

## ABSTRACT

Title of dissertation: CHAMBER MUSIC IN FRANCE FEATURING FLUTE AND SOPRANO, 1850-1950, AND A STUDY OF THE INTERACTIONS AMONG THE LEADING FLUTISTS, SOPRANOS, COMPOSERS, ARTISTS, AND LITERARY FIGURES OF THE TIME

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This dissertation, together with the accompanying recital recordings, constitute an examination of chamber music for flute, soprano, and piano and for flute, soprano, and chamber ensemble written by French composers between 1850 and 1950. This examination includes an annotated bibliography of the music, a written document studying the interactions of the leading flutists, sopranos, composers, artists, and literary figures of the time, and two recitals of representative works from the repertoire of about 120 minutes, which were recorded during performances at University of Maryland in March of 2004.

The text examines the various types of chamber works written during this period for flute and soprano, with and without additional accompaniment. The amount of

repertoire written for flute and voice during this period by composers of a single nationality is exceptional in the history of music. The annotated bibliography lists about 100 pieces in the genre, a truly substantial repertoire.

As a performer, I was intrigued by the possibility that several generations of highly gifted, individualistic performers may have inspired these composers to produce this tremendous outpouring of repertoire. With the proximity of so many great singers and flutists in Paris at the time, it can hardly be coincidental that so many composers, both the most well-known and some who are quite obscure today, produced so many exceptional works for these combinations of instruments with voice. Indeed, I contend that the composers were influenced both by specific musicians and by their contemporaries and colleagues in literature and the visual arts, who inspired them to give so much attention to the development of what would have been regarded as a small form. Part of my historical research has been to search for the intersections between performer, poet, and composer and to determine some of the ways in which they affected one another.

A second purpose of my study is to develop an annotated bibliography of these works, thus providing extensive, useful information regarding first performances, instrumentation, vocal range, flute range, keys, time signatures, dedications, timings of the works, publisher, availability, and the relative merit of the works themselves. Many of the compositions for soprano and flute are, admittedly, of dubious musical value, but some are masterworks of the chamber music repertoire, and few are actively performed today. In addition, a large number of the pieces listed in the bibliography are out of print. Because so many of the composers no longer have a significant prominence, their works

today lay generally unperformed and undiscovered. The annotated bibliography also serves as a reference guide for today's performers of this repertoire.

A final purpose of this study is the performance and preservation through audio recordings of a number of works associated with this project. The recordings will serve as a means of documenting some of this remarkable music.

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AND A STUDY OF THE INTERACTIONS AMONG THE LEADING FLUTISTS,  
SOPRANOS, COMPOSERS, ARTISTS, AND LITERARY FIGURES OF THE TIME

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## DEDICATION

To my father

## ACKNOWLEDGMENTS

The completion of this degree, and in particular this dissertation, would not have been possible without the help of many people. I would like to thank Lyndy Simons, my friend and collaborator of twenty-five years, for first introducing me to this repertoire in her kitchen back in Illinois. Had I never met this talented singer, I never would have discovered the cadenzas in the Estelle Liebling book. It is with joy and nostalgia that I think on those days and how far we have come as performers and artists. I know we will continue performing this repertoire together for years to come.

I would like to thank my advisor, Dr. William Montgomery, for his tireless efforts throughout the entire degree program. His guidance, support, and determination helped me to become the best performer that I can be and to bring this degree to fruition. I would like to thank the members of my committee for their care in reading this document and attending the performances. I also appreciate the excitement that my committee has shown for these works and their encouragement in the performance of this music. I would like to thank Bruce Nixon for his care and concern in editing this manuscript. For his deep knowledge and all-seeing eye, I am truly grateful.

I must also acknowledge the lifelong support of my mother and father. It was my father who bought our first piano and my mother who recognized my talents. They have both been unstinting in their encouragement. Both my life and my sense of identity have been shaped by my decision to become a musician. I am grateful that they always supported me in every way as I pursued my hopes, dreams, and desires in music.

Lastly, I would like to acknowledge the love, patience, and support of my husband, Kirk Wilke. He has never complained or begrudged me the time that it has taken to finish this degree. Through it all, he has been my cheerleader, my conscience, and my guide. I will always be grateful.



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## CHAPTER 1

### INTRODUCTION AND OVERVIEW

*For me, there are not several arts, but only one: music, painting, and literature differ only in their means of expression. Thus, there aren't different kinds of artists, but simply different kinds of specialists.<sup>1</sup>*

—Maurice Ravel

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1

*A Ravel Reader*, 393.

This dissertation proceeds from the supposition that artists working within a specific period share a world of ideas with other members of their society. Because their works are sponsored by and often addressed to their fellow citizens, the tastes of their time, including social and aesthetic conventions, and the vocabularies of their period are inevitably reflected in their output.

Specifically, I have focused on the creation of a body of repertoire that is unique in the history of Western music: chamber music featuring flute and soprano; flute, soprano, and piano; or flute, soprano, and chamber ensemble by French composers between 1850 and 1950. At no other time and in no other place in history has so much chamber music for flute and soprano been produced with such variety and for such an extended period of time. The forces that brought about this phenomenon are complex and involve the educational, social, artistic, and political institutions of modern France. My purpose is to examine these institutions and the people associated with them in an effort to uncover the intersections and connections that assisted this music being brought into existence.

My choice of the period 1850-1950 coincides roughly with the introduction of the Boehm flute into Parisian musical institutions and ends with the conclusion and aftermath of World War II. The acceptance of the Boehm flute at the Paris *Conservatoire* about 1860 marks the beginning of a transformation in the repertoire for the instrument. As a result, composers conceived of the flute as a solo vehicle in a way they did not in the years prior to 1850. There is a steady increase in the number and quality of flute players graduated from the *Conservatoire* during this period, and French composers develop a



body of French solo and chamber music repertoire that is significant in its depth and breadth. This creative and artist output is sustained through the turn of the nineteenth century until the end of World War II, when the ravages of two wars have decimated France and most artists, musicians, composers, authors, and scholars have fled the country. It is about 1950, in the aftermath of World War II, that this glittering period of artistic activity comes to an end. During this period under consideration, at about 1900, is a time when Paris could rightly be perceived as the artistic capital of the western world.

The various factors which contributed to the development of this repertoire are complex and are played out against the backdrop of one hundred years of turbulent history in France. Thus, the avenues of investigation will include aspects of musical, social, artistic, and political history. As well, the individuals connected with this music, be they composers, flutists, singers, writers, artists, or patrons, will be studied. My method is to proceed by subject through the various fields of influence that lie behind the development of wind and vocal chamber music. These will include chapters devoted to the following subjects:

- an historical overview of the one hundred year period in question, focusing on specific movements and events;
- the centralization of music education in Paris;
- the impact of Wagner and his music on Parisian musical society, both positive and negative;
- the infiltration of exoticism into French popular and musical culture through international travel and the Paris *Exhibitions universelles* and the immense

influence that exoticism had on the visual arts, particularly impressionism and symbolism;

- the evolution of opera and its place in artistic life;
- the *salons*, which were one of the primary centers of creative activity in Paris;
- the growth of musical *sociétés*, which promoted concerts and stimulated musical development by commissioning and performing new, and often progressive French compositions;
- the evolution of the French *mélodie*, from its beginnings as *romance* to its culmination as vocal chamber music;
- the writers who contributed verse to this repertoire;
- the flutists who inspired French composers to give the instrument a primary role in the development of *mélodie* and its related forms;
- the sopranos who became the social stars of the era, a number of whom played a significant role in the expansion of *mélodie* and its emergence as a virtuoso vehicle;
- and the composers who advanced this repertoire on behalf of their colleagues among the flutists, singers, poets, and writers of their time. The last chapter will deal with the specific pieces listed in the musical bibliography, pointing out the various factors, which brought about these unique and engaging works for flute and soprano.

The following is a short introduction to the contents of each chapter.

## HISTORICAL OVERVIEW — SOCIAL AND ARTISTIC CHANGE

Paris's place as the heart of musical life and, indeed, of all cultural life in France is solidified between 1850 and 1950.<sup>2</sup> Just as the country's social and political elite lived in Paris, so too, did many of the artists and cultural luminaries of the day. Almost all of the country's patrons, producers, composers, musical instrument manufacturers, performers, publishers, critics, and teachers, together with a large public, formed a synergistic network that became a highly concentrated center of artistic activity. A wide range of performance venues and concert organizations including theaters, concert halls, museums, private homes, *brasseriés*, jazz clubs, and parks, together made possible a great deal of creative activity. The *Conservatoire* drew the country's finest performers to the capital, assuring a succession of highly trained musicians. Extensive government subsidies of the arts also brought the musical world into the world of politics.

Politically, this period saw a succession of monarchies, republics, wars, and revolutions. Every French head of state from 1824-1877, whether king, emperor, or president, was either overthrown by revolution or forced out of office.<sup>3</sup> Despite this, French composers were prolific in their output of new compositions, even during World War I and World War II.

French society made progress as well. Several movements articulated this period

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2

Paris was the center of Western art culture, including the United States, from the 1870s to the 1930s. However, its influence, even in Europe, was over by World War II. The beginning of the true reign is the 1860s (with the emergence of Manet) to the early 1930s (ending with surrealism). Surrealism did not migrate or translate into other cultures as previous movements had. As a result, symbolist and surrealist poetry had a limited impact outside of France. Sowerwine, *France Since 1870*, 166.

3

See Appendix VII for a survey of selected political and artistic events between 1850 and 1950. Parry and Girard, *France Since 1900*, 34.

of cultural growth in France, and included romanticism, nationalism, impressionism, and surrealism. Each of these movements affected French composers and the music they wrote for flute and voice.

By 1851, the romantic period was in full swing. New capital, made available by innovations in the French banking system, found its way into the hands of investors.<sup>4</sup> This influx of cash would fund the growth of heavy industries, railways, and urban development. By the 1860s, Louis-Napoléon had set Baron Georges Haussmann to the task of creating the perfect city. The old quarters and medieval neighborhoods were razed for boulevards.<sup>5</sup> An innovative sewer system was built, and elegant restaurants, department stores, and apartment houses were built along the spacious, tree-lined avenues. Paris was fed by expanding networks of railway lines and a growing leisure industry, which sponsored international exhibitions in 1855 and 1867. During these years, Offenbach's music contributed to the image of Paris as a capital of mirth and gaiety, an image that persists in the modern imagination to this day.

Artists, too, were affected by the political upheavals of the day. By the 1850s, romantic revolutionaries in the arts, like their political counterparts, were also initiating widespread changes in their fields. In poetry they overthrew rules adhering to versification in poetry and theater. In music they revolutionized long-established

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4

Sowerwine, *France Since 1870*, 6.

5

Haussman's street plans were revolutionary for the time and were meant to eliminate quarters where political subversion could go on undetected. Slum districts were difficult to police and served as a hotbed of revolt. The boulevards were designed straight so that canons could bombard barricades from a distance. This was not a well-received undertaking at the time. However, it was the most expensive urban planning project in Europe up to that time and thus made many Frenchmen rich. It preceded a period of rapid industrial growth in Paris. Tombs, *France 1814-1914*, 400-401.

conceptions of harmony in the field of music theory and composition. In visual art they challenged long-established theories of color and form in academic painting.<sup>6</sup> They revalued French culture from the sixteenth, seventeenth, and eighteenth centuries. They found remote parts of the world attractive instead of barbaric and exoticized the foreign. Their ideas and themes would be taken up by the next several generations as music began to assume a more central position in Parisian artistic life.

Nationalism became a force in French intellectual life as early as the revolution (1789).<sup>7</sup> It became a common shared belief among average Frenchmen that their civilization was universal, and that it must be protected from inferior, foreign influences (such as the operas of Wagner).<sup>8</sup> Partly as a result of their defeat in the Franco-Prussian War (1870-1871) and partly as a result of vogues for foreign styles in the capital, Frenchmen began to believe that their culture was in decline. As a result, there was a conscious attempt on the part of the artistic society to redefine national identity as particularly French. Musicians turned to their French heritage from the past and to their own poets and writers for inspiration. A new radical nationalist movement emerged in the 1880s which placed an emphasis on unity and rejected pluralism, cosmopolitanism,

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6

This period marks both the emergence of landscape painting as a major French form, as well as the radical shifts in subject matter and the high drama seen in Théodore Géricault (1791-1824) and Eugène Delacroix (1798-1863).

7

Post-revolutionary French nationalism was unique in the following attributes: the conviction that France had a uniquely important role in world history; the insistence on unity within the nation; and the perception of an intimate connection between France's domestic well-being and her relations with outside countries. Tombs, *France 1814-1914*, 83.

8

Ibid., 312.

materialism, and individualism.<sup>9</sup>

The extreme centralization of French creative life in Paris meant that composers and musicians moved freely within artistic and literary circles. In 1863, the so-called *Salon des refusés* (Salon of the Rejected Ones) exhibited paintings turned away by the annual salon of the *Académie royale*. This new movement, anti-academic in its orientation, can be characterized by moral detachment or disinterest, the lack of historical or allegorical disguise, the freedom from familiar painterly narrative, and a revolutionary conception of space and optics.<sup>10</sup> These artists would become known as the impressionists, and, although they were upstarts in the 1860s and subject to critical derision, they would become the dominant figures of late nineteenth-century French art (listed alphabetically): Paul Cézanne, Edgar Degas, Édouard Manet, Claude Monet, Berthe Morisot, Camille Pissarro, Auguste Renoir, and Alfred Sisley.<sup>11</sup> Their thinking influenced the writers and composers of the day to explore similar ideas and to invent forms of music and poetry that did not abide by old rules of versification, harmony, or narrative.

By the late 1870s, impressionism had become a significant movement in visual art and music.<sup>12</sup> Alienated from the artistic establishment, visual artists reacted against the

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9

Nationalism was also an excuse for purging the nation of its enemies, increasingly identified as Jews, international socialists, and democrats. Tombs, *France 1814-1914*, 85.

10

Littlewood, *History of France*, 251.

11

Sowerwine, *France Since 1870*, 101-102.

12

It was a painting by Claude Monet, *Impression, soleil levant*, that gave the movement its name. In 1874, artists such as Bazille, Cézanne, Degas, Monet, Morisot, Pissarro, Renoir, and Sisley exhibited at the

large emotional paintings and historical dramas that had been so prevalent during the romantic period. They sought to capture reality as it strikes the eye through the play of light and color. Their ideas inaugurated a radical shift for musicians as well, and composers such as Claude Debussy and Maurice Ravel would experiment with a new tonal language that would also be labeled impressionistic.<sup>13</sup>

Partly in response to the atrocities of World War I, the surrealist movement and the dada movement emerged in the early 1900s. In 1916, the dadaists expressed a marked rejection of the enlightened culture of rationalism, creating a nihilistic form of anti-art that exalted absurdity.<sup>14</sup> By 1924, the poets Louis Aragon, André Breton, and Paul Eluard formed the core of the surrealist movement, advocating the rejection of reality for dreams, instinct, coincidence, and unexplained juxtaposition. These theories also translated to the music of Darius Milhaud, Francis Poulenc, and Erik Satie, among others.<sup>15</sup>

## MUSICAL EDUCATION AND COMPOSITION

During the period from 1850 to 1950, the Paris *Conservatoire* and the *Schola*

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former studio of the photographer Félix Nadar. A derisive journalist latched on to Monet's title and dubbed them "impressionists." Littlewood, *History of France*, 256.

13

Other nonliterary events often loomed large in the genesis of musical works. The paintings of Whistler, first seen in Paris in 1857, captivated the imagination of Baudelaire and later Debussy. Javanese gamelan and other Eastern music inspired Debussy to experiment with pentatonic and non-European scales and figures. By the 1920s, even elements of American jazz rhythms had begun to find their way to French music. Ibid.

14

Sowerwine, *France Since 1870*, 96-97.

15

Myers, *Modern French Music*, 102-121.

*Cantorum* came to dominate musical education in France.<sup>16</sup> The French Revolution had completely altered traditional musical life by abolishing the *musique du roi*, which accounted for many of the performing ensembles in Paris.<sup>17</sup> The purpose of the new institutions were, ostensibly, to give priority to the musical education of the less privileged classes, though in effect, it gradually created highly elitist and monopolistic institutions in the *Conservatoire* and the *Opéra* alike. As a result, music education became highly centralized, and nearly every composer and performer of the period studied in Paris at the *Conservatoire* or the *Schola Cantorum*.

For the flutist, lessons at the *Conservatoire* were usually given in group classes and, until 1945, there was only one flute class.<sup>18</sup> Entry was by competitive audition only. Students were graduated from the school in public examinations, what are still today called *concours*, and which include a set piece prescribed for each instrument as well as a piece of accompanied sight-reading.<sup>19</sup> A jury could award a *première prix* or *deuxième prix*, meaning that the competition was against a required standard rather than between individual performers. As a result, more than one *première prix* might be awarded in the same year or it might be withheld altogether. Either way, the acquisition of a *première*

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<sup>16</sup>

The Paris *Conservatoire* exercised sufficient dominance in flute that it actually gave rise to a “French Flute School.” This term usually refers to a French-influenced style of playing that became dominant in Europe and America as *Conservatoire*-trained players filled the orchestras and teaching positions in France and beyond. Powell, *The Flute*, 208.

<sup>17</sup>

Fulcher, *French Cultural Politics and Music*, 26-28.

<sup>18</sup>

*Ibid.*, 223.

<sup>19</sup>

For a list of the compositions performed for the flute *concours* between the years 1850 and 1950, see Appendix VI.



*prix* marked a student's graduation from the *Conservatoire* and into public professional life. Nearly all successful French flutists of the day studied at the *Conservatoire*, and the number of professional flute graduates grew steadily between 1850 and 1950.<sup>20</sup>

For composers, the *Prix de Rome* was the pinnacle at the *Conservatoire* and provided them with access to the major musical institutions of the day. Talented composers competed for the *Prix de Rome*, awarded annually from 1803 onwards by a jury that was made up of past winners (the professors of composition at the *Conservatoire* were, likewise, past winners of the *Prix de Rome*). *Prix de Rome* winners thoroughly dominated the musical institutions of the day, including the *Opéra*, the musical *sociétés*, and the *Conservatoire*.<sup>21</sup> Teachers developed a legacy of composer-disciples who spread their artistic doctrines to the next generation of musicians and to society at large. While all this remained an unofficial policy, these circumstances conspired to exclude from the musical establishment any composers who had not followed this course.<sup>22</sup>

Not until the acceptance of Gabriel Fauré as director of the *Conservatoire* in the late nineteenth century did this practice undergo any meaningful change. As a result, composers who were not *Prix de Rome* winners, not *Conservatoire* graduates, or were otherwise outside the musical inner circle, were able to have their music performed and

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Powell, *The Flute*, 224. See also my Chapter 10: The Rise of The Great French Flutists.

21

While the *Prix de Rome* winners may have found immediate success in the Parisian musical world, this did not always translate into historical significance. Many winners are relatively unknown today. For a complete list of *Prix de Rome* winners between 1850 and 1950, see Appendix V.

22

Cooper, *French Music*, 203.

championed by French musical institutions.<sup>23</sup> This led to an exponential expansion in the number of composers and pieces that were brought to production, including chamber music for flute and voice.

## THE INFLUENCE OF WAGNER

During the late nineteenth century, Wagner also left his mark on the French capital. In 1860, he conducted three concerts of excerpts from his works at the *Théâtre-Italien*. The premiere of *Tannhäuser* at the *Opéra* on March 13, 1861, caused a disturbance that disrupted the performance and eventually brought about the withdrawal of the production altogether.<sup>24</sup> Thus, Wagner was introduced to artists, writers, and musicians in France who were later to become mesmerized by his ideas.

Indeed, France was an early outpost of Wagnerism, and his music would become a staple of the French orchestral repertory for decades to come, largely due to the efforts of conductors such as Édouard Colonne and Charles Lamoureux.<sup>25</sup>

The impact of Wagner on other cultural practices, especially literature and the visual arts, was substantial and far-reaching. The poet and critic Charles Baudelaire was an early admirer of Wagner in France and other symbolist poets, including Paul Verlaine and Stéphane Mallarmé, demonstrated their allegiance to the composer through their verse and in articles in *La Revue Wagnérienne*. In the visual arts, the symbolists were

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<sup>23</sup>

Ibid., Chapter IX.

<sup>24</sup>

Brody, *Paris: The Musical Kaleidoscope*, 21.

<sup>25</sup>

Cooper, *French Music*, 55-59.

most affected, in this case Gustave Moreau and Odilon Redon, who made liberal use of Wagnerian themes in their work. Henri Fantin-Latour, better known as a realist, produced lithographs and paintings of Wagnerian scenes as early as the 1860s. Eventually, almost every French cultural figure of note had an opinion of Wagner and his influence, whether they were convinced of his genius or they took an opposing view.<sup>26</sup>

French composers, meanwhile, including Vincent d'Indy, César Franck, Ernst Chausson, and Henri Duparc, studied Wagner's scores closely and were clearly influenced by them. Other composers, particularly Debussy, Ravel, and Roussel, worked in reaction to the Wagnerian model.<sup>27</sup> These two factions would debate Wagner's methods for many years and, over time, the ensuing clash resulted in the development of a nationalistic voice in French music that would continue for another half century. Nationalistic ideas influenced the music written for flute and voice, especially after the end of the Franco-Prussian War in 1871.<sup>28</sup>

## EXOTICISM

Exotic elements began to surface in music in France at the dawn of the nineteenth century more or less concurrent with the rise of French colonialism.<sup>29</sup> Exoticism has a long tradition in the history of Western music and composers of different nationalities

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<sup>26</sup>

Ibid.

<sup>27</sup>

Myers, *Modern French Music*, 41-60.

<sup>28</sup>

Hill, *Modern French Music*, 8-12.

<sup>29</sup>

Brody, *Paris: The Musical Kaleidoscope*, 60-61.

have written many exotic works in a variety of genres. Significant contributions to musical exoticism have come from France, where composers exploited the possibilities of the format into the early twentieth century.

For the purposes of this study, "exoticism" is defined as a foray into the representation of another culture that evokes a certain mood associated with it by outsiders, though it in no way may represent the indigenous music of either culture. The composer's perception of the culture is operative, since many musicians did not travel and were not exposed to foreign music in its own form or setting. As a result, exotic compositions were imaginative recreations, the composer's observation of the exotic. Certain motifs or characteristics of French exoticism were simply stylistic, codified by the fashion itself.<sup>30</sup> Many French, however, had firsthand experience of foreign cultures — especially in North Africa and the Middle East — including many of the composers discussed in this study.

*Le japonisme*, another more culturally specific and more internationally "exotic" phase, had considerable impact on musicians, artists, and writers in nineteenth- and twentieth-century France.<sup>31</sup> *Le japonisme* may be described simply as the influence of Japanese art and culture upon Western art and culture. Its mark can be seen clearly in the

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The taste for oriental flavor in the arts in France emerged with Molière, who included a ballet of Egyptians in the second act of his *Le malade imaginaire* (1673). Brody, *Paris: The Musical Kaleidoscope*, 64-65.

31

After an exhibit of art from Japan, China, India, and Java at the *Palais d'Industrie* (1873) and the *Exposition Universelle* of 1878 *Le Japonisme* became part of the French cultural milieu. Brody, *Paris: The Musical Kaleidoscope*, 62.

work of the impressionist artists,<sup>32</sup> the *Nabis*,<sup>33</sup> and the *Fauves*,<sup>34</sup> as well as Paul Gauguin (1848-1903) and Vincent Van Gogh (1853-1890). *Le japonisme* was popular with the general public as well. Japanese decorative arts were displayed during the Paris *Expositions universelles* of 1867 and 1878, creating a sensation with Parisians, who soon filled their homes with Japanese objects.

## THE PARIS OPÉRA

During the nineteenth century, Paris was virtually the European capital of opera.<sup>35</sup> Not only did many composers of eminence live there, but even those who were not themselves French did not feel they had arrived professionally until they received a successful Paris premiere.<sup>36</sup> The French fondness for public spectacle was gratified during the romantic period by grand opera. This form flourished through the efforts of

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Japanese woodcuts, some of the first Asian art of any kind to reach Paris, inspired Edgar Degas, Henri Fantin-Latour, Édouard Manet, Claude Monet, Odilon Redon, James Tissot, Félix Vallotton, and James Whistler. Brody, *Paris: The Musical Kaleidoscope*, 60.

33

The *Nabis* were a group of young French painters, including Pierre Bonnard, Maurice Denis, and Paul Sérusier, who were influenced by Japanese prints. They rejected the tenets of naturalism in favor of the flat decorative patterning of the picture surface. Formed in the autumn of 1888, this group took their name from the Hebrew word meaning “seer.” *The New Oxford Companion to Literature in French*, edited by Peter France, 554.

34

The term *fauvism* was coined by the critic Louis Vauxcelles to describe the works of Derain, Marquet, Matisse, Rouault, and Vlaminck which were exhibited at the *Salons d’Automne* in 1905. *Fauvism* briefly brought together these painters who were seeking to explore the expressive potential of color. This movement has been related to the emergence in literature of *le naturalisme*. *Ibid.*, 302.

35

See Chapter 20 on French opera, *opera comique*, operetta, and lyric opera. Grout, *A Short History of Opera*, 329.

36

Wagner was among the European composers who tried repeatedly to obtain a Paris premiere of his operatic works. Brody, *Paris: The Musical Kaleidoscope*, 21-31.

director and entrepreneur Louis Véron (1798-1867), who reigned over the Paris *Opéra* from 1831 to 1835; the librettist Eugène Scribe (1791-1861);<sup>37</sup> and the composer Giacomo Meyerbeer (1791-1864), whose works exemplified all the best and worst features of grand opera.<sup>38</sup> In addition to Meyerbeer, other romantic composers of French grand opera included (in order by date of birth) Daniel-François-Esprit Auber (1782-1871), Louis-Joseph-Ferdinand Hérold (1791-1833), Gioachino Rossini (1792-1868), Adolphe-Charles Adam (1803-1856), Hector Berlioz (1803-1869), Félicien David (1810-1876), Jacques Offenbach (1819-1880), and Victor Massé (1822-1884). Many of these composers wrote very early examples of French *salon* pieces for flute and voice.

Around 1850, a new form of opera arose that would give a vehicle to the French national genius for the measured, refined, lyrical expression of serious subject matter, which was still combined with some ballet and stage entertainment. This new form was called lyric opera and, in comparison to grand opera, it expressed more introverted emotions, was smaller in scale, and was more unified in mood.<sup>39</sup> The leading composers

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<sup>37</sup>

Scribe was the author of grand operas such as *La Muette de Portici* (music by Aubert), *La juive* (music by Halévy), and *Robert le diable* (music by Meyerbeer).

<sup>38</sup>

Grand opera was a particular invention of the French operatic stage and could be described as sheer spectacle on a scale surpassing anything seen previously. Plots based upon shock and contrast were adapted as long, complex musical scores, which in turn exploited every kind of novel orchestral effect. Ballets became larger and more elaborate, while choruses and crowd scenes abounded. With the introduction of coloratura arias, solo parts expanded in range, tone, and expression. In addition, impassioned dramatic outbursts often appeared in juxtaposition with ballades and romances. Grout, *A Short History of Opera*, 329.

<sup>39</sup>

Ibid., 339-340.

of this kind of opera in France were Ambroise Thomas (1811-1896)<sup>40</sup> and Charles Gounod (1818-1893). Gounod also turned his lyrical gifts to music for flute and voice. According to Ravel, Gounod single-handedly maintained characteristic French qualities in serious dramatic music.<sup>41</sup>

Lyric opera attracted a new generation of French composers to produce works for the stage, including César Franck (1822-1890), Ernest Reyer (1823-1909), Camille Saint-Saëns (1835-1921), Léo Délibes (1836-1891), Georges Bizet (1838-1875), Emanuel Chabrier (1841-1894), Jules Massenet (1842-1912), Emile Paladilhe (1844-1926), Benjamin Godard (1849-1895), Vincent d'Indy (1851-1931), and Gustave Charpentier (1860-1956). Some of their works, such as *Carmen* (1875), *Samson et Dalila* (1877), *Lakmé* (1883), *Manon* (1884), *Werther* (1892), and *Louis* (1900) remain in the repertory today.<sup>42</sup> These works (featuring a soprano as the heroine) established the soprano as the solo voice and influenced many composers to write vocal chamber music for soprano and flute.

In the early twentieth century, the most radical influence on operatic style was impressionism. It originated in France and its primary exponents were the composers

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Thomas was a pupil of Jean-François Lesueur (1760-1837) and a teacher of Jules Massenet (1842-1912), and thus he formed a link from the late eighteenth-century tradition to the late nineteenth-century tradition in French music.

41

“The musical renewal which took place with us towards 1880, has no more weighty precursor than Gounod.” Hill, *Modern French Music*, 45.

42

The line of French light opera, called operetta, which also was prominent in France and was established in the nineteenth century by Adam, Auber, and Offenbach, was subsequently maintained by Charles Lecocq (1832-1918), Edmond Audran (1840-1901), Louis Varney (1844-1908), and Jean-Robert Planquette (1848-1903). Grout, *A Short History of Opera*, 335.

Claude Debussy (1862-1918), Gabriel Pierné (1863-1937), J. Guy Ropartz (1864-1955), Paul Dukas (1865-1935), and Maurice Ravel (1875-1937). The seminal operatic work in this mode, Debussy's *Pelléas et Mélisande* (1902), changed the course of modern opera in

France and elsewhere.<sup>43</sup> An indirect and suggestive work built on a text by the symbolist writer Maurice Maeterlinck, it marked a radical departure from the lyric opera of the preceding generation.

While *Pelléas et Mélisande* was not the first work of Debussy's generation to be set to a modern French text and to incorporate a new harmonic language, it began a trend amongst French composers to look to modern (and ancient) French writers for their subject matter for vocal solos and vocal chamber music; to experiment with a more concise, simplistic harmonic language; and to abandon the idea of development.<sup>44</sup> In this way, Debussy set the stage for the operatic and vocal chamber works of composers such as Arthur Honegger, Darius Milhaud, and Francis Poulenc, all of whom wrote opera and chamber music in the new harmonic language while collaborating with French poets.<sup>45</sup>

#### NEW DIRECTIONS IN FRENCH MUSIC FOLLOWING THE FRANCO-PRUSSIAN WAR (1870-1871)

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Grout, *A Short History of Opera*, 497-502.

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Since the classical period, the development of previously presented ideas in a piece of music had allowed composers to expand musical forms considerably. As a result, symphonic works, concertos, operas, and chamber music began to be larger and longer forms. This technique led to the mammoth operas of Wagner (some four to five hours long) and the symphonies of Mahler, to give two examples. Cooper, *French Music*, 55-65.

45

Grout, *A Short History of Opera*, 561-567.



The state of musical taste in Paris from 1840 to 1870, just prior to the Franco-Prussian War, could be characterized by the adoration of Meyerbeer, the neglect of Berlioz, and the craze for Offenbach. After the disaster of the Franco-Prussian War (1870-1871), the rise of a new school and a new spirit in French music can be traced to the establishment of the *Société nationale de musique* (1871), which advocated the compositional device called *Ars gallica*.<sup>46</sup> Undiscriminating acceptance of incongruous musical styles, on the one hand, and a frivolous addiction to the trivialities of operetta, on the other, were now succeeded by a strenuous effort to restore, in modern terms, the great musical individuality which had belonged to France in the sixteenth, seventeenth, and eighteenth centuries. As a result, the range of musical activities in France widened beyond the operatic stage.<sup>47</sup>

Before 1870, composers had devoted themselves primarily to opera, but now they began turning their attention to choral, symphonic, and chamber forms. In addition, higher standards of musical education were introduced and a more cultivated, exacting public gradually came into being. This renewal of national musical life made the opera more vital, original, and adventurous. Although the highest rewards of popular success still went to those composers who were able and willing to bend their talents to the public fancy, the best works found hearing and appreciation.<sup>48</sup> For the musician and the patron alike, there were numerous theaters and opera houses now offering venues for orchestral

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<sup>46</sup>

Hill, *Modern French Music*, 7-9.

<sup>47</sup>

Ibid., 20-30.

<sup>48</sup>

Ibid., 42-50.

work, operatic work, and for the premiere of new stage works, as well as many small concert halls and fashionable salons for chamber music. The most coveted positions for instrumental and vocal performers were in the *Opéra* and *Opéra-Comique*, which flourished under government subsidy.<sup>49</sup>

Several other theaters of note were active during this period: the *Théâtre-Lyrique*, the *Théâtre-Italien*, and the *Bouffes-Parisiens*. Competition between these theaters, along with that of the *Opéra* and the *Opéra-Comique*, brought an excess of operatic premieres and performances. Artists fared well and were paid high fees, while impresarios vied for control of the houses.<sup>50</sup> As a result, Paris became a city where the greatest singers of the age lived and worked. Many of these artists inspired vocal chamber works by French composers and collaborated with composers in the creation of operatic roles and *mélodies*.

The great romantic orchestras of Hector Berlioz, Franz Liszt, and Richard Wagner disclosed a new symphonic concept, in which the instrumental material itself was seen to have an expressive value of its own. This developed simultaneously with changes assumed by the chord as an acoustic and aesthetic element.<sup>51</sup> Thus, the use of harmonic color combined with appropriate instrumental timbres became a primary objective of musical thought and musical creation. Instrumental music was seen to have a validity of

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<sup>49</sup>

Mongrédien, *French Music from the Enlightenment to Romanticism*, translated by Sylvain Frémaux, 66-71.

<sup>50</sup>

Ibid., 70-95.

<sup>51</sup>

Salazar, *Music In Our Time*, 166-167.

its own.<sup>52</sup> As a result, symphonic music and instrumental chamber music were mediums of exploitation by French composers in a way they had not been in the previous decades.

## THE SALONS

The French *salons* were places for social gatherings during the seventeenth, eighteenth, and nineteenth centuries. In the seventeenth and eighteenth centuries, the *salons* encouraged socializing between the sexes, brought nobles and *bourgeois* together, and afforded opportunities for intellectual stimulation.<sup>53</sup> By the nineteenth century there were many kinds of *salons* that catered to the specific tastes and desires of the social elite. In addition to various official *salons*, there were literary *salons*, musical *salons*, and those identified with particular hostesses<sup>54</sup> or celebrities. *Salons* were primarily for conversation, but they were also places of distraction and amusement where people went to gamble, sing, dance, play charades, listen to poetry, view art, or participate in theatrical presentations.<sup>55</sup> Throughout the political upheavals of the revolution, the restoration, the monarchies, and the republics, *salons* persisted.

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Even in the symphonic medium there were parallels developing between music and literature that would become significant for instrumental music. For example, there was the realism of Richard Strauss and the material elements of sonority as expressed by Claude Debussy. Such realism corresponded directly to the realism in literature, from Gustave Flaubert to Émile Zola and the Goncourt brothers. As well, the idealism expressed in subtleties of accent and of sensation in the music of Duparc, Fauré, Ravel, and others corresponds to similar moments in the poetry of Charles Baudelaire, Stéphane Mallarmé, Paul Verlaine, and their followers in France. Brody, *Paris: The Musical Kaleidoscope*, 139-148.

53

Brody, *Paris: The Musical Kaleidoscope*, see especially Chapter 7: Music and Literature, 136.

54

Some of the more famous *salons* hostesses were Madame de Sévigné, Ninon de Lenclos, Madame de Maintenon, Madame du Defand, Mademoiselle de Lespinasse, Madame de Stael, and Madame Récamier. Hamel, *Famous French Salons*, preface.

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Kale, *French Salons*, 6.

*Salons* held a place of strategic musical importance until World War II. The *salons* provided musicians a place of sociability with other artists. There, they had an arena for social encounters, intellectual exchanges, and unconventional social relationships. The *salons* were usually held at the luxurious home of an aristocratic hostess (a *salonnière*), where selected company was invited for polite conversation, which gave way to larger gatherings for dinner or to some planned activity for the evening.<sup>56</sup> These were places where all the genius of Paris was on display and, in the Paris of 1830, there were as many *salons* as there were wives of men in high places who possessed the skill to form and keep a stable of individuals wishing to be entertained.

Those wishing to belong to the social elite were regular visitors to eight, ten, or a dozen *salons*. By 1850, artists began their own intimate gatherings for their friends (such as Stéphane Mallarmé's "Tuesday Evenings") in an attempt to make connections specifically with other artists. This social and artistic elite, playing the role of mediator, often promoted meetings between composers, performers, poets, visual artists, novelists, and critics.<sup>57</sup> It was also at these gatherings that musicians and writers first performed their new works in public. There, for a select audience, composers could put their latest works to the test before the public premiere took place. Those who attended these private performances were also in a position to attract a wider public to the concert halls. These

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<sup>56</sup>

Ibid.

<sup>57</sup>

It was in the *salon* of the princesses Edmond de Polignac, for instance, that Francis Poulenc met Wanda Landowska, and it was at Madame Mante-Rostand's *salon* that he renewed his acquaintance with Pierre Bernac, who would later become Poulenc's partner and the interpreter of Poulenc's songs. Brody, *Paris: The Musical Kaleidoscope*, 234.

connections, especially between composer, performer, and writer, would lead to the creation of many works for flute and voice.

### THE SOCIÉTÉS

The establishment of performing groups or *sociétés* for the purpose of encouraging performances of French music is another hallmark of late nineteenth-century Paris. The first group of this type, begun in 1871, was the *Société nationale de musique*, which would ultimately be responsible for the revival and the efflorescence of French music.<sup>58</sup> It would prompt the establishment of many such groups with the intended purpose of promulgating and disseminating music by French composers. These groups assisted in inaugurating a wave of French nationalism.<sup>59</sup> Many of the works for flute and voice were premiered at and by these *sociétés*.

### THE MÉLODIE

The *chanson* in France has a distinguished tradition, one that can be traced back to a time when medieval polyphony was feeling the first effects of the renaissance.<sup>60</sup> During the period from 1850 to 1950, French song again developed into an art form in its own right. Known as *mélodie*, its inspiration was close to that of the German *lied*, and it achieved its pinnacle in the late-nineteenth and early-twentieth centuries in the works of

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Brody, *Paris: The Musical Kaleidoscope*, 17-18.

59

Ibid., 231-232.

60

Noske, *French Song From Berlioz to Duparc*, 1-2.

(chronologically) Gabriel Fauré, Claude Debussy, Henri Duparc, and Ernest Chausson.

Every composer in the musical bibliography wrote *mélodie* for flute and voice which evolved in style over time. Beginning with the light salon works of Victor Massé and Léo Délibes and also including the lyrical, pastoral mode of Charles Gounod and Philippe Gaubert, the music progressed to the oriental chamber pieces of Maurice Ravel and Maurice Delage and to the dissonant, polytonal works of Albert Roussel and Darius Milhaud. This stylistic evolution in the music of these works can be traced to the influence of the French poets of the day.<sup>61</sup> French musicians such as (alphabetically) Chausson, Debussy, Delage, Duparc, Milhaud, Poulenc, and Ravel, responded with remarkable music to the verses of French poets such as Guillaume Apollinaire, Théophile Gautier, Leconte de Lisle, Stéphane Mallarmé, Pierre de Ronsard, Arthur Rimbaud, and Paul Verlaine. Through these poets, the literary trends of naturalism, realism, symbolism, decadence, and surrealism would seep into the music for flute and voice.

#### POETS AND WRITERS, 1850-1950

In poetry, the decade after the proclamation of the new Republic (1870-1880) was dominated by Victor Hugo. After his return from exile, and right up to his death in 1885, his preeminence was scarcely contested. During the same years, those poets already dubbed the *parnassians* (Théodore de Banville, François Coppée, Léon Dierx, Charles-Marie Leconte de Lisle) were also rising to fame and before long could claim to be the dominant French poetic school. In fiction, the main phenomenon of the 1870s was

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Meister, *Nineteenth-Century French Song*, ix-xi.

the rise of naturalism.<sup>62</sup> The naturalist movement, which regarded itself as a reaction against the insipid novels published under the imprint of the *Revue des Deux Mondes*, reached its peak in 1880.

After 1880, both the parnassians and the naturalist movements encountered violent opposition from newcomers on the scene while also being weakened by growing internal divergences. In the field of poetry, the decade beginning in 1880 was characterized by the emergence of a number of new trends, all of which are now embraced within the general term symbolism.<sup>63</sup>

One of these new trends was typified by a group of poets called the decadents. They were most conspicuously influenced by Baudelaire, a poet of the preceding generation. After his death in 1867 and during the first years of the Third Republic, Baudelaire's influence, on the surface at least, does not appear to have been very strong. The poets who openly declared themselves to be his disciples, Stéphane Mallarmé, Arthur Rimbaud, and Paul Verlaine, remained somewhat in the background while the parnassians continued to occupy the center of the literary stage. After 1880, the picture changed quite dramatically with the rise of the new generation that regarded Baudelaire as its most important teacher and guide, and he was returned swiftly to a position of

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As a literary phenomenon, it was international and by no means restricted to France. In Paris, however, the landmark year is 1871 when Zola began publication of his *Rougon-Macquart* series, which was to continue until 1893. Zola, along with Flaubert, Balzac, and the Goncourt brothers, would become the center of a growing constellation of younger novelists in the city. Brereton, *An Introduction to the French Poets*, 122.

63

*The New Oxford Companion to Literature in French*, edited by Peter France, 788-789.

preeminence.<sup>64</sup>

In the late nineteenth century, French writers were struggling to free their verse from the constraints of classicism. Many musicians, meanwhile, worked closely with writers and poets, seeking fresh ideas for their pieces with texts. Since the writer of songs must deal with words as well as music, the literary climate of a period is a basic factor in the development of its song style. The new poet-composer relationship became established during this period, when the actual techniques of music and literature had been brought nearer than in the past. It was only natural that, while the poets were borrowing from music, musicians, on the other hand, should have shown themselves to be especially sensitive to contemporary literature. Fauré and Duparc were pioneers in this field, as was Debussy in his settings of Baudelaire, Mallarmé and Verlaine, in particular.<sup>65</sup>

The poets whose works were most often used as song texts during this period are Théodore de Banville, Charles Baudelaire, Théophile Gautier, Villiers de l'Isle Adam, Leconte de Lisle, Armand Silvestre, Sully-Prudhomme, and Paul Verlaine.<sup>66</sup> From time to time, composers chose older texts for their songs. Many of Gabriel Fauré's early songs, for instance, are settings of romantic poems by Victor Hugo; Claude Debussy went back to the poems of Charles d'Orléans, Tristan L'Hermite, and François Villon; Henri Duparc used a translation of an elegy by Thomas Moore; and Ernst Chausson set Maurice

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64

Ibid.

65

Hertz, *The Tuning of the Word*, 56-59.

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Noske, *French Song From Berlioz to Duparc*, 69-89.



Boucher's translations of Shakespeare to music.

## THE FLUTE, 1850-1950

The romantic era saw little new flute music. This was due, in part, to the perceived inferiority of the flute to other instruments of the day (such as the violin or the piano). The wooden, keyed flute produced a relatively small sound and was not perceived as a solo instrument by composers of the romantic period. This may seem surprising since the *Boehm* flute, a technological innovation that was to revolutionize the instrument, came into being during the 1830s.<sup>67</sup> However, acceptance of the new flute was slow in arriving (especially in France) and the difficulty with which players adopted the new fingering system, along with the competition generated among instrument makers, had a negative effect on flute literature.<sup>68</sup>

Although the flute and the piccolo did become valued members of the orchestra, the growth of solo flute literature and chamber music including the flute was slow from the mid-nineteenth century to the beginning of the twentieth century. The flute was not seen as an instrument with the capacity to produce the power and variety of tone that

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<sup>67</sup>

Theobald Boehm introduced a metal instrument, with redesigned placement for tone holes in the flute, along with a new mechanism and fingering system capable of controlling these holes in 1831. In 1832 he began a series of experiments to determine the proper proportions of tone hole measurement and introduced this second modification to the instrument, with public performances in Munich, Paris, and London. By 1833, Boehm had sold only one flute in London and he encountered similar resistance in Germany and France. According to Nancy Toff, Paul Camus, the principal flutist of the *Théâtre-Italien* introduced the Boehm flute to Paris in 1837. The Boehm instrument was officially introduced to the Paris *Conservatoire* in 1838, however, it would not become the instrument of choice until 1860 (largely due to the efforts of Tulou to keep the new metal flute out of the mainstream). Even after 1833, Boehm continued to refine and modify the instrument with the help of professional flutist and engineer Dr. Carl von Schafh autl. The 1850 Boehm flute is the instrument most similar to the modern flute. Toff, *The Flute Book*, 53.

<sup>68</sup>

Powell, *The Flute*, 212-215.

were the vehicles of romantic musical expression. Johannes Brahms, Franz Liszt, Felix Mendelssohn, and Robert Schumann were just some of the notable romantic composers who contributed no works to the solo flute repertoire. Even as it gained in acceptance, the flute became an instrument of virtuosic display and programmatic *salon* pieces, such as bird music. French composers of the romantic generation wrote no concertos for flute.

By the 1860s, however, the acceptance of the *Boehm* flute in France, as well as the introduction by Paul Taffanel of new teaching methods at the *Conservatoire*, had a direct effect on the music written for the instrument.<sup>69</sup> Many celebrated flutists, including (chronologically) Paul Taffanel, Philippe Gaubert, Adolphe Hennebains, René Le Roy, Georges Barrère, Louis Fleury, Georges Laurent, and Marcel Moyse had taken their places in the performing ensembles of the day. At the same time, a new generation of French composers wrote prolifically for the flute as a solo instrument and as a collaborative instrument in numerous ensemble combinations, including flute and voice. The result was an outpouring of repertoire for the flute in many genres (including music for flute and voice) during this period that has not been duplicated since.

#### THE SOPRANOS, 1850-1950

Not until the nineteenth century and the highly promoted careers of singers such as Giulia Grisi, Adelina Patti, and Pauline Viardot, did the mantle *prima donna* come to designate famous sopranos. To be a *prima donna* was not so much to be a great interpreter of operatic music as it was to be an outrageous *grand dame*. This period saw

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<sup>69</sup>

Dorgeuille, *The French Flute School, 1860-1950*, translated by Edward Blakeman, 25.

the rise of the *diva*, a near-goddess who received the homage of flowers, diamonds, applause, and flattery and gained levels of power and prestige equal to those of their male counterparts.<sup>70</sup>

Not only were these singers known for their vocal prowess but as actresses, as in the case of Emma Calvé (who became identified with the part of Carmen in Bizet's opera of the same name)<sup>71</sup> and Mary Garden (who inspired and premiered the role of Mélisande in Debussy's *Pelléas et Mélisande*).<sup>72</sup> Meanwhile, other sopranos were known as entrepreneurs, as in the case of Caroline Miolan-Carvalho (who created the role of Marguerite in Gounod's *Faust* and the title roles in *Roméo et Juliette* and *Mireille*) and Pauline Viardot (who was essential in the creation of the roles of Dalila in Saint-Saëns's *Samson et Dalila*, Dido in Berlioz's *Les Troyens*, and the lead roles in Meyerbeer's *Robert le diable* and *Les Huguenots*).

These singers, and others like them, were active in the *salons* of the day, connecting promising young musicians with artists, writers, and impresarios to have their new operatic and vocal chamber works financed and produced by the houses of the day.<sup>73</sup> Toward the beginning of the twentieth century, they worked closely with composers to create new operatic roles, to commission new works, to provide venues for performance,

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<sup>70</sup>

Christiansen, *Prima Donna*, 1-4.

<sup>71</sup>

Ibid., 248.

<sup>72</sup>

Garden, *Mary Garden's Story*, 60-72.

<sup>73</sup>

For example, Fauré was introduced into Parisian society via Pauline Viardot, the celebrated soprano, who, along with her husband Louis Viardot, hosted weekly *soirees* to which the intelligentsia of Paris were invited. Brody, *Paris: The Musical Kaleidoscope*, 148-149.

and to become the sole interpreters of new French vocal chamber music.

Their activities were not limited to the stage. They also encouraged French composers to develop *mélodies* and works for voice with instruments.<sup>74</sup> Composers responded with an outpouring of song for singers like Mary Garden (who premiered the songs of Debussy), Madeline Grey (who premiered the vocal works of Ravel), and Jane Bathori (who premiered the works for soprano and flute Delage, Koechlin, Milhaud, Ravel, and Roussel).

#### PROMINENT MUSICIANS, 1850-1950

In the early nineteenth century, Frédéric Chopin, Félicien David, Felix Mendelssohn, and Robert Schumann were alive; Giacomo Meyerbeer was considered the supreme master of opera; Hector Berlioz was striving (unsuccessfully) to obtain recognition; Richard Wagner and Giuseppe Verdi were at the beginning of their careers; Charles Gounod, having lately won the *Prix de Rome*, was earning his livelihood as an organist; Honorée de Balzac, Alexander Dumas, Georges Sand, and Victor Hugo were at the zenith of their fame; and Louis-Philippe, the citizen king, ruled the French.<sup>75</sup>

By the turn of the century, the period extending from about 1870 to 1920, French music had achieved a veritable renaissance in the hands of a galaxy of remarkable composers. Those who came to prominence during that brilliant period were Georges Bizet, Emmanuel Chabrier, Leo Délibes, Henri Duparc, Gabriel Fauré, César Franck,

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<sup>74</sup>

See Chapter 11: The Rise of The Great Sopranos.

<sup>75</sup>

Mongrédién, *French Music from the Enlightenment to Romanticism*, translated by Sylvain Frémaux, 343-346.

Ernest Guiraud, Édouard Lalo, Jules Massenet, Louis-Etienne-Ernest Reyer, Camille Saint-Saëns, and Charles-Marie Widor. They were soon followed by Alfred Bruneau, André Caplet, Gustave Charpentier, Claude Debussy, and Vincent d'Indy, among others. The beginning of the twentieth century saw the emergence of Maurice Delage, Roger Ducasse, Paul Dukas, Charles Koechlin, Maurice Ravel, Albert Roussel, Erik Satie, Florent Schmitt, and the members of *Les Six*: Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre.<sup>76</sup> Nearly all of these composers turned their attention to music for flute and voice, some of which are masterpieces of the genre. Their works (listed in detail in the musical bibliography, Appendix I) and the history of their creations are the subject of this study.

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76

Myers, *Modern French Music*, 21-41.

## CHAPTER 2

### HISTORICAL OVERVIEW

*As the world now is, Paris forms the culminating point; all other cities are simply stations along the way. It is the heart of modern civilization, drawing in the blood before sending it out again to the limbs. When I decided to become a famous opera composer, my good angel sent me straight to that heart: there I was at the source, and there I was able to grasp at once things which at the wayside stations would perhaps have taken me half a lifetime to learn.<sup>77</sup>*

—Richard Wagner

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<sup>77</sup>

Letter from Richard Wagner to King Ludwig II of Bavaria, July 18, 1867. *Wagner Writes from Paris*, edited and translated by Robert Jacobs and Geoffrey Skelton, 7.

## ROMANTICISM<sup>78</sup> — THE EARLY WORKS FOR FLUTE AND SOPRANO<sup>79</sup>

About 1851, Jean-Louis Tulou (1786-1865), Auguste Panseron (1795-1859), and Félicien David (1810-1876) wrote works for flute, soprano, and piano. *Chanson* by Tulou, *Philomel*, *On entend le berger*, *Le cor*, and *Deux rossignols* by Panseron, and *Charmant oiseaux*, the *coloratura* aria with flute obbligato taken from David's first opera, *La perle du Brésil* (1851), are all what are now classified as “bird” songs. These are romantic era *salon* pieces that were popular during this period for their frivolous text and their imitation of bird's song by the soprano and the flute. Victor Massé (1822-1884) would soon follow in 1853 with his piece, *Au bord du chemin, air du rossignol*, as would Joseph-Henri Altès (1826-1895) with his *Le rossignol et la touterelle*, both for flute, soprano, and piano.<sup>80</sup> Several historical factors brought this music into vogue.

First, the music reflected the frivolousness of the *bourgeois* society of Paris. The shift from Charles X to Louis-Philippe and the July Monarchy symbolized a major social transformation.<sup>81</sup> 1848 had only recently marked the fall of this regime that had seen the

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78

The boundaries of the romantic movement are hard to define, and have sometimes been described by scholars as a time period stretching from 1750-1870. However, for the purposes of this study, I am using the period articulated by Jacques Barzun in his *Classic, Romantic and Modern* (1961) which defines historical romanticism as comprising those Europeans whose birth falls between 1770 and 1815, and who achieved distinction in philosophy, statecraft, and the arts during the first half of the nineteenth century.

79

For a chronology of selected historical events in France from 1850-1950, refer to Appendix VII.

80

Working in Britain during the same time period (1850s) was Sir Henry Rowley Bishop and Sir William Benedict, both of whom wrote several pieces for flute, soprano, and piano that are bird pieces. Bishop's piece, *Lo! Here the Gentle Lark* was made famous by Jenny Lind and Adelina Patti, who performed this piece (as well as his *Home, Sweet Home*) as an encore on their recital tours of Europe and the United States.

81

The new regime was seen from the start as a *bourgeois* monarchy. The tendency of many aristocrats to withdraw from court life in protest against the overthrow of the Bourbons accentuated the social cleavage caused by the July revolution. But the ruling elite was no longer a cross-section of the former Third Estate.

establishment of a new *bourgeois* style or ethos that was reflected in literature, music, art, and political discourse.<sup>82</sup> However, in French society of this period, there were gross inequalities of wealth.<sup>83</sup> An appalling poverty existed side by side with the affluence of a small minority. To conservative thinkers of the time, such gross inequalities seemed inevitable. Perhaps as an antidote to the sufferings of others, the aristocrats and the *bourgeois* attended concert and opera performances of light-hearted, fantastical material. They indulged themselves with lively *salon* performances of pieces such as those described above. This relentless diet of *opéra comique* and the pretty, evocative pictures of bird songs and exotic pieces had seduced the public from greater music, and a trend towards sentimentality is clearly evident.<sup>84</sup>

Second, opera was the central musical institution in a politically centralized nation and, therefore, it drew the close attention of aristocratic society as well as the

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The leaders of the *bourgeois* monarchy included many with aristocratic titles and others who had been ennobled under Napoléon or were elected to the peerage by Louis-Philippe himself. Land ownership remained the major source of wealth for most of this new elite, but it also included bankers and industrialists who had made their fortunes in the beginnings of the industrial revolution. Wealth now allowed successful individuals to transcend old barriers of religion and status. Popkin, *A History of Modern France*, 97.

82

The new king and his family were prime representatives of this shift in values. The king adopted *bourgeois* norms of family life and became the first monarch to have his sons educated in the state-run *lycées*. The new style was symbolically represented by Louis-Phillipe's *bourgeois* play-acting with frock-coat and umbrella. Tombs, *France 1814-1914*, 357.

83

In the first half of the nineteenth century, despite the beginnings of an industrial revolution, the national wealth of France was not large enough to permit better wages, shorter hours, more leisure time, or better housing. Lough, *An Introduction to Nineteenth Century France*, 37.

84

While there was sustained demand for the comic operas of Adam, David, and Massé, in 1846 there was a largely unresponsive audience for Berlioz's *La Damnation de Faust*, arguably one of the great French works of the romantic period. *The French Romantics*, ed. Charlton, 378.



middle class.<sup>85</sup> Grand opera was a particular creation of early nineteenth-century France.<sup>86</sup> While many romantic ideas came from Germany in the field of poetry and visual art, French romantic music is striking in its failure to acknowledge how powerfully music can act on the human soul. German musicians acknowledged music as superior to other arts, yet French musicians showed a certain reserve to the more powerful manifestations of music.<sup>87</sup> Instead, they clung to the traditional balances and collaborations that gave music an important role in the theater, the concert hall, the *salon*, the church, or in ceremonies of state. Abstraction found no followers in France, where music continued to be allied to words in opera and in song. As a result, opera is the most representative French musical genre of the period, though not the most romantic.

The enormous works which made up the *Opéra's* repertory drew on all kinds of romantic subject matter and fed the public taste for great outpourings of passion and fantasy (religious, political, amorous, epic, patriotic, etc.) that were characteristic of the

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Attendance at the opera was so prevalent that in 1830, Balzac made a discussion of *Robert le diable* by Meyerbeer a central episode in his novel *Gambara*, apparently assuming that his readers knew it well. In addition to the general public, Emperor Louis-Napoléon and Empress Eugénie were loyal patrons of the opera and they attracted a wide following for opera in the period from 1850-1870. *The French Romantics*, ed. Charlton, 355.

86

Grand opera consisted of sensationalized drama that was brilliantly contrived, usually in a precise historical location. The verse was usually regular in accent and rhythm, with an obviousness of meter that produced a sense of banality. Subjects were chosen to provide opportunities for local color or religious or political conflicts in a strong dramatic framework. Some of the scenarios were clearly borrowed from romantic drama, while others were fantasy. The opera company made use of the latest staging effects to create illusions of movement and perspective that were previously unknown in the theater. Unusual musical instruments were exploited for their novelty and special effect, including the bass clarinet, organ, harp, and viola d'amore. The chorus took a prominent part in the story, and the operas inevitably contained a ballet. There was a predictable move toward epic stories from history that focused on great conflicts of the human race. Great singing was also a highlight of this period, with notable sopranos such as Cinti-Damoreau, Falcon, Stoltz, and Viardot commanding high fees. *The French Romantics*, ed. Charlton, 361.

87

*The French Romantics*, ed. Charlton, 354.

times.<sup>88</sup> The authors of this music were skillful architects who knew their audience's preferences and were able to devote unprecedented resources to the creation of these epic works. Unfortunately, the creativity and originality of the music suffered. The verse is resourceful but repetitive and lapses into monotony.<sup>89</sup> All of these songs referenced at the beginning of the chapter are taken from operas written by these composers, and it is a demonstration of the frivolousness of the librettos that each contains a song for soprano imitating a bird!

While operas by Auber, Donizetti, Halévy, Meyerbeer, and Rossini remained the chief musical forms in Paris during the mid-nineteenth century, virtuoso show pieces provided the flute's most frequent opportunities in solo and chamber music.<sup>90</sup> Another form exploited during this period was the theme and variation. Several composers wrote pieces for flute, soprano, and piano in this style, including *O dolce concerto (Air de Mozart avec variations)* by Louis Drouet (1792-1873), and *Variations on Ah! Vous dirais* (a theme attributed to Mozart) and *Bravura variations on a theme attributed to N. Dezède* by Adolph Adam (1803-1856).

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88

During the romantic period, the philosopher Jean-Jacques Rousseau advanced the idea that in opera, the whole should be a perfect union of painting, music, and poetry (Rousseau espoused this idea long before Wagner developed his theory of the union of the three arts). Melody existed to express emotion not to display the voice, yet every element of the opera should submit itself to the action. French operatic composers at the height of the romantic movement were Daniel François-Esprit Auber (1782-1871), Ferdinand Hérold (1791-1833), Fromental Halévy (1799-1862), and Adolphe Adam (1803-1856). Giacomo Meyerbeer (1791-1864) exerted the greatest influence on the development of romantic opera, however, firmly establishing grand opera in Paris for more than two decades. Grout, *A Short History of Opera*, 315-319.

89

Neither David, Panseron, nor Massé were successful in disguising the sing-song quality of the verses they set in their songs.

90

Powell, *The Flute*, 214.

Throughout the nineteenth century, flutists and composers turned out fantasies, variations on airs and opera melodies, and other similar works.<sup>91</sup> Jean-Louis Tulou and Joseph-Henri Altès were the flute professors at the *Conservatoire* during this period, and their works dominated the repertoire that was performed by flute students. Between 1832 and 1860, every single solo required for the *concours* prize for flutists was a composition by Tulou.<sup>92</sup> Indeed, his compositions, along with those of Altès continued to be the main *Concours* selections through Altès's term as professor.

These frothy works were produced in other European countries as well as France. Fitzgibbon (a British flutist of the late-nineteenth century) remarked that the public was largely responsible for the composition of such pieces:

The public taste was not educated: it was the age of the *air variée*. The great professional soloists naturally played the kind of music which pleased their auditors and pupils most. Every suitable or unsuitable operatic aria, every Welsh, Irish, Scottish, or English tune was adapted by them for the flute and tortured into all sorts of interminable scales and exercises ...with double-tonguing, skips from the highest to the lowest notes and such like tricks written to show off the executive skill of the performer and to make the audience wonder how it was all done.<sup>93</sup>

Writing a generation later, Louis Fleury (a French flutist who studied at the

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For instance, one of the most popular and frequently performed solos of the period was a set of variations on *God Save the King*. Baines, *Woodwind Instruments and their History*, 317.

92

See Appendix VIII for a list of solos performed at the annual *Concours* for flute. Powell, *The Flute*, 214.

93

Fitzgibbon also quotes a reviewer in *Musical Opinion* (1890) who gave the following description of a flute performance: "Air first, then common chord variation (staccato), "runs" variation, slow movement with a turn between every other note, and a pump handle shake that wrings tears of agony from the flute; then the enormously difficult finale, in which you are up in the air on one note, then drop with a bang, which nearly breaks you, onto low C, only to bounce up again, to hold onto a note, shake it (wring its neck in fact), scatter it in all directions and come sailing down triumphantly on a chromatic (legato) run with a perfect whirlpool of foaming notes, only to be bumped and pushed about until you are exhausted." Fitzgibbon, H. Macaulay, *The Story of the Flute*, 109-110.

*Conservatoire* with Paul Taffanel) felt it was the fault of flutists themselves:

The moment flutists tried to compete with violinists, giving themselves over to fireworks and the expression of hectic sentiment, people of good taste would have no more to do with them.<sup>94</sup>

Whether in imitation of other instruments or to please the public, these pieces were written well into the second half of the nineteenth century. Indeed, Léo Délibes (1836-1891) wrote a bird piece for flute, soprano, and piano entitled *Le rossignol* as late as 1882. It was not until the appointment of Louis Dorus as flute professor at the *Conservatoire* (1860) and the ascendancy of composers such as Charles Gounod and Gabriel Fauré that the music written for flute by French composers underwent any meaningful change.<sup>95</sup>

#### ROMANTICISM — POLITICAL AND SOCIAL LIFE

These sentimental songs were written against the backdrop of the Second Empire in France. Of the three composers mentioned above, Félicien David was perhaps the most well-known and was considered alongside Berlioz in making contributions to the romantic movement. In addition to his musical ambitions, David was influenced by the political and social inclinations of his times. One of the movements of the mid-nineteenth century to affect musicians, artists, and writers was the Saint-Simonian movement.<sup>96</sup> This

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94

Fleury, "The Flute and its Powers of Expression," translated by A.H. Fox Strangways, 384.

95

Ahmad, "The Flute Professors of the Paris *Conservatoire* from Devienne to Taffanel, 1795-1908," 78.

96

The state, according to Saint-Simon, was to be replaced by a tripartite elite. First were the intellectuals and scientists, who would discover useful laws and evaluate the projects of others. Here also were the artists, or men of imagination, whose inspiration would provide society with moral direction. The arts, and particularly music, could inspire humanity for the great tasks ahead, harmonize diversity, and

Christian technocracy was founded by Claude-Henri de Rouvroy, Comte de Saint-Simon (1760-1825), dubbed "France's last *gentilhomme* and first socialist."<sup>97</sup> David became the leading musician of this group of utopian social thinkers.

Other artists of the time who counted themselves among the Saint-Simonians were Honoré de Balzac, Hector Berlioz, Auguste Comte, Eugene Delacroix, Alexander Dumas, Gautier, Victor Hugo, Alphonse de Lamartine, Félicité de Lamennais, Franz Liszt, Prosper Mérimée, Jules Michelet, Alfred de Musset, Gérard de Nerval, George Sand, Charles-Augustin Sainte-Beuve, Stendhal (pseudonym of Henri Beyle), and Alfred de Vigny. While most of them died before Saint-Simonian ideals became accepted in France, they were of great importance to one another. This movement provided a venue for formal gatherings for artists of the romantic age who socialized and collaborated with one another to create works of art.<sup>98</sup>

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reinforce the ethic of brotherly love. Next, the businessmen and industrialists would administer and execute the great social projects that would bring plenty for all. Everyone else was to be assigned the productive functions that best suited their natural talents.

In the 1830s and 1840s, the movement attracted a wide circle of businessmen, engineers, politicians, bureaucratic managers, welfare state advocates, writers, musicians, and intellectuals. While Hector Berlioz and Franz Liszt were drawn to the ideals of the movement, only Félicien David was a formal convert. Barthélemy-Prospér Enfantin (1796-1864), Saint-Simon's successor, regarded himself as the father figure of the movement, and David enjoyed favorite son status. Thus David was entrusted with the task of creating music that would assist in effecting a moral regeneration of mankind, following the Saint-Simonian tenants. David's works were subsequently to aid in the propagation of the religious, social, and political ideals of the movement. Hagan, *Félicien David*, 13-24.

<sup>97</sup>

Ibid.

<sup>98</sup>

The closest affinities between music and the other arts during the romantic movement may be found in a comparative study of the music and the literature of the time. This is partly because French literary romanticism expressed most fully the changes in aesthetic ideas and because the leaders in the literary component of the movement tended to dominate French artistic society of the time. But, the general tendencies of romanticism spread very rapidly to music, largely as a result of the growing intimacy between musicians and other artists. Friendly intercourse may be noted between the composers Hector Berlioz, Frederic Chopin, Félicien David, and Franz Liszt with the writers Honoré de Balzac, Victor Hugo, Alfred de Musset, Madame de Staël, and Georges Sand, and the painters Eugene Delacroix and Théodore

David turned his attention to chamber music exclusively in 1863 after renouncing opera.<sup>99</sup> As a result of this dramatic change, he would usher in a new interest in *mélodie* and vocal chamber music at the start of the 1850s. During the 1840s and 1850s he wrote numerous *mélodies* which were published in several collections, including *Perles d'Orient* (1846) and *Album de 10 mélodies et 3 valse pour le piano* (1847). Because of his Saint-Simonian sympathies, he was one of the first French composers to set exclusively the texts of French poets, such as *Le rhin allemand*, a patriotic poem written by Alfred de Musset in 1842.<sup>100</sup> In addition, David was one of the first French composers to be called “the French Schubert” for the lyrical charm of his songs and the sentimental turns of his phrases.<sup>101</sup>

David was also one of the first composers to travel to the Middle East, where he composed a number of works for piano in an oriental idiom.<sup>102</sup> His orchestra work *Le désert* (1844) was a piece written to evoke the mood of the exotic lands of Smyrna and Egypt, and it was a great success in Paris. As discussed in Chapter 5, exoticism is a

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Géricault. Lockspeiser, *The Literary Clef*, 1-3.

99

*French Romantic Song 1830-1870*, edited by David Tunley, xxii.

100

Apparently, this song so captured the French popular imagination during the Franco-Prussian war that the song was revived and sung throughout France as a demonstration of French patriotism. David also set to music the poetry of Alphonse de Lamartine (1790-1869), Emile Barateau (1792-1870), Marc Constantin (1810-1888), Théophile Gautier (1811-1872), Edouard Plouvier (1821-1876), and Charles Poncey (1821-1891). Many of these writers were themselves followers of the Saint-Simonian movement. *Ibid.*, xxii-xxiv.

101

*Ibid.*

102

This trip came as a result of Enfantin’s directive to carry Saint-Simonian ideals into the provinces and beyond, in particular to the mysterious world of the Middle East and Egypt. David traveled to the Middle East shortly after the collapse of the movement, around 1835. *Romantic French Song 1830-1870*, edited by David Tunley, xxi-xxii.

strong element in the music for flute and soprano, and *Le désert* spawned a number of imitators as well as established the French taste for Eastern color which is so evident in the operas and songs of the later part of the century.<sup>103</sup>

## ROMANTICISM — ARTISTIC AND CULTURAL LIFE

In many western countries during the romantic period, and especially in France, emphasis gradually shifted from the solitary painter or poet at work in a studio or study to innovations by groups of artists or musicians, and by workshops of decorators, sculptors, and directors, all working in close touch with the public.<sup>104</sup> In literature, there were high points in the great French theater tradition, including a succession of plays in the nineteenth century that began with the works of Victor Hugo (in romantic dramas such as *Cromwell*, 1827 and *Hernani*, 1830), Alexandre Dumas the younger (*La dame aux camélias*, 1852), and Edmond Rostand (*Cyrano de Bergerac*, 1897).<sup>105</sup> Meanwhile, the older tragedies by Pierre Corneille and Jean Racine, the social comedies by Molière, and the frothy comedies of love by Pierre-Augustine Caron de Beaumarchais (*Le barbier de Séville* and *Le mariage de Figaro*) would provide texts and ideas for French opera and song. Soon modern French writers would also supply the texts for French composers of flute and soprano music.

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103

Echos of *Le Désert* may be heard in Berlioz's *L'Enfance du Christ* (1854), Bizet's *Pêcheurs de perles* (1863), Meyerbeer's *L'Africaine* (1865), Massenet's *Le roi de Lahore* (1877), and Délibes's *Lakmé*. The pieces for flute and voice written in the exotic style are considered in Chapter 5. *The French Romantics*, Ed. Charlton, 378.

104

Salazar, *Music in Our Time*, 21-30.

105

*The New Oxford Companion to Literature in French*, edited by Peter France, 714-716.

In music, France began producing native composers of world rank (such as Hector Berlioz, Georges Bizet, Léo Délibes, Charles Gounod, and Jules Massenet) and drawing important foreign-born composers to Paris to live and work (such as Frederic Chopin, Franz Liszt, and Richard Wagner).<sup>106</sup> The city also enjoyed preeminence in ballet, dating from the time of Noverre (1727-1810) and continuing until the twentieth century, with the residency of the *Ballet Russe* under the direction of Serge Diaghilev. As in literature and the visual arts, the latter-nineteenth century was a fertile period in which a number of excellent composers produced masterworks in every genre.

The appeal of French literature has resided in, perhaps, two main factors: a passion for ideas and a strong sense of place and of detailed social observation. The romantic movement, at its height, was led by four great poets: Alphonse de Lamartine (1790-1869), Alfred de Vigny (1797-1863), Alfred de Musset (1810-1857), and Victor Hugo (1820-1885). In addition, novelists Honoré de Balzac (1799-1850), Georges Sand (1804-1876), Gustave Flaubert (1821-1880), and Emile Zola (1840-1902) pioneered important aspects of realism (in *Madame Bovary*) and naturalism (in *Germinal*).<sup>107</sup> In poetry the leading writer of this period was Charles Baudelaire (1821-1867), whose sonorous rhythms and sense of melancholy introduced a new sensibility into French verse. His work influenced the equally evocative poetry of Paul Verlaine and Arthur

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106

Hill, *Modern French Music*, 1-10.

107

Sowerwine, *France Since 1870*, 50-51.



Rimbaud. They, in turn, paved the way for the great symbolist Stéphane Mallarmé.<sup>108</sup>

French composers writing for voice and flute would eventually set texts by all of these poets.

## POST-ROMANTICISM

By 1854, the Crimean War had been fought with Russia, France had had its first *Exhibition universelle*, and Queen Victoria had visited Paris. Several theaters were built in Paris during this period: the *Châtelet*, the *Théâtre-Lyrique*, the *Palais Garnier Opéra*, and the concert hall *Salle Herz*. Musical instruments also continued their technical development, while, as a result of *Conservatoire* training, the gap between professional and amateur players widened. At the *Salle Pleyel* and *Salle Erard* the performers included international artists such as Joseph Joachim, Anton Rubinstein, and Clara Schumann. The grouping of industrial populations led to the establishment of many choral societies and, as a result, the composition of new French music for solo voices and for chorales.<sup>109</sup>

Yet beneath the show of homage to art as represented in the glittering *salon* performances and the performances of huge exhibition cantatas at the newly built *Palais Garnier* opera house, there was little official encouragement of the arts by the government of Napoléon III. Romanticism was primarily a movement of revolt, to a great extent motivated by much-needed protests against conventionality, artificiality, and the

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<sup>108</sup>

*The New Oxford Companion to Literature in French*, edited by Peter France, 70-71.

<sup>109</sup>

Brody, *Paris: The Musical Kaleidoscope*, 15-20.

hollow neo-classicism of the late-seventeenth and early-eighteenth centuries. In the name of natural sympathy and feeling, romanticism broke down many of the barriers of formal restraint in the arts, which had been codified and institutionalized by preceding generations.<sup>110</sup>

Many artists who, in the 1830s, had believed in their mission to shape society had no sympathy with a regime that was half-dictatorship and half-populist or with the tastes of the rulers that shifted between the grandiose and the frivolous. Soon, romanticism was over and its leaders were either disillusioned (like Berlioz, Delacroix, or Gautier) or in exile (like Hugo). The pervasive materialism in government and society alike forced artists and writers to detach themselves from the cultural mainstream. The mood of the period also produced other movements such as the Parnassians (who elevated art for its own sake) and positivism (which sought systems in everything), both of which rejected outright the romantic belief in inspiration and genius.

The political and social changes that accompanied this post-romantic era found cultural expression in the growing tendency of composers to free themselves from the bonds of patronage, to take a more independent place in society, and to take a more conscious role in the assertion of national individuality.<sup>111</sup> It was during this period of transition that the next generation of French composers wrote music for flute and soprano

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The next generation of musicians experimented with the extension of form and tonality (as a result of the influence of Wagner), turning away from sonata form in chamber music and in the symphony, and cultivating smaller forms such as the *mélodie* in reaction to the excesses of romanticism. This would benefit the repertoire for flute and soprano, which garnered increased attention after 1870. Salazar, *Music in Our Time*, 24-26.

111

Lethève, *Daily Life of French Artists in the Nineteenth Century*, translated by Hilary E. Paddon, 195-202.

of a decidedly different character than the preceding generation.

Lead by Charles Gounod (1818-1893), the chamber music for flute and soprano of the late nineteenth century began to incorporate the flute as an equal voice in the texture of the music. These pieces had a *pastorale* quality that focused on melody and line rather than technical display (by either the vocalist or the flutist). Some were based on religious themes, others were in the style of the newly developed *mélodie*.<sup>112</sup> Many French composers turned their talents to this genre, producing works such as: *Ave Maria* by Édouard Millault (1808-1887); *Le ruisseau et la jeune fille* by Louis Lacombe (1818-1884); *Sérénade* (1866), *Barcarolle: Où voulez-vous aller?*, and *O légère hirondelle* by Charles Gounod (1818-1893); *Chant de Breton* (1884) by Édouard Lalo (1823-1892); *Une flûte invisible* (1887) and *Le bonheur et chose légère* by Camille Saint-Saëns; and *Agnus dei* by Georges Bizet (1838-1875). Again, the historical context of the time provides several underlying factors for this new repertoire.

## LYRICISM

Even by the mid-nineteenth century, the opera house was still providing the setting for fundamental changes in French music. Lyric opera was a form that developed somewhere between the extravagances of grand opera and the merriments of operetta, and which cultivated a measured and refined lyrical expression of serious subject matter.<sup>113</sup> The leading composers of this kind of opera in France were Ambroise Thomas

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<sup>112</sup>

A detailed study of French *mélodie* is found in Chapter 9.

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Lyric opera, by comparison with grand opera, was smaller in dimension, more unified in mood, and generally expressed more inward emotions. Melody was cultivated in this form with exceptional sensitivity

(1811-1896) and Charles Gounod (1818-1893).

Perhaps the most well-known example of lyric opera is Gounod's *Faust* (1859),<sup>114</sup> a work that is conceived in a proportioned, elegant style containing attractive melodies that are expressive but not overly so. Saint-Saëns described Gounod as the composer who restored a genuinely French musical ideal to French musicians. It was the simple expression of emotion with minimum effort that attracted composers of the next generation.<sup>115</sup> Saint-Saëns described Gounod's later works:

Expressiveness was always his ideal: that is why there are so few notes in his music...each notes sings. For the same reason instrumental music, "pure" music, was never his *forte*. His aim in orchestration was to discover beautiful color and, far from adopting ready-made the methods of the great masters, he applied himself to the study of timbres and tried to invent new combinations suited to his own ends.<sup>116</sup>

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to the text. While some ballet still remained and there was some spoken dialogue in lyric opera, the subject matter of the works turned to romantic drama, and the sensationalism of grand opera was abandoned. Grout, *A Short History of Opera*, 340.

114

*Faust* was first staged as an *opéra comique* in 1859 with spoken dialogue. However, Gounod later arranged the work with recitatives substituted for the dialogue, and this new form became the most popular French opera ever written, attaining its two-thousandth Paris performance in 1934. In the intervening years since the premiere, the work has been given in forty-five different countries in approximately twenty-four different languages. *Ibid.*, 341.

115

Lyric opera developed in France at about the same time that realism arose in the visual arts and naturalism in the literature. While the *Salon* exhibited as many as 4,000 paintings in the 1855 Exposition, at least twice that number were rejected. The *Salon* accepted some painting by new artists but only those that conformed to the preferred genres and styles. The controversy surrounding the works rejected from the 1863 *Salon* led the Emperor to allow a special *Salon des Refusés*, an exhibit of the paintings rejected from the *Salon*. This occurred several times before the Republic finally abandoned the *Salon* in the early 1880s. The works rejected were mainly conceived in the genre of realism, which attempted to depict the contemporary world as people actually lived it. A famous work from this period is Edouard Manet's (1832-1883) *Olympia*, a nude female courtesan who confronts the viewer directly rather than looking demurely aside. In literature, Emile Zola (1840-1902) represented the movement in realism with his *Les Rougon-Macquart* series. Zola created characters that responded to their circumstances rather than acting in fixed stereotypes, as had previous writers. Apparently, Zola researched his works arduously in order to obtain a gritty realism. Sowerwine, *France Since 1870*, 47-51.

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Cooper, *French Music*, 14.

As a result of this change in musical expression, the old distinctions between the forms of *opéra* and *opéra comique* began to disappear by the end of the nineteenth century. Soon, serious, large-scale, or established operatic works were premiered at the *Opéra*, while the new, often experimental works were given hearings at the *Opéra-Comique*.<sup>117</sup> Some of the composers who followed in the French lyrical style were César Franck (1822-1890), Camille Saint-Saëns (1835-1921), Léo Délibes (1836-1891), Georges Bizet (1838-1875), Emmanuel Chabrier (1841-1894), Vincent d'Indy (1851-1931), and Jules Massenet (1842-1912). Their works, such as Bizet's *Carmen* (1875), Saint-Saëns's *Samson et Dalila* (1877), Délibes's *Lakmé* (1883), Massenet's *Manon* (1884), Chabrier's *Le roi malgré lui* (1887), Franck's *Hulda* (1894), and d'Indy's *Fervaal* (1897) were all written in the lyric style and were to change the course of French music.<sup>118</sup> Many of these composers turned their lyric talents to music for flute and voice.

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*Opéra comique* originally referred to French comic opera developed in the seventeenth century by Molière and Lully, whose comedy ballet pieces, in which spoken dialogue alternated with songs and dances, were presented before Louis XIV during the 1660s. During the late 1670s, the *Théâtre-Italien* (which had been established on a permanent basis in Paris in 1661) began to intermingle French scenes, including music, with its improvised comedies. Over the course of the next several decades, the repertoire was taken over by the French, who used popular tunes (such as vaudevilles) to which the authors adapted new words. Little by little, the theaters were brought under one management and formally established as the *Théâtre de l'Opéra-Comique* in 1715. For a long time they continued performing popular comedies in which vaudevilles were the principal sources of the music. At the same time new music replaced the vaudeville tunes and originally composed songs began to replace the old music. The result of this intermingling of French and Italian efforts led a new generation of French composers to create a national comic opera with original music, the *opéra comique*. *Opéra comique* contains arias along with spoken dialogue, whose scenes and characters represent idealized peasantry, usually with a naive heroine and a manly young hero who are saved from destruction by either their virtue or their innocence. The music was most often tuneful and charming, with an abundance of duets and other ensemble pieces. This term "*opéra comique*" is now used to refer to the theater and to the form. When referring to the theater, I will use a hyphen and capitalization (*Opéra-Comique*); when referring to the operatic form, I will not (*opéra comique*). Grout, *A Short History of Opera*, 245-257.

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Grout goes so far as to describe Massenet's style as "lyrical, tender, penetrating, sweetly sensuous, rounded in contours, exact but never violent in interpreting the text, sentimental, often melancholy, sometimes a little vulgar, and always charming." Grout, *A Short History of Opera*, 435.

