarding the dates of birth for Maurice and Fernande. As you will see in example 11, the citation contains not birth date for Fernande, but lists her dates under Maurice's name.

listing, which credits both of them with Fernande Breilh-Decruck's compositions.³² (See Example 11.)

Example 11: Citation from *A Comprehensive Guide to the Saxophone Repertoire*.



Another interesting aspect of *Chant Lyrique* is its dedication to François Combelle, who was a saxophonist for the *Garde Républicaine*; an instrument tester for the Selmer Company;³³ and a composer.³⁴ The fact that this work is dedicated

³² *A Comprehensive Guide to the Saxophone Repertoire* Jean-Marie Londeix, Roncrop, Inc. Cherry Hill New Jersey.

³³ <http://www.selmer.fr/histdetail.php?id=24> on 05/26/10.

to Mr. F. Combelle, rather than Maurice, who, as indicated above was a very gifted saxophonist and held the saxophone seat with the New York Philharmonic, is of great interest. It suggests that, even beyond the obvious connection with her husband, Breilh-Decruck was well-connected to the foremost saxophonists of her time.

As stated above, *Chant Lyrique (op 69)* is an example of Breilh-Decruck's classical writing that is perfect for the intermediate to professional saxophonist in a classical recital setting. This piece, like many in this style, begins with a piano introduction. However, unlike others in this group, *Chant Lyrique (op 69)* starts out in a slow tempo. *Andantino espressivo*, with the quarter note equaling 56, is the given indication. *Chant Lyrique (op 69)* is in A-B-A format like the popular works of Breilh-Decruck, but Breilh-Decruck develops these sections in a more meaningful, musical manner. For instance, in the A section alone of *Chant Lyrique (op 69)* Breilh-Decruck develops two different themes. (See Example 12.) This is in contrast to her more popular pieces, in which she only develops one thematic idea.

³⁴ *Comprehensive Guide to the Saxophone Repertoire* Jean-Marie Londeix, Roncrop, Inc. Cherry Hill New Jersey.

Example 12: Thematic material a and b within the A section of Chant Lyrique (op 69) measures 15-33.

Andantino espressivo (♩ = 56) ★ Theme A

★ Theme B

66)

mp très souple, avec élégance

mf

cédez à peine

din.

p

cresc. poco a poco

f energico

cédez peu à peu et diminuez

a Tempo 1^o (♩ = 56)

mf

The piano part itself provides a point of differentiation between these more classical works and Breilh-Decruck's other, more popular-style works like *The Golden Sax*. The piano-writing in *Chant Lyrique* (op 69) is more complicated; the piano is a full contributor to the music, not just a provider of a block chord structure, which is common in her popular works. Both instruments are of equal importance. Another differentiating

aspect of these pieces is the wide variety of textures and techniques that Breilh-Decruck uses for the piano. At times, she uses thick, chordal writing when the piano takes over the melody or primary voice. (See Example 13.)

Example 13: Measures 12-14, *Chant Lyrique* (op. 69).

The image shows a musical score for measures 12-14 of the piece *Chant Lyrique* (op. 69). The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes dynamic markings such as *cresc. poco a poco* and *f*. The vocal line features triplets and is marked with the instruction *Pressez un peu*. The piano accompaniment features dense chordal structures and single-note bass lines. The score is marked with *8va...* in the bass staff, indicating an octave shift.

In these cases, Breilh-Decruck sustains a rather dense chordal structure while the moving line is tripled in octaves, above the chordal support. At other times, she writes a rather thin, graceful texture for the piano. After the introduction in measure five, Breilh-Decruck uses single-note bass lines in the left hand while writing single-note sixteenth-note runs in the right. (See Example 14.)

Example 14: Measures 5-9, *Chant Lyrique* (op. 69).



Another example of this thin, light writing occurs in the *Allegro non troppo, poco agitato* section. Here, there is not even a bass note support. Breilh-Decruck writes sixteenth-note arpeggios, splitting the sixteenth notes in half between the left and right hand and beginning the arpeggio with the left hand. Again we see this type of texture a few bars ahead in the *Un peu plus modéré* section, where, instead of dividing sixteenth-note arpeggios, she divides sextuplet arpeggios. A single melodic line that is passed from the left to the right hand is something seen frequently in Breilh-Decruck's compositions. (See Examples 15-16.) These thin textures appear in Breilh-Decruck's *C-Sharp Sonata, Pièces Françaises*, and *Danses Autour du Monde*

Example 15: Allegro non troppo section of *Chant Lyrique* (op. 69) measures 42-44.



Example 16: Un peu plus modéré section of *Chant Lyrique* (op. 69) measures 58-59.



This section offers another aspect of Breilh-Decruck's writing: the passing of the melodic line between the solo saxophone and piano. Four bars after the *Un peu plus modéré* indication, Breilh-Decruck has a continuously running sixteenth-note voice that passes between the piano and the saxophone. (See Example 17.)

Example 17: *Chant Lyrique* (op. 69) measures 63-71.

The musical score for Example 17, measures 63-71 of *Chant Lyrique* (op. 69), is presented in three systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is three flats (B-flat, E-flat, A-flat). The first system shows a vocal line with a long note and a piano accompaniment with a dotted eighth sixteenth-note run. The second system shows a vocal line with a long note and a piano accompaniment with a dotted eighth sixteenth-note run. The third system shows a vocal line with a long note and a piano accompaniment with a dotted eighth sixteenth-note run. Dynamics include *ff*, *f*, *p*, and *cresc.*

This compositional device reappears in other *Chant Lyrique* pieces by Breilh-Decruck. In the *Allegro ritmico* section of Breilh-Decruck's *5me Chant Lyrique*, the piano starts the section with dotted eighth sixteenth-note runs, which it passes to and from the saxophone. In Breilh-Decruck's *3me Chant Lyrique*, at the *Tempo du toccata* section, she again passes the melodic line,

in this case straight sixteenth notes, from saxophone to piano. The passing of running melodic lines is also noticeable in Breilh-Decruck's *C-Sharp Sonata, Pièces Françaises*, and *Danses Autour du Monde*.

Another aspect of these classical works that sets them apart from her popular-oriented works like *The Golden Sax* is Breilh-Decruck's use of many and very specific directions. In *Chant Lyrique (op 69)*, Breilh-Decruck gives the performers directions on the desired style of playing or tone, as is the case in measure 4 where *Con anima molto sostenuto* is indicated, or in measure 15 where Breilh-Decruck writes *Tres supple avec elegance*. Breilh-Decruck also gives very specific indications for tempos throughout this work. In the first forty-one bars of the work, Breilh-Decruck gives the performers no less than four specific metronome markings. Breilh-Decruck also indicates multiple tempo changes throughout this piece, using markings such as *cédez* and other directions that leave room for interpretation.

Particularly, Breilh-Decruck is very specific in her tempo direction in measure 82 to the *tempo primo* section. In these measures, Breilh-Decruck gives the following directions: in measures 82 to 86 Breilh-Decruck writes "*Commencez un peu au-dessous du movt et accélérez pendant ces 5 mesures*"; in 86,

"dans l'esprit d'une cadence, avec fantaisie assez modéré"; and in 89, *"Commencez assez vite et cédez."* Breilh-Decruck gives two more very specific tempo indications in the next few bars: *"Accélérez un peu pendant ces 3 mes,"* and *"Cédez peu a peu pendant ces 5 mes."* (See Example 18.)

Example 18: *Chant Lyrique* (op. 69) measures 88 to the end.

sempre cresc.

cédez

(dans l'esprit d'une cadence, avec fantaisie assez modéré) *molto*

Commencez assez vite et cédez

mf *cresc.* *ff* très à l'aise, sans

rigueur (environ ♩ = 66) *sfz* *f* *cresc.*

cédez Souple, mais mesuré (♩ = 66) Accélérez un peu pendant ces 3 mes.

ff dim. molto *f*

(♩ = 76) *mf* Cédez peu à peu pendant ces 5 mes.

dim. *p* *pp* *p* au M^t init^l (♩ = 56)

Cédez un peu *sfz* *pp molto espressivo* *Tempo 1°*

Retenez beaucoup *mf molto espress.* *f* *cédez*

a Tempo *f* *cédez*

This type of highly specific direction is also in Breilh-Decruck's other *Chant Lyrique* pieces, as well as works like her *C-Sharp Sonata*. The contrast between the level of direction provided for these classically-oriented works in contrast to her more popular-oriented ones is striking. Furthermore, the original manuscripts for these pieces (where available) carry these markings in Breilh-Decruck's own hand—they are not the work of an editor.

As stated above, *Chant Lyrique* (op. 69) is a piece that would not only complement a professional saxophonist's recital but is also accessible for intermediate to advanced students. For instance, in measure 23, Breilh-Decruck includes alternate notes that can be played to facilitate some of the more difficult arpeggios that go into the saxophone's low register. Also, at the bottom of page two of the saxophone part, Breilh-Decruck writes "*de 'A' à 'B' les traits en en notes double croche peuvent être exécuté staccato ou legato au choix du soliste.*"³⁵ This allows performers to choose the articulation, depending on their ability. *Chant Lyrique* (op 69) especially can be seen as a precursor to Breilh-Decruck's more mature pieces, such as the *C-Sharp Sonata* and *Pièces Françaises*.