## RELIGION

Many of the *pastorale* songs and songs based on religious texts for flute and voice were written during the period after the 1860s, when France was in the midst of a religious revival.<sup>119</sup> The French revolution brought about great upheaval in religious life, as Catholicism ceased to be the state religion, and the government attempted to “de-Christianize” France.<sup>120</sup> However, partly as a result of civil and foreign wars, and partly in response to religious persecution, religious fervor among the French people remained strong, as Catholics and Protestants in most of Western Europe were affected by a new religious devotion and spirituality.<sup>121</sup>

Gounod, who wrote many lyrical and sacred pieces for flute and voice, was certainly one of these pious, religious, and artistic individuals. In 1847, Gounod began studying for the priesthood, but instead devoted himself to music. Encouraged by his friendship with Pauline Viardot (the soprano whom he had first met in Rome and then again in 1851), he turned his mind to opera and began producing the lyrical, balanced, elegant music for which he is still known today. Gounod was, in turn, admired by Saint-

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By the turn of the nineteenth century there existed, in essence, two Frances, one made up of Catholics and one made up of Republicans. Religion was still the fundamental way that people identified themselves and their expressions of family, community, and political identity were bound up in their religious beliefs. Mayeur and Rebérioux, *The Third Republic From its Origins to The Great War, 1871-1914*, translated by J.R. Foster, 104-106.

120

Tombs, *France 1814-1914*, 241.

121

Many of these believers were women, and Tombs argues that this religious devotion constituted a woman's major political act in French history. Indeed, by the 1870s, nuns outnumbered the male clergy three to two, and the cult of the Sacred Heart, the cult of the Virgin Mary, and the pilgrimages to *Lourdes* were led by women. Tombs, *France 1814-1914*, 242-243.

Saëns and Bizet, who both wrote lyrical pieces for flute and voice. In 1871, when Gounod fled to England (as a result of the Franco-Prussian war), Saint-Saëns asserted himself as the dominant composer in Paris.

## NATIONALISM

Nationalism is a concept that arose in the nineteenth century among peoples who became aware of their national identity without having a national state. In these cases, nationalism had first to be affirmed linguistically and culturally; then be given political embodiment. In France the state came first and, over the centuries, created a nation so that the roots of national self-consciousness can be traced long before the concept or the word existed. French nationalism was one of the driving forces of the revolutionary and Napoleonic periods. However, the word *nationalisme* appeared in the French dictionary in 1874, significantly, only after the French defeat in the Franco-Prussian War (1870-1871) and the loss of the Alsace and Lorraine.<sup>122</sup>

The loss of the Franco-Prussian war was devastating for France. The composer Georges Bizet, who had joined the National Guard, described the situation in a letter to

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Relations between Bismark in Prussia and Napoléon III in France had been deteriorating since the mid-1860s. Although the French people had largely ignored this, concentrating instead on more appealing affairs such as the *Exposition universelle* of 1867, which celebrated the country's otherwise burgeoning good fortunes, this could not prevent the inevitable declaration of war with Prussia on July 19, 1870. The French entered the war full of patriotic fervor and the *Marseillaise*, which had been banned by the empire, was heard again in the streets and theaters of Paris. However, the French troops were poorly prepared, poorly supplied, and incompetently commanded. The Prussian armies were victorious at every turn. On September 2, 1870, Napoléon III was captured at Sedan and surrendered. Two days later, France was declared a republic. However, the war raged on as Paris refused to capitulate and, within weeks, Paris was surrounded by Prussian armies. Four months of siege and starvation ensued until France was forced to sign an armistice on January 28, 1871. The humiliating terms of the peace included France ceding Alsace and Lorraine, paying five billion francs in restitution, and the triumphant march of the Prussian troops through Paris. These terms, along with the many hardships endured throughout the siege of Paris, were several factors that contributed to the outbreak of civil war in the form of the Commune. Tombs, *France 1814-1914*, 83, 424-429.

his friend Edmond Galabert:

And our poor philosophy, our dreams of universal peace, world fraternity, and human fellowship! Instead of all that, we have tears, blood, piles of corpses, crimes without number or end! I can't tell you, my dear friend, into what sadness I am plunged by all these horrors. I remember that I am a Frenchman, but I cannot altogether forget that I am a man. This war will cost humanity five hundred thousand lives. As for France, she will lose everything!<sup>123</sup>

France now felt herself to be a mutilated nation that had fallen into cultural decadence.<sup>124</sup>

In the wake of this loss, there were many attempts to redefine national identity.

Politically, these included the establishment of political groups, such as the *Ligue des*

*patriotes* (1882) and *Ligue de la patrie française* (1899). In musical institutions, the

decades after the 1870s saw the establishment of the *Société nationale de musique*

(1871)<sup>125</sup> and the founding of the *Schola Cantorum* in Paris (1894).<sup>126</sup> Significantly, after

1871, works by German composers vanished from the list of pieces for the *concours* for

flute at the *Conservatoire*.<sup>127</sup>

The changes in French music were subtle and far-reaching. Nationalism in nineteenth-century music was marked by an emphasis on literary and linguistic traditions,

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Duchen, *Gabriel Fauré*, 29-30.

124

Tombs, *France 1814-1914*, 316-317.

125

The society's purpose was to give performances of works by French composers. It can be credited with the marked rise in the number and quality of chamber and symphonic works produced by the French after the Franco-Prussian War. Grout, *A History of Western Music*, 677.

126

The *Schola Cantorum* was established to broaden the musical training of students, especially in the areas of historical study of French music. This school consciously contrasted itself with the *Conservatoire*, which was felt to emphasize opera to the detriment of other musical pursuits. Ibid.

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Powell, *The Flute*, 216.



an interest in folklore, a strong element of patriotism, and a craving for independence and national identity. A sense of pride in its language and its literature contributed to the national consciousness that led to French unification.<sup>128</sup> Another factor in the rise of French nationalism in music was the ambition of composers to be recognized as equals to those in the Austro-Hungarian orbit. By absorbing native French folk music and dances and identifying and drawing on their musical character, composers could develop a style with a pronounced ethnic personality that was their own.

It is striking that all the works written for flute and voice during this period employ the text of French poets. A few examples from the musical bibliography are: *Élégie* by Jules Massenet (1842-1912) with a text by Louis Gallet; *Viens! Une flûte invisible soupire* (1900) by André Caplet (1878-1925) with a text by Victor Hugo; *Portrait* (1904) by Cécile Chaminade (1857-1944) with a text by Pierre Reyniel; and *Soir païen* (1912) by Phillippe Gaubert (1879-1941) with a text by Albert Samian. This is a dramatic change from the bird songs of the previous era with their fluffy texts, usually the creation of a librettist. Clearly, French composers looked to their native language for inspiration and they endeavored to raise the quality of their *mélodies* by setting poetry.

In addition, French composers endeavored to elevate the quality of their music through the exploitation of a French musical style that was unique and recognizable. If we examine French music as a whole from shortly before the Franco-Prussian War to the beginning of the twentieth century, it is possible to establish the gradual abandonment of

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The French were hardly alone. The search for an independent, native voice was also keen in England, the United States, Russia, and Eastern Europe, where the dominance of German music was felt as a threat to native musical creativity. Grout, *A History of Western Music*, 677.

excessive dependence upon foreign models and, at the same time, the development of an originality in musical style and thought indicating the emergence of a different type of musical art. These characteristics are summarized by Hill:

Since the Franco-Prussian War, and to a large extent on account of it, French music has made almost incredible advances in technical mastery, originality, subtlety of expression, and above all in embodying national characteristics. Within the past fifty years the achievements of French composers have outranked all contemporary schools, with the possible single exception of the later Russians, who somewhat antedate them, and to whom in turn they are considerably indebted. French music, through its exploration of new fields of harmonic effect, stylistic adaptability, clarity and fineness of emotional discrimination, has exercised an influence upon the entire civilized musical world.<sup>129</sup>

Gabriel Fauré (1845-1924) was one of these French composers who began to create a new musical language.<sup>130</sup> This is evident in his first volume of songs, which not only set the poetry of Charles Baudelaire, Théophile Gautier, and Victor Hugo, but demonstrate his complete mastery in music of the atmosphere of the poems. These works are characterized by the often incantatory vocal line, cascades of piano arpeggios beneath a soaring melody, harmonies that seem to move through chromatic slides with

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Hill, *Modern French Music*, 2.

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Fauré was seen to embody many traits of a new French asceticism. Quoting Rollo Myers: "Nowhere can this more indefinable and subtle aspect of nationalism be better studied than in the music of France, and more particularly in the works of composers like, for example, [Gabriel] Fauré and [Albert] Roussel whose music is so "French" that foreigners are supposed to be unable to appreciate its great beauties. And yet the Fauré idiom, for example, presents absolutely no features that are specifically French as regards externals; the "Frenchness" of his music has its roots in the whole tradition of French culture in its widest sense rather than in any particular manifestation of that culture as expressed in a type of melody or rhythm peculiar to the French people. What is revealed in the music of these composers is, in fact, an instinctive aesthetic and intellectual attitude having its roots in an age-long tradition of civilized living and thinking, and an awareness of the essential values implicit in all great art which Roussel expressed so perfectly when he wrote: '*Le culte des valeurs spirituelles est à la base de toute société qui se prétend civilisée, et la musique, parmi les arts, en est l'expression la plus sensible et la plus élevée.*' [The cultivation of spiritual values is at the base of all societies who call themselves civilized, and music, of all the arts, is an expression of the most sensible and the most elevated]." Myers, *Modern French Music*, 9. Translation is my own.

modulatory implications, as well as the interplay of contrapuntal voices. His music is seamless, with an element of ambiguity (especially in key) which make his music colorful, seductive, and refined. He eliminates the purely decorative elements that are extraneous to the core of the musical expression. The result is a richly chromatic, texturally vibrant work.

Fauré's one song for flute, soprano and piano, *Nocturne*, op. 43, no. 2 (1886) did spawn a host of other works for this instrumentation in a new harmonic language. These works for flute, soprano, and piano include Louis Diémer's (1843-1919) *Sérénade* (1884), Benjamin Godard's (1849-1895) *Lullaby* (1891), Georges Hüe's (1858-1948) *Soir païen* (1898), André Caplet's *Viens! Une flûte invisible soupire* (1900), and Léo Sachs' (1856-1930) *Les nymphes*, op. 188 (1909).

During the first half of the nineteenth century, French music, largely devoted to opera, had been unduly eclectic in character. Its dominating personalities were Rossini and Meyerbeer, despite the dynamic genius of Berlioz, whose importance was not recognized until long after his death.<sup>131</sup> With the establishment of orchestras and chamber music societies and the consequent awakening of interest in their respective literatures, there followed a period of revolution in public taste. César Franck, Édouard Lalo, Camille Saint-Saëns, and other pioneers of instrumental music in France, may be regarded as products of this movement.<sup>132</sup>

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Cooper, *French Music*, 8-9.

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Prior to 1850, as has been noted, musical life in Paris was dominated by opera, and Parisians demonstrated a distinct disregard for orchestral and chamber concerts that made it difficult for French composers, such as Berlioz, to have their works performed. Between 1850 and 1885, the establishment of concert *sociétés* that

Several composers of flute and soprano music inherited this legacy for chamber music and wrote small chamber works that feature these two voices with a collection of other instruments. Melanie Bonis (1858-1937) wrote some of the first pieces for soprano and small chamber groups, such as *Le ruisseau*, op. 21, no. 2 (for soprano, flute, oboe, clarinet, cornet, harp, string quartet, and bass) and *Noël de la vierge Marie*, op. 54, no. 2 (for soprano, flute, oboe, clarinet, bassoon, harp, string quartet, and bass). As well, Louis Durey (1888-1979) wrote his *Images à Crusoé*, op. 11(1918) for soprano, flute, clarinet, celeste [or harp], and string quartet. These experiments with instrumentation were exploited to full affect by composers of the next generation in their music for flute and soprano.

The Franco-Prussian War precipitated a concentrated reassertion of national consciousness that affected every area of musical activity. Still, when the bitterness of feeling after the Franco-Prussian War had subsided, musical Paris, and with it the majority of French composers, fell under the spell of Richard Wagner.<sup>133</sup> The inevitable reaction to Wagner's dominance led to enthusiasm for Russian and Oriental music, especially that of the so-called Neo-Russian composers.

Several composers for flute and soprano who opposed Wagner's ideas did, indeed, turn to Oriental and Russian music for inspiration. Influenced by the *Exposition universelle* of 1889 were Claude Debussy (1861-1918), Maurice Emmanuel (1862-1930),

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performed orchestral and chamber music began to change this state of affairs. French composers began to create orchestral works, concertos, piano pieces, *mélodies*, and chamber music in response. Hill, *Modern French Music*, 20-25.

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In Chapter 4: Wagner is found a complete discussion of Wagner's influence on French composers and on French nationalism.

and Maurice Ravel (1875-1937), all of whom wrote pieces for flute and soprano on Oriental or exotic themes.<sup>134</sup> These works, *Les chansons de Bilitis* (1901) by Debussy, *Trois odelettes anacréontiques*, op. 13 (1911) by Emmanuel, and “*La flûte enchantée*” from *Shéhérazade* (1903) by Ravel were extremely influential on other composers of flute and soprano music, especially Maurice Delage.

A secondary result of the Franco-Prussian war was an awakening to the value of French composers of the past, from Lully to Rameau and even earlier. These two masters were recognized as having established many of the essentials of French musical style, in addition to embodying the dominant Gallic traits of their respective centuries. French harpsichord music by Couperin and Rameau, among others, became the object of extensive research and many *tombeau* were written by modern composers in homage to composers of the past.<sup>135</sup> French musical literature from the times of the *troubadours* and the *trouvères* was resurrected as well, but this revaluation of the past was not limited to music. Several French composers, among them Debussy and Ravel, sought to unify the sentiments of centuries other than their own by setting to music poems by Tristan L'Hermite, Clément Marôt, Charles duc d'Orléans, and François Villon. This would become important to the composers of music for flute and soprano, as they wrote

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The Universal Exhibition was a gigantic event, which brought together representations of decorative arts, music, and architectural styles from far distant corners of the world. It is in this setting that Debussy first heard the Javanese gamelan orchestra, an orchestra of pitched percussion instruments that performed intricately woven rhythmic patterns. The exhibition was also a platform for Russian music. Fauré met Tchaikovsky and Alexander Glazunov, who had come to Paris to conduct their own works. Duchon, *Gabriel Fauré*, 94.

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Ravel's *Tombeau de Couperin* is a particularly well-known example.

*hommages* to Pierre de Ronsard and set the texts of ancient French poets for flute and soprano.

## NEW TEACHING METHODS FOR FLUTE AT THE *CONSERVATOIRE*

In 1829, Jean-Louis Tulou was elected flute professor at the *Conservatoire*. Throughout the next three decades, Tulou solidified his position as the most prominent flutist in Paris through his teaching and through his performing engagements, especially with the *Société des concerts du Conservatoire*.<sup>136</sup> As noted previously, until about 1860 he kept a tight hold on the repertoire performed at the *Conservatoire* (usually his own compositions) and he staunchly resisted the introduction of the Boehm flute.<sup>137</sup> French flutists who favored the Boehm flute (including Paul Camus, Victor Coche, and Louis Dorus<sup>138</sup>) were obliged to cultivate the instrument secretly, without the official recognition of the *Conservatoire*.

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Tulou enrolled at the *Conservatoire* at the age of ten and won the *première prix* in 1801, at the age of fifteen. Soon, he was playing second flute in the *Opéra* orchestra under his teacher, Wunderlich. By 1804, he was appointed first flute in the *Théâtre-Italien* orchestra. In that same year, his teacher retired from the *Opéra* orchestra and Tulou succeeded him as principal flute. Tulou taught many students, some of whom went on to have their own virtuoso careers as flutists, including Victor Coche, Jules Demersseman, and Johannes Donjon. More information regarding the *Société des concerts du Conservatoire* is found in Chapter 8. Amad, “The Flute Professors of the Paris *Conservatoire* from Devienne to Taffanel, 1795-1908,” 49.

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Apparently, Tulou opposed the Boehm flute because he perceived that it would harm his business connections as an instrument-maker. Tulou began manufacturing flutes in 1828 and three years later, he formed a partnership with the flute-maker Jacques Nonon (1802-c1867). The two set up a workshop and began to supply instruments to the *Conservatoire*. The firm employed six full-time workers and four part-time workers by 1839, earning an annual gross income of 45,000 francs. Powell, *The Flute*, 213.

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Dorus became convinced as early as 1833 of the superiority of the Boehm flute, and he practiced on it secretly for more than two years to master the new finger system. In 1835, when he performed in public on the instrument for the first time, his performance was a revelation and the instrument was a success. As a result, France was one of the first countries to adopt the new flute. Amad, “The Flute Professors of the Paris *Conservatoire* from Devienne to Taffanel, 1795-1908,” 69.

In 1860, Louis Dorus succeeded Tulou as professor of flute at the *Conservatoire*. Dorus brought much needed change to the flute class and was quick to make the metal Boehm flute the official instrument, as well as promoting new repertoire that moved away from the technical showpieces of the past.<sup>139</sup> As flute professor at the *Conservatoire*, Dorus was in a position to influence faculty and student composers of the next generation. His emphasis on a singing tone with elegance and purity of style ushered in a new style of playing for the flute. One of his most famous students was Claude-Paul Taffanel, who was seminal in transforming the flute into an instrument that was widely viewed as soloistic and capable of projecting its sound in the orchestra and in chamber ensembles.<sup>140</sup>

In addition, Dorus formed the *Société de musique classique* (c1847) together with a group of leading Parisian musicians, whose purpose was to promote classic chamber music and to encourage French composers to write new works for chamber ensemble. He often performed in concert with his sister, Madame Dorus-Gras, a renowned singer. It is possible that they performed works together for flute and soprano. Both Tulou and Dorus were frequent soloists with the *Société des concerts du Conservatoire* and did much to further the flute as a solo instrument. It is significant that the great majority of the works for flute and soprano were written after 1860 and the acceptance of the Boehm flute at the *Conservatoire*.

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Some of the examination pieces that Dorus included were by Lindpainter, Reissiger, Boehm, and Briccialdi, in addition to Tulou and Altès. Powell, *The Flute*, 215.

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More information regarding Taffanel's position in the development of chamber music for flute is found in Chapter 11.

## IMPRESSIONISM

At the end of the nineteenth century, impressionism emerged as a vital stream that would characterize and determine the future course of French art, literature, and music. Impressionism derived its name from a derogatory remark made by a journalist about Claude Monet's painting *Impression, soleil levant*, exhibited in 1874 in the first exhibition organized by the *Société anonyme des peintres, sculpteurs, et graveurs*, which included works by Cézanne, Degas, Monet, Morisot, Pissarro, Renoir, and Sisley. Between this first exhibition and the eighth and last in 1886, this diverse group secured a place in the official institutions of French painting which opened the way to the modernist tradition of twentieth-century art.<sup>141</sup>

Impressionism was a rejection of the principles and practices taught by the professors of the *Académie*, who also formed the jury for the annual *Salon* exhibition. In the *École des beaux-arts* the student learned to represent an intellectual idea of a subject

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Early nineteenth-century painting after the Revolution was marked by a conflict between neoclassicism and romanticism. The leaders among the romantic painters were Théodore Géricault (1791-1824) and Eugene Delacroix (1798-1863), who dominated French painting for decades with their bold, fresh colors and expressive subject matter. Naturalism in landscape painting blossomed at the mid-nineteenth century, primarily in the Barbizon school, a group of painters who worked in the village of that name near Fontainebleau; the wistful landscape scenes of Camille Corot (1796-1875) and François Millet (1814-1875) remain the most well-known examples. A bolder kind of realism emerged with the work of Gustave Courbet (1819-1877), Edgar Degas (1834-1917), and Édouard Manet (1832-1883), and Manet became a kind of unofficial precursor to the impressionists, a group organized around Claude Monet (1840-1926) and Auguste Renoir (1841-1919) in the early 1870s. The impressionists, who concerned themselves with the transient effects of light and shadow, had a revolutionary impact on art. It led in turn to various counter-movements in artists such as Paul Cézanne (1839-1906); the symbolist Paul Gauguin (1848-1903), whose passion for bold colors and exotic subjects eventually took him to Tahiti; Henri de Toulouse-Lautrec (1864-1901), who vividly depicted the bohemian life of Montmartre; Vincent Van Gogh (1853-1890); and symbolist Odilon Rédon (1840-1916). The early twentieth century saw two major developments in French art: fauvism, in the opening years, and cubism, invented by Georges Braque, Juan Gris, and Pablo Picasso, shortly before World War I. The fauves, whose emphasis on vitality of color and design dominated their works, included Henri Matisse, Maurice de Vlaminck, and for a time, George Braque. Cubism, on the other hand, would be the first new major style of the twentieth century. Lockspeiser, *Music and Painting*, 14-15.



through techniques based on drawing and chiaroscuro. Early in the nineteenth century, alternate practices developed from which the impressionists would learn, notably Delacroix's brush-stroke and use of color, the landscapes of Corot and the Barbizon group, Courbet's realism, and Manet's treatment of modern subjects. Building on these techniques and on new scientific accounts of color perception, they used more brilliant color, wider tonal range, and broken brushwork to represent more faithfully the play of natural light on objects. The effect of this new role of light and color as organic elements of picture-making was to discredit academic theories of composition, drawing, and the hierarchy of subjects.<sup>142</sup>

From the beginning of the movement, the works of Manet and the impressionist painters engaged French writers<sup>143</sup> and musicians. Musical impressionism shared many of the same traits with pictorial and literary impressionism. The technique of musical impressionism may be characterized by a neglect of formal development in favor of instrumental coloring and harmonic piquancy. The clear articulation of a musical phrase is abandoned for the swinging, undulating repetition of harmonic color. The phenomenon of merging tones results in a changed role for the dissonance, whose use and desirability

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Littlewood, *History of France*, 256.

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In the 1860s, Emile Zola praised Manet's naturalism, and in the 1870s Mallarmé wrote an important article on his open-air painting. Huysmans championed impressionism, especially the work of Degas, while Laforgue related it to developments in poetry, music, and philosophy. Such artistic exchanges gave rise to the idea of an impressionist literature with stylistic developments in prose and poetry that were analogous with impressionist painting. Zola claimed to have applied impressionist techniques in certain of his descriptions, and the term has frequently been used with reference to the novels of the Goncourt brothers, as well as the poetry of Verlaine. In writing, the term usually refers to attempts to represent through syntactic variation the fragmentary and discontinuous nature of the sensations of modern, urban civilization. Sowerwine, *France Since 1870*, 50-51.

now depend entirely on its value as an agent of color. Now, chords unite many far-removed intervals, such as chords of the ninth, eleventh, and thirteenth. By shifting these harmonies, the simplest melody can be adorned without changing a note. These harmonic progressions and coloristic effects usurp melody, making orchestral and instrumental chamber music the overwhelming favorite of late nineteenth-century French composers.

Several works for flute and soprano were written in the impressionist style, including Charles Koechlin's (1867-1950) *Le nenuphar*, op. 13, no. 3 (1897), Debussy's *Les chansons de Bilitis* (1901), Caplet's *Viens! Une flûte invisible soupire* (1900), Ravel's "La flûte enchantée" from *Shéhérazade* (1903) and *Trois poèmes de Stéphane Mallarmé* (1913), and Maurice Delage's (1879-1961) *Quatre poèmes hindous* (1914).

Debussy's *Les chansons de Bilitis* is a truly revolutionary work in several ways. It is an early example of music for voice and chamber ensemble including the flute (the instrumentation is for 2 flutes, 2 harps, celeste, and narrator) employing an impressionistic compositional style and harmonic palette.<sup>144</sup> Rather than being sung, the voice part is a recitation of the poetry. This was an example of the *tableau* style which was prevalent at the time.<sup>145</sup> In addition, Debussy set the poetry of a contemporary French poet, Pierre Louÿs, and the poems are written on an exotic theme. Debussy's work

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Several years earlier, Debussy had written his now famous orchestral work *L'Après-midi d'un faune* (1894) which featured a solo for the flute that opens the work. This work is indicative of his impressionistic style, which is apparently formless, exotic, and evocative. In the work, Debussy disavows the driving rhythms, dynamic development, and harmonic progressions that were so characteristic of nineteenth-century music. Sowerwine, *France Since 1870*, 97-99.

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More information regarding the *tableau* and the development of *mélodie* for flute and soprano is found in Chapter 9: The Rise of *Mélodie*.

influenced many French composers who came after him (such as Cras, Delage, Ravel, and Roussel) who all wrote music for flute and soprano that included chamber ensemble, who all experimented with exotic themes, and who all set the poetry of French contemporary poets. In much the same way that Debussy revolutionized operatic composition in France and elsewhere, he also contributed to radical changes in French chamber music.

Claude Debussy is the composer most identified with impressionism in music. His youthful talent disclosed itself while he was still a student at the *Conservatoire*, where, at age fourteen, his strange chords and translucent harmonies surprised and disconcerted his classmates and teachers alike.<sup>146</sup> In later years, his friend Maurice Emmanuel described the essential characteristics of Debussy's work as: (1.) The extension of harmonic relationships; (2.) Independence in the use of dissonances without preparation or resolution; (3.) The free employment of notes foreign to the chord; (4.) The formation of an arbitrary scale or of an oriental or modal coloring with the resulting successions of chords, and; (5.) The use of enharmonic change as a means of modulating to distant tonalities whose modality rests uncertainly between major and minor.<sup>147</sup> These ideas would create the musical language for the next generation of French composers who wrote for flute and soprano, including Maurice Delage, Marcel Delannoy, Maurice

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While studying and composing in Rome under a fellowship as the *Prix de Rome* winner, Debussy submitted his work, *Printemps*, to an academic tribunal back at the *Conservatoire*. They wrote to Debussy that they were concerned about his "feeling for musical color, an exaggeration of which readily causes forgetfulness of the importance of preciseness in line and form. It is much to be desired that you should put yourself on your guard against this vague impressionism." Salazar, *Music in Our Time*, 173.

147

Ibid., 169.

Emmanuel, Maurice Ravel, Alexis Roland-Manuel, Albert Roussel, and Florent Schmitt.<sup>148</sup>

### *LA BELLE ÉPOQUE*

After a period of relative prosperity and economic growth which had characterized the Second Empire, there came a prolonged period in which the French economy experienced a marked slowdown. The “Great Depression of the nineteenth century,” as it was later called, lasted from about 1873 to 1896.<sup>149</sup> Then in the closing years of the century, there came a new period of economic expansion that continued until the outbreak of the First World War.<sup>150</sup> After the war, this period was looked back upon as *La belle époque*, and it was a time marked by rapid and profound cultural change.<sup>151</sup>

Many of these changes would have a lasting impact on French composers of flute and soprano music before and after World War I. The first was the new popularity of

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Meanwhile, two pioneers of progressive individuality, Emmanuel Chabrier and Gabriel Fauré, also asserted modern French traits in music. Almost simultaneously, the pupils of César Franck, whose teaching attempted to incite a restatement of classic forms and methods in individual guise, arose to champion and extend their teacher's ideals. The most significant of these were Charles Bordes, Ernest Chausson, Henri Duparc, Vincent d'Indy, Guillaume Lekeu, and Guy Ropartz.

During this period, one may also observe the beginning of that interaction between the arts which has produced some of the most characteristic French music. Alfred Bruneau, the propagator of naturalism in opera, and Gustave Charpentier, a socialist who brought his propagandistic instincts to a naturalistic style, brought French music further on the path toward complete independence of foreign methods.

Afterward *Les Six*, together with Erik Satie, renounced the methods of Debussy and his successors. They strived, instead, to develop a characteristic French conception of the contemporary spirit in music, deriving much of their inspiration from Stravinsky and Schoenberg. Caballero, *Fauré and French Musical Aesthetics*, 57-75.

149

Popkin, *A History of Modern France*, 153.

150

Rogert Shattuck, in his *The Banquet Years: The Origins of the Avant-Garde in France, 1885 to World War I*, describes the period encompassing the *belle époque* and the beginning of modernism in France as the years 1885-1918.

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Lough, *An Introduction to Nineteenth Century France*, 147.

*café-concerts*, *cabarets*, and music halls, which contributed to the development of French *chanson* and *mélodie* during this period, and to the inclusion of several instruments with voice. Many of the composers for flute and voice, such as Debussy, Delage, Milhaud, Poulenc, Ravel, Roussel, Satie, and Schmitt frequented these performance halls and were influenced by the music they heard there.

During the 1880s and 1890s, cafes provided a space for gathering and interaction for *avant-garde* artists. Several of these establishments were located in Montmartre, including the *Chat noir*, the *Alcazar*, the *Folies-Bergères*, and the *Ba-Ta-Clan* (with Chinese decor).<sup>152</sup> *Café-Concerts* were located in places where people of relatively modest means could come to drink, smoke, and be entertained at a low cost. The *chansons* that were sung usually directed jibes at politicians, the boredom of traditional family life, and the frustrations of work.<sup>153</sup> During this time, many famous music hall performers raised the stature of the French *chanson*.<sup>154</sup> French song now became the vehicle for social commentary and serious sentiment, elevating itself above the *romance*

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Sowerwine, *France Since 1870*, 95-96.

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The *café-concert* tradition is a unique one in French history and began as early as 1731 with the *Café des Aveugles* in the basement of the *Palais Royal*. These concerts exploited the radical tendencies of the revolutionary period and were eventually banned by Napoléon on the grounds that they provided encouragement to insurgents. The *café-concerts* would be alternately banned and reinstated for many years until around 1861, when they were sanctioned as a part of the effort to rehabilitate the *Champs Elysées*. Irreverent and satirical, the songs of the *café-concerts* broke with the Enlightenment tradition of the past, instead, expressing the hopelessness of “progress.” This entertainment was one of the seeds of future movements such as decadence, surrealism, and dada. Brody, *Paris: The Musical Kaleidoscope*, 98-99.

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Both Brody and Sowerwine mention Aristide Bruant (1851-1925), who sang in an abrasive voice, using *argot* French (worker’s slang) rather than formal French. Accompanying himself on the guitar, his song lyrics contained stories of the disenfranchised people of France, such as the homeless, unwed mothers, prostitutes, and victims of social injustice. This radical departure from the old songsters of the day was thought to have effected social change. Brody, *Paris: The Musical Kaleidoscope*, 105, and Sowerwine, *France Since 1870*, 95.

of the 1850s, which had been characterized by the frivolous and meaningless lyrics.

In addition, the *cabaret* was a meeting place for musicians, artists, and writers where improvisational performances took place. Again, *chanson* emerged as the principal form of entertainment, and these songs were typically satires of the ruling authorities and the government. A novelty of the *café-concerts* and the *cabarets* was the *Théâtre d'ombres* (Shadow Theater). This type of production was the inspiration of the symbolist painter Henri Rivière and featured oriental decor with cut-outs and Japanese puppets. Many times these scenes included musical accompaniment with narrators supplying the necessary commentary for the presentation.<sup>155</sup> Debussy was a frequent participant in the musical part of these performances, and these theatrical productions served as a model for the composition of *Les chansons de Bilitis*.

Music halls, such as the *Grande piscine rochechouart* and the *Nouveau cirque*, also emerged as places of entertainment and creativity. Beginning with a menagerie of entertainments, such as ventriloquists or circus performers, the evening usually ended with *chansons*. Later, these songs were augmented by instrumentalists in addition to the piano, and composers (such as the operetta composer Hervé) began to write works for music hall singers and to act as the conductor of small orchestras.<sup>156</sup> The most well-known of these music halls was the *Moulin rouge*, which has been immortalized in the paintings and posters of Toulouse-Lautrec, and which is still known today for the *can-can*.

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Ibid., 104.

156

Brody, *Paris: The Musical Kaleidoscope*, 107-110.

The proliferation of *Exposition universelles* during the second half of the nineteenth century also influenced French composers for flute and soprano. Expositions were common in various parts of the world, such as Britain and the United States, and were initially concerned with industrial progress. The French, however, expanded their focus to include the arts and crafts of the host nation as well as those of foreign countries.<sup>157</sup> Between 1850 and 1950, there were several *Exposition universelles* in France, beginning with the Exposition of 1855.<sup>158</sup> The Exposition of 1867 was truly an international Exposition and was the first to have a theme — *le travail* (labor).

The 1867 *Exposition universelle* was the first to actively engage the artistic communities of France and elsewhere, particularly the orient.<sup>159</sup> Music played a particularly important role in this Exposition. Not only were there displays on the manufacture of instruments and the printing, publishing, and distribution of music, but there were also many concert performances featuring French music as well as indigenous music from other parts of the world. This included Hungarian, Chinese, Tunisian,

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Ibid., 77.

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The Exposition of 1855 saw the construction of a permanent exhibition hall, the *Palais de l'industrie*, along with a *Palais des beaux-arts* to display fine arts such as *Sèvres* porcelain and *Savonneries* carpets. In addition the French government, which financed these exhibitions, charged admission for the first time, giving the event the feeling of a large bazaar. Ibid., 79.

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The grounds were carefully designed by engineer/economist Frédéric le Play, with exhibition space for visual artists such as Cézanne, Monet, Manet, and Pissarro, who submitted their works for display. In addition, developments in musical instruments were on display (such as the Boehm flute and the saxophone), and Victor Hugo was engaged to write the introduction to the *Paris-Guide* to the fair. Ibid., 80.

Russian, Turkish, Egyptian, and Japanese music.<sup>160</sup>

The Expositions of 1878 and 1889 continued to expand in size and grandeur. Attendance reached 16 million in 1878 and, in 1889, the *Tour d’Eiffel* was officially opened. Electricity was introduced at the 1889 Exposition, to which Saint-Saëns wrote a hymn of celebration (*Le feu céleste*).<sup>161</sup> The 1889 Exposition also had many concerts devoted to French music and included works by a wide variety of composers, such as Adam, Aubert, Berlioz, Bizet, David, Délibes, Dubois, Chabrier, Cherubini, Fauré, Franck, Godard, Guiraud, Halévy, d’Indy, Massé, Massenet, Méhul, Pierné, Reyer, Saint-Saëns, and Widor.<sup>162</sup> Performing ensembles included the *Concert Lamoureux*, the *Association artistique de Colonne*, the *Société des concerts du Conservatoire*, the *Société de musique de chambre pour instruments à vents*, the *Opéra-Comique*, and the *Opéra*.<sup>163</sup>

Again, there were many programs of foreign and non-Western music. As mentioned

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Oscar Comettant, an attendee of the Exposition, wrote a detailed remembrance of the event entitled *La musique, les musiciens et les instruments de musique chez les différents peuples du monde*. After hearing the music of Siam, Cambodia, and the Turks, the author remarks that Beethoven’s *Ruins of Athens* sounded nothing like actual Turkish music. French musicians were equally surprised by the music of other countries, in particular the music of Japan. The 1867 *Exposition universelle* was the beginning of a fascination in France for all things oriental. Brody, *Paris: The Musical Kaleidoscope*, 80-81.

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A month after Gustav Eiffel had signed the contract to proceed with construction of the tower, a petition from the foremost writers, artists, musicians, painters, and sculptors appeared in *Le Temps* on February 14, 1887, denouncing the structure as a “menace to French history.” Some of the artists who signed the petition were composer Charles Gounod and writers Guy de Maupassant and Leconte de Lisle. Duchon, *Gabriel Fauré*, 110.

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The inclusion of French music was by no means automatic. As official plans were revealed to have a singular lack of national music represented, musicians of the day put pressure on the government. This “*group de la musique*” included composers such as Alfred Bruneau, Camille Erlanger, Georges Huë, Xavier Leroux, and Gabriel Pierné. As a result, a special commission was appointed by the Republic to design musical programs that would provide a history of French music from its origins to the present day. Fulcher, *French Cultural Politics and Music*, 37-41 and Brody, *Paris: The Musical Kaleidoscope*, 87.

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More information regarding the concert *sociétés* in France during this period is found in Chapter 8.



above, the Javanese musical exhibit captured the attention of many, including Debussy, Ravel, and Fauré. In addition, Russian music was of particular interest to these composers, where they heard music by Balakirev, Borodin, Glazunov, Glinka, Liadov, Mussorgsky, Rimsky-Korsakov, and Tchaikovsky.

Several works for flute and soprano were written during the period of the Expositions, and their subject matter and themes reflect the influence of these Exhibitions. Works that may be categorized as oriental or exotic are found in the table below:

TABLE 1  
MUSIC FOR FLUTE AND SOPRANO ON ORIENTAL AND EXOTIC THEMES  
In Chronological Order by Date of Composition

Composer	Composer's Dates	Title	Instrumentation	Date of Composition
KOECHLIN, Charles Louis Eugène	1867-1950	<i>Le nenuphar</i> , op. 13, no. 3	For flute, soprano, and piano	1897
HÜE, Georges-Adolphe	1858-1948	<i>Soir païen</i>	For flute, soprano, and piano	1898
DEBUSSY, Achille-Claude	1862-1918	<i>Les chansons de Bilitis</i>	For 2 flutes, 2 harps, celesta, and narrator	1901
RAVEL, Maurice	1875-1937	" <i>La flûte enchantée</i> " from <i>Shéhérazade</i>	For flute, soprano, and piano	1903
SACHS, Léo	1856-1930	<i>Les nymphes (Écho d'Héllande)</i> , op. 188	For flute, soprano, and piano	1909
EMMANUEL, Maurice	1862-1939	<i>Trois odelettes anacréontiques</i> , op. 13	For flute, soprano, and piano	1911
GAUBERT, Philippe	1879-1941	<i>Soir païen</i>	For flute, soprano, and piano	1912
DELAGE, Maurice	1879-1961	<i>Quatre poèmes hindous</i>	For soprano, 2 violins, viola, cello, 2 flutes, oboe, 2 clarinets, and harp	1914

Composer	Composer's Dates	Title	Instrumentation	Date of Composition
SCHMITT, Florent	1870-1958	<i>Kerob-shal</i> , op. 67	For soprano, flute, and orchestra	1919
DELAGE, Maurice	1879-1961	<i>Sept hai-kais</i>	For soprano, flute, oboe, clarinet, piano, and string quartet	1920-1925
RAVEL, Maurice	1875-1937	" <i>Air de la princesse</i> " from <i>L'Enfant et les sortilèges</i>	For soprano, flute, and orchestra	1920
TANSMAN, Alexandre	1897-1986	<i>Huit mélodies japonaises</i>	For soprano, flute and orchestra	1922
BONHOMME, M. T.	n.d.	<i>Ballade ancienne</i> , op. 98	For flute, soprano, and piano	1923
PONIRIDY, Georges	1892-1982	<i>Deux poèmes dans le style populaire grec</i>	For soprano, flute, clarinet, string quartet, and piano	1925
CRÈVECOEUR, Louis Deffès Joseph	1819-?	<i>Hai-kai d'occident</i>	For flute and soprano	1926
RAVEL, Maurice	1875-1937	<i>Chansons madécasses</i>	For voice, flute, cello, and piano	1926

These works reflect a general expansion in the cultural horizons of the nation as France began to show more appreciation for all aspects of human culture. By the *Exposition universelle* of 1900, most French people showed a readiness to listen to the music of other cultures and to tolerate the influence of non-Western nations. This is a decided shift from the nationalism of the previous generation.

#### THE AVANT-GARDE

From the *café-concerts* and the *cabarets* developed a type of *chanson* that would be known for its elements of pessimism and revolt. This satirical style of music would be the primary inspiration of the early vocal chamber works of Darius Milhaud (1892-1974)

and Francis Poulenc (1899-1963). These include Poulenc's *Rhapsodie nègre* (1917 version) for soprano, flute, clarinet, string quartet, and piano and *Le bestiaire* (1919) for soprano, flute, clarinet, bassoon, and string quartet; and Milhaud's *Machines agricoles*, op. 56 (1919) for soprano, flute, clarinet, bassoon, violin, viola, cello, and bass and *Catalogue de fleurs* (1920) for soprano, flute, clarinet, bassoon, violin, viola, cello, and bass. These works reflected the efforts of a new *avant-garde* that emerged in Paris around 1890 and which rejected all notions of realism.<sup>164</sup>

The *avant-garde* was not a new idea in France, growing out of the nonconformist tendencies of the romantic movement.<sup>165</sup> This movement produced a determined group of artists who maintained a belligerent attitude toward the world and a genuine sympathy for one another. The need for new expression gave rise to the decadents and the symbolists in poetry and in painting.<sup>166</sup>

It surfaced in music through the influence of Erik Satie (1866-1925) who was a prominent personality in the *café-concert* venues of the *Chat noir*, the *Lapin agile*, and

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<sup>164</sup>

Sowerwine, *France Since 1870*, 100.

<sup>165</sup>

Shattuck defines the origins of the *avant-garde* movement as beginning in 1863, with the beginning of the *Salon des refusés*. Shattuck, *The Banquet Years*, 24.

<sup>166</sup>

Symbolism was a term adopted by Jean Moréas (1856-1910) in his manifesto article of September 18, 1886, which described the rejection of the naturalist, parnassian, and decadent movements by young writers, notably Dujardin, Ghil, Kahn, Moréas, Morice, Retté, and Wyzewa. The group revolved around Stéphane Mallarmé between 1885 and 1895, and the term symbolism grew to refer to developments in French poetics between Baudelaire and Valéry, which were then assimilated in different forms and to different degrees by non-French literatures. Decadence was a late nineteenth-century phenomenon with its focal point in the Paris of the 1880s and 1890s. It appeared in literature and visual art as a regenerative revolt against the mediocrity of *bourgeois* consensus. With the help of large-scale printing and reproduction, the writers and painters of the decadent movement distributed their elitist ideology to the masses of a new consumer society. Sowerwine, *France Since 1870*, 96

the *Montmartre* cabarets.<sup>167</sup> He had already written the *Sarabandes* (1887), the *Gymnopédies* (1888), and the *Gnossiennes* (1889), which, in their harmonies, anticipated the innovations credited to Debussy (such as sequences of unresolved chords of the ninth).<sup>168</sup> To this period belongs the kind of music that is popularly associated with him today, characterized by the musical eccentricities (at that time) of suppression of time and key signatures, the deletion of bar-lines, and the addition of a verbal running commentary superimposed upon the music. While the titles of his pieces were sarcastic and irreverent, the music itself is completely serious and straightforward.<sup>169</sup>

During World War I, Satie made the acquaintance of Jean Cocteau, and is perhaps most well-known for his ballet *Parade* (1917), which was a collaboration with Cocteau (librettist), Picasso, (set and costume design), Massine (choreography), and Diaghilev (director of the *Ballet Russe*). With its music-hall vulgarity and its mythologization of urban folklore, *Parade* was a radical departure from impressionism. Stravinsky, who witnessed the revival of *Parade* in 1920, later wrote in his autobiography:

The performance gave me an impression of freshness and real originality. *Parade* confirmed for me still further my conviction of Satie's merit in the part he had

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Satie was an accomplished pianist who was engaged by various music halls to accompany singers and other entertainments. At the *Auberge du clou* he made the acquaintance of Debussy, who became a close friend. Apparently, it was Satie who suggested to Debussy that he take a subject from Maeterlinck for an opera, which may have resulted in the creation of *Pelléas et Mélisande*. Harding, *The Ox on the Roof*, 27.

<sup>168</sup>

These pieces show the effect of Satie's research into Gregorian chant and his visits to the *Exposition universelle* of 1889, where he too was fascinated by Oriental music. Myers quotes Georges Auric who wrote that "through these works, Satie gave expression to what was latent in the consciousness of the world in which he lived. Satie foreshadowed the lines on which modern harmony was *going to be* developed by Debussy and other twentieth-century composers." Myers, *Modern French Music*, 114, and *Ibid.*, 25.

<sup>169</sup>

Cocteau asserted that Satie gave comic titles to his music in order to protect his works from persons obsessed with the sublime. Myers, *Modern French Music*, 113.

played in French music by opposing the vagueness of a decrepit impressionism with a language precise and firm, stripped of all pictorial embellishments.<sup>170</sup>

In program notes that were written by Guillaume Apollinaire, he made use of a newly created word to describe the production: *le surréalisme*.<sup>171</sup>

At this performance were several French musicians of the next generation who were dazzled by Satie's *l'esprit nouveau* and who began to meet at a painter's studio on *Montparnasse*.<sup>172</sup> Satie called them the *Nouveaux jeunes*, but they became famous as *Les six*. The oldest in the group was Louis Durey (born in 1888). Arthur Honegger, Germaine Tailleferre (the only woman of the group), and Darius Milhaud (a Provençal Jew) were all born in 1892. Georges Auric and Francis Poulenc were the youngest of the group, both born in 1899. Modeling themselves after Satie, they all aimed for the qualities of simplicity, terseness, and clarity in their music. They also intended, in the beginning, to shock a largely *bourgeois* audience out of its perceived complacency. Shock would become a crucial element in the *l'esprit nouveaux* and would remain a particularly vital component of art throughout the twentieth century.

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Gillmor, *Erik Satie*, 211.

171

Harding, *The Ox on the Roof*, 36. An in depth discussion of symbolism, surrealism, and decadence, especially as these movements effected French literature, is found in Chapter 10.

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The notoriety of *Parade* (due to vitriolic attacks in the press) brought Satie's music to the attention of Blaise Cendrars, a Swiss-born poet and novelist who was associated with the cubist movement in painting. Cendrars organized a concert at a *Montmartre* studio in the *rue Huyghens*, where Satie played a duet version of *Parade*; poetry by Max Jacob, Apollinaire, Cocteau, and Cendrars was recited; and three young composers performed their own works. These composers were Georges Auric, Louis Durey, and Arthur Honegger. Soon, they were joined by Germaine Tailleferre (a convert of Cocteau), Francis Poulenc (newly released from the army), and Darius Milhaud (recently returned from Brazil). Thus, *Les nouveaux jeunes* began associating with Satie and each other, and Satie was christened their "spiritual father." Gillmor, *Erik Satie*, 211 and Cooper, *French Music*, 184.

Poulenc, especially, took whole-heartedly to this new aesthetic.<sup>173</sup> In his early works for flute and voice, Poulenc experimented with Satie's ideas of nonsense syllables, simple melodies that imitated the contours and emotional quality of nursery tunes or music hall songs, and rhythms that were simplistic and included the primitive syncopations of the fashionable jazz works. His *Rapsodie nègre* is an example, containing parallel rhythm and harmony for the accompaniment parts and nonsense syllables for the vocalist that have no pitch designations.

Milhaud experimented with bi-tonality and polytonality in his *Catalogue de fleurs*, using complex harmonic procedures to set the text of a seed catalogue. Likewise, in his *Machine agricoles*, he set as his text a manual describing agricultural machines with an elaborate instrumentation. Performances of these and other works by *Les six* were first given at the *Théâtre de Vieux-Colombier* under the supervision of Satie. This new, unfamiliar music, with its "wrong note" harmonies, crude dissonances, and carefully cultivated irreverence, scandalized their audiences at first. The significance of these works were soon clear, they overturned conventions and traditions to which serious music in France had always more or less conformed. Thus, they prepared the way for a break-through that ushered in new developments in French music.

Literature and visual art would also be occupied with the erosion of realism and the desire to shock and appall late nineteenth-century French society. Joris-Karl

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Sixty years after the publication of *Le coq et l'arlequin* (1918) by Jean Cocteau, George Auric, in his preface, recalled meeting Poulenc: "Increasingly we were convinced of the value of Parade, of the lesson Satie was teaching us through it. We used to discuss it every time we met, and a new admirer, Francis Poulenc, appeared to our great delight. A current of fresh air had just begun to blow over our little world." Nichols, *The Harlequin Years*, 39.

Huysmans (1848-1907) wrote several novels in this new style, including *Là-bas* (Down There, 1891), which involved Satanism and the ritual sacrifice of babies. Stéphane Mallarmé's masterpiece *L'Après-midi d'un faune* (A Satyr's Afternoon, 1897) is an obscure and difficult poem that portrays a dream of desire which replaces the material world with a psychic one. By 1898, the poet Jean Moréas (1856-1910) had published a "manifesto" that used the term symbolism and applied it to poets such as Mallarmé, Verlaine, and Rimbaud.<sup>174</sup>

The painter Odilon Redon (1840-1916) delighted in images of the grotesque and the sinister, including his lithography *L'Araignée* (The Smiling Spider, 1885). By the 1880s, Georges Seurat (1859-1891) prepared for a complete break with realism by rejecting the use of line to define his subjects, instead using patches of color or dots. This pointillistic technique was taken up by several of his friends, including Camille Pissarro (1830-1903) and Paul Signac (1863-1935).

A complete break came with the next generation of painters who responded to these new modes of perception. Henri Matisse (1869-1954) and Georges Braque (1882-1963) became known as the *fauves* (wild beasts) because of their uncontrolled use of color and their representation of reality through color itself and not form. The young Pablo Picasso (1881-1973) was influenced by their work and accomplished a clear rupture with fixed, single perspective in his *Les demoiselle d'Avignon* (1907). Picasso began the cubist movement by visualizing his subjects from many different perspectives

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Sowerwine, *France Since 1870*, 97.

and using geometric, abstract forms to govern the use of color.<sup>175</sup>

The worlds of painting, literature, and music moved into what may be described as a modernist phase where the perceptions of the nineteenth century were discarded. The new world of the twentieth century would be inaugurated by war and would confirm to a new generation of artists that the values and styles of the past no longer made sense.

## THE DREYFUS AFFAIR

No comment on the history of late nineteenth-century France would be complete without reference to the Dreyfus affair, a *cause célèbre* which divided families, terminated friendships, provoked riots and duels, toppled ministries, brought about the trial of Emile Zola for libel and forced his flight from France, involved the Church and the Army in charges of anti-Semitism, split the nation into two bitterly opposed camps, and resulted in a flood of anti-clerical legislation.<sup>176</sup> This sordid affair was symptomatic

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Picasso would later declare that “I paint forms as I think them, not as I see them.” Sowerwine, *France Since 1870*, 104.

<sup>176</sup>

The following is a short summary of the case: In December, 1894, Captain Alfred Dreyfus, an army staff officer of Jewish background, was convicted of selling French military secrets to the Germans, and, in January, 1895, he was sent into penal servitude for life on Devil’s Island. In the spring of 1896, Colonel Picquart, chief of the intelligence section of the French Army, raised questions about the validity of the evidence on which Dreyfus was convicted, but he soon found himself posted to North Africa. He was eventually dismissed from the Army. However, on January 13, 1898, Emile Zola began championing Dreyfus’ cause. In an open letter published in the newspaper *L’Aurore*, Zola accused the French government of criminal conspiracy in the conviction of an innocent man. He attacked the government on the basis of prejudice, claiming that “clerical passion” was behind the coverup. This ignited the classic French political and ideological struggle between the Right and the Left. The Dreyfus family found their cause being turned into a left-wing crusade, with the “Dreyfusards” using the affair as a struggle against reaction, the church, and the aristocratic/military class. The “anti-Dreyfusards” claimed it was a struggle against the forces undermining national unity and the great national institutions of the army and the church. They were convinced that a vast “Jewish syndicate” was determined to free Dreyfus through bribery of politicians and judges, all with the support of the Germans. By 1898, the government was involved in the case, and the following years were filled with denunciations and accusations, charges and countercharges, and a tangle of legal maneuvers and political repercussions. There followed a wave of anti-Semitic riots in various large cities throughout France, as well as attacks against Jews in the press. In August and



of many of the controversies present in French life in the late nineteenth century. It touched upon explosive issues that had smoldered beneath the surface of French social life: class conflicts; the role of the Army in the government; anti-clericalism; anti-Semitism; corruption in high office; and the value of the individual in terms of the needs of the state.<sup>177</sup> One result of the Dreyfus case was the political triumph of the Dreyfusards, who instituted an elaborate program of anti-clerical legislation, including purges within the armed forces, as soon as the Dreyfusards came to power.

The Dreyfus affair also occupied and polarized musicians, writers, and artists in France, many of whom aligned themselves politically as a result. The Dreyfusard's *Manifest des intellectuels* was headed by prominent literary figures such as Anatole France, Marcel Proust, and Emile Zola. Among the other myriad signatories were well-known French composers, musicians, musical scholars, music historians, and critics of music, for instance, composers Alfred Bruneau and Charles Koechlin and music historians Lionel Dauriac and Henry Prunières.<sup>178</sup> Those who signed the opposing petition circulated by the *Ligue de la patrie française* (anti-Dreyfusards) were composers Pierre de Bréville, Augusta Holmès and Vincent d'Indy, opera director Albert Carré, the critic Henri Gauthier-Villars, and the professor of music history at the Paris

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September of 1899, Dreyfus was given a new trial and was again found guilty of treason, but with "extenuating circumstances." He was granted a presidential pardon, however, in 1906, and the verdict of guilty against him was dismissed. Dreyfus was restored to his rank and in July, 1906, he was awarded the *Legione d'honneur*. Tombs, *France 1814-1914*, 462-468.

<sup>177</sup>

While the Dreyfus affair seemed to be a triumph of the ideal of individual rights, it has also been argued that the efforts of right-wing, anti-democratic, and anti-parliamentarist politicians fostered the birth of twentieth-century fascism. Popkin, *A History of Modern France*, 171.

<sup>178</sup>

Fulcher, *French Cultural Politics and Music*, 18.

*Conservatoire*, Louis Bourgault-Ducoudray.<sup>179</sup>

History has recorded that the basis for the choice of side among French artists and intellectuals had to do with their social standing.<sup>180</sup> Those who wished to uphold positions of dominance in society or their professions (and consequently tradition) tended to be anti-Dreyfusards. In the world of art and music, this tended to include members of the *Académie*, those who had attained official positions in the educational institutions of the day, or those who were recognized by society as established artists. Conversely, those who were outside the established society and who were not interested in preserving its traditions often tended to be in favor of Dreyfus. This led to a schism amongst musicians, artists, and writers. The leading figures on both sides of the affair (both of whom went on to make connections between political and artistic principals) were Alfred Bruneau (Dreyfusard) and Vincent d'Indy (anti-Dreyfusard).<sup>181</sup>

d'Indy was particularly influential in the French music scene, where his bitterness toward the Republic escalated with the beginning of the Dreyfus Affair. This incident led him to merge his ideas for political reform with artistic reform. As a result, he would be one of the founders of the *Schola Cantorum* (1894), a school of music that would espouse

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Several composers hesitated to choose a side, but did sign the public petition circulated by the *Comité de l'appel à l'union* in favor of reconciliation of the two points of view. These included composers Gustave Charpentier, Claude Debussy, the music historian Julien Tiersot, and conductor Edouard Colonne. *Ibid.*

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*Ibid.*, 19.

181

Bruneau was a close friend and professional collaborator with Dreyfusard leader Emile Zola. d'Indy was a fervent Roman Catholic, admirer of Wagner, and anti-Semite. Myers, *Modern French Music*, 35-39.

educational views that challenged the *Conservatoire*<sup>182</sup> and the Republican state, and whose views would become intertwined with the *Ligue de la patrie français*.<sup>183</sup> The *Schola* would advocate the teaching of religious music, which filled a gap in public music education at the time and which drew attention to the quality of music that was being performed in churches.<sup>184</sup> By 1897, the official curriculum of the *Schola* included a five-year course of study in music history, analysis, Gregorian chant, symphonic music, and chamber music. It was a radical departure from the *Conservatoire* tradition, which was oriented towards the needs of the lyric theaters and which stressed *sofège*, harmony, counterpoint, fugue, and composition. The success of the *Schola* acted as a catalyst for change at the *Conservatoire*. The ramifications of the Dreyfus debate amongst musicians was a struggle that played out in the educational and performance institutions of modern France. This struggle effected the composers of flute and voice music and will be

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In 1892, d'Indy was named to an official commission that proposed a reform of the program of studies at the *Conservatoire*. The commission produced a detailed report that called for sweeping changes, such as the introduction of a class on the symphony, something that was not usually taught at the *Conservatoire*. These ideas (which were called "Franckiste" due to their connection with the composer César Franck) were shocking to some, given the relatively low status of symphonic music as compared to vocal music and opera, as reflected in the *Conservatoire's* instruction. Fulcher, *French Cultural Politics and Music*, 24.

183

Born into an aristocratic family, he was raised by his paternal grandmother in the utopian ideals of the Saint-Simonian movement and with great admiration for Napoléon (his mother had died in childbirth). Her belief in a utopian socialism may well have influenced d'Indy's attraction to the *Ligue de la patrie français*. Like the Saint-Simonians, the League believed in the social responsibility and the directive force of the intellectual and financial leaders of society, maintaining that such a hierarchy guaranteed order. It was also his grandmother who engaged private instruction in harmony and orchestration for d'Indy with Albert Lavignac (who would later go on to become one of the more noted professors at the *Conservatoire* and as a teacher of Claude Debussy). Fulcher, *French Cultural Politics and Music*, 21.

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The *Schola Cantorum* was originally a school for the promotion and teaching of religious music, especially Gregorian chant. Charles Bordes, the choirmaster of *Saint-Gervais* and the director of *Les chanteurs de Saint-Gervais*, had the original idea to start the school. He soon enlisted the support of his friends Alexandre Guilmant and Vincent d'Indy. d'Indy was enthusiastic and saw the school as an opportunity to implement the reforms in education that he had proposed for the *Conservatoire*. *Ibid.*, 26.

explored more fully in Chapters 3 (Music Education in France) and 4 (Wagner).

## WORLD WAR I

The disturbance of the Dreyfus affair appeared at a time when militarism, nationalism, and imperialism were all issues of tremendous importance, and enhanced the general importance of the armed forces throughout Europe.<sup>185</sup> Like the other great European powers, France had entered the race for overseas possessions after 1900, carving out an impressive empire in Asia and Africa.<sup>186</sup> French aims clashed with those of other nations,<sup>187</sup> however, and recurring international crises preceded the final crisis of World War I in 1914. By the turn of the century, too, there was a revived desire in France for revenge (*la revanche*) against Germany, focusing upon the loss of Alsace-Lorraine after the Franco-Prussian War.<sup>188</sup> This, along with the Franco-Russian alliance and the subsequent *entente cordiale* between Britain, France, and Russia, led to a steady arms build-up in these countries and in Germany. The assassination of Archduke Francis Ferdinand, heir to the Austrian throne, and his wife in Sarajevo on June 28, 1914, was enough to ignite a world war.

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Jones, *The Cambridge Illustrated History of France*, 233.

186

Sowerwine, *France Since 1870*, 88.

187

As late as 1898, a chance colonial incident at Fashoda in the Sudan had nearly brought France into armed conflict with Britain. *Ibid.*

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In one of the more surprising political reversals of the period, the Left began to move away from calls for revenge with Germany, while the Right developed a nationalistic ideology. This new patriotic Right developed a chauvinistic critique of corrupt centrist politics dominated (it was alleged) by Protestants, Jews, freemasons, and aliens. Tombs, *France 1814-1914*, 458-459.

Social divisions in France were temporarily blurred as French men and women gave their support to a war of revenge against Germany in August, 1914. But France would be sorely tested, for the war became a battle of attrition, and at home it brought unemployment, inflation, and enforced austerity on the civilian population.<sup>189</sup> The northeast region of the country (the battle zone) was the most affected, as the populations of whole towns were nearly wiped out. So great was the social, economic, and demographic harm caused by World War I<sup>190</sup> that, after 1918, the French prized security above all else, and made severe demands at the Versailles peace conference of 1919. Georges Clemenceau (1841-1929), prime minister since 1917, ensured that German reparations and the demilitarization of the Rhineland were elements of the peace settlement, along with the restoration to France of the Alsace-Lorraine.

World War I brought about a drastic change in the amount of musical activity in Paris and, indeed, in all of Europe. At the outbreak of the war virtually all the large musical organizations in Paris shut down. The *Opéra* and the *Opéra-Comique* had no season at all in 1914. Two great concert organizations (previously rivals), the *Société musicale indépendante* and the *Société nationale de musique*, merged in 1915. The finest orchestras, the *Concerts Lamoureux* and the *Concerts Colonne* disbanded in 1914 and

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Sowerwine, *France Since 1870*, 109-110.

190

Of the more than 8 million men between the ages of 18 and 46 that were mobilized by France during the war, fully 63 percent were dead or mutilated by its end. During the war, marriage fell by 30 percent, and the rate of childbirth slowed dramatically. After the war, there were simply not enough men to re-establish the marriage and birth rate to pre-war levels. In addition, the infrastructure of the country was largely destroyed and the franc lost half its pre-war value. *Ibid.*, 117-118.

were not reformed until after the war as the *Concerts Pasdeloup*.<sup>191</sup>

Musicians were also mobilized in the war effort in great numbers. As the *Conservatoire* began its academic year in the fall of 1914, most of the male pupils and teachers had gone to war. As Milhaud later remembered:

I was rejected for military service on medical grounds and went back to Paris in December [1914]. Apart from Henri Cliquet, who was in the auxiliary services acting as a gardener at the Hospital of Versailles, and Honegger, who had been mobilized for only a few weeks in Switzerland, all my friends from the *Conservatoire* were at the front.<sup>192</sup>

Ravel was eventually allowed to enlist in 1915 as a private soldier in the artillery and was later sent to the war zone at Verdun as an ambulance driver.<sup>193</sup> Albert Roussel, at age forty-six, joined up as a lieutenant in the transport division of the French Army.<sup>194</sup>

Albéric Magnard was killed in the early days of the war and André Caplet died in 1925 as a result of the complications from mustard gas.

The effects of the conflict were felt for several years in the form of strikes and

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As the established performing and educational institutions closed their doors during the war, other types of entertainment took their place. A rage for operetta seized the public imagination, and light works by Vincent Scotto and Raoul Moretti were produced at theaters, such as the *Théâtre des bouffes-parisiens*. The music hall also became a venue for musical entertainment, and popular singers such as Marthe Chenal (draped in the tri-color flag and singing the *Marseillaise*), Polaire, and Gaby Deslys took center stage. This was the beginning of a major shift in the musical life of Paris where popular singing and cabaret music were elevated to the same status that opera had occupied in the previous generation. Harding, *The Ox on The Roof*, 21-22.

192

Milhaud, *Notes Without Music*, translated by Donald Evans, 62.

193

Larner, *Maurice Ravel*, 155.

194

Nichols, *The Harlequin Years*, 30.

problems of reorganization.<sup>195</sup> Composition was difficult yet artists struggled to produce works, even compositions of great variety for flute and soprano. Works that were written in the years leading up to World War I and during the war include Léo Sachs' (1856-1930) *Les nymphes (Écho d'héllande)*, op. 188 (1909) for flute, soprano, and piano; Maurice Emmanuel's (1862-1938) *Trois odelettes anacréontiques*, op. 13 (1911) for flute, soprano, and piano; Philippe Gaubert's (1879-1941) *Soir païen* (1912) for flute, soprano, and piano; Maurice Ravel's (1875-1937) *Trois poèmes de Stéphane Mallarmé* (1913) for soprano, 2 flutes [piccolo] 2 clarinets [bass clarinet], string quartet, and piano; Maurice Delage's (1879-1961) *Quatre poèmes hindous* (1914) for soprano, 2 violins, viola, cello, 2 flutes, oboe, 2 clarinets, and harp; Francis Poulenc's (1899-1963) *Rhapsodie nègre* (1917) for baritone or soprano, flute, clarinet, string quartet, and piano; and Poulenc's *Le bestiaire* (1918) for soprano, flute, clarinet, bassoon, and string quartet.

These pieces embody the prewar/postwar dichotomy and seem to straddle two eras. First, they show the influences of the historical events and social trends that preceded this period, such as a fascination with exotic themes (as in the case of Sachs, Emmanuel, and Delage), experimentation with instrumentation (as in the case of Ravel, Delage, and Poulenc), the collaboration with contemporary French poets (as in the case

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What remained of the musical world of Paris had become hopelessly divided as a result of the Dreyfus affair and its aftermath. The division of musicians and musical organizations into "progressive" and "reactionary" groups was well entrenched by 1914. Much of the controversy stemmed from the influence of German music and Wagner in particular. There was much resentment among younger French musicians towards the *Société nationale de musique*, which, under d'Indy's headship, had been heavily weighted towards Germanic music and especially Wagner. After the start of the war, a violent reaction against Germany and its music surfaced among young musicians. They sought a pure form of French music that was untainted by Germanic influences. As a result of this pressure, d'Indy eventually stepped down as president of the *Société nationale de musique* (in 1917) and was replaced by Gabriel Fauré, with new committee members Ravel, Schmitt, and Vuillermoz. Duchon, *Gabriel Fauré*, 189-190.

of Ravel), and the integration of *café-concert* elements (as in the case of Poulenc).

In addition, these pieces herald the next generation of musical thinking which is heavily influenced by the music of Stravinsky, Schoenberg, and Satie and the writings of Cocteau and Apollinaire. Stravinsky's influence was particularly strong in the case of Ravel and Delage (who was a private pupil of Ravel). Ravel and Stravinsky first met in 1910, when Stravinsky came to Paris for the premiere of *The Firebird*. Both men shared a love for the music of Mussorgsky, and when Stravinsky invited Ravel (and his mother) to spend a few months with him in Switzerland in the Spring of 1913, Ravel readily accepted. Here, Ravel first saw the score of Stravinsky's *Rite of Spring*<sup>196</sup> and his *Three Japanese Lyrics*, as well as Schoenberg's *Pierrot lunaire*. Ravel was so intrigued by the mixed instrumentation of the two works that he composed something similar in his own *Trois poèmes de Stéphane Mallarmé* (1913).<sup>197</sup> In it, Ravel introduced techniques that were considered revolutionary at the time: no discernible melody (in the romantic sense) and no regular patterns, but a line that is determined by the natural rhythms and pitch inflections of the poetry.<sup>198</sup> Ravel pushed the limits of tonality in the harmony of the

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Ravel was so impressed by this piece that he wrote to Lucien Garban from the *Hôtel des crêtes* at the end of March: "You must hear Stravinsky's *Rite of Spring*. I really believe that the first night will be as important as that of *Pelléas et Mélisande*." Larner, *Maurice Ravel*, 135-136.

197

Ravel did not know *Pierrot lunaire* at the time, but Stravinsky did. Stravinsky had been present at the 1912 premiere in Vienna and was particularly struck by Schoenberg's instrumentation. It was after Stravinsky had heard *Pierrot lunaire* that he settled on his instrumentation (2 flutes, 2 clarinets, piano, and string quartet). Ravel's instrumentation for *Trois poèmes de Stéphane Mallarmé* is identical to Stravinsky's *Three Japanese Lyrics*. *Ibid.*, 136.

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Ravel was aware that he was creating something quite unique that would shock French audiences. He proposed a "scandal concert" to his friend Mme. Kahn-Casella (wife of the Italian composer Alfredo Casella and assistant to him as the Secretary General of the *Société musicale indépendante*) with a program including Schoenberg's *Pierrot Lunaire*, Stravinsky's *Three Japanese Lyrics*, and his own Mallarmé songs.



piece and wrote a scoring where the vocal line adopts the winding melody of the instrumental accompaniment, making the two voices one.

Poulenc, on the other hand, fell under the influence of the writings of Apollinaire, setting Apollinaire's first collection of poems, *Le bestiaire ou cortège d'Orphée* (1911) to music in 1917.<sup>199</sup> Apollinaire advocated the abandonment of illusions in art and an appeal to honesty.<sup>200</sup> He used simple, direct language to come to terms with the complexities of the modern world. This appealed to Poulenc, whose introduction to Satie<sup>201</sup> as well as the music halls and *cabarets* of Paris had taught him a blunt, unadorned musical language that utilized the elements of surprise, simplicity, and popular music. The result was Poulenc's *Rhapsodie nègre* (1917) for baritone or soprano,

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The performance did take place on January 14, 1914, however *Pierrot lunaire* was replaced on the program by Delage's *Quatre poèmes hindous*. Ibid., 137.

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In the early twentieth century, four men stand out as giants in French literature: Paul Claudel (1868-1955), André Gide (1869-1951), Marcel Proust (1871-1922), and Paul Valéry (1871-1945). About 1910, Guillaume Apollinaire (1880-1918) emerged as a particularly important figure in the avant-garde, dispensing with punctuation, exploring surrealist imagery, and creating his *Calligrammes*, a highly visual poetic format. Other leading poets of this era include André Breton, the founder of the surrealist movement, Louis Aragon, and Paul Éluard. Sowerwine, *France Since 1870*, 161-163.

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In his second collection of poems, *Alcools* (1913), Apollinaire begins the first poem with these lines:

*A la fin tu es las de ce mond ancien  
Bergères ô tour Eiffel le troupeau des ponts bêle ce matin  
Tu en as assez de vivre dans l'antiquité grecque et romaine*

[“Finally you are weary of that ancient world  
O Eiffel tower shepherdess the flock of bridges is bleating this morning  
You have had enough of living in Greek and Roman antiquity”]

Nichols, *The Harlequin Years*, translated by the author, 29.

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Poulenc would later write: “All I knew about Satie's music, and I knew everything, seemed to me to signal a new direction in French music.” “Satie's influence on my music was profound and immediate.” Schmidt, *Entrancing Muse*, 37.

flute, clarinet, string quartet, and piano; and *Le bestiaire* (1918) for soprano, flute, clarinet, bassoon, and string quartet.

## THE PERIOD BETWEEN THE TWO WORLD WARS

Musical ideas changed rapidly during World War I and a number of previously revered composers including Camille Saint-Saëns (1835-1921), Gabriel Fauré (1845-1924), Vincent d'Indy (1851-1931), André Messager (1853-1929), and Gabriel Pierné (1863-1937), were disdained by the new generation. Albert Roussel expressed these sentiments in a letter to his wife:

All that will now belong to “prewar things,” that is to say, things which will be separated from us by a wall, a veritable wall... We are going to have to start living all over again, with a new conception of life, which is not to say that everything made before the war will be forgotten, but that everything made after it will have to be made differently.<sup>202</sup>

There soon emerged a group of composers who felt a disregard for the nineteenth-century French traditions, especially the dominance of Wagner.<sup>203</sup> This group, under the influence of composer Erik Satie (1866-1925), included Louis Durey (1888-1979), Darius Milhaud (1892-1974), Arthur Honegger (1892-1955), Germaine Tailleferre (1892-1983), Francis Poulenc (1899-1963), and Georges Auric (1899-1983), as well as their appointed spokesman, Jean Cocteau (1889-1963). They began to

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Bernard, *Albert Roussel*, 31.

203

Anti-German sentiment was so prevalent, both during and after the war, that former supporters of the music and compositional techniques of Wagner (such as Saint-Saëns, d'Indy, Charpentier, and Théodore Dubois) would form a committee of the *Ligue nationale pour la défense de la musique français*. The Leagues stated aims were: “By every means to expel and then hunt down the enemy; to prevent in future the recurrence of baneful infiltration. Even if there can be no question, for us and our young successors, of repudiating the ‘classics’, which constitute one of the immortal monuments of humanity, it is our task to condemn modern PanGermanism to silence....” Nichols, *The Harlequin Years*, 25.

articulate radical new ideas in French music in direct opposition to Wagnerism, impressionism, and realism.<sup>204</sup> This group of composers, who would later become known as *Les Six*, banded together to consolidate their efforts as musicians and, as a result, became good friends.<sup>205</sup>

The period after World War I brought about a renaissance for Paris. In 1913 there were some 700 concerts in Paris; by the 1920s, there were as many as 1,880 concerts per year.<sup>206</sup> René Dumesnil recalled this period as:

Years of light-hearted celebration, when the new music sang to the syncopated rhythms of the triumphant dawn of peace regained.... Years varied and brief, when performances abounded as in no other time: the Russian ballet of Serge Diaghilev, the Swedish ballet of Rolf de Maré, the characterizations of Ida Rubinstein, beautiful evenings at the *Opéra* and the *Champs-Élysées* when Dutch,

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Cocteau explained the influence of Satie in this period of change in French music in his *Le coq et l'arlequin*: "The profound originality of Satie gives young musicians a direction that does not force them to abandon their originality. Wagner, Stravinsky, even Debussy are alluring octopuses: he who approaches has trouble avoiding their tentacles. Satie offers an unmarked road where each composer can leave his own imprint... Satie taught his era an extremely audacious value – simplicity." Brody, *The Musical Kaleidoscope*, 29.

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While these composers were friends and collaborators, most felt that the grouping of themselves as *Les six* was arbitrary. Milhaud expressed these sentiments, saying:

After a concert at the *Salle Huyghens*, at which Bertin sang Louis Durey's *Images à Crusoë* on words by Saint-Léger, and the Capelle Quartet played my Fourth Quartet, the critic Henri Collet published in *Comoedia* a chronicle entitled 'Five Russians and Six Frenchmen.' Quite arbitrarily he had chosen six names: Auric, Durey, Honegger, Poulenc, Tailleferre, and my own, merely because we knew one another, were good friends, and had figured on the same programs; quite irrespective of our different temperaments and wholly dissimilar characters. Auric and Poulenc were partisans of Cocteau's ideas, Honegger derived from the German romantics, and I from Mediterranean lyricism. I fundamentally disapproved of joint declarations of aesthetic doctrines and felt them to be a drag, an unreasonable limitation on the imagination of the artist, who must for each new work find different, often contradictory means of expression; but it was useless to protest. Collet's article excited such world-wide interest that the 'Group of Six' was launched, and willy-nilly I formed part of it.

Milhaud, *Notes Without Music*, translated by Donald Evans, 97.

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Zeldon, *France, 1848-1948*, 488.

German, Italian, and Spanish troupes passed through; innumerable new works and brilliant revivals, the invasion of jazz and Negro spirituals disseminated by recordings and radio in all their novelty.... The musical world fermented and agitated; a fever of research was seen in composers in quest of new forms: quarrels mounted, enormous disputes over "polytonality," the "return to Bach," and terms *dynamisme* and *dépouillement* made snobs faint. ...Crazy years perhaps, but particularly fecund ones as well, which it would be unjust to condemn because we owe to them ...some great works conceived without any desire to please, which show at each rehearsing that they have the power to last.<sup>207</sup>

It was during this period of optimism and creativity that the great majority of the works for flute and voice were written. Between the years 1918 and 1940, forty-two works were flute and voice were composed, of the one hundred and fourteen works listed in the annotated bibliography. The table below lists these forty-two works in chronological order.

TABLE 2  
WORKS FROM THE ANNOTATED BIBLIOGRAPHY WRITTEN BETWEEN  
1818 AND 1940  
In Chronological Order by Date of Composition

Year	Composer	Title	Instrumentation
1918	DUREY, Louis (1888-1979)	<i>Images à Crusoé</i> , op.11	For soprano, flute, clarinet, celesta [or harp], and string quartet
1919	POULENC, Francis (1899-1963)	<i>Le bestiaire</i>	For soprano, flute, clarinet, bassoon, and string quartet
1919	MILHAUD, Darius (1892-1974)	<i>Machines agricoles</i> , op. 56	For soprano, flute, clarinet, bassoon, violin, viola, cello, and bass
1919	SCHMITT, Florent (1870-1958).	<i>Kerob-shal</i> , op. 67.	For soprano and orchestra [containing flute]
1920	DELAGE, Maurice (1879-1961)	<i>Sept haï-kaïs</i> .	For soprano, flute, oboe, clarinet, piano, and string quartet

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Dumesnil, *La musique en France entre les deux guerres*, 9-10.

Year	Composer	Title	Instrumentation
1920	MILHAUD, Darius (1892-1974)	<i>Catalogue de fleurs</i>	For soprano, flute, clarinet, bassoon, violin, viola, cello, and bass
1920	RAVEL, Maurice (1875-1937)	" <i>Air de la princesse</i> " from <i>L'Enfant et les sortilèges</i>	For soprano and flute
1921	BERNHEIM, Marcel (n.d.)	<i>Clair de lune</i>	For soprano, flute, and piano
1921	POULENC, Francis (1899-1963)	<i>Quatre poèmes de Max Jacob</i> , op. 22	For soprano, flute, oboe, bassoon, trumpet, and clarinet
1922	PILLOIS, Jacques (1877-1935)	<i>Chanson de Yamina</i>	For soprano, flute, and piano
1922	SAUVREZIS, Alice (1866-1946)	<i>La Chanson des soirs</i>	For soprano, flute, clarinet, bassoon, horn, trumpet, 2 violins, viola, cello, bass, and harp
1922	TANSMAN, Alexandre (1897-1986)	<i>Huit mélodies japonaises</i>	For soprano and ensemble
1923	BONHOMME, M. T (n.d.)	<i>Ballade ancienne</i> , op. 98	For soprano, flute, and piano
1923	CRAS, Jean Émile Paul. (1879-1932)	<i>Fontaines</i>	For soprano, flute, and piano
1923	DELAGE, Maurice (1879-1961)	<i>Trois Poèmes: L'aleurette</i>	For soprano, flute, and piano
1924	CAPLET, André (1878-1925)	<i>Corbeille de fruits: écoute, mon coeur</i>	For soprano and flute
1924	HONEGGER, Arthur (1892-1955)	<i>Chanson de Ronsard</i>	For soprano, flute, and string quartet
1924	ROUSSEL, Albert-Charles (1869-1937)	<i>Deux poèmes de Ronsard</i> , op. 26, no. 1 and no. 2	For soprano and flute
1925	DELAGE, Maurice (1879-1961)	<i>Hommage à A. Roussel</i>	For soprano, flute, and piano, a reduction by the composer from soprano and orchestra
1925	IBERT, Jacques (1890-1962)	<i>Deux stèles orientées</i>	For soprano and flute
1925	LE FLEM, Paul (1881-1984)	<i>Cinq chants de croisade</i>	For soprano, flute, piano and harp
1925	PONIRIDY, Georges (1892-1982)	<i>Deux poèmes dans le style populaire grec</i>	For soprano, flute, clarinet, string quartet, and piano

Year	Composer	Title	Instrumentation
1925	RAVEL, Maurice (1875-1937)	<i>Chansons madécasses</i>	For soprano, flute cello, and piano
1926	CRÈVECOEUR, Louis Deffès Joseph (1819-?)	<i>Hai-kai d'occident</i>	For soprano and flute
1926	DELANNOY, Marcel François Georges (1898-1962)	<i>Trois histoires</i>	For soprano, flute, bassoon, and piano
1926	HONEGGER, Arthur (1892-1955)	<i>Trois chansons de la petite sirène</i>	For soprano, flute, and string quartet
1926	LAPARRA, Raoul (1876-1943)	<i>Bien loin d'ici</i>	For soprano, flute, and piano [or harp]
1927	BEYDTS, Louis (1895-1953)	<i>La flûte verte</i>	For soprano, flute, and piano
1927	DELANNOY, Marcel François Georges (1898-1962)	<i>Deux poèmes</i>	For soprano, flute, piano, and string quartet
1927	CARTAN, Jean (1906-1932)	<i>Poèmes de Tristan Klingsor</i>	For soprano, flute, harp, and string quartet
1928	AUBERT, Louis-François-Marie (1877-1968)	<i>L'Heure captive</i>	For soprano, flute [or violin], and piano
1928	CRAS, Jean Émile Paul (1879-1932)	<i>La flûte de Pan</i>	For soprano, pan flute [or piccolo], and string quartet
1928	PETIT, Raymond (b. 1893)	<i>Hymne</i>	For soprano and flute
1928	ROLAND-MANUEL, Alexis (1891-1962)	<i>Deux élégies</i>	For soprano and flute
1930	IBERT, Jacques (1890-1962)	<i>Aria</i>	For soprano, flute, and piano
1930	IBERT, Jacques (1890-1962)	<i>Chanson du rien</i>	For soprano, flute, oboe, clarinet, bassoon, and horn
1931	DELAGE, Maurice (1879-1961)	<i>Deux fables de Jean de La Fontaine</i>	For soprano, flute, oboe, 2 clarinets, bassoon, horn, trumpet, piano, string quartet
1932	FROMAIGÉAT, Ernst (1888-?)	<i>Petits poèmes d'extrême-orient</i>	For soprano, flute, and piano
1932	PILLOIS, Jacques (1877-1935)	<i>Trois poèmes de Albert Samain</i>	For soprano, flute, and string quartet

Year	Composer	Title	Instrumentation
1933	MIGOT, Georges (1891-1976)	<i>Reposoir grave, noble et pur ...</i>	For soprano, flute, and piano [or harp]
1934	MIGOT, Georges (1891-1976)	<i>Deux stèles</i>	For soprano, flute, harp, celesta, double bass, and percussion
1937	BÜSSER, Paul-Henri (1872-1973)	<i>Le seigneur vient dans le chemin</i>	For soprano, flute, cello, and harp

This is a truly remarkable list in the depth and breadth of music written for flute and voice by a wide range of French composers utilizing unique combinations of instrumentation. These pieces for flute and voice were markedly different from the impressionistic works written prior to the war by composers such as Debussy and Gaubert. Darius Milhaud described the influences and the atmosphere of post-war France:

I returned to a Paris jubilant with the victory of celebrations....The nightmare of the war as it faded had given birth to a new era. Everything was changing, both in literature, with Apollinaire, Cendrars, Cocteau, and Max Jacob, and in painting; exhibitions followed close on one another; the Cubists were beginning to make names for themselves, and pictures by Marcel Duchamp, Braque, and Léger were hung beside those of Derain and Matisse. In music, activity was no less intense. Reacting against the impressionism of the post-Debussy composers, what musicians asked for now was a clearer, sturdier, more precise type of art that should yet not have lost its qualities of human sympathy and sensitivity. Louis Durey and Poulenc had been added to the musicians I had known before the war. I met Poulenc at René Chalupt's while he was still in the army. He played us his *Mouvements perpétuels* and sang the *Bestiaire*, which he had just completed. I thought that day of a saying of d'Indy concerning the development of music: 'French music will become what the next musician of genius wants it to be.' After all the vapors of impressionism, would not this simple, clear art renewing the tradition of Mozart and Scarlatti represent the next phase in the development of our music?<sup>208</sup>

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Milhaud, *Notes Without Music*, translated by Donald Evans, 94-95.

Several artistic movements influenced these composers in their production of music for flute and voice, such as futurism, fauvism, post-impressionism, modernism, and cubism. It was against this backdrop that members of *Les six* and others developed their close affiliations with the best French writers of the day. Milhaud, for instance, worked especially closely with Paul Claudel, and Claudel soon became the favorite author of this young generation of French composers. As well, composers set the texts of Apollinaire, Aragon, Cocteau, Eluard, and Valéry. Poulenc eventually composed more than thirty songs to the poems of Apollinaire, as well as his opera-bouffe *Les mamelles de Tirésias*. Honegger collaborated with Claudel in songs and choral works, in addition to his opera *Antigone* to a text of Cocteau. The situation had changed little from the days of the symbolists and the parnassians, only now instead of Mallarmé, Baudelaire, Henri de Régnier, and Villiers de l'Isle-Adam, the musically minded writers who collaborated with French composers to produce a new generation of French songs were Claudel, Cocteau, Gide, Proust, Rivière, and Valéry.<sup>209</sup>

Albert Roussel had particular influence over other French composers in the creation of the music for flute and soprano without accompaniment.<sup>210</sup> It was after

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Apparently, Claudel was especially involved with the creation of music set to his verse. He personally supervised the work of any musician engaged in setting his texts to music, and both Honegger and Milhaud have described how the poet would show them exactly what kind of music he wanted at any given point in his text. According to Honegger, Claudel even indicated details of scoring. Myers, *Modern French Music*, 129.

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During the post-war period, Roussel became the reigning elder statesman of French music. While Debussy, Fauré, Saint-Saëns, and Satie had died by 1929, and d'Indy and Ravel were both composing only intermittently, Roussel enjoyed a renaissance in his compositional ideas which was recognized in France and abroad. His works were performed throughout Europe and several premieres of his orchestral music occurred in the United States, under the baton of Serge Koussevitzky. His younger colleagues were unanimous in their admiration for the composer, and the memorial issue of the *Revue Musicale* contains tributes from composers such as Auric, Caplet, Delvincourt, Durey, Ferroud, Ibert, Milhaud, and Poulenc.



Roussel had written his *Deux poèmes de Ronsard* (April, 1924) that several others followed suit with works for the same instrumentation, including Caplet (in September, 1924), Ibert (in 1925), Crèvecoeur (in 1926), Petit (in 1928), and Roland-Manuel (in 1928). Before Roussel, no French composer had written music for these two instruments alone. After Roussel, his work inspired five French pieces for flute and soprano in quick succession. His style of composition would also influence French composers for flute and voice with its originality and free treatment of harmony.<sup>211</sup> Bi-tonality in his music would be exploited by his younger contemporaries, such as Georges Auric and Darius Milhaud. He was also influential in his contributions to chamber music, including a *Serenade* (1925) for flute, violin, viola, cello, and harp, a string quartet (1932), a solo work for flute entitled *Joueurs de flûte* (1924) for flute and piano, in addition to his numerous *mélodies*.

The influence of Maurice Ravel's *Trois poèmes de Stéphane Mallarmé* (1913) for soprano, 2 flutes [piccolo], 2 clarinets [bass clarinet], string quartet, and piano is also felt in these post-war compositions. As noted above, Ravel, along with Delage, Schoenberg, and Stravinsky were some of the first composers to experiment with works for voice,

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Deane, *Albert Roussel*, 22-23.

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Although Roussel studied at the *Schola Cantorum* under Vincent d'Indy, he did not follow the traditional path of his teacher, but rather, worked towards a means of personal expression that was musically unique. Roussel's harmonic language is characterized by the use of altered chords, especially with the flat fifth, the substitution of the fourth for the third in chord structures, the avoidance of perfect cadences, and the preference for clear melodic lines and continuous rhythms. Roussel's attraction to music of the east, especially Hindu music and dance, also influenced his compositional style. These ideas led him to exploit oriental scales, bi-tonality, and rhythmic energy. While his music is primarily tonal, he allows himself a large range of chromatic substitutions within a tonal scheme. His chord structures are made more complex by the use of alterations and replacements, appoggiaturas, and auxiliary notes. In his phrase structure he uses both regular and irregular phrases, according to the dictates of the text and musical architecture. Deane, *Albert Roussel*, 26-34.

flute, and chamber ensembles of mixed instrumentation. Fully half of the compositions above are such pieces, several of which favor the instrumentation of voice, flute, and string quartet.<sup>212</sup>

During this period, the members of *Les six* began to distinguish themselves as composers of merit and to choose individual paths of development. Satie was revered as the father of this new group of musicians, including the last group of *nouveaux jeunes*, known as the *École d'arcueil*, including composers Henri Cliquet-Pleyel (1894-1963), Roger Désormière (1898-1963), Maxime Jacob (1906-1977), and Henri Sauguet (1901-1989). Sauguet and, along with him, Henri Tomasi would be the next generation of composers to write music for flute and voice.

## WORLD WAR II

The build up to World War II was felt throughout Europe in a series of disturbances and political events. Darius Milhaud later described the years leading up to 1940:

The idea of war was increasingly becoming an obsession: for years it had never been completely absent from our thoughts....From 1933 on, the obsession grew. I was present at a debate in the Chamber of Deputies after the remilitarization of the Rhine. Protests were made against the violation of the treaty and the threats that had been uttered, but no action was taken. One evening when we arrived in Paris from Aix, our rest was disturbed by the news-vendors shouting the news of the murder of Dollfuss. Then came the Abyssinian crisis, the slaughter of Abyssinia before the very eyes of the impotent League of Nations, whose sanctions were incapable of preventing the crimes of the monster in the Palazzo

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It is likely that the leap from instrumental chamber works to instrumental chamber works including voice and flute was made with the help of chamber works such as Debussy's *Sonate pour flûte, viola, et harpe*, (1915), Ravel's *Introduction et allegro* (1905 for flute, clarinet, harp, and string quartet), and Roussel's *Divertissement* (1906 for flute, oboe, clarinet, bassoon, horn, and piano). Myers, *Modern French Music*, 82-100.

Venezia. The *Auschluss* and the murder of Austria, with no one saying a word! The sinister sequence of events in the Sudetenland; the dismemberment of Czechoslovakia after Munich, and the war in Spain, a dress rehearsal for the Axis troops! The murder of Republican Spain. And yet life went on as before; it was still peacetime, was it not? There was one's work to be done, one shut oneself up in it; what else was there to do in a world gone mad and caught in an iron grip that grew tighter day after day? One more turn of the screw, each day one turn more.<sup>213</sup>

The fall of France came on June 14, 1940, after the Germans had overrun the *Maginot* Line and the *Wehrmacht* occupied Paris.<sup>214</sup> Marshal Pétain, now the head of the French government and 84 years old, suggested an armistice with Germany. The armistice obliged the French to hand over Jews and anti-Nazi refugees, as well as surrender the North of the country as an Occupied Zone (including Paris). Thus began the mass exodus of approximately 10 million people to the south of France, or the declared Unoccupied Zone.<sup>215</sup> The government established itself at Vichy, and the resistance rallied around their chosen spokesman, Charles de Gaulle.<sup>216</sup>

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Milhaud, *Notes Without Music*, translated by Donald Evans, 261-262.

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The "*Maginot* Line" consisted of a line of an elaborate series of towers equipped with artillery and linked by a railway to carry supplies between the fortaments. It had been proposed to parliament in 1930 by the then War Minister, André Maginot, who gave his name to this concrete defensive structure. Unfortunately, the line was not completed due to financial constraints, and it ran from the Swiss border, stopping short of the city of Sedan (where the Germans had invaded and defeated France in 1870) and short of the border with Belgium (where the Germans had invaded France in 1914). Into this breach the German army proceeded again in 1940, and the invading force quickly drove towards Paris as the French army retreated in their path. Sowerwine, *France Since 1870*, 182-189.

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Soldiers leaving their units, civilians, and refugees responded to the harshness of the German terms with mass panic. In addition to the French refugees were over 1 million refugees from Belgium and other countries overrun by the Nazis. Once in the Unoccupied Zone, they lived in squalor, camping in buildings, railway stations, or by the roadside. Newspapers were filled with notices seeking lost relatives. Sowerwine, *France Since 1870*, 190-191.

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Apparently, the majority of the French thought the German victory inevitable and began to settle into a period of subjugation. Even Albert Camus and Simone de Beauvoir reacted in this way initially. Charles de Gaulle left France for London where he made his famous radio appeal to keep fighting. *Ibid.*, 189.

During World War II, many artists left Paris to escape Nazi persecution and many of them never returned, but, with refugees from other parts of Europe, settled in the United States. This included Darius Milhaud (who settled at Mills College in California), Marcel Moyse (who escaped to the Unoccupied Zone and eventually emigrated to Vermont), and Jacques Ibert (who reached Antibes in 1940). Many artists fled to the Unoccupied Zone, including Maurice Delage and Marcel Delannoy. Others chose to remain in Occupied Paris, such as Arthur Honegger and Francis Poulenc. While the Nazi regime banned music that was considered “degenerate,” including some French music, there still remained in Paris the remnants of a rather fertile concert life.<sup>217</sup> Indeed, Honegger and Poulenc reached what was the peak of their careers during the period between 1940 to 1944.<sup>218</sup> Others, however, did not escape the death camps. The end of the war saw the capture and death of the poet Max Jacob in Drancy and the composer Fernand Ochsé in Auschwitz.<sup>219</sup>

Only four works for flute and voice were written during World War II by two

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Even in the occupied zone, the Germans left most daily administrative tasks to French citizens. Cultural life continued to flourish, despite a certain amount of censorship. For the French film industry, the period of World War II was considered a golden age, when competition from American-made films came to a halt. Even writers like Jean-Paul Sartre, who was later active in the Resistance, continued to publish and produce plays. Sartre was able to publish his major philosophical work, *L'Être et le néant (Being and Nothingness)*, in 1943. Popkin, *A History of Modern France*, 239-241.

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Biographers of both Honegger and Poulenc describe their continued musical activity, along with active seasons at the Paris *Opéra*, the *Concert champêtre*, the concert hall *Salle Gaveau*, and the *Théâtre des Mathurins*. Concert series were given in honor of Françaix, Honegger, Messiaen, and Poulenc, and many of their works were mounted abroad at theaters in Zurich, New York, Basel, Brussels, and Vienna. Both Honegger and Poulenc wrote incidental music for film directors Jean Giraudoux and Alexandre Alexeieff, as well as theatrical productions. Schmidt, *Entrancing Muse*, 264-302 and Halbreich, *Arthur Honegger*, 162-191.

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Ibid., 177-178.

composers. These include two works by Henri Sauguet (1901-1989): *Madrigal* (1942) for soprano, flute, harp, violin, [or viola] and cello; and *Beauté, retirez-vous* (1943) for soprano, flute, harp, viola, and cello; and two works by Henri Tomasi (1901-1971): *Le chevrier* (1943) for soprano, flute, viola, and harp; and *La flûte* (1943) for soprano, flute, viola, and harp. While this dramatic downturn in the production of works for flute and soprano may be attributable to the changes brought on by World War II, other historical trends were also responsible.

Technology played a large part in the changes in twentieth-century music.<sup>220</sup> Recording, radio, television, theater music, and especially film presented new frontiers for French composers. By the 1930s, film with sound was an exciting new medium for artists. The film director Jean Renoir (1894-1979), son of the impressionist painter Auguste Renoir, became particularly famous during World War II for his work, which focused on the social and political struggles of the day.<sup>221</sup> Musicians were especially taken with this medium. Composers such as Cartan, Durey, Honegger, Ibert, Milhaud, and Poulenc, who had previously turned their attention to works for flute and voice, now wrote larger works for ballet (including commissions by the *Ballet Russe*), for films, and

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Grout, *A History of Western Music*, 5<sup>th</sup> Edition, 694.

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Renoir produced propaganda films for the popular front, including *La vie est à nous* (1936, *Life is ours*), which were not widely distributed. Renoir's widely seen commercial films were also shaped by the views of the popular front. The plots of these films centered around the shared hopes and values upon which a new generation would build a coalition among the dispossessed and the decent middle classes fighting against fascism. Sowerwine, *France since 1870*, 172-173.

for incidental music for plays.<sup>222</sup>

In addition, the new generation of French composers showed a renewed interest in opera. At the beginning of World War II, Henri Sauguet produced his opera *Chartreuse de Parme* (1939). Francis Poulenc wrote several operatic works, including *Les mamelles de Tirésias* (1947), *Les dialogues des Carmélites* (1957), and *La voix humaine* (1959). Jacques Ibert's operatic output includes *Laiglon* (1937), *Les petites cardinal* (1938), and his radio opera *Barbe-bleue* (1943). Arthur Honegger is best known for his operas *Judith* (1926) and *Jeanne d'Arc au bûcher* (1938), while Marcel Delannoy's *Le poirier de Misère* (1927) has not survived the intervening years. Perhaps the most prolific opera composer of this generation was Darius Milhaud, with over fifteen works to his credit.<sup>223</sup>

Unfortunately, Honegger and Milhaud never wrote another piece for voice and flute with small chamber ensemble after their first two works in the early years after World War I. Neither did Cras, Delage, Delannoy, Ibert, Le Flem, Manuel-Roland, Petits, Pillois, Poulenc, Ravel, or Roussel. Indeed, it was more than ten years after the premieres of *Rapsodie nègre* (1917) and *Le bestiaire* (1918-19) before Poulenc wrote his next great work for solo voice: *Quatre poèmes* (1930, Apollinaire). For solo voice, Poulenc was

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Some examples of French composers who wrote incidental music for film, stage, and dance are: Georges Auric, who wrote the score for René Clair's film *A nous la liberté*; Darius Milhaud, who wrote the score for Jean Renoir's film version of *Madame Bovary*; in collaboration with Honegger and Roger Désormière, Milhaud also composed the score for the film *Cavalcade d'amour*, Arthur Honegger, who offered his orchestral score *Pacific 231* for a film about an express train; and Francis Poulenc who collaborated with Jean Anouilh to produce incidental music for Anouilh's play, *Léocadia*. Several French composers collaborated with Serge Diaghilev and the *Ballet Russe* to produce stage works, including Debussy, Milhaud, Ravel, and Stravinsky. Others collaborated with famed dancer Ida Rubinstein to produce ballets, such as d'Annunzio, Auric, Claudel, Debussy, Honegger, Poulenc, Ravel, Schmitt, and Stravinsky. Brody, *Paris: The Musical Kaleidoscope*, 213-224.

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Myers, *Modern French Music*, 120-133.

quite prolific.<sup>224</sup>

## POST-WORLD WAR II

Pablo Picasso, who spent the war years in Paris, described his existence there, saying: “There was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom.”<sup>225</sup> These hopeful sentiments were soon lost as liberated France struggled to form a government.<sup>226</sup> The process of establishing the new, Fourth Republic, was bitter and divisive, and this Republic soon settled into a round of parliamentary wranglings which recalled the stalemates and compromises of the Third Republic.<sup>227</sup> Politics were also increasingly poisoned by the bitter colonial conflicts in Indo-China and Algeria. As the French writer Simone de Beauvoir described it: “No serenity was possible. The war was over: it remained on our

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Poulenc wrote over one hundred and fifty songs for solo voice and piano. Especially after 1934, when he began to play song recitals with the baritone Pierre Bernac, Poulenc steadily devoted himself to composing songs and song cycles. His songs set the poetry of Apollinaire, Cocteau, Éluard, Jacob, and Vilmorin. About these poets, Poulenc said: “I feel musically at ease only with poets I have known.” Nichols, “Francis Poulenc,” from the *New Grove Twentieth-Century French Masters*, 214-215

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Jones, *The Cambridge Illustrated History of France*, 276.

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de Gaulle struggled to assert his authority as leader of the provisional government of the French Republic while Roosevelt remained hostile to him. The allies landed in Normandy on June 6, 1944, but de Gaulle had been left out of the planning of the invasion. The United States was still planning to install an allied military government in France, but de Gaulle skillfully outmanoeuvred both Roosevelt and Churchill by landing his own occupying force at Bayeux, and installing in each liberated town a Resistance leader. Resisters soon rose up in Paris, and it was a Free French army division that led the Allied army into Paris on August 24, 1944. While this forced the Allies to recognize de Gaulle’s government, he still faced threats from communists and resistance fighters. The Allies finally recognized de Gaulle’s government on October 23, 1944. Sowerwine, *France Since 1870*, 222-227.

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Sowerwine, *France since 1870*, 222-227.

hands like a great unwanted corpse, and there was no place on earth to bury it."<sup>228</sup>

The revelations of Nazi atrocities and concentration camps, confirmed by the Russian arrival in *Auschwitz* in January 1945, brought home the enormity of the Holocaust and the depravity of the Vichy collaborators. A purge of those who had aided the Germans was demanded by de Gaulle and the Resistance.<sup>229</sup> The significance of words and music under the Occupation and the fierce struggle for cultural legitimacy gave the purge of writers a central place in the retributive justice of the Liberation.<sup>230</sup> Most artists and intellectuals justified their continued activity under the Occupation as defying Germany with French Culture. However, the schism created between collaborators and resisters would last for decades to come.<sup>231</sup>

The war created a kind of intellectual and artistic vacuum where all lines of communication with the past for French musicians had, in a sense, been cut off. The

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Jones, *The Cambridge Illustrated History of France*, 276.

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Trials of leading figures such as Laval (sentenced to death) and Pétain (imprisoned for life) were the beginning of a consensus of the French people to reject the leaders and institutions that had led the country to catastrophe in 1940 and during the war. The leading Vichy officials, taken to Germany in the last months of the war, were brought back to France and tried. Outrage at the way many leading industrialists had willingly worked for the Germans led to the expropriation of a number of large companies, such as the Renault auto company and the coal mines in Northern France. A spontaneous show of revenge broke out across France in the first month or two after the Liberation. Women who were said to have cavorted with Germans were paraded publicly with shaven heads, sometimes naked. Many men were beaten or killed and, in the name of the resistance, summary executions were carried out. This went on for several years between 1942 and 1945 before the government took control of these purges and set up formal court proceedings. Sowerwine, *France since 1870*, 228-229.

230

Resistance intellectuals divided over the ethics and politics of the trials; Camus, Debû-Bridel, and Claude Morgan arguing for the necessity of a purge, and Mauriac and Paulhan warning against the use of scapegoats. *Ibid.*, 244-247.

231

Apparently, the prevalence of myths, judgements, and deconstructions of the war period in all branches of history, literature, music, and film during the 1970s and 1980s led Henry Rousso to discern a permanent *syndrome de Vichy*. *The New Oxford Companion to Literature in French*, edited by Peter France, 583.



moral and psychological repercussions of war left their mark on all the nations involved.

Rollo Myers describes the development of French music in the aftermath:

These war years — and, in the case of France, the Occupation — must be held responsible for certain deviations and distortions in the arts and a deliberate cult of eccentricity and sensationalism, sometimes pushed to extremes which have no artistic justification whatever. In the case of music the tendency in some quarters is to do everything possible to dehumanize and de-personalize it by the substitution wherever possible of mechanical sound devices, such as electronic vibrations or magnetic tapes of artificially distorted sounds (concrete music) to take the place of instruments or the natural human voice. Some composers leave everything to chance or to the computer; some would reduce music to a haphazard succession of isolated sounds, or even to silence.<sup>232</sup>

In this environment, vocal and instrumental chamber music were rapidly abandoned. The next generation of French composers, such as Olivier Messiaen (b. 1908), Maurice Ohana (b. 1914), Henri Dutilleaux (b. 1916), Maurice Jarre (b. 1924), and Pierre Boulez (b. 1925), wrote large works for the orchestra and for electronic instruments, but no works for the operatic stage.<sup>233</sup> These composers were fascinated with percussion and other exotic instruments.<sup>234</sup> Works that have been written for voice have completely revolutionized vocal techniques, and the characteristic tendency has been to discourage pure singing. Instead, the voice part is one of rhythmic recitation.<sup>235</sup>

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232

Myers, *Modern French Music*, 152.

233

Very few operas have been produced in France since World War II, and only two between 1960 and 1970. Myers, *Modern French Music*, 187.

234

Ohana wrote several pieces that feature the zither. Myers, *Modern French Music*, 173.

235

This breakdown in “melodic” musical writing for the voice probably began with the introduction of *vers libre*, where a composer tried to be scrupulously faithful to the author’s text by manipulating the vocal line. Some examples of this style of writing for voice are Ravel’s *Histoire naturelle*, Satie’s *Socrate*, and Schoenberg’s *Pierrot lunaire*. *Ibid.*, 189.

The five years following the war saw the last gasp of French music for flute and voice. Five works were written which harkened back to the harmonic and melodic ideas and procedures of the pre-war era: Louis Beydts' (1895-1953) *Chansons pour les oiseaux* (1948) for soprano and small chamber orchestra including flute and *Trois mélodies* (1947) for flute, soprano, and piano; Jean Yves Daniel-Lesur's (1908-2002) *Quatre lieder* (1947) for soprano, flute, violin, viola, cello, piano, and harp; Georges Migot's (1891-1976) *Six tétraphonies* (1946) for soprano, flute, violin, and cello; and Florent Schmitt's (1870-1958) *Quatre monocantes*, op. 115 (1949) for soprano, flute, violin, viola, cello, and harp.

These works cannot be identified with a particular "school" or "group." Indeed, the lack of a system is the characteristic feature of each piece. These composers have become known in retrospect as "the Independents."<sup>236</sup> Their works are a conglomeration of the influences of the preceding fifty years.

World War II not only hampered and paralyzed a music life in Paris which had been exciting, controversial, and multifaceted; it also brought an end to international exchanges and artistic cross collaborations. As one result, Paris ceased to be the world capital of great art. Artists, writers, and musicians no longer flocked to live there. While there had been some revival of the performing arts since 1940, French novelists, playwrights, painters, composers, and film makers have been unable to return Paris to its former position of cultural preeminence. France as the undisputed leader in the creative arts seems to have passed on to elsewhere.

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Rostand, *French Music*, 144.

The reasons for this decline are many. A period of rapid industrial and social change had diverted the nation's energies elsewhere, and the technocratic ethos had damaged creativity. The rise of a consumer oriented society and the waning of the old ideologies of the left caused many thinkers and artists to feel empty and bewildered.

After World War II, other nations emerged as the pre-eminent centers of music education and culture. As a result, the great performers were no longer ensconced in the French capital; nor did musicians feel they must conquer Paris to gain legitimacy. New York and Los Angeles emerged as international centers of creative activity after the war, and American composers took up the repertoire for voice and flute as a mode of artistic expression. After 1950, three pieces for voice and flute were written by the composers Pierre Boulez, Jean Françaix, and André Jolivet. Other than these pieces, music in this form by French composers largely came to a halt.

## CHAPTER 3

### MUSIC EDUCATION IN FRANCE

*The path: Study at the conservatory; entry into competition for the Prix de Rome. The first prize would be secured after several attempts and it entitled the winner to a state-subsidized, two-year period of leisurely study at the French Academy in Rome, and an additional year in Vienna. After returning to Paris, the laureate would seek to make a debut on the stage, where impresarios rarely took a chance on unknown talent.<sup>237</sup>*

—Camille Saint-Saëns

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<sup>237</sup>

Hervey, *Saint-Saëns*, 12.

The development of French music for flute and voice could not have taken place without the free intercourse of composers with one another to share ideas. The rise of centralized music education in France, especially in Paris, was an essential ingredient in the development of chamber music for flute and voice. The connection of composers to one another, as well as to instrumentalists and vocalists of the day, began at the *Conservatoire* and the *Schola Cantorum*.

This chapter on music education in France from 1850 to 1950 will touch on the history of the educational institutions that developed during this period as well as the teachers and educational lineage of the composers for flute and voice. This information demonstrates that most French composers of the period studied with one another and many musicians had the same teacher who disseminated ideas about music to them. Therefore, each generation of composers was influenced by their elder colleagues through educational institutions, mentorships, or professional collaborations. The result was a sharing of musical ideas that would lead many French composers to explore the same themes, texts, and genres.

## THE *CONSERVATOIRE*

With the establishment of the *Conservatoire nationale de musique et de déclamation* in Paris in 1795 (which would later include many provincial branches), music education in France increased dramatically in significance. The number of teachers grew within a decade from 70 to 115 and the number of students to nearly 600.<sup>238</sup> By the

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*The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, vol. 18, 110-111.

mid-nineteenth-century, new laws had been enacted to eliminate sex discrimination, making the school co-educational.<sup>239</sup>

For several years preceding the creation of the *Conservatoire nationale*, suppression of the *académies* and guilds during the Revolutionary era had brought about great upheaval in traditional musical life.<sup>240</sup> While the *Conservatoire de Paris* began as a school to educate the children of former military personnel and veterans, it soon developed into a highly selective institution, limited to the most gifted musicians, or to students who were able to gain the support of a faculty member for entry into the school.<sup>241</sup>

Both the *Conservatoire* and the *Opéra* thrived under the financial support of the government. Classes training instrumentalists and singers were offered, as well as courses in music theory, composition, and music history.

The Paris *Conservatoire* was also part of an ambitious scheme devised by the revolutionary authorities to install music schools throughout France. By 1826, schools in Lille and Toulouse became officially connected with the Paris *Conservatoire*. By the end

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In 1851, The school enrolled 509 students, including 295 men and 214 women. The school admitted approximately sixty percent of the students that applied. Irvine, *Massenet, A Chronicle of His Life and Times*, 10.

240

Without a sacred music tradition of their own, the average Frenchman experienced a period of musical deficiency during the nineteenth century with only military bands and male chorus societies in most of the provincial regions. *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, vol. 6, 315.

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In 1792 Bernard Sarrette, a captain in the National Guard, founded the *École de musique de la garde nationale* to provide music education to the children of military personnel and veterans and to supply wind players for the grand revolutionary *fêtes*. Later, this school became the *Conservatoire* and was a practical training school that “conserved” the music of the French nation. The *Conservatoire* was the first modern institution of its kind, organized on a national basis with a secular (ant clerical) curriculum. It soon emerged as the model for all subsequent conservatoires in the West. *Ibid.*

of the nineteenth century, the Paris *Conservatoire* dominated musical life in France.<sup>242</sup> As a result, almost all the young, gifted musicians in the country eventually made their way to Paris to begin their formal musical training, including nearly every French composer of music for flute and voice.

## FRENCH COMPOSERS AND THEIR TEACHERS

The centrality of the Paris *Conservatoire* as a training ground for musicians of its nation is exceptional. In few other countries has one institution dominated musical development to quite the same effect. The course of French music may be traced, to a notable extent, by the *première prix* winners in composition at the *Conservatoire*. Below is a chronology of composers cited in this work who studied at the *Conservatoire*, as well as their teachers (dates indicate the year each musician began their studies at the *Conservatoire*):

TABLE 3

<i>Conservatoire Students</i>		
Year	Composer	Teachers
1796	Jean-Louis Tulou	Jean-Georges Wunderlich (Flute)
1799	Louis Drouet	Etienne-Nicholas Méhul and Anton Reicha (Composition)
1804	Auguste Panseron <sup>243</sup>	André Grétry (Composition)

<sup>242</sup>

Many sources attest to the dominance of the *Conservatoire* in music education during this time, including Nichols, *The Harlequin Years*, Myers, *Modern French Music*, Salazar, *Music in Our Time*, Hill, *Modern French Music*, and *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, see Conservatories (vol. 6) and Paris educational institutions (vol. 19).

<sup>243</sup>

Panseron eventually became professor of singing and of harmony at the *Conservatoire*.

<i>Conservatoire Students</i>		
1824	Adolphe Adam	Henry Lemoine (Piano), Anton Reicha (Counterpoint), François-Adrien Boieldieu (Composition)
1827	Charles Gounod	Antoine Reicha, Fromental Halévy, Henri Berton, Jean François Le Sueur, and Ferdinando Paër (Composition)
1828	Félicien David	Antoine-François Marmontel (Composition), François Benoist (Organ), Fétis (Counterpoint)
1829	Louis Lacombe	Pierre-Joseph-Guillaume Zimmermann (Composition)
1834	Victor Massé <sup>244</sup>	Fromental Halévy (Composition)
1839	Édouard Lalo	François-Antoine Habeneck (Violin), Julius Schulhoff (Piano), Louis Crèvecoeur (Composition)
1840	Henri Altès	Jean-Louis Tulou (Flute)
1847	Léo Délibes	Tariot (Solfège), François Benoist (Organ), Adolph Adam (Composition)
1848	Georges Bizet <sup>245</sup>	Antoine-François Marmontel (Piano), Pierre Zimmerman (Solfège), François Benoist (Organ), Fromental Halévy (Composition)
1848	Camille Saint-Saëns	François Benoist (Organ), Fromental Halévy (Composition)
1853	Louis Diémer	Antoine-François Marmontel (Piano), Ambrose Thomas (Composition), François Benoist (Organ)
1859	Benjamin Godard	Henri Reber (Composition)
1861	Jules Massenet	Ambroise Thomas (Composition)
1871	Paul Dukas	Théodore Dubois (Composition)

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Massé won the *Premiere Prix* in solfège, piano, harmony, and fugue. He eventually won the *Prix de Rome*.

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Bizet was later to be on intimate terms with Halévy's family, marrying Halévy's daughter, Geneviève.



<i>Conservatoire Students</i>		
1872	Claude Debussy	Albert Lavignac, Emile Durand, and Ernest Guiraud (Composition) Louis Bourgault-Ducoudray (Music History)
1877	Melanie Bonis	César Franck (Composition and Organ), Ernest Guiraud (Harmony)
1879	Erik Satie	Taudou (Harmony) and Georges Mathias (Piano)
1880	Maurice Emmanuel	Théodore Dubois (Composition), Léo Délibes (Composition), Louis Bourgault-Ducoudray (Music History)
1887	Gustave Doret <sup>246</sup>	Théodore Dubois and Jules Massenet (Composition)
1887	Louis Aubert	Antoine-François Marmontel, Albert Lavignac, Louis Diémer, and Gabriel Fauré (Composition)
1889	Henri Büsser	Ernest Guiraud, Charles Gounod, and Jules Massenet (Composition)
1889	Florent Schmitt <sup>247</sup>	Théodore Dubois (Harmony), André Gédalge (Fugue), Jules Massenet (Composition), Gabriel Fauré (Composition), Albert Lavignac (Composition)
1890	Charles Koechlin	Taudou (Harmony), Jules Massenet (Composition), André Gédalge (Counterpoint), Louis Bourgault-Ducoudray (Music History), Gabriel Fauré (Composition) <sup>248</sup>
1891	Maurice Ravel	Emile Pessard (Harmony), Gabriel Fauré (Composition), André Gédalge (Counterpoint)

<sup>246</sup>

Gustave Doret conducted the first performance of Debussy's *Prélude à l'après-midi d'un faune*, on December 22 and 23, 1894, by the *Société Nationale de Musique*.

<sup>247</sup>

Schmitt was a life long friend to Maurice Ravel, whom he had met in Fauré's composition class. He also studied the flute with Jean Gay, a friend of Koechlin.

<sup>248</sup>

In 1896, Théodore Dubois replaced Ambroise Thomas as the Director of the *Conservatoire*. When Jules Massenet resigned following this appointment, Gabriel Fauré was appointed to replace him as teacher of composition.

<i>Conservatoire Students</i>		
1893	Philippe Gaubert	Claude-Paul Taffanel (Flute), Raoul Pugri (Harmony), Xavier Leroux (Harmony), Charles Lenepveu (Composition)
1896	André Caplet	Xavier Leroux (Harmony), Charles Lenepveu (Composition), Paul Vidal (Accompanying)
1899	Paul Le Flem	Albert Lavignac (Composition)
1903	Raoul Laparra	André Gédalge, Gabriel Fauré, Albert Lavignac, and Louis Diémer (Composition)
1909	Georges Migot	Charles-Marie Widor (Composition), Vincent d'Indy (Orchestration), Maurice Emmanuel (Music History)
1909	Darius Milhaud <sup>249</sup>	Berthelier (Violin), Paul Dukas (Orchestration), Xavier Leroux (Harmony), Charles-Marie Widor (Fugue), André Gédalge (Counterpoint)
1910	Jacques Ibert	Emile Pessard (Harmony), André Gédalge (Counterpoint), Paul Vidal (Composition)
1911	Arthur Honegger <sup>250</sup>	André Gédalge (Counterpoint), Charles-Marie Widor (Composition), Vincent d'Indy (Conducting), Maurice Emmanuel (Music History)
1919	Jean Yves Daniel- Lesur <sup>251</sup>	Jean Gallon (Harmony), Armand Ferté (Piano), Georges Caussade (Counterpoint)

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Milhaud later became a professor of composition at the *Conservatoire*.

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Among his fellow students were Georges Auric, Jacques Ibert, Darius Milhaud, and Germaine Tailleferre, all of whom would become his close friends and would influence his compositional style.

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Daniel-Lesur became the professor of counterpoint at the *Schola Cantorum* in 1935 and remained there for twenty-nine years. He served as the Director there during the last seven years of his tenure.

<i>Conservatoire Students</i>		
1922	Jean Rivier <sup>252</sup>	Georges Caussade (Counterpoint), Maurice Emmanuel (Music History), Jean Gallon (Harmony)
1927	Henri Tomasi <sup>253</sup>	Philippe Gaubert (Composition)

In 1850, the *Conservatoire* was under the direction of Daniel-François-Esprit Auber (1782-1871), a composer who turned out numerous light *opéra comiques* between 1811 and 1869. He was in a position to influence the curriculum at the school and during his tenure, the training of musicians at the *Conservatoire* (in the early- to mid-nineteenth century) focused mainly on operatic music and on singing.<sup>254</sup> By 1850, this all-embracing predilection for opera had brought about a striking neglect of the advanced study of instruments and of other instrumental forms.

Although there were sporadic efforts to reform the curriculum during this time to emphasize other musical genres, these efforts were defeated by the faculty, which included mainly opera composers (Adam, David, Gounod, Grétry, Halévy, Massé, Massenet, and Thomas, among others). The *Conservatoire* remained oriented toward the needs of the lyric theaters, giving a practical emphasis in their teaching to *solfège* and harmony. Because the repertoire of these theaters centered on the music of the nineteenth

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Rivier would later become deputy professor of composition at the *Conservatoire*.

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During the 1930s, Tomasi was among the founders of a contemporary music group called “*Triton*” along with Prokofiev, Poulenc, Milhaud, and Honegger.

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There were seven *Conservatoire* teachers of singing at this time including: Italian singers Filippo Falli, Marco Bordogni, and Michele Giuliani; Parisian singers Louis-Antoine-Éléonore Ponchard, Auguste Mathieu Panseron, and Laure-Cinthie Montalant Damoureau; and Louis-Benoit-Alphonse Révial from Toulouse. Irvine, *Massenet, A Chronicle of His Life and Times*, 11.

century, the *Conservatoire* placed little value on music history or the performance of works from the past.<sup>255</sup>

It is no surprise then, that composers (and *Conservatoire* trained students) Auguste Panseron (1795-1859), and Félicien David (1810-1876), and Victor Massé (1822-1884) wrote works for flute, soprano, and piano that were excerpted from their operas. David's first opera, *La perle du Brésil*, in particular was extremely popular, amassing sixty-eight performances in the 1852-1853 season. For this opera, his *romance Charmant oiseaux* (1851) for flute and soprano was written. Panseron was, himself, a teacher of singing as well as a composer, and he served as an accompanist at the *Opéra-Comique*. He wrote many operas, French *romances*, and songs for flute, soprano, and piano. Victor Massé (1822-1884) was also a successful opera composer in his own right, and followed this trend in 1853 with his piece, *Au bord du chemin, air du rossignol* for flute and soprano.

#### THE *PRIX DE ROME* AND THE MUSIC FOR FLUTE AND VOICE

Talented composers who were trained at the *Conservatoire* competed for the *Prix de Rome*,<sup>256</sup> which was awarded annually from 1803 until 1968. The jury included the six

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Fulcher, *French Cultural Politics and Music*, 27.

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The *Prix de Rome* was a prize awarded annually by the French government, through competitive examination, to students of the fine arts. It entitled them to four years of study at the *Académie de France à Rome*. The prize was open to all French painters, sculptors, architects, engravers, and musicians between the ages of fifteen and thirty who had completed work at the *École des beaux-arts* or elsewhere. It was originally instituted by Louis XIV in 1666 for the purpose of enabling talented artists to complete their education by study of classical art in Rome. A music prize was added in 1803. Many other awards for composition were instituted during this time, including: the *Prix Cressent* (opera composition); *Prix Rossini* (lyrical or sacred composition); *Prix Mombin* (*Opéra-comique*); *Prix de Saussay* (librettos); *Prix Nicolo* (vocation composition); and the *Prix Chartier* (chamber music). However, the *Prix de Rome* remained the

members of the *Académie des beaux arts*, most of whom were *Prix de Rome* winners themselves. Winners spent four years living and working at the *Villa Medici*, sending their work back to Paris where it would be performed by *Conservatoire* musicians in public concerts. This prize immediately conferred a degree of recognition upon the young composers who won it and many of these former winners also became professors of music at the *Conservatoire*. As a result, their students were well placed to win future prizes and for their works to be accepted by the *Opéra*.

The requirements of the examination for the *Prix de Rome* consisted of compositions for voice.<sup>257</sup> As a result, the prize created circumstances for students at the *Conservatoire* and elsewhere that predisposed them to choral and operatic music. Several composers of flute and voice music were winners of the *Prix de Rome* including Auguste Mathieu Panseron (1813), Georges Bizet (1857), Jules Massenet (1863), Georges Hüe (1879), Claude Debussy (1884), Florent Schmitt (1900), André Caplet (1901), and Raoul Laparra (1903). Panseron, Bizet, Massenet, and Hüe were able to satisfy both the conditions of academic and professional success, their careers consisting mainly of

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most coveted award. *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, Vol 12, 101.

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A trial exam took place on the first Saturday in May and consisted of two works: a fugue for voice in at least four parts (the subject of which was given at the beginning of the exam); and a choral work in four voices with orchestral accompaniment (the text of which was given at the beginning of the exam). Contestants were allowed to compose for six days, at the end of which time, six candidates were chosen for the final test. The final exam consisted of composing a scene for two or three unequal voices on a lyrical subject with two or three characters. The text was dictated at the beginning of the test, and the scene had to have parts in the style of a solo or melodic aria for each character, as well as a duet or trio. Recitatives for arias were to be included and an instrumental introduction was required. The contestants had twenty-five days in which to complete the score (this was changed to thirty days in 1898). The compositions were performed with piano accompaniment and the contestants were free to choose their vocalists and to perform the accompaniment themselves. Final judgement was made by majority vote of the members of the *Académie*. Esser, "The Relationship of the Composer with the *Conservatoire de Paris* and the Music Establishment in France in the Late Nineteenth and Early Twentieth Centuries," 9-10.

operatic output.

However, the *Prix de Rome* was by no means an indicator of historical longevity. Some notable composers for flute and voice who were not winners of the *Prix de Rome* were Maurice Delage, Gabriel Fauré, Charles Gounod, Arthur Honegger, Francis Poulenc, Maurice Ravel, and Albert Roussel.<sup>258</sup>

#### REFORM AT THE *CONSERVATOIRE*

It was not until Gabriel Fauré became director (1905-20), himself a composer mainly of solo vocal and instrumental works, that non-operatic interests received equal opportunities for training at the *Conservatoire*.<sup>259</sup> Some of the changes that were instituted at Fauré's behest effected the curriculum and teaching at the school. Fauré was the first to separate the study of counterpoint and fugue from that of composition and to mandate the study of music history. He liberated vocal students from the obligation of choosing pieces from the repertoire of Paris' two leading opera companies (the *Opéra* and the *Opéra-Comique*) and stipulated that the first year students should concentrate on

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In fact, many notable French composers (whose works are still in the standard repertory today) were not winners of the *Prix de Rome*, including Emmanuel Chabrier, Paul Dukas, César Franck, Vincent d'Indy, Edouard Lalo, Jacques Offenbach, Camille Saint-Saëns, and Erik Satie. A complete list of *Prix de Rome* winners between 1850-1950 is found in Appendix V.

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Fauré was so decisive in his reformation of the *Conservatoire* that he was nicknamed "Robespierre" by several professors. He acted to end doubtful practices at the school, such as hopeful students taking private lessons from *Conservatoire* professors in advance of entrance examinations, and he set about to reform the repertoire that was studied at the school, substituting Monteverdi's *Orfeo* for Meyerbeer's *Robert le diable* and J. S. Bach fugues for Moscheles concertos. Fauré specifically addressed excesses in operatic performance: "...the corruptions which, in the name of tradition, are inflicted [on masterpieces] by the caprice or bad taste of certain performers. At the *Conservatoire* we should ignore these traditions and the prime duty of our professors should be to make sure that scenes from opera or *opéra comique* are performed not as they are sung in the theater but, strictly, in accordance with the composer's written intentions." Nichols, *The Harlequin Years*, 182.

exercises.<sup>260</sup> He expanded the repertoire that was studied and performed (Wagner was still forbidden at the *Conservatoire* in 1905) and commissioned new pieces from leading composers as set works for instrumental exams.<sup>261</sup>

These changes would have far reaching consequences for the *Conservatoire*, for music education in France, and for French music in general. Gradually, instrumental music rose in prominence while opera receded. French music history became a subject of study and inspiration for modern composers. Experimentation and originality replaced romantic conventionalities.

Debussy, along with Schmitt, Caplet and Laparra, were *Prix de Rome* winners who became the sources of originality and individualism in music, forging a path away from opera. It is after 1900 that *Conservatoire* graduates such as Louis Aubert, Henri Büsser, André Caplet, Jean Yves Daniel- Lesur, Gustave Doret, Maurice Emmanuel, Arthur Honegger, Jacques Ibert, Charles Koechlin, Raoul Laparra, Paul Le Flem, Georges Migot, Darius Milhaud, Maurice Ravel, Jean Rivier, Erik Satie, Florent Schmitt, and Henri Tomasi wrote works for flute and soprano that were conceived as chamber music.<sup>262</sup> This substantial change came about as a direct result of the change in teaching methods at the *Conservatoire*.

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Duchen, *Gabriel Fauré*, 154-156.

261

Debussy's *Rhapsodie* for clarinet is among these works. As well, these *concours* pieces, as they have come to be known to flutists, are now in the standard repertory for flutists, and were written by composers such as Enescu, Fauré, Ganne, Gaubert, and Taffanel. Apparently, this broadening of the repertoire was officially ordered in a ministerial letter to Fauré when he took over as director. Ibid.

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A list of these works with instrumentation, is found in Table 2.

With the broadening of musical life in the Parisian public through the salons and the musical *sociétés*, there came a general movement toward a more liberal musical education. By the early twentieth century, the *Conservatoire* embraced the genres of vocal music, chamber music, and symphonic music, as well as opera. Two other musical teaching institutions competed with the *Conservatoire*: the *École Niedermeyer* and the *Schola Cantorum*. Pressure from *Schola* founder Vincent d'Indy and *École Niedermeyer* founder Louis Niedermeyer would eventually be partially responsible for reforms that took place at the *Conservatoire*.

#### THE *ÉCOLE NIEDERMEYER*

In 1853, Louis Niedermeyer (1802-1861), a musician and educator with an enthusiasm for religious music and the inexhaustible treasures of plainchant, founded the *École de musique classic et religieuse* [School of Classical and Religious Music]. Despite Niedermeyer's initial ambitions for the school, its scope soon enlarged to include a general survey of French musical literature. Camille Saint-Saëns (1835-1921) became an indefatigable teacher at the school. His most famous pupils were Gabriel Fauré and André Messager.<sup>263</sup>

During the second half of the nineteenth century, the *École* introduced musical training that encompassed a broader comprehension of music: it trained many organists and *maîtres de chapelle* who took up appointments in the large regional cathedrals. It

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Other students of the school included Alexandre Georges, Claude Terrasse, and organists Léon Boëllmann, Albert Périlhou, and Eugène Gigout. The *École Niedermeyer* was largely responsible for the revival of French sacred music and for the cultivation of organ masters and organ playing in France. Nichols, *The Harlequin Years*, 178.



also became a source of inspiration for a more widespread study of religious music, instigating tremendous zeal for archeological research in music during the second half of the nineteenth century.

An important student at the *École de musique classic et religieuse*, also known as the *École Niedermeyer* was:

TABLE 4

<i>École Niedermeyer Student</i>		
Year	Composer	Teachers
1854	Gabriel Fauré	Clément Loret (Organ), Louis Dietsch (Harmony), Xavier Wackenthaler (Counterpoint), Louis Niedermeyer (Piano), Camille Saint-Saëns (Piano and Composition)

In Fauré's case, this exposure to the modal and contrapuntal thinking of the sixteenth-century choral masters (such as Josquain, Palestrina, and Bach) left an indelible mark on his music and his teaching. Later, as director of the *Conservatoire*, he was in a unique position to influence the course of French music. His study of composition with Saint-Saëns influenced him to revalue instrumental music and works for solo voice. The reforms he instituted at the *Conservatoire* came directly from his experiences at the *École*.

This change in emphasis from operatic music to vocal chamber music brought an outpouring of music for flute, soprano, and piano in the last decades of the nineteenth century. Fauré's *Nocturne*, op. 43, no. 2 (1886) for flute, soprano, and piano was a catalyst for this genre. Several composers wrote pieces mimicking this instrumentation,

including Louis Diémer's (1843-1919) *Sérénade* (1884), Benjamin Godard's (1849-1895) *Lullaby* (1891), Charles Koechlin's (1867-1950) *Le nenuphar*, op. 13, no. 3 (1897), Georges Hüe's (1858-1948) *Soir païen* (1898), André Caplet's *Viens! Une flûte invisible soupire* (1900), and Léo Sachs' (1856-1930) *Les nymphes*, op. 188 (1909). Many of these composers studied composition with Fauré at the *Conservatoire*.

### THE SCHOLA CANTORUM

In 1892, the Director of the *Beaux-Arts*, Henri Roujon, named Vincent d'Indy to a body of officials who were selected to propose reforms to the program of studies at the *Conservatoire*. The commission produced a detailed report that called for far-reaching changes, including the introduction of a class on the symphony (which had traditionally not been taught at the *Conservatoire*). These ideas were shocking to some, given the relatively low status of symphonic music in relation to operatic music, as reflected in the *Conservatoire's* course of instruction.<sup>264</sup> As a result, funding to implement these recommendations was denied by the government, and the report came to naught.<sup>265</sup>

One result of all this activity was the founding of the *Schola Cantorum* in 1894 by Charles Bordes (another gifted pupil of César Franck),<sup>266</sup> Alexandre Guilmant, and

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Because Vincent d'Indy had studied composition with César Franck, many at the *Conservatoire* felt these ideas to be "Franckish." Probably because of his adherence to the ideas and methods of Richard Wagner, Franck was ostracized from the musical establishment. (Wagner was suspect in France following the Franco-Prussian War.) Despite Franck's stature as a composer, he was engaged at the *Conservatoire* to teach only organ, not composition. Soon, Franck and his followers began to criticize the *Conservatoire* as an institution and to condemn the official course of study. Fulcher, *French Cultural Politics and Music*, 22.

<sup>265</sup>

Ibid., 24.

<sup>266</sup>

Apparently, the *Schola* itself was Bordes's idea. At the time of its founding, Bordes was the choir-master of Saint-Gervais and the director of a performing group, *Les chanteurs de Saint-Gervais*, which specialized in

Vincent d'Indy. The stated goals of the school were the revival of the Gregorian tradition in the performance of plainchant, the restoration of the church music of the Palestrina period, the creation of a modern literature of religious music in France, and an enlargement of the organists' repertoire. The *Schola* also took up the anti-Dreyfus ideals of its founders and patrons (including the Comtesse de Loynes). This provided the school with a base of support and a substantial audience that was receptive to the school's ideas.<sup>267</sup>

In 1896, the school became known as the *École de chant liturgique et musique religieuse* [School of Liturgical Chant and Religious Music]. Bordes died in 1909 and Guilmant in 1912. At that point, d'Indy took charge of the organization and the policies of the *Schola*. Partially in reaction to the emphasis on performance at the *Conservatoire*, the *Schola* began placing particular stress on music history and the evolution of religious music. Its aim was now to produce students who were not so much experts in the technical aspects of their art (instrumental performing or composing) but were masters of the musicology and the successive phases of musical thought over many centuries.

The *École Niedermeyer* and the *Schola* ignited an interest among French musicians in rediscovering their national music history.<sup>268</sup> As a result, there was an

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performing Gregorian chant. Bordes soon enlisted the collaboration of his friends and colleagues Guilmant and d'Indy. d'Indy saw this as an opportunity to implement the reforms in education that he had proposed for the *Conservatoire*. Fulcher, *French Cultural Politics and Music*, 26.

<sup>267</sup>

Ibid.

<sup>268</sup>

Many composers made distinctive contributions to the historical and critical aspects of music and to biography. Among them are Camille Bellaigue, Adolphe Boschot, Robert Brussel, Alfred Bruneau, M.D. Calvocoressi, Gaton Carraud, André Coeuroy, Jules Combarieu, Claude Debussy, Paul Dukas, Jules Écorcheville, A. Gastoué, Henri Gauthiers-Villars, Paul Huvelin, Hugues Imbert, Vincent d'Indy, L. de la

awakening of scholarship and curiosity in France regarding historical research in music.<sup>269</sup> In addition to the work of musicians, the support of various publishing houses in France at the time made possible the dissemination of this work to the public through performance of these works and the availability of sheet music for purchase and study. These organizations included: Choudens et Cie, E. Demets, Durand et Cie, Enoch et Cie, E. Froment, J. Hamelle, Georges Hartmann, Heugel et Cie, Z. Mathot, Rouart-Lerolle et Cie, and Maurice Sénart.

With the wide dissemination of the French music of the past and the knowledge of French music history, many French composers of the late-nineteenth and early-twentieth centuries began to incorporate the ideas and themes of the past into their new works. Some examples were: song settings of the texts of sixteenth-century French poets by composers such as Fauré, Debussy, and Duparc; a renewed interest in French folksong by composers such as d'Indy, Ravel, Delage, and Roussel; the composition of *homages* to

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Laurencie, Jean Marnold, Camille Maclair, Marc Pincherel, Henri Prunières, Alexis Roland-Manuel, Romain Rolland, Camille Saint-Saëns, G. Samazeuilh, Boris de Schloezer, Georges Servières, Julien Tiersot, Léon Vallas, L. Vuillemin, and Émile Vuillermoz. These musicians became the next generation of faculty members at the *Conservatoire* and the *Schola Cantorum*. Cooper, *French Music*, 60-77.

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This research and study of the past manifested itself in a number of ways. A selective list includes: (1) From 1850 to 1860, the Benedictine monks at the *Abbey of Solesmes* began investigations of Gregorian plainchant that resulted in the publication of several important books of historical information and music; (2) during the 1880s, M. Henri Expert, a pupil at the Niedermeyer School, uncovered valuable historical documents, among them an anthology of the French masters of the fifteenth and sixteenth centuries; (3) Charles Bordes published collections of Basque folk songs, of French primitive religious masters, and the choruses of Clément Jannequin, a sixteenth-century pioneer of descriptive music; (4) Pierre Aubry and Julien Tiersot did important work in their catalogs of the songs of the *troubadours* and the *trouvères* and the early French folksongs; (5) Henri Guy, professor at the University of Toulouse, made an able study of Adam de la Hâle and his *Le Jeu de Robin et Marion*; (6) Vincent d'Indy revised and published works by Monteverdi, Rameau, and Destouches, among others, for historical concerts at the *Schola*; (7) Alexandre Guilmant, in collaboration with André Pierro, published the archives of French organ masters from the sixteenth, seventeenth and eighteenth centuries; and (8) Saint-Saëns began editing the complete works of Rameau, with the aid of other prominent musicians of the era. *Ibid.*

fifteenth- and sixteenth-century French composers; and the rediscovery of vocal chamber music from the renaissance. These characteristics are indicative of the music written for flute and voice by these composers.

Charles Bordes, as noted above, was a student of César Franck, and the *Schola Cantorum* was guided in spirit by Franck's esthetic ideals. The following composers of flute and voice music attended the *Schola Cantorum* (dates indicate the year each musician began their studies at the *Schola*):

TABLE 5

<i>Schola Cantorum Students</i>		
Year	Composer	Teachers
1894	Albert Roussel	Vincent d'Indy (Composition) <sup>270</sup>
1903	Paul Le Flem	Vincent d'Indy (Composition), Albert Roussel (Counterpoint), Amédée Gastoué (Plainsong)
1905	Alexis Roland-Manuel	Albert Roussel (Composition)
1905	Erik Satie	Albert Roussel (Composition), Vincent d'Indy (Composition)

In 1901, Debussy pioneered music for flute, soprano, and chamber ensemble with his *Les chansons de Bilitis* (1901) for 2 flutes, 2 harps, celeste, and voice. While this piece was a direct outgrowth of the shift in educational emphasis at the *Schola* and the *Conservatoire*, Debussy also chose to experiment with narration for the voice, rather than singing. There followed a veritable explosion of chamber works featuring flute and voice

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By 1902, d'Indy had invited Roussel to teach the counterpoint class. Roussel's students included Varèse, Satie, Le Flem, Raugel, and Roland-Manuel. He was also a mentor to a number of other composers, such as Bouslav Martinu, Conrad Baeck, and Jean Cras.

in the years that followed. Most significantly were Ravel's "*La flûte enchantée*" from *Shéhérazade* (1903) and *Trois poèmes de Stéphane Mallarmé* (1913), and Maurice Delage's (1879-1961) *Quatre poèmes hindous* (1914).

Ravel, who had studied composition with Fauré at the *Conservatoire*, in turn became the mentor and teacher to Delage.<sup>271</sup> Ravel introduced Delage to Claude Debussy, Florent Schmitt, and Igor Stravinsky, all of whom collaborated prior to World War I. They each wrote works for flute, soprano, and chamber ensemble that were premiered by the *Société musicale indépendante*. These works were Ravel's *Trois poèmes de Stéphane Mallarmé* (1913), Delage's *Quatre poèmes hindous* (1914), Stravinsky's *Three Japanese Lyrics* (1914), Florent Schmitt's *Kerob-shal* (1919), and Delage's *Sept haï-kaïs* (1920). The first three works employ nearly the same instrumentation.

Mélanie Bonis (1858-1937) also wrote pieces for flute, soprano, and small chamber groups, such as *Le ruisseau*, op. 21, no. 2 (for soprano, flute, oboe, clarinet, cornet, harp, string quartet, and bass) and *Noël de la vierge Marie*, op. 54, no. 2 (for soprano, flute, oboe, clarinet, bassoon, harp, string quartet, and bass). As well, Louis Durey (1888-1979) wrote his *Images à Crusoé*, op. 11 (1918) for soprano, flute, clarinet, celeste [or harp], and string quartet.

## OTHER COMPOSERS OF MUSIC FOR FLUTE AND VOICE

The composers who did not study formally at the *Conservatoire*, the *École*

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Apparently, Delage became close friends with the poet Léon-Paul Fargue and the painters Francis de Marliane and Paul Sordes. These men were part of a young artistic circle known as *Les apaches*, and Delage was invited to become a member of the group. It was through this group that Delage met Ravel, who seems to have been taken with the young composer's talent. Thomas, *Three Representative Works of Maurice Delage: A Study of Style and Exotic Influence*, 14-16.

*Niedermeyer*, or the *Schola Cantorum* often studied with composers and performers of the day who had attended these institutions. Cécile Chaminade (1857-1944), for example, whose parents objected to having her attend the *Conservatoire*, studied privately with *Conservatoire* professors Felix Le Couppey, Antoine-François Marmontel, Savard and Benjamin Godard. Georges Hüe (1858-1948), who was encouraged by Charles Gounod (1879), studied counterpoint with Emile Paladilhe and organ with César Franck.

Francis Poulenc (1899-1963) studied piano in 1914 with Ricardo Viñes, who introduced him to Georges Auric, Erik Satie, and Manuel de Falla. Later, around 1921, Poulenc studied composition formally with Charles Koechlin. World War I, combined with the death of Poulenc's parents, kept him from a formal education at the *Conservatoire*. As noted above, Maurice Delage studied composition with Maurice Ravel on a private basis in 1902, and through him was introduced into *Les apaches*, an important *avant-garde* group of French artists.<sup>272</sup>

Jean Cras (1879-1932) studied composition almost daily with Henri Duparc at the turn of the century<sup>273</sup> and while this was the only formal training Cras received, it led to a life-long friendship. Henri Sauguet (1901-1989) came to Paris in 1923 and was mentored

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“About 1900, the nucleus was formed of a group of enthusiastic devotees of the arts who were to call themselves the *apaches*. The name was coined by Ricardo Viñes, and rather curiously it refers to underworld hooligans. To some extent the young men considered themselves artistic outcasts – constantly defending what they considered to be important, whether or not the public agreed... With the distaff element strictly excluded, the group met far into the night, discussing painting, declaiming poetry, and performing new music. The coterie met fairly regularly until the outbreak of World War I... Among the members of the group were the poets Tristan Klingsor and Léon-Paul Fargue, painters Paul Sordes and Edouard Benedictus, the writer Abbé Léonce Petit, the conductor Désiré-Emile Inghelbrecht, the decorator Georges Mouveau, pianists Marcel Chadeigne and Ricardo Viñes, and the composers André Caplet, Maurice Delage, Manuel de Falla, Paul Ladmirault, Florent Schmitt, and Déodat de Séverac. [Maurice Ravel was also a member of the group].” Orenstein, *Ravel: Man and Musician*, 28-29.

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Duparc would call Cras his “Spiritual Son.”

by Darius Milhaud. As a result of his connections with Milhaud, Sauguet heard the French premiere of Schoenberg's *Pierrot lunaire* (conducted by Milhaud) and was introduced to Charles Koechlin and Erik Satie. Both of these musicians served as his teachers, and Satie introduced Sauguet to Serge Diaghilev, who commissioned a piece from Sauguet for the *Ballet Russe*.<sup>274</sup>

TABLE 6

<b>Notable French Composers who Studied Privately away from the Established Schools</b>		
Place of Study	Composer	Teachers
Bordeaux	Louis Beydts	Fernand Vaubourgoin (Composition)
Paris	Cécile Chaminade	Felix Le Couppey (Composition), Antoine-François Marmontel (Composition), Benjamin Godard (Composition)
Paris	Jean Cras	Henri Duparc (Composition)
Paris	Marcel Delannoy	Arthur Honegger (Mentor), Jean Gallon (Harmony), André Gédalge (Counterpoint), Alexis Roland-Manuel (Orchestration)
Paris	Louis Durey	Léon Saint-Requier (piano, solfège, harmony, counterpoint, and fugue)
Paris	Georges Hüe	Charles Gounod (Mentor), Emile Paladilhe (Counterpoint), César Franck (Organ)
Paris	Francis Poulenc	Ricardo Viñes (Piano and Mentor), Charles Koechlin (Composition)

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Austin, *Henri Sauguet: A Bio-Bibliography*, 3-11.



<b>Notable French Composers who Studied Privately away from the Established Schools</b>		
Paris	Henri Sauguet	Darius Milhaud (Mentor), Paul Combes (Organ), Léon Moulin (Composition), Canteloube (Composition), Charles Koechlin (Composition)
Poland	Alexandre Tansman	Łódź Conservatory

The result of this largely centralized music education in France during this period led to a condition of enormous significance for the development of French music: nearly every composer in Paris either studied with, or was directly influenced by, other French composers. An intricate and historically rare cross-pollination occurred amongst an unusually large number of gifted musicians, one that led to a generous sharing of ideas and the development of certain common themes within the main currents of French music. These themes and ideas are seen in the music for flute and voice as it evolved throughout the century. Below are a few examples of these connections:

- ▶ In the mid-nineteenth century, composers, such as Massé, David, Thomas, and Adam, wrote music for flute and voice that was extracted from their operas, the dominant musical form of the day.
- ▶ They also were occupied with bird song themes, and their text settings and musical devices reflected this interest.
- ▶ Composers, such as Gounod, Saint-Saëns, Gaubert, Godard, and Fauré, wrote pieces for flute and voice on pastorale and religious themes, almost always accompanied by piano.
- ▶ After 1870, composers, such as Debussy, Ravel, Delage, Emmanuel, and

Fromental, wrote works for flute and voice that incorporated French folksong and themes of exoticism, and they utilized modes and pentatonic scales in the construction of their pieces for flute and voice.

- ▶ The composers mentioned above, along with Jean Cras and Daniel- Lesur, experimented with various instrumentations and wrote pieces for flute, voice, and chamber ensembles modeled after composers such as Arnold Schoenberg and Igor Stravinsky.
- ▶ Composers such as Caplet, Roussel, Roland-Manuel, and Ibert wrote works for flute and voice with no accompaniment, incorporating contemporary techniques for the flutist.
- ▶ Koechlin, Milhaud, Honegger, and Poulenc all introduced polytonality into their works for flute and voice.

These are only a few examples of the educational and artistic connections that influenced the writing of these French composers. Other intersections will be explored in the chapters that follow.

## CHAPTER 4

### WAGNER

*Wagner's influence considerably helped forward the progress of French art and aroused a love for music in people other than musicians. And by his all-embracing personality and the vast domain of his work in art, [he] not only engaged the interest of the musical world, but that of the theatrical world and the world of poetry and the plastic arts. One may say that from 1885, Wagner's work acted directly or indirectly on the whole of artistic thought, even on the religious and intellectual thought of the most distinguished people in Paris.<sup>275</sup>*

—Romain Rolland

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Rolland, *Musicians of Today*, 252-53.

## WAGNER AND NATIONALISM

The idea of nationality in music, in other words, music that expresses nationalistic or national characteristics by the deliberate cultivation of folk elements or by the dramatization of heroic episodes in a country's history, is a comparatively recent one and is exemplified in the music of Wagner.<sup>276</sup> The extraordinary upsurge of musical activities of every kind in Germany and Austria seem to mark the beginning of a new era in music with the emergence of three composers: Beethoven, Haydn, and Mozart. These composers were followed by Schubert, Schumann, and Wagner, making the supremacy of German music in Europe something that remained virtually unchallenged for nearly two hundred years.

However, by the mid-nineteenth century, the first attempts to break away from the influence of Germany were seen in Bohemia in the works of Bedrich Smetana (1824-1884) and Antonin Dvorak (1841-1904); in Hungary in the music of Franz Liszt (1811-1886); and in Russia by the "Group of Five." These composers, and others, deliberately set out to found a nationalistic school to counteract what they considered to be the harmful influence of Germanic music.<sup>277</sup>

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Grout asserts that a sense of pride in language and in literature in the music of Wagner was one of the elements that formed part of the national consciousness that led to German unification (something that Hitler later exploited, along with Wagner's anti-Semitic leanings). While Wagner did not cultivate a musical style that was ethnically German, he nevertheless searched for a native voice, an important aspect of nationalism. Grout, *A History of Western Music*, Fifth Edition, 665-666.

<sup>277</sup>

These composers, as well as French composers, began employing their native folksongs and dances or imitating their musical character to develop a style that had a recognizable ethnic identity. Many countries in eastern Europe, along with England, France, the United States, and Russia felt the dominance of German music and found it a threat to native expressions of musical creativity. Grout, *A History of Western Music*, Fifth Edition, 666.

In France, the struggle to develop a uniquely French style of artistic expression was bound up with the music and the theories of Wagner. He would become the idol of the symbolist school of poetry, led by Stéphane Mallarmé and Catulle Mendès. In French music, however, Wagner was seen both as a savior and a demon.<sup>278</sup> Wagner mania engulfed Paris during the 1880s, and there were real enthusiasts amongst French musicians, such as Chabrier, Chausson, Duparc, and d'Indy.<sup>279</sup> However, postwar developments in French music demonstrate that composers were driven by a desire to react against Wagner and his musical theories.<sup>280</sup> The development of this musical nationalism in France and its effects on the compositions for flute and voice is the subject of this chapter.

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It is Mendès who points out to French musicians that Wagner's aesthetic theories are more valuable to them than his music:

A great name awaits the French musical genius who first soaks himself in the musical and poetic legends and songs of our race and at the same time assimilates all those points of Wagnerian theory which are compatible with the French genius, for he, alone or with the help of a poet, will rid our opera of the mass of outmoded and ridiculous shackles which now hold it in thrall. He will achieve an intimate unity between poetry and music, for the sake of the drama and not for mere brilliance. The poet in him will boldly reject literary ornament, the musician all those vocal and symphonic beauties, which can hinder the flow of dramatic emotion. He will reject recitatives, airs, strettos, even ensembles, unless these are demanded by the dramatic action, to which everything must be sacrificed. He will break the back of the old four-square melody and his melody—without becoming Germanized—will stretch out unbroken, following the poetic rhythm.

Cooper, *Modern French Music*, 45-46.

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Wagner was the first musician who suggested to Vincent d'Indy that the music of Meyerbeer had suppressed the cultivation of French poetry and folk song. Thus, it is Wagner who preaches musical nationalism to his French admirers, beginning in them a new enthusiasm for their own French legends and music, not for the Germanic tales, which were national inspirations to Wagner. *Ibid.*

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Both Satie and Cocteau wrote vitriolically against Wagner and his music. Debussy and Ravel both consciously avoided composing in the "Wagnerian style." Nichols, *The Harlequin Years*, 19.

## WAGNER IN PARIS

In 1860, the first performance of excerpts from *Der fliegend holländer*, *Tristan*, and *Lohengrin* were given in Paris.<sup>281</sup> By 1861, the French version of *Tannhäuser* had been produced by Pierre Dietsch and by 1869, *Rienzi* was produced by Jules Pasdeloup. Parisians were overwhelmed by the profound and deeply embedded sensuality and the gorgeous sonorities of Wagner's music. However, at the same time French composers such as Adam, Altès, David, Panseron, and Massé were still writing music for flute and voice in the Italian vocal style.<sup>282</sup>

This would all change in 1870, when Wagner's pamphlet *Eine kapitulation: lustspiel in antiker manier*, a parody of the French besieged by the Germans and later

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The composer Victorin de Jocières wrote the following recollections of the premiere in his *Notes sans portées* for the March 1, 1898 edition of *Revue Internationale de Musique*:

All Paris was there: The world of arts, of literature, the aristocracy, the world of finance, and the critics. Behind the scenes the Princess Metternich, declared protective of the novel composer, waited expectantly. In the first box sat Auber, wearing an indifferent air and accompanied by his two inseparable female *aides-de-camp*, Edile Ricquier and Dameron; Berlioz sat laced tightly into his *redingote*, his neck imprisoned inside a tie of black silk, in the fashion of 1830, his head looking like a bird of prey, his huge forehead under a shock of gray hair, his eyes with their piercing gaze. Fiorention, critic from the *Constitutionnel*, caressed, with a fat prelate's hand, the opulent beard that extended down to this white waistcoat. In the orchestra seats, Gounod, whose *Faust* had just created such a sensation, chatted with conductor Carvalho. Blond Reyer, who had [to date] produced but a short one-act *opéra comique*, a *ballet sacountala*, conversed with his friend and collaborator Théophile Gautier of the leonine mane and flowing beard. Azevedo, the intractable critic of *L'Opinion Nationale*, less grimy than usual, alternately cleaned his nails and his teeth with a penknife. Deep in the pit stood Hans van Bülow, fervent apostle of the new Messiah; he had rehearsed the chorus for a month in the *Salle Beethoven*. [He was] accompanied by his young wife Cosima, Liszt's daughter, who ten years later would divorce Bülow to marry the author of *Tristan und Isolde*. Professors from the *Conservatoire*, Ambroise Thomas, Carafa, and Elwart were also there.

Brody, *Paris: The Musical Kaleidoscope*, 36.

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Chapter 2 contains a listing of these works.

condemned to suffer under the Commune, was published in France.<sup>283</sup> It generated a tremendous amount of political rancor, and Wagner quickly fell from grace among French audiences and musicians. After the Franco-Prussian War ended with the German acquisition of the Alsace-Lorraine, many Frenchmen felt a strong revulsion toward Wagner and all things German.<sup>284</sup>

Indeed, these events were catalysts for the establishment of the *Société nationale de musique français*, a concert society dedicated to the cultivation and performance of French music. Prior to 1870, music by Bellini, Meyerbeer, and Rossini had dominated the *Opéra* and music by Beethoven, Haydn, Mendelssohn, Mozart, and Weber had dominated the *Conservatoire*. The stated aims of the *Société nationale de musique français* were as follows: “The proposed purpose of the Society is to aid the production and popularization of all serious works, whether published or not, by French composers.”<sup>285</sup> The altruistic unanimity of the members brought about the cultivation of works by such diverse French composers as Chabrier, Chausson, Debussy, Dukas, Gounod, Franck, d’Indy, Lalo, Lekeu, Magnard, Ravel, and Saint-Saëns.

Yet, France would not ignore Wagner indefinitely and many French composers

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Brody, *Paris: The Musical Kaleidoscope*, 45.

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In 1876, Padeloup’s performance of the Funeral March from *Götterdämmerung* at the *Cirque d’hiver* provoked a violent anti-Wagner demonstration. Padeloup, thereafter, refrained from playing Wagner’s music until 1879. Brody, *Paris: The Musical Kaleidoscope*, 47.

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Hill, *Modern French Music*, 8.

traveled to Bayreuth to study Wagner's music firsthand.<sup>286</sup> These musicians were enthralled by the expressive force of the music, the glamour of his orchestral sonorities, the logic underlying much of his dramatic procedure, and the comprehensive vitality of the composer's intellectual and philosophical views. Not only did his ideas influence musicians, but also writers and philosophers.

By 1885, the political furor that surrounded the composer had dissipated and that year the journal *Revue Wagnérienne* was founded in Paris. Its contributors included Charles Baudelaire (1821-1867), Joris-Karl Huysmans (1848-1907), Stéphane Mallarmé (1842-1898), Catulle Mendès (1841-1909), Stuart Merrill (1863-1915), Jean Richepin (1849-1926), Édouard Rod (n.d.), Paul Verlaine (1844-1896), and Jean-Marie-Mathias-Philippe-Auguste, comte de Villiers de l'Isle-Adam (1838-1889), as well as other poets and writers.<sup>287</sup>

Members of a group of painters known as *Les nabis* (The Prophets), which included Pierre Bonnard, Aristide Maillot, Denis Ranson, Odilon Redon, Sérusier, Félix Vallotton, Jan Verkade, and Édouard Vuillard, were followers of the Wagnerian idea of the total artwork. *Les nabis* focused most of their attention on the landscape but their format tended to be an intimate, spiritually infused mode of post-impressionism. Like many artists of the day, they also took interest in other image-based work, such as

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This included Emmanuel Chabrier, Claude Debussy, Henri Duparc, Alphonse Duvernoy, Gabriel Fauré, Judith Gautier, Ernest Guiraud, Vincent d'Indy, Antoine Lascous, Catulle Mendès, Gabriel Monod, Camille Saint-Saëns, and the artist Henri Fantin-Latour. On his return to Paris, Fantin-Latour began working on lithographs meant to convey his impressions of the Bayreuth festival. Saint-Saëns, meanwhile, wrote five articles on the subject for *l'Estafette*. Brody, *Paris: The Musical Kaleidoscope*, 47.

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*The New Oxford Companion to Literature in French*, Edited by Peter France, 788-789.



decorative arts of all kinds and such forms as posters, magazine covers, and covers for concert and theater programs.

While this fashion held sway, all the arts, and even philosophy, were studied from the Wagnerian viewpoint. In French literature, poets such as René Ghil (1862-1925) sought to develop a new theory of poetic expression through a technique he described as verbal instrumentation.<sup>288</sup> As well, two major developments of the symbolist period, *vers libre* [liberal verse] in poetry and *monologue intérieur* [monologue of the interior] in fiction may be traced to Wagner's theories of the contiguity of the arts.<sup>289</sup> Many French poets believed this idea to be similar to the Baudelairean idea of correspondences. In art, this theory of correspondences led to powerful statements of anti-naturalism, especially in the paintings of Gauguin and Van Gogh. In the theater, Wagner's emphasis on mysticism and ritual caused many French writers to experiment in all aspects of stage-craft. The result were works such as Maurice Maeterlinck's *Pelléas et Mélisande* and Paul Claudel's *Tête d'or*. While this devotion to Wagner among writers and painters barely outlived the closing of the *Revue Wagnérienne* after just three years of publication, the composer's musical influence persisted almost to the end of the nineteenth century.<sup>290</sup>

## PRO-WAGNER FACTIONS IN FRANCE

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Lockspeiser, *Debussy*, 37-39.

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Ibid.

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Cooper, *French Music*, 55-58.

Wagner's lasting influence in France can be discerned from the two musical factions that developed in response to his music. One was pro-Wagnerian, led by students of César Franck, principally Vincent d'Indy; the other, which gathered around Claude Debussy, was nationalistic in its orientation, and anti-Wagner. It would be this anti-Wagner faction that would be particularly interested in composing chamber music for flute and voice.

Vincent d'Indy studied at the *Conservatoire*, where he took lessons in piano and harmony. He became acquainted with Henri Duparc in 1869 who furthered d'Indy's awareness of the works of Wagner and introduced him to Franck.<sup>291</sup> In time, d'Indy became one of Franck's most industrious pupils, and by 1872 he began studying organ with Franck at the *Conservatoire*. He also studied with Liszt and was at *Bayreuth* in 1876 to witness the first performance of the four full operas that make up *Der Ring des Nibelungen*. In addition, d'Indy was an early member of the *Société nationale* and eventually became its president.<sup>292</sup> As noted in the previous chapter, he was on the commission to revise the curriculum at the *Conservatoire* in 1892, though members of the faculty overthrew this group.<sup>293</sup>

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Cooper, *French Music*, 62-63.

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d'Indy's music is an interested melding of Wagnerian procedures and French nationalistic elements. He was drawn to the study of plain-chant, to the counterpoint of the sixteenth century, to seventeenth- and eighteenth-century Italian and German pioneers in the sonata form, to the fugue style of Johann Sebastian Bach, and to the variation forms of Beethoven. He was a disciple of Wagner and yet a faithful student of Franck. While he did write chamber music (including a work for flute, strings, and harp) in addition to his large dramatic works, he never wrote music for flute and voice. Hill, *Modern French Music*, 110-120.

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D'Indy was eventually seen as a reactionary by his fellow musicians, with his worship of all things Wagnerian and his devotion to music of the ancient past. At the *Schola Cantorum*, (as is seen in Chapter Three) he developed a curriculum that was the antithesis of that at the *Conservatoire*, emphasizing musical

As a result of this humiliating setback, d'Indy established his own school, the *Schola Cantorum*, with Charles Bordes and Alexandre Guilmant, musicians who were also disciples of Franck and followers of the methods of Wagner.<sup>294</sup> He wrote an authoritative biography of Franck, a life of Beethoven, and continued his studies of the music of Bach, Beethoven, Brahms, Mendelssohn, Weber, Schumann, and Wagner. As a composer, he clung to the cyclical treatment of the sonata form as taught by Franck.<sup>295</sup> He kept his own list of French composers who, like himself, were influenced by the Wagnerian style, including Georges Bizet, Pierre de Bréville, Alfred Bruneau, Emmanuel Chabrier,<sup>296</sup> Gustave Charpentier, Ernest Chausson, Paul Dukas, Henri Duparc, César

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forms of the past rather than championing the procedures of the present. Cooper, *French Music*, 55-75.

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Wagner had expressed his anti-Semitic beliefs in his prose text *Judaism in Music* and his similar social analysis in *Art and Revolution*. It is probably not a coincidence that d'Indy, who himself had expressed anti-Semitic views, chose Wagner as the musical model for his new school. d'Indy hoped to renew lyric drama after an epoch of what he termed “*Italo-cosmopolite-judaïque*” influences in French opera. Fulcher, *French Cultural Politics and Music*, 66-67.

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Hill, *Modern French Music*, 119.

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Emmanuel Chabrier (1841-1894) emerged as a pioneer in a more progressive type of French music while continuing to work under the influence of Wagner. His music can be startlingly original, often showing a wholesale disregard for convention and a fearless self-assertion. His highly unconventional piano pieces belonged to no school and seemed to be free and unfettered expressions of his personality. In this way, Chabrier was a transitional figure in French music from the imitation of Germanic models to the Gallic expressions of Fauré and Debussy.

Ironically, Chabrier began his career as a lawyer and spent fifteen years in the Ministry of Interior. During this period, he met and formed friendships with the Parnassian poets François Coppée (1842-1908), Jean Richepin (1849-1926), Jean, comte de Villiers de l'Isle-Adam (1838-1889), and, especially, Paul Verlaine (1844-1896). Chabrier had a genuine appreciation of the works of Édouard Manet, Claude Monet, Auguste Renoir, and Alfred Sisley, and he acquired many their paintings. His musical qualities may have, in fact, emerged from his understanding of the complex, conceptually challenging developments that were taking place in poetry and painting in Paris in the final decades of the nineteenth century.

Chabrier is the first French composer for whom the relationship between the arts was a source of inspiration. In this respect, he was a forerunner of Debussy, whose association with artists in fields other than his own would prove particularly fruitful. As a composer, Chabrier formed intimate friendships with musicians Vincent d'Indy, Henri Duparc, Gabriel Fauré, and André Messager. He remained a fervent admirer of César Franck and of Wagner, especially after a hearing of Wagner's *Tristan and Isolde* in 1879. Myers, *Emmanuel Chabrier and His Circle*, 122-145.

Franck, Charles Gounod, Édouard Lalo, Albéric Magnard, Victor Massé, Ernest Reyer, Guy Ropartz, Camille Saint-Saëns, Ambroise Thomas, and G.M. Witkowski.

Because Wagner's musical philosophy did not advocate chamber music, the majority of French composers who wrote for flute and soprano were anti-Wagnerians. However, several of the composers listed above wrote music for flute and voice in the Wagnerian style. This includes the spiritual and lyrical works of Bizet and Gounod. Georges Bizet's (1838-1875) *Agnus dei* for flute, soprano, and piano [or organ] and Charles Gounod's (1818-1893) *Sérénade (Quand tu chantes)*, *Barcarolle: où voulez-vous aller?*, *O légère hirondelle* [Little Swallow], and *Prière du soir*, all for flute, soprano, and piano [or organ] are written in the German romantic style. Other examples of Wagner's influence can be seen in Paul Dukas's (1865-1935) *Songs* for soprano, flute, horn, and piano; Édouard Lalo's (1823-1892) *Chant de Breton*, op. 31 for flute, soprano, and piano; and Jules Massenet's (1842-1912) *Élégie: O doux printemps d'autrefois* for flute, soprano, and piano.

#### DEBUSSY AND THE ANTI-WAGNER FACTIONS

The nationalistic faction was led by Claude Debussy, who had made two trips to *Bayreuth* himself and, by 1889, felt only disillusionment with German romanticism.<sup>297</sup> Debussy realized that the German tradition was too thoroughly imbued with its own character and Wagnerian music traits. Therefore, Wagner's music could only have a narrow appeal, beyond the reach of a wide French audience. Debussy concluded that the

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Some of the strongest anti-German sentiments among French composers are to be found in Debussy's letters. Lockspeiser, *Debussy*, 283.

music served only the purposes of Wagner himself.

Consequently, Debussy pushed for the rediscovery of sixteenth- and seventeenth-century French music, a music that he believed had developed prior to the dominance of Germanic models and which had been composed without the infusion of foreign sentiments.<sup>298</sup> This shift was already taking place in French painting (impressionism and post-impressionism) and poetry (symbolism). Thus, Debussy's attitude coincided with a general course of opinion that was moving further and further from the Germanic concept of music, which had been present in French music since Beethoven's fashionability earlier in the century.<sup>299</sup>

Debussy followed the model of Gabriel Fauré, and began composing songs to the texts of French poets such as Verlaine (*Ariettes*, 1888) and Baudelaire (*Cinq poèmes de Baudelaire*, 1890). In 1902, the premiere of *Pelléas et Mélisande*, accompanied by a mood of tremendous emotional excitement, was a catalyst for a contentious public discourse regarding the essential nature of the theater. Later, it would be seen as the true beginning of an anti-Wagner movement in France. According to Romain Rolland:

*Pelléas et Mélisande* of M. Debussy seemed to announce, in 1902, the date of the true emancipation of French music. From that moment, French music felt itself definitely freed from its apprenticeship and set out to found a new art which

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Debussy believed that the native tradition in France had been lost with Rameau, and he blamed Gluck for filling French music, especially in the theater, with banalities and vocal artifice. Lockspeiser, *Debussy*, 38-42.