³⁵ 'A' to 'B' sixteenth notes can be executed staccato or legato choice of soloist.

Finally, it is interesting to compare the original version of *Chant Lyrique* to a later version that was edited in her hand. Starting in measure 70 in the edited version, Breilh-Decruck alters both the saxophone and piano part. In the original version, the saxophone, after playing a sixteenth-note run based on a D-flat pentatonic scale, plays a quarter note, half note, quarter note for two bars. This two-bar section is a small motif that appears throughout the B section. The piano part in the original version takes over the sixteenth-note passage, but plays arpeggios, which are divided between both hands, instead of a pentatonic scale. (See Example 17.) In the edited version, Breilh-Decruck takes the original saxophone line and places it as a melodic line for the piano. Breilh-Decruck also has filled out the texture of this line by adding two more voices, creating a three-voice texture instead of the original single line.

Breilh-Decruck keeps the moving sixteenth notes in the piano, but moves them to the left hand alone. She also changes the harmonic structure of these two measures. In the original version Breilh-Decruck arpeggiates a ninth chord built on A flat, then fluctuates between an A flat major minor seventh chord and a C minor seventh chord. In contrast, in the edited version, Breilh-Decruck arpeggiates a dominant 7 chord built on A flat. In the edited version, Breilh-Decruck has the saxophone

play an eighth-note G flat, the first note in the original edition, and rests for the next seven and a half beats. Twice more in the edited version, Breilh-Decruck puts the original saxophone line in the piano part. (See Example 19.)

Example 19: Edited version of *Chant Lyrique* (op. 69) measures 69-81.





There are several possible reasons for these alterations. First, the edits allow the saxophonist to rest and breathe for a few moments. Also, Breilh-Decruck's changes create a thicker musical texture during these measures. Finally, she may have been preparing the piece for orchestration, as the edited version allows for a greater part for the accompaniment. A program dated March 9, 1938, indicates that Marcel Mule premiered a piece by Breilh-Decruck titled *Chant Lyrique* for

saxophone and orchestra. (See Exhibits 17-20.) While it's not entirely clear which of the *Chant Lyrique* pieces this is, Breilh-Decruck's edits on the op. 69, as well as reference to *Chant Lyrique* and its orchestration in her list of works by Hélène Decruck, work may provide clues that this was the piece Mule premiered.

C-Sharp Sonata

Fernande Breilh-Decruck's *C-Sharp Sonata*, *Danses Autour du Monde* pour saxophone alto mi-bémol avec accompagnement piano ou harpe, and *Pièces Françaises* represent some of Breilh-Decruck's latest known works for saxophone. All three works are dedicated to Marcel Mule and published by Editions Costallat. The *C-Sharp Sonata* and *Pièces Françaises* are much more formal than either Breilh-Decruck's popular jazz works, or her works like *Chant Lyrique* (op 69) or *Danses Autour du Monde*. The form and structure of each piece is much more complex, and the music represents Breilh-Decruck's more developed compositional style. They are multi-movement pieces and much longer than any of her other saxophone works.

The *C-Sharp Sonata* in particular is the most well-known and most often performed work of Breilh-Decruck. As stated above, this work was also published for the viola. There has been some debate about which version came first. In his dissertation, "Rediscovering Fernande Breilh-Decruck's Sonata en ut# pour saxophone alto (ou alto) et orchestre: A Performer's Analysis," Joren Cain argues that the viola version was written first.³⁶ He points to the fact that the piece, as written for viola, has a much greater range (suitable for the viola); Cain thinks this

³⁶ Cain, Joren. "Rediscovering Fernande Breilh-Decruck's Sonata en ut# pour saxophone alto (ou alto) et orchestre: A Performer's Analysis," May 2010.

indicates that the piece was written first for viola and that Breilh-Decruck subsequently rearranged it for saxophone, compressing the range. Cain also notes that the piano version contains the viola part, rather than the saxophone.

However, this writer argues that the saxophone edition was most likely written first. Breilh-Decruck had written over thirty pieces for the saxophone by the time the *C-Sharp Sonata* appeared. In contrast, even though Breilh-Decruck wrote at least eight chamber music pieces for strings, namely violin and cello, she did not write any for viola. It seems unlikely that she would have first begun writing for the viola with such a large-scale work as the *C-Sharp Sonata*, and then never written anything else for viola.

Also, although Cain is correct that the piano score contains the viola version, the score to the orchestration is written with only the saxophone part indicated. The piece's title indicates that it was written with orchestral accompaniment in mind. The fact that the orchestral score only calls for saxophone is more indicative of which version was written first. Also, in all versions, both the saxophone and viola with piano, and the score to the orchestration, the dedication is to Marcel Mule.

A notice published in *Aujourd'Hui* on December 10, 1943 gives more evidence that the *C-Sharp Sonata* was first written for the saxophone. The uncredited author of the notice discusses Marcel Mule's influence in transcribing numerous classical works for saxophone and, as the contributor writes, "ce qui est mieux" (that which is better), the writing of original pieces for saxophone. The contributor lists Breilh-Decruck's "Sonate et un diese" as a prime example of these original works. Only at the end of the article does the contributor mention that this work was also published for viola, an instrument whose repertoire is also quite small. While this notice itself does not provide conclusive evidence one way or the other, it does suggest that the sonata was presented to the public as a saxophone work first, and a viola work secondarily. (See Exhibit 21.)

Other pieces for saxophone, such as the Glazounov *Concerto pour Saxophone Alto et Orchestre* and Florent Schmitt's *Légende pour Saxophone Alto et Orchestre* also have viola versions that were written to increase sales of the published works. Presumably a similar tactic was used with the *C-Sharp Sonata*.

The *C-Sharp Sonata* is in four movements: I. *Très modéré, expressif*, which is a movement in sonata form; II. "Noël" (*Andante*), which is a slow movement based on a French folk song;

III. "Fileuse" (*Leggermente animato*), a fast movement, which incorporates Breilh-Decruck's affection for running sextuplets with a gentle, pastoral piano accompaniment; and IV. "Nocturne et Final" (*Calme, très modéré*), which is composed using a rondo-like technique.³⁷

Compared with *Chant Lyrique*, the *C-Sharp Sonata* is a much more substantial and varied work. It also generally follows sonata allegro form, making it a much more developed piece. There is a musical depth to the piece that Breilh-Decruck's earlier works lack. While Cain suggests that this results from Breilh-Decruck's maturation as a composer, this writer is hesitant to draw that conclusion.

First, the earlier works were written with specific styles in mind, and are also single-movement works rather than full-length sonatas. Also, one would have to look at Breilh-Decruck's complete works, not just those for the saxophone, to trace the maturing of her style.

While the *C-Sharp Sonata* certainly marks a departure from her earlier works, it carries her unmistakable compositional style. The dance-like rhythms in the *Golden Sax* can also be found in her *Chant Lyrique* pieces, as well as her *C-Sharp Sonata* and *Pièces Françaises*. Also, the *C-Sharp Sonata* contains other

³⁷ In a newer edition, the fourth movement is titled "Nocturne et Rondel."

aspects of Breilh-Decruck's writing style as discussed above, such as the passing of fast melodic runs from the saxophone to the piano, as well as sparse, single-voice accompaniment, which is written in fast note values and divided between the treble and bass clefs.

The first movement of the *C-Sharp Sonata* begins with a very somber mood. Like most of her works, the piano introduces the main theme, which is then played by the saxophone. The first iteration is in the saxophone's low register, which helps add to the dark emotional feel of the piece. However, during the second iteration of the main theme, the saxophone rises higher and higher, helping to change the mood to one of serene beauty. In this secondary thematic material, the saxophone floats over the piano part, stating a singing, Impressionistic theme, using pentatonic scales, declaring its triumph over the opening dark and somber theme. Breilh-Decruck develops this theme and passes it between the saxophone and piano. At this point, the saxophone acts as accompaniment, playing a flowing sextuplet line as the piano sounds the theme. (See Example 20.) After a short cadenza, we hear the opening theme in the saxophone. This time the somber sonority lasts an even shorter time before the saxophone takes up the singing, secondary theme.

Example 20: *C-Sharp Sonata, Très modéré, expressif*: second thematic material and sextuplet line measures 22-33.

2 accélérez pendant ces 6 mesures

accélérez pendant ces 6 mesures cresc.

poco a poco

3 au Mouvement

mf p (doux et expressif)

dim.

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The second movement, "Noël" (*Andante*), starts out very calmly. It is again in the saxophone's low register, which helps to give color to its melancholy mood. Unlike the first movement, the emotional feel of this movement stays consistent.

This opening theme is used throughout the second movement, accompanied in varying styles. Cain indicates that this melody was extracted from a French folk song entitled "Noël Nouvelet," a traditional French carol dating from the 15th century.³⁸ (See Example 21.) This is definitely the case. Americans may be more familiar with the tune under the name of "Now the Green Blade Rises," a Protestant Easter hymn based on Matthew 27:63. (See Example 22.)

The second theme of the movement occurs at rehearsal 12. (See Example 23.) One notices that it is very similar to the first theme in harmonic language, but the contour of the line is in contrary motion to the first. The second theme is also marked staccato, where as the first theme is slurred and legato.

³⁸ Cain, Joren. "Rediscovering Fernande Breilh-Decruck's Sonata en ut# pour saxophone alto (ou alto) et orchestre: A Performer's Analysis," May 2010.