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Historian Paul Landormy described the French musical scene in the late eighteen-seventies and early eighteen-eighties: "Those were the days when admiration for the last quartets of Beethoven, the works of Wagner and the quintet and quartet of Franck knew no bounds. Feelings were violent in a way that was altogether romantic. Such were the enthusiasms of the time and the state of delirium in which people listened to music." Cooper, *French Music*, 56.

should reflect the genius of the race with more flexibility than Wagnerian art.<sup>300</sup>

Romain Rolland also described Debussy's pioneering change in musical construction:

From the point of view of the stage, *Pelléas et Mélisande* is quite opposed to the ideal of *Bayreuth*. The vast, almost unlimited proportions of Wagnerian drama, its compact structure, the tension of will which supports these enormous works from beginning to end, their ideology frequently developed at the expense of the action and even of the emotion, are all as far as possible from the French taste for clear, logical, and sober action. The little scenes of *Pelléas et Mélisande* are brief and well knit; each of them marks without insistence a new stage in the evolution of the drama, and have an architecture totally distinct from the Wagnerian theater.<sup>301</sup>

Because both music and music pedagogy in Europe had been so dominated by the Germans and Austrians, many musicians in France reacted by emphasizing all the more emphatically their own national traits. Debussy wrote in 1909:

Since those student days, I have tried to slough off all I was taught. I have tried not to react against the influence of Wagner. I have simply given full play to my nature and temperament. Above all, I have tried to become French again.<sup>302</sup>

And:

Without denying his [Wagner's] genius, one may say that he put the final mark of punctuation to the music of his time, more or less as Victor Hugo absorbed all previous poetry. We must, then, look *après* Wagner, not *d'après* Wagner.<sup>303</sup>

Sympathizing more with Debussy than with d'Indy were many contemporary French composers and their students who came after them, including Louis Aubert, André Caplet, Rogert Ducasse, Gabriel Fauré, Jean Huré, Charles Koechlin, Maurice

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Salazar, *Music in our Time*, 178.

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Ibid., 185.

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Austin, *Music in the 20<sup>th</sup> Century*, 27.

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Salazar, *Music in our Time*, 181.

Ravel, and Florent Schmitt.

Around 1900, several of these composers followed Debussy's example in writing for flute and voice. These include André Caplet's (1878-1925) *Viens! Une flûte invisible soupire* (1900) for flute, soprano, and piano; Cecile Chaminade's (1857-1944) *Portrait (Valse chantée)* (1904) for flute, soprano, and piano; Claude Debussy's (1862-1918) *Les chansons de Bilitis* (1901) for 2 flutes, 2 harps, celesta, and narrator; Gustave Doret's (1866-1943) *Mirage* (1903) for flute, soprano, and piano; Georges Hüe's (1858-1948) *Soir païn* (1898) for flute, soprano, and piano; Charles Koechlin's (1867-1950) *L'Album de Lilian*, op.139, no. 6, *Skating-Smiling* (1901) for flute, soprano, and piano and his *L'Album de Lilian*, op.139, no. 7, *En route vers le bonheur* (1901) for flute, soprano, and piano; Albert Moutoz's (n.d.) *Stances à une Marguerite*, op. 3 (1900) for flute, soprano, and piano; and Maurice Ravel's (1875-1937) "*La flûte enchantée*" from *Shéhérazade* (1903) for flute, soprano, and piano [transcribed from the orchestra by the composer].

These works express the new French aesthetic of clean, economical musical writing. They feature the flute as an equal partner to the soprano and employ French poetry for their texts.

#### FAURÉ AND THE DEVELOPMENT OF FRENCH *MÉLODIE*

Fauré, like other French composers, traveled to *Cologne* in 1878 to hear *Rheingold* and *Walküre* and to *Munich* the next year, where he heard the whole *Das Ring des Nibelungen*. What was unusual in Fauré's case was that his musical development seems to have hardly been affected by his exposure to Wagner's music. Unlike his contemporaries, he kept to smaller forms and began writing songs to the lyrics of French

poets such as Charles Baudelaire, Théophile Gautier, and Victor Hugo. By 1887, he wrote his first songs to texts by Paul Verlaine, whose poetry would be Fauré's chief inspiration for many years.<sup>304</sup>

His songs were characterized by their simplicity. He avoided Franck's chromaticism, opting instead for rapidly shifting harmony and rhythmic detail. His song cycle *La bonne chanson* (Verlain, 1892) represent a pinnacle in French song writing of this period.<sup>305</sup> They are typified by cascades of piano arpeggios beneath a soaring vocal melody, slowly pulsing simple chords in slower movements, harmonies that incorporate chromatic slides and modulatory implications, and a fluidity and seamlessness that mimics the renaissance contrapuntalists (who Fauré admired). Frenchmen never left off composing songs, of which there exist many fine, although little known, examples from Berlioz to Délibes. But the *chanson* of Fauré, as a prelude to those which Debussy would compose on texts of some of the same poets, created a new form for French music.

Fauré's student, Maurice Ravel, was influenced by Fauré's setting of French text, which emphasized the natural accents of the language over that of the melody.<sup>306</sup> As a result, Ravel developed his stage works with an increasing emphasis on outline and accents in the declamation. Opera, as well as song, now became a musical work based on language, while the instrumentation took a more subordinate role, providing simple harmonization and a lyric atmosphere for the stage action. Ravel's *L'Heure espagnole* is

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Duchen, *Gabriel Fauré*, 75-77.

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Ibid., 105-108.

306

Larner, *Maurice Ravel*, 49-50.



this type of theatrical piece: in its brevity, sprightliness, and freedom of expression it brings to the stage the atmospherics of the type of pianistic-vocal music suggested by the writing of Jules Renard.<sup>307</sup> Here, Ravel combined his experiments with the musicality of the French language with the melodic and rhythmic motifs of popular Spanish song. *L'Heure espagnole* had much in common with his setting of *Fêtes galantes* (Verlaine, 1907) with its natural observation of the inflections of spoken dialogue and provocative dance rhythms. Ravel's interest in the natural inflections of language to determine rhythm and melodic shape would influence him in his music for flute and voice.

#### SATIE AND THE DEVELOPMENT OF A FRENCH STYLE

The early works of Erik Satie, particularly his *3 Sarabandes* (1887) and *3 Gymnopédies* (1888), also demonstrate a conscious effort to break away from the romantic teachings of the *Schola Cantorum* and of Wagner. About the relationship between Debussy, Wagner, and his own work, Satie wrote:

Debussy's aesthetic is connected with symbolism in several of his works; it is impressionist in his work as a whole. Please forgive me — am I not a little the cause of this? So they say. Here is the explanation. When I first met him, he was all absorbed in Mussorgsky, was searching avidly for a path not easy to find. In this search I was far ahead of him: the prizes of Rome or other cities did not impede my progress, since I carry no such prize on my person or on my back, for I am a man of the race of Adam (of Paradise) who never carried off any prize — a lazy fellow, no doubt. I was just then writing the *Fils des étoiles*, on a text of Joséph Péladan,<sup>308</sup> and I explained to Debussy the need for a Frenchman to give

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Ravel latter said that his experience with Renard's *Histoires naturelles* prepared him for his operatic setting of the prosaic text of Franc-Nohain's *L'Heures espagnole*. Larner, *Maurice Ravel*, 96.

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Joseph Péladan (1859-1918) was a writer who caused something of a sensation in the literary world with the publication of his novel *Le vice supreme*. Péladan was the head of the Rosicrucian movement in France and had appointed himself the high priest or *Sâr* of the *Rose-Croix du temple et du graal*. Péladan's main subject as a writer appears to have been the reconciliation of the Occult with orthodox religion. In 1886, he

up the Wagnerian adventure, which did not correspond to our natural aspirations. And I made him note that I was not at all anti-Wagner, but that we ought to have a music of our own — without sauerkraut, if possible. Why not use the means of representation introduced to us by Claude Monet, Cézanne, Toulouse-Lautrec, etc.? Why not transpose these means musically? Nothing simpler. Aren't these all expressions?<sup>309</sup>

The means that Satie used to established a truly French style of composing was characterized by such eccentricities as the suppression of time and key signatures as well as bar-lines, the addition of verbal commentary superimposed upon the music, and humorous titles to his pieces. The music itself created a new aesthetic for the twentieth century, one of quietude, precision, acuteness of auditory observation, gentleness, sincerity, and directness of statement. Satie's *Socrate* (1917), a musical setting of selected passages from the *Dialogues* of Plato, is an example of this type of composition. According to historian Rollo Myers, Satie gave expression to what was latent in the consciousness of the world in which he lived; he anticipated the tastes and styles of a coming generation of French musicians.<sup>310</sup>

## WORLD WAR I, COCTEAU, AND LES SIX

During World War I, the French banned German music, perhaps as a result of a series of articles by Camille Saint-Saëns that appeared in *l'Echo de Paris* under the title

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offered Satie the post of official composer to the *Rose-Croix* organization, which Satie accepted. By 1892, Satie had a falling out with Péladan and broke away from the group officially through a letter addressed to the Editor of the Parisian review *Gil Blas*. Myers, *Modern French Music*, 112.

<sup>309</sup>

Austin, *Music in the 20<sup>th</sup> Century*, 163.

<sup>310</sup>

Myers, *Modern French Music*, 114.

"*Germanophilie*."<sup>311</sup> The composer urged French musicians to return to a French music untainted by Wagnerism, echoing the fierce nationalistic rhetoric of the *ars gallica* movement of the 1870s. Writer Jean Cocteau, in his pamphlet *Le coq et l'arlequin* (1919), commended to the next generation of French composers the example of Erik Satie:

Debussy missed his way because he fell from the German frying pan into the Russian fire. Once again the pedal blurs rhythm and creates a fluid atmosphere congenial to shortsighted ears. Satie remains intact. Hear his *Gymnopédies*, so clear in their form and melancholy feeling. Debussy orchestrates them, confuses them and wraps their exquisite architecture in a cloud. Satie speaks of Ingres: Debussy transposes Claude Monet à la Russe.<sup>312</sup>

Soon, French composers were writing crude melodies, with square rhythms, and the atmosphere of circus bands, all tempered with elements of jazz and polytonal discord. During this period, works were composed such as Milhaud's *Le boeuf sur le toit*, and Cocteau's *Les mariés de la tour Eiffel* for which all of the composers of *Les six* wrote music.

By 1918, the group of composers known as *Les six*,<sup>313</sup> Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, Germaine Tailleferre, and

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Brody, *The Musical Kaleidoscope*, 58.

312

Myers, *Modern French Music*, 118.

313

This group of composers was given the name *Les six* by the music critic Henri Collet, following a concert on April 5, 1919 at the *Salle Huyghens* in which music by all six composers was featured on the program. Collet's review was entitled *Les cinq russe, Les six française et Satie* and was followed by another, with the headline *Les six français*. His journalistic instincts had led him to dub the group in a manner similar to the loose-knit "Russian Five," Balakirev, Cui, Borodin, Mussorgsky, and Rimsky-Korsakov. Myers, *Modern French Music*, 102.

their promoter, Jean Cocteau, began to dominate the musical scene of Paris.<sup>314</sup> Cocteau and the poet Blaise Cendrars founded *Éditions de la Sirène*, and its first publication was *Le coq et l'arlequin*. This collection of epigrams and aphorisms gave *Les six* an aesthetic doctrine: "The essential tact is daring."<sup>315</sup> Cocteau was an outspoken advocate of all his enthusiasms, which included a rejection of the music of Wagner, as well as that of Debussy and Stravinsky.<sup>316</sup>

Cocteau believed that art should be pared down; reduced to its essentials: "A poet always has too many words in his vocabulary, a painter too many colors on his palette, a musician too many notes on his keyboard."<sup>317</sup> Ever the promoter of the new, he hailed Erik Satie as the master of this new style, an artist who dared to be simple. Cocteau felt that the time had come to reject the ambiguities and subtleties of impressionism. Satie would thus become the hero of French music for the next generation of composers. His

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To their surprise, the composers who had been known as *Les nouveaux jeunes* became, almost overnight, *Les Six*. Yet their notoriety contradicted their real relationships. They were even less closely knit than the five Russians who had inspired the nickname. The links that bound them were purely those of friendship, time, and circumstance. Their tastes and inclinations were wholly different. Honegger's models were the German romantics; Milhaud drew upon southern French lyricism; while Durey persisted in his allegiance to Ravel and Debussy. Auric and Poulenc alone were wholehearted in their support of Cocteau's ideas, while Germaine Tailleferre seemed simply ready to adopt the prevailing course. Myers, *Modern French Music*, 102-134.

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Ibid., 117-118.

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Debussy, he warned, had escaped the allures of Wagner, but not that of the Russians. Stravinsky was tainted, his music visceral, burdened by the mysticism of the theater. Wagner, however, was the greatest enemy, Cocteau argued: his long, boring operas had been a drug to French musicians. Consequently, the new French music needed to strip itself of all foreign influences: "Enough of clouds, waves, aquariums, water sprites and night scents; we need down-to-earth music, everyday music." Harding, *The Ox on the Roof*, 66.

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Ibid.

stage work *Parade* (1917), based on a scenario by Cocteau, with scenery and costumes by Picasso, became the model for the new aesthetic, embracing the techniques of the music hall and the *café-concert* as appropriate settings for the return to an authentic French music. But the origins of this essentially French entertainment reached back to the eighteenth century, through Fauré to the French *chanson*.

Almost all the members of *Les six* wrote compositions for flute, voice, and chamber ensemble that reflect the sentiments of Cocteau and the musical thinking of Satie. As can be seen below, the pieces were written in quick succession of one another.

TABLE 7

Music for Flute and Voice by Members of <i>Les Six</i>				
Composer	Composer's Dates	Title	Instrumentation	Year Written
POULENC, Francis	1899-1963	<i>Rhapsodie nègre</i> (1917 version)	For baritone or soprano, flute, clarinet, string quartet, and piano	1917
DUREY, Louis	1888-1979	<i>Images à Crusoe</i> , op. 11	For soprano, flute, clarinet, celesta [or harp], and string quartet	1918
POULENC, Francis	1899-1963	<i>Le bestiaire</i>	For soprano, flute, clarinet, bassoon, and string quartet	1919
MILHAUD, Darius	1892-1974	<i>Machines agricoles</i> , op. 56	For soprano, flute, clarinet, bassoon, violin, viola, cello, and bass	1919
MILHAUD, Darius	1892-1974	<i>Catalogue de fleurs</i>	For soprano, flute, clarinet, bassoon, violin, viola, cello, and bass	1920
POULENC, Francis	1899-1963	<i>Quatre poèmes de Max Jacob</i> , op. 22	For soprano, flute, oboe, bassoon, trumpet, and clarinet	1921
HONEGGER, Arthur	1892-1955	<i>Chanson de Ronsard</i>	For soprano, flute, and string quartet	1924
HONEGGER, Arthur	1892-1955	<i>Trois chansons de la petite sirène</i>	For soprano, flute, and string quartet	1926

These pieces, especially those by Milhaud and Poulenc, incorporate elements of sarcasm (Milhaud set a catalog of agricultural machines, ironically, for performance at the *Salle Agriculteurs*), whimsy (Milhaud set the text of a seed catalog), the absurd (Poulenc set the made-up text “Honolulu”), polytonality (as seen in the *Catalogue de fleurs*), as well as experimentation with instrumentation (all the works use some combination of strings and winds along with flute and soprano) and harmony. Embracing Satie’s teaching about musical economy, the works by Honegger are approximately two minutes long. The absurdist poetry of Max Jacob is an ideal text for Poulenc’s setting, where he substitutes the trumpet for the traditional woodwind quintet instrumentation (which contains french horn).

For the new generation of composers, those coming of age in the early decades of the twentieth century, the Wagnerian doctrines were no longer practical or even particularly useful. Meanwhile, attempts by d’Indy and Ernest Reyer to bring Wagnerian dramas to the French stage were entirely unsuccessful.<sup>318</sup> In the end, Wagner’s influence proved most compatible with symphonic forms as practiced by nineteenth-century pro-Wagnerians such as Hector Berlioz, Henri Duparc, César Franck, Ernest Guiraud, Franz Liszt, and Camille Saint-Saëns. The composers of the next generation, including Roger Ducasse, Paul Dukas, Albéric Magnard, Maurice Ravel, Albert Roussel, Florent Schmitt, and Déodat de Séverac (all contemporaries of Debussy) found the theater to be

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Vincent d’Indy’s opera *Fervaal* (1889-95) and Ernest Reyer’s opera *Sigurd* (1883) are both unperformed and virtually unknown today.

an enormous dead weight from which they were set free by pure instrumental or vocal music. While the concept of a total integration of music and text became a dominant idea in the French musical psyche, the symphony, the art song, and chamber music (all fed by the same ideals) would become art forms distinct from opera and diverse enough to alter the landscape of classical music.

By 1950, Germanic music was no longer the dominant force in Western music. The influence of Wagner in France began as a conversion of the major French composers to his style of writing. But, by the end of the century, Wagner's music would serve as a catalyst for a wave of French nationalism that would change the style of French music to a Gallic expression that was uniquely its own. French composers for flute and voice explored this new tonal language and nationalistic themes in their works as a result of these changes.

## CHAPTER 5

### EXOTICISM: THE INFLUENCE OF *LE JAPONISME* AND *L'ORIENTALISM*

*In the time of Louis XIV, we were Hellenistic; today we're Orientalists. We are now in a position to know the entire Orient, from China to Egypt. The result is that the Orient, its thought and image, have become sort of a preoccupation to which I unconsciously submitted. Oriental colors are imprinted in our dreams. Hebrew, Turkish, Greek, Persian, Arabic, and Spanish, for Spain is still the*

*Orient, it's half-African and Africa is half-Asiatic, inhabit our thoughts.*<sup>319</sup>

—Victor Hugo

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From the preface of *Orientales* by Victor Hugo. Brody, *Paris: The Musical Kaleidoscope*, translated by the author, 69.



A significant portion of the music for flute and voice employ texts and musical devices that are exotic in nature. An examination of the period shows that many of these composers engaged in international travel, that they were influenced by the music they heard from the Orient at the Paris *Expositions universelles*, and that they were drawn to the exotic writings of contemporary French poets. The result was an exploration that resulted in an explosion of pieces for flute and voice that attempted to imitate the music of other cultures.

### THE NEAR EAST

Interest in "exotic" cultures, which had surfaced here and there in French musical compositions as early as the late seventeenth and eighteenth centuries, now bloomed in the 1850s as an infatuation with these distant cultures. In France, interest in the Near East was awakened by Napoléon's 1798 campaigns in Egypt and Palestine. His army was accompanied by a multitude of scientists, writers, artists, and archeologists, who returned to Paris with statuary, sculptural fragments, sketches of the pyramids, drawings of the desert, tall tales, and descriptive travelogues, all of which opened up a new and exciting world to the European, and especially the French, public.<sup>320</sup> Prior to that time, only classical scholars who had read Herodotus and Strabo and a handful of intrepid travelers had any real knowledge of ancient Egypt or the Middle East. In the wake of Napoléon's campaign, new books and journal articles abounded, bringing the secrets of the Orient to

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Brody, *Paris: The Musical Kaleidoscope*, 60-65.

the average Frenchman.<sup>321</sup>

Music was not the only art form affected by this great wave of interest. Rossini composed *L'Italiana in Algeri* in 1813 and *Il turco in Italia* in 1814; Victor Hugo wrote the poems of *Les orientales* in 1816; Delacroix's painting *Algerian Women in Their Harem*, one of his many North African works, was exhibited in 1834; and Ingres began painting the ambitious, multi-figured *Turkish bath* in 1852; and.<sup>322</sup>

During the last decades of the eighteenth century, this exoticism was especially influenced by an interest in Turkish subject matter, which flourished in the works of Austrian composers Christoph Willibald von Gluck, Franz Joseph Haydn, and Wolfgang Amadeus Mozart.<sup>323</sup> By 1850, French composers had become enthusiastic in their response to these developments taking place across the culture, and these elements infiltrated their orchestral works, operatic works, and *mélodie*.

Félicien David (1810-1876), a romantic contemporary of Berlioz, introduced orientalism into the French concert hall with his symphonic ode *Le désert*. Composed and performed in 1844, before Liszt had begun his series of symphonic poems, the work

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*Voyage in Lower and Upper Egypt* by Baron Denon and *Descriptions of Egypt* by Edmond Jomard, both came out between 1809 and 1813, to mention just two. Brody, *Paris: The Musical Kaleidoscope*, 60-65.

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In music, precedents for the incorporation of orientalism or the exotic were already fairly well established. Mozart, for example, had written *Die entführung aus dem serail* in 1782. Indeed, French operas and ballets had made use of faraway locations among their settings, as well as impersonations of non-western characters. These effects can be found in the works of Jean-Baptiste Lully (1632-1687), André Campra (1660-1774), and Jean-Philippe Rameau (1683-1763). Turkish characters, plots, and settings, as well as the use of percussion instruments such as tambourines, cymbals, and triangles, were examples of the infusion of musically exotic elements. Salazar, *Music in Our Time*, 160.

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During the same period, the incorporation of Turkish clothing was a cue that the sitter was cosmopolitan and well traveled in the work of even the most accomplished portraitists. By the 1760s, Turkish and Middle Eastern clothing had become a fad among women of the upper classes. Salazar, *Music in Our Time*, 160.

contains a vocal line with orchestral accompaniment. He collaborated with the poet Auguste Colin on the text. Earlier, David had traveled to Constantinople and Cairo in March, 1833, returning to Paris in February, 1835.<sup>324</sup> Camille Saint-Saëns (1835-1921) also traveled extensively, visiting the Canary Islands, Algiers, and Ceylon (now Sri Lanka). His use of exoticism appears in his operas (including *La princesse jaune*, and *Samson et Delila*) and in his various instrumental genres.<sup>325</sup>

Exotic plots, characters, and settings found their way into any number of French operas. George Bizet's *Les pêcheurs de perles* (1863), Léo Délibes's *Lakmé* (1883), and Jules Massenet's *Hérodiade* (1888) were all examples of operatic orientalism.<sup>326</sup> Albert Roussel (1869-1937) was influenced by Indian culture after a tour to India and Southeast Asia in 1909. Afterward, he composed two major works based on his experiences there: the orchestral work *Evocations* (1910-11) and the opera-ballet *Padmâvatî* (1914-18). In addition, the "Krishna" movement of his *Joueurs de flûte* (1924) for flute and piano is based on elements drawn from Indian music.

Ravel wrote several pieces for flute and voice, demonstrating his own interests in exoticism, including *Shéhérazade* (1903), *L'Enfant et les sortilèges* (1920), and *Chansons madécasses* (1925-26). Maurice Delage visited India in 1912 and composed four works

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While there, he wrote *Brises d'orient*, a limpid piano piece that he developed through improvisation. Hagan, *Félicien David*, 45.

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Hervey, *Saint-Saëns*, 18-20.

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The French used the term *orientale* to describe the music not only of the Far East, but also of India, Persia (now Iraq), Turkey, Arabia (now Saudi Arabia), Libya, Tunisia, Algeria, and Morocco. Brody, *Paris: The Musical Kaleidoscope*, 64.

between 1912 and 1935 with Indian features: *Quatre poèmes hindous* (1913); *Ragamalika* (1914); "Danse," from *Contrerimes* (1932); and *Trois chants de la jungle* (1935).

## FOLK IDIOMS

Ravel was also fascinated by folk idioms, making use of folksong and folk materials early in his career while he was still studying with Fauré at the *Conservatoire*. The Paris International Exhibition of 1889, which brought a wide variety of non-Western music to Paris, seems to have made an indelible impression upon Ravel<sup>327</sup> and, as a result, he wrote pieces based on folksong settings. These include *Cinq melodies populaires grecques* (1904-06), *Chansons populaire* (1910), and *Deux melodies hebraïques* (1914). He also wrote a number of pieces based on folk idioms: *Sités auriculaires* (1895-97), *Rapsodie espagnole* (1907-08), *L'Heure espagnole* (1907-09), *Vocalise - etude en forme de habanera* (1907), and *Don Quichotte à Dulcinée* (1932-33).<sup>328</sup>

Debussy was also in attendance at the Paris International Exhibition of 1889, and it was there that he heard the authentic music of the East for the first time.<sup>329</sup> He was especially drawn to the Javanese village set up on the *Esplanade des Invalides*. There, one could hear the famous gamelan orchestra that accompanied the Javanese dancers, or

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Not only did Ravel hear the Javanese gamelan orchestra, but also the music of the Russian Five. After hearing Rimsky-Korsakov's *Capriccio espagnol* (1887), he remained a lifelong admirer of the composer. Brody, *The Musical Kaleidoscope*, 85-89.

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Chabrier's *España* (1883) and *Habanera* (1885) also had an impact on Ravel, which can be seen in the succession of works he wrote in the Spanish vein. Lerner, *Maurice Ravel*, 93-102.

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Brody, *Paris: The Musical Kaleidoscope*, 86-89.

*Bedayas*. Debussy was fascinated, as many other musicians have been, by the manner in which the Javanese musicians made use of all aspects of their instruments. He was also captivated by the extraordinarily rich and subtle rhythms, the harmonies, and the tonalities of which the drums and wooden percussion instruments were capable.

This was his introduction, outside of textbooks at least, to the pentatonic scale, the basis of much Oriental music. As he listened to Chinese and Annamite (Vietnamese) orchestras, as well as the Spanish, Hungarian, and others still closer to home, the experience was profound and would continue to influence his musical thinking to one degree or another in years to come.<sup>330</sup> Debussy chose the exotic text *Les chansons de Bilitis* (1901) as the inspiration for songs for voice and piano as well as a chamber piece featuring flute and narration soon after his experience at the International Exhibition.

#### *LE JAPONISME*

*Le japonisme* was a related movement to exoticism that inspired its own responses. Another movement, *art nouveau*, which was a cousin to *Le japonisme*, had its greatest influence on the graphic arts, book design, pottery, and architectural ornamentation.<sup>331</sup> Baudelaire, Champfleury, Fantin-Latour, and Valloton all became promoters of Japanese art in France. The jewelry, glass, and ceramics of Lalique owed its

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Debussy chose Hokusai's *The Wave*, a now famous colored woodblock print, for the front cover of the first edition of his orchestral work *La Mer* (1903-05). He learned about Hokusai, a major figure among the many great Japanese printmakers of the eighteenth and early nineteenth centuries, through his friendship with sculptress Camille Claudel, who apparently owned a number of Japanese objects. Brody, *Paris, The Musical Kaleidoscope*, 64.

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In Paris, *art nouveau*'s most enduring influence can be found at the *métro* [subway] entrances, which were designed by Hector Guimard. Sowerwine, *France Since 1870*, 102-105.

inspiration to *Le japonisme*.<sup>332</sup> In addition, the influence of Japanese art came through the multi-color woodblock prints, called *ukiyo-e*, which existed almost exclusively in the visual arts.<sup>333</sup>

The movement affected a handful of French composers following the Paris *Expositions universelles*. One of the first was Camille Saint-Saëns with his one-act opera *La princesse jaune* (1872). André Messager's opera *Madame chrysanthème* (1893) was constructed around a plot similar to Puccini's *Madama Butterfly*.<sup>334</sup> In it, Messager endeavored to evoke an oriental atmosphere through musical elements, including the use of the pentatonic scale and imitation of the *koto*, a Japanese stringed instrument. Stravinsky was in Paris when he wrote a composition for soprano and chamber ensemble entitled *Three Japanese Lyrics* (1912) for flute, soprano, and chamber ensemble, using texts by Japanese poets from the eighth and ninth centuries,<sup>335</sup> the first golden age of Japanese court poetry. These poems were collected in the *Man'yōshū*, or *The Anthology of Ten Thousand Leaves*, a formative work in Japanese literature. Maurice Delage visited

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Brody, *Paris: The Musical Kaleidoscope*, 63.

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French artists were fascinated by the Japanese handling of spacial description, which utterly contradicted the European attachment to perspectival space. The Japanese were frankly uninterested in this highly artificial organization with space, and its influence is obvious in the impressionists, for example the works of Whistler, Gauguin, Van Gogh, and Toulouse-Latrec. Ibid.

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Pierre Loti's novel, *Madame chrysanthème* (1888), was the inspiration for both *Madame chrysanthème* and *Madama Butterfly*. Thomas, "Three Representative Works of Maurice Delage: A Study of Style and Exotic Influence," 45.

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Stravinsky dedicated each movement to a composer friend: "Akahito" to Maurice Delage; "Mazatsumi" to Florent Schmitt; and "Tsaraiuki" to Maurice Ravel. All three dedicatees themselves composed music that demonstrated an interest in orientalism.

Japan in 1912 and composed his *Sept hai-kai* (1924) for flute, soprano, and chamber ensemble based upon the brief, seventeen syllable poetic form known as *haikai*, a more traditional transliteration of the now familiar *haiku*.<sup>336</sup> He also wrote a vocal composition entitled *In morte di un Samurai* (1950) for voice and orchestra.

A complete list of works for flute, voice, and ensemble on oriental and exotic themes is contained in Table 1. In all there are sixteen works that span the time period 1897 to 1926. As we have seen in previous chapters, all of these composers were acquainted with one another through educational and social collaborations.

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Apparently Delage studied Japanese and may have had a basic ability to read and write the language. Thomas, "Three Representative Works of Maurice Delage," 46.

## CHAPTER 6

### THE SALONS AND THE INTERACTION BETWEEN MUSICIANS, ARTISTS, AND WRITERS

*The salon of Madame de Stael is a mirror which represents the history of the times. What one sees there is as instructive as many books, and gayer than many comedies....It is life, it is intellect that shines here, the illuminations of genius.*<sup>337</sup>

—M.A. de Gustine

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Hall, *Famous French Salons*, 288.



## AN INTRODUCTION TO THE FRENCH *SALON*

Paris, at the end of the nineteenth century, was a place where an extraordinary exchange of artistic ideas was taking place in the *salons*. These were places where poets ardently discussed and even sometimes wrote music, where musicians attended literary events, and where poetry aspired to express the meaning of life. This hotbed of creativity, which launched many famous collaborations between musicians, writers, artists, dancers, and actors also produced some of the seminal works of the nineteenth century and became a common way of working well into the twentieth century.<sup>338</sup>

The French *salons* of the seventeenth, eighteenth, and nineteenth centuries were among some of the most renowned social gatherings of the Western world. According to Evelyn Hall:

The *salon*, as an institution, is wholly and exclusively French. The practical mind of England always wants to be doing. The mind of France is more easily content to talk. In its *salons* it talked to some purpose. They were the forcing-houses of the Revolution, the nursery of the Encyclopedia, the antechamber of the *Académie*. Here were discussed Free Thought and the Rights of Men, intrigues, politics, science, literature. Here one made love, reputations, *bon-mots*, epigrams. Here met the brilliancy, corruption, artificiality of old France, and the boundless enthusiasms which were to form a new.<sup>339</sup>

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A number of common themes attracted painters, musicians and writers, including scenes of nature and the seasons, children and their games, the *café* and the *cabaret*, the circus, Iberia, orientalism, Wagnerism, and the *hommage* or *tombeau* (composing in the style of an earlier master). Painters did portraits of musicians while musicians wrote songs to the lyrics of the poets. Artists occasionally married into the families of other artists. A natural process of collaboration developed in France, generating a rare outburst of creativity in the arts. Brody, *Paris: The Musical Kaleidoscope*, 111.

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Hall, *Famous French Salons*, preface.

In Paris, these assemblies began to gain prominence shortly before the Revolution.<sup>340</sup> One of the defining features of the French *salon* was that it was presided over by women (at least initially). These gatherings gave conversation an extraordinary new prominence. As a result, these French *salons* treated conversation as a fine art.<sup>341</sup>

*Salon* sociability was resilient. During the stormy one-hundred years of this study, the *salon* was more or less constant in some form or other. As a gathering place for the upper classes, the *salons* were extremely flexible, changing their size, function, and guest list to suit the social, cultural, and political considerations of their time.<sup>342</sup>

In the late-nineteenth century, *salon* gatherings retained their character from the time of the Revolution. These assemblies were organized and dominated by women of the aristocratic elite who convened social gatherings in their homes, ideally fusing political debates by the most educated minds with rigorous philosophical discussions. Women such as Madame Récamier, Madame de Staël, and Madame de Sévigné were all examples of such *salonnières*. *Comtesse* de Bassanville gave the following description of the *salon* of *princesse* Catherine de Bagration:

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The first true *salon* was created at the *Hôtel de Rambouillet* by the woman known as “*la divine Arthénice*,” or the *marquise* de Rambouillet. Apparently, she received her guests lying in bed and seated them in the *ruelle*, the space between the bed and the wall. This term came to designate any *salon* assembly. *Salons* were also referred to by the day of the week on which they met. (Stéphane Mallarmé’s weekly “Tuesday evenings” is an example of this usage.) *The New Oxford Companion to Literature in French*, edited by Peter France, 737-738.

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The conversational style – a blend of wit, elegance, and oral brilliance – was first concocted in the *salon* and has often been considered the essence of the French style. The *salons* became the center of defining and diffusing that which was intrinsic to French culture. These gatherings ushered in the period often considered the golden age of French culture (1650-1789). *Ibid.*

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Kale, *French Salons*, 2-3.

With all the diverse personalities who came in and out of the *salon* of Madame Bagration like shadows, one could not find a particular physiognomy there. The princess loved noise, commotion, and newcomers; hence the innumerable transformations that her house underwent. One day, it was a political *salon*; the entire diplomatic corps could be seen there, distinguished foreigners, men of state, indeed even princes and ministers, and, according to a rumor circulating quietly, the soul of Metternich, although absent, animated this lavish residence. Then, all of a sudden, one heard only laughter, song, joyous outbursts to the accompaniment of a grand orchestra; and charming young women, smiles on their lips and brightness in their eyes, crowded in to replace the grave serious men, brilliant in their attire, dripping with diamonds in order to seek out the pleasure of a ball.... Later, another complete change occurred: the orchestra went silent, the echoes of the *hôtel* ceased to reverberate with bursts of joy, and one heard only verse more or less well rhymed, prose more or less well written; literature had replaced pleasure, the bluestockings, the fashionable women.<sup>343</sup>

By the early-twentieth century, *salon* assemblages had shed their preoccupation with politics and had, instead, become gathering places for like-minded artists and aristocrats.<sup>344</sup> At the homes of artistically inclined wealthy patrons, such as Winnaretta Singer (later the *princesse de Polignac*), *countesse* Greffulhe; or more middle-class gatherings, such as Marguerite Baugnies, creative and talented artists, musicians, and writers (many of whom were friends and colleagues) were able to enhance their contacts.<sup>345</sup> Sometimes their own artistry was also deepened through the stimulating effects of discussion with other artists and cultured individuals. These artists had the chance to hear the latest music and poetry and to discuss the latest artistic trends. It was these types of links that made the *salon* world so important to French musicians and that linked together much of the art, literature, and music of Paris at the turn of the nineteenth

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Kale, *French Salons*, 6-7.

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Ibid., 165-170.

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Duchen, *Gabriel Fauré*, 85-89.

century.

## COMPOSERS OF FLUTE AND VOICE MUSIC AND THE SALONS

Félicien David, one of the earliest composers in the period covered by this dissertation, entered the musical society of Paris through the *salons*, making connections with established writers, artists, and musicians there. David had come to Paris in 1830 under the patronage of an uncle.<sup>346</sup> Soon after arriving in Paris, David had an interview with Cherubini, who sent him to a *Conservatoire* subordinate for lessons. Not long after, he made the acquaintance of the artist Jean Auguste Dominique Ingres (1780-1867), who presented him to composer Daniel-François Auber (1782-1871). Subsequently, David became Auber's *protégée*.

By the time David was twenty-one, he had joined *Enfantin* and the Saint-Simonian movement, attending their *salon* gatherings. At these meetings, he was introduced to composers Hector Berlioz, Raymond Bonheur, Franz Liszt, opera star Adolphe Nourrit, writer Charles-Augustin Sainte-Beuve, and romantic moralist Émile Souvestre. Later, his friendship with George Sand would catapult him into the rarified circles of the literary elite.<sup>347</sup> This, coupled with his musical contacts, provided David with an *entrée* to the operatic stage in Paris, for which he wrote his opera *La perle de*

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At the time, composers Daniel-François Auber (at the *Conservatoire*) and Luigi Cherubini (at the *Opéra*) were in command at important Parisian musical institutions. David could have heard Berlioz's music in the concert hall or seen Victor Hugo's *Cromwell* and *Hernani* at the theater. Hagan, *Félicien David*, 1-12.

<sup>347</sup>

George Sand introduced David to Balzac, Baudelaire, Chateaubriand, Dumas *père*, Musset, and Nerval. Apparently, their ideas regarding the solemn singing of the people and the importance of the modalities of popular music in the musical culture of a nation inspired much of his operatic and choral writing. *Ibid.*, 115-116.

*Brésil* (1851) containing an aria for soprano and flute.

Charles Gounod, who also wrote several pieces for flute and voice, was introduced to the Paris social scene through the *salon* of Pauline Viardot (1821-1910).<sup>348</sup> Viardot's dynamic *soirées* attracted the greatest musicians and writers of the age, including Hector Berlioz, Frederic Chopin, Franz Liszt, Alfred de Musset, George Sand, and Ivan Turgenev (Viardot's lover). Viardot introduced Gounod to these artists along with the musical power brokers of the *opéra*. She secured Gounod's operatic debut in Paris through her connections with Nestor Roqueplan at the *Opéra*, even going so far as to introduce Gounod to librettist Emile Augier at her *salon*.<sup>349</sup> After this *entrée* into Parisian musical society, Gounod wrote many operas (including his now famous *Faust*), songs, and works for flute, soprano, and piano, including *Sérénade (Quand tu chantes)* (1866), *Barcarolle: où voulez-vous aller?* (n.d.), *O légère hirondelle* (1887), and *Prière du soir* (n.d.) as a result of his associations with Viardot and other singers.

Camille Saint-Saëns was a prodigy who awakened the admiration of the French painter Jean Auguste Dominique Ingres (as David had done some years earlier) when Saint-Saëns was only seven years old.<sup>350</sup> While Saint-Saëns was making his entrance into

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Pauline Viardot was the daughter of the celebrated tenor Manuel Garcia and the sister of the famed soprano Maria Malibran. She studied voice with her father and subsequently received vocal training from her mother, lessons in piano from Meysenberg and Liszt, and lessons in composition from Reicha. She married Louis Viardot, the director of the *Théâtre-Italien* in Paris, where she had a notable success in her debut as Desdemona in 1839. She created the role of Fidès in Meyerbeer's *Le prophète* (1849) and that of Sapho in Gounod's opera of the same name (1851). Through her efforts, the music of Gounod, Massenet, and Fauré was given a wide hearing in Paris. Fitzlyon, *The Price of Genius*, 1-13.

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Augier became the librettist of Gounod's opera *Sapho* (1851), which was commissioned by Viardot and was a vehicle for her. De Bovet, *Charles Gounod*, 85-89.

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Hervey, *Saint-Saëns*, 2-3.

Parisian society he met librettist Louis Gallet early in his career in the *salons*, along with musicians Georges Bizet, Charles Gounod, Franz Liszt, Anton Rubinstein, and Richard Wagner, as well as the painter Henri Regnault. Gallet had provided librettos to George Bizet, Charles Gounod, and Jules Massenet. Inspired by the current vogue for all things oriental, Saint-Saëns and Gallet decided to set the Japanese tale *La princesse jaune* (1872).

Saint-Saëns also met prominent authors at the *salon* of *princesse* Mathilde, Napoléon's niece and cousin of Emperor Napoléon III. At her home on the *rue de Courcelles* Saint-Saëns spent time with Jules Barbier, Michel Carré, Alexandre Dumas *père et fils*, Gustave Flaubert, Edmond and Jules Goncourt, Victor Hugo, and Charles-Augustin Sainte-Beuve.<sup>351</sup> Saint-Saëns' *mélodie* for flute, soprano, and piano entitled *Une flûte invisible* (1887) is set to the poetry of Victor Hugo. Likewise his piece, *Le bonheur et chose légère*, for flute, soprano, and piano (n.d.) is set to the lyrics of Jules Barbier and Michel Carré.

Saint-Saëns introduced Gabriel Fauré into Parisian society in 1872 through the *salon* of soprano Pauline Viardot, whose weekly *soirees* by then included the Russian

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Other composers of the day made similar contact with writers and artists who influenced their musical life. Louis-Charles-Bonaventure-Alfred Bruneau (1857-1934) was one of the first composers of opera whose work absorbed the tenants of the naturalist movement that dominated literature at the time. The turning point in his career came in the form of his friendship with the novelist Emile Zola, whom he met in the *salon* of Marguerite de Saint-Marceaux. Bruneau became a disciple of the novelist, adopting naturalism as the foundation of his dramatic principles. The result was a succession of operas with plots drawn from Zola's works or with texts by Zola. In fact, all of Bruneau's operas were based on Zola's novels or libretti written specifically for the composer. Bruneau discarded the mythological or romantic subjects currently in operatic literature and replaced them with the dramas of contemporary interest, in which action and psychological development were brief, tense, and persuasively truthful. He wanted to do away with the empty conventions which had dominated French opera for so long and employ a musical style suitable to the features of his plots. *The New Oxford Companion to Literature in French*, edited by Peter France, 121.

writer Ivan Turgenev, French writers Gustave Flaubert, Ernest Renan, and Georges Sand, and the left-wing politician and historian Louis Bland. Fauré frequented many *salons*, particularly those of *comtesse* Greffulhe, Madeleine Lemaire, and the *princesse* de Polignac.<sup>352</sup> At the home of Madame de Saint-Marceaux, amid a congenial atmosphere of musicians, writers, and artists (who caricatured the musicians as they performed), Fauré often presided at the keyboard. Among the guests on any given evening, one might encounter writers Pierre de Bréville, the young Colette, and Marcel Proust, musicians Claude Debussy and Vincent d'Indy, or composer/conductor André Messager.<sup>353</sup>

Fauré's *salon* associations influenced him toward the direction of French *mélodie*. He began collaboration with symbolist Paul Verlaine in late 1891, at the behest of *princesse* de Scey-Montbéliard (later the *princesse* de Polignac).<sup>354</sup> He eventually composed the song cycle *La bonne chanson* (1892), setting nine of Verlaine's twenty-one poems.<sup>355</sup>

Fauré also set poems by the Parnassian and symbolist poets, Théophile Gautier and

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The *princesse* Edmond de Polignac was born Winnaretta Singer, American heiress to the Singer sewing machine fortune. She cultivated a lively *salon* at her home in Paris and commissioned works from many composers, including Manuel de Falla, Gabriel Fauré, Francis Poulenc, Maurice Ravel, Igor Stravinsky, and Germaine Tailleferre. She became especially linked with Fauré, who dedicated his songs "Mandoline" and "Green" to her. Duchon, *Gabriel Fauré*, 84-88.

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Ibid.

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Wineretta Singer's marriage to the *prince* de Scey-Montbéliard was dissolved in early 1892, due to her preference for other women. Robert, *comte* de Montesquiou and the *countesse* Greffulhe later introduced Singer to the *prince* de Polignac, who was many years her senior and himself a homosexual. By all accounts their marriage was amicable, and they had a shared passion for culture, especially music. Duchon, *Gabriel Fauré*, 86-87.

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Apparently, the cycle was also inspired by Fauré's love for Emma Bardac (later, Debussy's second wife), who participated in the collaboration by singing through each song as it was written and suggesting changes to the composer. Brody, *Paris: The Musical Kaleidoscope*, 149.

Leconte de Lisle.<sup>356</sup> Indeed, his song for flute, soprano, and piano, *Nocturne*, op. 43, no. 2 (1886), was composed to the poetry of symbolist Villiers de l'Isle Adam.

Fauré, in turn, introduced Maurice Ravel into the *salon* of Madame de Saint-Marceaux in 1898. According to Ravel's biographer Gerald Larner:

Success at the musical evenings of the formidable Madame de Saint-Marceaux, wife of a fashionable sculptor, was almost as important in establishing a composer's reputation as favorable reviews in the newspapers. The Saint-Marceaux house, not far from Fauré's home in the *boulevard Malesherbes*, was open to musical guests after dinner on Wednesdays, when formality was discouraged but any hint of a whisper during the musical performances severely frowned upon. It was here that Ravel first met Colette, future librettist of *L'enfant et les sortilèges*...<sup>357</sup>

Apparently, Ravel participated in the informal performances of contemporary music and, on one occasion, improvised at the piano as the young American dancer, Isadora Duncan, performed interpretive dances.<sup>358</sup>

## PARISIAN SALONS AT THE TURN OF THE NINETEENTH CENTURY

The *salon* of Madame René de Saint-Marceaux (1850-1930) was one of the most highly regarded musical *salons* in Paris at the turn of the century. Marguerite de Saint-Marceaux, known to her close friends as Meg, was an accomplished singer and

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In the early 1860s, a group of poets known as the Parnassians formulated a reaction against romanticism, and many members were associated with *La Revue Fantaisiste*, the journal founded by Catulle Mendès. The group, which included Charles Baudelaire, Théodore de Banville, and Sully-Prudhomme, among others, took as their motto a theme propounded by Victor Cousin in his *Cours de Philosophie* at the Sorbonne in 1818: "Art for art's sake."

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Larner, *Maurice Ravel*, 54.

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*A Ravel Reader*, 4.



pianist. From 1875 until 1927 she ritually received at her home, every Friday evening, artists, musicians, writers, and dancers, most especially young and upcoming talents. Musicians Alfred Cortot, Claude Debussy, Manuel de Falla, Gabriel Fauré, Reynaldo Hahn, Giacomo Puccini, Maurice Ravel, and Ricardo Viñes, along with writers Colette and her husband Willy, Pierre Louÿs, and Gabrielle d'Annunzio were among the regular or occasional guests invited to her residence at 100, *boulevard Malesherbes*.

During World War I, Madeline Milhaud reminisced about these meetings:

Fridays gained in distinction what they lost in social brilliance.... Composers were more welcome than ever. On February 7, 1917, Roussel came to play his still unpublished opera *Padmâvatî* in front of Messager, who was being reluctant to put it on at the *Opéra*, and on February 3, 1920, Falla played his *Sombrero de très picos* which was being produced by Diaghilev and his *Nuits dans les jardins d'Espagne*. On January 14, 1921, Ravel played *La valse* on two pianos with Jacques Février and accompanied Claire Croiza in *Shéhérazade*, and on May 18, 1927, he played *Ma mère l'oye* with Marguerite Long. That same evening, the young Poulenc, probably introduced by his teacher Ricardo Viñes, played *Napoli* and risked singing his *Chansons gaillardes*.<sup>359</sup>

The *princesse de Polignac* (Winnaretta Singer, 1865-1943) convened another influential *salon* during the late-nineteenth and early-twentieth centuries. Her assemblies in *St-Leu-la-Forêt* were frequented by artists, musicians, writers, and performers alike, including Jean Cocteau, Colette, Serge Diaghilev, Manuel de Falla, Wanda Landowska, Claude Monet, Francis Poulenc, Marcel Proust, Erik Satie, and Igor Stravinsky, among others.<sup>360</sup> The music room in the de Polignac *hôtel particulier* on the *avenue Henri Martin* was large enough to hold full-scale concerts. However, Winnie (as she was

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Nichols, *The Harlequin Years*, 199.

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Kahan, *Music's Modern Muse*, 121.

known to her friends) preferred chamber music and would commission and premiere many new chamber works from French composers of the day.<sup>361</sup> According to Michel de Cossart, she turned to the idea of chamber music during World War I, when she realized that France was turning away from large musical works:

...not only because of increasing economic problems [but] because of their all-too-Germanic character. Also, as a fervent admirer of baroque music, Winnaretta thought it would be a profitable exercise to study its musical structures afresh. So she decided to try this out by asking various composers to write short orchestral works which could be played by small groups of around twenty musicians. She hoped that, once the war was over, she would be able to have the works she had commissioned played in her music room.<sup>362</sup>

In this atmosphere of musical cultivation, French composers socialized with other leading performers of the day and heard one another's latest works. It was in the *salon* of the *princesse* de Polignac that several works for flute and voice were performed, including Poulenc's *Cinq poèmes de Max Jacob* (June 15, 1932); Fauré's *Nocturne* (June 17, 1933), and Roussel's *Rossignol, mon amour* from *Deux poèmes de Ronsard* (February 7, 1936).<sup>363</sup> These works and others were performed by the leading sopranos and flutists of the day, including sopranos Claire Croiza, Madeleine Grey, Suzanne Peignot, Marie Blanche de Polignac, Germain Sanderson, Ninon Vallin, and flutists

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Apparently, the princess held a concert rendition of Rameau's *Dardanus* as well as the first performance of Albéniz's *Iberia* in her *salon*. She was instrumental in the establishment of the *Ballet Russe* in Paris, holding their first performances at her home in 1909. She also commissioned and premiered such works at Stravinsky's *Renard* and *Oedipus rex*, Satie's *Socrate*, Falla's *El retablo de maese Pedro*, Tailleferre's *Piano Concerto*, and Milhaud's opera *Les malheurs d'Orphée*, among others. Nichols, *The Harlequin Years*, 199-201.

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de Cossart, *Une américain à Paris*, 131.

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Aaron Copland's *As It Fell Upon a Day* for flute, soprano, and clarinet was also performed at the *princesse* de Polignac's home. Kahan, *Music's Modern Muse*, Appendix A.

Gaston Blanquart, Rogert Cortet, Philippe Gaubert, Gérard Masson, Ernest Millon, and René le Roy.<sup>364</sup> From these contacts through the *salons*, it is not surprising that several French composers went on to create works for specific artists that they had met (and heard perform), as well as composing works for the same instrumentations and in the same genres.

In the late-nineteenth and early-twentieth centuries, other *salons* developed in Paris which would make significant contributions to the arts. From 1890 to early 1900, some of Elizabeth, *comtesse* Greffulhe's (1860-1952) regular visitors were Gabriel Fauré, Robert, *comte* de Montesquiou, and Marcel Proust.<sup>365</sup> During the same years, almost all the young writers in Paris came to Pierre Louÿs's home, particularly those who wrote for *La Revue Blanche*,<sup>366</sup> along with Louÿs's close friend, the composer Claude Debussy.<sup>367</sup>

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<sup>364</sup>

Ibid.

<sup>365</sup>

Elisabeth, *comtesse* Greffulhe was a renowned beauty and the uncontested queen of the *salons* of the *Faubourg Saint-Germain*. At her *salon* on 10, *rue d'Astorg*, she regularly entertained the cream of Parisian society in the arts, sciences, and politics. The *comtesse* was a cousin of Robert, *comte* de Montesquiou and was in love with him throughout her life (although her love does not appear to have been returned). She was a patron of the *Ballets Russes* and promoted many artists including Moreau, Rodin, and Whistler. She probably inspired the character of the *duchesse* de Guermantes in Marcel Proust's *A la recherche du temps perdu*. Kahan, *Music's Modern Muse*, 56-59.

<sup>366</sup>

*La Revue Blanche* was an important periodical associated with symbolism and other modern literary movements of late-nineteenth-century France. Founded in 1889, it published the writings of Mallarmé, Henri de Régnier, and others, with Debussy serving as its music critic and the young Léon Blum writing theatrical and literary reviews. *The New Oxford Companion to Literature in French*, edited by Peter France, 695.

<sup>367</sup>

Given the close relationship between literature and music during this period, the French art song, or *mélodie*, reached its apogee in the hands of composers such as Emmanuel Chabrier, Ernest Chausson, Claude Debussy, Henri Duparc, Gabriel Fauré, and Édouard Lalo. The texts of a number of French poets, including Guillaume Apollinaire, Théodore de Banville, Charles Baudelaire, Théophile Gautier, André Gide, Victor Hugo, Alphonse de Lamartine, Leconte de Lisle, Alfred de Musset, Paul Verlaine, Arthur Rimbaud, and Jean-Marie-Mathias-Phillipe-August, *comte* de Villiers de l'Isle-Adam, among others, continued to inspire and stimulate the musical imagination of French composers of *mélodie*. A complete

From around 1890 to 1914, the Godebski's *salon* included Ravel, the members of *Les Apaches* (André Caplet, Maurice Delage, Marcel Delannoy, Manuel de Falla, Paul Ladmirault, Florent Schmitt, and Déodat de Séverac), André Gide, Paul Valéry, and the painters Pierre Bonnard and Odilon Redon. Madeleine Lemaire's home was also a lively *salon*, where, around 1900, writer Marcel Proust, artists Edgar Degas and Auguste Rodin, pianist Alfred Cortot, composers Reynaldo Hahn, D. E. Inghelbrecht, Jules Massenet, and Camille Saint-Saëns, dancer Isadora Duncan, and patrons Robert, *comte* de Montesquiou and the *comtesse* Greffulhe were all frequent visitors.<sup>368</sup>

The Godebski family (Xavier Cyprien or “Cipa,” 1874-1937; his wife Ida, 1872-1935; Cipa’s sister Misia, 1872-1950;<sup>369</sup> and their children Mimie and Jean) were close friends with Maurice Ravel, taking him into their country home after the death of his father. The family was extremely artistic and held Sunday evening *soirées* at their

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study of French *mélodie* is found in Chapter 9.

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It is in her studio that Mme. Madeleine Lemaire begins by reuniting a few of her brotherhood and her friends....And when the princess of Wales, the empress of Germany, the king of Sweden, the queen of the Belgians came to Paris, they requested permission to visit the studio of Mme. Lemaire who could not dare to refuse them entry. Her friend princess Mathilde and her pupil princess d’Arenberg also come from time to time.... But little by little we learn that some small reunions have taken place in the studio where, with no prior preparation, with no pretensions of a *soirée*, each of the invitees, “working at his trade,” and giving of his talent, the small intimate entertainment had included attractions that the most brilliant *galas* could never hope to assemble together. Because Réjane, who happened to be there by chance at the same time as Coquelin and Bartet, had a desire to perform a sketch with them, Massenet and Saint-Saëns were brought to the piano and Mauri even had danced.

*Le Figaro*, May 11, 1903.

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Misia Godebska was an active patroness of the arts in her own right. She was a noted beauty and was painted many times by artists such as Bonnard, Renoir, Toulouse-Latrec, and Vuillard. She was an early patron of Diaghilev and the *Ballet Russe* and assisted Ravel in negotiations over the writing of *Daphnis et Chloë*. Misia presided over a glittering *salon* that included artists such as Colette, Jean Cocteau, Coco Chanel, Stéphane Mallarmé, Francis Poulenc, Marcel Proust, and Igor Stravinsky. Brody, *Paris: The Musical Kaleidoscope*, 310-311.

apartment in the *rue d'Athènes*. Regular visitors to their *salon* evenings were writers Jean Cocteau, Léon-Paul Fargue, André Gide, and Paul Valéry; painters d'Espagnat, La Fresnaye, and Valentine Gross; and musicians Georges Auric, Alfredo Casella, Maurice Delage, Manuel de Falla, Darius Milhaud, Alexis Roland-Manuel, Albert Roussel, Erik Satie, Florent Schmitt, Igor Stravinsky, and Ricardo Viñes.<sup>370</sup>

French composer Ernest Chausson attracted an extraordinary number of artists to his *salon* evenings, including artists Albert Besnard, Eugene Carriere, Edgar Degas, Édouard Manet, Odilon Redon, and Pierre-Auguste Renoir; the sculptor Auguste Rodin; writers Maurice Bouchor, Colette, André Gide, Henri Gauthier-Villars, Stéphane Mallarmé, Camille Mauclar, and Henri de Regnier; musicians Raymond Bonheur, Emmanuel Chabrier, Henri Duparc, Gabriel Fauré, Cesar Frank, Vincent d'Indy, Charles Koechlin, Albéric Magnard, and Guy Ropartz; conductor Camille Chevillard; and critic Sylvio Lazzari.<sup>371</sup>

Several works for flute and voice were written as a result of these associations between French composers and writers. Debussy's friendship with Pierre Louÿs

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Cipa had given support to Toulouse-Latrec, who painted his portrait. Ravel later dedicated his *Sonatine* (1903-1905) to Cipa and Ida. He also wrote his piano two hands version of *Ma mère l'oye* for Mimie and Jean. Brody, *Paris: The Musical Kaleidoscope*, 145.

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During the mid-nineteenth to early-twentieth centuries, musicians, artists, and writers made some forays into the arts of their peers. For example, Claude Debussy and Gabriel Fauré both sketched their contemporaries, as did Camille Saint-Saëns. Erik Satie became a master of calligraphy; Edgar Degas and Édouard Manet both wrote music as young men, and Jacques-Emile Blanche studied piano, playing a passable Bach. Pierre Bonnard, Édouard Manet, and Toulouse-Lautrec all decorated sheet music covers for their musician friends, while many artists were inspired by the music dramas of Richard Wagner. Henri Fantin-Latour and Odilon Redon were just two of the artists who depicted characters or scenes from Wagner's operas in their works. Baudelaire, Mallarmé, and Verlaine, whose careers together cover the decisive period from 1850 to the early twentieth century, all stressed an active interrelationship between all the arts, with the importance and supremacy of music over all the other arts. Brody, *Paris: The Musical Kaleidoscope*, 136-155.

prompted him to set Louÿs's *Les chansons de Bilitis* for 2 flutes, 2 harps, celesta, and narrator in 1901 (at Louÿs's request).<sup>372</sup> Maurice Emmanuel, who frequented the same *salons* as Debussy and who was extremely interested in ancient French history, wrote his *Trois odelettes anacréontiques*, op. 13 for flute, soprano, and piano, to the poetry of medieval poets Rémy Belleau and Pierre de Ronsard in 1911.

Ravel benefitted from his *salon* associations with Colette and Tristan Klingsor, writing pieces for flute and soprano based on their writings: "Air de la princesse" from *L'Enfant et les sortilièges* (1920) by Colette; and "La flûte enchantée" from *Shéhérazade* (1903) by Tristan Klingsor. The young Francis Poulenc (1899-1963) also wrote music for flute, soprano, and chamber ensemble based on the poets he had met and admired, including *Le bestiaire* (1919) from poetry by Guillaume Apollinaire and *Quatre poèmes de Max Jacob*, op. 22 (1920) from poetry by Max Jacob. Alexis Roland-Manuel also wrote a piece for flute and soprano entitled *Deux élégies* (1928). In this work, he combined the poetry of the early French poet Francois Maynard and the *fantaisistes* poet Jean Pellerin (1885-1921), whom he had met through Tristan Klingsor.<sup>373</sup>

## OTHER GATHERINGS OF ARTISTS AT THE TURN OF THE NINETEENTH CENTURY

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Debussy met poet Pierre Louÿs around 1893. Louÿs was then beginning to attract attention in Parisian literary circles. Despite the disparity in their ages (Debussy was thirty-one and Louÿs only twenty-two at the time of their first meeting) they soon became close friends and remained so for the next twelve years. They had much in common temperamentally and shared the same predilection for rare and precious objects and sensations. Lockspeiser, *Debussy*, 62-64.

<sup>373</sup>

*Les fantaisistes* were a group of poets who came together around 1911 and worked toward a light, tender, sometimes mocking poetry. This group included the poets Jean-Marc Bernard, Tristan Dérème (pseudonym of Philippe Huc), Jean Pellerin, and Jean-Paul Toulet. *The New Oxford Companion to Literature in French*, edited by Peter France, 298.

The Parisian *salons* played a crucial role in bringing together the musicians, artists, writers, poets, and critics of the day. In the *café* atmosphere of turn-of-the-century Paris, musicians, artists, dancers, and writers were in frequent contact with each other. They socialized and introduced one another to their artist friends. Soon they began convening their own social gatherings outside of the official *salons*, even establishing artistic groups of their own.

Since the mid-1880s, the symbolist poet Stéphane Mallarmé had been gathering about him poets, musicians, painters, literary critics, and musicians.<sup>374</sup> Mallarmé's Tuesday evening receptions in his home, which began in 1880 and lasted over a decade, took on such significance that everybody of any importance in the artistic *avant-garde* felt distinguished by admission there. These meetings attracted an astonishing variety of artists from several generations, various schools of thought, and various movements. A partial list includes Jacques-Emile Blanche, Claude Debussy,<sup>375</sup> Edgar Degas, Paul

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<sup>374</sup>

Brody, *Paris: The Musical Kaleidoscope*, 310-311.

<sup>375</sup>

Debussy was twenty-five years old when he returned to Paris in 1887, following a period of time spent in Rome as a result of winning the *Prix de Rome*. It was a time of literary and artistic ferment and Debussy found himself stimulated by the variety of ideas that were openly discussed. He dabbled in Wagnerism and also followed the English Pre-Raphaelites, the Russian Five, and Edgar Allan Poe, who had a wide French readership after the translation of his works into French by Charles Baudelaire. There were also the symbolist poets, the most important and influential group with whom he would become associated. Stéphane Mallarmé was the guiding spirit of this literary movement, and he had rallied around him like-minded writers such as Jules Laforgue, Pierre Louÿs, Henri de Régnier, and Paul Verlaine, while the painters in the group included Odilon Redon and James McNeil Whistler. The young Debussy met them all at the famous Tuesday gatherings in Mallarmé's flat in the *rue de Rome*. The friendships and acquaintances he made in these distinguished circles had a profound influence on his artistic development.

During the 1890s, as Debussy began to frequent many *salon* gatherings, he subsequently conceived the idea of creating a style of music similar to the methods of impressionism in painting and symbolism in literature. By avoiding academic or traditional conventions, by relaxing some of the familiar indications of tonality, and by using harmony largely as a means of colorist effect, he obtained results strikingly analogous to those of poetry and painting.

The first work in which Debussy attempted this revolutionary procedure was the now-famous *Prélude à l'après midi d'un faune*, which was suggested to him by Mallarmé's poem of the same title and

Gauguin, Édouard Manet, Stuart Merrill, Claude Monet, Berthe Morisot, Edvard Munch, Odilon Redon, Auguste Renoir, Arthur Rimbaud, Félicien Rops, Paul Verlaine, Gustave Vielé-Griffin, and James Abbott McNeill Whistler. During these assemblies, there were readings of poems and the issues of the moment were freely discussed, whether the principles of symbolism or of impressionism.

#### MAURICE RAVEL AND *LES APACHES*

As a result of his *salon* activities, Ravel became intimate with a large group of writers and artists. About 1900, he was instrumental in the formation of a group of enthusiastic devotees of the arts who were to call themselves *Les apaches*. The name was coined by Ricardo Viñes and referred to underworld hooligans.<sup>376</sup> The *apaches* were fervent supporters of new music and attended many performances of new works by French composers. This group met fairly regularly until World War I, discussing painting, declaiming poetry, and performing new music. Among the members of the groups were poets Tristan Klingsor<sup>377</sup> and Léon-Paul Fargue, the painter Paul Sordes, the

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was composed in 1892. Debussy's next major work in this form was the opera *Pelléas et Mélisande*, based upon Maeterlinck's play of the same name. It was produced in 1902 at the *Opéra-Comique* and caused a sensation, ultimately being acknowledged as the most notable musical event since the premiere of Wagner's operas in Paris. Lockspeiser, *Debussy*, 68-78 and Brody, *The Musical Kaleidoscope*, 52.

<sup>376</sup>

Apparently, *apaches* was the name given to low-life criminals in the late 1880s and 1890s in Paris. These wretched individuals were brought to the attention of the public through the songs of *café* singer Aristide Bruant (1851-1925), whose hit song "A Biribi" referred to the disciplinary corps in North Africa where recalcitrant army recruits were sent to break their spirit. Many became *apaches* as a result of the harshness of the conditions there. There also seems to have been a homosexual connotation to this term for the artists. Many of the members of the group were homosexuals and felt themselves to be outcasts from society, constantly defending their artistic ideas. Sowerwine, *France since 1870*, 97.

<sup>377</sup>

Tristan Klingsor was the pseudonym of Léon Leclerc, an art critic and poet. He worshiped Wagner, and the development of his *nom de plum* came about as a combination of two of Wagner's operatic characters: Tristan, from *Tristan und Isolde*, and Klingsor, from *Parsifal*. Some of Klingsor's poems reveal a



writer Abbé Léonce Petit, the conductor Désiré-Emile Inghelbrecht, the decorator Georges Mouveau, pianists Marcel Chadeigne and Ricardo Viñes, and composers André Caplet, Maurice Delage, Marcel Delannoy, Manuel de Falla, Paul Ladmirault, Florent Schmitt, and Déodat de Séverac.

The group met at the home of painter Paul Sordes on the *rue Dulong*, at the home of Tristan Klingsor on the *avenue du Parc Montsouris*, and later at Maurice Delage's studio in Auteuil. It would be difficult to capture the excitement of these meetings. Léon-Paul Fargue wrote:

Ravel shared our predilections, our weaknesses, our manias for Chinese art, Mallarmé and Verlaine, Rimbaud and Corbière, Cézanne and Van Gogh, Rameau and Chopin, Whistler and Valéry, the Russians and Debussy.<sup>378</sup>

Several works for flute and soprano resulted from these associations. Probably the most direct connection was between Ravel and Maurice Delage. Both worked in the same vein shortly before World War I, composing two similar pieces within a year of one another: *Trois poèmes de Stéphane Mallarmé* (1913) for soprano, 2 flutes [piccolo], 2 clarinets [bass clarinet], string quartet, and piano by Ravel; and *Quatre poèmes hindous* (1914) for soprano, 2 violins, viola, cello, 2 flutes, oboe, 2 clarinets, and harp by Delage. Ten years later, Ravel collaborated with Evariste Parny to write the *Chansons madécasses* (1924) for flute, soprano, cello, and piano, with Luc-Albert Moreau illustrating the music for Durand (the lithograph is still printed in the current Durand Edition).

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Wagnerian source of inspiration; he also wrote musical compositions. *The New Oxford Companion to Literature in French*, edited by Peter France, 422-423.

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*A Ravel Reader*, edited by Arbie Orenstein, 4.

Other works for flute and soprano by members of the group include André Caplet's *Corbeille de fruits: écoute, mon coeur* (1924) for flute and soprano, with poetry by Rabindranath Tagore; Maurice Delage's *Deux fables de Jean de La Fontaine* (1931) for soprano, flute, oboe, 2 clarinets, bassoon, horn, trumpet, piano, string quartet, with poetry by Jean de la Fontaine; *Hommage à A. Roussel* (1925) for soprano, flute, and piano, with poetry by René Chalupt; *Sept haï-kais* (1920-1925) for soprano, flute, oboe, clarinet, piano, and string quartet; and *Trois poèmes: L'aleurette* (1923) for flute, soprano, and piano, with poetry by Guillaume de Salluste du Bartas; and Marcel Delannoy's (1898-1962) *Trois histoires* (1926) for soprano, flute, bassoon, and piano, with poetry by Jean Moréas; and *Deux poèmes* (1927) for soprano, flute, piano, 2 violins, viola, and cello, with poetry by André Germain.

#### LES SIX AND THEIR COLLABORATORS

The next generation of French composers was also closely associated with the writers and artists of their day. By the early 1900s, the formality of the *salons* was being replaced by the informality of the recital halls, dance halls, *cafés*, and restaurants as gathering places for artists.<sup>379</sup> While the group of *Les six* seems to have been formed overnight, it took over three years for all the members to gather together and be recognized. The singer Jane Bathori, through her performances at the *Théâtre du Vieux-Colombier*, was instrumental in performing the music of these composers

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Brody, *Paris: The Musical Kaleidoscope*, 97-102.

together.<sup>380</sup> One of the members of *Les six*, Louis Durey, described their interactions:

Jane Bathori, the great singer who premiered or interpreted, so to speak, all the contemporary vocal music, without expecting anything in return, put her immense talent at the service of youth. She opened to us the doors of the *Théâtre du Vieux-Colombier*, which she had rented to make music there. All our first works were born there. It became a habit to see our names united on the same programs. It was only later, when Henri Collet decided to select and count us ...that the name *Groupe des six* was born and became known.

To tell the truth, the particular selection by the critic had substance behind it, despite a few omissions. For not only did we group ourselves on concert programs ...but there was something else as well. One might say we were inseparable. Every Saturday, invariably, we gathered at Darius Milhaud's to make music, try our latest efforts, and exchange our ideas. We dined together at a modest restaurant in Montmartre, then we loved to join the crowd, which, between the *place Blanche* and the *place Pigalle*, paraded past the fair booths. We saturated ourselves in the different tunes of the merry-go-rounds which poured their cacophonous floods upon us, and that perhaps had an influence on our first polytonal research.

We loved going to the *Circus Médrano* nearby, seeing the first great American films, hearing the first manifestation of jazz. These tastes were reflected in our music of the time....

But if the fight against the two fronts, impressionist and romantic, which represented the past to us, and the search for a sparer and more accessible style preoccupied us, one should not conclude that this would necessarily bring us toward a common aesthetic on all points, or toward some uniform means of expression. All of this was only a frame upon which each one of us wove the fabric of his own personality.

And it is without a doubt this great diversity within unity, the junction of our six very different natures, of our characters which contrasted to the point of opposition, which gave to the group its richness, permitted its development, and assured its renown beyond French borders.<sup>381</sup>

Arthur Honegger was introduced into the musical *soirées* of Jane Bathori around 1917 in her apartment on the *boulevard Péreire*. There, he met painter, theater designer and musician Fernand Ochsé who, until his tragic death, remained one of Honegger's

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A full discussion of Jane Bathori and her influence on the musical life of the day is found in Chapter 11: The Rise of the Great Sopranos.

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Robert, *Louis Durey*, 28-31.

closets friends.<sup>382</sup> He also met Jean Cocteau, Georges Auric, Darius Milhaud, Francis Poulenc, and Erik Satie, and Andrée Vaurabourg, who would later become his wife. He also met the singer Claire Croiza who would premiere many of his songs, including his works for flute and voice.

In his memoirs, Darius Milhaud described the assemblies of *Les six* and others associated with them:

The formation of the Group of Six helped to draw the bonds of friendship closer among us. For two years we met regularly at my place every Saturday evening. [Novelist] Paul Morand would make the cocktails, and then we would go to a little restaurant at the top of the *rue Blanche*. The dining room of the *Petit Bessonneau* was so diminutive that the Saturday customers filled it completely. They gave free rein to their high spirits. After dinner, lured by the steam-driven merry-go-rounds, the mysterious booths, the shooting galleries, the games of chance, the menageries, the din of the mechanical organs with their perforated rolls seeming to grind out simultaneously and implacably all the blaring tunes from the music halls and revues, we would visit the Fair of Montmartre, or occasionally the *cirque Médrano* to see the Fratellinis in their sketches, so steeped in poetry and imagination that they were worthy of the *commedia dell'arte*. We finished the evening at my house. The poets would read their poems, and we would play our latest compositions. Some of them, such as Auric's *Adieu New York*, Poulenc's *Cocardes*, and my *Boeuf sur le toit* were continually being played. We even used to insist on Poulenc's playing *Cocardes* every Saturday evening, as he did most readily. Out of these meetings, in which a spirit of carefree gaiety reigned, many a fruitful collaboration was to be born; they also determined the character of several works strongly marked by the influence of the music hall.<sup>383</sup>

Here again, the close affiliations of *Les six* and the extent to which they were influenced by contemporary literature is a point to be noted. Their favorite authors appear to have been Guillaume Apollinaire (1880-1918), Louis Aragon (1897-1982), Paul

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Ochsé was arrested by the Gestapo during World War II and died in Auschwitz in July 1944. Halbreich, *Arthur Honegger*, 178.

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Milhaud, *Notes Without Music*, translated by Donald Evans, 97-99.

Claudé (1868-1955), Jean Cocteau (1889-1963), Paul Éluard (1895-1952), and Paul Valéry (1871-1945). All the *Les six* composers were prolific in their production of French *mélodie*.

Milhaud had met Francis Jammes at a young age and the poet introduced Milhaud to Paul Claudel. This proved to be a turning point in the musician's life, and his collaboration with the poet produced some of his best works. Milhaud found a remarkable collaborator in Paul Claudel, a diplomat, poet, and dramatist who frequented the symbolist social circles. Claudel was seen regularly at Mallarmé's Tuesday evenings in the *rue de Rome*. His self-translated works of Aeschylus and his own plays and poems reveal the influence of classicism and the antique world as well as Rimbaud. In 1916, Claudel was appointed French Minister to Brazil and invited Milhaud to accompany him to Rio as his secretary.

The two men grew closer still and their collaboration continued even after their return to Paris in 1918 and Milhaud's entry into the circle of Jean Cocteau and *Les six*. Milhaud went on to compose hundreds of pieces for voice, which conveys something of the importance that texts had for him. Cendrars, Chalupt, Chateaubriand, Claudel, Cocteau, Desnos, Gide, Goethe, Jammes, Laforgue, Mallarmé, Mistral, Rilke, Ronsard, and Tagore were among the poets whose words he set to music.

Poulenc, another member of *Les six*, was also known for his vocal works and his unique understanding of text.<sup>384</sup> Besides his three operas, *La voix humaine* to a text of

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Pierre Bernac noted: "It is astonishing to realize to how great a degree the words, their colors, their accents, the rhythm of a phrase or of a line as well as its sense, the general movement, the pulsation, the form of the poem or literary text in addition to its meaning, all combined to awaken in Poulenc the musical inspiration." Brody, *Paris: The Musical Kaleidoscope*, 157.

Cocteau, *Les mamelles de Tirésias* derived from Apollinaire, and *Dialogues des Carmélites* by Georges Bernanos, Poulenc wrote 137 *mélodie*, of which only twenty are not based on texts of contemporary French poets. The composer once described his process in selecting text for his *mélodie*:

When I have chosen a poem of which the musical setting at times may not come to mind until months later, I examine it in all its aspects. When it is a question of Apollinaire or Eluard, I attach the greatest importance to the way in which the poem is placed on the page, to the spaces, to the margins. I recite the poem to myself many times. I listen, I search for traps, at times I underline the text in red at the difficult spots. I note the breathing places; I try to discover the inner rhythm from a line which is not necessarily the first. Next I try to set it to music, bearing in mind the different densities of the piano accompaniment. When I am held up over a detail of prosody, I do not persist. Sometimes I wait for days, I try to forget the word until I see it as a new word....I rarely begin a song at the beginning. One or two lines chosen at random, take hold of me and very often give me the tone, the hidden rhythm, the key to the work....It is not only the lines of the poem that must be set to music, but all that lies between the lines and in the margins.<sup>385</sup>

The members of *Les six* also wrote several pieces for flute, soprano, and piano and flute, soprano, and chamber ensemble. A complete listing is found in Table 7—Music For Flute and Soprano by Members of *Les six*.

As a result of their interactions, many composers of this period explored the same themes and set the same poetry to music. For instance, Louis Durey set *Le bestiaire*, poems of Guillaume Apollinaire in 1919, as did Francis Poulenc in the same year. Charles Koechlin wrote songs to *Les chansons de Bilitis*, poems of Pierre Louÿs in 1898, as did Claude Debussy in 1901. Various instances occur of Koechlin setting the same

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Ibid.

texts as his contemporaries.<sup>386</sup> Maurice Delage, Cyril Scott, and Jean d'Udine wrote works based on Kipling's *Jungle Book*. Ernest Chausson and Reynaldo Hahn set Banville's *La nuit*. Louis Aubert wrote versions of *Sous bois* and *La lampe du ciel*. Fauré set Verlaine's *N'est-ce pas?* from *La bonne chanson* in 1893. Milhaud set Claudel's *Dissolution* in 1912-13.<sup>387</sup>

### TRITON

Between the two world wars, Pierre-Octave Ferroud (1900-1936) founded the group *Triton* to provide concert opportunities for new composers. *Triton* did not promote any particular aesthetic. Rather, it promoted music that was diverse and included several foreigners residing in Paris in addition to its French members. Instead of promoting an artistic nationalism, *Triton* cultivated a "concert of universality which is in the purest tradition of France and of the radiance of her thought and of the disciplines which she proposes rather than imposes."<sup>388</sup> The composers associated with this group included Béla Bartók, Henry Barraud, Alfredo Casella, Marcel Delannoy, Claude Delvincourt, Georges Enescu, Manuel de Falla, Jean Françaix, Arthur Honegger, Jacques Ibert, Darius Milhaud, Francis Poulenc, Serge Prokofiev, Maurice Ravel, Jean Rivier, Albert Roussel, Florent Schmitt, Arnold Schoenberg, Richard Strauss, Igor Stravinsky, and Henri

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These intersections with other musicians are illuminated in great detail in Robert Orledge's biography of Charles Koechlin.

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Brody, *Paris: The Musical Kaleidoscope*, 136-153.

388

Stone, "The Life and Published Flute Compositions of Jean Rivier, 31.

Tomasi, among others.<sup>389</sup>

Almost all of the French composers in the group *Triton* wrote compositions for flute and voice, with some twenty works between 1917 and 1949:

TABLE 8  
(Alphabetical by Composer)

Music for Flute and Voice by Members of <i>Triton</i>					
Composer	Dates	Title	Instrumentation	Date of Composition	Text
DELANNOY, Marcel François Georges	(1898-1962)	<i>Trois histoires</i>	For soprano, flute, bassoon, and piano	1926	Jean Moréas
DELANNOY, Marcel François Georges	(1898-1962)	<i>Deux poèmes</i>	For soprano, flute, piano, 2 violins, viola, and cello	1927	André Germain
HONEGGER, Arthur	(1892-1955)	<i>Chanson de Ronsard</i>	For soprano, flute, and string quartet	1924	Pierre de Ronsard
HONEGGER, Arthur	(1892-1955)	<i>Trois chansons de la petite sirène</i>	For soprano, flute, and string quartet	1926	René Morax
IBERT, Jacques	(1890-1962)	<i>Deux stèles orientées</i>	For soprano and flute	1925	Victor Segalen
IBERT, Jacques	(1890-1962)	<i>Aria</i>	For soprano, flute, and piano	1930	None
IBERT, Jacques	(1890-1962)	<i>Chanson du rien</i>	For soprano, flute, oboe, clarinet, bassoon, and horn	1930	Maurice Constantin-Weyer
MILHAUD, Darius	(1892-1974)	<i>Machines agricoles, op. 56</i>	For soprano, flute, clarinet, bassoon, violin, viola, cello, and bass	1919	Anonymous

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Missing from this distinguished list were the composers Jean-Yves Daniel-Lesur, André Jolivet, and Olivier Messiaen. Henry Barraud remarked that one would not find these composers appearing in the list of *Triton* members because they were younger and at the beginnings of their careers. Their works did, however, appear on *Triton* concerts. Stone, "The Life and Published Flute Compositions of Jean Rivier, 33.



Music for Flute and Voice by Members of Triton					
MILHAUD, Darius	(1892-1974)	<i>Catalogue de fleurs</i>	For soprano, flute, clarinet, bassoon, violin, viola, cello, and bass	1920	Lucien Daudet
POULENC, Francis	(1899-1963)	<i>Rhapsodie nègre</i>	For baritone or soprano, flute, clarinet, string quartet, and piano	1917	Makoko Kangourou
POULENC, Francis	(1899-1963)	<i>Le bestiaire</i>	For soprano, flute, clarinet, bassoon, and string quartet	1919	Guillaume Apollinaire
POULENC, Francis	(1899-1963)	<i>Quatre poèmes de Max Jacob</i> , op. 22	For soprano, flute, oboe, bassoon, trumpet, and clarinet	1921	Max Jacob
RAVEL, Maurice	(1875-1937)	<i>Chansons madécasses</i>	For voice, flute cello, and piano	1925	Evariste Parny
RIVIER, Jean	(1896-1987)	<i>Vocalise</i>	For soprano and flute	Un-known	Unknown
ROUSSEL, Albert-Charles	(1869-1937)	<i>Deux poèmes de Ronsard</i> , op. 26, no. 1 and no. 2	For soprano and flute	1924	Pierre de Ronsard
SCHMITT, Florent	(1870-1958)	<i>Kerob-shal</i> , op. 67	For soprano, flute and orchestra	1919-1924	René Kerdyk, Georges Jean-Aubry, René Chalupt
SCHMITT, Florent	(1870-1958)	<i>Quatre monocantes</i> , op. 115	For soprano, flute, violin, viola, cello, and harp	1949	Poetry by Hernando de Bengoechea, Léon-Paul Fargue, Mireille Vincendon, Maurice Carême
TOMASI, Henri	(1901-1971)	<i>Le chevrier</i>	For soprano, flute, viola, and harp	1943	José-Maria de Heredia
TOMASI, Henri	(1901-1971)	<i>La flûte</i>	For soprano, flute, viola, and harp	1943	José-Maria de Heredia

The decade immediately preceding World War II was marked by a certain relaxation of tension and the emergence of a new generation of musicians in France who felt that the time had come to restore to music some of the dignity and prestige it had seemed in danger of losing during the early 1900s.<sup>390</sup> About 1936, the group *La jeune france* was founded with the intention of laying greater stress on the deeper human and spiritual values which composers of the post World War I generation had tended to ignore.<sup>391</sup> These composers, including Yves Baudrier (b.1906), Jean Françaix (b.1912), Jacques Ibert (1890-1962), André Jolivet (1905-1974), Jean Yves Daniel-Lesur (1908-2002), Olivier Messiaen (1908-1992), George Migot (1891-1976), and Jean Rivier (1896-1987), enjoyed the patronage of writers such as Georges Duhamel, François Mauriac, and Paul Valéry.

Their goal was to bring music back into contact with life— to re-humanize it— and they worked in reaction to what they considered the somewhat frivolous approach of *Les six*, Cocteau, and Satie. The following manifesto of the group was printed in the program of the first concert of the group at the *Salle Gaveau* on June 3, 1936:

As living conditions become more and more hard, mechanical and impersonal, music must bring its spiritual fortitude and its generous reactions to those who love it. *La jeune france*, revising a term created by Berlioz a long time ago, pursues the road upon which the master once took his obdurate course...*La jeune france* has for its goal the dissemination of young free works equally removed from revolutionary and academic formulae...*La jeune france* also hopes to encourage the young French school which has been allowed to languish through

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Myers, *Modern French Music*, 134-138.

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Apparently, this group of composers worked in reaction against the abstract tendencies of middle European composers, as represented in the group *Triton*. Rostand, *French Music Today*, translated by Henry Marx, 34.

the indifference or the penury of official powers. It will allow the music of the great composers of the past to continue in this century for they have made French music one of the purest jewels of civilization.<sup>392</sup>

The actual founder of the group was Yves Baudrier who, like Daniel-Lesur, was opposed to any system of theoretical research, which they believed would only lead to the de-humanization of music and the consequent disconnection of the composer and the public.<sup>393</sup>

And, indeed, the works for flute and voice by Daniel-Lesur and George Migot are both neo-romantic in conception with a return to lyricism and humanism. Daniel-Lesur's *Quatre lieder* (1947) for soprano, flute, violin, viola, cello, piano, and harp, on poetry by Cécile Sauvage and Henri Heine, was written shortly after the end of World War II and is in opposition to the harshness he perceived in the works of Boulez, Jolivet, and Varèse.<sup>394</sup> Migot wrote several pieces for flute and soprano over the course of his life, including *Deux stèles* (1934) for soprano, flute, harp, celeste, double bass, and percussion, on poetry of Victor Ségalen; *Reposoir grave, noble et pur...* (1933) for flute, soprano, and piano [or harp], on poetry by Charles de Saint-Cyr; and *Six tétraphonies* (1946) for soprano, flute, violin, and cello. All are tonal works with a romantic intensity that harkens back to French music of the late-nineteenth century.

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Ibid., 35-37.

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It was when listening to Olivier Messiaen's *Offrandes oubliées* in a concert at the *Conservatoire* that Baudrier became aware of the spiritual movement which had begun to take hold of many younger artists in France. Baudrier contacted Messiaen and they agreed on the common pursuit of their ideals. Rostand, *French Music Today*, translated by Henry Marx, 34.

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Myers, *Modern French Music*, 142-153.

It would be difficult to exaggerate the significance of these various *salons* on Parisian artistic life in the late-nineteenth and early-twentieth century. The subtle forms of patronage through the *salons* as well as the free intercourse of artists provided a rich background for the creation of new French music. The connections these composers made with French writers of the day brought French *mélodie* to its pinnacle in their hands.

While composers continued to write *mélodie* and works for flute and voice in the first half of the twentieth century, including Ibert's *Deux stèles orientale*, Migot's *Reposoir grave, noble et pur*, and Daniel-Lesur's *Quatre lieder*, there was a tendency to de-humanize and de-personalize their work after the atrocities of World War II. A gulf began to grow between the composer and the audience, as the cynicism, disillusionment, and skepticism of contemporary music became apparent.

These composers pushed the boundaries of tonality to their limits, experimenting with serialized compositions where almost every aspect of musical structure (pitch, duration, intensity, etc.) was exploited, resulting in scores of immense complexity that were virtually unintelligible to the ear. Mechanical sound devices, such as electronic vibrations or magnetic tapes of artificially distorted sounds began to take the place of instruments or the natural human voice. Chance music or computerized music would soon reduce music to a haphazard succession of isolated sounds, or even to silence. Artists worked more in isolation and developed their own eccentric traits. By 1950, the grouping of voice with flute no longer seemed relevant and, with few exceptions, French

composers no longer wrote chamber music for flute and voice.<sup>395</sup>

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Pierre Boulez' *Le marteau sans maître* (1955) is a notable exception. The work consists of nine pieces based on three poems by René Char. It is scored for contralto, flute, viola, guitar, vibraphone, xyloimba, and percussion. Although still written in Boulez' method of *musique concrete*, it is more tonally accessible and less cerebral than many of his other works. Myers, *Modern French Music*, 168-169.

## CHAPTER 7

### THE CONCERT SOCIÉTÉS

*Not so long ago, perhaps fifteen years, a French composer who had the audacity to try his fortune in the field of instrumental music had no other means of having his works performed than to give a concert himself and invite his friends and the critics. As far as the general public were concerned it was hopeless to think about them. The name of a composer who was French and still alive had only to appear on a poster to frighten everybody away<sup>396</sup>.*

—Camille Saint-Saëns

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Saint-Saëns, *Harmonie et mélodie*, translated by Hill, 207.

French music during the nineteenth century has traditionally been characterized by a preoccupation with opera.<sup>397</sup> Paul Henry Lang described this period in France, saying: “The musical despot in France was the opera...*Musique* was synonymous with the lyric stage, and no one paid serious attention to anything else.”<sup>398</sup> Nevertheless, French composers struggled to have their music heard, even on the stage.

Parisian opera, at the opening of the nineteenth century, was entrenched in a stronghold of tradition. The various types of dramatic music, such as grand opera, *opéra comique*, and ballet, maintained a preponderance of French traits as well as a fidelity to the conventions of French taste in the theater.<sup>399</sup> By the 1830s, however, that would all

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See Grout, *A History of Western Music*, Hervey, *French Music in the XIXth Century*, Hill, *Modern French Music*, and Lang, *Music in Western Civilization*. Paris was the home of numerous theaters that performed opera. In addition to the *Opéra* and the *Opéra-Comique*, there was the *Théâtre-Historique*, founded in 1847 by Alexandre Dumas and renamed the *Théâtre-Lyrique* in 1852; the *Cirque-Olympique* or *Cirque-Impérial*, home of the *Opéra-Nationale* from 1847-1851; the *Folies-Dramatiques* or *Théâtre-Dézet*; the *Théâtre de la gaîté*; the *Funabules*; and the *Théâtre-Saqui* which was later renamed the *Déssements-Comiques*. The capital drew composers and vocalists from Austria, France, Germany, Hungary, Italy, and Russian. Indeed, most musicians in Europe came to Paris in order to establish their careers. Grout, *A Short History of Opera*, 315-341.

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Lang, *Music in Western Civilization*, 923.

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The *Opéra* was considered the premiere theater in Paris. The orchestra was large, with an average of seventy players, and it maintained a high musical standard. Some of the famous female singers at the *Opéra* during this period included Alexandrine Caroline Branchu (1780-1850), Laure Cinti-Damoreau (1801-1863), Maria Malibran (1808-1836), and Pauline Viardot (1821-1910). Famous male singers included Louis Nourrit (1780-1831), Henri Etienne Dérivis (1780-1956), Adolphe Nourrit (1802-1839), Lainez, and Lafont. In addition, the *Opéra* premiered important works such as Meyerbeer's *Les Huguenots* (1836), Berlioz's *Benvenuto Cellini* (1838), Donizetti's *La favorite* (1840), and Weber's *Der freischütz* (1841).

The state continued to support the *Opéra* during Louis Napoléon's reign. In order for the *Opéra* to remain profitable, it recycled older works that had achieved "classical" status. These works continued to draw audiences in revival after revival: Meyerbeer's first three grand operas, Jacques Fromentin Halévy's *La juive* (1835), Donizetti's *La favorite* (1840) and *Lucia de Lammermoor* (1835), Daniel François Esprit Auber's *La musette de Portici* (1828), and Rossini's *Guillaume Tell* (1829).

During these mid-century years, certain formulas regarding voice types also emerged. At the *Opéra*, which generally presented works of four or five acts, two prominent female roles were usually featured, one a florid soprano, and the other a more dramatic soprano *falcon* (named after Cornélie Falcon, a famous soprano of the mid-nineteenth century and creator of the role of Alice in *Robert le diable*.) The

change when, ironically, Italian composers of French opera would be the most influential musicians in Paris. The most well known of these Italian emigres were Luigi Cherubini (1760-1842), Gasparo Spontini (1774-1851), and Gioachino Rossini (1792-1868).

Somewhat later, Gioacomo Meyerbeer (1791-1864) attained the height of eclecticism with a musical language that fused German technical features and florid Italian vocalism with the opulent staging that was the tradition of the French opera house.<sup>400</sup> French grand opera was soon embodied by the music of a German composer.

A small survey of the repertoire illustrates this phenomena. The following table represents the operatic works given the most performances at the Paris *Opéra* between 1800 and 1850:

TABLE 9  
MOST PERFORMED OPERATIC WORKS AT THE PARIS *OPÉRA*  
BETWEEN 1800-1850

Date	Composer	Title	Librettist	Acts
1804	Leseur	<i>Ossian, ou les bardes</i>	Dercy	5
1807	Spontini	<i>La vestale</i>	Jouy	3
1809	Spontini	<i>Fernand Cortez</i>	Jouy	3
1813	Cherubini	<i>Les abencérages</i>	Jouy	3

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French Grand Opera, as it was known, was famous for the number of costumes, props, and scenery associated with each work. Staging was almost for staging's sake, using flamboyant romantic-historical décor, crowd effects, and the new gas illumination. The vocal and histrionic skills of the principal singers (notably Adolphe Nourrit and Pauline Viardot) were vital to the opera theater's success. Kuhn, *Baker's Dictionary of Opera*, 219.

<sup>400</sup>

Throughout the nineteenth century, French governments allocated part of their musical budgets to the Paris opera houses, including the *Opéra*, the *Opéra-Comique*, and intermittently, the *Théâtre-Italien* and the *Théâtre-Lyrique*. Despite political upheaval, the bias of government funding toward Parisian opera houses remained constant through the changing political regimes in France at the time. At the same time, the government exercised strict control over the unsubsidized theaters in Paris, requiring them to pay dues to support the government sanctioned theaters. Charlton and Trevitt, *New Grove Dictionary*, 2<sup>nd</sup> Edition, vol. XIX, 102.



Date	Composer	Title	Librettist	Acts
1826	Rossini	<i>Les si�ge de Corinthe</i>	Soumet & Balocchi	3
1827	Rossini	<i>Mo�se</i>	Jouy & Balocchi	4
1828	Aubert	<i>La muette de Portici</i>	Scribe & Delavigne	5
1828	Rossini	<i>Le comte d'Ory</i>	Scribe & Poirson	2
1829	Rossini	<i>Guillaume Tell</i>	Jouy, Bil & Marast	4
1831	Meyerbeer	<i>Robert le diable</i>	Scribe & Delavigne	5
1833	Aubert	<i>Gustave III</i>	Scribe	5
1835	Hal�vy	<i>La juive</i>	Scribe	5
1836	Meyerbeer	<i>Les Huguenots</i>	Scribe	5
1838	Hal�vy	<i>Guido et Ginerva</i>	Scribe	5
1838	Berlioz	<i>Benvenuto Cellini</i>	Barbier & de Wailly	2
1840	Donizetti	<i>Les martyrs</i>	Scribe	4
1840	Donizetti	<i>La favorite</i>	Royer & Va�z	4
1841	Hal�vy	<i>La reine de Chypre</i>	St. Georges	5
1843	Hal�vy	<i>Charles VI</i>	Delavigne & Delavigne	5
1849	Meyerbeer	<i>La proph�te</i>	Scribe	5 <sup>401</sup>

Curiously, it was at about the same time (1830) that concert *soci t s* began to flourish in France. Their development over the succession of the century would alter the course of French music.

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Several striking facts emerge from this table. Although these works were all incredibly successful in their day, none of them have remained in the standard repertory, except perhaps *Le comte d'Ory* and *Guillaume Tell*, both by Rossini. French grand opera is not a form that has survived the test of time, as have the romantic works of Beethoven, Verdi, and Wagner. In addition, of the nine composers listed, only four are French, and these four French musicians are relatively unknown today. The greatest successes of Rossini and Meyerbeer were in Paris. Also notable is that two librettists dominate this repertory:  tienne de Jouy and Eug ne Scribe. Both men had a taste for the sensational, with Scribe's librettos introducing a ballet (*Robert le diable*), a skating scene (*Le proph te*), and a ship in cross-section (Meyerbeer's *L'Africaine*). Scribe also preferred the five act opera and plots of great deeds done against a backdrop of epic conflict which render individuals powerless in a grand chain of events. *The French Romantics*, ed. Charleton, 356.

According to Jeffery Cooper, concert *sociétés*, along with musical *salons*, were extremely active as early as 1830:

Between 1828 and 1871 about 125 societies that performed orchestral or chamber music were founded (or remained active) in Paris.... Needless to say, a number of the societies were short-lived; some lasted only a single season and gave only a few concerts. About 60 lasted more than a season and were apparently regarded as having some permanence, though slightly fewer than half of these survived more than four years. Unquestionably, many of these transitory societies had only limited importance as single entities; yet cumulatively they dramatically changed the musical life of nineteenth-century Paris.<sup>402</sup>

These *sociétés* were instrumental in a dramatic shift in French music from the operatic stage to instrumental music and chamber music. Hill states that during the second half of the nineteenth century.

There followed a period a revolution in public taste due to the establishment of orchestras and chamber music societies with a consequent awakening of interest in their respective literature. Saint-Saëns, Lalo and César Franck, the pioneers of instrumental music in France, may be regarded as the direct outcome of this movement.... The results have been twofold: First, the Parisian musical public has permanently enlarged its viewpoint and its sense of discrimination. Second, native composers, encouraged by the prospects of performance, immediately set to work to produce a literature in the fields of orchestral and chamber music. Without this radical conversion in popular taste, the entire progressive trend of French music would have been unthinkable.<sup>403</sup>

Several of these *sociétés* premiered new works that were written for flute and voice.

Many of the works were written specifically for certain artists who performed regularly with these ensembles. The following *sociétés* were particularly instrumental in the development and performance of the works considered in this dissertation.

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Cooper, "A Renaissance in the Nineteenth Century: The Rise of French Instrumental Music and Parisian Concert Societies, 1828-1871," 21.

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Hill, *Modern French Music*, 4-8.

## *SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE*

In the early 1800s, the state of musical performance in Paris for French composers was dismal. As noted above, opera dominated the musical scene in Paris and works performed at the *Opéra* were mainly by foreign composers. By 1822, more than a dozen operas by Gioachino Antonio Rossini had been produced in the French capital, but even before that, Luigi Cherubini had visited Paris and then had taken up permanent residence there as the director of the *Théâtre-Italien*, so supportive were French audiences of foreign music.<sup>404</sup>

This theater became a magnet for Italian composers, singers, and instrumentalists. Rossini, himself, after some persuasion, would eventually become the director of the *Théâtre-Italien* in 1824 and, during the next two years, he was also appointed *Premier Compositeur du roi* and *Inspecteur générale du chant*, with an annual income of 20,000 francs. The *Théâtre-Italien* proceeded to mount each of his operas, as well as works by Vincenzo Bellini and Gaetano Donizetti. The German composer Giacomo Meyerbeer also had no difficulty conquering the Parisian stage. Musical performances in Paris were utterly dominated by foreigners.

Partly in answer to these conditions and partly in an attempt to recover the

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The *Théâtre-Italien* had its beginnings in Napoléon's preference for Italian music, so its repertoire displayed a decided preference for Italian opera. Its directors included Gasparo Spontini (1810-12) and Gioachino Rossini (1824-26). As director, Rossini produced the works of Bellini, Meyerbeer, and other Italian composers. He also imported singers from Italy, including Giulia Grisi, Lablache, and Mario and Antonio Tamburini. These artists were to have a profound impact on operatic singing in France and on the composers who wrote for them. Their *coloratura* style, with its characteristic lightness and floridness of line, would become a vocal standard. *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, vol. XIX, 223.

*Conservatoire's* former prestige, the *Société des concerts du Conservatoire* was founded in 1828.<sup>405</sup> This group was an outgrowth of the student concerts presented at the *Conservatoire* between 1800 and 1815, which had established the presence of symphonic music at the school.<sup>406</sup> This orchestra would soon be considered one of the finest of the nineteenth century, gaining a reputation for polished performing with superior technical skill.<sup>407</sup> It had the distinction of being one of the very few regular orchestral concert series in Paris during the first half of the nineteenth century. Over time, it has become one of the most important performing institutions in France:

The *Société des concerts* lasted 140 seasons, dissolving on June 21, 1967 to make way for the present *Orchestra de Paris* (still, officially, the *Orchestra de Paris/Société des concerts du Conservatoire*). Altogether it presented something on the order of 3,000 concerts...before perhaps 2.5 million Paris listeners. The names of some 860 *sociétaires* appear in the registers; perhaps twice that number played or sang as apprentice members of the *Société des concerts* before securing employment elsewhere. In sum very nearly all the major French instrumentalists

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The *Conservatoire* was closed between 1815 and 1816 during the second Bourbon Restoration. Luigi Cherubini emerged as the head of the *Conservatoire* in 1822, leading the institution in a program of reorganization and change. In 1824, Cherubini appointed La Rochefoucauld as director of Fine Arts and Habeneck as violin teacher and “honorary director” of the *Conservatoire*. These three powerful musicians soon turned to the notion of establishing a concert series at the school. Holoman, *The Société des concerts du Conservatoire*, 11-13.

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Legend has it that Habeneck summoned to his apartments enough *Opéra* musicians to create an orchestra, ostensibly for lunch on the feast day of St. Cecilia, patron saint of musicians. The musicians were told to bring their instruments and, when they arrived, there were music stands in the *salon* holding parts to sight-read—which was the music to Beethoven’s “Eroica” Symphony. Although enthusiasm was not unanimous in the group, several more readings took place that year and the following year, eventually leading to the establishment of a society. Cooper, “A Renaissance in the Nineteenth Century: The Rise of French Instrumental Music and Parisian Concert Societies, 1828-1871,” 26-29.

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The first performance was reviewed by François-Joseph Fétis in the journal *La Revue Musicale*: “The concert of March 9, 1828 will be remembered as a great day for the splendor of French music, the moment of its rebirth. The performance was stamped with superiority...What verve, what energy, what ensemble, what perfection of nuance they brought to the Beethoven Symphony! They made it seem easy, with fine brush strokes, majestic *pianos* from a huge orchestra, thunderous *fortes*. It was all perfect, admirable, worthy at last of the best artists in the capital of France. Holoman, *The Société des concerts du Conservatoire*, 4.

after the Revolution had at least something to do with the organization.<sup>408</sup>

Founded by François-Antoine Habeneck (1781-1849),<sup>409</sup> the orchestra was made up of the finest students and faculty from the *Conservatoire*.<sup>410</sup> The principal flute position was held by superior *Conservatoire* professors and graduates.

TABLE 10  
PRINCIPAL FLUTISTS OF THE  
*SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE*  
1850-1950<sup>411</sup>

Flutist	Lifespan	<i>Sociétaire</i>	Principal
Jean-Louis Tulou	1786-1865	1828-1856	1828-1856
Louis Dorus	1813-1896	1839-1868	1856-1868
Joseph-Henri Altès	1826-1895	1864-1869	1868-1869
Claude-Paul Taffanel	1844-1908	1867-1901	1869-1892
Adolphe Hennebains	1862-1914	1893-1913	1893-1913
Philippe Gaubert	1879-1941	1901-1938	1913-1919
Marcel Moyse	1889-1984	1899-1984	1919-1938
Lucien Lavailotte	1898-1968	1923-1960	1938-1958

In fact, each one of these flutists studied with the flutist from the prior generation.

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Ibid., 6.

409

Habeneck was well known in Parisian music circles. He taught violin at the *Conservatoire*, establishing the necessary connection with that institution to form the group. As the first conductor of the *Opéra* (1821-1824), he had also re-introduced the Lenten *concerts spirituels* that had been popular before the Revolution. Habeneck seems to have had a dream of conducting the Beethoven symphonies with a fine orchestra, a dream he realized with the group. Ibid., 13.

410

Dandelot, *La Société des concerts du Conservatoire*, 210-212.

411

Holoman, *The Société des concerts du Conservatoire*, 63.

Their position with the *Société des concerts du Conservatoire*, along with other professionals performing in Paris, brought them into the path of French composers who eventually wrote music for flute and voice. All of these flutists went on to perform the different works for flute and voice considered in this study. In all likelihood, their style of playing and their technical advances on the instrument inspired many of the compositions they performed.<sup>412</sup>

Another defining feature of the *Société des concerts du Conservatoire* was the inclusion of a chorus and soloists. About forty of the original members were singers, with the rest of the chorus being assembled from the *classe d'ensemble vocal* at the *Conservatoire* and from the substantial ranks of graduated aspiring opera singers. Soloists were singing stars from the *Opéra*, including male singers (in date order) Louis Nourrit (1780-1831), Nicolas Levasseur (1791-1871), Henri-Bernard Dabadie (1797-1853) Adolph Nourrit (1802-1839), Gilbert-Louis Duprez (1806-1896), Prosper Dérivis (1808-1880), and Charles-Amable Battaille (1822-1872); and female singers Louise Zulme Lérooux-Dabadie (1796-1877), Laure Cinti-Damoreau (1801-1863), Julie Gras-Dorus (1805-1896), Marie-Cornélie Falcon (1814-1897), Rosine Stoltz (1815-1903), and Pauline Viardot-Garcia (1821-1910).<sup>413</sup> The connections of French composers, flutists, and singers through the *Société des concerts du Conservatoire* is noteworthy. Several of these singers would also go on to perform works for flute and voice.

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A complete listing of the flutists and the works they performed and/or premiered is found in Appendix I: Annotated Musical Bibliography.

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Holoman, *The Société des concerts du Conservatoire*, 32.

Two of the ten conductors of the group between the years 1850 and 1950 were flutists.

TABLE 11  
CONDUCTORS OF THE *SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE*  
1850-1950

Name	Lifespan	<i>Sociétaire</i>	Conductor
Narcisse Girard	1797-1860	1828-1832, 1848-1860	1848-1860
Théophile Tilmant	1799-1878	1818-1863	1860-1863
François George-Hainl	1807-1873	1863-1872	1864-1872
E.-M.-E. Deldevez	1817-1897	1839-1885	1872-1885
Jules Garcin	1830-1896	1853-1992	1885-1892
Claude-Paul Taffanel	1844-1908	1867-1901	1893-1901
Georges Marty	1860-1908	1901-1908	1901-1908
André Messager	1853-1929	1908-1919	1908-1919
Phillipe Gaubert	1879-1941	1901-1938	1919-1938
Charles Münch	1891-1968	1938-1946	1938-1946
André Cluytens	1905-1967	1946-1960	1946-1960

Taffanel and Gaubert were both instrumental in reforming the repertoire that was performed.<sup>414</sup> Despite the fact that Habeneck was a Frenchman, the group had historically provided a venue primarily for the works of German composers.<sup>415</sup> These works were performed and heard to satisfy popular tastes, not those of French musicians or composers. This orientation changed gradually over the years, but was especially

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Taffanel was particularly partial to the works of Saint-Saëns. During Taffanel's nine seasons as conductor, he performed sixteen different works by Saint-Saëns, several of them more than once. Blakeman, *Taffanel, Genius of the Flute*, 166-167

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By far, the great majority of works performed were by Beethoven, Haydn, Mendelssohn, Mozart, and Weber. Cooper, "A Renaissance in the Nineteenth Century: The Rise of French Instrumental Music and Parisian Concert Societies, 1828-1871," see Tables 2.2, 2.3, and 2.4.

pronounced in Gaubert's tenure. Gaubert had a fondness for Berlioz, which the group began to perform. In addition they now performed new or unfamiliar music by French composers of both the old and new generations, including Caplet, Chausson, Duparc, Hahn, Honegger, Milhaud, Schmitt, and Widor.<sup>416</sup>

Gaubert was an accomplished composer in his own right and the orchestra premiered many of his works, including his *Soir pain* for flute and soprano in 1922 with Julia Nessay, soprano and Marcel Moyses, flute.<sup>417</sup> It was during Gaubert's tenure as conductor, as well, that other works for flute, soprano, and chamber ensemble were performed. Jacques Pillois's (1877-1935) *Trois poèmes de Albert Samain* (for soprano, flute, and string quartet) was premiered at the *Salle de la Société des concerts du Conservatoire* on February 14, 1920, by Jane Bathori, voice, Louis Fleury, flute, and Quartet Pascal string quartet. As well, Maurice Ravel's *Chansons madécasses* (for soprano, flute, cello, and piano) was performed for the opening concerts of the 1930-1931 season (a Mozart-Ravel gala) with Madeleine Grey, soprano, Marcel Moyses, flute, Auguste Cruque, cello, and Ravel at the keyboard.

#### THE SOCIÉTÉ DE SAINTE-CÉCILE

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Some examples of these French works were: Louis Aubert's *Dryade*, Chausson's symphonic poem *Viviane*, Debussy's *L'Après-midi d'un faune* and his ballet *Khamma*, Ibert's *Escales*, d'Indy's *Istar*, Ravel's *Daphnis et Chloé*, Suite 2, Roussel's *Pour une fête de printemps*, and Florent Schmitt's *Antoine et Cléopâtre*. Holoman, *The Société des concerts du Conservatoire*, 389-392.

417

During Gaubert's tenure as conductor, the wind section was altered during auditions for the 1919 season. The ensemble was now led by Marcel Moyses as solo flute, with Jean Boulze and Albert Manouvrier as his seconds. Apparently, Moyses's career with the orchestra was short (relatively speaking) and tempestuous, while Manouvrier stayed with the orchestra for over thirty-five years. Boulze resigned to become principal with the Lamoureux orchestra and was replaced in 1922 by Lucien Lavailotte, whose career with the *Société des concerts du Conservatoire* orchestra lasted until 1960. Ibid.



Twenty years after the establishment of the *Société des concerts du Conservatoire*, in 1848, François Seghers reorganized the *Société de Saint-Cécile*,<sup>418</sup> a semi-professional chamber orchestra, mainly to present orchestral works by the German romantics. The group was made up of disgruntled members of the *Union musicale*, and they began performing in the *Salle Sainte-Cécile* on alternating Sunday afternoons with the *Société des concerts du Conservatoire*. Soon, the *Société's* programming began to include the compositions of contemporary French composers, including Berlioz, Deldeverz, Gouvy, Mathias, Prumier, and Saint-Saëns. Lack of funds brought an early end to this group in 1854.<sup>419</sup>

The *Société de Saint-Cécile* never enjoyed the popularity of the *Société des concerts du Conservatoire*. However, the group did provide an alternative for the many amateur musicians who could not obtain seats at the *Conservatoire*, and they did attract a large audience, comprised mainly of instrumental dilettantes.

#### THE SOCIÉTÉ DES JEUNES ÉLÈVES DU CONSERVATOIRE AND THE CONCERTS POPULAIRES DE MUSIQUE CLASSIQUE

The initiatives of Seghers were passed on to Jules-Etienne Padeloup, who established an orchestral society of *Conservatoire* graduates in 1851, which he called the

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The *Société de Sainte-Cécile* was active in 1839, 1847-1848, and again from 1848-1854. While Hill ascribes the beginning and end of the orchestra's tenure as 1848-1854, Cooper argues for 1850-1855. Hill, *Modern French Music*, and Cooper, "A Renaissance in the Nineteenth Century: The Rise of French Instrumental Music and Parisian Concert Societies, 1828-1871."

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Hill, *Modern French Music*, 21-23.

*Société des jeunes élèves du Conservatoire*.<sup>420</sup> The group gave its first concert on February 20, 1853, with musicians drawn from among the best students at the *Conservatoire* and the best graduate prize winners. Conducted by Antoine Batiste, the orchestra was comprised of sixty-two players and was augmented by a choir of forty voices. This and subsequent concerts were intended to introduce new music to the Parisian public and from its inception the *société* exerted an important influence on French musical life. The group became renowned for its willingness to perform new works.

Pasdeloup, unfortunately, was little disposed to the works of French composers, favoring instead the symphonies of Beethoven. However, the group did present some early French symphonic works, in particular, symphonies by Charles Gounod and Camille Saint-Saëns. Despite critical acclaim and a faithful audience, the group had financial troubles and folded in 1861.

The success of these productions encouraged Pasdeloup to begin a series known as *Concerts populaires de musique classique* at the *cirque Napoléon*. The *Concerts populaires* lasted from 1861 until 1884. Many of the same personnel remained from the *Société des jeunes élèves du Conservatoire*, however the mission of the new group was not to promote new music. Instead, the *Concerts populaires* were organized to present

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Pasdeloup decided to establish this musical organization after another performing ensemble (Cooper states it was the *Société des concerts du Conservatoire*) refused even to read through a *Scherzo* by Pasdeloup, stating that the orchestra performed only the works of established masters. Hill, *Modern French Music*, 21-25, and Cooper, "A Renaissance in the Nineteenth Century: The Rise of French Instrumental Music and Parisian Concert Societies, 1828-1871," 61.

established masterpieces and talented soloists to a larger, less affluent audience.<sup>421</sup>

After the Franco-Prussian War, the *Concerts populaires* diminished in popularity. Many other concert societies were established in the wake of the war to promote French music, and the *Concerts populaires* were hurt by the competition from *Concerts Colonne* (founded in 1873) and *Concerts Lamoureux* (founded in 1881). Padeloup's predilection for German music, along with criticism of his failings as a conductor, eventually led to the group's extinction.

### *SOCIÉTÉ NATIONALE DE MUSIQUE*

As we have noted above, after the Franco-Prussian War a wave of nationalism spread quickly across France. At the same time, perhaps due to the total domination of opera in Paris by the Italians, there was a surprising shift in popular interest from opera toward instrumental music. Led by César Franck and his followers, instrumental music began to be the form in which French composers expressed their greatest musical aspirations. On February 25, 1871, perhaps as a reaction to the defeat by Germany, French composers established the *Société nationale de musique français*, led by Camille Saint-Saëns and Romaine Bussine, a teacher of singing at the *Conservatoire*.<sup>422</sup> The aim of the society, according to a manifesto issued at the time of its organization, was:

The proposed purpose of the Society is to aid the production and popularization

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As a result of their mission, the *Concerts populaires* performed in a larger auditorium charging low admission fees. Apparently, 5,000 people attended the first performance! Because the *concerts du Conservatoire* had become so exclusive (it was said that tickets had to be reserved years in advance), this was a selling point for the new orchestra. Cooper, "A Renaissance in the Nineteenth Century: The Rise of French Instrumental Music and Parisian Concert Societies, 1828-1871," 69.

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Hill, *Modern French Music*, 8-10.

of all serious works, whether published or not, by French composers. To encourage and bring to light, as far as lies within its power, all musical attempts, whatever their form, on condition that they give evidence of lofty artistic aspirations on the part of their author. Fraternally, with entire forgetfulness of self, with the firm resolve to aid each other with all their capacity, the members will unite their efforts, each in his own sphere of action, to the study and performance of the works which they shall be called upon to select and interpret.<sup>423</sup>

It would be another thirty years before native French composers would gain momentum in producing many new works in the fields of orchestra and chamber music. By that time, however, what started with the *Société nationale* had become an explosion of similar groups intended to promote particularly French music.

Almost from its inception, the *Société* counted approximately 150 members. Georges Bizet, Alexis de Castillon, Cécile Chaminade, Pierre Max Dubois, Gabriel Fauré, César Franck, Ernest Guiraud, Édouard Lalo, Jules Massenet, Camille Saint-Saëns, and Charles-Marie Widor were among the many composers who gathered for meetings at the *Salle Pleyel*. Initially, it could only offer pianos on which to perform new works by the group's members.<sup>424</sup> Later, the group was able to give a few orchestral concerts each year. In this way, they premiered works by Alfred Bruneau, Emmanuel Chabrier, Ernest Chausson, Claude Debussy, Paul Dukas, César Franck, Vincent d'Indy, Édouard Lalo, Guillaume Lekeu, Albéric Magnard, Maurice Ravel, and Camille

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Rolland, *Musiciens d'aujourd'hui*, 231. Translated by Hill.

424

The group listened to piano transcriptions of orchestral scores and made comments prior to the premiere of many works, including Saint-Saëns's *Marche héroïque*, and Massenet's *Poème du souvenir*. Performers of the day, such as Jules Armingaud, Jules Garcin, Madame Lalo, Charles Lamoureux, Léon Jacquard, and Pauline Viardot joined with others to assist in these reading sessions for vocal and chamber works. Ibid.

Saint-Saëns, among others.<sup>425</sup> Duparc stressed the importance of this increased fraternization among young and old composers, writing:

All that was great in French music found a home there [at the *Société nationale*]. Without it, the greater part of the works that are the honor of our music would never have been played; perhaps they would not ever have been written.<sup>426</sup>

In 1886, however, when Vincent d'Indy suggested the inclusion of foreign classics such as Beethoven, Haydn, Mozart, and even Wagner to the programs of the *Société nationale*, Romaine Bussine and Camille Saint-Saëns resigned in protest at the inclusion of non-French music, especially Wagner. Subsequently, César Franck became the president of the group. At Franck's death in 1890, d'Indy (ironically) assumed the office of president.<sup>427</sup>

Ultimately, numerous works by contemporary French composers were premiered by the conservative *Société nationale de musique*, including Debussy's *Prélude à l'après-midi d'un faune* and a number of significant works by Ravel: the song cycle

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The *Opéra*, meanwhile, clung to the Italian repertoire and its Italian singers, a situation to which the *Opéra-Comique* responded by acknowledging its own need for renewal. Before 1871, it had primarily produced works of Adolphe Adam, Daniel-François Auber, and François-Adrien Boieldieu. After the war, the *Opéra-Comique* would produce works by three younger French musicians: Emile Paladilhe's *Le Passant* (1872), Georges Bizet's *Djamileh* (1872), and Camille Saint-Saëns's *La princesse jaune* (1872).

As the efforts of the *Société nationale* and the *Opéra-Comique* continued to gain attention, along with a larger following, the *Société des concerts du Conservatoire* began to feel pressure to perform more music by new French composers. During the 1871-1872 season, the *Conservatoire* orchestra premiered Charles Gounod's *Gallia*, César Franck's *Ruth*, and excerpts from Saint-Saëns's *Symphony No. 2*. Another orchestral association, the *Concert Nationale*, led by Édouard Colonne, gave the premieres of César Franck's *Redemption* and Jules Massenet's *Marie Magdeleine*. Jules Pasdeloup's *Société des jeunes élèves du Conservatoire*, which by now had been in operation for some twenty years and was a steadfast champion of German romanticism, began to modify its programs to include a significant amount of contemporary French music. Hill, *Modern French Music*, 21-30.

426

Cooper, "A Renaissance in the Nineteenth Century: The Rise of French Instrumental Music and Parisian Concert Societies, 1828-1871," 139.

427

Duchen, *Gabriel Fauré*, 34.

*Shéhérazade* on May 17, 1904, the *Histoires naturelles* on January 12, 1907, and the piano piece *Gaspard de la nuit* on January 25, 1909.

The following works for flute and voice were premiered by the *Société Nationale*: André Caplet's (1878-1925) *Viens! Une flûte invisible soupire* (for flute, soprano, and piano), first performed in Paris, January 4, 1919 at the *Société nationale de musique*; and Florent Schmitt's (1870-1958) *Quatre monocantes*, op. 115 (for soprano, flute, violin, viola, cello, and harp), premiered at the *Société nationale de musique* on February 24, 1950 performed by the *Quintette Laskin-Beronita*.

#### *SOCIÉTÉ MUSICALE INDÉPENDENTE*

In 1909, Gabriel Fauré organized the *Société musicale indépendante* in response to the increasingly conservative attitude of the *Société nationale*.<sup>428</sup> This group encouraged the further development of younger French composers by bringing their works before the public. A breakaway group from the *Société nationale* and spearheaded by Maurice Ravel, it was an unequivocal rejection of "Franckists," French composers who followed the teaching and the musical traditions represented by César Franck and behind him, Richard Wagner.<sup>429</sup>

Following its formation in 1909, the *Société musicale indépendante* devoted entire programs to the works of Arthur Honegger, Albert Roussel, and Arnold

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For Fauré, it was a double rebellion, since his work with the *Société musicale indépendante* also provoked the deep dismay of his former teacher, Saint-Saëns. Duchon, *Gabriel Fauré*, 170-171.

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By 1910, the *Société nationale* was seen as an appendage of the *Schola Cantorum* and the school's teaching. Cooper, *French Music*, 172.

Schoenberg. Under Ravel's leadership, the group introduced the works of many younger composers, among them Louis Durey, Paul Hindemith, Jacques Ibert, Marcel Mihalovici, Darius Milhaud, Alexis Roland-Manuel, Manuel Rosenthal, Alexander Tansman, and Joaquín Turina.

Maurice Delage's (1879-1961) *Quatre poèmes hindous* (for soprano, 2 violins, viola, cello, 2 flutes, oboe, 2 clarinets, and harp) was premiered at *Société musicale indépendante* on January 14, 1914. Likewise, his teacher Maurice Ravel's (1875-1937) *Trois poèmes de Stéphane Mallarmé* (for soprano, 2 flutes [piccolo] 2 clarinets [bass clarinet], string quartet, and piano) was premiered at the *Société musicale indépendante* at the same performance on January 14, 1914, with performers Jane Bathori, voice, and a chamber ensemble directed by Désiré-Emile Inghelbrecht. Delage's *Sept haï-kais* (for soprano, flute, oboe, clarinet, piano, and string quartet) was also premiered at the *Société musical indépendante* in April 1925.

#### *OTHER SOCIÉTÉS*

In 1873, Édouard Colonne left the position of conductor of the orchestra of the *Opéra* to found the *Concerts nationale*, soon reorganized as *L'Association artistique*. With the help of music publisher Georges Hartmann, Colonne went about familiarizing his public with primarily the works of Hector Berlioz and other French musicians. In addition, Colonne traveled throughout Europe and then to America introducing various foreign conductors to the distinctions of French music.

In 1881, Charles Lamoureux, who had gained experience as a choral conductor in the *Société de l'harmonie sacrée*, established a series called *Concerts nouveaux*, which he

led until his death in 1910. The *Concerts nouveaux's* principal mission seems to have been the conversion of its subscribers to the music of Wagner and, initially, Chabrier and d'Indy supported Lamoureux in his aims. While Lamoureux launched this series with a decided emphasis on foreign classical repertoire, he soon began leaning toward the younger school of French composers. This change in repertoire came as the music of Wagner was rapidly being rejected by French society.

Perhaps due to the public's newly found interest in instrumental music, there was an explosion of French chamber music societies during the late-nineteenth and early-twentieth centuries. These groups performed the works of younger French composers, as well as those of the great masters. Many were attached to certain concert series or to particular composers. Some examples of these numerous groups were *Société Alard-Franchomme* (1848), *Société des derniers quartets de Beethoven* (1851), *Société de musique de chambre Armingaud* (in which Lalo played second violin, 1856), Lamoureux's *Séances populaires de musique de chambre* (1859), and *Société de musique de chambre Jacoby-Vuillaume* (1864).<sup>430</sup>

Examples of other groups formed to support the performance of French music were:

- ◆ *Société des concerts français*. A society devoted to the performance of French music.
- ◆ *Société nationale des beaux-arts*. A short-lived institution with an aim similar to that of the *Société nationale*, which was to provide young

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Brody, *Paris, The Musical Kaleidoscope*, 298.



composers with a venue for their music to be performed.

- ◆ *Société philharmonique de Paris*. Founded in 1822, near the beginnings of modern concert life in Paris, it organized performances by amateur musicians, often reinforced by theater musicians.
- ◆ *Société musicale*. Established as a private club for its founders, their goal was to perform chamber music and an expanded repertory of *salon music*.<sup>431</sup>

It would be difficult to exaggerate the significance of these various *sociétés* on Parisian musical life in the late-nineteenth and early-twentieth century. For one thing, the public and musicians alike gained firsthand knowledge of a body of musical literature that would prove to be rich in masterpieces. The early *sociétés* extended appreciation for music beyond the opera house. Over time, the number of French composers who were able to write for the orchestra and for chamber ensembles grew continually. As a result, French taste became similarly and progressively well informed, particularly within the field of chamber music. Indeed, many famous performers of the day formed their own chamber music ensembles. It is no surprise, then, that French composers achieved results in chamber music equal to those obtained in the orchestral field.<sup>432</sup>

As noted in the musical bibliography of this dissertation, there were

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Cooper, "A Renaissance in the Nineteenth Century: The Rise of French Instrumental Music and Parisian Concert Societies, 1828-1871," 94-134.

432

Lalo played viola in the Jacquard String Quartet. Chamber music groups such as *La trompette* were organized to enable distinguished foreign virtuosi to appear. For these programs, some unusual works were composed, including Camille Saint-Saëns's *Septet for trumpet, piano and strings*, and Vincent d'Indy's *Suite in the old style for trumpet, flute and strings*. Ibid.

approximately 100 pieces written for flute and soprano with various types of accompaniment between 1850 and 1950. The great majority were written after 1870, following the Franco-Prussian War, when the *sociétés* were at their most active and influential. After 1900, this musical format appeared most frequently in arrangements for flute, voice and chamber ensemble, rather than with piano accompaniment. The period from 1900 to 1930 also saw the composition of pieces for flute and voice by André Caplet, Cécile Louise Chaminade, Jean Cras, Louis de Crèvecoeur, Claude Debussy, Maurice Delage, Marcel Delannoy, Gustave Doret, Maurice Emmanuel, Gabriel Fauré, Philippe Gaubert, Arthur Honegger, Jacques Ibert, Charles Koechlin, Paul Le Flem, Darius Milhaud, Pierre Yves Petit, Jacques Pillois, Francis Poulenc, Maurice Ravel, Alexis Roland-Manuel, Albert Roussel, and Alice Sauvrezis. Public performances of the works for flute and voice were made possible by the musical *sociétés* of the day. As a result of these performances and the consequent dissemination of music for flute and voice, there occurred a concentrated flowering of this form during the early twentieth century.

## CHAPTER 8

### THE RISE OF THE FRENCH *MÉLODIE*

*Good poetry has a rhythm of its own, which makes it very difficult for us. One minute, though: recently, I set to music (I don't know why) three of Villon's ballads. But I do know why: because I have wanted to for a long time. It is very difficult to follow and to cast the rhythms in a suitable mold, still preserving one's inspiration. If one cheats and is content with a mere juxtaposition of the two arts, it is not too difficult, but is it worth the trouble?*<sup>433</sup>

—Claude Debussy

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*Debussy on Music*, 251.

During the 1840s, French *mélodie* emerged as a distinct type of composition. This was due to several factors including: (1) the decline in the artistic level of the *romance* due to its infiltration into widespread popular and folk usage with the resultant need for a vocal genre to replace it; (2) the introduction into France of Schubert's *lieder*, whose enormous popularity in urban France influenced composers; and (3) the impact of a new romantic poetry, which supplied composers with inspiration and with literary texts that forced a renunciation of earlier compositional styles and techniques.<sup>434</sup> The new significance of *mélodie* persuaded nearly every French composer of the late-nineteenth and early-twentieth centuries to compose songs for voice. This trend, combined with the growing prominence of instrumental music, became the catalysts for the creation of songs for flute and voice. To fully understand this inclination, a consideration of the development of the *mélodie* is necessary.

#### A HISTORY OF MÉLODIE: THE ROMANCE

The term *romance* has a long history of use in France, going back at least to the eleventh century, and ever since it has found itself alternately attached to both musical and literary forms. The *Dictionnaire de l'académie française* (1718) describes it as "a kind of light verse, recounting some ancient story," but omits any mention of a musical application, or even the fact that it was sung. This feature does occur, however, a half-century later in the *Encyclopédie* (1765): "An ancient tale, written in simple, easy, and natural verse. *Naïveté* is the principal characteristic.... This poem is sung, and French

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Noske, *French Song from Berlioz to Duparc*, translated by Rita Benton, 1.

music, clumsy and inane as it is, seems quite suitable to the *romance*.<sup>435</sup>

In France the *romance* bloomed between the Revolution and the Empire. During that period, both the music and poetry contained characteristic elements of what might be called pre-romanticism since they foreshadow the fully formed romanticism that would emerge in music, art, and literature in the decades ahead. The continuing development of the form is shown in the number of *romance* types in use in France after 1815. The *romance* is named in various ways: *barcarolle*, *tyrolienne*, *chansonnette*, *nocturne*, *tarantelle*, and *bolero*, all still collectively regarded as *romances*. However, in tracing the origins of *mélodie*, one cannot disregard the *scène*, which can be differentiated from the *romance* chiefly by its free structure. The accompaniment, typically performed on a keyboard instrument, imitates orchestral techniques, using frequent tremolos, while the vocal part is treated either as a recitative or an aria. Some longer *scènes* may even be considered dramatic cantatas.<sup>436</sup>

Around 1825, a new type of *romance* appeared; the *romance dialoguée*, for one voice, a melody instrument, and piano accompaniment. Prior to 1825, Boieldieu, Garat, and others published *romances* for voice, violin, and piano during the Empire, but always

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Henri Gougelot's important study of the *romance* categorizes the songs according to their content, style of presentation, and poetic form. On the basis of subject matter, three types may be distinguished: historical, pastoral, and sentimental. The pastoral criterion also has three subdivisions: narrative, dramatic, and lyric. Two types of musical expression may be distinguished (1) the *romance* in which expression is the most important feature, typified by a vocal line tied to the lyrics, and (2) one that follows the text closely; the type in which the melodic line has a purely musical character and is detached from the text, though never being entirely inconsistent with it. In virtually every instance, the accompaniment is characterized by elementary harmony, one completely subordinated to the vocal part, most often supporting the voice with broken chords. Noske, *French Song from Berlioz to Duparc*, translated by Rita Benton, 2.

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Debussy's *Chansons de Bilitis*, based on poetry by Pierre Louÿs, was written as *scène* music to accompany a recitation of the poetry. The performance would have been in the form of a *tableau*.

treated the violin as an *ad libitum* part that could be omitted with little loss to the piece. In the *romance dialoguée*, however, the instrument is granted an importance equal to that of the voice as it responds to sung fragments, while the accompaniment is left to the piano alone.<sup>437</sup>

The works for voice, flute, and piano of the 1850s are direct descendants of this for, and they became popular in the following decades. Auguste Panseron, "the inventor of those dramatic *romances* in which the accompaniment of a flute, oboe, horn, violin, or cello arises from the subject itself and is an obligatory part of the composition," urged his text writers to use subjects that would furnish the opportunity for adding a second part to the voice.<sup>438</sup>

Many composers followed in his footsteps writing songs for voice with flute. These include (all for flute, soprano, and piano) Adolphe-Charles Adams's (1803-1856) *Variations on Ah! vous* and *Bravura-Variations on a Theme Attributed to N. Dezède*; Joseph-Henri Altès' (1826-1895) *Le rossignol et la tourterelle*, op. 26; Félicien-César David's (1810-1876) *Charmant oiseau*; Louis Drouet's (1792-1873) *O dolce concerto (Air de Mozart avec variations)*; Charles-François Gounod's (1818-1893) *Sérénade (Quand tu chantes)*, *Barcarolle: où voulez-vous aller?*, *O légère hirondelle*, and *Prière du soir*; Fléix-Marie Victor Massé's (1822-1884) *Au bord du chemin, air du rossignol*; Édouard Millault's (1808-1887) *Ave Maria*; Auguste Mathieu Panseron's (1795-1859) *Le cor*, *On entend le berger*, *Philomel*, and *Doux rossignol*; and Jean-Louis Tulou's

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Noske, *French Song from Berlioz to Duparc*, translated by Rita Benton, 6.

438

Ibid.

(1786-1865) *Chanson*.

During roughly the same period we encounter still other developments related to the *romance*. After 1815, the *romance* became a genre of specialization for many composers, characterized by more sophisticated lyrics and increased musical invention. Romagnési and Pauline Duschambge (who together wrote over 300 *romances*) were popular during the first years of the Restoration. By 1825, they had been dethroned by others: Amédée de Beauplan, Édouard Bruguère, and Auguste Panseron.<sup>439</sup>

The most serious composers generally had little interest in the *romance* during the first half of the century. Even those by well-known composers such as Adam, Auber, Halévy, Meyerbeer, Rossini, and Thomas were no better than the average. Still, quality does not seem to have been a particular virtue during this period, though productivity was. At the end of each year, several volumes of *romances* appeared in the form of albums as bonuses for subscribers to musical journals.<sup>440</sup>

There were two composers who began elevating the quality of the *romance*, not simply with their compositional styles, but in the care they gave to selecting poetry: Louis Niedermeyer and Hippolyte Monpou. Niedermeyer became linked to *Le lac*, a

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Between 1830 and 1840, the *romances* of Loïsa Puget were extremely popular. From 1830 to 1848, the period corresponding to the reign of Louis Philippe, the more fashionable *romance* is represented by Louis Clapisson, Joseph Concone, Albert Grisar, Théodore Labarre, François Masini, Alphonse Thys, Joseph Vimeux, and Adolphe Vogel. They were replaced in turn after 1845 by Louis Abadie, Étienne Arnaud, and Paul Henrion. Noske, *French Song from Berlioz to Duparc*, translated by Rita Benton, 8.

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In *Le Ménestrel* of December 13, 1840, a critic reviewed no less than thirteen albums of this type by Adhémar, Bérat, Clapisson, Duschambe, Herz, Labarre, Latour, Masini, Massé, Messemæckers, Meyerbeer, Puget, and Rubini. That same year, for example, collections of *romances* by a number of other composers were published by *Album de la France musicale*, containing works by Adam, Auber, Halévy, Monpou, Thomas, and Pauline Viardot. *Ibid.*, 10.

famous poem from Lamartine's *Méditations poétiques*. Monpou, on the other hand, was probably the first to put the verse of Alfred de Musset to music. He also wrote numerous *romances* on texts of Hugo. During the 1850s, both composers abandoned the balanced phrasing so characteristic of the form of the *romance* (a melodic structure subdivided into groups of two, four, or eight measures) in favor of asymmetrical groups that accommodated the melody to the rhythmic and metric complexities of romantic verse. This was a significant innovation in song composition and one that would have far-reaching effects in the decades to come. In the music itself, they employed harmonic instability for dramatic purposes, something that had not been heard before in *romance* writing.<sup>441</sup>

#### THE BEGINNINGS OF *MÉLODIE*

Most twentieth-century writers agree that Berlioz was the first composer to call his short vocal pieces *mélodie*, perhaps as early as 1835.<sup>442</sup> The fame of Schubert's songs had infiltrated urban France while Berlioz was still near the start of his career, in large part as a result of the publicity given them by Adolphe Nourrit, one of the great singers of the romantic period. The young Berlioz seized upon the popularity of Schubert's *Lieder*, with its haunting, memorable sense of melody and line, and he refined it to suit his own taste. He gave it a *Gallic* flavor and, as an almost direct consequence, the *romance* quickly fell out of favor. It was during this period that French composers took up the

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Noske, *French Song from Berlioz to Duparc*, translated by Rita Benton, 17.

442

Ibid., 22.



*mélodie* as a distinct genre.<sup>443</sup>

After 1835, the air type of *mélodie*, as developed by Berlioz, disappeared, and in the hands of other composers arose the new form of *mélodie*, which may be characterized by four features: (1) The structure was no longer a strophic form, many *mélodie* now having a free structure or schematic form; (2) In the vocal part, the square phrase was not always respected; rather, the vocal part was sometimes treated as recitative; (3) The piano assumed a more important role in the musical interpretation of the text, beginning to take the lead, with dramatic portrayals of the text, and frequent use of orchestral effects; and (4) An interest in verse of high literary value became much more readily apparent as both formal and thematic aspects of the melodic form. As a result, composers began to set poems by Gautier, Hugo, and Lamartine, whose free structures, run-on lines, and broken meters required the abandonment of the square-phrase principal.<sup>444</sup>

Although orientalism was only a transient fashion in French literature of the 1830s, the movement left its mark on the history of the *mélodie*. True musical orientalism did not appear during the romantic era, but emerged later in the century, when it would be exploited by composers such as Bizet, Délibes, and Saint-Saëns. Of what does this exotic language consist, at least for the European composer? Henri Quittard claims that the literal imitation of Arabic music is illusory, since the Western octave is divided into twelve approximately equal semitones, while the oriental scale has seventeen dissimilar intervals. Thus, the so-called oriental *mélodie* is most often constructed on the medieval

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Meister, *Nineteenth-Century French Song*, ix-xii.

444

Ibid., 37-38.

modes, chiefly the first, seventh, and the ninth.<sup>445</sup> The augmented second may suggest exoticism, as does rhythmic imitation of oriental music, made by means of bass patterns repeated unceasingly. Such repetitions are a simplified musical translation of rhythmic harmony, an indispensable element for oriental ensembles. Melismatic vocal passages also tend to be imitations of the types of melismas found in Arabic song.

As discussed in Chapter 5: Exoticism, many compositions for flute and voice were written on oriental and exotic themes. These works include Maurice Delage's *Quatre poèmes hindous* and *Sept haï-kais*, Claude Debussy's *Les chansons de Bilitis*, Maurice Emmanuel's (1862-1938) *Trois odelettes anacréontiques*, op. 13, Georges Hüe's *Soir pain*, Charles Koechlin's *Le nenuphar*, op. 13, no. 3, Louis-Trouillon Lacombe's (1818-1884) *Le ruisseau et la jeune fille*; Paul Le Flem's (1881-1984) *Cinq chants de croisade*; Jacques Pillois' (1877-1935) *Chanson de Yamina*; Georges Poniridy's (1892-1982) *Deux poèmes dans le style populaire grec*, Maurice Ravel's "La flûte enchantée" from *Shéhérazade*, *Chansons madécasses*, and *Trois poèmes de Stéphane Mallarmé*, Marguerite Roesgen-Champion's (1894-1976) *Les chrysanthèmes d'or* and *Pannyre aux talons d'or*; Florent Schmitt's (1870-1958) *Kerob-shal*, op. 67 and *Quatre monocantes*, op. 115, and Alexandre Tansman's (1897-1986) *Huit mélodies japonaises*. All of these works suggest an exotic or oriental harmonic sense through the use of modes or the pentatonic scale. Many contain the rhythmic repetitions and vocal melismas that are indicative of eastern music (this is especially present in the works of Delage).

About 1850, the *mélodie* entered a new phase, developing into an independent,

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Meister, *Nineteenth-Century French Song*, 312-313.

specifically French genre able to maintain its position opposite the German *lied*. Thus, France would become the second country in which the art song arose as a true and highly distinctive national form, supported by almost all of its leading composers.<sup>446</sup> The *mélodie* now entered what was considered classical music and a genre best suited to professional musicians (the best pieces of Berlioz and Liszt being intended for the professional singer, not the amateur). In *bourgeois* circles, the *mélodie* replaced the *romance* and performances at the *salon* would feature the most famous artists of the day. The next generation of French song composers, including David, Gounod, Massé, Massenet, and Reger wrote some exquisite pieces, while others were mediocre or trite.<sup>447</sup> Fortunately, between 1870 and 1900, Ernst Chausson, Claude Debussy, Henri Duparc, Gabriel Fauré, César Franck, Édouard Lalo, and others took up the form, unequivocally elevating *mélodie* to an art form in its own right.<sup>448</sup>

## MÉLODIES FOR FLUTE AND VOICE

French composers who wrote *mélodie* also wrote songs for voice with flute and

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The various types of song related to the *mélodie*, which up to this time had impeded its development, either became extinct or went on to develop into other independent forms. Consequently, the *mélodie's* position in the musical history of France also would be clarified. Appendix III contains a list of selected French composers who wrote *mélodie*.

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Many of the so-called “bird” pieces by Massé, Délibes, and David were *salon* works of dubious musical merit.

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According to Noske, Lalo was also a forerunner of the school of song-composers represented by Fauré, Duparc, Chausson, and Debussy. Certainly, he is a conspicuous figure in the period of transition; his name is linked with many of the important composers of the preceding generation. Noske, *French Song from Berlioz to Duparc*, translated by Rita Benton, 231-242.

piano accompaniment or flute and chamber accompaniment. Beginning with Bizet, David, Délibes, Gounod, Massé, and Massenet, whose principal works were for the stage, and their songs show this influence. All of their pieces for voice and flute were arias drawn from their operas which were then transcribed for the *salon*. Most frequently, those melodies were bird songs: arias written as show pieces for the soprano in which the singer imitates the sounds of particular birds.<sup>449</sup> As we have noted above, these arias were typically based on texts that referred to birds (the nightingale was by far the most prevalent), with call and response figures between the voice and the flute. In addition, extended cadenzas for voice and flute were added for dramatic effect. Indeed, numerous pieces were conceived for a trio of singers popularly known as “the nightingales:” Jenny Lind, Adelina Patti, and Henriette Sontag.<sup>450</sup>

With the emergence of the soprano as a musical star in Paris, many of these pieces were written with specific singers in mind. The extraction of arias from operas enabled sopranos to exploit their operatic popularity and so promote themselves and their careers by giving recitals of this music. This utterly commercial exigency contributed to the development of the *mélodie* as art music, thereby beginning a steady stream of repertoire for these sopranos to exploit.

As mentioned previously, David's *Charmant oiseau* was extracted from his comic

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Gounod, Bizet, and Massenet also wrote pieces for flute and voice with religious and pastoral themes, including the *Agnus dei* of Bizet, the *Sérénade* of Gounod, and Massenet's *Élégie: o doux printemps d'autrefois*.

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Later, sopranos Nellie Melba, Emma Calvé, and Lily Pons preferred concert tours based entirely upon these types of showpieces, traveling with French flutists such as Phillippe Gaubert, Louis Fleury, or Marcel Moyse. Clayton, *Queens of Song*, 461.

opera *La perle du Brésil* (1851).<sup>451</sup> Act III contains a "dream song" for Zora, the heroine, which is accompanied by a birdsong in the orchestra, played by the flute. *Charmant oiseau* became an encore piece for Emma Nevada with the addition of an interpolated cadenza for voice and flute.<sup>452</sup> As another example, Massé's *Au bord du chemin, air du rossignol* was taken from his opera *Les noces de Jeannette* (1853). On the other hand, Altès, Délibes, and Gounod all wrote bird pieces during the same period that did not come from operas, but were conceived as stand alone works. Altès' *Le rossignol et la tourterelle* (1851), Gounod's *O légère hirondelle* (n.d.), and Délibes' *Le rossignol* (1882) are examples of this genre.

The composers of the next generation, who had begun to emerge by 1860, were masters of instrumental forms such as the symphony, sonata, and concerto. Led by Édouard Lalo, César Franck, and Camille Saint-Saëns, they inaugurated a renaissance of instrumental music in France. Drawn to the economy and potential for virtuoso effect in the *mélodie* format, they had no difficulty lifting it to the level of chamber music. This change paved the way for composers such as Duparc and Fauré, who would perfect the *mélodie* as art song. Composers now looked to French writers for serious texts and, at the

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*The Pearl of Brazil* – the opera from which the bird song is taken – was written in 1851. Joseph Gabriel was the librettist, with some help later from Eugène Scribe (1791-1861). Originally destined for the *Opéra-Comique*, it was premiered at the new *Théâtre de l'Opéra National* (later the *Théâtre-Lyrique*) on November 22, 1851. Not many days later, the *coup d'état* would set the stage for the reign of Napoléon III, which brought immense changes to Parisian cultural life. Hagan, *Félicien David*, 152.

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The following from a review of the performance: "One of the best moments of the last act occurs when Zora awakens with her *Charmant oiseau* strophes. Birdsong insures a smooth connection with the introduction to the song, and it returns at the end of each stanza expanded into full cascades for solo flute which Zora tosses off in turn. This is the sort of *bravura* aria that an opera audience waits for, and it is the only David composition to survive in the modern singer's repertoire." *Ibid.*, 152.

same time, were influenced by composers such as Igor Stravinsky and Arnold Schoenberg to experiment with instrumentation. Singers and flutists now found themselves accompanied by various combinations of instrumental chamber ensembles, no longer just by piano.

Ravel wrote two song cycles for voice, flute, and ensemble that incorporate themes of orientalism and exoticism, and experiment with various combinations of instrumentation: *Shéhérazade* (1903, for voice, flute, and piano or orchestra) and *Chansons madécasses* (1925-26, for voice, flute, cello, and piano). He also composed pieces that included settings of poetry by writers of the day, one well-known example being *Trois poèmes de Stéphane Mallarmé* (1913, for voice, flute, piccolo, clarinet, bass clarinet, piano, and string quartet). Ravel felt some debt to Schoenberg for aspects of *Trois poèmes* as well as the *Chansons madécasses*:<sup>453</sup>

One should never be afraid to imitate. I myself turned to the school of Schoenberg in order to write my *Trois poèmes de Stéphane Mallarmé*, and above all, the *Chansons madécasses*, in which, like *Pierrot lunaire*, there is a very strict contrapuntal underpinning. If my music doesn't completely sound like Schoenberg's, it's because I am less afraid of the element of charm, which he avoids to the point of asceticism and martyrdom.<sup>454</sup>

The instrumentation for Ravel's work was, in fact, very close to that for *Pierrot lunaire*.

Maurice Delage (1879-1961), a student of Ravel, composed numerous works for

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In March-April 1913, Ravel and Stravinsky were living in Clarens, Switzerland, and working together on Diaghilev's commission to revise Mussorgsky's *Khovanshchina*. Stravinsky told Ravel about a new work he had just heard, Schoenberg's *Pierrot lunaire*, whose scoring for soprano and chamber ensemble inspired Stravinsky's own *Trois poésies de la lyrique japonaise*. Attracted to this instrumentation, Ravel began work on his *Trois poèmes*, completing them in August. Kaminsky, "Vocal music and the lures of exoticism and irony," in *The Cambridge Companion to Ravel*, 172.

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Orenstein, *A Ravel Reader*, 470-471.

voice with a variety of ensembles that included the flute.<sup>455</sup> He wrote seven song cycles for voice with flute and orchestra and two songs for voice, flute, and piano, all with exotic themes as suggested by their titles, *Quatre poèmes hindous*, for instance, or *Sept haï-kai*. Delage was also a close friend of Florent Schmitt as well as Igor Stravinsky; his work *Quatre poèmes hindous* was premiered in 1914 on the same program with Stravinsky's *Three Japanese Lyrics* and Ravel's *Trois poèmes de Stéphane Mallarmé*.<sup>456</sup>

Composers, such as Cras, Honegger, Lesur, Milhaud, and Poulenc, further developed these innovations in instrumentation for ensembles with voice and flute. Milhaud's pieces, *Machines agricoles* (1919) and *Catalogue des fleurs* (1920), both use an instrumentation of voice, flute, clarinet, bassoon, violin, viola, cello, and bass. Poulenc's *Rhapsodie nègre* (1917), *Le bestiaire* (1918), and *Quatre poèmes de Max Jacob* (1921) are arranged, respectively, for voice, flute, clarinet, string quartet, and piano; voice, flute, clarinet, bassoon, and string quartet; and voice, flute, oboe, bassoon, trumpet, and clarinet. Honegger, writing about the same time, composed two pieces for voice, flute and string quartet: *Chanson de Ronsard* (1924) and *Trois chansons de la petite sirène* (1926).

Prior to Ravel's experiments of 1913 and the widespread influence of Schoenberg's *Pierrot lunaire*, French composers of *mélodie* for flute and voice had

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His *Sept haï-kai* (1920) uses almost the same instrumentation (voice, flute, oboe, clarinet, piano, and string quartet) as Ravel's *Trois poèmes de Stéphane Mallarmé* from seven years earlier.

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Delage's piece seems to have upstaged the works of the other two composers, with the audience demanding an encore of "Lahore," the second song of *Quatre poèmes hindous*. Thomas, "Three Representative Works of Maurice Delage: A study of Style and Exotic Influence," 109.

written mainly for flute, voice, and piano. Afterward, they felt free to experiment with many instrumental combinations and to conceive of music for flute and voice in an entirely new way. These innovations in instrumentation, along with the elevation of *mélodie* to a form of serious cultivation by French composers, contributed to the outpouring of music for flute and voice during the late-nineteenth and early-twentieth centuries.



## CHAPTER 9

### THE WRITERS

*How the artist, by a prescribed series of exercises, can in proportion increase his originality; how poetry is related to music through prosody, the roots of which go deeper into the human soul than any classical theory indicates; that French poetry possesses a mysterious and unrecognized prosody, like the Latin and English languages; why any poet who does not know exactly how many rhymes each word has is incapable of expressing any idea whatever; that the poetic phrase can imitate (and in this, poetry is like the art of music and the science of mathematics) a horizontal line, an ascending or descending vertical line; that it can rise straight up to heaven without losing its breath, or fall straight down to hell with the velocity of any weight; that it can follow a spiral, describe a parabola, or can zigzag, making a series of superimposed angles; that poetry is like the arts of painting, cooking, and cosmetics in its ability to express every sensation of sweetness or bitterness, of beatitude or horror, by coupling a certain noun with a certain adjective, in analogy or contrast...<sup>457</sup>*

—Charles Baudelaire

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Baudelaire, *The Flowers of Evil*, xxviii.

Certainly, no song is possible without poetry. Indeed, this outpouring of *mélodies* for flute and voice between 1850 and 1950 comes partly as a response to the renaissance in French poetry that was experienced during that time. As we have observed, French musicians had intimate relationships with the poets and writers of their day and were deeply interested in the French poets of the past. In the context of this study, it may be helpful to give a short description of the trends in poetry during the period under consideration.

### THE PARNASSIANS

The nineteenth century can be seen today as the golden age of French poetry and prose, surpassing even the Renaissance in its wealth of themes and variety of treatment. It was an age in which poetry was perhaps the most popular of all expressive mediums, attracting a remarkable number of gifted writers and a veritable army of less memorable practitioners. In the twentieth century, the most striking development in French poetry would be the breakdown of regular versification. Experiments in free verse were already underway in the nineteenth century, principally by Jules Laforgue (1860-1887) along with other poets working along similar lines. By 1900 the cultivation of free verse had become an important by-product of the symbolist movement.<sup>458</sup> It had tremendous influence on the radical movement in French poetry during the first half of the twentieth century: surrealism. It would also have a tremendous influence on French composers of *mélodie*.

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*The New Oxford Companion to Literature in French*, edited by Peter France, 599.

With the founding of the Second Empire in 1852, a clear opposition arose between those writers concerned with the defense of a national morality and the cause of progress and those representing the tradition of “art for art's sake.”<sup>459</sup> Questions relating to art for art's sake have been raised in nearly every age, but the phrase in its most precise meaning applies to the French movement, originating with Pétrus Borel (1809-1859), Théophile Gautier (1811-1872), and Gérard de Nerval (1808-1855), who shared a profound aversion to the *bourgeois* spirit, Saint-Simonianism, and humanitarianism. These younger writers sought a new faith in rejuvenated forms of art rather than in participation of the life of the era.

At the beginning of this new movement, between 1851 and 1853, bohemianism was idealized and celebrated by such writers as Charles Marie Leconte de Lisle (1818-1894), Charles Baudelaire (1821-1867), Gustave Flaubert (1821-1880), and Théodore de Banville (1823-1891), along with Théophile Gautier (1811-1872) and Gérard de Nerval (1808-1855). These new poets were published in three anthologies entitled *Le Parnasse contemporain*, and thus Parnassian came to refer to the theories of *l'art pour l'art*.<sup>460</sup>

In 1857, two major literary events occurred in Paris: the much-awaited publication of Gustave Flaubert's *Madame Bovary*, and the somewhat startling

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The first reference to *l'art pour l'art* occurs in a work by the French philosopher Victor Cousin, entitled *Questions esthétiques et religieuses* (1818), in which Cousin argues that art is not enrolled in the service of religion or morals, or in the service of what is pleasing and useful. Art exists for its own sake: “*Il faut de la religion pour la religion, de la morale pour la morale, et de l'art pour l'art.*” Fowlie, *Poem and Symbol*, 2.

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*The New Oxford Companion to Literature in French*, edited by Peter France, 599.

appearance of Charles Baudelaire's collection of poetry, *Les fleurs du mal* (The Flowers of Evil). These two works presaged the era which many consider to have been a peak period in French culture—the period of the symbolist poets, the impressionist and post-impressionist painters, and the impressionist composers.<sup>461</sup> In poetry, the first decade after the proclamation of the new republic was dominated by Victor Hugo. After his return from exile and up until his death in 1885, his preeminence was scarcely contested. At the same time, those poets already dubbed the Parnassians, Banville, François Coppée (1842-1908), Léon Dierx (1838-1912), and Leconte de Lisle, among others, were rapidly rising to fame and would soon become the dominant school of poetry in Paris.<sup>462</sup>

## NATURALISM

In fiction, those same years from 1870 to 1880 were marked by the rise of naturalism.<sup>463</sup> In 1871, Emile Zola (1840-1902) began publication of his *Rougon-Macquart* series, a landmark of French naturalism and a multi-volume fiction that would continue until 1893. Although Flaubert, Joris-Karl Huysmans (1848-1907),

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Connelly, *Les Mardis*, 7-18.

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Myers, *Modern French Music*, 62-65.

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Zola used the term *naturaliste* in the 1860s to denote a heritage of realist literature, inspired by the positivist tradition in philosophy, science, and the arts that rejected the idealistic aspirations of the romantic movement. The term “naturalism” evoked the natural sciences, which provided the broad philosophical framework for the movement. It also connected them with contemporary art criticism and practices, to which the naturalist writers frequently had intercourse, not only for their themes and techniques, but also for their aesthetic principle of the exact imitation of nature. Two fundamental types of naturalist texts emerged. The first was in a type depicting tragic dramas of degeneration caused by such determining factors as hereditary taints, neurotic dispositions, or adverse social conditions. The second was a less scientific, more philosophical type of naturalism, (sometimes inspired by the writings of Schopenhauer) which presented disillusionment and frustrations of a protagonist caught up in the dilemmas of daily existence. *The New Oxford Companion to Literature in French*, edited by Peter France, 558.

Guy de Maupassant (1850-1893), and the Goncourt brothers (Edmond, 1822-1896 and Jules, 1830-1870) were all closely associated with literary naturalism at this time, Zola was the epicenter for a growing constellation of younger novelists. The naturalist movement, which reached its peak in 1880 with the publication of the *Les soirées de médan* (1880), was to some extent a reaction against the insipid novels published by journals such as the *Revue des Deux Mondes* and written by authors such as Victor Cherbuliez Octave Feuillet, but it also aspired to depict the sordid conditions of urban life as they really were.<sup>464</sup>

#### THE DECADENT MOVEMENT

After 1880, at the very moment that both the Parnassians and the naturalist movement were flourishing, they were soon to encounter violent opposition from other newcomers on the scene, as well as internal divisions. The emergence of symbolism in 1885 and 1886 was preceded by a transition of several years known as the decadent period.<sup>465</sup> After the death of Victor Hugo in 1885, Paul Verlaine (1844-1896) and Joris-Karl Huysmans (1848-1907) were seen as the leaders of a new poetic style, known for its expressions of sadness and melancholy, a pessimism allied to skepticism, and the imprisonment of the self.<sup>466</sup> In prose, decadence made an imprint on much of the fiction

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*The New Oxford Companion to Literature in French*, edited by Peter France, 558.

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A view of decadence as an early stage of symbolism was developed by Guy Michaud. In his interpretation, decadence was a negative reaction to naturalism and the Parnassians, in contrast to the positive position taken by symbolism. Pierrot, *The Decadent Era*, 5.

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The decadent worldview was characterized by the following elements: a rejection of the world which represented a reality intolerable to man in general and the artist in particular; a pessimism derived from the

published during these years and was the source of many novellas and tales that appeared in periodicals such as *L'Echo de Paris* and *Le Journal*.

## SYMBOLISM

Most historians of the era would agree that the symbolist<sup>467</sup> movement began with the publication of the famous literary manifesto by Jean Moréas (1856-1910) in *Le*

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conviction that the sum of suffering in human existence is always far in excess of possible happiness; the affirmation of an idealism that took a variety of forms, including philosophical idealism, subjectivism, and solipsism, or mysticism and occultism; the resolve on the part of the artist to escape reality by all possible means, thus creating his own paradise one way or another – dreams and drugs, exotic imagery, poetic reconstruction of vanished civilizations, hallucinations – and in the name of artistic purity, a corresponding celebration of artificiality, pursued with the aid of drugs or sexual perversions; and a refusal to participate in the political or social life of the time. Pierrot, *The Decadent Era*, 9-11.

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The seeds of the movement can be found in "*Correspondences*," a poem by Charles Baudelaire (1821-1867) that appeared in *Les Fleurs du Mal* (1845), in which the poet demonstrates the relationships of scent, sound, and color:

Nature is a temple whose living colonnades  
Breathe forth a mystic speech in fitful sighs;  
Man wanders among symbols in those glades  
Where all things watch him with familiar eyes.

Like dwindling echoes gathered far away  
Into a deep and thronging unison  
Huge as the night or as the light of day,  
All scents and sounds and colors meet as one.

Perfumes there are as sweet as the oboe's sound,  
Green as the prairies, fresh as the child's caress,  
...And there are others, rich, corrupt, profound

And of an infinite pervasiveness  
Like myrrh, or musk, or amber, that excite  
The ecstasies of sense, the souls' delight.

"*Correspondences*," Baudelaire believed, was a term describing a new aesthetic philosophy. He uses the classic sonnet form, his meter is the traditional Alexandrine, his rhymes are regular, and his prosody is impeccable. However, the content was disconcerting at the time and must have seemed anarchical to his contemporaries. He speaks of a correspondence of sensations, which appeal equally to the spirit and the senses, in which perfumes, sounds, and colors respond to each other within the vicariousness of the senses. Salazar, *Music in Our Time*, 146

*Figaro*, in which he rejected absolutely the artificiality of decadence.<sup>468</sup> The name of the new movement was subsequently accepted and proclaimed by literary journals,<sup>469</sup> which published both the poetry and the critical writings of the symbolists, bringing them to the attention of the public. Stéphane Mallarmé (1842-1898),<sup>470</sup> the standard bearer of the movement, began to have a strong influence over a number of younger poets, such as Jean Moréas (1856-1910), René Ghil (1862-1925), Francis Viéél-Griffin (1863-1937), and Henri de Régnier (1864-1936), all of whom espoused the doctrines of symbolism.<sup>471</sup> Rémy de Gourmont (1858-1915), a leading critic of the day, attempted his own definition of the term symbolism:

What does Symbolism mean? If one insists on the strict etymological sense of the term, almost nothing; if one goes beyond this, it can mean individualism in literature, freedom of art, abandonment of conventional formulae, tendencies toward the new, the strange, and even the bizarre; it can also mean idealism, disdain for the social conventions, anti-naturalism, a tendency to take only the characteristic detail from life, to heed only the act which distinguishes one man from another, to work only for results, for the essentials.<sup>472</sup>

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468

Pierrot, *The Decadent Era*, 5.

469

Some of these journals were: *Lutèce*, *La Revue blanche*, *La Revue Indépendante*, *La Revue Wagnérienne*, *La Pléiade*, *Le Scapin*, and *La Vogue*. Ibid.

470

According to Mallarmé and Valéry, Edgar Allan Poe (1809-1849), the American poet, is to be cited as an important influence on the formation of modern French poetry. Indeed, Baudelaire and others translated most of Poe's important works into French. Among the themes to be found in later French poetry that may be attributed to Poe are the instinct for beauty, the love of musicality in poetry, the theme of the poet-outcast or accursed poet, techniques of an intentional vagueness of atmosphere, and the visionary power of the poet. Mallarmé, *Collected Poems*, xi-xviii.

471

Some of these tenants included *joi de vivre*, the importance of music, a stylistic reliance on free verse, a constant concern for technical detail, philosophical idealism, a predilection for the world of dreams and legends, and an abundance of works with double meanings. Neely, *Les Mardis*, 25.

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Neely, *Les Mardis*, 25.

Arthur Rimbaud (1854-1891) and Paul Verlaine (1844-1896) also became associated with this movement. Rimbaud for themes such as the voyage of discovery, the half-forgotten depths of childhood memory, the unconscious, and the poet's innocence and integrity in the face of the eternal battle of good and evil. Verlaine became known particularly for the musicality of his poetry.<sup>473</sup> Other symbolist characteristics of his work were his dreamlike reveries which concentrate on unstable states of matter, periods in which ordinary objects seem to be transformed, while visual experience is revealed in his use of images drawn from nature to express very subtle psychological nuances.

Rimbaud and Verlaine, in turn, had many disciples who ultimately form a direct line of succession of their mentors, beginning new trends in poetical writing, including surrealism. Following Verlaine, these included Paul Claudel, Jean Cocteau, Tristan Corbière, Maurice de Guérin Jules Laforgue, and Albert Samian. Following Rimbaud were André Breton and Saint-Pol-Roux (pseud. Of Paul Roux). Following Mallarmé were Édouard Dujardin, André Fontainas, René Ghil, Paul Fort, Maurice Maeterlinck, Stuart Merrill, Albert Mockel, Jean Moréas, Paul Valéry, Francis Viéty-Griffin, and Emile Verhaeren.<sup>474</sup>

## SYMBOLISM IN MUSIC

From this example, the symbolists intended to liberate the techniques of versification in ways that would give poetry greater fluidity. Poetry was now to evoke,

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473

Myers, *Modern French Music*, 63-65.

474

*The New Oxford Companion to Literature in French*, 788-789.



not describe, and this poetry was to offer impressions, intuitions, and sensations, not details or descriptions. Symbolism was a Wagnerian ideal, and it permeates his operas, where people, objects, sentiments, and specific acts are represented by *leitmotifs*, which are used to evoke the overarching themes of the work. Wagner's preoccupation with myths and the theme of death also linked him to the symbolists. Thus, symbolism, coupled with Wagnerism in France, produced a conception of the essential musicality of poetry and a link between words and music.<sup>475</sup>

The orchestrator, likewise, was to follow a similar process, granting each instrument a characteristic color: green for the pastoral oboe, blue for the flute, vibrant red for the trumpets and trombones. These elemental syntheses are equivalent to the classical ethos of the Greek modes. After the *Correspondence* of Baudelaire, his heirs among the symbolists, like Rimbaud, found definite colors in the vowels: A is black, E is white, I is red, O is blue, and U is green. Poets like René Ghil went so far as to codify this sensorial or sensual vicariousness in a system, according to which, each vowel in the French language could find a translation in the timbres of different orchestra instruments. According to Ghil, the sound "ou" has the color of flutes, and the French "u" has the timbre of the piccolo, while the sounds "eu" and "o" correspond to the trumpets and trombones.<sup>476</sup>

Now another element, the musical quality, appears in the pictorial and poetic arts, just as music had earlier borrowed poetical and pictorial qualities from literature and

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Myers, *Modern French Music*, 65-81.

476

Brody, *Paris: The Musical Kaleidoscope*, 159.

painting. Cultural theorist Walter Pater described this borrowing:

All art constantly aspires toward the condition of music. But although each art has thus its own specific order of impressions and an untranslatable charm, while a just apprehension of the ultimate differences of the arts is the beginning of aesthetic criticism; yet it is noticeable that, in its special mode of handling its given material, each art may be observed to pass into the condition of some other art, by what German critics term an *Andersstreben*—a partial alienation from its own limitations—through which the arts are able, not indeed to supply the place of each other, but reciprocally to lend each other new forces.<sup>477</sup>

This dissolution, the melting of the outline of form through subtle chromatic changes, the dissolution of the harmonic progressions of the tonic-dominant of classical music, and the relaxing of rhythmic tension, is typical of the new impressionistic aesthetics in music.