Example 21: Opening theme, second movement, "Noël" (Andante) measures 1-16.

Durée : 4^m

2. Andante

Andante (♩ = 66)

(★) *p* doucement expressif

8

11

pp

très doux expressif

m.d.

mg

(★) Avec Orchestre l'Alto ne joue qu'à partir de la 17^e mesure.

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Example 22: "Now the Green Blade Rises"³⁹

Now the Green Blade Rises

1. Now the green blade ris - es from the bur - ied grain,
2. In the grave they laid him, love by ha - tred slain,
3. Forth he came at East - er, like the ris - en grain,
4. When our hearts are win - try, griev - ing, or in pain,

³⁹ "HymnPrint.net." Online,
<http://www.hymnprint.net/index.cfm?go=cCatalog.showCatalogByTitle&search=N>,
accessed June 7, 2010.

Example 23: Second theme, second movement, "Noël" (Andante) rehearsal number 12.

The theme in the B section is built mainly on pentatonic scales. It is also written using mainly quarter notes, which is a doubling of value compared to the first and second theme of the A section. Later, the theme is developed by Breilh-Decruck using triplets.

Breilh-Decruck does not use this melody exactly as it appears in the folksong. As Cain points out, the opening line of the folksong is in the Dorian mode, while Breilh-Decruck uses the Phrygian mode.⁴⁰ The use of the Phrygian mode adds to the somber tone of the piece. Breilh-Decruck might have used the melody of "Noël Nouvelet" due to her love of French folksong. However, her teacher, Marcel Dupré, wrote a piece based on the same "Noël Nouvelet" folksong, *Variations sur un vieux Noël Op. 20*, published in 1922 by Leduc. It is possible that Dupré's work may have provided Breilh-Decruck with an example of how the theme could be used in a variety of ways.

The third movement, "Fileuse" (*Leggermente animato*), is a fast, blustery, spinning movement that highlights the saxophonist's technical ability. The tempo indicated is quarter note equals 96. As the movement is almost all sextuplets, this poses some of the more technically demanding writing in the sonata. The sextuplets are passed between the saxophone and piano. While one voice is playing flowing, exciting musical lines, the other is playing yet another song borrowed from French folk music: the "counting song," which was used to teach children numbers.⁴¹ (See Example 24.) Breilh-Decruck uses the

⁴⁰ Cain, Joren "Rediscovering Fernande Breilh-Decruck's Sonata en ut# pour saxophone alto (ou alto) et orchestre: A Performer's Analysis," May 2010.

⁴¹ Ibid.

folksong as an accompaniment. Later Breilh-Decruck uses a line built from a pentatonic scale to offset the blistering pace of the sextuplets.

Example 24: Third movement, "Fileuse" (*Leggermente animato*),
"counting song" accompaniment in solo part measures 59-70.



This movement also has the longest orchestral introduction of the piece. It consists of thirty-two bars before the saxophone enters at rehearsal number 23. When performed with piano, Breilh-Decruck indicates that the movement should start at rehearsal number 23.

The fourth movement "Nocturne et Final" (*Calme, tres modéré*) is the most dramatic movement of the sonata. It is in two sections, *Nocturne* and *Final*, and has many moods, varying

from somber and lamenting to fast and exuberant. This movement is a microcosm of Breilh-Decruck's compositional style. The *Nocturne* begins with a very despairing melody. Breilh-Decruck uses dotted rhythms, as she does in many of her popular pieces. However, the feel of the rhythms in the *Nocturne* is far from jovial dance rhythms. The music here suggests a dance by a person who has at last succumbed to hopelessness. (See Example 25.) The *Nocturne* also displays Breilh-Decruck's singing, vocal, melodic writing. In measure 15, Breilh-Decruck writes a simple scalar line, which first harmonizes a B flat major triad and then becomes an F Mixolydian scale, a scale that highlights the harmony of a dominant seven chord. Even though this is compositionally simple writing, the effect is heart-wrenching with its placement after such a somber beginning. (See Example 26.)

The *Finale* begins with an ominous trill that eventually leads to more dotted rhythms. This time the feel of the music is heroic, giving the sense of overcoming adversity. These dotted rhythms quickly become triplets, which eventually become tongued sextuplets that lead to the first arrival point of the *Finale*. The writing at measure 51 is majestic and inspiring, but quickly comes back to earth and the dotted rhythms. Breilh-Decruck then brings back the tongued sextuplet musical lines,

which finally leads to the musical high point of the entire movement. In measure 111, the music is again majestic and heroic, but this time it never comes back to earth. The piece ends on a flourish of arpeggiated sixteenth notes that finally culminate on a powerful singing note, which happens to be the highest note for the normal range of the saxophone at the time. (See Example 27.)

Example 25: *Nocturne*, rhythms measures 1-19.

Durée : 20

4. Nocturne et Final

Calmé, très modéré (♩ = 69)

Solo Horn.

(Percussion)

pp

ppp

m.d.

Le chant expressif et en dehors

ppp

(*) Avec Orchestre : il y a une mesure de rythmes (percussion) avant le N° 34, de plus l'Alto ne joue qu'à partir de la mesure marquée du signe (*).

Avec Piano : cette mesure est supprimée; commencez au N° 34.

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Example 26: Fourth movement, *Nocturne* rising melodic line
Measure 15-19.

(★) Entrée de l'Alto dans la version Alto solo et Orchestre

The musical score is for the fourth movement of Nocturne, measures 15-19. It is for Alto solo and Orchestre. The Alto part is in treble clef, and the piano part is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The Alto part starts with a rising melodic line, and the piano part provides a harmonic accompaniment. The score includes dynamic markings such as *p* and *pp*. The Alto part ends with a double bar line and a repeat sign.

Example 27: *Finale* measures 116-129.

24

Trem.

fp *cresc. molto*

en pressant

fp *cresc. molto*

Un peu plus animé

(52) *en pressant*

p subito molto *cresc. molto* *en pressant encore*

p subito molto *cresc. molto*

A

en cédant Très modéré en pressant

A

fff

fff

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S. Ed.

Vichy France

Besides saxophonists and other musicians, scholars of history and sociology would also find Breilh-Decruck's career of interest as an example of French artistic activity during the German occupation. According to a short biography prepared by Breilh-Decruck's granddaughter, in 1937, after her first stay in America, Breilh-Decruck relocated to Toulouse, France, where she held a teaching post at the Conservatoire de Toulouse.⁴² There she taught advanced solfège until the end of 1942. She also concertized often, moving to Paris between 1942 and 1943 to concentrate on composing and premiering her works.⁴³ Breilh-Decruck kept performing and composing, even as everyday life in France became vastly complicated as a result of the German invasion. As noted above, one family member even believed that her career came to a peak during the German occupation.⁴⁴ Between 1941 and 1944, her performances and the premieres of her works headlined at least six prominent area concerts, according to flyers from that time.⁴⁵ She had at least nine pieces

⁴² Hélène Decruck, "Biographie de Fernande Decruck," p. 1-4, 2004. author's collection.

⁴³ Ibid.

⁴⁴ Letter from Dr. Walter P.Scott to Scott Wright, 15 March 2003, author's collection.

⁴⁵ "Messe Des Artistes," Concert flyer published by the Union Catholique du Théâtre et des artiste pour Languedoc, 16 November 1941, author's collection; "Messe Des Artistes," Concert flyer published by the Union Catholique du Théâtre et des artiste pour Languedoc, 23 November 1941, author's collection; "Messe Des Artistes," Concert flyer published by the Union Catholique du

premiered between 1940 and 1944, and composed over twenty works.⁴⁶ Breilh-Decruck was also involved in musical societies, such as the *Association Des Concerts Lamoureux*,⁴⁷ which continued to present classical concerts despite the wartime climate. It is significant that both the Toulouse and Paris concerts were reviewed as well, which points to the existence of a cultural community in both Vichy and Occupied France.⁴⁸ It appears that Breilh-Decruck's career was not diminished during the Occupation, but instead flourished. In spite of the popular perception of a restrictive occupation environment, Breilh-Decruck's career provides evidence that ordinary French cultural life did, to some degree, continue in Vichy and Occupied France. This bolsters the historical view of the Occupation put forth by such scholars as Robert Gildea and Phillippe Burrin.⁴⁹

Théâtre et des artiste pour Languedoc, 22 February 1942, author's collection; "Recital d'Orgue donne au benefice des Écoles Libres," Concert flyer published by the Église Paroissiale de Luchon, 17 November 1942, author's collection; "Hélène Bouvier et Pierre Jamet," Concert flyer published by Concerts Pierne, 6 February 1944, author's collection; "Concerts Lamoureux," Concert flyer published by Concert Lamoureux, 28 November 1945, author's collection.

⁴⁶ Hélène Decruck, "Premieres auditions," List of premieres of Decruck's work, 2003, author's collection; Hélène Decruck, "Catalogue Partiel," Partial list of the works of Decruck, 2003, author's collection; Hélène Decruck, "Œuvres de Fernande Breilh-Decruck pour instruments à vent," List of Decruck's works for woodwinds, 2003, author's collection.

⁴⁷ Hélène Decruck, "Biographie de Fernande Decruck," p. 1-4, 2004. author's collection.

⁴⁸ Toulouse was in the Unoccupied Zone, or Vichy France; Paris was in the Occupied Zone, under the direct control of the Nazi occupiers.

⁴⁹ Robert Gildea, *Marianne in Chains: Daily Life in the Heart of France During the German Occupation*, (New York: Henry Holt & Co. 2002); Philippe Burrin, *Living With Defeat: France Under the German Occupation, 1940-1944*, (London: Arnold, 1996).

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Conclusion

The forgotten composer Fernande Breilh-Decruck is an example of a female composer who fell into obscurity after her death, others are Paule Maurice and Jeanine Rueff. Considering only the volume of her works, she deserves acknowledgment. She completed at least twenty-three orchestral works, seventeen works for voice and piano, sixty-six chamber music pieces, six pieces for organ, eight for piano and six etude and exercise books.⁵⁰ Of particular importance to today's classical musician is the amount of chamber music that Breilh-Decruck composed, as this medium continues to play an ever-larger role on the contemporary concert scene. Her value to the classical saxophonist is unmatched: she composed over forty works for the instrument.⁵¹ However, her contribution to the repertoire of classical saxophone is so far unrecognized, as most saxophonists are unaware of Breilh-Decruck's works aside from the *C-Sharp Sonata*. Her activity as a musician and composer in Occupation France is also important as a window into that historical time. Hopefully, with the new resurgence of performances of her *C-*

⁵⁰ Hélène Decruck, "Premieres auditions," List of premieres of Decruck's work, 2003, author's collection; Hélène Decruck, "Catalogue Partiel," Partial list of the works of Decruck, 2003, author's collection; Hélène Decruck, "Ouvres de Fernande Breilh-Decruck pour instruments à vent," List of Decruck's works for woodwinds, 2003, author's collection.

⁵¹ Ibid.

Sharp Sonata, more saxophonists, and musicians in general, will look to perform her other works as well.

Exhibits

Exhibit 1: Program cover and notice of Premiere *Symphonie*
Rimbaldienne

ASSOCIATION
DES
CONCERTS
LAMOUREUX

SALLE PLEYEL

LES NOUVEAUX TEMPS

31, Rue de la Harpe (2^e)

5 DÉCEMBRE 1943

6 DÉCEMBRE 1943

Du côté symphonique, il convient de signaler la première audition, chez Lamoureux, des pages « rimbaldiennes » que l'auteur, Mme F. Decrucq, appelle *Symphonie*. Il s'agit, en réalité, d'une suite d'évocations parfois purement instrumentales, parfois vocales (Ch. Panzera, Hélène Bouvier). Seule unité discernable : la continuelle mesure à quatre temps, *andante*, et le style assez debussyste, avec de jolis détails, mais ne comportant guère de thème vertébré (je laisse de côté l'inévitable *Dies iræ*). Comme à l'accoutumée, Eugène Bigot et sa belle phalange ont donné à cette création leurs soins les plus précieux.

Saluons le passage au pupitre de la Société des Concerts d'une étoile roumaine, Georgesco, si parisien aussi, et depuis belle lurette ! Till Eulenspiegel et *La Mer* lui fournirent notamment l'occasion de déployer sa maîtrise qui est celle d'un tempérament exceptionnel, plus latin que slave.

Parallèlement, signalons l'apparition aux

Quasi éducatifs aussi ces concerts populaires organisés par l'Inspection des B.-A. de la Ville de Paris, en l'honneur de l'opérette française, sous la direction de William Cantrelle. Grâce à de solides interprètes comme le ténor Vallée, le baryton Domiat et le brillant soprano Le Michel du Roy, on a pu entendre, dans des conditions dont il faut bien dire qu'elles sont rarement réalisées en dehors des studios radiophoniques : Audran, Planquette, Chabrier, Lecocq, Terrasse, Messenger, Ganne, Honegger et Bevdts.

Marcel DELANNOY.

Nécrologie. — Nous apprenons avec une douloureuse émotion la mort de Paul Landormy. En même temps qu'une sympathie et une estime unanimes l'éminent musicologue laissera en particulier une très célèbre *Histoire de la Musique* et un livre sur « La Musique française après Debussy ».

(1) Pour tous renseignements s'adresser au Secrétariat Musical des Jeunes, 23, rue de Villejust, Paris (16^e).

Exhibit 2: Program of Premiere, *Symphonie Rimbaldienne*

BONS DU TRÉSOR



SOUSCRIVEZ

GRANDE SALLE PLEYEL
252, FAUBOURG ST-HONORÉ, 252

ASSOCIATION DES

CONCERTS LAMOUREUX

Président-Chief d'Orchestre : M. E. BIGOT

63^e SAISON

DIMANCHE 28 NOVEMBRE 1943

avec le concours de

Hélène BOUVIER

Charles PANZERA — Henri ROLLAN

Wilfrid MAGGIAR

CHORALE PASSANI

Symphonie Rimoldienne (1^{re} aud.) DECRUICK

H. BOUVIER - CH. PANZERA - H. ROLLAN

Concerto en la mineur, pour piano et orch. GRIEG

WILFRID MAGGIAR

Don Juan R. STRAUSS

Daphnis et Chloé (2^e suite) RAVEL

PIANO GAVEAU

ORCHESTRE SOUS LA DIRECTION DE M. EUGENE BIGOT

Exhibit 3: Program notes for premiere of *Symphonie Rimbaldienne*

Calendrier des Concerts

ORGANISÉS PAR

MM. Ch. KIESGEN, M. de VALMALÈTE et M. DANDELOT

S. CHOPIN- PLAYEL 1 DÉCEMBRE 20 heures	RÉCITAL DE VIOLON Jean CHAMPEIL
S. GAVEAU Jendi 2 DÉCEMBRE 20 heures	2 ^e RÉCITAL DE PIANO Charlie LILAMAND
S. CHOPIN- PLAYEL 4 DÉCEMBRE 20 heures	RÉCITAL DE PIANO Marcel BY
S. GAVEAU Samedi 4 DÉCEMBRE 20 heures	RÉCITAL DE VIOLONCELLE Eliane MAGNAN
S. GAVEAU 6 10 DÉCEMBRE 20 heures	DEUX SEANCES DE SONATES JEAN DOYEN ROLAND CHARMY
S. GAVEAU Merdi 7 Dimanche 20 heures	Trois Premières Auditions J. Dupont, J. Rivier, J. Ibert PAR LE QUATUOR GABRIEL BOUTILLON
S. PLAYEL Sameti 11 DÉCEMBRE 20 heures	Concert avec Orchestre NELLY AUDIER Orchestre des Concerts Gabriel PIERNÉ JEAN FOURNET

SYMPHONIE RIMBALDIENNE

Les Illuminations

POUR SOLI, RÉCITANT, CHŒURS ET ORCHESTRE

FERNANDE DECRUCK

CETTE Symphonie, inspirée de l'œuvre d'Arthur Rimbaud, a été composée au cours du premier trimestre de cette année (1943). Le premier mouvement est conçu sur un thème initial basé sur l'intervalle de triton (*Diabolus in musica*) représentant le côté négativement étrange et diabolique de l'âme du génial poète de dix-neuf ans, puis viennent se greffer tour à tour à ce thème les autres motifs de la symphonie. Ce premier mouvement prend fin sur l'affirmation du thème initial.

Deuxième partie. — Tandant formant le 2^e mouvement dans la forme « Sonate » est remplacé ici par 6 lieder, dont 3 pour voix et mezzo soprano (les 3 premières) et 3 pour voix de baryton et orchestre. La musique, directement inspirée des poèmes, est écrite dans la forme « lied » — voici, les titres des ces poèmes (extraits des *Illustand*) : 1^o Anhe; 2^o Des Fleurs magiques bourdonnant; 3^o J'ai oscar; 5^o je suis le Saint; 6^o Qu'on me loue enfin ce tombeau.

Troisième partie. — Elle est inspirée du poème

si fortement empreint du désir d'évasion et d'extériorité que l'homme aux semelles de vent ». Visions grandioses, mouvements de foules... tristesse infinie! Pour brosser un pareil tableau, il a semblé nécessaire à l'auteur de joindre recitant et chœurs aux solistes et à l'orchestre.

L'œuvre est dédiée à CHARLES PANZERA

CONCERN TO

EN LA PIANO, OP. 16

GRIEG

EDOUARD GRIEG est né le 15 juin 1843 à Bergen, en Norvège. Il reçut sa première instruction musicale de sa mère, une pianiste renommée dans son pays; puis il alla travailler au Conservatoire de Leipzig, sous la direction de Moscheles, Hauptmann et Reinecke.

Exhibit 4: Advertisement for teaching.

COURS & LEÇONS

M^{me} FERNANDE BREILH-DECRUCK

PROFESSEUR AU CONSERVATOIRE

SOCIÉTAIRE DÉFINITIVE A LA SOCIÉTÉ DES AUTEURS COMPOSITEURS ET ÉDITEURS
DE MUSIQUE DE PARIS

1^{er} PRIX d'HARMONIE du Crs Nat de Musique de Paris
1^{er} PRIX de FUGUE et CONTREPOINT " " "
1^{er} PRIX d'ACCOMPAGNEMENT " " "

PRIX Fernand HALPHEN, Harmonie,
PRIX " Contrepoint
PRIX Théodore DUBOIS, Fugue
PRIX Louise de GOUY d'ARSY ,

EX-ORGANISTE SOLO DES GRANDS AUDITORIUMS DE NEW-YORK

22, Avenue Armand-Leygue - TOULOUSE

Exhibit 5: John Wanamaker Hall program.