Similarly, prosody itself would soon dissolve in the atmosphere of pure lyricism, as did tonality and form with Debussy. Verlaine experimented with alliteration to develop the musical quality of his verse by reducing language to pure sound values whose poetic images are intelligible only through intuition. This idea of the abstract image formed the whole poetic art of Stéphane Mallarmé. In painting it is the revelation of light, free of narrative requirements; in poetry it is the interplay of vowels and consonants; and in music, it is the pure harmonic sensations, free from their function in tonal relationships.

During World War I, a new technology that included high velocity shells, machine guns, tanks, and airplanes at first outstripped the defensive capacities of the combatant armies. This industrialized killing challenged the traditional attitudes towards war and soon made its conventional literary expressions obsolete. The war cast a long

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477

Pater, *Studies in the History of the Renaissance*, 149.

shadow over writers and other artists; a movement such as surrealism may be seen as a response to the collapse of nineteenth-century European values. In France, the number of dead and wounded was disproportionately higher than that of other European countries, virtually wiping out an entire male generation. Faced with the new moral and spiritual dramas of war, very few writers could remain detached. Many served in the military and experienced combat. As a result, a striking body of war literature was produced in France.<sup>478</sup>

### DADA AND THE SURREALIST MOVEMENT

*Dada* was one particularly important movement born in 1916, partly in response to the carnage and futility of war and its obscene immorality, by a group of young exiles of various nationalities living temporarily in Switzerland, under the leadership of Hugo Ball, Emmy Hennings, and Tristan Tzara. The name was taken from a random consultation of the French dictionary, in which *dada* (the equivalent of gee-gee) means "hobbyhorse."<sup>479</sup> It served its purpose admirably, suggesting at once the movement's infantilism and absurdist world view, its preference for words nearer to an incoherent cry than to rational speech, and the determination of its members to take up nothing to which an existing mystique could be attached. Reacting against the mass slaughters of World War I and at least partially influenced by prewar movements such as cubism and Italian

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<sup>478</sup>

Péguy, Alain-Fournier, and Paicharis were among the writers killed in the opening weeks of the war. Soon, a number of writers were recounting the suffering in novels, including Barbusse's *Le feu* (1916), Adrien Bertrand's *L'Appel du sol* (1916), and Genevoix's *Nuits de guerre* (1916). The finest French poetry of the war was arguably Apollinaire's *Calligrammes* (1918). *The New Oxford Dictionary of Literature in French*, edited by Peter France, 783-785.

<sup>479</sup>

Bereton, *An Introduction to the French Poets*, 273.

futurism, the *dadaists* approached the arts as revolutionary nihilists, convinced that whatever had been established before the war was bad because it partook in the common cultural values that led to the war.<sup>480</sup> The *dadaists* were ready to experiment in any direction, provided it was new. *Dadaism* was brought to Paris in 1919 and its effect on young writers, such as Paul Éluard (1895-1952), André Breton (1896-1966), Louis Aragon (1897-1982), and René Char (1907-1988), quickly led to the founding of surrealism by Breton.

Breton remained the principal spokesman for the movement that he codified in his *Manifeste du surréalisme* (1924).<sup>481</sup> As a revision of aesthetic values, it was a reaction against positivism, realism, reason, logic, and the nineteenth-century belief in progress. Surrealism sought various means, mostly in poetry and the visual arts, of giving the human psyche or subconscious a fuller, truer expression. As one consequence, the surrealists discarded conventional concerns with form.<sup>482</sup> Prose, written without premeditation (or the loosest kind of free verse) were used because they seemed to be least likely to mediate production or introduce self-critical judgment to the creative process. No stress was given to the distinction between verse and prose. Breton conceived of the state of surreality as a fusion of dream and reality, expressing the belief

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*The New Oxford Companion to Literature in French*, edited by Peter France, 785-787.

481

In this document, Breton provided a definition of surrealism: "Pure psychical automatism, which has the aim of expressing, whether verbally, in writing, or in some other manner, the actual functioning of thought freed from any control of the reason and any aesthetic or moral preoccupation." *The New Oxford Companion to Literature in French*, edited by Peter France, 784.

482

Ibid.

that there existed a site in the mind where opposites (for examples life and death, real and imaginary, past and future) were no longer perceived as contradictory. The key themes explored by Breton and his followers were the quest through the subconscious, the city (especially Paris), night, the miraculous, surprise, coincidence, chance encounters, desire, and the championing of liberty in all walks of life.<sup>483</sup>

## WORLD WAR II

During the late 1930s, as another world war loomed on the horizon, a number of surrealists immigrated to New York, including Breton. By this time, most of Breton's early followers, dissatisfied with the programmatic nature of the movement and Breton's own imperious personality, had gone their own ways, and surrealism was no longer a serious force in French culture.<sup>484</sup> In New York, surrealism exerted a passing influence with the nascent abstract expressionist circle, particularly Adolph Gottlieb, Jackson Pollock, and Mark Rothko, but American art never passed through a strong surrealist phase, as did French art.

In France, meanwhile, the rending of the nation into an occupied zone and a free zone produced a similar split in the literary community. The right to speak for France was bitterly disputed among those who followed the Vichy government and those who joined the resistance. Soon, the occupation forces established a Nazi Literature Office, which banned 2,000 titles and 850 authors and translators, most of them of Jewish origin or

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483

*The New Oxford Companion to Literature in French*, edited by Peter France, 785-787.

484

Ibid.

left-wing political affiliation. Early writers loyal to the Vichy government stressed the independence of the French literary tradition, but the willingness of the Vichy government to collaborate with the Germans brought censorship as well. Books were to have a nobility of moral purpose and to celebrate familial and rural values, and the label “Vichy” was the mark of legalized publications and public performances during the period. For many writers, any legalized publication amounted to compromise with the Germans and, for them, the only possible mode of unequivocal defiance was to publish clandestinely. The underground newspaper would become the most widespread act of resistance for writers and publishers.<sup>485</sup>

After the war, one important legacy of the occupation was a fierce struggle for cultural legitimacy that included a purge of those writers who had collaborated with the Vichy government or the Germans.<sup>486</sup> These purges eventually failed, but a short-lived postwar genre of ironic writing about the occupation was born. There was a surge in publishing thematically linked to the resistance. This would include novels such as Simone de Beauvoir's *Le sang des autres*, (1945), André Chamson's *Le puits des miracles* (1945), and Roger Vailland's *Un jeune homme seule* (1951).<sup>487</sup> Another philosophical and literary movement of the postwar period was existentialism. Paul Camus, a member of the French resistance and a well-known author, was identified with this movement, as was Jean-Paul Sartre.

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485

Sowerwine, *France Since 1870*, 241-252.

486

Ibid.

487

*The New Oxford Dictionary of Literature in French*, edited by Peter France, 580-582.

## THE COLLABORATION OF WRITERS AND MUSICIANS

By the late nineteenth century, French writers were struggling to free their verse from the constraints of classical forms. Many musicians worked closely with writers and poets as they sought fresh material for their pieces with texts. A number of composers also wrote prose, most often music criticism. Starting with Carl Maria von Weber in the early nineteenth century, Hector Berlioz, Claude Debussy, Paul Dukas, Franz Liszt, Camille Saint-Saëns, Erik Satie, Robert Schumann, and others proved themselves to be able writers. Yet with very few exceptions (such as Ezra Pound, Jean Cocteau, and Tristan Klingsor) writers did not compose music. They did, however, have definite ideas about the powers of music and, for many, particularly the symbolists, all art aspired to the level of music, which they considered a universal language.<sup>488</sup>

During this time, there were a large number of French operas with *libretti* either specifically written by, or based on, works by important writers of the time. Often the collaboration between writer and composer was extremely close; this is evident in the work by Massenet and Catulle Mendès, Bruneau and Zola, Debussy and Maeterlinck, Honegger and Claudel, Poulenc and Apollinaire, and Milhaud and Claudel. One of the most important twentieth-century French operas, Debussy's *Pelléas et Mélisande* (1902), is based on a play of the same name by Maeterlinck.<sup>489</sup>

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488

Myers, *Modern French Music*, 61-65.

489

Debussy set this theatrical work to music with few alterations; few operas have ever managed to wed literature and music so successfully. The vocal line captures the inflections and natural rhythms of the French language, while the musical techniques remain true to both the essence of the drama and the play's symbolist aesthetic. Myers, *Modern French Music*, 61-67.

One of the most important literary collaborators on works of mixed genre, as well as operas, during the first half of the century is Jean Cocteau, who was involved in the following works: Milhaud's opera *Le pauvre matelot* (1927), a setting of the three-act Cocteau play; Stravinsky's opera-oratorio *Oedipus rex* (1927), based on a Latin translation of a text by Cocteau; Honegger's opera *Antigone* (1927), with a Cocteau text; and Poulenc's *La voix humaine* (1959) on a text by Cocteau.<sup>490</sup>

Many composers represented in this dissertation collaborated with French writers to develop operas and vocal chamber music. George Bizet is best known for his opera comique *Carmen* (1875), based on a novella by François Mérimée. The term realist, adapted from literature and the visual arts, has been applied to *Carmen* as a description of its subject-matter, its social milieu, the use of on-stage music and local color, and Bizet's quality of detachment from his characters. Bizet also composed incidental music for Alphonse Daudet's play *L'Arlésienne* (1872) and many songs to texts by the romantic poets, Victor Hugo in particular. Jules Massenet's most famous operas are *Werther* (1892), based on Goethe's novel *The Sorrows of a Young Werther*; *Manon* (1894), based on Prévost's novel; and *Thaïs* (1894), from a novel by Anatole France. He also collaborated with Catulle Mendès on two operas, and based compositions on works by Victor Hugo, Alphonse Daudet, and Gustave Flaubert, among others. His musical style has a melodic charm and grace, later described by d'Indy as quasi-religious eroticism.<sup>491</sup>

César Franck was a deeply religious man and the combination of classicism and

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<sup>490</sup>

Ibid., 123-129

<sup>491</sup>

Cooper, *French Music*, 8-54.



intense emotionalism in his music inspired many younger composers. Franck based some of his songs and symphonic poems on romantic texts from Leconte de Lisle and Victor Hugo, and his music was appreciated in an unusually wide variety of artistic and literary circles. Proust, for one, was a great admirer of Franck's chamber music; Franck's violin sonata may be one of the sources for the Vinteuil sonata in Proust's *A la recherche du temps perdu*.<sup>492</sup> Although Gabriel Fauré composed music for almost all genres, for many he represents the quintessence of French song writing. Most of his songs, or *mélodies*, were set to poems by Hugo, Gautier, Leconte de Lisle, Baudelaire, Verlaine, and Armand Silvestre. Verlaine inspired some of Fauré's best songs, whose subtlety of musical response to Verlaine's poetry would produce work of extraordinary sensitivity in its molding music to poetry.<sup>493</sup>

The French composer most influenced by literature was probably Claude Debussy. He was involved in literary circles, was friendly with the important literary men of his time, and, according to Lockspeiser, drew more inspiration from literature than from music.<sup>494</sup> In his oeuvre, works with text are prevalent; the largest single body of composition being his eighty-seven songs. The writers most important to his music were the Parnassians and symbolists, especially Banville, Baudelaire, Louÿs, Mallarmé, Maeterlinck, and Verlaine. The greatest number of Debussy's songs, however, use words by Verlaine and, in general, Debussy appears to have been the composer of his time most

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492

Duchen, *Gabriel Fauré*, 88-89.

493

Ibid., 95-101.

494

Lockspeiser, *Debussy: His Life and Mind*, 135-179.

inspired by poetry.<sup>495</sup>

Debussy wrote his own poems for the song cycle *Prose lyriques*, and some *libretti* based on short stories by Poe. In setting the texts, Debussy was always sensitive to the rhythms and natural inflections of the French language. This is particularly evident in *Pelléas et Mélisande* (1902), but his songs are also consistently effective in their handling of the sound of language. A number of other important works by Debussy were inspired by literary texts, including his incidental music for *Le martyr de Saint Sébastien* (1911) to a text by Gabriele D'Annunzio, and the orchestral work based on a poem by Mallarmé, *Prélude à l'après-midi d'un faune* (1892-1894).

#### THE MUSIC FOR FLUTE AND VOICE AND ITS POETS

Not surprisingly, French composers used exclusively French poets of every era as inspiration in their works for flute and voice. Below is a table of the works for flute and voice, listing the poet for each work.

TABLE 12  
MUSIC FOR FLUTE AND VOICE WITH NAMES OF POETS  
Alphabetically by Composer

Composer	Title	Poet	Date of Composition
Louis Auber	<i>L'heure captive</i>	René Dommange	1928
J. Béesau	<i>Deux mélodies</i>	Ferdinand Hérold	unknown
Marcel Bernheim	<i>Claire de lune</i>	Franz Toussaint	unknown
Louis Beydts	<i>Chansons pour les oiseaux</i>	Paul Fort	1948

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Lockspeiser, *Debussy: His Life and Mind*, 17-23.

Composer	Title	Poet	Date of Composition
Louis Beydts	<i>La flûte verte</i>	Louis Codet	unknown
Louis Beydts	<i>Trois mélodies</i>	Paul Jean Toulet	1947
M. T. Bonhomme	<i>Ballade ancienne</i>	Georges Finaud	unknown
Paul Büsser	<i>Le seigneur vient dans le chemin</i>	Marie Maindron	1937
André Caplet	<i>Viens! Une flûte invisible soupire</i>	Victor Hugo	1900
André Caplet	<i>Écoute, mon coeur</i>	Rabindranath Tagore	1924
Jean Caran	<i>Poèmes de Tristan Klingsor</i>	Tristan Klingsor	1927
Cécile Chaminade	<i>Portrait</i>	Pierre Reyniel	1904
Jean Cras	<i>La flûte de Pan</i>	Lucien Jacques	1928
Jean Cras	<i>Fontaines</i>	Lucien Jacques	1923
Louis Crèvecoeur	<i>Hai-kai d'occident</i>	Maurice Heim	unknown
Jean Yves Daniel-Lesur	<i>Quatre lieder</i>	Cécile Sauvage, Henri Heine	1947
Claude Debussy	<i>Les chansons de Bilitis</i>	Pierre Louÿs	1901
Maurice Delage	<i>Deux fables de Jean de la Fontaine</i>	Jean de la Fontaine	1931
Maurice Delage	<i>Hommage à Roussel</i>	René Chalupt	1925
Maurice Delage	<i>Quatre poèmes hindous</i>	Bhartrihari, Henri Heine, Maurice Delage	1914
Marcel Delannoy	<i>Trois histoires</i>	Jean Moréas	1926
Marcel Delannoy	<i>Deux poèmes</i>	André Germain	1927
Louis Diémer	<i>Sérénade</i>	Aylic Langlé	1884
Gustave Doret	<i>Mirage</i>	Charles Vellay	unknown
Louis Durey	<i>Images à crusoé</i>	Saint-Léger	1918
Maurice Emmanuel	<i>Trois odelettes anacréontiques</i>	Rémi Belleau, Pierre de Ronsard	1911
Gabriel Fauré	<i>Nocturne</i>	Villiers de l'Isle-Adam	1886
Ernst Fromageat	<i>Petite poèmes d'extrême-orient</i>	I. Arnould-Grémilly	1932
Philippe Gaubert	<i>Soir paën</i>	Albert Samian	1912

<b>Composer</b>	<b>Title</b>	<b>Poet</b>	<b>Date of Composition</b>
Benjamin Godard	<i>Lullaby</i>	G. Sandre	1891
Charles Gounod	<i>Sérénade</i>	Victor Hugo	1866
Charles Gounod	<i>Prière du soir</i>	Eugène Manuel	unknown
Arthur Honegger	<i>Chanson de Ronsard</i>	Pierre de Ronsard	1924
Arthur Honegger	<i>Trois chansons de la petite sirène</i>	René Morax	1926
George Hüe	<i>Soir pain</i>	André Lebey	unknown
Jacques Ibert	<i>Deux stèles orientées</i>	Victor Segalen	1925
Jacque Ibert	<i>Chanson du rien</i>	Maurice Constantin-Weyer	1930
Charles Koechlin	<i>Le nenuphar</i>	Edmond Harcourt	1897
Édouard Lalo	<i>Chant de Breton</i>	Albert Delpit	1884
Raoul LaParra	<i>Bien loin d'ici</i>	Charles Baudelaire	1926
Paul Le Flem	<i>Cinq chants de croisade</i>	Medieval poets Conon de Béthme, Le chatelain de Couci, Thibaut de Champagne, Chardon de Reims	1925
Jules Massenet	<i>Élégie</i>	Louis Gallet	1881
Georges Migot	<i>Deux stèles</i>	Victor Segalen	1934
Georges Migot	<i>Reposoir grave, noble et pur...</i>	Charles de Saint-Cyr	1933
Darius Milhaud	<i>Catalogue de fleurs</i>	Lucien Daudet	1920
Jacques Pillois	<i>Chanson de Yamina</i>	R.H. de Vandebourg	1922
Jacques Pillois	<i>Trois poèmes de Albert Samain</i>	Albert Samain	1932
Georges Poniridy	<i>Deux poèmes dans le style populaire grec</i>	C. Crystallis	1925
Francis Poulenc	<i>Le bestiaire</i>	Guillaume Apollinaire	1919
Franci Poulenc	<i>Quatre poèmes de Max Jacob</i>	Max Jacob	1921
Maurice Ravel	<i>Air de la princesse</i>	Colette	1920
Maurice Ravel	<i>La flûte enchantée</i>	Tristan Klingsor	1903

Composer	Title	Poet	Date of Composition
Maurice Ravel	<i>Chansons madécasses</i>	Evariste Parny	1925
Maurice Ravel	<i>Trois poèmes de Stéphane Mallarmé</i>	Stéphane Mallarmé	1913
Alexis Roland-Manuel	<i>Deux elegies</i>	Francois Maynard, Jean Pellerin	1928
Marguerite Roesgen-Champion	<i>Les chrysanthèmes d'or</i>	Jose Bruyr	1926
Marguerite Resgen-Champion	<i>Pannyre aux talons</i>	Albert Samain	1926
Albert Roussel	<i>Deux poèmes de Ronsard</i>	Pierre de Ronsard	1924
Léo Sachs	<i>Les nymphes</i>	Pierre Reyniel	1909
Camille Saint-Saëns	<i>Une flûte invisible</i>	Victor Hugo	1887
Henri Sauguet	<i>Madrigal</i>	Jean Aubry	1942
Henri Sauguet	<i>Beauté, retirez-vous</i>	Georges Couturier	1943
Alice Sauvrezis	<i>La chanson de soirs</i>	Albert Samian, André Pézard	1922
Florent Schmidt	<i>Kerob-shal</i>	René Kerdyk, Georges Jean-Aubry, René Chalupt	1919-1924
Henri Tomasi	<i>Le chevrier</i>	José-Maria de Heredia	1943

The great majority of these works were written during the period now known as *La belle époque*, when the literary movements of realism, symbolism, surrealism, and decadence all converged to create a one-of-a-kind cultural revolution in France.<sup>496</sup> As this list demonstrates, nearly every French composer of the period was touched by this literary activity and became involved in the production of *mélodies*, and, more specifically, vocal chamber music.

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Sowerwine, *France Since 1870*, 94-105.

## RAVEL AND THE MUSIC FOR FLUTE AND VOICE

The works of Ravel for flute and voice are one example of how French composers were influenced by French writers of the day to compose vocal chamber music. Although Maurice Ravel was renowned for his piano music and his skill as an orchestrator, his music shows an intense pictorial imagination and most of his compositions have pictorial and poetic titles.<sup>497</sup> Tristan Klingsor, a fellow member of the group *Les apaches*, wrote the texts for Ravel's orchestral song-cycle *Shéhérazade* (1903). Ravel also felt some affinity with symbolist poets and wrote a chamber piece entitled *Trois poèmes de Stéphane Mallarmé* (1913). He also worked with the novelist Colette on the *fantaisie-lyrique*, *L'Enfant et les sortilèges* (1925). It was his exposure to the innovative ideas debated by *Les apaches* that led Ravel to the major stylistic shift that takes place in the composition of *Trois poèmes de Stéphane Mallarmé* (1913) for soprano, flute, and chamber ensemble.<sup>498</sup>

*Trois poèmes* begins a new phase for Ravel, one marked by the revelation of the inner meanings of the text through its musical setting; the underlying tendencies of this shift can also be traced to his deep admiration for Edgar Allen Poe. In the late nineteenth century, Poe was a cult figure in France and a writer of particular interest to Baudelaire, Mallarmé, and Debussy. Ravel was specifically interested in Poe's *The Philosophy of Composition*, in which Poe gives an explication of the writing of *The Raven*. Poe states:

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<sup>497</sup>

Myers, *Modern French Music*, 102-107.

<sup>498</sup>

Orenstein, *Ravel: Man and Musician*, 179-181.

But in subjects so handled, however skillfully, or with however vivid an array of incident, there is always a certain hardness or nakedness, which repels the artistic eye. Two things are invariably required: first, some amount of complexity, or more properly, adaptation; and, secondly, some amount of suggestiveness, some undercurrent, however indefinite, of meaning. It is this latter, in especial, which imparts to a work of art so much of that richness ... which we are too fond of confounding with the ideal.<sup>499</sup>

Ravel described his own compositional process in *Trois poèmes de Stéphane*

*Mallarmé* and his approach to Mallarmé's text:

The aesthetic of Edgar Allen Poe, your great American, has been of singular importance to me, and also the immaterial poetry of Mallarmé, unbounded visions, yet precise in design, enclosed in a mystery of somber abstractions, an art where all the elements are so intimately bound up together that one cannot analyze, but only sense, its effect.

I have a predilection for my *Trois poèmes de Stéphane Mallarmé*, which obviously will never be a popular work, since in it I transposed the literary procedures of Mallarmé, whom I personally consider France's greatest poet. I wish to transpose Mallarmé's poetry into music, especially that preciousness so full of meaning and so characteristic of him.<sup>500</sup>

Ravel cites Mallarmé's precision, abstraction, and mystery as the defining elements for the piece.

Later, the composer wrote *Chansons madécasses* for soprano, flute, cello, and piano to texts by Evariste de Parny (1753-1814) excerpted from his book entitled *Chansons madécasses, traduites en français, suites de poesies fugitives* (1787). Ravel had already written many works using folksongs and folk idioms, and the influence of Igor Stravinsky and Arnold Schoenberg eventually led him away from the techniques of broad

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Peter Kaminsky, "Vocal music and the lures of exoticism and irony," *The Cambridge Companion to Ravel*, Ed. Deborah Mawer, 171.

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Peter Kaminsky, "Vocal music and the lures of exoticism and irony," *The Cambridge Companion to Ravel*, ed. Deborah Mawer, 172.

impressionism to a sparseness and clarity devoted to the clear illumination of the text.<sup>501</sup>

Elizabeth Sprague-Coolidge, New York patroness of the arts, who was also financially instrumental in the support of Bartók, Casella, Hindemith, Schoenberg, and Stravinsky, commissioned the work. Sprague-Coolidge specifically asked for the instrumentation of only voice, flute, cello, and piano. Roland-Manuel wrote the following account of how the piece came to being:

Being a confirmed admirer of bibelots dating back to the Revolution, Directoire, Empire and Restoration, Ravel bought, between an 1820 Gothic Clock and an Etruscan teapot, a first-edition of Evariste Parny. As he was looking through the [volume]...He had a cablegram from America from the cellist Kindler asking him to compose a song cycle.... Always happy, in true Mozartian fashion, to adjust himself to a task that had been determined for him by another's will, the composer tenaciously went on reading Parny, having made up his mind to provide an accompaniment of piano, flute, and cello for the words of the French Tibilus. Delighted by a peculiar, exotic quality, which entirely suited his tastes, as local color was virtually excluded, his choice fell on the fifth, eighth, and twelfth *Chansons madécasses*.<sup>502</sup>

Ravel commented on his compositional procedures in the work and the influence of the poetic text:

I believe the *Chansons madécasses* introduce a new element, dramatic—indeed erotic, resulting from the subject matter of Parny's poems. The songs form a sort of quartet in which the voice plays the role of the principal instrument. Simplicity is all-important.<sup>503</sup>

## LES SIX AND THE MUSIC FOR FLUTE AND VOICE

Darius Milhaud was a prolific composer of dramatic music for opera, vocal

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Ibid.

502

Roland-Manuel, *Maurice Ravel*, 95-96.

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Orenstein, *Ravel: Man and Musician*, 196.



chamber music, theater, ballet, and film. He was a close friend of Paul Claudel and based many works on Claudel texts, including the innovative music for the entire *Oresteia Trilogy* (1913-1922) and an allegorical opera, *Christophe Colomb* (1928). He also worked with Cocteau, their most successful collaboration being the chamber opera *Le pauvre matelot* (1927). When asked about her husband's early friendships with artists and writers, Madeline Milhaud replied:

Q: Were Milhaud's friends exclusively musicians?

A: Certainly not. His friendships in Aix show that. Latil was a poet and Lunel a writer. Léo Latil was the son of the Milhaud family doctor. He had lost his mother when still very young, and I think he suffered greatly from it. Léo took violin lessons with Milhaud's teacher M. Bruguère, but he wasn't really a musician. He was a very sensitive, highly-strung, fragile young man. He wrote poetry, but loved music in his way. He admired Milhaud and held him in great affection. He thought he was the only person who could understand him. Léo was a mystic and would probably have been a priest if he had not been killed in the war in 1915.

This friendship might perhaps have become a little morbid had Darius not got to know Armand Lunel at the *lycée*. Armand was more positive and had a fertile imagination as well as a perfect knowledge of the history of Provence. It was Armand who was Darius's first collaborator. He wrote prose poems inspired by Persia, India, Greece, etc., that Darius set to music.

It was Léo who introduced Darius to a play by Francis Jammes. It was to become his first opera.<sup>504</sup>

Francis Poulenc, also a member of *Les six*, composed chamber, choral, and stage music, including ballets, incidental music for plays (by writers such as Anouilh, Cocteau, and Salacrou), and film scores. He possessed a unique lyrical gift and made a use of mimicry and parody in his music. Poulenc wrote a number of compositions for voice

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Léo Latil was a young poet of profoundly Catholic faith and a close friend of Milhaud. He was killed in action in 1915 and left his diary to Milhaud, extracts of which Milhaud used in the second movement of his Third String Quartet with Voice (1916) – written in memory of Léo Latil – and in a work for voice and piano entitled *Poèmes* (1921). Nichols, *Conversations with Madeleine Milhaud*, 8-10.

based on works by Apollinaire, Cocteau, and Éluard, including *Les mamelles de Tirésias* (1947) by Apollinaire and *La voix humaine* (1959) by Cocteau.

A complete study of the intersections between the composers for flute and voice and French writers is found in Chapter 12: The Composers and the Music for Flute and Voice.

The romantic poets prepared the way for the intimate relationship between music and literature, especially the interaction between poetry and music. Music began to enter the subject matter of the symbolists, as themes and as an aspect of their ideas about literature itself. Yet near the beginning of the twentieth century, a disentanglement of the two arts began to occur. Wagnerism was no longer a matter of controversy, and during this period of remarkable, highly dramatic cultural change, music lost its place as the quintessential art. Poets and composers worked together, but not toward the *Gesamtkunstwerk* of the previous decades. Sadly, vocal chamber music, as an art form in France, subsequently died out.

## CHAPTER 10

### THE RISE OF THE GREAT FRENCH FLUTISTS

*It is often remarked that though 'French schools' of flute playing exist in several countries, they never quite sound the same as the French players.... As no one can diagnose the difference, the essential ingredient is probably one of personality rather than of method.<sup>505</sup>*

—Marcel Moyse

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McCutchan, *Marcel Moyse, Voice of the Flute*, 25.

The idea of a particular French flute style or school is by now commonplace. This notion of a French style of playing is described by Powell:

...the term also refers to a French-influenced style of flute-playing that became dominant in Europe and America as *Conservatoire*-trained players filled orchestral and teaching posts and as the recording industry carried their sound and style to all corners of the developed world. In that looser sense, we can easily list the style's main attributes: the use of the French-style silver flute, a preoccupation with tone, a standard repertoire, and a set of teaching materials in which the Taffanel-Gaubert method and the tone development exercises of Marcel Moyse hold a central place.<sup>506</sup>

These two primary characteristics of the French flute school— the French-style silver flute or Boehm flute and the innovative teachings of the flute professors at the *Conservatoire*— would bring about the rapid development and expansion of flute playing in France. During the period 1850-1950, the rise of these great flutists was a contributing factor to the development of music for flute and voice.

#### THE BOEHM FLUTE IN FRANCE

Certainly the physical evolution of the flute has had a direct effect on the kind and the amount of music written for it. Toff states unequivocally:

The physical evolution of the flute since the turn of the twentieth century has had a direct effect on the music written for the flute ever since. Perhaps the most important factor is stability, for the absence of mechanical change is evidence of the Boehm system's proven excellence and reliability. The stabilization of the flute mechanism has permitted all manner of experimentation with music for the instrument because composers are able to deal with a known quantity.<sup>507</sup>

The Boehm flute, with its larger tone holes and their acoustically correct placement,

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Powell, *The Flute*, 208.

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Toff, *The Flute Book.*, 255.

cylindrical tubing, a larger embouchure hole, a sprung key system, and metal body represented a radical departure from flutes of the past. It had more volume and a more penetrating sound than the flutes preceding it, and the mechanism easily accommodated the expansion of technical demands.<sup>508</sup> Godfroy and Lott, the official manufacturers of Boehm flutes in France, placed the following advertisement in *Courrier Français* on October 21, 1837:

#### A New System Flute

To give the flute a sound of considerable volume, a perfect equality, an irreproachable intonation, and an easy fingering, such are the great problems that only recently have at last been resolved in Germany. It is a flute constructed after this beautiful system that M. Clair Godfroy aîné, 67 rue Montmartre, opposite the passage du Saumon, is now offering to *flautists*. He has brought to the manufacture of this instrument all the care and taste of which one knows he is capable.<sup>509</sup>

Well before the end of the nineteenth century, it had replaced most of the older system instruments in France in orchestras and in small group settings.<sup>510</sup>

In 1847, Boehm sold the rights to his design (in France) to the Paris instrument

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Toff, *The Flute Book*, 42-62.

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Giannini, *Great Flute Makers of France: The Lot & Godfroy Families 1650-1900*, 106.

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In fact, the introduction of the Boehm flute in France was a long and sordid affair. Giannini chronicles the battle between Tulou and the younger flutists in Paris, such as Camus, Coche, and Dorus to establish the flute at the *Conservatoire*. Beginning in 1839, Dorus made repeated requests to the administration of the *Conservatoire* to establish a class in the use of the Boehm flute, but these efforts were vehemently opposed by Tulou. Boehm himself even wrote several works for the new flute that were dedicated to Camus (*Grand polonaise*, op. 16), Tulou (*Grand polonaise*, op. 17), and Dorus (*Grand polonaise*, op. 24) in the hope that this would popularize his flute in France. After several years, Tulou's retirement, and several instances of Dorus describing specific passages of orchestral and opera music that were impossible to execute on the old flute, the *Conservatoire* accepted the instrument in 1860. *Ibid.*, 106-129.

maker Clair Godfroy and his son-in-law, Louis Lot.<sup>511</sup> Thus, when Dorus introduced the Boehm flute to the *Conservatoire*, this provided an opening for Louis Lot as a new supplier of flutes. He began to provide the school with Boehm cylinder flutes that Dorus had made popular. Manufacturing figures increased accordingly.

Between 1855 and 1860, Dorus purchased four silver flutes. Among the forty-one flutists who purchased Boehm silver cylinder flutes in 1860 alone were Henri Altès (*Opéra*, 1848-76), Emile Astruc (Professor of Flute, Marseille), Jules Deneux (in Varennes), Louis Dorus (*Opéra*, 1834-66), Charles Herval (Professor of Flute, Havre), André Lemort (in Nice), and Paul Taffanel (*Opéra*, 1864-90).<sup>512</sup> Later the Lot company also made Boehm system silver cylinder flutes for Gaston Blanquart (*Opéra*, 1923-49), J. Boule (*Opéra*, 1922-55), Jean Chefnay (*Opéra-Comique*, 1951-70), Gaston Crunelle (Professor of flute, *Conservatoire*, and *Opéra-Comique*, 1938-64), Jean-Pierre Eustache (*Opéra*, 1960-90), Philippe Gaubert (Professor of Flute, *Conservatoire*), Adolphe Hennebains (*Opéra*, 1894-1914, and Professor of Flute, *Conservatoire*), Pierre Jeanjean (soloist), René Le Roy (soloist), and Jean-Pierre Rampal (*Opéra*, 1955-62, and Professor of Flute, *Conservatoire*).<sup>513</sup>

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Ibid., 105-106.

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In 1860, the flutists of the *Opéra* were Dorus, Altès, and Gabriel Leplus. Leplus, apparently, was the last flutist at the *Opéra* to use a pre-Boehm system flute. At his retirement, the section changed to Altès, Taffanel, and Donjon. All three of these flutists had ordered silver cylinder flutes from Lot in 1850/60. Also in 1860, the *Conservatoire* ordered five nickel silver flutes, and the *Théâtre-Italien* ordered two silver flutes. The noted flutists Cantié, Deneux, Stenosse, Brunot, and Simon each ordered a silver flute. Giannini, *Great Flute Makers of France: The Lot & Godfroy Families 1650-1900*, 176.

513

Ibid., 186.

This new instrument brought about a profound change in the aesthetics of tone for French flutists. As Toff explains:

The pure, silvery tone of the modern French school implies the use of the silver flute, and indeed, the silver flute became popular in France before anywhere else. The tone produced by the silver flute is light and limpid and an appropriate top voice to the light-textured French woodwind choir. It responds well to the light, front-of-the-mouth attack and to *pianissimo*, particularly in the upper register and over wide intervals. The silver flute permits a looser embouchure than does wood, which allow the player to make the nuances of timbre and pitch that are the hallmarks of the French style.<sup>514</sup>

These new tonal possibilities ignited the imagination of French composers, who began writing music for the new instrument at a prodigious rate. Along with solo works for the flute, composers turned themselves to all manner of chamber groupings including the flute. This involved combining the flute with voice and other instruments. The flute was now seen as a solo instrument that could produce the strength of sound and variety of tone colors to hold its own in orchestral and ensemble settings.

#### FLUTE TEACHING AT THE *CONSERVATOIRE*

Historically, the French style of flute-playing also arose from the method of playing and teaching the instrument attributed to Claude-Paul Taffanel (1844-1908) and his pupils at the Paris *Conservatoire* during the late-nineteenth and early-twentieth centuries, a number of whom would become well-known flutists in their own right.

However, the lineage to Taffanel was established much earlier through Jean-Louis Tulou (1786-1865), who was elected Flute Professor in 1829. These teachers did much to

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Toff also asserts that the open-hole flute family is a French invention, first introduced on the Boehm flute by Clair Godfroy. Apparently, Gaubert was the first major French flute player to adopt the open-hole system, which became widely used thereafter. Indeed, the open-hole French model flute is ubiquitous today. Toff, *The Flute Book*, 101.

contribute to the development of music for flute and voice. It would be useful for the purposes of this study to relate some of the history of flute pedagogy at the *Conservatoire*.

TABLE 13  
FLUTE PROFESSORS AT THE PARIS *CONSERVATOIRE*  
1850-1950<sup>515</sup>

Name	Teaching Tenure
Jean-Louis Tulou	1829-1859
Louis Dorus	1850-1868
Joseph-Henri Altès	1869-1893
Claude-Paul Taffanel	1894-1908
Adolphe Hennebains	1909-1914
Léopold Lafleurance	1915-1919
Philippe Gaubert	1920-1931
Marcel Moyse	1932-1940
Gaston Crunelle	1941-1969

#### JEAN-LOUIS TULOUE (1786-1865)

Tulou dominated flute playing in Paris during the 1830s and 1840s, often performing with the famous Italian operatic soprano of the day, Madame Catalani. In fact, it was a performance between flute and voice that brought Tulou early critical acclaim. In 1816, he performed the solo flute part opposite Mme Albert at the Paris *Opéra* in Lebrun's *Le rossignol*. Berlioz later reviewed his performance with praise in

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<sup>515</sup>  
Powell, *The Flute*, 221.



*Les Grottes de la Musique*, October 24, 1857.<sup>516</sup>

At the *Conservatoire*, his students included Joseph-Henri Altès, Johannes Donjon, and Jules Demersseman, all of whom became famous performers and teachers in their own right. Although Tulou presided over a period when the flute itself was in the midst of an important phase in its modern evolution, he staunchly resisted the final metal flute developed by Theobald Boehm in 1863, feeling that it corrupted the "true tone" of the wooden instrument.<sup>517</sup> French flutists who advocated the Boehm flute, including Camus, Coche, and Dorus, were obliged to cultivate the instrument without the endorsement of the *Conservatoire*.

During Tulou's tenure in the mid-nineteenth century, operas by Auber, Donizetti, Halévy, Meyerbeer, and Rossini, were the chief musical forms popular in Paris. Like their vocal counterparts, virtuosic showpieces were the primary solo and chamber vehicles available to flutists. Indeed, Tulou wrote numerous works of *airs variés* and *solos de concerts*, which his students studied and performed.<sup>518</sup>

#### LOUIS DORUS (1813-1896)

Louis Dorus came from a musical family. His father, who was also a flutist,

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Giannini, *Great Flute Makers of France: The Lot & Godfroy Families 1650-1900*, 130.

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Apparently, Tulou developed his own new system flute, which he called the *flûte perfectionnée*. His tutor, published in 1835, starts with a one-keyed flute and progresses to the use of five additional keys, finally demonstrating an improved flute with ten keys. Meyland, *The Flute*, Portland, 115.

518

Tulou wrote numerous pieces for flute, among them: concertos, air and variations, melodies arranged for piano and flute, duets, trios, variations on operatic themes by Bellini and Meyerbeer for flute and piano, and *fantaisie concertantes* for flute and piano. Ahmad, Patricia Joan. "The Flute Professors of the Paris *Conservatoire* from Devienne to Taffanel, 1795-1908," 84.

played principal flute in the Valenciennes theater orchestra and was conductor of the *Garde nationale*, while his sister was the celebrated soprano Juliette Dorus-Gras.<sup>519</sup> Dorus studied at the *Conservatoire* from the age of ten with Joseph Guillou and won a *premiere prix* in 1828. He spent several years performing in the orchestra of the *Théâtre des Variétés* and the *Opéra*, becoming principal flute in 1866. He was also principal flute of the *Société des concerts du Conservatoire* from 1839-1868 and performed frequently as soloist with the orchestra.<sup>520</sup>

Louis Dorus succeeded Tulou at the *Conservatoire* in 1860. Dorus had already accepted the Boehm flute years earlier and, in his hands, the flute developed an increased tonal power that would bring it to prominence in the wind section of the orchestra. Dorus was principal flute with the *Théâtre-Italien*, where he took part in the premieres of many Italian operas, including those with extended flute solos accompanying the lead soprano.<sup>521</sup> Together with a group of leading Parisian musicians, Dorus established the *Société de musique classique* around 1847 to promote classical chamber music and to encourage French composers to write new works.

Meanwhile, music by Beethoven, Boehm, Haydn, Mozart, and Rossini was being performed on the *Société des concerts du Conservatoire* programs in which Dorus played

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Blakeman, *Taffanel: Genius of the Flute*, 10-11.

520

Ibid.

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Two operas come to mind with extended flute and soprano duos: the mad scene from Thomas' *Hamlet*, and the sleepwalking scene from Donizetti's *Lucia di Lammermoor*.

flute solos in 1850, 1852, and 1854.<sup>522</sup> He was a proponent of the study and performance of music of enduring value rather than the music of the popular operas of the day, which he regarded as a novelty form. He was also instrumental in the introduction of the Boehm flute in Paris and to the *Conservatoire*. On March 12, 1839, Dorus performed on a concert on his Boehm flute, which was reviewed by the *Revue et Gazette Musicale* on March 17, 1839:

We heard in the beautiful concert given by M. Alard on Wednesday, March 12 at M. Petzold, variations for flute executed with a rare talent by M. Dorus. These variations, written on a Tyrolean air that Mlle. Sontag has made fashionable, were composed by M. Boehm, the famous German maker, to whom the musical world owes the instrument that carries his name, and for which M. Dorus has provided us a new occasion to admire its mechanism, so perfect....He played the variations on a Tyrolean air, of an incredible difficulty, with a cleanness and an agility, a grace that one can compare only to the lightness and delicateness that his charming sister, Mme. Dorus-Gras, uses on the stage that has elevated her reputation so high. These two talents are like one, and their relationship is such that when one hears the singer one dreams involuntarily of the sounds, full of sweetness, of the virtuoso....<sup>523</sup>

The comparison of his technique to that of his sister, Madame Dorus-Gras, then a *prima donna* at the Paris *Opéra*, brings to the fore the relationship between vocal and instrumental technique, which was of great importance to French musicians at the time.<sup>524</sup> It was key to the interpretation of the greatest part of nineteenth-century French flute

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Powell, *The Flute*, 214.

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Giannini, *Great Flute Makers of France: The Lot & Godfroy Families 1650-1900*, 112.

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With the introduction of the Boehm flute, timbre became an important aspect of flute performance. Instrumentation treatises of the time by Kastner (1837, 1839), Berlioz (1844), and Widor (1904) concentrated on this element and flutists began to study tone in such a way as to exploit the timbre possibilities of the instrument more fully. This was especially evident in the teachings of Taffanel. Toff, *The Flute Book*, 258.

music, in which the execution of elaborate passage work is comparable to the vocal ornamentation of an extended melodic line. For a flutist to convincingly match the technique of a great *coloratura* was a measure of the highest achievement. In terms of his sound, Dorus must have been effected by his sister, with whom he performed on many occasions, including her debut in 1826.<sup>525</sup>

According to Blakeman, Dorus performed music for flute and voice with his sister:

He [Dorus] was not averse to appearing as a flute soloist playing fashionable sets of brilliant variations, but he much preferred to be involved in chamber music. Contemporary reports made much of his partnership with his sister. They often performed Lebrun's *Le rossignol* together, but the frequent references in reviews to their "nightingale"-like agility were accompanied by other recurring descriptions of Dorus's playing that paint a rather different picture from that of the usual virtuoso flutists of his time: "warm and mellow playing...he sings so well...never such soft, such sweet tones...a smooth and delightful singing manner...so poised, so well tuned, so delightful...in tones both mellow, brilliant and sweet."<sup>526</sup>

Dorus's chamber music activities included the establishment of a concert series called the *Société de musique classique*. The group included a mixture of string and wind instruments and performed chamber works by composers such as Beethoven, Farrenc, Hummel, Reicha, and Weber. Through this organization, he collaborated with a wide variety of musicians, including Saint-Saëns (as pianist), the singer Pauline Viardot, and the cellist Charles Lebouc. He was also a frequent visitor to the *salon* of Rossini, where he participated in the first performance of Saint-Saëns's *Tarentelle* for flute, clarinet, and

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Giannini, *Great Flute Makers of France: The Lot & Godfroy Families 1836-1845*, 113.

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Blakeman, *Taffanel: Genius of the Flute*, 12.

piano.<sup>527</sup>

Dorus' views on repertoire, tone production, and technique, along with the official acceptance of the Boehm system among flute instructors at the *Conservatoire*, brought tremendous changes to the study of the instrument and to the resultant music making of its performers. Rather than pieces based on the sentimental melodies of the most popular operas, which contained lengthy variations based on scale patterns and arpeggios, music was now written for the flute that was original in melodic content, development, and harmonic originality. Flute students at the *Conservatoire* began to study musical interpretation rather than perfecting empty technical feats.

One of Dorus' first pupils at the *Conservatoire* to attain the *premier prix* was Claude-Paul Taffanel. Taffanel continued his flute lessons at the *Conservatoire* while earning diplomas in harmony and fugue, which qualified him as a composer, conductor, and performer.

#### JOSEPH-HENRI ALTÈS (1826-1895)

Joseph-Henri Altès succeeded Dorus as professor in 1869, launching a twenty-four year reign during which he wrote numerous compositions as well as his *Grand method* (1880). He also performed in the leading Paris orchestras of the day for more than three decades. During his term at the *Conservatoire*, the Franco-Prussian war ended in a humiliating defeat for France. One consequence of this was a nationalistic rejection for all things German, including music, which brought about tremendous

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Blakeman, *Taffanel: Genius of the Flute*, 12-13.

changes in Parisian culture.<sup>528</sup> After 1871, German composers vanished from the lists of pieces performed in the annual *concours* (flute examination) at the *Conservatoire* and these examinations conducted between 1869 and 1893 contained only works by three French flutists: Altès, Demersseman, and Tulou.<sup>529</sup> During this time, Altès and Tulou both composed works for flute and soprano: *Le rossignol et la tourterelle*, op. 26 for flute, soprano, and piano; and *Chanson* for soprano, flute, and piano, respectively. Both works are bird songs, written in imitation of the arias for soprano and flute that were popular in the operas of the day. Since both of the flutists served in the *Opéra* orchestra and performed these works, it is not surprising that they would attempt a foray into this genre.

#### CLAUDE-PAUL TAFFANEL (1844-1908)

When Taffanel took over as professor of flute at the *Conservatoire* in 1893, he brought about what were perceived at the time to be radical changes in flute teaching.<sup>530</sup> He began individualized instruction rather than teaching only in a master-class setting. This allowed each student to work at his or her own level and pace, and it permitted the teacher to tailor the training to the student. While Taffanel continued the practice of commissioning the annual examination pieces in the prevalent genre of romantic

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It was in 1871, too, that the *Société nationale de musique français* was formed in Paris, an organization that included musicians Fauré, Franck, Massenet, Saint-Saëns, and Taffanel. Powell, *The Flute*, 214.

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Ibid., 216.

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Blakeman, *Taffanel: Genius of the Flute*, 180-186.

virtuosity,<sup>531</sup> he also revived the baroque and classical works for the flute by introducing the Mozart concertos and Bach sonatas to the required repertoire. These pieces had not been heard in Paris for over fifty years while Tulou was professor at the *Conservatoire*.<sup>532</sup> In addition, Taffanel emphasized instruction in style and interpretation, a practice reflected in his own composition of cadenzas for the Mozart concertos.

In 1879, Taffanel founded the *Société de musique de chambre pour instruments à vent*. In a letter to an amateur who had contacted him to express support, Taffanel explained the purpose of the group:

It is precisely because the study of those instruments that make up the wind section is no longer what it was in the past, because the appearance in a serious concert of a virtuoso wind player has become extremely rare, that we wish to react against such a totally unjustifiable neglect. There are two reasons for this

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Taffanel brought about fundamental changes to the *concours* of the Paris *Conservatoire* during his tenure as professor of flute. The *concours* had been in existence since 1795 and was an annual competition on each solo instrument taught at the school to determine who among the students would graduate. First prize winners on each instrument were graduated, while second prize and several other compensatory prizes were awarded in each category both as a reward and incentive toward further development and eventual graduation. Toward the end of the nineteenth century, the *concours* provided a forum for the premiere of new works written especially for the competition by either established or young composers. These composers, with few exceptions, were graduates of the *Conservatoire*. In 1896, Fauré succeeded Massenet as composition professor at the *Conservatoire*. Fauré and Taffanel agreed to reform the compositions used for the *concours* and, in 1898, Fauré composed his *Fantaisie* for flute and piano to be used for the *concours* that year. It set the standard for the general form of *concours* pieces to come. It is a bi-sectional piece, with a slow-fast format. In the years following, a majority of the pieces composed for the *concours* followed this design and were dedicated to Paul Taffanel, including Louis Ganne's *Andante et Scherzo*, Georges Enesco's *Cantabile et Presto*, Philippe Gaubert's *Nocturne et Allegro Scherzando*, Paul Taffanel's own *Andante Pastorale et Scherzettino*. Blakeman, *Taffanel: Genius of the Flute*, 186-191.

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To quote Louis Fleury: "The beginning of the nineteenth century heralded a period of artistic decadence for the flute, with virtuoso players favoring a pretentious style, 'full of sound and fury'. To this School of playing, which began with Tulou and ended with Demersseman, we owe countless numbers of *grande concerts* and brilliant solos. As fantasias with variations and *pot-pourris* of opera melodies were all the fashion, flute music became merely an excuse for idle twitterings and tasteless gimmicks . . . The credit must go to Taffanel for purifying the solo flute repertoire. Masterpieces long neglected by his predecessors – who showed an incredible lack of taste – were revived and restored to their rightful place. The Bach Sonatas, Mozart Concerti, and in general all the riches of the flute repertoire were virtually unknown until Taffanel brought them to light." 'La Flûte,' *Encyclopédie de la musique*, ed. Lavignac, Part 2, vol. 3, 1524, 1526.

neglect, one the shortage of worthwhile works at a time when musical education is making astonishing progress, the other, it must be said, the apathy of musicians themselves.<sup>533</sup>

This group became an important force in revitalizing chamber music for winds, especially the woodwind quintet. Taffanel commissioned works from contemporary composers, such as Charles Gounod, Charles Lefévre, and Gabriel Pierné.<sup>534</sup> These pieces are thick, sonorous works, with equality given to each instrument in the ensemble. Taffanel, himself, wrote a woodwind quintet that is still in the standard repertoire today.

Numerous new works by French composers were dedicated to him, including Gabriel Fauré's *Fantaisie* for flute and piano (1898), Philippe Gaubert's *Sonata* for flute and piano (1918), Camille Saint-Saëns's *Romance* for flute and orchestra (1898), and Charles Marie Widor's *Suite* for flute and piano (1898).<sup>535</sup> He was particularly close to Camille Saint-Saëns, arranging his works for winds<sup>536</sup> and performing with Saint-Saëns in concert tours around Europe.<sup>537</sup> Taffanel may have met Saint-Saëns when the composer had his *Urbs Roma* symphony performed in Bordeaux in 1857, and they likely

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Blakeman, *Taffanel: Genius of the Flute*, 68-69.

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During the fifteen years of its existence, the society performed 150 different works, including about fifty premieres. *Ibid.*, 73.

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A complete listing of the works dedicated to Taffanel is found in Blakeman, *Taffanel: Genius of the Flute*, Appendix 3.

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Taffanel, for instance, arranged the *Feuillet d'album* of Saint-Saëns for flute, oboe, two clarinets, two horns, and two bassoons for a concert tour to St. Petersburg. Hervey, *Masters of French Music*, 78.

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In 1854, Saint-Saëns won a contest sponsored by the *Société Saint-Cécile* in Bordeaux. Here, his work may well have come to the attention of Paul Taffanel, who was born and educated in that city. Later, as professor at the *Conservatoire*, Taffanel was responsible for establishing Saint-Saëns firmly in the repertoire of the Paris *Société des Concerts*. *Ibid.*



met later in Paris, since Taffanel's teacher, Dorus, was one of the players of Saint-Saëns's *Tarantella* at Rossini's *soirées*. Taffanel attended Saint-Saëns's Monday evenings, and his name appears as Assistant Treasurer in the early days of the *Société nationale*. He was a profound admirer of Saint-Saëns, whose *Romance* for Flute and Orchestra, opus 37 he played in Germany and England, as well as on the Russian tour.<sup>538</sup>

Taffanel performed often with his teacher, Dorus, and with sopranos of the day.

Blakeman reports:

In March 1863 he [Taffanel] appeared once again with Dorus, and with the celebrated singer Pauline Viardot. April saw him playing a Demersseman solo in a special concert at the *Opéra-Comique*, and in December the press reported that “Mademoiselle Marie Sax, the famous artiste, and a young flute player, Monsieur Taffanel” had joined forces with several local musicians in the northern town of Arras.<sup>539</sup>

Taffanel was the dedicatee of one work for flute, soprano and piano: the *Sérénade* (1878) by Louis Diémer. Diémer (a pianist and composer) and Taffanel were almost direct contemporaries, studying at the *Conservatoire* during the same years. They formed a performing partnership around 1877, Diémer collaborating with the *Société de musique de chambre pour instruments à vent* as well as performing duo works for flute and piano with Taffanel.<sup>540</sup> Taffanel premiered the *Sérénade* with Léonce Valdec, voice and Diémer

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Ibid., 271-272.

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Blakeman, *Taffanel: Genius of the Flute*, 23.

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Several instrumentalists supplemented the roster of the society, including flutists Edouard Lafleurance, Johannes Donjon, Jules Roux, and Adolphe Hennebains. Blakeman, *Taffanel: Genius of the Flute*, Appendix 5.

at the piano at a concert of the *Société nationale de musique* on March 16, 1878.<sup>541</sup>

Taffanel also performed *Hébé* (1887) by Ernest Chausson, a work for voice, two flutes, alto flute, harp, and string quartet, with performers Storm, Lefévre, Lafleurance, Laudou, and the Rémy quartet at a *Société nationale* concert on March 5, 1887.

## TAFFANEL'S TEACHING METHODS AND HIS STUDENTS

Taffanel advocated a particular type of tone quality, playing style, and emotional sensibility that were entirely French in character. These concepts brought about a deliberate rejection of the repertoire and playing style of his predecessors, now seen as lacking emotional depth. His *Méthode complète* for the flute (1923) was the first conservatory method to devote sections to tone color and personal style and to add orchestral excerpts.<sup>542</sup> It brought about a profound change in the playing of his students, particularly that of Louis Fleury (1878-1928) and Georges Barrère (1876-1944). Fleury agreed with his teacher's ideas that quality of sound conveyed the music to the listener:

We place at the head of the list of a flutist's preoccupations the search for a good sound...and do not forget that volume is not important; quality of tone is what really counts.... All practicing of technique that neglects the quality of sound is deadly.<sup>543</sup>

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Unfortunately, Blakeman lists the date of composition of the piece as 1887 and the first performance as 1878. Since the performing partnership began in 1877, I must conclude that the piece was actually written in 1878 and the date of composition of 1887 given in Appendix 3 is a type error. Blakeman, *Taffanel: Genius of the Flute*, 40, 61-62, and Appendix 3.

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The *Méthode* was begun during Taffanel's lifetime but was finished after World War I by Philippe Gaubert in 1923. Gaubert was his former student and close colleague. Hence, the work is entitled the Taffanel-Gaubert *Méthode complète*.

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Fleury, *Encyclopédie de la musique et dictionnaire du Conservatoire*, translated by Blakeman.

Georges Barrère, meanwhile, was unequivocal in his condemnation of past repertoire and older playing styles, an attitude reflecting that of his teacher:

These monstrosities, as we regard them today, are dead beyond revival. Written as a rule by *flautists*, and remarkably well adapted to the instrument, their intrinsic poverty excludes all but a legacy of superannuated interest. To play persistently a repertoire of this character, to call up the lifeless skeletons of a past alike, sterile and baroque [i.e. contrived], is effectually to coerce public sentiment to the conviction that the flute is scarcely to be regarded as a musical instrument.<sup>544</sup>

Taffanel's reputation as the founder of the modern French flute school rests not only on his own abilities as teacher and performer, but on those of his students as well. His pupils were active at a time when concepts of musical performance and education were also in the midst of rapid, pervasive change. It was also a time when the number of students studying and graduating from the *Conservatoire* increased quite dramatically. Under Dorus and Altès, the graduation rate for flutists was about one per year during the period between 1860 and 1899. The next forty-year period, from 1900 to 1939, saw the rate of graduation more than double.<sup>545</sup>

Taffanel's many students included Georges Barrère, Gaston Blanquart, Georges Delange, Pierre Deschamps, Louis Fleury, Philippe Gaubert, Adolphe Hennebains, Georges Laurent, Marcel Moyse, Joseph Rampal, René Le Roy, and Aimable Valin.<sup>546</sup> Most of these flutists would themselves become influential performers and teachers.

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Barrère, "Violin of the Woodwind Instruments," *Musical America*, 6 November 1909, 39.

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Forty years after Taffanel's tenure, the flute class produced four times as many first prizewinners in one year as Dorus, Altès, and Taffanel combined had taught over the previous forty-eight years. Powell, *The Flute*, 222.

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For a complete listing of Taffanel's students see Blakeman, *Taffanel: Genius of the Flute*, Appendix 6.

## SUCCESSORS TO CLAUDE-PAUL TAFFANEL

Adolphe Hennebains (1862-1914) succeeded Taffanel as solo flute of the *Opéra* orchestra in 1891 and was elected professor of flute at the *Conservatoire* in 1909. Philippe Gaubert (1879-1941), who gained the *première prix* at the age of fifteen, became professor of flute in 1919, succeeding Léopold Lafleurance (1865-1951). Gaubert developed a strong relationship with Maurice Ravel, playing the premiere of his *Introduction et allegro* in 1907 and performing many of his works for flute and voice with the *Société musicale indépendante*. Marcel Moysé graduated from the *Conservatoire* at the age of seventeen, and his early career included the premieres of a number of notable works, among them Ravel's *Daphnis et Chloë* and Stravinsky's *Rite of spring* in 1913.<sup>547</sup> Like his teacher, Moysé wrote exercise books documenting his daily practice regimens, developing his ideas on many aspects of flute playing. Some of them, such as *De la sonorité*, have been translated into several languages and are available throughout the world. René Le Roy (1898-1985) went on to a distinguished performing career as well, premiering works by a number of composers, including Robert Casadesus, Jean Chartan, Arthur Honegger, Vincent d'Indy, Buslav Martinu, Gabriel Pierné, Jean Rivier,

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In response to the increased tonal and technical abilities of the Boehm flute, the length of flute solos in orchestral works was expanded and their technical demands began steadily rising through the late-nineteenth century. Beginning with Beethoven's Symphonies, extended flute solos began appearing in the orchestral works of Brahms, Mendelssohn, Schubert, and Schumann. Amongst French composers, Debussy (as seen in his *Prélude à l'après midi d'un faune*) was one of the first to explore the tonal and expressive possibilities of the flute. These solos by Ravel and Stravinsky required a technical facility and flexibility of tone that was unprecedented in the orchestral literature. Debussy, Ravel, and Stravinsky certainly exploited the abilities of the new Boehm flute and their works mirrored the progress of these young French flutists to create passages featuring the flute in their orchestral works that were totally new. To this day, these solos are among the most difficult in the flute repertoire, and are studied extensively by flute students and professionals flutists alike. Toff, *The Flute Book*, 257-264.

and Guy Ropartz.<sup>548</sup>

## MUSIC FOR FLUTE BY FRENCH COMPOSERS

A tremendous outpouring of French music written for the flute occurred during the 1890s as a direct result of the changes in the flute, the emergence of an unusual number of flute virtuosi, the revival of instrumental music, and an accompanying increase in work of high quality by French composers. Rather than containing passages of meaningless fast notes, the new music contained technical challenges through the increased use of harmonic dissonances and the increased demands on the melodic phrase. The irregular phrases and the use of asymmetrical groupings of notes was uniquely challenging in the late-nineteenth century. This method of composition became a radical departure from the incessant scale figures and arpeggios of the romantic era.

The flute solo in Debussy's *Prélude à l'après-midi d'un faune*, for example, was written specifically to exploit the tone of color and subtleness of the flute as taught by Taffanel.<sup>549</sup> The piece received its first performance on December 22, 1894, with Georges Barrère performing the solo.<sup>550</sup> Some other particularly notable French orchestral pieces

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Dorgeuille, *The French Flute School*, translated by Blakeman, 35.

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Toff, *The Flute Book*, 260.

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Gustave Doret, conductor of the premiere, wrote the following remembrance of the performance:

I mounted the podium not without emotion, but fortified and full of confidence. I waited a long moment, after having imposed silence on the late chatterers among the audience. The hall is full. An impressive silence reigned when our marvelous flutist Barrère unrolled his initial theme. Suddenly, I sensed behind my back—it is a distinct faculty of certain conductors!—the public was complete captivated! The triumph is complete, so much so that despite the rule that forbade the 'bis,' I did not hesitate to violate the rule. And the orchestra, carried away, repeated with joy the work that they loved.

of this era to feature major flute solos were Debussy's *Pelléas et Mélisande* (1902) and *La mer* (1903-05) and Ravel's *Daphnis et Chloë* (1912).

An extensive repertoire of solos and chamber music was composed during the same period. Some of the more famous works (in chronological order by date of composition) are: Gabriel Pierné's *Sonata* for flute and piano; Gabriel Fauré's *Fantaisie* (1898) for flute and piano, Charles-Marie Widor's *Suite* (1898) for flute and piano, Claude Debussy's *Chansons de Bilitis* (1900) incidental music for the poems of Pierre Louÿs for 2 flutes, 2 harps and celeste, Maurice Ravel's *Introduction et allegro* (1905) for harp, flute, clarinet, and string quartet, Claude Debussy's *Syrinx* (1913) for flute solo and *Sonata* for flute, viola, et harp (1915), Arthur Honegger's *Danse de la chèvre* (1919) for flute solo, Albert Roussel's *Les joueurs de flûte*, op. 27 (1924) for flute and piano, *Sérénade*, op. 30 (1925) for flute, harp, and string trio (written for René Le Roy), *Trio*, op. 40 (1929) for flute, viola, and cello, (written for Georges Barrère), and *Andante et scherzo*, op. 51 (1934) for flute and piano (also written for George Barrère), and Jean Rivier's *Oiseaux tendres* (1935) for flute solo. The first Roussel piece is comprised of four programmatic movements, each dedicated to a leading flutist of the day: *Pan* to Marcel Moyse; *Tityre* to Gaston Blanquart; *Krishna* to Louis Fleury; and *M. de la Péjaudie* to Philippe Gaubert.<sup>551</sup>

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Toff, *Monarch of the Flute*, 19.

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*Joueurs de flûte*, op. 27 was the first of two works that Roussel composed for flute and piano, but the only one for this combination with extra musical reference. As the title would suggest, each movement is named for a flutist. Three are drawn from mythology and the fourth from contemporary fiction – Pan, Tityre, Krishna, and Mr. De la Péjaudie. If there exists a particular motivation for the dedications or rationale for their assignment, to this point it has not been discovered. Louis Fleury premiered the work, and correspondence between Roussel and Fleury suggest that Fleury was the inspiration for the work. Toff, *The Flute Book*, 257-264.

Many of the composers in this study wrote not only music for flute and voice, but also for a wide variety of chamber-scale orchestrations that included the flute in a prominent role. Georges Migot (1891-1976), as one example, composed for flute in settings of tremendous variety: *Quatuor* (1924), for flute, violin, clarinet, and harp; *Livre de divertissements français* (1925), for flute, clarinet and harp; *Six petites preludes* (1927), for two flutes; *Concert* (1929), for flute, cello and harp; *Le livre des dancieries* (1929), for flute, violin, and piano; *Reposoir grave, noble, et pur* (1932), for voice, flute, and harp; *Trio à chords* (1944-45), for flute, cello and harpsichord; *Trio* (1968) for flute, cello, and harpsichord; *Quintette à vent* (1954), for flute, oboe, clarinet, bassoon, and horn; *Sonate* (1945), for flute and piano; and *Sonate* (1965), for flute and guitar.

Charles Koechlin (1867-1950) wrote a truly remarkable number of works for the flute as a soloist and as part of an ensemble, probably as a result of his close friendship with flutist Jan Merry, who premiered many of Koechlin's works. In his *Trois sonatines pour flûte seule*, op. 184 (1942), each *Sonatine* was dedicated to a different person: Albert Manouvrier, Lucien Lavailotte, and Jan Merry. The *Chants de nectaire*, op. 198, 199, and 200 is a three-volume set of ninety-six programmatic pieces for solo flute; the subtitle of the second book is "In the forest of antiquity," and the third, "Prayers, processions, and dances for familiar gods."<sup>552</sup> (The first book has no subtitle.) The songs were written by Koechlin between April and September of 1944. They were inspired by Anatole France's *La Révolte des Anges* and dedicated to his flutist friend, Jan Merry. *Stèle funéraire*, op. 224 (1950), is a monody for one performer, who uses three flutes:

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Orledge, *Charles Koechlin (1867-1950): his Life and Works*, 389-390.

alto flute, C flute, and piccolo. It is dedicated to the memory of flutist Paul Dommel, a friend of the composer.<sup>553</sup>

Koechlin's tremendous output for flute includes the following: *Deux nocturnes*, op. 32b for flute, horn, and piano; *Trois pieces*, op. 34b for flute, bassoon, and piano; *Sonata pour flûte et piano*, op. 52; *Suite en quatuor*, op. 55 for flute, violin, viola, and piano; *Sonata pour deux flûtes*, op. 75; *Pastorale*, op. 75b for flute, clarinet, and piano; *Divertissement*, op. 91 for three flutes; *Trio*, op. 92 for flute, clarinet, and bassoon; *L'Album de Lilian*, op. 139 and op. 149 for flute, soprano, and piano; *Sonatine modale*, op. 155 for flute and clarinet in A; *Primavera quintette*, op. 156 for flute, violin, viola, cello, and harp; *Quatorze chants*, op. 157b for flute and piano; *Épitaphe de Jean Harlow*, op. 164 for flute, saxophone, and piano; *Septuor*, op. 165 for flute, oboe, english horn, clarinet, saxophone, horn, and bassoon; *Trois sonatines*, op. 184 for flute solo; *Les chants de nectaire*, op. 198, 199, and 200 for flute solo; *Pièce*, op. 218 for flute and piano; *Sonata à sept*, op. 221 for flute, oboe, harpsichord, two violins, viola, and cello; *Second quintette*, op. 223 for flute, violin, viola, and cello; and *Stèle funéraire*, op. 224 for flute,

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Koechlin had a very personal, eclectic, and experimental style, incorporating chromaticism and polytonality, among other procedures, into his compositions. It is impossible to classify him as classic or romantic, expressionist or impressionist. However, it is equally impossible to mistake Koechlin's authorship in any of his works, so individual was the stamp of his personality. While the works listed above were written during the Occupation, their titles could be taken as escapist (as the symbolists were often accused). Koechlin seems to have been oblivious to the effects of war. Rather, the subjects that recurrently fired Koechlin's imagination during his lifetime fall into several categories: classical mythology and ancient Greek civilization, especially as evoked in the poetry of Albert Samain; Roman civilization as portrayed in the poetry of Virgil; the forest, which overlaps with mythology in the portrayal of its inhabitants—dryads, fauns, Pan, etc.; the jungle, which replaces the forest and becomes synonymous with it in the *Jungle Book* cycle; the night, with its starlit sky, moonlight, and the stillness and cosmic mystery of the universe; dreams and fantasy; yearning for the unattainable and distant shores; folksong; the orient, associated with Koechlin's love of foreign travel; the stars of the early sound films; the seasons; the sea, water, swimming; and sunshine and the effects of light. Orledge, *Charles Koechlin (1867-1950): his Life and Works*, 223-235.



piccolo, and alto flute for one player.<sup>554</sup>

## FRENCH FLUTISTS PREMIERE WORKS BY FRENCH COMPOSERS

Composers such as Migot and Koechlin were hardly alone. Many of the composers listed in the Musical Bibliography, along with other French composers of the day, wrote chamber works including the flute. The list is long, and only some of the works written during this time include Auric's *Imaginées no. 1, Aria*, and *Prelude* for flute and piano; Durey's *Deux dialogues* for flute solo, *Dialogues*, *Romance sans paroles*, and *Sonatina* for flute and piano; Emmanuel's *Sonata* for flute, clarinet, and piano; Honegger's *Danse de la chèvre* for flute solo and *Romance* for flute and piano; Milhaud's *Sonatine* for flute and piano (1922), *Sonata* for flute, oboe, clarinet, and piano (1918), and *Concerto* for flute, violin, and orchestra (1938, written for Marcel Moyse and

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Many of Koechlin's works were premiered by the famous flutists of the day, including: *Sonata for Flute and Piano*, op. 52 premiered by Hennebains and Ms. E. Bompard piano, June 3, 1914 at the *Salle Malakoff*, Concert SMI; *Suite en quatuor* for flute, violin, viola, and piano, op. 55, premiered by Trembelland (fl), Ms. Fernande Capelle (vn), Ms. Cluzet (vln), Jeanne-Herscher-Clément (pf), on March 25, 1931 at the *Salle de L'École Normale*; *Divertissement pour trios flûtes*, op. 91 premiered by Moyse, Cortot, and Masson on May 24, 1937 at the *Salle de L'École Normale*; *Trio for Flute, Clarinet, and Bassoon*, op. 92 premiered by René Le Roy (fl), Louis Cahuzac (cl), and M. Dhérin (bn), on May 6, 1927 at the *Salle Gaveau*; *Album de Lilian*, first volume, op. 139 premiered by Jane Bathori (soprano) with Darius Milhaud at the piano on June 13, 1934 at the *salon* of Mme Bériza, and nos. 1-9 with flute premiered by Fenwick Smith (fl), Judith Kellock (s), and Martin Amlin (pf) on January 17, 1986 at The Boston University School of Music; *Sonatine modale for Flute and Clarinet*, op. 155a premiered by Masson (fl) and Delécluze (cl) on February 11, 1936 at the *Concert Mardis de la revue musicale*; *Primavera Quintet* for flute, violin, viola, cello, and harp, op. 156 premiered by the Ensemble Pierre Jamet at the *salon* of Mme. Amos with Pierre Jamet (hp), Gaston Crunelle (fl), Réne Bas (vn), Étienne Ginot (vln), and Marcel Frécheville (vc) on March 14, 1944; *14 Chants pour flûte et piano*, op. 157(bis) premiered by Jan Merry with Koechlin at the piano on July 16, 1941 and all the movements premiered by Fenwick Smith (fl) and Martin Amlin (pf) on July 16, 1985 at Boston Radio Station WGBH; *Trois sonatines pour flûte seule*, op. 184 premiered by Jan Merry on May 7, 1943 at the *Concerts du triptyque Salle de L'École Normale*; *Les chants de nectaire*, op. 198 (inspired by *La revolt des anges* by Anatole France) for flute solo, premiered by Marcel Moyse on April 29, 1945 at the *Centenaire de la naissance d'Anatole France, Grand amphithéâtre de la Sorbonne*; *Les chants de nectaire*, op. 199 premiered by Jan Merry on May 7, 1945 at the *Société fauréenne de musique de chambre, Salle de L'École Normale*; and *Les chants de nectaire*, op. 200 premiered by Jan Merry on December 8, 1947, *Concerts du triptyque*. From Orledge, *Charles Koechlin (1867-1950): his Life and Works*, Appendix B.

Blanche Honegger Moyse); Pillois' *Cinq haï-kai epigrammes lyriques du Japon pour flute*, violin, viola, cello et harp; Poulenc's *Sonata* (1956) for flute and piano (premiered by Jean-Pierre Rampal); Rivier's *Sonatine pour flûte et piano* (1940), *Nocturne pour flûte et piano* (1947), *Concerto pour flûte et orchestre à cordes* (1956), *Duo* (1968) for flute and clarinet, and his song *Rossignol, mon mignon* (1944) based on poetry by Pierre de Ronsard (the same poetry used by Roussel for his piece for flute and voice of the same title); Roesgen-Champion's *Sonate* for flute and piano; Tailleferre's *Forlane*, and *Pastorales* for flute and piano; and Tomasi's *Suite française pour flûte et harpe*.<sup>555</sup>

Tomasi, like Koechlin, wrote an extraordinary amount of repertoire for the flute, including several flute concertos and tone poems for flute, as well as *Cinq danses profanes et sacrée pour quintette à vent*; *La flûte, paroles de José Maria de Hérédia* for voice and piano; *Jeux de geishas, petite suite japonaise pour quintette à vent, batterie, harpe et quatuor à cordes*; *Pastorale inca, pour flute et deux violins*; *Trios pastorals pour trois flûtes en ut*; *Le petit chevrier corse pour flûte et piano*; *Printemps pour sextor à vent*; and *Sonatine pour flûte seule*. Other contemporary composers and their works for flute include Lili Boulanger's *Nocturne* (1911), *Cortège* (1914), and *D'un matin de printemps* (1922), all for flute and piano; Eugene Bozza's *Agrestide* for flute and piano (one of his nearly thirty works for flute); and Jacques Ibert's *Concerto* for flute and orchestra (premiered by Marcel Moyse, with Philippe Gaubert conducting the orchestra). Other works by for flute by Ibert are *Jeux* (1923) for flute and piano, *Pièce* (1936) for

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These pieces are listed in the catalogue of works in the biography of each composer found in the *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition.

flute solo, *Trois pièces brèves* for woodwind quintet, and *Entr'acte* (1954) for Flute and harp.

Certainly, this outpouring of music for the flute is unprecedented in the western world during the nineteenth and early twentieth centuries. Many of these works have come to be accepted as masterworks for the flute and are staples of the repertoire. As a result, individual French flutists became associated with certain French composers and their music. These flutists later became famous in their own right. As noted above, many of the works written by French composers were conceived for, or premiered by, the famous flutists of the day, and this exposure catapulted them onto the international stage.

For example, Marcel Moyse rose swiftly to prominence, and like Gaubert, he accompanied the singer Nellie Melba on her concert tours.<sup>556</sup> Moyse was principal flute in the *Opéra-Comique* and later succeeded Gaubert in the orchestra of the *Société des concerts du Conservatoire*. Georges Barrère and Louis Fleury continued the *Société moderne d'instruments à vent*, first begun by their teacher, Paul Taffanel, in 1879. Georges Barrère was one of the first flutists to play an instrument made of gold and then of platinum. *Density 21.5* (1936), by Edgar Varèse, was written specifically for him to inaugurate the platinum flute.<sup>557</sup> Fleury remained an active soloist and performer in Paris, and he was the performer for many of the premieres of the flute and voice repertoire contained in this study. He also toured Europe with Nellie Melba and Emma Calvé and compiled an article on the flute for Lavignac's *Encyclopédie*. Blanquart became famous

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<sup>556</sup>

McCutchan, *Marcel Moyse: Voice of the Flute*, 82-83.

<sup>557</sup>

Blakeman, *Taffanel: Genius of the Flute*, 181.

for his interpretation of the *Prélude à l'après-midi d'un faune*.<sup>558</sup> Hennebains became well-known for his dazzling technique and was associated with the *Concertino* of Cécile Chaminade.

Several flutists of this era deserve individual attention in this dissertation due to their substantial influence upon the development of French music and, in particular, music for flute and voice. These flutists are (chronologically) Philippe Gaubert, René Le Roy, Georges Barrère, Louis Fleury, and Marcel Moyse.

#### PHILIPPE GAUBERT (1879-1941)

Philippe Gaubert was born in Cahors in 1879. He began his musical studies at age six with Paul Taffanel, pursuing flute, *solfège*, and harmony. He entered the *Conservatoire* in 1893, the same year that Taffanel became flute professor there. A year later, Gaubert received the *première prix* in flute. He was fifteen.<sup>559</sup>

Gaubert entered the orchestra of the *Opéra* in 1901, an especially prestigious post for a flutist, and remained there until 1919. He performed with the *Société des concerts du Conservatoire* in 1904, and, in that year as the successor to the conductor André Messenger (1853-1929), he became both conductor and principle flute for the ensemble, serving in these two capacities until 1919.<sup>560</sup> That year, he was also appointed the

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According to Dorgeuille, his performance of the work was a guarantee of a packed house. Dorgeuille, *The French Flute School*, 35.

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Fischer, "Philippe Gaubert (1879-1941): His Life and Contributions as Flutist, Editor, Teacher, Conductor, and Composer," 4-8.

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Fischer, "Philippe Gaubert (1879-1941): His Life and Contributions as Flutist, Editor, Teacher, Conductor, and Composer," 27-30.

professor of flute at the *Conservatoire*, and in 1920, conductor at the *Opéra*, where he would become the Director of Music in 1931. Gaubert's affiliation with the *Société des concerts de Conservatoire* continued until 1938 and with the *Opéra* until his death in 1941. He remained a teacher at the *Conservatoire* until 1931 and was prominent as a pedagogue there. Later, he succeeded Paul Dukas and Vincent d'Indy as professor of conducting at the *Conservatoire*.

Gaubert's playing style was influenced by the vocal aspects of the music, as a direct consequence of his longtime affiliation with the *Opéra*. His playing was fluid, with a resonant vowel-based tone and a vocally inspired vibrato, the intensity of which related to the musical phrase and emotional content of the music.<sup>561</sup> Although he did not record during the prewar era, by all accounts, Gaubert was a flutist of extraordinary ability and musicality, and his playing elicited the highest praise from many prominent flutists.

Moyse, his successor as professor of flute at the Paris *Conservatoire*, commented:

Gaubert, a great flutist, I compare with the Cathedral at Reims with its flamboyant Gothic details. Gothic art is beautiful and reminds me of the great facility of Gaubert.<sup>562</sup>

The list of composers who dedicated new works to Gaubert is impressive and includes (chronologically) Albert Roussel (1869-1937), Florent Schmitt (1870-1958), Henri Büsser (1872-1973), Alfredo Casella (1883-1947), and Paul Taffanel. Gaubert performed the premieres of many works by French composers, one of which was Gabriel Fauré's *Fantaisie*, op. 79. Gaubert was a composer for flute in his own right, and he

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<sup>561</sup>

Dorgeuille, *The French Flute School 1860-1950*, translated by Blakeman, 26-33.

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Aitkin, "Marcel Moyse – A Long and Productive Life," *The National Flute Association Newsletter* 4:2, 3.

created his *Soir païen* for flute, soprano, and piano for Paul Taffanel, perhaps inspired in his conception of the work by the tone quality of Taffanel's flute playing. Some of his other noteworthy compositions are *Romance* (1905), *Nocturne et allegro scherzando* (1906), *Berceuse* (1907), *Madrigal* (1908), *Sur l'eau* (1910), *Fantasie* (1910), *Deux Esquisses* (1914), *Sonate* (1918), *Suite* (1922), *Deuxième sonate* (1925), *Ballade* (1928), *Troisième sonate* (1935), and *Sonatine* (1937); all for flute and piano.

Perhaps as a result of Taffanel's teachings regarding sound and sensitivity, Gaubert's works are primarily concerned with a subtlety and a flexibility of sound that was not evident in the showpieces of the romantic era. Modeled after the works of Fauré, Gaubert composed in an introverted way, exploiting the landscape of the interior. In his flute pieces, this manifests itself in long, floating, pianissimo phrases and in exotic harmonies using many complicated techniques. His works might be described as impressionistic and were identified with the musicians and artists of this movement.

Gaubert best expressed his technique of composition and style in these comments:

The breath is the soul of the flute; in other words, it is the fundamental point in the art of playing. The disciplined breath must be an obedient agent, now supple, now powerful, which the flautist should be able to control with the same dexterity as a violinist wields his bow. It is the creative force behind the sound, the spirit which animates it, gives it life, and makes it a voice capable of expressing all the emotions. The lips, the tongue, the fingers, are only its servants....With Bach, as with all the great classical masters, the player must observe the utmost simplicity of style. There should be no vibrato or quavering of the sound, an artifice best left to mediocre instrumentalists and inferior musicians.<sup>563</sup>

RENÉ LE ROY (1898-1985)

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*Méthode Complète de Flûte*, vol. 2, 185-186.

René Le Roy was born in Maisons-Laffitte on March 4, 1898 and became a pupil of Hennebains, Lafleurance, and Gaubert. He achieved the *première prix* in 1918, at the age of twenty. In 1919, he succeeded his teacher, Gaubert, in the *Société des instruments à vent de Paris* and was eventually able to establish himself as a soloist without an orchestral position, perhaps the first flutist to do so in France.<sup>564</sup> He toured widely in Europe as a soloist and founded the chamber group *Quintette instrumental de Paris* with Marcel Grandjany in 1922. The ensemble consisted of flute, harp, and string trio; Le Roy commissioned a number of French composers to write for this unusual combination of instruments. These works include *Sérénade*, op. 30 by Albert Roussel, *Prélude, Marine et chansons* by Guy Ropart, *Variations libres, et finale* op. 51 and *Voyage au pays du tendre* by Gabriel Pierné, *Suite en rocaille* by Florent Schmitt, *Suite* op. 91 by Vincent d'Indy, and *Quintette* by Jean Français.<sup>565</sup>

In addition, many French composers dedicated works to him, including *Danse de la chèvre* (1919) by Arthur Honegger, *Sonatine* for flute and clarinet (1931) by Jean Cartan, *Sonatine* for flute and piano (1931) by Guy Ropartz, *Sonate* for flute and piano (1934) by Robert Casadesus, *Concerto in D Major* op. 35 for flute and orchestra by Robert Casadesus, and *Oiseaux tendres* (1935) by Jean Rivier. Unlike the works written for Gaubert, the works written for Le Roy were technically difficult and also exploited his free, flowing sound and his astounding breath control. Le Roy was known particularly

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Dorgeuille, *The French Flute School 1860-1950*, translated by Blakeman, 53-67.