TWO UNUSUAL MUSIC EVENTS

I.

Tuesday, April 2nd, 1929
at 2.30 P. M.

RECITAL OF TWO-PIANO MUSIC

BY

Elizabeth and Frances Copeland

Presenting the Steinert Pianoforte
One of America's Finer Pianos

II.

Friday, April 5th, 1929
at 2.30 P. M.

DEBUT ORGAN RECITAL

OF

Fernande Breilh

Concert Organist, Pupil of MARCEL DUPRE
Improvisation of a Symphony

The Auditorium

John Wanamaker

New York

Exhibit 6: Maurice Decruck Advertisement.

Vibrator Reeds

HAND MADE



MR. MAURICE DECRUCK

First Prize of the National Conservatory of Music, Paris.
~~Concert Lamouraux, France.~~
Officier of Academie.

Author and composer of the Modern School for Saxophone
and Clarinet, published by A. Leduc, Paris.

NOW Saxophone Soloist of the Philharmonic
Symphony of New York

I use Vibrator reeds exclusively.
for all my solo performances with the
Philharmonic Symphony Orchestra of
New York, and in all of my concerts.

It is without doubt the only
reed which gives the proper tone
and best result.

This statement is made as a
proof of my great appreciation for
the Vibrator reeds, and I am pleased
to recommend them unreservedly to
all saxophone and clarinet players.

Maurice Decruck

VIBRATOR REEDS

ARE MADE IN TEN STRENGTHS
FROM SOFT TO HARD
1, 1½, 2, 2½, 3, 3½, 4, 4½, 5, ½.

Ask Your Dealer
OR

H. CHIRON CO., Inc.
233 W. 42nd Street - New York

Exhibit 7: Program for March 30th 1941 Concert

UNION CATHOLIQUE du THÉÂTRE et des ARTISTES
POUR LE LANGUEDOC

DIMANCHE 30 MARS 1941
Tous les Dimanches à 11 heures

MESSE DES ARTISTES

Eglise des RR. PP. DOMINICAINS, 3, rue Espinasse à TOULOUSE

Toccata et fugue (Orgue)	BACH
Sarabande (pour Violoncelle seul)	BACH
Adagio du Concerto (Violoncelle et Orgue)	HAYDN
Noël (Orgue)	DAQUIN
Elégie (Violoncelle et Orgue)	G. FAURE
Toccata (Orgue)	BOELMANN

ALLOCUTION par le R. P. NICOLAS
LA RELIGION DE JÉSUS
LA CHAIR ET L'ESPRIT

LA PARTIE ARTISTIQUE sera assurée par :
Mme Fernande BREILH-DECRUCK
Organiste, 1^{er} Prix du Conservatoire de Paris
Professeur au Conservatoire
André FAURY
Violoncelliste

PLACES RESERVEES POUR LES ARTISTES DE L'UNION
ENTREE GRATUITE POUR LE PUBLIC

Une permanence est ouverte, pour tous renseignements, avant et après la Messe du Dimanche, au Parloir.

IMPRIMERIE LION — 5, RUE SAINT-ETIENNE — TOULOUSE

Exhibit 8: Flyer for concert of 16 November 1941.

Union Catholique du Théâtre et des Artistes pour le Languedoc

Dimanche 16 Novembre 1941 11 heures

MESSE DES ARTISTES

Eglise des RR. PP. Dominicains, 3, Rue Espinasse à Toulouse

ALLOCUTION par R. P. REBELLE

" Notre Sœur la Mort et ses visages "

LES CHANTS ET LA MUSIQUE SERONT INTERPRETES PAR

LOUIS AZÉMA

ET PAR LES CLASSES DU CONSERVATOIRE DE TOULOUSE

Classe de HARPE, professeur **M^{me} VEZE-SOURISSEAU** 1^{er} prix du Conservatoire de Paris

Classe de VIOLONCELLE, professeur **MARCEL RINGEISEIN** 1^{er} prix du Conservatoire de Paris

A l'orgue **M^{lle} LUCIENNE PAULY** 1^{er} prix du Conservatoire de Paris

Mlles DAVIA de FER - N. JALABERT - R. LAMARQUE - H. VIENNES Harpistes

Mlles J. GATGÉ - M. MARTY - S. POLACCO - M. VOIRY - J. COURTHIEU

MM. J. TOURNIER - P. VERGÉ - MONFEUILLARD - BONNETERRE - GALAN
(Violoncellistes)

L'ensemble sera dirigé par **ANDRÉ FAURY**

PRESENCE OFFICIELLE DE M^{me} BREILH-DECRUCK
Professeur au Conservatoire, membre du Comité directeur de l'Union

ENTREE GRATUITE POUR LE PUBLIC

Places réservées sur présentation des cartes vertes, jaunes ou roses

IMP. LION, 5, Rue Saint-Etienne - TOULOUSE

*A Madame Breilh-DeCruck
et ses enfants
et respectueusement
l'Union Cath.
des Artistes*

Exhibit 9: Flyer for concert on November 23 1941

Union Catholique du Théâtre et des Artistes pour le Languedoc

Dimanche 23 Novembre 1941 11 heures

MESSE DES ARTISTES

Eglise des RR. PP. Dominicains, 3, Rue Espinasse à Toulouse

ALLOCUTION par le R. P. NICOLAS

" LE JUJEMENT DERNIER "

LES CHANTS ET LA MUSIQUE SERONT INTERPRETES PAR :

PAUL DUREL
Ténor de l'Opéra-Comique

LOUIS FROMENT ODILE JARSKY
Violonistes

ANDRÉ FAURY
Violoncelliste, 1^{er} prix du Conservatoire de Toulouse

Fernande BREILH-DECRUCK
Organiste, 1^{er} prix du Conservatoire de Paris

Présence Officielle de M^{lle} Rose-Marie FOURNIER
Assistante Sociale, membre du Comité directeur de l'Union
et organisatrice du service de secours aux artistes.

DIMANCHE 30 NOVEMBRE 1941

ENSEMBLE DE VIOLONS Sous la direction de M. Fred MUCCIOLI

ENTREE GRATUITE POUR LE PUBLIC
Places réservées sur présentation des cartes vertes, jaunes ou roses

IMP. LION, 5, Rue Saint-Etienne - TOULOUSE

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Exhibit 10: Flyer for concert of February 22, 1942.

Union Catholique du Théâtre et des Artistes pour le Languedoc

Dimanche 22 Février 1942

MESSE DES ARTISTES

Eglise des RR. PP. Dominicains, 3, Rue Espinasse à Toulouse

ALLOCUTION PAR LE R. P. ARribES

LE SALUT PAR LE CHRIST :

LE CHRIST ET SATAN

LES CHANTS ET LA MUSIQUE SERONT INTERPRETES PAR :

M. PAUL-ALEX DUFOY
Violoniste, prix d'harmonie du Conservatoire

M. F. BREILH-DECRUCK
Organiste de la Messe des Artistes, 1^{er} prix de Paris, professeur au Conservatoire

CHANTS GRÉGORIENS

PAR LA SCHOLA DES RR. PP. DOMINICAINS

Présence Officielle de M. le Duc de Dalmatie
Vice-Président de l'Union pour les Artistes du Théâtre

SERVICE ASSURÉ PAR LES CADETS

Places réservées jusqu'à 11 heures, sur présentation des cartes.

TW. 4840 13-2-1942

à Madame Breilh-Decruck
p. l'Admin. R. P. Arribes

IMP. LION, 5, Rue Saint-Edenne - TOULOUSE

Exhibit 11: Flyer for concert of November 28, 1943.

CONCERTS
LAMOUREUX

- 1944 -

DIMANCHE
28
NOVEMBRE
à 17 h. 45

GRANDE SALLE PLEYEL

avec le concours de

HÉLÈNE BOUVIER
CH. PANZERA & HENRI ROLLAN
WILFRID MAGGIAR
CHORALE PASSANI

Symphonie Rimbaudienne. F. DECRUCK
(1^{re} audition)

Concerto en la mineur (piano et orchestre) **GRIEG**
Don Juan **R. STRAUSS**
Daphnis et Chloé **RAVEL**

PIANO GAVEAU
sous la direction de
EUGÈNE BIGOT

Places de 15 à 60 fr.
Location à la Salle Pleyel, chez Darand, Eschig et Agences

Colonne-Affiches, 29, rue d'Artois Mercure-Publicité, Paris Imp. Watelet-Arbelot V. III

Exhibit 12: Program and notice of premiere of *Poemes Chretiens*.

ASSOCIATION DES CONCERTS GABRIEL PIERNE

THÉÂTRE DU CHÂTELET
1943-1944 (71^e Année)

DIMANCHE 6 FÉVRIER 1944, à 17 heures 15
SEIZIÈME CONCERT
avec le concours de

HÉLÈNE BOUVIER et PIERRE JAMET

SUITE en SI Mineur BACH
POÈMES CHRÉTIENS F. DEGRUCK
1^{re} Audition
M^{me} H. BOUVIER

SYMPHONIE en mi b MOZART
Adagio-Allegro, Andante, Menuetto, Finale

ORPHÉO MONTEVERDE

CHANSON PERPÉTUELLE CHAUSSON
M^{me} H. BOUVIER

INTRODUCTION et ALLEGRO M. RAVEL
PIERRE JAMET

CAPRICCIO ESPAGNOL RIMSKY-KORSAKOFF
Le Concert sera dirigé par M. Jean FOURNET

DES
CONCERTS
GABRIEL PIERNE

SAISON 1943-44

PRIX 5 FRS

THÉÂTRE DU CHÂTELET
ASSOCIATION ARTISTIQUE

POÈMES CHRÉTIENS
F. DEGRUCK
Première Audition

✕ Jésus tombe pour la deuxième fois (P. Claudel).
✕ Le Crucifix (Verlaine).
✕ La Couronne épineuse (Verlaine).
✕ L'Épiphanie (J.-M. de Heredia).
✕ Le Cantique (Racine).
M. H. BOUVIER

N MI BEMOL
ART

Notes...
...sans mesures

▼ Parmi les premières auditions de la semaine, signalons trois Mélodies chrétiennes de Fernand Decrucy, chez Pierne et un Concerto pour Violon et instruments à vent de Marius Casadesu au Conservatoire le dimanche 6 février.

▼ Une grande virtuose du violon, Yvonne Curli, qu'un grave accident tenait éloignée de la scène depuis plus de trois ans, fera sa rentrée le lundi 13 février, salle Chopin, à 19 h. 45, dans un récital où le chant et la poésie auront pour interprètes Germaine Ferablay, de l'Opéra-Comique et Henri Norbert, du Théâtre de la Cité.

▼ Incommodement, les Ukrainiens de Paris ont fêté l'anniversaire de la proclamation de l'indépendance de l'Ukraine, le 22 janvier 1918. Un concert organisé par l'Office des Emigrés Ukrainiens en France les a réunis à la Maison de la Chimie, sous la présidence de M. Slasun.

▼ Avant de partir en tournée dans les principales villes de l'Est, le Trio Wurmser Asselin Barclaire, donnera un concert le 26 février, à Liège.

▼ L'Œuvre des Artistes de Liège, mettra au concours au mois de mai 1944, le « Prix Cazals » ainsi que le « Prix Tony Clous ». Ces prix sont réservés à tous les violoncellistes ayant fait des études musicales en Belgique. Écrire à M. Ch. Fontou-Rogier, 100, rue des Vennes, à Liège.

Exhibit 13: Program notes of premiere of *Poemes Chretiens*.

NOTICES ANALYTIQUES

MANFRED
R. SCHUMANN
(Ouverture)

Un art intime et profond, pour que le peuple en voulait admettre la beauté dramatique, il ne fallait pas moins que la résolution déchignée par **Tristan et Yseult**. Nous comprenons toutefois que l'auteur de l'admirable **Ouverture de Manfred**, si passionnée, si sincèrement pathétique, ait cédé à l'attrait d'écriture pour le théâtre. Disons-nous que le sensible Schumann ait eu tort de puiser à la source romantique ? En dépit des attaques dont le Romantisme est gratifié par certains, le héros de Byron reste humain, essentiellement moderne d'allures, et vrai.

CONCERTO POUR HARPE ET ORCHESTRE
de F. DECRUCK
(1^{re} Audition)
M. PIERRE JAMET

Ce Concerto comprend cinq mouvements :
I. - Allegro (sol p. majeur) a un seul thème, exposé d'abord à l'orchestre, puis repris par la harpe solo.
II. - Andante (aria) dont la phrase, débutant à la harpe, est ensuite reprise à l'orchestre dans la partie médiane.
III. - Vif et léger (scherzetto).
IV. - Fuguette très libre, dont le sujet est exposé au Basson 2^e au Hautbois, avec contre-sujet au cor anglais ; la réponse se présente après à la clarinette doublée par un Alto à cordes.
V. - Final : allegro molto — sous forme de toccata.
Composé en 1944, ce Concerto est dédié à Pierre JAMET.

SYMPHONIE FANTASTIQUE

BERLIOZ

« Un jeune musicien, d'une sensibilité malicieuse et d'une imagination ardente, s'empoisonne avec de l'opium dans un accès de désespoir amoureux. La dose somnolente accompagnée des plus étranges visions, pendant lequel ses sensations, ses sentiments, ses souvenirs se traduisent dans son cerveau malade en pensées ou en images musicales ; la femme aimée, elle-même, est devenue pour lui une mélodie et comme une idée fixe qu'il trouve en lui-même. Ne vous semble-t-il pas y respirer un parfum d'autrefois, des temps héroïques du Romantisme ? On sait que le texte de cet argument est de Berlioz lui-même. »



CONCERTS COLONNE
THÉÂTRE DU CHÂTELET
LOCATION : CEN. 00-71 ● ADMINIST. : WAG. 18-03
73^e ANNÉE

DIMANCHE 31 MARS 1946 à 17 h. 45

23^e CONCERT
AVEC
PIERRE JAMET

MANFRED (Ouverture) SCHUMANN

CONCERTO (Harpe et Orchestre) F. DECRUCK

1^{re} Audition

1) Allegro - 2) Andante - 3) Vif et léger - 4) Fuguette - 5) Final

PIERRE JAMET

SYMPHONIE FANTASTIQUE H. BERLIOZ

1) Réveries, Passions - 2) Bal - 3) Scène aux champs
4) Marche au supplice - 5) Songe d'une nuit de Sabbat

HARPE ERARD

Direction :
PAUL PARAY



Exhibit 14: Flyer for concert of February 6,

CONCERTS
PIERNE

avec le concours de
HELENE BOUVIER
ET
PIERRE JAMET

DIMANCHE
6 1944
FEVRIER
17 h 15

SUITE EN SI mineur J.S. BACH

MELODIES CHRETIENNES
1^{re} audition F. DEGRUGO

SYMPHONIE en MI b MOZART

ORPHEO MONTEVERDE

CHANSON PERPETUELLE CHAUSSON

INTRODUCTION et ALLEGRO RAVEL

CAPPRICCIO ESPAGNOL . . . RIMSKY-KORSAKOFF

DIRECTION

JEAN FOURNET

PLACES 10 A 50 Fr. LOCATION AU CHATELET, DURAND, ESCHIG

ORAFF V III 53.749

Example 15: Review of Concerto for Piano and Orchestra.

Société Nationale

(18 avril)

Bon début de concert. Le *Trio en forme de Suite* pour piano, violon et violoncelle, de M. Georges Dandelot, est une œuvre fort bien venue, où l'on apprécie une connaissance absolue de tout ce que peut comporter l'expérience musicale. L'orientation en est, à la fois, intelligente et sensible ; la réalisation, toujours intéressante, comporte des finesses d'écriture et d'harmonie que seul un musicien cultivé peut être à même de fixer avec talent. De ces pièces charmantes, nous signalerons notamment une *Sarabande* aux originales sonorités dues à la marche indépendante des lignes qui se mêlent ou se heurtent, toujours en accord avec le style adopté ; un *Passepied* spirituellement conçu, dans son caractère suranné, et d'un accent harmonique finement enveloppé ; enfin, un *Final* vivant et bien rythmé. MM. Pierre Maire, André Proffit et Jacques Serres furent les zélés protagonistes de cette *Suite*, dont ils mirent en valeur l'intéressante et sûre musicalité.

Ensuite, Mlle Jeanne-Marie Darré, en grande pianiste rompue à toutes les audaces, fut l'intelligente interprète d'une *Sonate* pour piano de Mme Fernande Breilh. C'est une œuvre de large envergure, admirablement écrite pour l'instrument auquel elle est destinée. La première partie est noble, énergique. Dans l'*Adagio* on dégage nettement l'influence de Debussy. Le *Final* est solidement construit comme, d'ailleurs, tout l'ensemble de l'œuvre, dans la riche variété de l'expression.

Les Vœux secrets de M. Pierre Bretagne, chantés avec talent par M. Hazart, n'ont d'autre mérite qu'une conviction fort louable, sans doute, mais... que nous ne partageons pas ! Ces mélodies sont des petits essais bien naïfs.

Example 16: Reviews of Concerto for Harp and Orchestra.