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Ibid.

for his style, which conferred the maximum of individuality and detail on the music.<sup>566</sup>

Le Roy's breathing techniques were considered remarkable for his time.

Apparently, he learned it intuitively from listening to singers, particularly Félicia Letvinne.

He was able to support the long lines of modern music, and the ends of his phrases could be gradually and imperceptibly faded, while remaining perfectly in tune. In this respect,

Le Roy followed and perfected the techniques espoused by his predecessors, Taffanel, Hennebains, and Gaubert.

The famous soprano Nellie Melba heard him in concert and often asked him to come and play at her home. To Le Roy she wrote:

I wish you a huge success in America. I am truly a great admirer of your artistry, it is superb, your phrasing is better than any I have ever heard on the flute. In a word, you are a great artist and I shall never forget how much I have enjoyed your playing.<sup>567</sup>

In a letter to Le Roy, Albert Roussel was also full of praise:

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In a review by Paul Landormy, dated May 17, 1938, of a concert at the *Salle Gaveau* with Le Roy and Levêque:

Whenever René Le Roy performs, the audience (sic) are deeply moved. They are immediately impressed by his refinement, reflected in his bearing and gesture, indicative of a widely cultured person: 'a gentleman and a scholar'. He has a natural elegance, which permeates his playing; the performer, the artist, is an extension of the man. Here is a flautist who is not content just to have a lovely tone, a compelling tone, but being fundamentally a musician, expresses all the nuances of a piece with keen sensibility. The flute is reputedly a cold instrument. In the hands of René Le Roy, the flute springs to life and encompasses the most powerful range of emotions. No music is beyond his talent; he is equal even to J. S. Bach. He proved that to us in two sonatas for flute and continuo, and especially in a Sonata for unaccompanied flute, which he played wonderfully. The difficulties of J. S. Bach are well known. René Le Roy triumphed completely, displaying extraordinary facility, command and masterly assurance. Throughout the *Allemande*, *Courante*, *Sarabande*, and *Bourrée anglaise*, I admired the variety of playing and especially the forceful rhythmic impulse which I had not at all expected from such a fragile instrument.

Dorgeuille, *The French Flute School 1860-1950*, translated by Blakeman, 53-67.

<sup>567</sup>

Dorgeuille, *The French Flute School 1860-1950*, translated by Blakeman, 62.



It seems, when one hears René Le Roy, as if flute playing is the easiest thing in the world. As the notes unfold from this bewitching instrument, now fast, now slow, witty or tender, lively or languorous, as clear in rapid articulation as in lingering passages, they are witness to the utmost technical flexibility and exceptional musicianship of this maser of the magic flute.<sup>568</sup>

Le Roy performed many works for flute and voice, appearing in concert with sopranos Madeleine Grey (with whom he performed Ravel's *Chansons madécasses*), Ninon Vallin (with whom he performed Roussel's *Deux poèmes de Ronsard*), Claire Croiza (with whom he performed Roussel's *Deux poèmes de Ronsard*), and Lily Pons (with whom he performed Délibes' *Le rossignol*).<sup>569</sup>

#### GEORGES BARRÈRE (1876-1944)

Georges Barrère was born in Bordeaux on October 31, 1876 and, in 1888, he moved with his family to Paris where he began fife lessons with a member of the *Scholars battalions*. He attended classes on the flute at the *Conservatoire* as an auditor with Altès until he was admitted to the school in 1892. In the next year, Paul Taffanel became the flute professor at the *Conservatoire* and Barrère's teacher.<sup>570</sup> Barrère attained the *première prix* in 1895 at the age of nineteen. That year, he also established the *Société moderne d' instruments à vent* with Louis Fleury and Barrère almost immediately began

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568

Ibid., 59.

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Ibid., 57.

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Toff, *Monarch of the Flute*, 6-11.

to solicit new works from French composers for the group.<sup>571</sup>

By 1898, Barrère had been engaged as principal flute in the orchestra of the exposition of Geneva, Switzerland, conducted by Gustav Doret. Guest conductors included Saint-Saëns, Chausson, and Dalcroze. During this time, he was also a substitute with the *Opéra*. At the Paris Exposition of 1900, Barrère played with the Colonne Orchestra in a series of concerts given in the Old Paris Exhibition Hall. He won the job of fourth flute with the *Opéra* in 1900 and joined an illustrious section with Hennebains, Lafleurance, and Gaubert. He also taught flute at the *Schola Cantorum*, the rival music school to the *Conservatoire*. Barrère's success as a performer was swift. By the age of twenty-four, he had infiltrated all the major performing and teaching establishments in Paris.

Among Barrère's and his ensemble's many premieres was a first performance of Georges Hüe's *Soir païen* for flute, soprano, and piano at a concert of the *Société nationale de musique* on January 25, 1902 at the *Salle Érard*. The performers included Charlotte Lormont, soprano, Georges Barrère, flute, and Blanche Selva, piano.<sup>572</sup>

Barrère was asked by many composers to premiere their new works for flute, including Alfred Bruneau, André Caplet, Gustave Charpentier, Ernst Chausson, Theodore Dubois, Reynaldo Hahn, Georges Hüe, Vincent d'Indy, Pierre Monteux, Gabriel Pierné,

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Apparently, this group was an outgrowth of the *Société de musique de chambre pour instruments à vent* that Taffanel had founded in 1879. With his teacher's blessing, Barrère organized a younger version of Taffanel's group with his fellow recent *Conservatoire* graduates. Toff, *Monarch of the Flute*, 24-27.

572

Toff, *Monarch of the Flute*, 343.

Catherine Vidal, and Charles-Marie Widor.<sup>573</sup> As noted above, he premiered and performed works for flute and voice. He was also asked by Charles-Marie Widor to write a flute chapter for a book he was compiling on orchestration.

In 1905, Barrère left for the United States in search of new performing opportunities.<sup>574</sup> There, he played principal flute with the New York Symphony under the direction of Walter Damrosch until it disbanded in 1928. Always ambitious, during his first years in New York Barrère organized wind players into the New York Symphony Wind Instruments Club. In the new world, as in France, he founded his own performing society in 1910, called the Barrère Ensemble of Wind Instruments and programmed American premieres of many works that had been written for the *Société moderne*. By 1914 he had begun concertizing with cellist Paul Kefer and harpist Carlos Salzedo in the *Trio de Lutece* and, by 1915, he had established the Little Symphony, a chamber orchestra that toured the United States.

In the summers, he traveled to various music festivals, including Chautauqua, where he became a major presence. He began teaching at Chautauqua in 1921 and when the Chautauqua Symphony was formed after the demise of the New York Symphony, he became principal flute and assistant conductor of the group. Barrère developed a solo career in New York, and he soon began playing recitals. Flute recitals were quite out of the ordinary in those days, however, he programmed substantial works such as Bach

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In 1926 alone, Barrère premiered Ibert's *Jeux*, Pierné's *Sonata*, Milhaud's *Sonatine*, and Roussel's *Trio*. Dorgeuille, *The French Flute School 1850-1960*, translated by Blakeman, 89.

574

Apparently, his former teacher, Taffanel, helped him to be released from his orchestral contracts in Europe. Dorgeuille, *The French Flute School 1850-1960*, translated by Blakeman, 88.

*Sonatas*, Schubert *Introduction and Variations*, and the Jarnach *Sonatine*.<sup>575</sup>

Earning the admiration of his colleagues, Barrère became a fixture in New York musical circles as a member of the Julliard faculty, the Beethoven Association, the Bohemians (New York Musicians' Club), the Society of Publication of American Music, and many other organizations. He collaborated with the finest musicians of his day, including sopranos Emma Calvé and Nellie Melba, violinist Albert Spalding, baritone David Bispham, and dancer Isadora Duncan.<sup>576</sup>

One of Barrère's greatest legacies is the establishment of the Paris *Conservatoire* tradition of woodwind pedagogy in the United States. He taught at the Institute of Musical Art beginning in 1905 (which became the Julliard School of Music beginning in 1931) and took on many private students as well. He advocated high standards for woodwind teaching, recommending French-style class instruction, including the *solfège* system. In a little over ten years, Barrère had indelibly established the French style of flute playing in the United States and would later be known as the father of a school of American flute playing through his prolific student, William Kincaid.<sup>577</sup>

He was best known, perhaps, for his pivotal role in the adoption of the Boehm-system silver flute in the United States. At the time Barrère came to this country, the wooden flute predominated in New York. Although the French Boehm-system silver flutes made by Louis Lot had been played in the Boston Symphony since 1887 (by André

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<sup>575</sup>

Toff, *Georges Barrère and the Flute in America*, 8.

<sup>576</sup>

Toff, *Monarch of the Flute*, 104-119.

<sup>577</sup>

Toff, *The Flute Book*, 100-103.

Maquarre and Charles Molé), Williams S. Haynes, Co., the leading maker of Boehm flutes in the United States, made wooden instruments exclusively. Just thirteen years later, Haynes Co. had converted almost entirely to silver flutes.<sup>578</sup> In 1927, Barrère made news with the acquisition of a gold Haynes flute and in 1935 with a platinum Haynes flute.

Barrère was a tireless champion of new music, and he continued to work with composers, now French and American, to premiere new works. These included (alphabetically by composer): *Suite for Winds* op. 17 by Seth Bingham; *Suite persane* by André Caplet; *Poem* by Charles T. Griffes; *Sonata* by Paul Hindemith; *Suite* for solo flute op. 8 by Wallingford Riegger; *Sextuor* op. 271 by Carl Reinecke; *Trio* for flute, viola, and cello by Albert Roussel; *Odelette* op. 162 by Camille Saint-Saëns; *Lied et scherzo* op. 54 by Florent Schmitt; and *Fête galante* by David Stanley Smith.<sup>579</sup> In addition, he premiered works by American composers by John Beach, Seth Bingham, Howard Brockway, George Chadwick, Archer Gibson, Christian Kriens, A. Walter Kramer, Edward McDowell, Ward Stephens, and Harriett Ware. Unfortunately, of the Americans,

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Toff notes that very few flutists today play wooden instruments. She cites the late Felix Skowronek of Seattle, and I have heard Jacques Zoon perform on a wooden instrument with the Boston Symphony. Toff speculates as to the waning of the wooden flute:

What led to the decline of the wooden flute was its relatively slow response—the silver flute is more agile and quicker-speaking—which disqualified it from the solo arena, where flexibility and response were paramount. Compromises sprang up—the British thin-walled wooden flute, metal head joints or metal-lined wooden head joints on wooden bodies—but in the United States the wooden flute passed into oblivion by World War I. With the immigration of several exemplars of the French school, notably Barrère and Laurent, in the first decade of the [twentieth] century, the wooden flute came to quite a speedy demise.

Toff, *The Flute Book*, 20.

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Toff, “Georges Barrère, Monarch of the Flute,” *The Flutist Quarterly*, Vol. XX, No. 1, 52-53.

only Griffes, McDowell, and Riegger are still in the repertoire today.<sup>580</sup>

#### LOUIS FLEURY (1878-1926)

Louis Fleury was one of France's most accomplished and sophisticated flutists. Born on May 24, 1878 in Lyons, he entered the *Conservatoire* in 1895. His fellow students in the flute class were Gaubert, Barrère, Laurent, and Maquarre. Fleury obtained the *première prix* in 1900 at the age of twenty-two, and, by 1903, he was touring through France as a soloist. Soon, he was touring all Europe as well. From 1905 until his death, he was the leader of the *Société moderne d'instruments à vent*, having taken the directorship from Barrère when Barrère left France for America. Fleury, along with other members of the group, commissioned more than 100 new chamber works over the next twenty years. He was also the founder and head of the *Société des concerts d'autrefois*, which performed music of the seventeenth and eighteenth centuries and gave concert tours throughout Europe and Asia Minor.<sup>581</sup>

Between 1906 and 1909, Fleury toured America with the soprano Emma Calvé performing music for flute and voice. Fleury was quite popular in England, where he performed frequently. Fleury wrote on the subject of voice and flute for the *Chesterian*:

The combination of the voice and the flute generally conjures up in the mind the appearance on the stage at the Albert Hall of a mature and plump lady, who emits little bird-like notes, whilst a gentleman, younger and of lesser substance, produces corresponding sounds from a wooden or metal pipe. The whole thing concludes with a marriage, not necessarily that of the singer to the flutist, but rather the union of their two voices which should, according to the rules, become

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Ibid.

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Dorgeuille, *The French Flute School 1860-1950*, translated by Blakeman, 93-95.

one in the course of the final cadenza. This union does not always come about without trouble. If the flutist is not of the first rank, the singer gains an easy triumph at his expense, for nothing is more delightful than a beautiful voice and nothing more displeasing than a bad flute tone. In the opposite case the risk lies on the side of the singer. Although the voice is the most beautiful of instruments, it is also the most sensitive. If the singer is not in good form, the cleanness of the tones produced by the good flutists will unmercifully show up her imperfections; in this it is the flutist who triumphs. It is true that he then runs another risk, that of never being re-engaged by his jealous partner. That happens more often than one may be aware of.<sup>582</sup>

Debussy composed *Syrinx* for unaccompanied flute for Fleury, who premiered the work in 1913. In addition, Roussel wrote the *Joueurs de flûte* and *Deux poèmes de Ronsard* for flute and soprano for him in 1924. These two songs were dedicated to two important sopranos of the day – *Rossignol, mon mignon* 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, mon mignon* on May 15, 1924 at the *Théâtre du Vieux-Colombier*; *Ciel, aer et vens* on May 28, 1924 at *Salle Érard*. There is no official record of who performed the flute part on these occasions, although one surmises it might have been Louis Fleury, since he premiered Roussel's next work for flute, *Joueurs de flûte* in January 1925.

Fleury revived eighteenth-century music for flute and was an editor of early flute music, including pieces by Blavet, Naudet, and Purcell. He wrote extensively about the instrument and about musical life in general in many musical journals. He completed the article on the flute which Taffanel had planned for Lavignac's *Encyclopédie de la musique et dictionnaire du Conservatoire* (1920-31).<sup>583</sup>

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De Lorenzo, *My Complete Story of The Flute*, 465.

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In his foreword to the article, Fleury explains that Taffanel had invited him to collaborate on it just a few months before his death, and that Geneviève Taffanel and Lavignac had then asked him to continue.

In researching the premiere performers of the works for soprano and flute, Louis Fleury's name often recurs. He seems to have been known in Paris as the flutist most associated with the performance of solo and chamber works. Having taken the bold step of shunning the orchestra, Fleury was free to develop as an individual. He does not leave a conducting or teaching legacy, as in the case of Gaubert or Barrère, but of an intellectual and an artist who championed chamber works and researched and revived many pieces from centuries before.<sup>584</sup>

#### MARCEL MOYSE (1889-1984)

Marcel Moyse was born on May 17, 1889 in Besançon. He was exposed to opera as a youngster and by the time he was ten years old, he had seen as many as forty operas.<sup>585</sup> He began playing the flute during this time, studying at a civic music school. By 1904, he had come to Paris with his uncle Joseph, who lived near the *Moulin Rouge* (at the time a *café-concert* and dance hall). Joseph played cello in the *Lamoureux* Orchestra, and the young Marcel observed the musician's life firsthand. He soon began studying privately with Hennebains and was accepted into the *Conservatoire* in 1905. At

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Blakeman, *Taffanel: Genius of the Flute*, 209.

<sup>584</sup>Blakeman describes Fleury as follows:

In contrast [to Barrère], Fleury became the scholar of the French School. By all accounts he was never very highly regarded as a player by his contemporaries, but he was a widely read and cultured musician. He made a career mainly as a chamber music player, inheriting the *Société moderne des instruments à vent* from Barrère in 1905. He also edited many new editions of eighteenth-century flute music, wrote a series of well-researched articles on the flute and its music, and completed the article on the flute that Taffanel had planned for Lavignac's *Encyclopédie*.

Blakeman, *Taffanel: Genius of the Flute*, 181.

<sup>585</sup>

Dorgeuille, *The French Flute School 1860-1950*, translated by Blakeman, 33-35, 46-50.



seventeen, after just one year of study, he obtained the *première prix*. Even after graduating from the *Conservatoire*, Moyse continued to study with Philippe Gaubert and soon began a career performing with orchestras and chamber ensembles in Paris. He played with the *Lamoureux* Orchestra, was a regular in the *Opéra* orchestra, and joined an orchestra at *Vichy* during the summers.

During the 1913-14 seasons, Moyse spent six months touring the United States and Canada with Nellie Melba, performing repertoire for flute and voice.<sup>586</sup> As noted above, the opportunity to work with the singer came through Gaubert, who had performed and recorded the mad scene from Donizetti's *Lucia di Lammermoor* and "Sweet Bird" from Handel's *Il pensieroso* with Melba. Moyse was greatly influenced by Melba and even idolized her.<sup>587</sup> He performed the arias from *Lucia* and *Il pensieroso*, as well as Bishop's *Lo! Here the Gentle Lark* while on tour with the singer. Moyse sometimes performed solo works as well.

Like so many French musicians, Moyse struggled to make a living during World War I. He gave one of the first performances of Debussy's *Sonate* for flute, viola, and harp during this time and began writing the beginnings of his exercise books, establishing a relationship with the French publishing firm *Alphonse Leduc* who later published all of

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Apparently, Moyse met Barrère while touring in the United States with Melba. However, when Melba appeared with the New York Symphony in October, Barrère provided the flute *obbligati*. Toff, *Monarch of the Flute*, 129.

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McCutchan, *Marcel Moyse: Voice of the Flute*, 82-83.

them.<sup>588</sup> He performed with the *Société des concerts du Conservatoire*, becoming the principal flute in 1919. He soon won the principal flute position with the *Opéra-Comique* as well. Under the direction of Koussevitzky, the orchestra premiered many French and Russian works, including *Daphnes et Chloë* by Ravel, *Schérazade* by Rimsky-Korsakov, and *Petrouchka* and *Le sacre du printemps* by Stravinsky.<sup>589</sup> As result, Moyses premiered the flute solos from all of these works, solos that are among the most difficult and the most prominent in all of orchestral music. Moyses also played the premiere of Ravel's *Shéhérazade* for soprano, flute, and orchestra and Stravinsky's *Octet*.<sup>590</sup> Moyses continued to distinguish himself as the most prominent orchestral flutist in Paris during the period prior to World War II. By 1926, Moyses had become principal flute with *Concerts Straram*.<sup>591</sup>

During this time, French composers began to write new works for Moyses, inspired

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Moyse was the most prolific in the next generation of flutists after Taffanel to write treatises regarding the techniques of playing the flute. In all, he authored over thirty-three volumes on all aspects of flute playing, addressing topics from tone production to articulation. His most revealing book is entitled *Comment j'ai maintenir ma forme* [How I Stayed in Shape], in which he describes his personal practice routines and his philosophy about many aspects of flute playing and music making. His book *De la sonorité* is described by some in the flute world as the "bible" for tone development. His books are published in several countries, and flutists throughout the world have adopted his exercises and techniques. Through his published works, his recordings, and his students (notably William Bennet, Trevor Wye, and Geoffrey Gilbert), he is, perhaps, the most influential teacher of flute of the twentieth century. A complete list of publications by Moyses is found in McCutchan, *Marcel Moyses: Voice of the Flute*, "Publications of Marcel Moyses," 239-240.

589

McCutchan, *Marcel Moyses: Voice of the Flute*, 76.

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Ibid., 110-100.

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Walther Straram (1876-1933) was a violinist and conductor and founded the Walther Straram Orchestra in 1923 and the *Concerts Walther Straram*. Ibid., 111-112.

by his superior technical skills. Moyse premiered and became identified with Jacques Ibert's *Concerto* for flute and orchestra and *Pièce* for flute solo. These pieces remain in the repertory as great masterworks for the flute.<sup>592</sup> As a member of the Moyse trio, he commissioned works by other composers of the day, such as Jean Françaix, Bohuslav Martinu, and Ervin Schulhoff, and he became a champion of new music for chamber ensemble.<sup>593</sup>

Moyse was already renowned as a soloist when the electrical recording process emerged in 1925, and he became the first flutist of the era between World Wars I and II to record extensively. He succeeded in recording a cross-section of the flute's serious repertory over a period of more than two decades. In many cases, Moyse's playing remained the only interpretation of certain flute repertoire available on disc for years.<sup>594</sup> Yet Moyse was by no means a pioneer. Many prominent flutists did record before Moyse, most notably some of his French predecessors, such as Georges Barrère, Philippe Gaubert, Adolphe Hennebains, and René Le Roy. Others recorded only sporadically,

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Dorgeuille, *The French Flute School 1860-1950*, translated by Blakeman, 33-35, 46-50.

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The Moyse Trio was made up of Marcel Moyse on flute, Louis Moyse on the keyboard, and Blanche Honegger (later Louis' wife) on the violin or viola. Louis also joined his father in flute duets, sometimes with Blanche at the keyboard. Louis recalled that the group just decided one day to make a trio and began rehearsing:

We never had to discuss anything, musically. The "magic" was that the three of us had the same deep feeling for music, based on traditional interpretations by great masters. We knew in advance where one would take a little ritard, or make a crescendo, and we had exactly the same feeling—absolutely the same feeling! It was as simple as sitting at a table for a meal. No problem.

McCutchan, *Marcel Moyse: Voice of the Flute*, 128-133.

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A complete discography of Moyse's recordings is found in McCutchan, *Marcel Moyse: Voice of the Flute*, Discography, 241-318.

such as Gaston Blanquart, Gaston Crunelle, and George Laurent.<sup>595</sup>

With the proliferation of serious instrumental music on record, including large-scale works, the woodwind repertory came gradually to assert itself as commercially viable. Certainly, recorded music contributed to the increase in French chamber music, including works for flute and voice. In this setting Moyse began recording, both as a soloist and as a principal member of the numerous ensembles with which he had been associated since 1910 (including the *Opéra-Comique*, the *Concerts Padeloup*, the *Société des concerts du Conservatoire*, and the *Straram* orchestras). His recording career was centered in the Paris studios of the Gramophone Company and Columbia Gramophone, but he also recorded in London for the English branches of both companies. His records have appeared on a variety of labels. He had a prolific recording career with a discography of about 225 recordings.<sup>596</sup>

Moyse recorded a number of works for flute and soprano. In 1928, he recorded opera excerpts that included flute, such as “*Le pardon de Ploërmel*” from *Dinorah* (Meyerbeer) with Yvonne Brothier, soprano, as well as the Act III: Mad Scene from *Lucia de Lammermoor* (Donizetti) with the same singer. He recorded The Mad Scene from *Lucia* again in 1936, this time with soprano Vina Bovy. He was also the flutist on the one of the recordings of Ravel’s *Chansons madécasses*, with Madeleine Grey,

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Dorgeuille, *The French Flute School 1860-1950*, translated by Blakeman, 42-50.

596

McCutchan, *Marcel Moyse: Voice of the Flute*, Discography, 241-318.

soprano, Hans Kindler, cello, and Ravel at the keyboard.<sup>597</sup>

During World War II, Moyse sought refuge from the Nazi Occupation in the south of France. He was exiled from his performing life in Paris during this time and was even arrested for a short time as a suspected Jew.<sup>598</sup> Moyse was surrounded for four years by farms instead of students and concert halls. In the meantime, music in Paris had largely gone on without him. Unfortunately, he failed to make formal arrangements to leave his posts temporarily, allowing plenty of opportunities for rival flutists who quickly claimed Moyse's chairs in chamber groups and orchestras. At the *Conservatoire*, Gaston Crunelle took his post as flute professor, and the new director, Claude Delvincourt, was not anxious to have Moyse return. While a compromise was struck to have Moyse and Crunelle teach parallel flute classes, by 1947 Moyse decided to leave Paris for *Buenos Aires*.<sup>599</sup>

He took with him his daughter-in-law, Blanche Honegger Moyse, and son Louis. In the summer of 1949, the Moyse family immigrated to the United States when the situation in *Buenos Aires* did not work out as planned and, with the help of Rudolf Serkin and Adolf Busch, was able to settle in Vermont as part of the faculty of the Marlboro

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<sup>597</sup>

This work was recorded several times, by many different flutists and singers. Ibid.

<sup>598</sup>

Ibid., 151-169.

<sup>599</sup>

By the time Moyse returned to Paris after the war, a talented young flutist by the name of Jean-Pierre Rampal had made his mark on the Parisian musical scene. As well, Gaston Crunelle had been well liked at the *Conservatoire* as the professor of flute, and they saw no reason to ask him to step down. It took two years of negotiations before Moyse agreed to the compromise suggested by the administration of the *Conservatoire* to establish a second flute class for Moyse. McCutchan, *Marcel Moyse: Voice of the Flute*, 162-163.

Festival.<sup>600</sup> Moyses quickly obtained professional management and began concertizing in America as a soloist and as a member of the Moyses Trio. Moyses also began to take private flute students and established himself as a preeminent teacher in the United States. Like Barrère before him, Moyses continued the influence of the French school of flute-playing in the United States, teaching almost all of the next generation of American flutists. His students began to take their places in the leading orchestras, conservatories, and universities around the world.<sup>601</sup>

In a letter to Moyses dated December 15, 1962, Moyses's student Aurèle Nicolet wrote of his teacher's legacy:

I know several French players of the "new school" of Rampal, etc., whose technique and facility I admire, but I always have the impression I am searching for something other than what they look for. I feel myself nourished from another tradition, coming from another school. Once I was a member of a jury with Crunelle. He told me how much he admired you, and we agreed that although the technical level of the current candidates is extremely high, it is rare to hear a flutist who is sensitive to color and beauty of sound, and who uses his means toward the service of expression.

The things you made me work on are always at the base of my teaching, and I love this work, which is perpetual creation and the best personal discipline. I'm lucky to have lots of pupils, and many talented ones. One of those who gives me the most satisfaction is a young Frenchman, from Besançon....

I would also like to say, that even after fourteen years I am still so full of your remarks, perceptions, images, expressions that all of them spring involuntarily in each lesson that I give, in each musical phrase that I play....

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Ibid., 171-172.

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A partial listing of these students includes: Robert Aitkin (soloist); William Bennett (principal flute, London Philharmonic, soloist); Rogert Cortet (soloist); Michel Debost (principal flute, *Orchestra de Paris*, flute professor Oberlin Conservatory); James Galway (principal flute, Berlin Philharmonic, soloist); Bernard Goldberg (principal flute, Pittsburgh Symphony); Peter-Lukas Graf (soloist); Raymond Griot (*Orchestra de Paris*); Karl Kraber (Dorian Quintet); Raymond Meyland (soloist); Susan Milan (soloist); William Montgomery (Theater Chamber Players, flute professor, University of Maryland); Aurèle Nicole (Berlin Philharmonic); Paula Robison (principal flute, New York Philharmonic, soloist); and Trevor Wye (soloist). Ibid., 191-206.

Thanks to you, the expression of the flute has gone beyond the pretty and the gracious, it has become frank. I am trying to disseminate this heritage well and to make it known.<sup>602</sup>

#### FRENCH FLUTISTS PREMIERE WORKS FOR FLUTE AND VOICE

Of the works for flute and voice considered in this study, many were written for and premiered by these well-known flutists. *Trois odelettes anacréontiques*, op. 13 by Maurice Emmanuel was premiered by the *Société de concerts du Conservatoire* on March 20, 1921, with Marcel Moyse on flute, Rose Feart as vocal soloist, and Philippe Gaubert at the piano. Albert Roussel's *Deux poèmes de Ronsard* was premiered by Ninon Vallin, voice and René Le Roy, flute on May 15, 1924. A portion of the *Chansons madécasses* of Maurice Ravel were premiered in 1925 by Jane Bathori, voice, Alfred Cassella, piano, Louis Fleury, flute, and Hans Kindler, cello, at the Hotel Majestic in Paris, although in this instance, only one movement was performed. The full work was premiered at the American Academy in Rome on May 8, 1926 with the same performers. The Paris premiere of the full work took place on June 13, 1926. By this time Louis Fleury had died; Maurice Baudouin performed the flute part.<sup>603</sup> Honegger's *Chanson de Ronsard* and *La petite sirène* were both premiered by soprano Regime de Leroy with flute and string quartet. The former piece, with Blanquart on flute, received its premiere with the Pullet Quartet conducted by Arthur Hoérée on January 24, 1925, in Paris; the later featured Ramón on flute, with Hoérée conducting the Roth Quartet on March 26,

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<sup>602</sup>

McCutchan, *Marcel Moyse: Voice of the Flute*, 194.

<sup>603</sup>

The work was performed later by Moyse and soprano, Madeline Grey. When it was recorded in 1932 under the direction of Ravel, the flutist was René Le Roy. Orenstein, *A Ravel Reader*, 273, 537.

1927 at the *Durand* Concert series at the *Salle Pleyel*.

The performers and the circumstances of the premieres of many of the works for flute and soprano are unknown to us. But the legacy of these flutists is clear in the development of French repertoire for the flute and voice. Their prominence as performers, their connections to French composers through the *Conservatoire* and other musical organizations in Paris, and their superior skill in playing the flute all contributed to the tremendous outpouring of repertoire for flute and voice. It is no coincidence that the production of music for flute and voice peaked between World War I and World War II, the precise time that the flute class almost doubled in size at the *Conservatoire* and that flute-playing began to reach its zenith in Paris. It is as a result of these fine flutists that much of the repertoire for flute and voice exists today.



## CHAPTER 11

### THE RISE OF THE GREAT SOPRANOS

*In the same way that the painter collaborates with nature, I consider the musical interpreter collaborates with the composer. The theatrical expression "create a part" is not a meaningless phrase. The work, which the author has created by his heart and his imagination, is, so to speak, created afresh by another's heart and imagination, intelligent reflexes of his own, by which it is conveyed to the public.*<sup>604</sup>

—Charles Gounod

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De Bovet, *Gounod*, 16-17.

Just as the proliferation of superior flute playing in Paris had its effect on French composers, so did the prominence of vocalists and particularly sopranos. As noted above, the leading musical institution of nineteenth-century Paris was the opera, and opera singers were the stars of the musical world. As Saint-Saëns later described in 1900:

The young musicians of today would find it difficult to imagine the state of music in France when Gounod came on the scene. The *beau monde* thought of nothing but Italian music; the last ripples of the tide on which Rossini, Donizetti, Bellini, and the wonderful generation of singers who had interpreted their works, had sailed to take Europe by storm, were still sensible; and the star of Verdi, veiled as yet with the morning mist, was just appearing above the horizon. The real public, that is the *bon bourgeois*, recognized no music outside the opera and French comic opera,<sup>605</sup> which included works written for France by distinguished foreigners. There was a universal cult, a positive idolatry, of “melody” or, more exactly, of the tune which could be picked up at once and easily remembered.<sup>606</sup>

During the late-nineteenth and early-twentieth centuries, France, and specifically Paris, could arguably be called the most significant operatic center in Europe.<sup>607</sup> As a result, the capital attracted the most talented singers, instrumentalists, and composers, most of whom trained together at the *Conservatoire* and who entered the professional musical world through the *Opéra* and the *Opéra-Comique*.

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The most successful composer associated with the Second Empire was not Gounod, Berlioz, or Bizet, but Jacques Offenbach. This age was attracted to *opéras bouffes*, which were based to a great extent upon gibes at the contemporary society and the political order. Louis Napoléon and his empress Eugène were also enamored with Meyerbeer, who became a close friend at court. Grout, *A Short History of Opera*, 315-341.

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Cooper, *French Music*, 9.

607

Paris was the home of numerous theaters that performed opera. In addition to the *Opéra* and the *Opéra-Comique*, there was the *Théâtre-Historique*, founded in 1847 by Alexandre Dumas and renamed the *Théâtre-Lyrique* in 1852; the *Cirque-Olympique* or *Cirque-Impérial*, home of the *Opéra-Nationale* from 1847-1851; the *Folies-Dramatiques* or *Théâtre-Dézet*; the *Théâtre de la gaité*; the *Funabules*; and the *Théâtre-Saqui* which was later renamed the *Déssements-Comiques*. The capital drew composers and vocalists from Austria, France, Germany, Hungary, Italy, and Russian. Indeed, most musicians in Europe came to Paris in order to establish their careers. Grout, *A Short History of Opera*, 315-341.

The various opera houses of France launched the careers of many of the soprano soloists who went on to inspire and premiere many of the works included in this dissertation. These women include Jane Bathori,<sup>608</sup> Emma Bardac, Emma Calvé, Claire Croiza, Rose Féart, Mary Garden, Madeline Grey, Jane Hatto, Maria Malibran, Blanche Marot, Adelina Patti, Lily Pons, Louisa Tetrazzini, Ninon Vallin, and Pauline Viardot. Certain singers were especially connected with composers as muses or lovers, such as Mary Garden and Emma Bardac who were associated with Debussy, Emma Bardac who was also associated with Fauré,<sup>609</sup> and Madeleine Grey who was associated with Ravel. In their role as muses, they would inspire an outpouring of French song. Indeed, the presence in Paris of a group of such talented singers who were able to exert tremendous influence on a group of major French song composers has never been repeated.<sup>610</sup> It is a primary explanation for the creation of a large body of repertoire for flute and soprano by French composers.

## SOPRANOS AND THE CREATION OF OPERATIC ROLES

Over the course of history, singers maintained a substantial influence over

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<sup>608</sup>

Jane Bathori played a seminal role in the development of modern French song, and specifically of modern French chamber music for soprano and flute. See Chapter 11: The Rise of the Great Sopranos for a thorough discussion of her contributions to this repertoire.

<sup>609</sup>

Emma Bardac was the wife of a wealthy banker, Sigismond Bardac. Emma had a rather progressive *salon* at her home in the *rue de Berri*, where she entertained composers, artists, and writers. She was known for her femininity, forthrightness, intelligence, and charm, all of which attracted male attention to her, especially the artistically gifted. She became involved in love affairs with both Debussy and Fauré, and they each composed songs specifically for her. She eventually ran away with Debussy and subsequently married him. Duchon, *Gabriel Fauré*, 104-105.

<sup>610</sup>

A complete listing of French composers who wrote *mélodie* during this period is found in Appendix III.

operatic events during much of the nineteenth century and beyond. In the process of mounting a new production, the selection of a roster of singers was always the first step in the construction of an operatic season. It was only after hiring the performers that contracts would be given to the composers and librettists. Decisions regarding music, subject matter, and characters were subsequently made with particular artists in mind, and composers were acutely aware that the success or failure of their stage works rested with the vocalists.<sup>611</sup> By the second half of the nineteenth century, singers had become intimately involved with the composers in the creation of their roles, though after the turn of the century, vocalists lost much of their influence and became less and less involved in this process.

In addition, at mid-century, with the rise in the *prima donna*, female heroines dominated the French opera and many were conceived with a female as the central dramatic character.<sup>612</sup> However, over the course of five decades (from 1850-1900), there

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The list of great voices at the Paris *Opéra* from 1789 to 1850 would not be complete without mentioning Laure Damoreau-Cinti, who made her debut in 1826, at the end of the Restoration and the year of Madame Branchu's retirement. Damoreau-Cinti was the great interpreter of Rossini's French operas. Fétis wrote, "Never has anyone been heard to sing with such perfection in the old temple of vocal drama." Although she was a native of Paris, Damoreau-Cinti first sang at the *Théâtre-Italien*, where she attracted Rossini's attention. She soon equaled Henriette Sontag and Maria Malibran in popularity. In 1829, however, and again in 1830, these three opera stars joined together on the stage of the *Opéra* in performances of separate acts from different operas. According to Castil-Blaze, it was "the best singing you could imagine." Madame Grassini and Madame Crescentini were also acclaimed by Parisian audiences, although their nationality and their Italian repertoire denied them access to the *Opéra* stage. On the other hand, the opening of the *Théâtre-Italien* in 1801 brought to Paris, one by one, the greatest of the Italian virtuosos. Many of them had already won international acclaim and they introduced the Paris audience to an entirely different vocal technique. [The criticism most often voiced in the press about French singers was that they were being taught to force their voices, to shout rather than to sing.] Mongrédien, *French Music from the Enlightenment to Romanticism*, 69.

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In the *Opéra-Comique*, the most important female role was the *chanteuse à roulades*, a light *coloratura* role that usually dominated the score to a much greater extent than either of the females in the grand opera formula. The second female role in the *opéra comique* was the *dugazon* (a name taken from the eighteenth-century *opéra comique* star Louis Dugazon); this part was taken by the performer who could act

would be striking changes in vocal types, as the *castratos* (for male roles) gave way to the lyric tenor, and the *coloratura* soprano (for female roles) was supplanted by the lyric and mezzo-soprano. The drop in *tessitura* continued through the nineteenth and twentieth centuries, giving way to a concentration on baritones and heroic tenors. By 1950, the development of spoken drama in singing voices, along with the desire for realism, produced operatic roles in which performance demands were similar to the vocal differentiation in a play.<sup>613</sup>

#### GREAT SOPRANOS IN THE YEARS PRIOR TO 1850

The terms dramatic soprano, lyric soprano, and *coloratura* soprano are all well-established designations for certain types of voices. Until the mid-nineteenth century every female singer was expected to be a mistress of *coloratura*,<sup>614</sup> and it was also assumed that she could sing dramatically and lyrically. All sopranos sang the same repertoire. Certain singers were superior to others in *coloratura* and more inventive in ornamentation, while others sang more dramatically or more lyrically, but a soprano was

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well but whose voice was not developed enough to execute *chanteuse à roulades* or major dramatic roles. Such a part almost never included extensive *coloratura*. Often the *dugazon* was a "trouser" role. By 1880, the most popular works of this era were: Gounod's *Mireille* (1864), Thomas's *Mignon* (1866), Bizet's *Carmen* (1875), and Massenet's *Manon* (1884). Ibid.

<sup>613</sup>

Ibid.

<sup>614</sup>

The term "*coloratura*" may be used to describe the florid figuration or ornamentation in a piece of music and operatic roles in which such passages are prominent. It can also refer to a particular class of sopranos who specialize in florid singing and operatic roles in this style and who had an extended high range, usually E or F above the staff. Amelita Galli-Curci, Henriette Sontag, Jenny Lind, Lily Pons, and Joan Sutherland are all examples of this voice type. Pleasants, *The Great Singers*, 189-211.

a soprano.<sup>615</sup>

One notes the roles which speak to the position of the soprano in the early-nineteenth century, for instance Giuditta Pasta (1797-1865) created the roles of Desdemona in Rossini's *Otello*, Anna Bolena in Donizetti's opera of the same name, Amina in Bellini's *La sonnambula*, and Norma in Bellini's opera of the same name. Maria Malibran (1808-1836) performed Rosina in Rossini's *Il barbiere di Siviglia* as well as Desdemona, Cinderella, and Semiramide. Fanny Persiani (1812-1867) created the role of Lucia in Donizetti's *Lucia di Lammermoor*. Giulia Grisi (1811-1869), in a remarkable career, created the roles of Emma in Rossini's *Zelmira* (1828), Juliet in Bellini's *I Capuleti ed I Montecchi* (1830), Adalgisa in Bellini's *Norma* (1831), Adelia in Donizetti's *Ugo, Conte di Parigi* (1832), Elvira in Bellini's *I Puritani* (1835), Elena in Donizetti's *Marin Faliero* (1835), and Norina in Donizetti's *Don Pasquale* (1843). Henriette Sontag (1806-1854) created the title role in Weber's *Euryanthe* (1823) and was chosen by Beethoven to sing the first performance of his *Symphony No. 9* and *Missa solennis* (1824). She also sang Rosina in Rossini's *Il barbiere de Siviglia* and *Semiramide* in the opera of the same title. Jenny Lind (1820-1887) appeared as Anna in *La sonnambula*, Anna Bolena in the opera of the same name, Norma in Bellini's opera, Alice in *Robert le diable*, and she created the role of Amalia in Verdi's *I Masnadieri* (1847).<sup>616</sup>

Each soprano, then, was an artist of distinctive vocal, dramatic, and personal characteristics, and yet the repertoire, drawn from the popular operas of Rossini,

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Pleasants, *The Great Singers*, 189-211.

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Ibid., 137-318.

Donizetti, Bellini, and Meyerbeer, remained much the same for each.<sup>617</sup> All of these sopranos appeared at the *Théâtre-Italien* and the *Opéra-Comique* prior to mid-century, making the Italian style of singing, with its long, *coloratura* phrases, an accepted fashion in France. French composers such as Louis Auber, Gustave Charpentier, Félicien David, Fromental Halévy, Victor Massé, Auguste Panseron, and Ambroise Thomas rushed to create operatic works in the Italian style. From 1800 until 1850, these singers (and their adoring public) largely determined the operatic practices in France.

As a result of the influence of Bellini, Donizetti, and Rossini, French composers such as Adam, David, Délibes, Massé, and Thomas would write *opéra comique* works filled with arias of bird songs and love. With their sixteenth-note runs and cadenzas, these pieces were typically showpieces for the *coloratura* singer and, in many instances, these pieces were orchestrated as duets between the singer and the orchestra's flutist<sup>618</sup>.

#### THE *COLORATURA* SOPRANO

It is difficult for us to fully grasp this relatively short-lived idiom today. Most of the operas and, in some cases, the composers themselves are virtually forgotten. Jules Massenet is remembered, of course, and *Manon* and *Werther* are still in the repertoire. But what of *Cléopâtre*, *Esclarmonde*, *Grisélidis*, *Hérodiade*, *La navarraise*, *Thaïs*, and *Sappho*? We still hear *Samson et Delilah*, but what of Saint-Saëns's *Hélène* and *Phryné*?

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<sup>617</sup>

Pleasants, *The Great Singers*, 189.

<sup>618</sup>

Ambroise Thomas, in his opera *Hamlet*, includes a mad scene for Desdemona that contains a long cadenza for the soprano with the flute. Most likely, he was inspired by the same orchestration in Donizetti's *Lucia de Lammermoor*.

*Mignon* is still heard from time to time, but who recognizes Ambroise Thomas' *Hamlet*, *Psyché*, or *Le songe d'une nuit d'été*? Gustave Charpentier lives intermittently as the composer of *Louise*. *Carmen* seems imperishable, but Bizet's *La jolie fille de Perth*, *Djamileh*, and *Les pêcheurs de perles* clearly are not. Indeed, many works of this era and their creators are totally forgotten. Camille Erlanger's *Aphrodite*, Henri Février's *Monna Vanna*, Xavier Leroux's *La reine fiammette*, Félicien David's *Lalla-Roukh*, Victor Massé's *Une nuit de Cléopâtre*, and Gabriel Pierné's *La fille de tabarin* are unknown to us. Yet, these operas were immensely popular among the Parisian public of 1850. Why? Because there was a new breed of soprano known as the *coloratura*.

Today we tend to think of the *coloratura* soprano as a sweet-voiced girl with more or less secure high notes and with the agility and fluency to get through the arias of Zerbinetta or The Queen of the Night. But there have been *coloratura* sopranos who could do more than that, women who could ascend to the high E or F without resorting to a detached, tricky head voice and who, in lyrical and dramatic passages, could sing persuasively and beautifully.

A lineage of such singers could persuasively be charted through Henriette Sontag (1806-1854), Jenny Lind (1820-1887), Adelina Patti (1843-1919), Nellie Melba (1861-1931), Luisa Tetrazzini (1871-1940), Amelita Galli-Curci (1882-1963), and, most recently, Lina Pagliughi (1907-1980).<sup>619</sup>

Sopranos of this type were not favored by the evolution of the repertoire during

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Pleasants, *The Great Singers*, 181-211.



the twentieth century.<sup>620</sup> Throughout the nineteenth, however, they excited an enthusiasm that has never been accorded to any other type of singer (except, perhaps the *castrati*), one that in our own time, has been directed only at pop stars such as Frank Sinatra, Elvis Presley, or the Beatles. Called nightingales by their fans and warblers by more moderate admirers, they had beautiful voices that were lighter and more girlish than the type of voice fashionable among sopranos today.<sup>621</sup> Singers of this sort had a special, highly appealing communicative quality, one that suggested a kind of eternally youthful femininity.<sup>622</sup>

And they were, indeed, young. Three of the greatest *coloratura* sopranos of the nineteenth century (chronologically), Henriette Sontag, Jenny Lind, and Adelina Patti were phenomenally early beginners. The ages at which they made their formal operatic debuts were extraordinary by today's standards: Sontag was fifteen, Lind seventeen, and Patti sixteen.<sup>623</sup> They took Paris and, indeed, the world by storm, conquering houses such

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These sopranos inspired an entire genre of operatic composing in which the *coloratura* "mad scene" became a feature in several nineteenth-century operas, such as: *Anna Bolena* (1830) by Gaetano Donizetti; *La sonnambula* (1831) and *I Puritani* (1835) by Vincenzo Bellini; *Dinorah* (1859) by Giacomo Meyerbeer; and *Hamlet* (1868) by Ambroise Thomas. The romantic era mad scene developed as a result of musical, literary, and social influences of the eighteenth and early-nineteenth centuries. These influences included: the French grand opera tradition; the influence of Rossini and his musical style that included vocal ornamentation and sequencing of musical numbers; the popularity of "gothic" style literature which emphasized mystery, ghosts, hallucinations, and insanity; and the dirth of young, *coloratura* sopranos as operatic heroines, who combined vocal flexibility and fragility to dramatic effect. Grove, *A Short History of Opera*, 315-341.

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Pleasants, *The Great Singers*, 190.

622

Ibid.

623

Sontag was only seventeen when she created the title role in *Euryanthe* in 1823 and only eighteen when she sang in the premiere of Beethoven's *Symphony no. 9*. Ibid., 191.

as the *Opéra* and *Opéra-Comique* in Paris, the Metropolitan in New York, *La Scala* in Milan, *La Monnaie* in Brussels, Covent Garden in London, and the *Karlstheater* in Vienna.<sup>624</sup> For several decades, these sopranos, with the help of Rossini, Donizetti, and Bellini, ruled the operatic world.<sup>625</sup> Many of the bird songs for flute and soprano that have been noted elsewhere in this study were written for these sopranos and for later generations of *coloratura* sopranos, such as Nellie Melba and Lily Pons.

### SOPRANOS OF THE LATE-NINETEENTH AND EARLY-TWENTIETH CENTURIES

The verismo operas of the young Italian composers and the lyric operas of the French composers were made to order for sopranos of the next generation, such as Emma Calvé (whose Santuzza quickly eclipsed Bellincioni's original), Claire Croiza, Geraldine Farrar (whose *Madame Butterfly* was unrivaled for many years), Maria Malibran, Nellie Melba, Sybil Sanderson, and Rosine Stoltz. During this particular

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<sup>624</sup>

Kuhn, *Baker's Dictionary of Opera*.

<sup>625</sup>

Henriette Sontag, born in 1806 in Germany, made her debut in Prague as Princess of Navara in Boieldieu's *Jean de Paris*. She followed this with *Rosina*, *Zerlina*, and *Agathe*, among many others. In 1826, she accepted a two-month trial contract at the *Théâtre-Italien* in Paris and made her debut there as *Rosina*. Rossini, Cherubini, Auber, and Boieldieu were in the audience, and she was a great success. She spent the next several years traveling between London and Paris, singing the roles of *Desdemona*, *Cinderella*, and *Pisaroni*. A rivalry with Maria Malibran arose upon her return from America. Sontag retired from the stage in 1830 after a secret marriage to Count Carlo Rossi.

Jenny Lind was born in Sweden in 1820, and although she studied with Manuel Garcia in Paris, she never performed there. By the time she was twenty-one, she was a star of a magnitude that Stockholm had never known and during her career would sing the roles of *Euryanthe*, *Pamina*, *Julia*, *Alice*, *Donna Anna*, *Lucia*, and *Norma*. From 1844 to 1849, she sang in Berlin and was greatly admired by Mendelssohn and Clara Schumann. She also attracted the notice of Meyerbeer, who pursued her relentlessly to create his lead female roles. She sang often in London and toured America with Phineas Barnum from 1850 to 1852.

Adelina Patti was born in Madrid in 1843 and made her debut in Paris at the *Théâtre-Italien* in 1862 in the role of *Amina*. She became famous for her portrayals of *Zerlina*, *Rosina*, *Norina*, *Elvira*, *Martha*, *Adina*, and *Gilda*, and is widely regarded as one of the greatest *coloratura* sopranos of the nineteenth century. Kuhn, *Baker's Dictionary of Opera*, 753, 451, 594.

period, the French idiom typically centered on the projection of exotic and otherwise fascinating females, one that provided an even more congenial setting than the Italian operas had for the art of Calvé, Garden, and Farrar. In the context of this study, it would be useful to examine briefly the careers of these singers individually.

#### MARIA MALIBRAN (1808-1836)

Maria Malibran (1808-1836) was the daughter of famed tenor Manuel Garcia. Born in Paris, she studied voice with her father and showed a precocious talent at an early age. She was seventeen when she made her debut in 1825, filling in for a sick colleague in the role of Rosina in *Il barbiere de Seviglia* by Rossini. Performances in London and America soon followed, and it was in America where she met her soon-to-be husband, Eugène Malibran. In 1826 she returned to Paris and the following year made her debut at the *Opéra* in Rossini's *Semiramide*, to sensational effect. Now an operatic star, Malibran was subsequently engaged at the *Opéra* and the *Théâtre-Italien*, where she appeared as Desdemona, Ninetta, Romeo, Rosina, Susanna, and Zerlina. Her fame surpassed that of either Giuditta Pasta or Henriette Sontag, the reigning stars of the day, and it would be difficult to overestimate the extent of her celebrity. She died at age twenty-eight after falling from a horse and was publicly mourned; a show of feeling that included elegiac poetry by Alfred de Musset.

#### ROSINE STOLTZ (1815-1903)

Rosine Stoltz (1815-1903) was a French mezzo-soprano who made her Paris debut at the *Opéra* as Rachel in Halévy's *La juive*. Subsequently, she created the role of

Ascanio in Berlioz's *Benvenuto Cellini* (1838), as well as Léonore in *La favorite* (1840) and Zaida in *Dom Sébastien* (1843), the latter two by Donizetti. She apparently became intimate with Leon Pillet, the manager of the *Opéra* from 1844 and, through him, wielded considerable influence on the appointment of new singers at the *Opéra*. After a series of attacks in the press, however, she resigned her contract with the *Opéra* in 1847.

#### NELLIE MELBA (1859-1940)

Nellie Melba (1859-1940) was born in Australia but studied voice with Madame Marchesi in Vienna. She subsequently made her debut in London in *La sonnambula* in 1880. She was soon singing the lead roles in *Lucia di Lammermoor* and other Italian operas. She sang in Italy and then, in 1883, came under contract to the *Opéra-Comique* in Paris. She made her first appearance there as Zora in David's *Perle du Brazil* (1883). She was warmly received when she toured Europe in 1885, and Thomas admired her as an interpreter of his *Mignon*. She made her debut at the *Opéra* in 1889 as Ophelia in *Hamlet*. This performance was such a critical success that she stayed on to appear in *Rigoletto* and *Lucia di Lammermoor*.<sup>626</sup> Melba later collaborated with Camille Saint-Saëns and would

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The following story regarding the cadenza with flute in *Lucia di Lammermoor* appears in Lahee:

A little anecdote was told concerning a performance of *Lucia* in Paris, which tends to show the kindly disposition of the young prima donna. She was, in the mad scene, accompanied in a most delicious manner by the flutist in the orchestra. One was often puzzled during the celebrated duet to determine which were the notes of the flute and which were those of the singer. Now and then a pathetic vibration would reveal the human voice and cause it to rise triumphant above the instrument. She taxed the skill of the musician to the uttermost to follow her through the intricate mazes of sound. When, through nervousness, she for a moment forgot the words of her song, the humble musician came to her rescue and improvised a few sparkling variations to enable her to regain her breath and recollect the lost phrases. At the end of the duet, two powdered footmen advanced from the wings a gigantic basket of flowers, which had been sent to her from Rome by some friends. She selected the finest rose and, advancing to the footlights, handed it to the leader of the orchestra to be passed on to the flute player.

appear in the title role in the premiere of *Hélène* in Monte Carlo in 1903. Saint-Saëns had spoken of his project with such enthusiasm that she cancelled the second half of her American tour<sup>627</sup> and learned the role while traveling between engagements. Saint-Saëns was deeply impressed by her stage presence and later observed: “She did not play. No. She lived the Helen I had dreamed of.”<sup>628</sup> Melba was known for her beauty of tone and polished technique, and it was these qualities that attracted the notice of Charles Gounod, who coached her in the roles of Juliette (*Roméo et Juliette*) and Marguerite (*Faust*).

#### EMMA CALVÉ (1859-1942)

By all accounts, Emma Calvé (1858-1942) had an unusual range (from A below the staff to F above high C) which enabled her to create the role of Carmen at the *Opéra-Comique*, as well as the roles of Lucia (*Lucia di Lammermoor*) and Lakmé by Léo Délibes (*Lakmé*). In addition, Jules Massenet had her specifically in mind as he developed the roles of Anita in *La navarraise* (1894) and Sappho in the opera of the same name (1897). Calvé also created the title role in Reynaldo Hahn's *La carmélite* (1902). By 1904 she had given 1,000 performances of *Carmen* at the *Opéra-Comique*, an extraordinary number in any age. As an interpreter, she was dramatic and impulsive, and her career extended into the recording era, which permitted the documentation of her interpretive style.

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Lahee, *Famous Singers*, 233-234.

<sup>627</sup>

Nellie Melba toured with Australian flutist John Lemmoné, who also became her manager. Ibid.

<sup>628</sup>

Hervey, *Saint-Saëns*, 357.

### SYBIL SANDERSON (1865-1903)

Sybil Sanderson (1865-1903) was born in America and made her debut in 1888 in The Hague in a production of *Manon*. A few months later she was in Paris, studying at the *Conservatoire* with Massenet and performing at the *Opéra-Comique*, where she created the role of Esclarmonde (which Massenet had written for her). Massenet also wrote *Thaïs* (1889) for her, and Saint-Saëns was equally enchanted by Sanderson's singing, creating the role of Phryné (1893) with her in mind. She was very popular in both Paris and St. Petersburg.<sup>629</sup>

### MARY GARDEN (1874-1967)

Mary Garden (1874-1967) was born in Aberdeen, Scotland, but later immigrated to the United States. She studied singing in Paris with Trabadello and Lucien Fugère and made her debut at the *Opéra-Comique* in 1900, taking over the title role of Louise for an ill colleague. This debut was a musical sensation and, as a result, she remained at the *Opéra-Comique* until 1906. There, she would go on to create the role of Diane in Pierné's *La fille de Tabarin* (1901), although she is principally known as the creator of the role of Mélisande in the world premiere of Debussy's *Pelléas et Mélisande* (1902). As a result of this collaboration, she became the center of a controversy when Maurice Maeterlinck, the author of the drama, voiced his violent objection to her assignment, his choice for the

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<sup>629</sup>

In the late nineteenth-century, St. Petersburg was another city known for its patronage of opera and of singing. Several French singers made concert tours of the Russian capital, including Sybil Sanderson, Pauline Viardot, and Maria Olenina-d'Alheim. French composers Claude Debussy also traveled extensively in Russia, where he heard the music of Tchaikovsky and Rimsky-Korsakov. Fitzlyon, *The Price of Genius*, 123-142.

role being Georgette Leblanc, his common-law wife. Maeterlinck subsequently withdrew from the production. Nevertheless, Garden's role in this opera was a turning point in her career. She was known as a singer of exceptional ability, as well as a skillful actress.

#### CLAIRE CROIZA (1882-1946)

Claire Croiza (1882-1946), *née* Claire Connolly, was born in Paris on September 14, 1882 to an Italian mother and an American father of Irish origin. In 1906 she launched herself on a brilliant career at the *Théâtre de la Monnaie* in Brussels, singing Dalila, Carmen, Berlioz's Dido, Clytemnestra (in the operas by Gluck and Richard Strauss), and Erda. She was first heard at the *Opéra* in 1908 as Dalila and at the *Opéra-Comique* in 1926. She inspired the role of Pénélope in Fauré's opera of the same name and gave its first performance. Beginning in 1922, she taught at the *École Normale* and, in 1934, became a professor of voice at the *Conservatoire*. With her instinct for the French language and her intelligence, clarity of tone, and passionate reserve, Croiza was much admired by musicians such as Debussy, Duparc, Fauré, d'Indy, and Saint-Saëns, as well as by poets alike.<sup>630</sup> Paul Valéry said that she had the most sensitive voice of her generation<sup>631</sup> and a number of composers dedicated songs to her, including Arthur Honegger, Darius Milhaud, and Francis Poulenc. Honegger would write *Judith* with Croiza in mind.

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The quality of her voice has been described as warm but limpid, ideal for dramatic soprano roles. Halbreich, *Arthur Honegger*, 96-97.

631

Ibid.

## SOPRANOS AND THE CREATION OF *MÉLODIE* AND CHAMBER MUSIC FOR FLUTE AND VOICE

Many sopranos not only inspired operatic roles by French composers, but also *mélodie* and chamber music for flute and voice. Rose Féart (1881-1957) was a singer primarily associated with André Caplet and Charles Koechlin, premiering many of their vocal works.<sup>632</sup> She sang the first *Mélisande* at Covent Garden and later became a professor of voice at the *Conservatoire*. She created the role of *La vierge Erigone* in Debussy's *Le martyr de Saint-Sébastien* and performed the premiere of the work in 1911. She is known to have performed Maurice Emmanuel's *Trois odelettes anacréontiques* for flute, soprano, and piano for a concert of the *Société des concerts du Conservatoire* on March 20, 1921 with Philippe Gaubert conducting. Arthur Honegger also dedicated his *Six poèmes de Jean Cocteau* (1920) to Féart, and she premiered Honegger's *Pâques à New York* (1920) with the Pro Arte Quartet.<sup>633</sup>

Marya Freund (1876-1966) was a Polish singer who performed the Paris premiere of Arnold Schoenberg's *Pierrot lunaire* at the *Salle des Agricultures* on December 15, 1921. The flutist for this performance and several subsequent performances in Paris, London, Italy, and Brussels was Louis Fleury.<sup>634</sup> She would remain in Paris, performing

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<sup>632</sup>

Orledge, *Charles Koechlin (1867-1950): His Life and Works*, Appendix B.

<sup>633</sup>

Ibid., 288-289.

<sup>634</sup>

In 1922, Francis Poulenc and Darius Milhaud went to Austria with the singer Marya Freund. Polish by birth but a resident of France, Freund was renowned as a singer of *Lieder* and also of many contemporary works. She had recently given the first performance in France of Schoenberg's *Pierrot lunaire* with Milhaud conducting. During their visit to Austria they repeated this performance in a double program, contrasting their interpretation of the work with that of Schoenberg and the German singer Erika Wagner. While in Vienna, they met Mahler's widow, Alma, who introduced them to Schoenberg, Berg, and Webern. Milhaud left the following remembrance of the performance:



works by Poulenc, including his *Le bestiaire* (for soprano, flute, and chamber ensemble) at the *Théâtre de la Vieux-Colombier* in 1921.<sup>635</sup>

Madeleine Grey (1897-1979) was initially a piano student with Alfred Cortot at the *Conservatoire* before being recognized as a soprano. She was admired by Gabriel Fauré and Maurice Ravel, and she sang the premiere of Fauré's *Mirages*, op. 113 and made recordings of Ravel's *Chansons hébraïques* and *Chansons madécasses*, which the composer himself regarded as the definitive interpretations of these works.<sup>636</sup> She eventually toured Spain with Ravel as accompanist and performed in a number of memorial concerts after his death in 1937. Her lengthy concert tours abroad helped to further the appreciation of modern French song in the United States and Italy.<sup>637</sup>

Claire Croiza was a close friend of Francis Poulenc, who met the soprano at age eight, at whose home he played piano accompaniments during his sister Jeanne's voice

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Erika Wagner, who sang Schoenberg's works in Germany, happened to be in Vienna at the same time as we, and Frau Mahler thought that it might be a good idea to organize a double performance of *Pierrot lunaire* in German and French versions. Schoenberg agreed, and we used the same instrumentalists....It was a most exciting experience; Schoenberg's conduction brought out the dramatic qualities of his work, making it harsher, wilder, more intense; my reading, on the other hand, emphasized the music's sensuous qualities, all the sweetness, subtlety, and the translucency of it. Erika Wagner spoke the German words in a strident tone, with less respect for the notes as written than Marya Freund, who if anything erred on the side of observing them too closely.

Schmidt, *Entrancing Muse*, 107-109.

635

Ibid.

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*A Ravel Reader*, edited by Arbie Orenstein, 9-12.

637

Kuhn, *Baker's Dictionary of Opera*, 287.

lessons.<sup>638</sup> Croiza and Poulenc would collaborate musically for the rest of her life, she performing many of his songs and recording his *Le Bestaire* (for soprano, flute, and chamber ensemble) in 1928.<sup>639</sup> She also premiered Poulenc's *Poèmes de Ronsard* at the *salon* of the *princesse* de Polignac on April 7, 1925.<sup>640</sup> Through Poulenc she met Georges Auric, Arthur Honegger, and Henri Sauguet, all of whom wrote works for flute and voice.

Croiza was also the muse and lover of Arthur Honegger.<sup>641</sup> She premiered his *Chanson de Ronsard* (for soprano, flute, and string quartet) on May 15, 1924 at a concert organized by *La Revue Musicale* in honor of the French poet Pierre de Ronsard. The performance took place at the *Théâtre de la Vieux-Colombier*. After Honegger's falling out with Croiza, his *Trois chansons de la petite sirène* (for soprano, flute, and string quartet) was premiered by the lesser known soprano Régime de Lormoy, flutist Rémon, and the Roth Quartet at the *Salle Pleyel* on March 22, 1927.

Suzanne Peignot was another soprano associated with Poulenc as well as Auric,

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638

Ibid., 15.

639

Ibid., 173.

640

Kahan, *Music's Modern Muse*, 250.

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Apparently, Croiza and Honegger began an affair in the years 1924-1925, while he was working on the opera *Judith*. Croiza eventually gave birth to Honegger's illegitimate child, Jean-Claude Honegger on April 2, 1926 in Paris. Nevertheless, Honegger married Andrée Vaurabourg (Vaura) on May 17, 1926. Honegger and Vaura had been companions for ten years, having met in Maurice Emmanuel's music history class at the *Conservatoire*, and Vaura accepted Honegger's terms for the relationship: that they continued to live apart even though married. Although Honegger continued to see Croiza and his son weekly as well as supporting her financially, there is no doubt that his marriage to Vaura hurt her deeply. Despite this, Croiza continued to perform Honegger's works and during World War II, Honegger remained in Paris during the Occupation, not able to abandon her or his son. Halbreich, *Arthur Honegger*, 37, 101-102, 105, 107.

Durey, Honegger, Milhaud, and Tailleferre. She performed Poulenc's *Le bestiaire* with the composer on December 14, 1929 at the *Salle Pleyel*, as well as Auric's *Huit poèmes de Jean Cocteau*, and *Six mélodies* by Auric, Durey, Honegger, Milhaud, Poulenc, and Tailleferre on December 18, 1929.<sup>642</sup> Poulenc dedicated his *Poèmes de Ronsard*<sup>643</sup> to Peignot and his *Quatre chansons de Max Jacob*. Poulenc's *Cinq poèmes de Max Jacob* (for soprano, flute, oboe, bassoon, clarinet, and trumpet) was premiered by Peignot on May 24, 1932 at a recital at the *Ancien Conservatoire* with Poulenc at the piano. He dedicated each movement to five sopranos in his life: Marie-Blanche de Polignac,<sup>644</sup> Madeleine Vhita, Suzanne Peignot, Suzanne Balguerie, and Eve Curie.<sup>645</sup> Poulenc subsequently introduced Peignot to Henri Sauguet, and she later premiered Sauguet's *Six poèmes de André de Richaud* at the *École Normale de Musique* in 1947.

Jane Hatto (1879-1970) was a French soprano who studied at the *Conservatoire* and made her debut at the *Opéra* in 1899. She made her debut at the Paris *Opéra* in 1899 as Brunehild in Reyer's *Sigurd*. She continued to sing at the *Opéra* until 1922, creating roles in several French operas, including Chausson's *Le roi Arthur* (1903), Saint-Saëns's

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On the same program, Marcel Moyse performed Durey's *Sonatine* for Flute and Piano, with Andrée Vaurabourg (Honegger's wife) at the piano. Schmidt, *Entrancing Muse*, 175-176.

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The setting of each poem by Ronsard was dedicated to a different soprano: "Attributs" to Peignot, "Le tombeau" to Marya Freund, "Ballet" to Véra Janacopoulos, "Je n'ai plus que les os" to Claire Croiza, and "A son page" to Jane Bathori. *Ibid.*, 142.

644

The *comtesse* Jean de Polignac (Marie-Blanche) was the daughter of the famous French designer Jeanne Lanvin. She was equally well-known as a singer and a fashion icon. With the composer and teacher Nadia Boulanger, she held Sunday evening gatherings at her mother's home in Paris and was very active in the *salon* of her aunt, *princesse* Edmond de Polignac. Kahan, *Music's Modern Muse*, 312-325.

645

*Ibid.*, 186.

*Les barbares* (1901), and Xavier Leroux's *Astarte*, (1901). She gave a number of premieres of works by Charles Koechlin and was chosen by Maurice Ravel to be the soloist in the first performance of his song-cycle *Shéhérazade* on May 17, 1904. Ravel dedicated the first song of the cycle "Asie" to Hatto.<sup>646</sup>

Ninon Vallin (1886-1961) made her debut in Paris at the *Concerts Colonne* singing Debussy's *La demoiselle élue* on April 2, 1911. She was also the soprano chosen to sing the premiere of Debussy's *Le martyr de San Sebastien* later in 1911 (along with Rose Féart) and the composer's songs on texts of Mallarmé in 1914. For the next four years she sang at the *Opéra-Comique*, specializing in the role of Micaëla in Bizet's *Carmen*, and in 1920 made her debut at the *Opéra* in the role of Thais. Today, she remains known for her interpretations of the songs of Chausson, Debussy, Fauré, and Reynaldo Hahn. Her prodigious recording career began in 1913 and ended in 1956 with a discography of over 400 songs. As noted above, Vallin premiered Roussel's *Deux poèmes de Ronsard* for flute and soprano, and she is one of its dedicatees.

Maria Olenina-d'Alheim (1869-1970), a Russian soprano who came to Paris in the early 1900s, became known as an interpreter of the songs of Mussorgsky and, indeed, she introduced Mussorgsky's music to the Parisian public and to French musicians through her recitals.<sup>647</sup> Olenina-d'Alheim developed friendships with André Caplet, Alfred Cortot, Darius Milhaud, and Maurice Ravel, and she began the concert series known as *La*

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For a complete list of these premieres see Orledge, *Charles Koechlin (1867-1950): His Life and Works*, Appendix B.

<sup>647</sup>

Tumanov, *The Life and Artistry of Maria Olenina-d'Alheim*, 51-61.

*maison du lied*, which promoted Russian and French song before and after World War I.<sup>648</sup> *La maison du lied* was not limited to music, but also presented lectures on poetry, music, art, and psychology.<sup>649</sup> These lectures touched on musical problems, such as the link between music and text or the relation between music and gesture. *La maison du lied* also published programs for its concerts, which provided detailed notes on the musical, poetic, historical, and aesthetic background to the performance program. Soon, *La maison* began publishing its own Bulletin, which contained articles by Hector Berlioz, André Chevillon, and Pyotr d'Alheim (Olenina-d'Alheim's husband), among others. After the Russian revolution in 1917 and the death of her husband, Olenina-d'Alheim remained in Paris until 1959, continuing her concert series and cultivating the friendship of fellow soprano Jane Bathori. She stopped singing about 1926, and she was never admitted as a professor to the *Conservatoire*, despite efforts by her friends to obtain a position there for her.<sup>650</sup>

Several sopranos of this era deserve special attention for their unique contributions to the development of French operatic roles and for their involvement in the new French music for voice and piano and for voice and instruments. These women are Pauline Viardot, Caroline Miolan-Carvalho, Adelina Patti, and Jane Bathori.

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Ibid., 144-194.

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Lectures were accompanied by readings from Victor Hugo, Lamartine, Alfred de Vigny, and Paul Verlaine. One was devoted to the French lyric in all its diversity, including modern French poetry and the lyric verse of the *trouvères* and the *troubadours*. Tumanov, *The Life and Artistry of Maria Olenina-d'Alheim*, 172-174.

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Olenina-d'Alheim found herself financially destitute in Paris, and although she continued performing, her friends looked upon the concert series as a kind of charity. Tumanov, *The Life and Artistry of Maria Olenina-d'Alheim*, 206.

## PAULINE VIARDOT (1821-1910)

Pauline Viardot (*née* Garcia) was born on August 29, 1821. Her father was Manuel Garcia, an extremely well-known tenor and teacher in Paris. The family had come to Paris in 1807, and Garcia found success, though this may have been as much a matter of personality as of voice.<sup>651</sup> Pauline grew up in a milieu of professional musicians and artists, and her sister, Maria Malibran, would also achieve great fame as a soprano. Both were trained by their father and, at his death in 1832, Maria supported Pauline and their mother. Pauline was also a remarkable pianist and remained an outstanding pianist all of her life. Adolphe Adam, Liszt,<sup>652</sup> Mocheles, Saint-Saëns, and Clara Schumann were just some of the distinguished musicians who left enthusiastic accounts of her playing.<sup>653</sup>

On September 23, 1836, Pauline's sister, Maria Malibran, died in Manchester after a fall from a horse. She was only 28 years old and was mourned by poets and artists, as well as musicians. In the romantic spirit of the day, she was considered more than an opera singer; she was a symbol. As a result, she was mourned not only as an artist and a woman, but as something more important, but also indefinable — as an embodiment of the spirit of the age. She had been both an incarnation of, and an inspiration to, the

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Rossini wrote the role of Almaviva in *Il Barbiere de Siviglia* for Garcia, and he premiered the opera in the United States in November, 1825 in New York at the Park Theater. Fitzlyon, *The Price of Genius*, 32.

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Liszt was her piano teacher, and she fell in love with him at the tender age of fifteen. Liszt admired her as a pianist and, later, as a singer and a personality, but not, apparently, as a woman. They did, however, remain friends all of their lives. Fitzlyon, *The Price of Genius*, 34.

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Apparently, some of Chopin's happiest moments were spent making music with Viardot at Nohant, the summer home of George Sand. Fitzlyon, *The Price of Genius*, 37.

romantic movement.<sup>654</sup>

Pauline was expected to take up her sister's the mantle and become an opera singer. However, as she grew older, it became increasingly clear that she would not be a beautiful woman, quite the opposite, in fact. Her voice was not beautiful, however, not unlike Maria Callas in the next generation, she overcame her vocal deficits with superior theatrical skill on stage. Her singing was described by Chorley:

The peculiar quality of Madame Viardot's voice—its unevenness, its occasional harshness and feebleness, consistent with tones of the gentlest sweetness—was turned by her to account with rare felicity, as giving the variety of light and shade to every word of soliloquy, to every appeal of dialogue. A more perfect and honeyed voice might have recalled the woman too often to fit with the idea of the youth. Her musical handling of so peculiar an instrument will take place in the highest annals of art.<sup>655</sup>

She studied in Brussels and made her debut there in 1837, subsequently embarking on a tour of Germany where she met Clara Wieck (later Clara Schumann), with whom she struck up a close friendship. Meanwhile, back in Paris, Madame Jaubert launched Viardot's musical career at a *salon* concert in her home in 1838.<sup>656</sup>

Pauline's first operatic performance took place on May 9, 1839, in London at Her Majesty's Theater where she played Desdemona in Rossini's *Otello*. There, she met Louis

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Pleasants, *The Great Singers*, 148-152.

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Christiansen, *The Prima Donna*, 70-71.

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It was at the *salon* of Madam Jaubert that she met the poet Alfred de Musset, who wrote some years later: "It was La Malibran's voice, we said, but with a wider range, more velvety, fresher ..." Fitzlyon, *The Price of Genius*, 44.

Viardot,<sup>657</sup> who was the director of the *Théâtre-Italien* in Paris and a friend and counselor to Maria Malibran. He arranged for Pauline's Paris debut there, and she sang Desdemona at the *Théâtre-Italien* on October 8, 1839.<sup>658</sup> This association with the *Théâtre-Italien* would secure operatic roles for Pauline for most of her life. Soon afterwards, she met George Sand, probably through Viardot, and they became fast and lifelong friends.<sup>659</sup>

Viardot, meanwhile, began to cultivate an active *salon* at her home in order to cultivate the friendship of musicians, artists, and writers and to expand her influence among them. There she met the painters Eugene Delacroix and Ary Scheffer.<sup>660</sup> She also met Frédéric Chopin through Sand, and they often made music together. Pauline sang with Chopin at the piano, or they played duets or read through scores together. Both of them seemed to have achieved much happiness, satisfaction, and spiritual communion from these sessions. Pauline, encouraged by Chopin, wrote *mélodies* and, in 1843, she published an album of her compositions, illustrated with lithographs by Ary Scheffer and Soltau.<sup>661</sup> As noted above, Viardot's *salon* would be the entry point to Parisian musical society for young French composers such as Adam, David, Gounod, and Massé. These

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<sup>657</sup>

On April 18, 1840 Pauline married Louis Viardot after a protracted courtship and with the urgings of both George Sand and Pauline's mother. Ibid.

<sup>658</sup>

Despite Viardot's growing fame, Giulia Grisi (1811-1869) was the reigning soprano at the *Théâtre-Italien* after 1840, while Rosine Stoltz (1815-1903) reigned at the *Opéra*. Pleasants, *The Great Singers*, 179-180.

<sup>659</sup>

Sand's novel *Consuela* is based on Viardot's life.

<sup>660</sup>

Scheffer fell in love with her, but continued to conceal the true nature of his feelings for her for eighteen years.

<sup>661</sup>

Fitzlyon, *The Price of Genius*, 44.



composers later went on to write music for flute and soprano, perhaps as a result of their associations with Viardot.

In Paris, Viardot performed in a number of Italian operas, including Rossini's *La Cenerentola*, *Tancredi*, *La gazza ladra*, and *Semiramide*, and Fioravanti's *Le cantatrici villane*. She was soundly criticized in the press for her performances and endured a season of hostile articles in journals such as *Revue des Deux Mondes* and *Revue Indépendante*. As a result, she left Paris and began touring Europe as a soloist. In Prague she met Meyerbeer, who had known and admired her sister, and who did his best to make her stay in Prague both agreeable and profitable.<sup>662</sup>

After trips to Russia and Germany, Pauline eventually returned to Paris.<sup>663</sup> In 1849 she met Charles Gounod and introduced him to librettist Emile Augier, with the idea that they would collaborate on an opera. Gounod responded with *Sappho*, a star

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In Germany, she met the young Brahms, who seems to have fallen in love with her. Christiansen, *Prima Donna*, 72.

663

Louis Viardot eventually negotiated a contract for Pauline with the Imperial Theaters in St. Petersburg, and they left for Russia in 1843. Viardot made her St. Petersburg debut in Rossini's *Il barbiere de Siviglia* on November 3, 1843. It was an astounding success, and she did many more performances. Her greatest Russian triumph would be, however, in performances of *Lucia di Lammermoor*. Glinka became a fervent admirer and she studied Russian with Ivan Turgenev. It was the beginning of a long and complicated relationship. The Russian author fell in love with her and would continue to love her until his death, following her around Europe in order to be near her. Meanwhile, her performances in Russia continued, and she premiered the role of Norma on November 30, 1844, once again to great acclaim.

In 1846, she went to Berlin and, with the help of Meyerbeer, was received enthusiastically into German musical society. She performed in Beethoven's *Fidelio*, Gluck's *Iphigénie*, Halévy's *La juive*, and Meyerbeer's *Robert le diable*. In 1847, Meyerbeer negotiated a contract with the Paris *Opéra* for Pauline to appear in the premiere of his *Le prophète*, after writing the role of Fidès expressly for her. The performances were to take place from September, 1848, until May, 1849, but in February, the revolution broke out, and Pauline spent much of the time in London, where many French musicians had gone into exile, including Chopin, Berlioz, Grisi, Persiani, and the singer Jenny Lind. This did not dampen Viardot's performing career; she appeared in *La sonnambula* in London on May 9, 1848. She made her biggest mark in London in a performance of Meyerbeer's *Les Huguenots* and then in the premiere of *Le prophète*, which took place on April 16, 1849. Fitzlyon, *The Price of Genius*, 158-220.

vehicle for her, and she went on to introduce him to her circle of friends, including George Sand and Turgenev. *Sappho* premiered on April 16, 1851 to rumors that Gounod and Viardot had become lovers during this time, rumors she strenuously denied.<sup>664</sup>

Gounod's favorite singers were Pauline Viardot, Caroline Miolan-Carvalho, and Gabrielle Krauss (1842-1906).<sup>665</sup> According to De Bovet, Gounod heard Pauline Viardot sing his *Sappho* on the operatic stage while working as a superintendent on the rehearsals at the *Opéra* in 1851. Of Gounod's reaction, De Bovet recalled:

From the lips of the illustrious sister of Malibran the first notes of the arioso of the third act, *Sois béni par une mourante*, his work seemed to him transfigured. What he had conceived with his whole soul, and written down with tears, had been assimilated by an ear worthy of his own, and the pathos of that intense passage was rendered still more touching by the emotion that moistened the eyes of the *prima donna*.<sup>666</sup>

A more sober assessment of Viardot's talents came from a literary critic of the day:

Less richly endowed with physical means than her illustrious sister, Madame Malibran, Pauline's powerful voice was wanting in suppleness, softness, and melting sweetness, but she covered those defects, and more than atoned for them, by her consummate skill in vocalization, a rare understanding of her art, the purity of her diction, the elevation of her style, and the force of her dramatic feeling. Her "creations" are not forgotten; she has never been equaled in the part of Fidès in *Le Prophète*. The pathetic style of Gluck's muse specially suited her talent, and she

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As a result of these events, Turgenev left France for Russia. Later, he would ask Viardot to take in his illegitimate daughter, which she agreed to do. He also wrote the play *A Month in the Country*, a semi-autobiographical account of their relationship. Christiansen, *Prima Donna*, 72.

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Gabrielle Krauss (1842-1923) was an Austrian soprano who was popular at the *Théâtre-Italien* from 1867 to 1870. The Franco-Prussian War forced her to flee Paris, but she returned to the *Opéra* in 1875, and remained with the company until 1888. She was admired for her roles in Meyerbeer's operas, and created the role of Catharine of Aragon in Saint-Saëns's *Henry VIII* (1883). Pleasants, *The Great Singers*, 242, 269, 272.

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De Bovet, *Charles Gounod*, 17-18.

has brilliantly revived the heroic characters of Alkestis and Orpheus.<sup>667</sup>

She continued to the end of her life to cultivate a glittering *salon* that included the artists of the new generation: the composers Hector Berlioz, César Franck, Henri Reber, Gioacchino Rossini, Camille Saint-Saëns; the painters Eugene Delacroix, Alfred Cortot, Scheffer, and Gustave Doré; the writers Emile Augier, Henri Martin, Ponsard, Renan; the philosopher Jules Simon; the politician and historian Pierre Lanfrey; and the Italian patriot Daniele Manin. Through Scheffer, who was painting his portrait, she also met Charles Dickens in 1855.

In 1859, she collaborated with Berlioz to create the role of Cassandra in *Les Troyens*, even assisting with the piano transcription of the score. During this period, Berlioz seems to have fallen in love with her and, with his direction, she was engaged in a revival of Gluck's *Orphée*, another success for her. In 1860, she met Wagner while he was in Paris for concerts at the *Théâtre-Italien*. She disliked his music and even before his visit, she had taken up with anti-Wagnerians, such as Julius Rietz and Claude Debussy.

Apparently Louis Viardot could not reconcile himself to the imperial regime and in 1863, the Viardots left France and settled in Baden-Baden. Around 1864, she met Johannes Brahms while he was staying in Baden-Baden. By 1870, however, the Franco-Prussian War forced the Viardot's to flee to London, where they remained until 1871, when they returned to Paris. To the end of her life, she was a collaborator with composers on new operatic roles and, in 1872, when Jules Massenet was introduced into

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<sup>667</sup>

Ibid., 81-82.

the Viardot circle, she championed his work and starred in his *Marie Magdeleine*. It was the last new role she was to create and one of her final performances. Toward the end of her life, she taught at the *Conservatoire*, where one of her more famous students was Désiré Artôt.<sup>668</sup> She died in 1910 at the age of 98.

Viardot was not only an admired singer, but also an astute businesswoman and a *grand dame* in the society of her time. She understood the power of the *salons* in Paris and cultivated them partly for her own advancement. Her personal magnetism, like that of her Viennese counterpart, Alma Mahler, seems to have been instrumental in her friendships with male composers, writers, and artists. Many exceptional operatic and literary works were created for her and her life long travels enabled her to influence several generations of composers in a number of different countries.