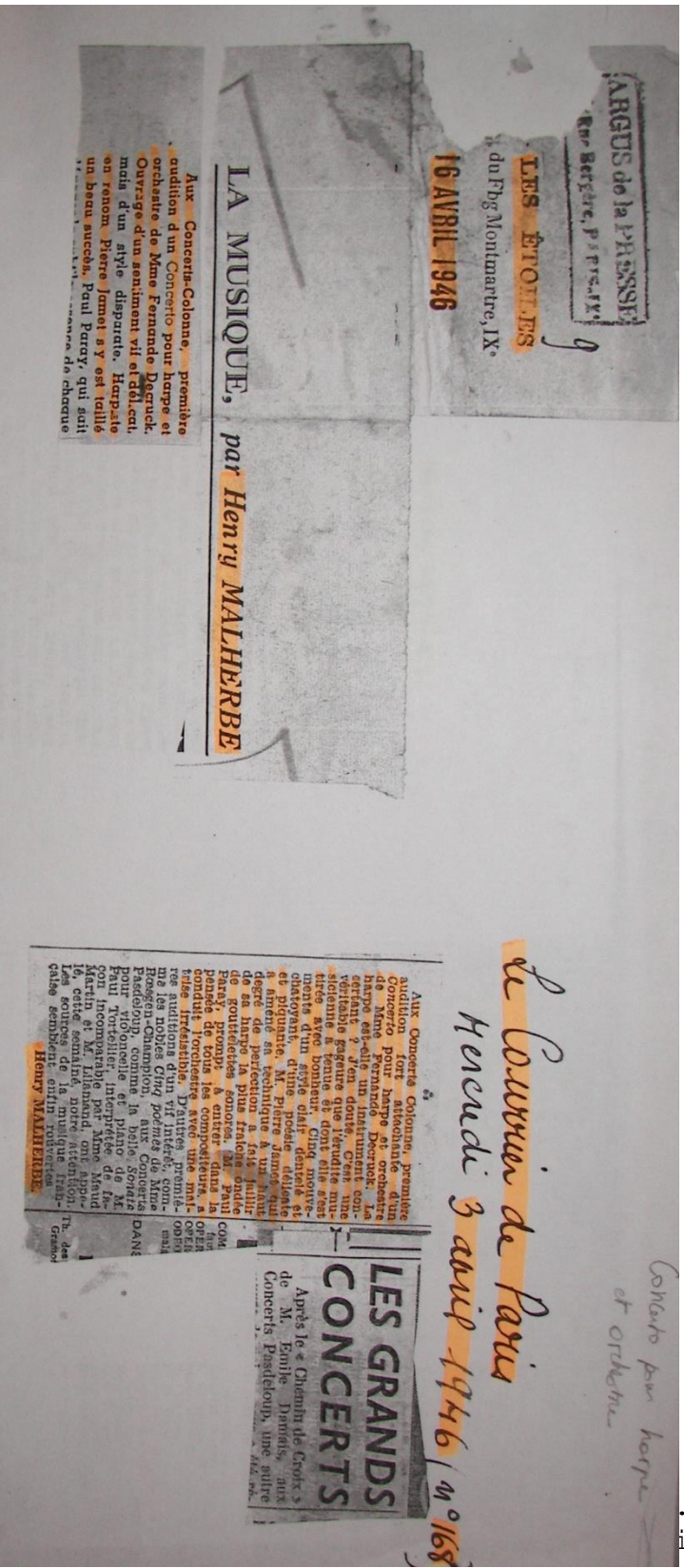
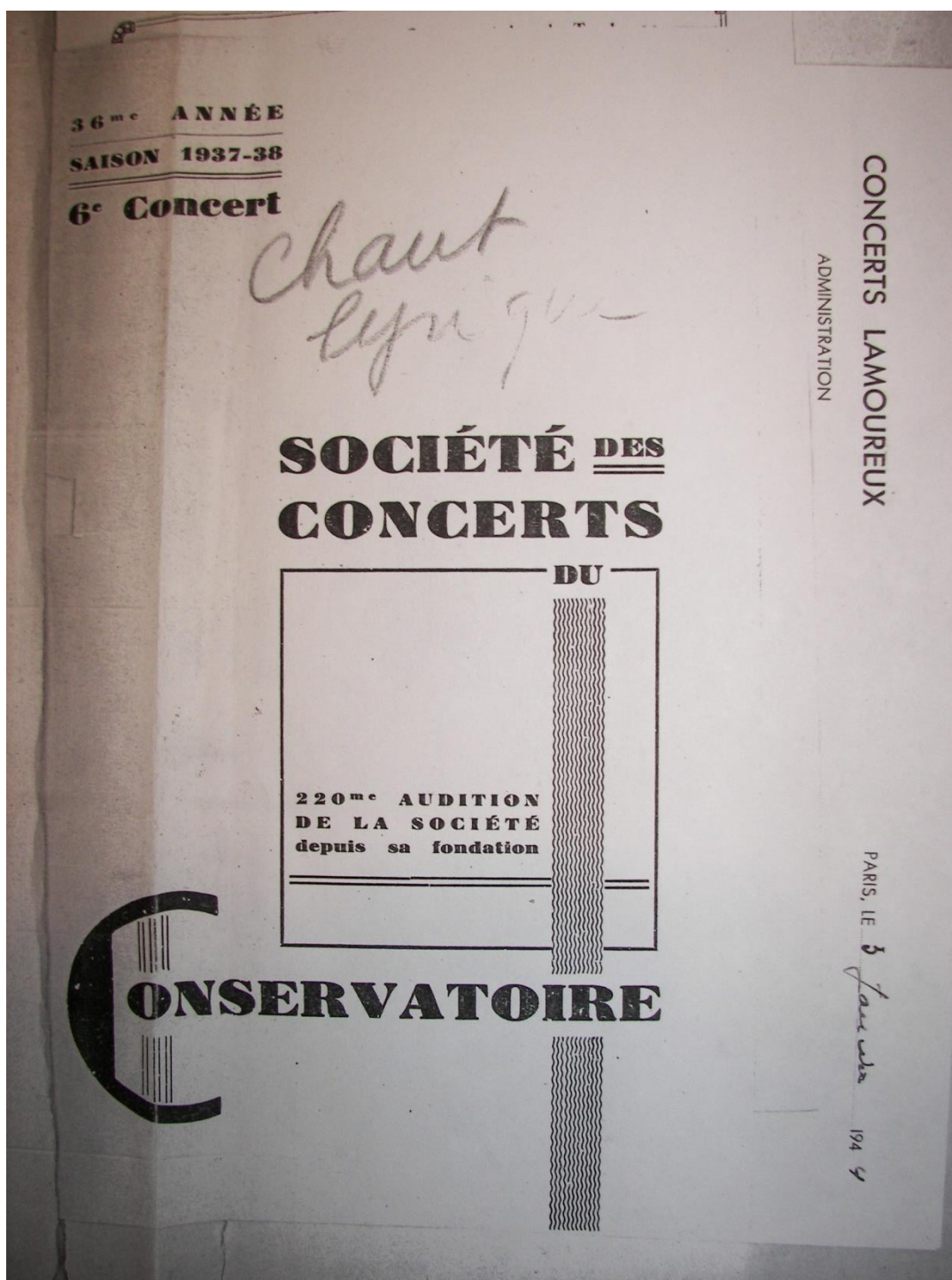


Exhibit 17: Cover for program of March 9, 1938.



Le témoignage suivant permet de juger quel accueil favorable elle reçut, même à l'étranger. Johannes Brahms l'entendit à Vienne, et, peu de mois avant sa mort, il écrivit à Saint-Saëns pour le féliciter: Il admirait, disait-il, l'élégance, la sobriété, le charme de cet ouvrage, et il ajoutait qu'« une telle symphonie, exécutée dans les Conservatoires, devrait servir de modèle aux jeunes gens qui étudient la composition et se proposent de cultiver le genre symphonique. » Cette opinion d'un maître allemand, généralement sévère pour les productions de notre école, a son prix.

II. **Concertino Da Camera**, pour saxophone, alto et orchestre..... **Jacques IBERT.**

(Première audition à Toulouse).

Allegro non troppo;

Larghetto;

Animato Molto.

M. Marcel MULE.

L'ouvrage est écrit pour saxophone, alto-solo et petit orchestre, une flûte, un hautbois, une clarinette, un basson, un cor, une trompette et un quintette de cordes peu nombreux.

ALLEGRO NON TROPPO. — Quelques mesures, où la trompette et le cor prédominent, introduisent le saxophone, qui débute allègrement (*sol si do sol la do sol la fa la mi do...*), installent dès l'abord une figure rythmique bien caractérisée, qui jalonnait toute la pièce. Les dernières mesures font pendant aux mesures initiales.

LARGHETTO. — Solo de saxophone. Les cordes apportent l'enveloppement d'accords soutenus à sa mélancolique cantilène. Elle se prolonge à l'orchestre (violons). Point d'orgue.

ANIMATO MOLTO. — Jeu de très vifs propos interrompus, mais cohérents, où le protagonisme n, comme il convient, le rôle principal. Tout est ici « de finesse », et l'échange des répliques est un feu roulant. Une courte cadence, selon le classique usage, précède la péroraison, qui ramène au saxophone le motif initial de cet *Andante* (*mi ré mi do (dité) mi si mi la (bis) do fa do ré si (benol) sol ré (dité) mi...*). Ripostes de plus en plus serrées.

Orchestration de la plus spirituelle légèreté.

Ouvrage composé en 1935 et dédié à Sigurd Rascher.

La Société des Concerts du Conservatoire de Paris en a donné une première audition, le 7 novembre 1937, avec M. Marcel Mule.



M. Marcel MULE

Saxophoniste
Société des Concerts du Conservatoire, Colonne, Lamoureux
et Pasdeloup

“ **LE SAXOPHONE** ”

(Extrait d'une conférence de M. Emile VUILLERMOZ)

Une grande partie du public français n, sur le saxophone, des idées assez fantaisistes. Beaucoup de nos compatriotes sont persuadés que cet instrument a été inventé par les nègres d'Afrique, qui l'ont ensuite répandu en Europe au moment de la grande invasion du jazz.

Est-il besoin de rappeler que le saxophone est une invention d'Adolphe Sax, facteur d'instruments, né à Dinant, mais fixé à Paris dès l'âge de vingt-huit ans, technicien remarquable de matériel sonore, à qui l'on doit des trouvailles extrêmement fécondes, qui ont amélioré singulièrement les perforations et le mécanisme des instruments de cuivre. Adolphe Sax, qui est non seulement l'inventeur du saxophone, mais celui du saxhorn et des saxotrombas, divisa la gamme de chacun de ses timbres en sept instruments, qui vont de la contrebasse à la basse, de la

basse au baryton, au ténor, à l'alto, au soprano et au soprano. La famille Sax tout entière fut une bienfaitrice des musiciens et de la musique. Mais ses innovations lui attirèrent d'innombrables persécutions.

Très appréciées à l'étranger, et en particulier en Allemagne, les instruments de Sax furent à peine combattus en France. Adolphe Sax eut à lutter contre des concurrents perfides et à engager d'interminables procès qui consacrèrent, d'ailleurs, sa supériorité et son bon droit. Soutenu par Halévy, par Aubert et par Berlioz, il eut peine à faire adopter, malgré des démonstrations très brillantes, quelques-uns de ses instruments par des musiques militaires françaises. En 1857, il vit consacrer le caractère artistique de son invention par la création, au Conservatoire de Paris, d'une classe de saxophone, dont on lui confia la direction. Hélas! depuis, cette classe a disparu et son relâchement est souligné par tous les musiciens, dans une période où elle serait appelée à rendre tant de services.

S'il était besoin d'évoquer des « précédents » pour faire respecter le saxophone, nous pourrions rappeler que Bizet l'utilisa d'une façon remarquable dans *L'Arlesienne*; qu'Ambroise Thomas l'a employé dans *Huon*; que Massenet en a tiré un heureux parti dans *Herodias* et dans *Werther*; que Vincent d'Indy écrit, pour ce timbre si prenant, un *Choral varié*, et que Maurice Ravel lui a donné, dans son *Bohème*, et surtout dans son éblouissante orchestration des *Tableaux d'une Exposition* de Moussorgsky, un rôle de premier plan. Depuis quelque temps, certains compositeurs travaillent à enrichir le répertoire du saxophone, soit par des transpositions ingénieuses, soit par des œuvres originales.

III. Hymne à la justice **Alberic MAGNARD.**

Composé en 1902, *Hymne à la Justice* fut exécuté pour la première fois, le 4 janvier 1903, aux concerts du Conservatoire de Nîmes et fut publié la même année.

Voici ce qu'a écrit le regretté Gaston Carrand dans son livre : *La Vie, l'Œuvre et la Mort d'Alberic Magnard* (Rouart-Lerolle, éditeurs) :

« Dans la première idée de *Hymne à la Justice*, nous entendons nettement se succéder l'oppression de l'injustice, l'appel douloureux à la justice, le combat pour la justice. Brutallement terrassée, la victime lève les yeux vers l'idéal inaccessible.

« Avec une plainte qui réveille la persécution, elle voit s'élever pour la douce lieur; mais, au même moment que la violence impose son retour le plus insolent, soudain, le triomphe de la justice éclate, foudroyant, en apothéose. »

IV. Chant lyrique, pour saxophone et orchestre (première audition). **Fernande DECRUCK.**

M. Marcel MULE.

Fernande Decruck, née à Gailiac (Tarn) en 1896, fut d'abord élève au Conservatoire de Toulouse, où elle obtint les prix, à l'unanimité, de piano, solfège et harmonie.

Elle termina ses études au Conservatoire de Paris, dans les classes de Jean Gallon, Georges Caussade, Paul Vidal, Estyle, et obtint les 1^{ers} prix d'harmonie, contre-point, fugue et accompagnement, ainsi que les prix Halphen et Théodore Dubois.

Elle travailla l'orgue avec E. Gignoux et Marcel Dupré, et fit des tournées d'orgue aux Etats-Unis d'Amérique.

Jointe à la garde Républicaine, par le trio d'anches de Paris, elle a écrit de nombreuses œuvres de musique de chambre et d'orchestre.

Depuis octobre 1937, Fernande Decruck est professeur de la classe de solfège, 1^{re} division, au Conservatoire de Toulouse.

Canzonetta **Gabriel PIERNÉ.**

M. Marcel MULE.

V. Divertissement sur des Chansons Russes..... **Henri RABAUD.**

M. Henri Rabaud est né à Paris, le 10 novembre 1873; élève de Massenet, il obtint le Grand Prix de Rome en 1894 et tout de suite se classa parmi les compositeurs remarquables de l'école moderne française.

Son *Divertissement sur des Chansons russes*, pour orchestre (envoi de Rome), fut exécuté pour la première fois aux concerts du Conservatoire.

Auteur de nombreuses œuvres symphoniques, M. Henri Rabaud a donné au théâtre *La Fille de Roland* et *Marcouff, sabbatier du Caire*. Il est membre de l'Institut depuis 1918, directeur du Conservatoire National de Paris.

MERCREDI 23 MARS 1938

SEPTIÈME CONCERT

avec le concours de

M. Roger BOURDIN

de l'Opéra

et du Violoncelliste

M. André NAVARRA

Premier prix du Concours international de Vienne 1937

Pour tous renseignements, s'adresser à M. TAVERNE, commissaire général de la Société des Concerts, au Conservatoire, les mardi et mercredi, de 15 à 17 heures.

Exhibit 21: Notice regarding the C-Sharp Sonata.

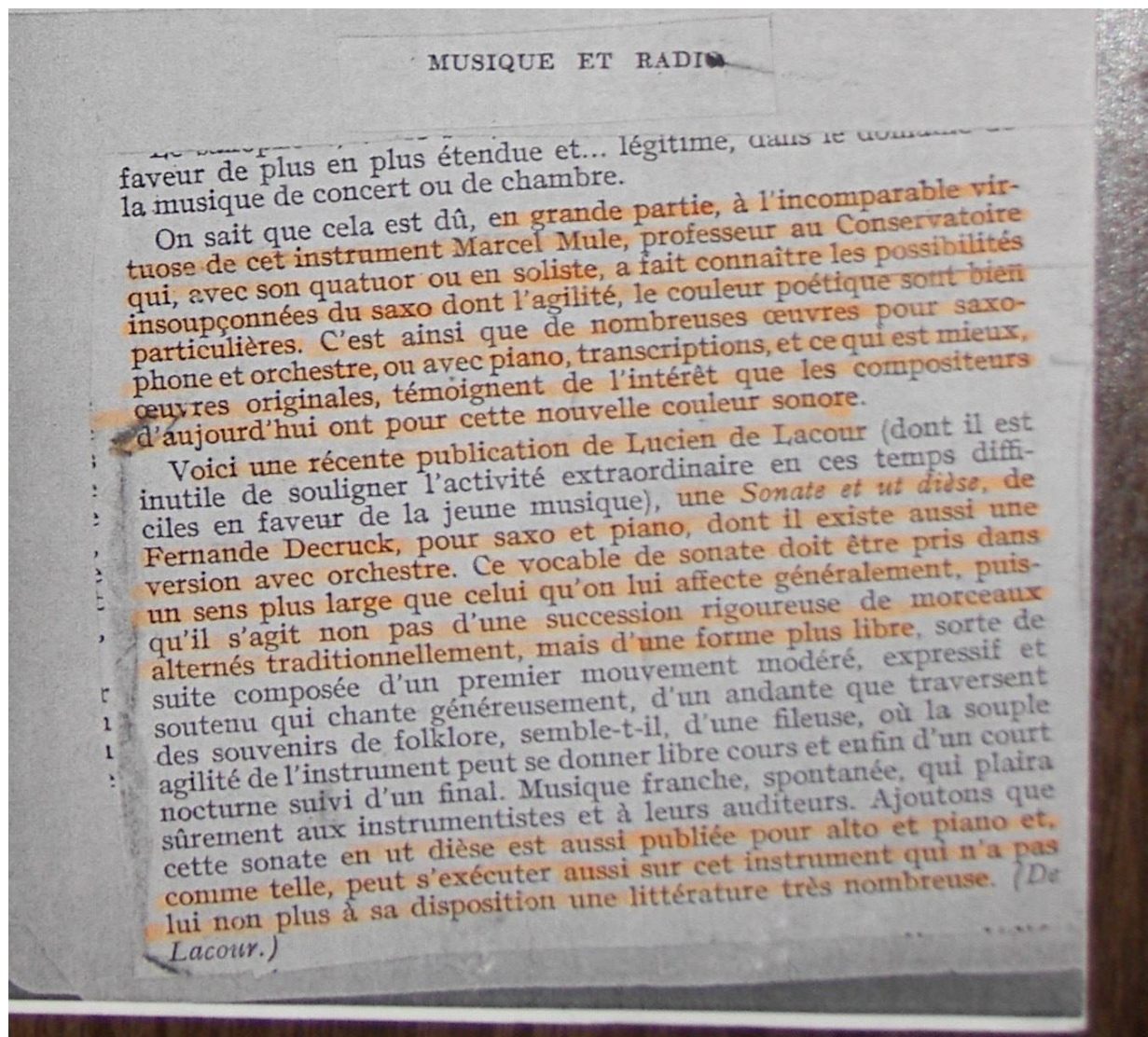


Exhibit 22: Picture of Fernande Breilh-Decruck during her first trip to America.



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