#### CAROLINE MIOLAN-CARVALHO (1827-1895)

Caroline Miolan-Carvalho (1827-1895) was the wife of Léon Carvalho, who was the artistic director of the *Théâtre-Lyrique* (1856-1867) and later the *Opéra-Comique* (1867-1887). She studied at the *Conservatoire* and began her performing career by touring France with French tenor, Gilbert-Louis Duprez (1865-1949). She made her stage debut at the *Opéra* in 1849 in a benefit performance for Duprez, singing the first act of *Lucia di Lammermoor*. She was immediately engaged by the *Opéra-Comique* and, with the help of her husband, a steady operatic career ensued. She created roles in four of Charles Gounod's operas: Marguerite in *Faust* (1859); Baucis in *Philémon et Baucis*

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<sup>668</sup>

Artôt was engaged by Meyerbeer to sing in *Le Prophète* at the *Opéra* in 1858. She also had the distinction of being briefly engaged to Tchaikovsky. Kuhn, *Baker's Dictionary of Opera*, 27.

(1860); *Mireille* (1864); and *Juliette* (1867). She was very successful, too, in the roles of Zerlina, Cherubino, and Pamina.<sup>669</sup>

She promoted the career of the young Camille Saint-Saëns, acting as a mentor in order to cultivate roles for herself. Around 1868, Saint-Saëns persuaded Léon and Caroline Carvalho to listen to the music for *Le timbre d'argent*. Eventually he was asked to present his opera to them in the informal setting of the Carvalho's home. When he found himself flanked at the piano by husband and wife, he suspected that their gracious manner betokened a refusal but gradually their musical taste overcame their initial reluctance. Carvalho declared the opera a masterpiece and insisted that it go into rehearsal immediately. There was, however, an obstacle, for the principal female role was that of a dancer and the soprano had a smaller share of the music. For Madame Miolan-Carvalho, this would not do. The problem was temporarily solved by Barbier, who provided the words for "*Le bonheur est chose Légère*." This song was added to the opera and later transcribed by the composer for soprano, flute, and piano. Old scripts were ransacked in an effort to enhance Miolan-Carvalho's share of the action, but never to her satisfaction. One beneficiary of all this was Fauré. In 1868, Saint-Saëns arranged for him to accompany Miolan-Carvalho on her tour of Brittany, for which she consented to sing his "*Papillon et la fleur*."<sup>670</sup>

While Miolan-Carvalho's voice was not universally liked, she was a striking

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<sup>669</sup>

Miolan-Carvalho's most well-known student was another soprano who performed works for flute and soprano, Emma Calvé. Christiansen, *Prima Donna*, 247.

<sup>670</sup>

Kuhn, *Baker's Dictionary of Opera*, 127.

example of the extent to which intelligent perseverance can conquer natural defects. She was endowed with a flexible voice; hard work and artistic feeling gave her the perfect pitch and management of it, as well as an admirable style. She succeeded in artificially creating the deficient medium by linking her chest and falsetto registers; once she obtained marvelous oppositions between the two, she became the perfect prima donna, extending her lyric career beyond the time generally fixed by nature.<sup>671</sup>

#### ADELINA PATTI (1843-1919)

Adelina Patti (1843-1919) made her debut in Paris on November 16, 1862, at the *Théâtre-Italien*. It was such a triumph that she was presented to Emperor Napoléon III and Empress Eugénie in the Imperial box following the performance.<sup>672</sup> She was acclaimed almost immediately by composers of the day as a singer of extraordinary talent. Daniel-François Auber noted: “I was twenty years old throughout the entire performance, which is exactly sixty less than the truth.”<sup>673</sup> Hector Berlioz wrote: “Goddess of Youth, Hebe, in person.” Paul Bernard praised her in *Le Ménestrel* as a great singer: “a consummate actress, ...an artist of the first rank.”<sup>674</sup> She soon sang the roles of

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<sup>671</sup>

Pleasants, *The Great Singers*, 125.

<sup>672</sup>

*Le Figaro* considered her debut so newsworthy and its triumph so emphatic, that the entire front page of the November 20 issue was devoted to an article concerning her early years, career, voice, and her portrayal of Amina. Ibid.

<sup>673</sup>

Cone, *Adelina Patti*, 55.

<sup>674</sup>

Ibid.

Amina, Lucia, Norina, Rosina, and Zerlina, receiving 1,500 francs a night for thirty-seven performances, an enormous sum in those days. The next year the *Théâtre-Italien* doubled her fee.

Patti participated in the *salons* of Paris, making the acquaintance of Rossini at one of his celebrated *soirées* held at 2, *rue de la Chaussée d'Antin*.<sup>675</sup> Many well-known musicians, artists, politicians, socialites, and commercial people attended these gatherings. Her renown was enhanced by the Royal patronage of Emperor Napoléon III and Empress Eugénie, who showered her with jewels and attended her performances, including a benefit performance in February, 1863. She left Paris that year and returned a year later. The highlight of the 1864 season was Patti's portrayal of the heroine in *Linda di Chamounix*, a role that would create a sensation for her. She also studied the role of Marguerite, in *Faust*, with the composer, Gounod.<sup>676</sup>

For the next several years, Patti's professional activities centered in Paris and London, where she sang the premiere of Giuseppe Poniowski's *Don Desiderio* and Verdi's *Giovanna d'Arco*. She remained the star at the *Théâtre-Italien*, and she continued to spend her time socializing at various *salons*, including those of *Vicomte* Paul Daru, the celebrated illustrator Gustave Doré, the *Marquis de Caux*, Christine Nilsson, Baron de Saint Amant, the French actor Jean Mounet-Sully, and Russian Baron Thal. At these

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<sup>675</sup>

She made a poor impression on Rossini by singing the aria “*Una voce poco fa*,” from his opera *Il barbiere di Siviglia*, with ornaments that the composer found vulgar and overly expressive. She later apologized to him and he eventually became one of her great admirers, accompanying her in many subsequent performances of his music. Cone, *Adelina Patti*, 60.

<sup>676</sup>

*Ibid.*, 69-78.

affairs, she charmed guests with the latest fashions, such as magnificent gowns or her hair encrusted with jewels. Patti especially enjoyed the *soirées* at the Doré household, where she sometimes joined the host in song, listened to his violin playing, or participated in *tableaux vivants*, the rage at the time.<sup>677</sup> Aubert, Rossini, and Verdi were her greatest admirers among composers; Verdi said that she *was* Gilda [italics mine].<sup>678</sup>

Apparently, she was greatly admired by flutist Paul Taffanel, who heard her at the *Théâtre-Italien* and who modeled his ideas about tone production from Patti, saying: “in times past I often went to the *Théâtre-Italien*, and I must say that for me she [Patti] was an invaluable model of sound production and limpid tone.”<sup>679</sup> He later went on to incorporate ideas about singing into his techniques for tone on the new Boehm instrument.

In the 1870s she moved into roles such as Desdemona in Rossini's *Otello*, Valentine in Meyerbeer's *Les Huguenots*, Caterina in Auber's *Les diamants de la couronne*, and Elvira in Verdi's *Ernani*. She performed the titled heroines in Verdi's *Luisa Miller* (1874) and *Aida* (1876), and in Rossini's *Semiramide* (1878). By 1880 she had also performed at the *Théâtre de la gaieté* and at *Théâtre des nations*. Rossini and his wife, Olympia, gave a dinner party in her honor on February 14, 1893, the night before

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<sup>677</sup>

Apparently, Doré was very much in love with Patti, but she spurned his advances. He eventually found solace in the arms of the French actress Sarah Bernhardt. Cone, *Adelina Patti*, 82.

<sup>678</sup>

*Ibid.*, 97.

<sup>679</sup>

Blakeman, *Taffanel: Genius of the Flute*, 23.



her season farewell.<sup>680</sup> During the meal, Patti sat between Rossini and Aubert, and afterward Rossini's *protégée*, Louis Diémer, entertained at the piano.<sup>681</sup>

Patti's voice was not powerful, but possessed a wide range with perfect evenness and flexibility. Her career spanned a time of enormous change in France, both musical and social, beginning during the reign of Louis Napoléon and ending just prior to World War I. During these years, she became a catalyst in the development of lyric opera by French composers such as Gounod, Massenet, and Bizet. She was also the inspiration for many *mélodies* written by these same composers. She was extremely famous for her portrayals of Lucia and Dinorah, both *coloratura* roles with cadenzas for the soprano and flute.

#### JANE BATHORI (1877-1970)

Perhaps the singer who was the most instrumental in the development of contemporary French *mélodie* is Jane Bathori. Bathori was born Jeanne-Marie Berthier,<sup>682</sup> the only child of parents of modest means. The family acquired a piano when she was seven and, at that age, she began studying with Hortense Parent. As she got older, it became clear that her hands were too small to become a professional pianist, so she

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Ibid., 55-56.

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As noted above, Diémer collaborated extensively with flutist Paul Taffanel through his *Société Moderne des Instruments à Vent*. Blakeman, *Taffanel: Genius of the Flute*, 61-62.

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Apparently, Bathori decided to change her name at the urging of her voice teacher, Mme. Brunet-Lafleur, because there was another singer in Paris named Jeanne Berthier. Her teacher suggested that a different name would protect her professional identity, so Bathori chose her new name by chance, from an encyclopedia. Cuneo-Laurent, "The Performer as Catalyst," 7.

began voice lessons with Mme. Brunet-Lafleur, wife of the celebrated conductor Charles Lamoureux. By 1897, she had made her Paris debut, attracting the attention of Emile Engel, an established and well-known tenor, who had built a reputation around his performances of Chabrier and other contemporary composers. His connections helped Bathori to develop her operatic career.<sup>683</sup>

Soon, Bathori and Engel together gave concerts devoted to contemporary music. They called these concerts *Une heure de musique* and would present them in Paris and Brussels for over a decade. Bathori became known as a respected opera singer of light mezzo-soprano roles, as well as a sensitive accompanist, gifted sight-reader, and an insightful interpreter of contemporary music. By 1912, she was receiving reviews that praised her artistry:

Regarding Mme. Jane Bathori, those who have heard her only in concert or in intimate settings, where her voice and her art perform each day so many services to music, can only imagine how interesting and arresting she is, how communicative her emotion is, and how profoundly the simplicity of her acting, joined with the perfect style and variety of her singing, moves the spectator.<sup>684</sup>

Perhaps as a result of World War I, and partly as a result of own propensities, Bathori eventually gave up her operatic career to concentrate on the promotion and performance of new music. She began a long series of involvements with composers of the day, which was intended to develop new vocal works that she, in turned, premiered.<sup>685</sup>

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Ibid.

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Cuneo-Laurent, "The Performer as Catalyst," 11.

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The list of composers whose works she premiered, including composers mentioned in this dissertation, is staggering, and spans several decades: Louis Aubert, Georges Auric, Fred Barlow, Jacques Benoist-Méchin, Pierre de Bréville, André Caplet, Jean Cartan, Henri Cliquet-Pleyel, Claude Debussy, Maurice

Her first collaborations were with Claude Debussy, whose *Pelléas et Mélisande* she admired and had performed in concert with Emile Engel. Her first performance of his music was at the *École Normale* with the composer at the piano. She chose *Chansons de Bilitis* and later recorded the work in 1929. Bathori premiered two other works by Debussy, *Trois chansons de Charles d'Orléans* (1908), and *Trois chansons de France* (d'Orléans, L'Hermitte, 1904).<sup>686</sup> Over the course of her life, she continued to give concerts featuring Debussy's music and, in 1953, wrote an interpretive booklet for his songs entitled *Sur l'interprétation des mélodies de Claude Debussy*, published by Editions ouvrières, Paris, in 1953.

At the same time, Bathori cultivated a working relationship with Maurice Ravel as they developed the chamber piece *Shéhérazade* (1904), for voice and orchestra. It was the first of seven works by Ravel for which she was the chosen interpreter for the premier. The following year, she gave the first performance of *Noël des jouets* with Ravel at the piano, and later, with orchestra and Ravel on the podium.<sup>687</sup>

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Delage, Roger Désormière, Claude Duboscq, Louis Durey, Marius-François Gaillard, Gabriel Grovlez, Reynaldo Hahn, Arthur Honegger, Jacques Ibert, Maxime Jacob, Maurice Jaubert, Charles Koechlin, Paul Lacombe, Paul Le Flem, Guy de Lioncourt, Georges Migot, Darius Milhaud, Robert Montfort, Pedro Morales, P. Petridis, Jacques Pillois, Francis Poulenc, Maurice Ravel, Jacques Rivier, Alexis Roland-Manuel, Albert Roussel, Gustave Samazeuilh, Eugène Samuel-Holeman, Erik Satie, Henri Sauguet, Florent Schmitt, Germaine Tailleferre, and Jean Wiener. Ibid.

<sup>686</sup>

Bathori also arranged a meeting with Debussy and his publisher (Durand) on December 10, 1916, to enable the composer to hear his *Sonate pour flûte, viola, et harp.* (She also wished to receive Debussy's "interpretive" advice on Ravel's *Trois poèmes de Stéphane Mallarmé.*) The reading of the works was given by flutist Manouvrier, violist Darius Milhaud, and harpist Jeanne Dalliès, which they had premiered at Bathori's home shortly before, on December 3, 1916. It was Milhaud's one and only meeting with Debussy, who was suffering from cancer at the time, and died less than two years later, in 1918. Cuneo-Laurent, "The Performer as Catalyst," 38.

<sup>687</sup>

Larner, *Maurice Ravel*, 91-92.

In 1907, she gave the first performance of Ravel's *Histoires naturelles*, which contained whimsical animal sketches by Jules Renard. In this piece, Ravel asked the vocalist to drop the traditional final "e" sound to certain French words, choosing instead to imitate true French speech patterns. This novel technique caused a scandal at the concert and set the warring pro-Wagner and anti-Wagner factions against one another.<sup>688</sup> However, Ravel's next composition, *Trois poèmes de Stéphane Mallarmé* (for soprano, flute, and chamber ensemble) was enthusiastically received at the 1914 premiere, which took place in a concert of the *Société musicale indépendante*, with Désiré-Emile Inghelbrecht (1880-1965) conducting and Bathori performing the voice part.<sup>689</sup>

Bathori's next collaboration with Ravel was in 1926, when she premiered the revolutionary *Chansons madécasses* for soprano, flute, cello, and piano. These songs, settings of translations of Madagascan texts by the eighteenth-century poet Evariste Parny (1753-1819), were the result of a commission by the American patroness Elizabeth Sprague Coolidge. Even though Ravel failed to meet the performance deadline, a gala concert was given at the *Hôtel majestic* in the fall of 1925, where the single completed song, "Aoua!," was performed by Bathori (voice), Alfredo Casella (piano), Hans Kindler

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Bathori recalled the occasions as follows:

It was... a concert of the *Société nationale* which at this time brought together all the musicians of Paris. The hall was full, Ravel accompanied, I sang with joy this music which I dearly loved... The audience, quite reserved at the outset, became exasperated by the last songs, "*Le martin-pêcheur*" and "*La pintade*". If they didn't throw their footstools at me it was because they had none! I knew that the row came from a group of musicians from the *Schola*, pupils of Vincent d'Indy, totally lacking in comprehension. You know, those people with blinders....

Cuneo-Laurent, "The Performer as Catalyst," 19.

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Larner, *Maurice Ravel*, 136-139.

(cello), and Louis Fleury (flute).<sup>690</sup>

Bathori also became the preferred interpreter of Emmanuel Chabrier (1841-1894), Gabriel Fauré (1845-1924), Charles Koechlin (1867-1951), Albert Roussel (1869-1937), and Reynaldo Hahn (1874-1947). By 1908, she and Emile Engel had become known for their duo concerts of songs by Chabrier, including *Ode à la musique* (1890) and *L'Isle heureuse* (1890). That same year, she performed Fauré's songs at the *Société nationale de musique*, including *La bonne chanson* (Verlaine, 1892), with Fauré at the piano.

Although Koechlin was a decade older than Bathori, they developed a strong friendship, and Bathori gave many first performances of his songs, including *Quatre poèmes* (Harcourt, 1895), *Trois poèmes* (de Lisle, 1897-1900), *Quatre mélodies* (Verlaine, Bourget, 1900), *Six mélodies* (Samain, 1906), *Deux mélodies* (Chénier, 1900), *Cinq chansons de Bilitis* (Louÿs, 1916), which was dedicated to her, and *Shéhérazade* (Klingsor, 1926).<sup>691</sup>

Bathori had the distinction of premiering the first works that Roussel presented to the public after abandoning his career as a marine officer: *Quatre poèmes d'Henri de Régnier* (1903) at the *Société nationale de musique* on April 21, 1906. And her lifelong

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<sup>690</sup>

Ibid., 198-199.

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More specific information regarding the premieres includes: *Trois mélodies*, op. 15 (Leconte de Lisle), premiered by Bathori on February 23, 1908, at *Concerts Symphoniques d'Angers*; *Deux poèmes d'André Chénier*, op. 23, premiered by Bathori on March 23, 1916, at *Concert au bénéfice du foyer Franco-Belge, Salle des Agricultures*; *Quatre mélodies*, op. 35, premiered by Bathori with Koechlin at the piano, May 7, 1908, at *Concert Engel*; *Huit mélodies sur des poèmes de Shéhérazade de Tristan Klingsor*, op. 84, premiered by Bathori and Marius-François at *Galliard at Salle Érard*; and *Album de Lilian*, (first volume) op. 139, premiered by Bathori with Darius Milhaud at the piano on June 13, 1934 at the *salon* of Mme Bérita. Nos. 1-9 of the *Album de Lilian* were not premiered with flute until 1986 by Fenwick Smith (flute), Judith Kellock (soprano), and Martin Amlin (piano) on January 17, 1986, at Boston University School of Music. Orledge, *Charles Koechlin (1867-1950): His Life and Works*, Appendix B.

friendship with Reynaldo Hahn yielded a number of first performances of his songs and dedications,<sup>692</sup> including *Chansons gries* (1887), *Offrande* (1892), *D'une prison* (1892), *Etudes latines* (de lisle, 1900), *La pastorale de Noël* (Greban, 1908), and *L'Isle du rêve* (1913).

By 1914 she had established herself as an accomplished singer of contemporary French music. Not only was she known for her ambitious collaborations with composers in which they developed new music, but for her interpretations of French works.

Musician Léon Vallas wrote in a newspaper review in 1914:

Jane Bathori occupies a special place in the large group of contemporary singers. First, she possesses a very secure vocal technique, which is not common. Next, no less rare, she is an accomplished musician, a brilliant and perfect singer, an artist full of intelligence and sensitivity. Finally, she is devoted with complete disinterestedness to modern music, especially French music, and for more than ten years there has not been a young composer who is not indebted to her for the first performance of one of his works. It is even possible to believe that, without Mme. Bathori, certain works might never have been written: some pieces were certainly conceived for her, such as the *Histoire naturelles* of M. Maurice Ravel, or the *Noël des jouets*...Hardly another singer has dared to take up the songs of which she was the first interpreter.<sup>693</sup>

One of Bathori's most significant contributions to the artistic life of Paris was her work as director of the *Théâtre du Vieux-Colombier* from 1917 to 1919. She was offered the opportunity to assume the directorship of the theater by its regular director, Jacques Copeau (1879-1949), while his theater troupe spent two years in New York. The *Théâtre*

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The list of songs dedicated to Bathori is long, and includes more than sixty works by composers such as Louis Aubert, Georges Auric, Alfred Bruneau, Maurice Delage, Louis Durey, Arthur Honegger, Jacques Ibert, Charles Koechlin, Paul Lacombe, Georges Migot, Darius Milhaud, Jacques Pillois, Francis Poulenc, Maurice Ravel, Alexis Roland-Manuel, Albert Roussel, Erik Satie, and Emile Vuillermoz. Cuneo-Laurent, "The Performer as Catalyst," 64.

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Cuneo-Laurent, "The Performer as Catalyst," 64.

*du Vieux-Colombier* had been the home of the *École-Théâtre d'application Engel-Bathori* in 1911 and, in 1912, Bathori and Engel had organized a concert series there entitled *La musique à travers les poètes et les âges*. Bathori entered into extensive renovations of the theater to make it suitable for the performance of musical theater and the chamber music that she encouraged from contemporary French composers.<sup>694</sup>

The outbreak of World War I brought about profound changes to the musical life of Paris. Many musicians, including Auric, Caplet, Honegger, Poulenc, and Ravel were mobilized; some were maimed or killed in action. Most major concerts were suspended, yet Bathori struggled to continue to promote performances at the *Théâtre du Vieux-Colombier*. She described the desperate state of affairs in a letter to Jacques Copeau, dated March 24, 1918:

My friend, it is in a very sad mood that I write to you today, I am making the decision to close the *Vieux-Colombier* today and Tuesday—nothing else to do at the moment—since the air raids there has already been a perceptible reduction in the take, and for two days Paris had been under bombardment (which in itself is nothing very frightening, I assure you)—but people are leaving, or they don't go out, in any case they aren't coming to hear music. And I don't have money to live. Everything is difficult, communications are partly cut off, no more subway, no more mail!... Believe it, we are crazy!! In brief, I will let our public know that the sessions are interrupted, and will reopen at a better time. I don't know what they're saying in America, but a bizarre life awaits us, and what a waste of time for the good cause, that is to say, my friend, for ours, the only thing that ought to matter.<sup>695</sup>

By all accounts, the theater was extremely successful, despite the financial

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Schmidt, *Entrancing Muse*, 44-45.

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Cuneo-Laurent, "The Performer as Catalyst," 98.

difficulties suffered during the war years.<sup>696</sup> A great variety of music was presented there, including music of *Les six*, Caplet, and Satie, along with traditional repertoire. Notably, the performances included lectures by writers of the day with musical illustrations, one of which Bathori described to Copeau in a letter of December 2, 1917, while he was still in New York:

The Monday talk by Apollinaire, which, after some blunders, he gave to Bertin to read. [Apollinaire had received a serious head injury during the war and was not well] That went, but must not be repeated, and I confess that for next Tuesday I tremble a bit, for it is [Léon-Paul] Fargue who must speak of the necessity of music. He tried to get me to change the date; I sent him express letter after express letter and I'm preparing myself to harass him tomorrow.<sup>697</sup>

In this manner, the *Théâtre* brought together writers, musicians, and artists in collaboration to produce ambitious theatrical productions. Two works by Chabrier were presented, for example: parts of *Le roi malgré lui* (1887) and *Une education manquée* (1879).<sup>698</sup> These revivals stimulated the interests of other artists in Paris to the extent that Diaghilev wished to fully mount *Une education manquée* as a full operatic production. At Satie's suggestion, Diaghilev asked Milhaud to write the recitatives and fill out the work, which was then presented during the 1923-24 season with stage design and costumes by artist Juan Gris.<sup>699</sup>

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<sup>696</sup>

In a letter to his friend Pierre Margaritis, Martin du Gard wrote: “—great, incontestable success. Hall full to bursting always. They say it is one of the rare places in Paris to hear good music at the moment. It is presented simply, intimately. Usually chamber music.” Cuneo-Laurent, “The Performer as Catalyst,” 91.

<sup>697</sup>

Ibid., 95.

<sup>698</sup>

Myers, *Emmanuel Chabrier and His Circle*, 76-77.

<sup>699</sup>

Milhaud, *Notes Without Music*, 154-157.



Bathori arranged for the revival of many works by contemporary French composers that had received foreign premieres, but were still unknown in Paris, including: Charles Koechlin's *Trois poèmes* op. 18 (Rudyard Kipling, 1899-1901) and *Cinq chansons de Bilitis* op. 39 (Louÿs, 1898-1908); Louis Aubert's *Le forêt bleu* (1904); Pierre de Bréville's *Eros vainqueur* (1905); Reynaldo Hahn's *Pastorale de Noël* (1904), *Noctem quietam* (1917), *Etudes latines* (1917), and *Le ruban dénoué* (1915); André Caplet's *Inscriptions champêtres* (1914); and Arthur Honegger's *Le dit des jeux du monde* (1918). Indeed, all the members of *Les six* received the first performances of their early works at the *Théâtre de Vieux-Colombier*.<sup>700</sup>

Soon, composers were developing pieces specifically for Bathori that were designed to be performed by her and a small band of musicians that were attached to the *Théâtre de Vieux-Colombier*, working deliberately to fit these pieces into the theater's small performance space. Many writers, artists, and musicians worked without pay to mount these productions. The composers themselves often performed their own works, sometimes with chamber orchestras, sometimes with two piano arrangements of their scores.<sup>701</sup> Jane Bathori, Francis Poulenc, and Germaine Tailleferre were all accomplished

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The 1918 season saw the premieres of Arthur Honegger's *Six poèmes d'Apollinaire* and *Sonata pour violon et piano*, Louis Durey's *Gaspard et Zoë*, Germaine Tailleferre's *Sonatine pour cordes*, Francis Poulenc's *Rapsodie nègre* and *Poèmes Sénégalais*, and Alexis Roland-Manuel's *Sept poèmes de Perse*, among others. Cuneo-Laurent, "The Performer as Catalyst," 105.

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An example of such a collaborative session is recounted by Halbreich:

It was at this time that the pianist Ricardo Viñes introduced his favorite eighteen-year-old pupil to the Sunday musical gatherings organized by the singer Jane Bathori in her house. One day André Caplet, a regular visitor there, brought along the *Three Unaccompanied Part Songs for Mixed Chorus* by Ravel, published only the previous year. A sight-reading session promptly began, as Poulenc recalls:

Naturally, Bathori and some of her pupils took the soprano and mezzo lines, while the bass and

pianists, while Darius Milhaud played viola and Arthur Honegger violin. Foremost among their performers was pianist Ricardo Viñes, the Catalan musician who had promoted Maurice Ravel's music and who taught piano to Francis Poulenc as well as mentoring him in composition. Other professional musicians of the day who lent their support to the performances at the *Théâtre de Vieux-Colombier* were Julietter Meerovitch, and Marcelle Meyer, and Andrée Vaurabourg (who later became Honegger's wife).<sup>702</sup>

Other singers, in addition to Bathori and Engel, who performed works at the theater included Rose Armandie, Pierre Bertin, Rose Féart, J. Feiner, and M. Herent.<sup>703</sup> Instrumentalists included flutists René Le Roy and Manouvrier, as well as violinists Yvonne Astruc, Yvonne Giraud, and Hélène Jourdan-Morhange, and cellist Félix Delgrange. The singer Claire Croiza (1882-1946), a regular at the *Théâtre-Italien*, occasionally performed, lending credibility to the smaller venue. Many artists participated in the productions as well. Fernand Ochsé painted sets and designed costumes as well as composing. Guy-Pierre Fauconnet designed costumes for Chabrier's *Une education manquée*, while Jeanne Ronsay created choreography, and Louise

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baritone parts went to my teacher Charles Koechlin, with his beard like that of some river god, to Honegger, and to myself, among others.

Halbreich, *Arthur Honegger*, 40-41.

<sup>702</sup>

Cuneo-Laurent, "The Performer as Catalyst," 116.

<sup>703</sup>

Ibid.

Autan-Lara directed the choirs.<sup>704</sup>

Late in his life, Bathori was instrumental in reviving and promoting the music of Erik Satie (he died in 1925). They met in 1916 through the efforts of Alexis Roland-Manuel, and Bathori immediately suggested that Satie write more songs. He responded with *Trois mélodies* (1916) to a text of Fargue, M. Godebski, and Chalupt, and it would be the beginning of a productive collaboration. Bathori arranged for Satie (who, at this time in his life, was impoverished) to meet the Princesse de Polignac, which produced a commission for a work drawn from the *Dialogues* of Plato, entitled *Socrate* (1918).<sup>705</sup> The first performance took place at the bookstore of Adrienne Monnier; the audience included many friends and followers of Satie, including: Georges Braque, Paul Claudel, André Derain, Léon-Paul Fargue, André Gide, Pablo Picasso, Igor Stravinsky, and Paul Valéry.<sup>706</sup>

Bathori later premiered Satie's *Quatre petites mélodies* (1920) and, in 1923, she arranged a concert devoted to Satie's works and the works of Caplet, which she called *Cours-Auditions*. In 1923, she participated in another concert dedicated to Satie, giving the first performance of *Ludions* (Fargue, 1923). Even after his death in 1925, she continued to perform his works, giving performances of *Les fleurs*, *Mercure*, *Parade*,

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Cuneo-Laurent, "The Performer as Catalyst," 120.

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Apparently, the *princesse* de Polignac had been at a "Festival Satie-Ravel" performance at the *Salle Huyghens* on April 18, 1916 where Bathori had performed. The *princesse* told Bathori that she was anxious to meet Satie, and asked Bathori to arranged an introduction. Satie and Bathori came to dinner at the *avenue Henri-Martin* later that summer, and the commission was made. Kahn, *Music's Modern Muse*, 203-204.

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Cuneo-Laurent, "The Performer as Catalyst," 133.

*Socrate*, and *Trois poèmes d'amour*. Bathori was largely responsible for a general acceptance and appreciation of Satie's works in Paris.<sup>707</sup>

Her association with the composers of *Les six* continued during the postwar period, and a remarkable number of their works were dedicated to her. Louis Durey was particularly appreciative of her efforts on his behalf, and he wrote a number of song settings for her, including *Le printemps au fond de la mer* (Cocteau, 1920), *Six Madrigaux de Mallarmé* (1919), *Trois quatuors vocaux* (Mallarmé, Valéry, Teilhade, 1926), and *Voyage d'Urien*, (Gide, 1916).<sup>708</sup> In addition, she premiered Francis Poulenc's *Vocalise* (1927), *Airs chantés* (Moréas, 1927-1928), and *Poèmes de Ronsard* (1924-1925). Although Honegger rarely worked in the form of *mélodie*, he did compose some early works for Bathori, which she performed with him: *Quatre poèmes* (Fontainas, Laforgue, Jammes, Tchobanian, 1914-1919) and *Six poésies de Jean Cocteau* (1920-1923). Germaine Tailleferre was not particularly interested in song writing, but Bathori encouraged her to write what became *Six chansons français* (1930), which the singer then premiered with the composer.

She had a particularly fruitful relationship with Darius Milhaud, with whom she maintained a close friendship throughout her life. The two often gave concerts together, with Milhaud accompanying her at the piano; eventually they recorded together. Among

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<sup>707</sup>

Kahn, *Music's Modern Muse*, 207-215.

<sup>708</sup>

Later, in a letter to Bathori, Durey would recall these years: "I could never forget the devotion with which you always supported the cause of French musicians – and especially, that despite my distance from Paris you have never forgotten me, while so many others have..." Cuneo-Laurent, "The Performer as Catalyst," 148.

the first performances of his works with Bathori were *Alissa*, op. 9 (Gide, 1913), *Poèmes juifs*, op. 34 (1916), *Deux petits airs*, op. 51 (Mallarmé, 1918), *Soirées de Péetrograde*, op.55 (Chalupt, 1919), *Feuilles de temperature*, op. 65 (Morand, 1920), *Hymne de Sion: Israël est vivant*, op. 88a (1925), *Pièce de circonstance*, op. 90 (1926), and *Prières journalières*, op. 96 (1927).<sup>709</sup>

Bathori also was responsible for helping to launch the careers of the young *protégés* of Satie, the *École d'Arcueil*, or the *nouveaux jeunes* as he called them. These composers included Henri Cliquet-Pleyel (1894-1963), Roger Désormière (1898-1963), Maxime Jacob (1960-1977), and Henri Sauguet (b. 1901).<sup>710</sup> In 1923, Bathori performed a number of their works at the *Collège de France*, including Désormière's *Quatrains* (Jammes), Jacob's *Guide du gourmand* and *Calligrammes* (Apollinaire), Sauguet's *Trois mélodies* (Cocteau, Radiguet) and Cliquet-Pleyel's *Le mirliton d'Irène* (Cocteau). Sauguet dedicated his *Plumes* for voice and piano (1922) to Bathori, and she premiered the work with the composer at the keyboard in 1923 at the *Concerts de L'école d'Arcueil*. She premiered several other works by Sauguet, including *Six Sonnets* (1927) and *Polymètres* (1931).

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Milhaud, *Notes Without Music*, translated by Donald Evans, 161-229.

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Satie wrote in a letter to Rolf de Maré on October 12, 1923: "What is the *École d'Arcueil*? On the 14th of last June, I had the honor of presenting (at the College of France) four young musicians.... They took the name *École d'Arcueil* out of friendship for an old inhabitant of this suburb (of Arcueil, just outside of Paris). Yes. I won't speak to you of their merits (being neither proctor nor critic – happily). The public is their only judge. It alone has the power to decide. Personally, I am happy about the arrival of this group into the musical arena: it replaced *Les six*, naturally split up, of which several members have gone on to glory." Dumesnil, *Histoire de la music*, 175-176, note 1.

## CHAPTER 12

### THE COMPOSERS AND THE MUSIC FOR FLUTE AND VOICE

*There are better days, fortunately. A musician sometimes experiences the joy of contact with the most eminent artists of his time, poets or novelists. This is the reward for many a rebuff, and it most usefully feeds the spring of individual invention.*<sup>711</sup>

—Arthur Honegger

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Honegger, *I Am a Composer*, 104.

All of the French composers in this dissertation who wrote music for flute and voice were subject to the forces described in the previous chapters. Since this study encompasses a period of one hundred years, these influences on this particular repertoire are highly varied. This chapter will specifically discuss several composers from the annotated bibliography and will assess their reasons for choosing flute and voice chamber music as a mode of musical creation. The composers are presented in chronological order, by their date of birth.

#### AUGUSTE PANSEON (1795-1859)

Auguste Panseon was a teacher and composer active early in the mid-nineteenth century. He entered the *Conservatoire* in 1804, winning the *Prix de Rome* nine years later. From his post as accompanist at the *Opéra-Comique*, he eventually saw his operas produced there. His style was been described by Jules Lovy, a critic at the time, as representing the echo of the distant past and, indeed, his musical lineage harkens back to Grétry and Gossec. He was admired by many composers of his day, including Auber, Halévy, and Thomas.<sup>712</sup>

Panseon was prolific in the romance form, composing more than 500 songs in that genre. Most of his instrumental pieces were transcriptions of operatic arias by composers such as Bellini, Donizetti, and Halévy. His two pieces for flute, voice, and piano, *Philomel* and *Deux rossignols* are in the so-called bird style. Both employ texts about birds, while the flute performs the part of the bird, and the soprano imitates the

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*The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> Edition.

flute. These works are frivolous salon pieces, inspired by the florid, Italian operatic writing in vogue at the time and were intended purely as entertainment. They contain traditional, romantic harmonization with an accompaniment of repetitive, arpeggiated figures in the piano. The bird figures employed in the flute part are reminiscent of Handel's *Sweet Bird*, which contains repetitive trills and rapid tremolos on the interval of a fourth (Handel favored the interval between A and D above the staff). While this style was not destined to survive, it did thrive in the early years of the reign of Louis Philippe. Panseron, a composer of his time, supplied the public with all manner of *romances*, *nocturnes*, *lyriques*, and *chansonnettes*.

#### FÉLICIEN DAVID (1810-1876)

Félicien David began his musical education at the *Maîtrise de Saint Sauveur* in Aix-en-Provence, after the death of both of his parents. He was soon composing motets and hymns, and he gradually discovered the sacred works of Haydn, Mozart, and Cherubini. He was eventually admitted to the *Conservatoire*, where he studied counterpoint with Millault and Fétis and organ with François Benoist. He was not successful at the *Conservatoire*, however, and eventually left the institution with no prizes in 1831.<sup>713</sup>

Soon after this departure from the conventional musical establishment, he encountered the Saint-Simonian movement, whose program of equality and social realignment received considerable encouragement from the July Revolution of 1830. At

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Hagan, *Félicien David*, 25-33.



the meetings of the society, David met the artist Jean-Dominique Ingres (1780-1867) and the sculptor James Pardier (1790-1852), who in turn introduced him to Daniel-François Auber (1782-1871), as well as writers, composers, and musicians such as Émile Souvestre, Raymond Bonheur, George Sand, Sainte-Beuve, Franz Liszt, Hector Berlioz, and opera star Adolphe Nourrit.<sup>714</sup> When the movement was disbanded in 1832, David left for the Orient, traveling to Constantinople, Smyrna, Jaffa, Jerusalem, and finally Egypt, where he discovered a powerful source of musical ideas. David, apparently, traveled with a small piano and devoted a good deal of his energy during these travels to composing songs and piano pieces in an Oriental mode. He stayed on in Cairo for nearly two years, giving music lessons and exploring the desert.<sup>715</sup>

Upon his return to Paris in 1835, David introduced to Parisian music listeners the melodies of the Orient. During this period he composed the orchestral piece *Le désert* (1844), which was an instant success. This initiated descriptive works in many genres that reflected the French passion for Oriental and exotic subjects, which can be seen for several generations in the works of Reyer, Gounod, Bizet, Délibes, Saint-Saëns, Albert Roussel, and Olivier Messiaen, among others.

*Charmant oiseaux*, the *coloratura* aria with flute obbligato taken from David's first opera, *La perle du Brésil* (1851), became widely known and is still sometimes performed today (it is one of the few works for flute and voice from this era still in print). The opera was performed at the *Opéra-Nationale* and the *Théâtre-Lyrique* and remained

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Tunley, *Romantic French Song: 1830-1870*, vol. 2, xxi.

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Hagan, *Félicien David*, 43-86.

in the repertory for over thirty years, even though it was more decorative than dramatic. The flute part is technically demanding with running sixteenth notes, *arpeggios*, trills, and thirty-second note effects. It certainly reflects the introduction of the Boehm flute into the orchestra, which would have enabled the performance of such an exposed and difficult part. The piece also reflects the influence of Italian vocal writing, which stressed the placement of the melodic line in the voice part, with a minimal accompaniment in the orchestra, and sometimes with one instrument as an obbligato.<sup>716</sup> The voice part has a lilting, folksong melody in 3/8 time that is simple and charming.

David wrote hundreds of *romances* along with Saint-Simonian choruses,<sup>717</sup> choral works, and orchestral works. The musician and historian René Dumesnil regarded David as second only to Berlioz among French composers of his time, and it is true that David exerted an influence on a whole generation of composers such as Gounod, Thomas, Lalo, Saint-Saëns, and Massenet, who composed operas in a similar style.<sup>718</sup>

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Apparently, the Italian style of composition of Aubert and Rossini influenced David's operatic writing. Hagan, *Félicien David*, 139.

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These works were marked by Saint-Simonian values and ideas and were used as propaganda pieces to spread Saint-Simonian doctrine to the general public. Tunley, *Romantic French Song: 1830-1870*, vol. 2, xvi.

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Hagan describes the influence of David's *Le perle du Brésil* as follows:

Not only was a French semi-serious opera type congenial to David's lyrical talent, but it paved the way over which younger composers like Massenet and Saint-Saëns could escape the persiflage of one musical theater and the pomposity of the other. The *opéra mixte*, as lyric opera has been called, appealed to both composers and audiences, and it is this temperate genre which gave rise to the most durable of the works selected for the French stage in the second half of the century. Among these was David's own *Lalla-Roukh* (1862), preceded by Gounod's *Faust* (1859) and followed by operas with various appellations which succeeded by means of the qualities to be noted in David's *Pearl*. With the exception of Bizet's *Carmen* (1875), which is genuinely dramatic, all of them—Thomas' *Mignon* (1866), Saint-Saëns's *Samson et Dalila* (1877), Délibes' *Lakmé* (1883), Massenet's *Manon* (1884)—are relatively non-dramatic works making their appeal

## CHARLES GOUNOD (1818-1893)

Charles Gounod began musical study with his mother before attending the *Conservatoire* in 1836. There, he studied with the operatic composers Halévy, Le Sueur, and Paër. He won the *Prix de Rome* in 1839 and spent his time in Rome studying church music, particularly the vocal works of Palestrina. He also studied theology for two years, but chose not to take Holy Orders. He decided, instead, to devote himself to composing sacred music and religious choruses.<sup>719</sup>

Soon, however, he tried his hand at stage music, and his first opera, *Sappho*, was produced at the *Opéra* in 1851. The work was a vehicle for soprano Pauline Viardot, whom he had met soon after her triumph in Meyerbeer's *Le prophète* (1850). Viardot introduced Gounod to musical Paris through her *salon*, and she arranged for him to collaborate with librettist Emile Augier on *Sappho*.<sup>720</sup> Unfortunately, the opera was not a commercial or an artistic success, though it did attract the notice of Ernest Reyer and Georges Bizet, who began to champion Gounod in the operatic world. The composer's association with Viardot remained fruitful, and he enjoyed a close rapport with the Viardot family<sup>721</sup> and their circle of friends, including the Russian writer Ivan Turgenev,

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through sentimental melody, effective choral writing, and delicate orchestration.

Hagan, *Félicien David*, 142.

<sup>719</sup>

De Bovet, *Charles Gounod*, 41-80.

<sup>720</sup>

*Ibid.*, 81-98.

<sup>721</sup>

Gounod had a falling out with Viardot around 1852. There is speculation that he may have been having an affair with her. She became pregnant and withdrew from society and his company. He, in turn, began to spend much of his time at the home of his teacher, Pierre Zimmermann, and quickly fell in love with

French writer Gérard de Nerval, and French authoress George Sand.

Gounod employed librettos by the writing team of Michel Carré and Jules Barbier several times, beginning with *La nonne sanglante* in 1854. The opera *Faust* was also a result of the collaboration with librettists Michel Carré and Jules Barbier as well as the impresario Léon Carvalho of the *Théâtre-Lyrique*. Gounod's interest in Goethe's *Faust* as a possible source for an opera was longstanding, and Gounod familiarized himself with the French translation by Gérard de Nerval. It was, indeed, the most successful French opera of the nineteenth century, with performances in the major operatic capitals of the world, and its appeal did not diminish over a century of changes in musical taste.<sup>722</sup>

Gounod collaborated with sopranos other than Pauline Viardot, notably Caroline Miolan-Carvalho, the wife of Léon Carvalho. Indeed, Miolan-Carvalho inspired the character Marguerite in *Faust* (1859), and she was the soprano for the title role in *Mireille* (1864,) Juliette in *Roméo et Juliette* (1866), Baucis in *Philémon et Baucis* (1860), and Sylvie in *La colombe* (1860).<sup>723</sup>

Gounod wrote several works for flute, voice, and piano during a time span of two decades: *Sérénade: quand tu Chant* (1866), *Barcarolle où voulez-vous aller?* (n.d.), *O légère hirondelle* (1887), and *Père du soir* (n.d.). Clearly, Gounod was primarily a composer of opera, and his chamber pieces for flute and voice show the influence of the

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Zimmermann's daughter Anna. They were married, and an even deeper rift developed between Gounod and Viardot following the return of a wedding gift from her. Huebner, *Charles Gounod*, 36.

<sup>722</sup>

Ibid., 132.

<sup>723</sup>

Kuhn, *Baker's Dictionary of Opera*, 127.

lyrical style of his operatic writing, which is evident in the voice and flute parts. These pieces focus on a beautiful vocal melody that is arch-like in its structure and step-wise in construction. Most of the pieces are strophic, with a flute *obligato* included between each verse that mimics the previous vocal line. In most of the pieces the flute doubles the melody at the third. Gounod employed a narrow range in the writing for the instrument, and the flute parts are never virtuosic or technically challenging.

Unlike David, he never uses the flute to personify the bird or to imitate bird figures. He is most occupied with beauty of tone for the flutist as well as the vocalist, showing the influence of the teachings of *Conservatoire* flute professors Paul Taffanel and Philippe Gaubert.<sup>724</sup> Like David and Panseron, the role of the flute in Gounod's chamber pieces is still as an *obligato* instrument. However, Gounod elevates the flute to the level of melody on a regular basis.

#### CAMILLE SAINT-SAËNS (1835-1892)

When Camille Saint-Saëns was a boy, Chopin, Mendelssohn, and Schumann were alive; Meyerbeer was the supreme master of opera; Berlioz was still striving hard for recognition; Wagner and Verdi were at the beginning of their careers; Gounod, having lately won the *Prix de Rome*, was earning his livelihood as an organist; Balzac, Dumas,

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Gounod would have been very familiar with Taffanel's playing and teaching through their joint associations at the *Conservatoire*, the *Opéra* orchestra, and the *Société des concerts du Conservatoire*. Tchaikovsky's diaries relate at least one instance in which Gounod's works were played by Taffanel during a performance in Paris, along with other solo works featuring the flute. Gounod seems to have supported Taffanel's application as conductor at the *Opéra*. Later, when Gaubert assumed the teaching post at the *Conservatoire*, was appointed conductor of the *Société des concerts du Conservatoire*, and became chief conductor of the *Opéra*, he also had many occasions with which to collaborate with Gounod. Blakeman, *Taffanel: Genius of the Flute*, 84, 140-143, 147, 150.

Hugo, and George Sand were at the height of their fame; and Louis Philippe, the citizen king, ruled over the French. Out of this environment, Saint-Saëns became one of the chief protagonists of the period, a period that would extend from 1870 to the end of the century and which constituted a veritable renaissance of French music.<sup>725</sup>

Aubert was at the head of the *Conservatoire* when Saint-Saëns entered the institution in 1850 to study organ with François Benoist and composition with Fromental Halévy. Among his classmates were Georges Bizet and Léo Délibes. By 1858, he was appointed organist of the Church of the Madeleine and, in 1860, he took the post of professor of composition at the *École Niedermeyer* in Paris. There, he taught Gabriel Fauré and André Messager, as well as the organists Eugène Gigout and Édouard Marlois. Saint-Saëns met Wagner in 1861 when *Tannhäuser* was being performed at the Paris *Opéra*. In 1868, he composed a piano concerto (*G minor*, no. 2, op. 22) for Anton Rubinstein, who conducted the orchestra and performed the work at its premiere. He was eventually decorated with the *Legion d'honneur*. He was one of the founders of the *Société nationale de musique*, whose purpose was to encourage popular interest in works by French composers. During the Commune, he, like Gounod, took refuge in London.<sup>726</sup>

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In addition to Saint-Saëns, some of the composers to emerge during this brilliant period were César Franck, Reyer, Lalo, Georges Bizet, Leo Délibes, Jules Massenet, Guiraud, Paladilhe, Charles-Marie Widor, Gabriel Fauré, Emmanuel Chabrier, and, during the latter part, Vincent d'Indy, Alfred Bruneau, Claude Debussy, and Gustave Charpentier, among others. Saint-Saëns was a particularly remarkable prodigy. He was compared to Mozart after making his first concert performance at the age of four. His debut took place when he was ten. Cooper, *French Music*, 14-26.

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In London, Saint-Saëns met Julius Benedict and became familiar with Benedict's pieces for flute and voice, his so-called bird pieces, such as *The Wren*. The two formed a friendship and eventually performed together in London. Saint-Saëns returned to France and later wrote several pieces for flute and soprano. Hervey, *Masters of French Music*, 107-172.

Saint-Saëns was particularly familiar with the flute as a result of his close friendship with Paul Taffanel. Taffanel probably met Saint-Saëns when the later visited Bordeaux to conduct the first performance of his symphony *Urbs Roma*, which had won the first prize in a competition sponsored by the *Société Saint-Cécile*.<sup>727</sup> Although Saint-Saëns was almost ten years older than Taffanel, they became colleagues and close friends, with Saint-Saëns greatly admiring Taffanel's playing and Taffanel never ceasing to champion Saint-Saëns' music. At a performance of his *Romance* for flute, Saint-Saëns later wrote:

He [Taffanel] played as only he can play, with a voice which seems not to come from an instrument, which is not even of this world...a sigh, a fleeting breath across the night, a long drawn phrase which Tamino and his magic flute would have envied, then a short intermezzo, some capricious decoration, a cadenza from a supernatural bird, and a return to the languorous, contemplative line...playing like this is akin to an act of creation.<sup>728</sup>

Saint-Saëns's most well-known work for voice and flute, *Une flûte invisible* (Victor Hugo, 1886) was written late in the composer's life, after he had seen *Samson et Delila* (1877), the *Symphony in C minor* (1886), and the opera *Proserpine* (1887) produced. It was premiered at a *Société nationale de musique* performance on January 8, 1886 by flutist Alfred Lefévre (who replaced the absent Taffanel).<sup>729</sup> *Une flûte invisible* shows the influence of the romantic movement in poetry and in music, as well as the influence of Taffanel's teachings on tone. Set to the same poetry to which André Caplet

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<sup>727</sup>

Blakeman, *Taffanel: Genius of the Flute*, 8.

<sup>728</sup>

Ibid., 3.

<sup>729</sup>

Blakeman, *Taffanel: Genius of The Flute*, 40-41.

would turn to thirteen years later, the work is in the lyrical style that was prevalent in opera houses at the time and is clearly influenced by Gounod. The voice part rises through stepwise progression in thirds to form a flowing line that is *legato* in conception. The flute acts more as an interlude for the vocalist than as an independent voice. Saint-Saëns still conceived of the flute as an orchestral instrument and, as such, it had a supporting role. However, Saint-Saëns employed a full two-octave range for the flute part, acknowledging the growing acceptance of the Boehm flute and its increased range, volume, and tonal possibilities.

#### GABRIEL FAURÉ (1845-1924)

Gabriel Fauré was, by all accounts, a charming, sociable, diplomatic, and witty man who could also be stubborn and depressed.<sup>730</sup> Born during the romantic era, his writing heralded twentieth-century music composition in France, a turning away from the trends of the previous half-century, including Wagnerian excesses, Orientalism, whole-tone writing, gamelan effects, or any number of other tendencies, which in the works of many of his contemporaries were regarded as representative of their era.<sup>731</sup>

Fauré's voice was unique in the history of French music. Charles Koechlin described

Fauré's style:

At present, we are, perhaps, attempting the impossible, by trying to put Fauré's sensibility into words. It is both charming and forcible. Opposite poles: too often

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<sup>730</sup>

“Spleen” was the term the adult Fauré used to describe the periods of depression that assailed him from young adulthood onwards. Apparently, he also suffered from migraines and vertigo. Duchon, *Gabriel Fauré*, 12-15.

<sup>731</sup>

Caballero, *Fauré and French Musical Aesthetics*, 57-75.



one sees only the first. But the balance of his art is held delicately: in his technique, original discipline and freedom; in his soul, that mixture of tenderness and inner energy (although a certain will-power was lacking, in that he did not always know how to refuse); finally, in his general aesthetic, that essentially Greek equilibrium between feeling and logic.<sup>732</sup>

Fauré's most important teacher at the *École Niedermeyer*, as well as his lifelong friend, was Camille Saint-Saëns, a composer who differed completely from him in character and musical style, but who encouraged and supported Fauré unstintingly throughout his career. Koechlin again describes his compositional procedures and harmonic style:

What is most striking, first of all, is that feeling for plainchant, which has been manifest since his youth.... This was new; for the composers of the XVIIIth Century and the first half of the XIXth Century had forgotten the scales in use at the time of the Renaissance. This very marked preference of Fauré shows itself in the employment of certain of the Gregorian Modes.<sup>733</sup>

Fauré's harmonic style includes a large number of progressions little known before his time. In general, he discovered them; sometimes he made them his own by a treatment so appropriate to the feeling and so felicitous, that they became personal to him. The elements, apart from common chords, are merely different kinds of seventh chords, sometimes ninth chords, with few complicated "alterations"—he leaves those to the imitators of *Tristan*. Alfred Bruneau described his writing in an article for *Le matin* (1905):

In [Fauré's work], we find above all a striking and wondrous originality in melody and harmony. Hear two measures of Fauré, and you can put a signature to them immediately. His music does not resemble any other music, old or recent,

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Koechlin, *Gabriel Fauré*, 72.

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Ibid., 64.

and yet it is neither bizarre, nor contorted, nor pretentious, nor vague, nor hostile, nor decadent. It is beautiful, natural, sincere, and new.<sup>734</sup>

The unique curriculum of the *École Niedermeyer* introduced Fauré to instrumental performance on the organ, to choral singing, and to sacred music from the early renaissance through the baroque era. This would influence his work for the rest of his life. Since he never won the coveted *Prix de Rome*, Fauré instead began to earn his living as a church organist, eventually securing a position as second organist to Charles-Marie Widor at the church of *Saint Sulpice*.

The Franco-Prussian War and the horrors instituted by the Commune had a significant impact on Fauré, who fought in many battles and was awarded a *croix de guerre*.<sup>735</sup> Afterward, his music acquired a new somberness, a dark sense of tragedy that shunned external bombast or undue indulgence. This was especially evident in his songs of this period.<sup>736</sup> It may also explain Fauré's turn away from opera, which he so heavily emphasized before the war, and his preoccupation with instrumental and chamber genres.

Fauré was also instrumental in the establishment of new concert societies for the performance of French music, one of which was the *Société nationale de musique*, which was co-founded by Saint-Saëns and the singing teacher Romain Bussine and with the close collaboration of Bizet, Duparc, Franck, and Massenet, among others. Bearing the motto "*ars gallica*," the society was staunchly nationalistic, being run by and for French

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Caballero, *Fauré and French Musical Aesthetics*, 76.

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Duchen, *Gabriel Fauré*, 28-35.

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The war had a lasting effect on many French composers, who responded with patriotic music, including Gounod's *Gallia*, Franck's *Paris*, and Saint-Saëns's *Marche héroïque*. Ibid.

musicians, in specific opposition to the current dominance of German music in Paris and elsewhere. Each member contributed to the cost of concerts and works were selected for performance by vote.<sup>737</sup> For fifteen years, the society weathered the blast of financial difficulties and social and critical denigration to present all that was best in French music of the time. The society's existence certainly prompted Fauré to place a greater emphasis on composing chamber music, which was performed by the group. It was the beginning of Fauré's considerable activities to champion chamber music and French music, in particular.

Fauré, in particular, benefitted from the *salon* traditions in Paris and was introduced into Parisian musical society through the *salon* of soprano Pauline Viardot, who became a significant force in his life, both musically and personally. In her *salon* on the *rue de Douai*, Fauré found himself playing charades on Sunday evenings with the Russian novelist Ivan Turgenev and Saint-Saëns, before an audience that included Gustave Flaubert, Charles Gounod, George Sand, and the revolutionary Louis Blanc. There, Fauré also met Viardot's daughter, Marianne, when she was eighteen years old, and he soon fell passionately in love with her. She responded to Fauré's overwhelming ardor somewhat timidly and, after a protracted engagement, this difficult romance ended badly when she broke off the engagement. Fauré subsequently broke with the Viardot family. The episode left a deep impression on the thirty-two-year-old composer, whose melancholy streak intensified and whose music further darkened in its emotional

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Duchen, *Gabriel Fauré*, 34-35.

qualities.<sup>738</sup>

Later, Fauré began frequenting the gatherings of Winnaretta Singer, who was destined to become the *princesse de Polignac* (1865-1943). With her great passion for culture, especially music, she established in her home, on the *rue Cortambert* a grand *salon*, with an exquisite miniature Hall of Mirrors where she held formal gatherings.<sup>739</sup> Here, Fauré met Marcel Proust, whose monumental work, *A la recherche du temps perdu*, is one of the pinnacles of French literature during this period. Proust, it seems, adored Fauré's works, and he may have modeled some episodes in his novel on Fauré's music.<sup>740</sup> Other than the *salons*, Fauré also spent his evenings socializing and networking in the active *avant-garde* artistic life of Paris and Brussels, where he appeared in concert for the group *Les vingt*.<sup>741</sup>

Fauré is widely regarded as the greatest master of French song. He wrote songs throughout his life and these works have been grouped in three collections: 1879, 1897,

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*Gabriel Fauré, His Life through His Letters*, edited by Jean-Michel Nectoux and translated by J.A. Underwood, 153-193.

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The Princess de Polignac would be instrumental in bringing together the Russian impresario Serge Diaghilev, from the Ballets Russes, with Paris' finest composers, some of whom wrote ballets for him, including Ravel's *Daphnis et Chloé*, Satie's *Parade*, and Stravinsky's *Firebird*. Kahan, *Music's Modern Muse*, 148-191.

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The A major Violin Sonata is thought to be at least part of the inspiration for the evocative Violin Sonata by "Vinteuil" which evokes in one of the book's central character, Swann, a myriad of emotions and associations. Duchen, *Gabriel Fauré*, 88.

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Founded by Octave Maus, *Les vingt* was a group of twenty young Belgian artists who had banded together to form an anti-establishment association. They organized exhibitions of their work to which every member would invite an equal number of guest exhibitors from Belgium and abroad who represented forward thinking in art. These included Rodin, Whistler, Redon, and Sargent. *Les vingt* also organized concerts, and Fauré met the virtuoso violinist Ysaÿe at one of their meetings. *Ibid.*, 90.

and 1908, each volume containing twenty pieces. His most successful works are those where the music is inspired directly by a poetic form. While Fauré has been criticized for choosing poetry of dubious nature, his settings of Verlaine, Baudelaire, Leconte de Lisle, Hugo, and Samian are indeed masterpieces.<sup>742</sup>

Throughout the 1870s, Fauré's vocal writing changed in nature, in part due to the lasting impression made upon him by his friend Duparc's song *L'Invitation au voyage*.<sup>743</sup> For Fauré, the song demonstrated the extent to which profound musical invention could be achieved in the *mélodie*. Examples of his growing mastery of *mélodie* would be his compositions *Après un rêve* (1877), an evocation of a vision of lost love, and *Automne* (1881), a masterpiece of intense expression of inward drama and despair. These songs were being written at a time when the output of French grand opera was in a slow decline.<sup>744</sup> Largely as a result of Fauré's influence, French *mélodie* and chamber music enjoyed a renaissance among contemporary French composers.

Fauré's work for voice, flute, and piano, *Nocturne*, op. 43, no. 2 (1886), was composed to a text by Villiers de l'Isle Adam. The same year he wrote the *Pavane* for orchestra, opening the work with a flute solo that exploits the instrument's dark, low register and imbues the piece with a mood of melancholy. (Invariably, Fauré's works for

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Meister, *Nineteenth-Century French Song*, ix-xiii.

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Duchen, *Gabriel Fauré*, 50-52.

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At the same time, Wagner's influence was by now being felt throughout the Western musical world. This included Wagner's advocacy of the *Gesamtkunstwerk*, which inextricably linked music with text, drama, and staging in a single, vast, ongoing musical panorama, as well as his introduction of degrees of chromaticism that pushed tonality almost to its limits. Meister, *Nineteenth-Century French Song*, ix-xiii.

flute are written as *sarabandes*, with lilting melodies that are haunting.) Koechlin described Fauré's *Nocturne*:

He showed himself worthy of Villiers de l'Isle-Adam by two admirable songs: *Nocturne*, op. 43, no. 2 (1886); and *Les presents*, op. 46, no. 1 (1887). They are held in insufficient esteem by the general public; the profound mystery of the first, the elegance of the second, as enigmatic and somewhat distant, though extremely sensitive, keep the masses at arm's length. Actually, they count amongst the most beautiful of the second volume.<sup>745</sup>

Again, Fauré seems to have been influenced in his writing by the flute-playing of Paul Taffanel, whom he accompanied several times, and whom he had heard on numerous occasions through concerts at the *Société des concerts du Conservatoire*.<sup>746</sup> Fauré's works for flute and voice emphasize the pastoral qualities of the instrument and, like Debussy, he focuses not on technical display, but on sonority.

A number of composers were direct decedents of Fauré through his teaching, and the influence of Fauré's style can be seen in the works of Louis Aubert, Louis Auric, Roger-Ducasse, Pierre-Octave Ferroud, Arthur Honegger, Jacques Ibert, Charles Koechlin, Georges Migot, Darius Milhaud, Francis Poulenc, Maurice Ravel, Alexis Roland Manuel, Florent Schmitt, and Germaine Tailleferre, all of whom benefitted from Fauré's emphasis on chamber music, song, and his fascination with the world of the interior.<sup>747</sup> Many of these composers went on to write chamber music for flute and voice.

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<sup>745</sup>

Koechlin, *Gabriel Fauré*, 21.

<sup>746</sup>

Fauré knew Taffanel well enough that he played the organ at Taffanel's wedding, along with Saint-Saëns. Blakeman, *Taffanel: Genius of the Flute*, 51.

<sup>747</sup>

Duchen, *Gabriel Fauré*, 124-146.

## CÉCILE CHAMINADE (1857-1944)

Cécile Chaminade received her earliest musical training from her mother, herself a pianist and singer. Because of paternal opposition to her studying at the *Conservatoire*, she studied privately with members of its faculty, including Félix Le Couppey, Antoine Marmontel, M.-G.-A Savard, and Benjamin Godard. In the 1880s, Chaminade began to compose in earnest, and to this period belongs her piano trio, op. 11 (1880), the *Suite d'orchestre*, op. 20 (1881), and the *opéra comique La Sévillane*, (1882).<sup>748</sup> Over the course of her life, she would publish over four hundred compositions and become one of the few women composers of the era to make a living from her career as a composer.<sup>749</sup>

With the death of her father in 1887, Chaminade's compositional activities became a necessity. This may explain her move away from absolute music, such as the sonata or opera, to the more popular *salon* pieces of the day. Many of these pieces are for the piano, and these character pieces are technically geared to the level of an amateur. In addition, she was a prolific composer of *mélodie*. Her use of titles like *Romances sans paroles*, *Arabesque*, and *Tristesse*, were obviously for mass appeal and for women, her primary market. As a result, she became extremely popular with women's clubs, especially in the United States. By 1904, there were one hundred Chaminade clubs listed in the magazine *L'Echo Musical*.<sup>750</sup>

Despite the fact that Chaminade had not studied officially at the *Conservatoire*,

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*The Norton Grove Dictionary of Women Composers*, 112-114.

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Citron, *Cécile Chaminade: a Bio-Bibliography*, 12.

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Citron, *Cécile Chaminade: a Bio-Bibliography*, 19.

she was sufficiently well-known in French musical circles for Paul Taffanel to commission a *concours* piece from her in 1902.<sup>751</sup> Two years later, Chaminade's *Portrait (Valse chantée)* for flute, soprano, and piano was written. The first performance was given in April 1904 at the *Salle Aeolian* in Paris, with Jeanne Leclerc, vocalist; Buenaventura Emilio Puyans, flute; and Chaminade, piano. Puyans had been in Taffanel's class in 1902, when Chaminade's *Concertino* was performed for the *concours*. It is likely that he performed her music at this time.

#### MÉLANIE HÉLÈNE BONIS (1858-1937)

Mélanie Bonis was a self-taught pianist until the age of twelve, when her parents enrolled her at the *Conservatoire*. There, she studied harmony with Ernest Guiraud and piano with César Franck, who also showed an interest in her first compositions.<sup>752</sup> Her classmates were Claude Debussy and Gabriel Pierné. It was at this time that she adopted the pseudonym of Mel Bonis in order to avoid any feminine connotations in her name.<sup>753</sup>

Unfortunately, a love affair with the singer and fellow student, Amédée Landély Hettich, caused her parents to force Bonis to leave the *Conservatoire*, despite a *première prix* in harmony and a *deuxième prix* in accompaniment. In 1883, she was forced into an arranged marriage with Albert Domange, a businessman twenty-five years her senior, twice widowed, with five sons. She raised his five children and the three they had

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<sup>751</sup>

Blakeman, *Taffanel: Genius of the Flute*, 188-190.

<sup>752</sup>

*The Norton Grove Dictionary of Women Composers*, 74-75.

<sup>753</sup>

Géliot, *Mel Bonis*, translated by Florence Launay and Michael Cook, 5.



together and continued to compose.<sup>754</sup>

Bonis also collaborated with musicians of the day, including flutist Louis Fleury. A member of the *Société des compositeurs*, whose prize she had won in 1898, she befriended a number of musicians, including Fleury, for whom she wrote both the *Suite* (1903) for flute, violin, and piano and a *Sonata* (1904) for flute and piano.<sup>755</sup> It is likely that she wrote her three works for voice and chamber ensemble, *Le chat sur le toit*, op. 93 (for soprano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, string quartet, bass, and cymbals), *Le ruisseau*, op. 21 no. 2 (for soprano, flute, oboe, clarinet, cornet, harp, string quartet, and bass), and *Noël de la vierge Marie*, op. 54 no. 2 (for soprano, flute, oboe, clarinet, bassoon, string quartet, and bass), with both Hettich and Fleury in mind.

#### MAURICE EMMANUEL (1862-1938)

Maurice Emmanuel was a composer and musicologist who struggled for acceptance in the musical institutions of his day due to his experimental and revolutionary ideas about musical harmony and melodic structure. Although he was a contemporary and fellow student with Debussy, he never succumbed to the influences of impressionism, pursuing, instead, his interests in folksong, Greek and Hindu modes, and

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Apparently, she met up again with Hettich later in her life, and he encouraged her interest in composition, introducing her to the publishing house of Alphonse Leduc. She began to collaborate with Hettich, accompanying his students and settings his poems to music. They later had an illegitimate child together as a result of their doomed love affair. Géliot, *Mel Bonis*, translated by Florence Launay and Michael Cook.

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Toff, *Monarch of the Flute*, 71.

free rhythmic structures.<sup>756</sup> He was an intellectual, and his scholarly endeavors brought him his greatest recognition. He wrote for leading Parisian journals, published numerous significant books in musicology and, in 1909, was elected to the chair of musicology at the *Conservatoire*.

As a young student he became familiar with the modal structure and irregular phrase patterns of French folksong. He soon attempted to incorporate these elements into his own compositions but, in so doing, provoked venomous denunciations from his composition professor at the *Conservatoire*, Théodore Dubois. This prompted extreme self-doubt in the young composer and pushed him increasingly toward musicological pursuits. As a result of his studies, he wrote a dissertation on Greek dance and began studies of Greek modes and rhythmic patterns. He also compiled an extensive collection of Burgundian folksongs. Emmanuel tried again to compose, but felt that music had become imprisoned by the major/minor tonal system and the four-bar phrase. As a result, he began experimenting with irregular phrase structures and non-Western scale patterns, as well as Greek poetic meters.<sup>757</sup>

Emmanuel was born in Bar-sur-Aube and came from an intellectual and artistic family. He developed a keen interest in art history and traveled with a sketchbook. At age seven, he began studying the piano and came to the *Conservatoire* in 1880, entering the class of A. Savard and Théodore Dubois. By 1884, he had progressed to the composition

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<sup>756</sup>

*Maurice Emmanuel et son temps (1862-1938)*, "Revue Internationale de Musique Française," June 1983: 7-88.

<sup>757</sup>

Ibid.

class taught by Léo Délibes, but Délibes did not encourage him, believing that a conservative compositional style was necessary to win votes for the prestigious *Prix de Rome*. Emmanuel's desire to experiment only irritated his professors.<sup>758</sup>

During the summers, Emmanuel worked with wine-grower Charles Bigarne in the *Côte d'or*, where the wealth of stories and earthy language fascinated him. Bigarne, too, was remarkable for his vast knowledge of the folksong of the area, which he would perform with gusto. Bigarne decided to publish a collection of these folksongs and asked Emmanuel to notate them as he sang them. Emmanuel soon found that major and minor keys would be inadequate if he were to notate these songs accurately.<sup>759</sup>

He showed this work to Délibes, but his teacher denounced him, and he was excluded from the *Prix de Rome* and almost expelled from the *Conservatoire*. But Emmanuel received encouragement from his music history teacher, Louis Bourgault-Ducoudray, himself a teacher of both Greek and liturgical modes and an investigator of French folksongs.<sup>760</sup> César Franck offered to teach him privately, but he instead became a private student of Guiraud, with the help of Charles Réty. Debussy was also a student of Guiraud. Debussy and Emmanuel began to renew their acquaintance from the *Conservatoire*, but they were never close friends, even though they shared the

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Carlson, "Maurice Emmanuel and the Six Sonatines for Piano," 9.

759

*Maurice Emmanuel et son temps (1862-1938)*, "Revue Internationale de Musique Française," June 1983: 7-88.

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Ibid.

belief that the "tyranny of C" should be overcome.<sup>761</sup> Meanwhile, Emmanuel spent his summers traveling in Europe, assimilating the folksongs of various countries. He also studied history and philology during these years, receiving the *Licence ès-lettres* in 1886.<sup>762</sup>

As a result of the crisis for the *Prix de Rome*, Emmanuel left the *Conservatoire* and pursued other interests, receiving the *Doctorat ès-lettres* in Greek music from the *Sorbonne* in 1895. He was unable to find a position at a university, and so he taught art history in the *lycées* from 1898 to 1904. He stayed in touch with the music world, however, with his articles on music, his music criticism, and his lectures at the *Schola Cantorum* in 1903-1904.

In 1909, Louis Bourgault-Ducoudray nominated his former student as his successor to the chair of musicology at the *Conservatoire*. As well, Massenet nominated him for a musical prize from the *Conservatoire*, in large part to mitigate the exclusion from the *Prix de Rome* and the censure of the past from Délibes.<sup>763</sup> Emmanuel became professor of musicology at the *Conservatoire*,<sup>764</sup> a post he was to retain for twenty-eight

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Lockspeiser, *Debussy: His Life and Mind*, 26-28.

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*Maurice Emmanuel et son temps (1862-1938)*, "Revue Internationale de Musique Française," June 1983: 7-88.

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Carlson, "Maurice Emmanuel and the Six Sonatines for Piano," 15-16.

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Emmanuel had a great influence on Messiaen, teaching him private composition lessons in addition to his classes in music history at the *Conservatoire*. Joaquín Rodrigo and Jean Rivier also studied composition privately with Emmanuel. His students in music history include musicians Georges Migot, Marguerite Béclard d'Harcourt, Jacques Chailley, Suzanne Demarquez, Robert Casadesus, and Yvonne Lefébure. *Ibid.*

years.<sup>765</sup> In this position, he taught music history to the next generation of French composers, and his scholarship on French folk music would have a tremendous influence on their compositions.

Emmanuel's *Trois odelettes anacréontiques*, op. 13 (1911) for flute, soprano, and piano were written during his period of experimentation with Greek modes and irregular versification. In this regard, Emmanuel would pave the way for composers such as Delage, Ravel, and Roussel to write music for voice and flute that employed a chromatic harmonic palate and that looked to the east, to folksong, and to ancient times for musical inspiration. One of the few genuine independents in French music, Emmanuel sought to liberate it from all its limitations, deriving his material from sources almost entirely outside the classical and romantic traditions.

Emmanuel's writing for the flute and voice in his *Trois odelettes anacréontiques* is a marked departure from his predecessors in this genre and is clearly a twentieth-century work. The vocal line is narrow and declamatory, with shorter phrases that serve the text. The flute part has been elevated to the status of equal with the vocal part. Emmanuel uses the full range of the instrument, from middle C, to A2 above the staff. Here, the influence of the Boehm flute is apparent. The piece employs all manner of technical difficulties for the flute, including sixteenth-note runs, thirty-second note flourishes, tongued passages of sixteenth notes, sustained playing on low C (the entire second movement rests mainly on this note), and chromatic skips. While each movement

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During this time, he wrote several important musicological works, including *Histoire de la langue musicale*, *XXX Chansons bourguignonnes du pays de Beaune*, and an article on Greek music for the *Encyclopédie de la musique*. Ibid.

of the work is written with the key signature of E major, Emmanuel makes use of enharmonic notes and key changes to suggest other tonalities. In addition, he uses free chromaticism between the flute, voice, and piano to modulate throughout the piece. His harmonic conception is intervallic, and he employs flats, sharps, and naturals throughout the work in defiance of the key signatures. This is a work that deserves performance and a place in the standard chamber music repertory.

#### CLAUDE DEBUSSY (1862-1918)

Claude Debussy entered the *Conservatoire* in 1873. He studied piano with Marmontel, music theory with Lavignac, and music history with Emmanuel, but did not take well to formal academic instruction. However, he persevered, studying harmony with Durand and accompaniment with Bazille, winning the first prize for score reading, accompanying, and extemporizing at the piano. Debussy's harmonic imagination might be described as hyper-developed. From the first, his improvisations at the piano included the then-unfamiliar sequence of tonalities for which he is now famous (parallel 4ths, 5ths, and 9ths).<sup>766</sup>

He won the *Prix de Rome*, not on the first try, but the second, and soon afterward he developed a relationship with patrons Pierre and Mme. Vasnier. Debussy fell in love with Mme. Vasnier and dedicated his first songs to her, but the exact nature of their relationship remains unknown.<sup>767</sup> Later, he met Mme. Von Meck in 1880, became a piano

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<sup>766</sup>

Lockspeiser, *Debussy: His Life and Mind*, 25-34.

<sup>767</sup>

Blanche-Adélaïde Vasnier was an amateur singer whom Debussy met while accompanying the pupils of Madame Moreau-Sainti. Most of his songs from this early period are written for her, and he apparently

teacher to her children, and with this family he traveled to Russia in 1882. Debussy met Borodin there and perhaps Tchaikovsky, and he heard performances of *Boris Godunov* and *Tableaux d'une exposition* by Mussorgsky.<sup>768</sup>

Since the creation of the *Chansons de Bilitis* for narrator, two flutes, two harps, and celeste is intimately connected with his friendship with the poet Pierre Louÿs, it would be appropriate in this context to consider the various literary influences which, at one time or another, were reflected in Debussy's work. This began with his personal association with writers and poets.

In 1890, Debussy met Edmond Bailly, the proprietor of a bookshop and publishing house in the *Chaussée d'Antin* known as the *Librairie de l'art indépendante*. This was a meeting place for the elite of the Parisian literary and artistic world and had been so for some time. It also had been the headquarters of the *Revue Indépendente*, presided over by Édouard Dujardin, the poet and writer who is widely regarded as the inventor of the literary technique known as the *monologue intérieur* [interior monologue]. Modernist writers such as William Faulkner, Franz Kafka, James Joyce, and Virginia Woolf subsequently exploited this technique with greater success. It was at this bookstore that Debussy first encountered the writers and artists whose pictures he was to admire and whose poems he was to set to music.<sup>769</sup>

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became intimate with her family, describing them as “my second family.” He made his first public appearance as a composer in association with Madame Vasnier, accompanying her at the piano. *Ibid.*, 68.

<sup>768</sup>

*Ibid.*, 40-55.

<sup>769</sup>

Lockspeiser, *Debussy: His Life and Mind*, 62-72.

In addition, since 1885 the symbolist poet, Stéphane Mallarmé, had been gathering about him poets, musicians, painters, literary critics, and musicians. Some of those who regularly joined Mallarmé's *salon* group were Stuart Merrill, Paul Verlaine, Gustave Vielé-Griffin, James McNeil Whistler, and Debussy.<sup>770</sup> During these assemblages at Mallarmé's home, there were recitations of poetry and the principles of the current developments in symbolism and impressionism were freely discussed. By 1890, Debussy had begun to frequent Mallarmé's gatherings, one result of which was his revolutionary idea that a style of music could be created using the principles of impressionist painting. By avoiding academic developments of musical ideas, by relaxing some of the conventional indications of tonality, and by using harmony largely as a means of colorist effect, he obtained results strikingly analogous to those of visual impressionism.<sup>771</sup>

The first work in which Debussy attempted this procedure was the now-famous

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In 1885, Debussy won the *Prix de Rome* and took up residency in the Italian capital. That same year, Mallarmé began to attend the weekly Lamoureux orchestra concerts and published the influential essay, *Richard Wagner, reverie d'un poète français*, in the newly founded *Revue Wagnérienne*. Mallarmé was quickly becoming a leading master of the most adventurous younger writers, particularly those gathered around the symbolist movement. His disciples soon included Paul Claudel, André Gide, Marcel Proust, and Paul Valéry, as well as others who were closer to Debussy: André-Ferdinand Hérold, Gabriel Mourey, Henri de Régnier, and especially Pierre Louÿs. *Ibid.*

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One aspect of his style is summarized by the term *impressionism*. This word was first applied to a school of French painting that flourished from about 1880 to the end of the century. Its chief representatives were Camille Pissarro (1830-1903), Alfred Sisley (1839-1899), Claude Monet (1840-1926), and Pierre Auguste Renoir (1841-1919). Their musical counterparts attempted to evoke moods and sensuous impressions mainly through harmony and tone color. Unlike the heavily programmatic music of earlier times, impressionism did not seek to express deeply felt emotions or tell stories but to evoke a mood, a fleeting sentiment, an atmosphere. There were also enigmatic titles, reminiscences of natural sounds, dance rhythms, characteristic bits of melody, and other, similar techniques to suggest the subject. Impressionism relied on allusion and understatement, the opposite of the forthright, energetic, deep expression of the romantics. Lockspeiser, *Music and Painting*, 49-66.



*Prélude à l'après-midi d'un faune*, suggested by Mallarmé's poem of the same title and composed in 1892.<sup>772</sup> Here, Théodore de Banville (1823-1891) forms a link between Debussy and Mallarmé. Banville was a leader of a group of poets that called themselves the Parnassians, and the members of this group were early admirers in France of the work of Richard Wagner (1813-1883). Many of their activities were designed to promote Wagner's music and his theories to other artists. The young Mallarmé looked up to the Parnassians as established masters. Banville had written a play, *Diane au bois*, and Debussy worked for many years to set it to music as an opera. Although he was ultimately unable to complete any music for play, he did set several of Banville's poems as songs, as well as a divertissement for orchestra (1884). *Diane au bois* also had some influence on the ideas, moods, and methods that went into the music of Mallarmé's *Faune*.<sup>773</sup>

In 1887 Debussy returned to Paris from Rome and obtained a copy of *Éclogue*, which had been published by the *Revue Indépendante*. 1889 was the year of the Paris World Exposition where, under the shadow of the new Eiffel Tower, Debussy repeatedly heard the Javanese gamelan. It was in this context of discovery of the Orient that

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Mallarmé published the final version of his poem, entitled *Éclogue*, after several tries. It was his first book and had a line drawing by Édouard Manet. By 1882, the fame of the poem had spread, mainly from a citation in the novel, *À rebours* (Against Nature), by J. K. Huysmans. Debussy, now twenty, probably heard of Mallarmé through Huysmans or possibly from Bonheur. In 1884, he set to music Mallarmé's *Apparition*. *Prelude to the Afternoon of a Faun*, Norton Critical Score, 9.

<sup>773</sup>

Apparently, carrying around a volume of Banville's poems attracted Debussy's fellow student at the *Conservatoire*, Raymond Bonheur (1851-1939). It was to Bonheur that Debussy dedicated his *Prelude to the Faun*. *Prelude to the Afternoon of a Faun*, Norton Critical Scores, 4.

Debussy wrote *La Prélude de l'après-midi d'un faune*.<sup>774</sup>

According to musician Jean Dupérier, the collaboration between Mallarmé and Debussy came about through a third party:

Mallarmé had just written *L'après-midi d'un faune* and wanted his eclogue (which was to be performed at this short-lived theater [*Théâtre des arts*]) set to music and sung, quite like a little opera. The poet therefore asked his friend Hérold to present Debussy for this purpose. The meeting took place at Hérold's home, and, I believe I remember correctly, in the presence of Pierre Louÿs. Debussy accepted the proposal of Mallarmé and went to work. The *Théâtre des arts* closed shop and the score remained unfinished. But even incomplete it was extant. Hérold saw it (Debussy played him fragments from it), he told me.<sup>775</sup>

The work was premiered on December 22 and 23, 1894, by the *Société nationale de musique* with Gustave Doret (1866-1943) conducting, and the performance was judged a great success.<sup>776</sup> The opening of the piece features a solo for the flute built on a tri-tone, with no other sounds from the orchestra. This was a truly revolutionary effect at the end of the nineteenth century and the interpretation at the first performance by flutist

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Brody, *Paris: The Musical Kaleidoscope*, 77-96.

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*Prelude to the Afternoon of a Faun*, Norton Critical Score, 9.

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In 1912, the *Ballets Russes*, which had been based in Paris since 1909, presented a new incarnation of the *faune*, which became almost as famous as the music or the poem, and undoubtedly increased the fame of both. The dance initiated associations that still cling to the music. Vaslav Nijinsky was the brightest star of Serge Diaghilev's company, and with the *faune*, his first essay in choreography, he also proved to be a revolutionary creative artist. However, he did not especially like Debussy's music. A composition more stark and archaic sounding would have better suited the *frieze*-like motion of the poem that Nijinsky and Diaghilev realized, with a row of six women as foil for Nijinsky. Odilon Redon created etchings for the sets and costumes of the work, but did not, in the end, collaborate with Diaghilev.

The notoriety of the ballet and the unusual exertions of the company to produce it marred the success of at least two other new works that same season: Ravel's *Daphnis et Chloé* and Reynaldo Hahn's *Dieu bleu*, with a scenario by Jean Cocteau. Cocteau and his friends would rise to fame by the contrast of their works with Debussy's, and by their polemical interpretation of his work as old-fashioned and sentimental. Cocteau, who was at the beginning of his theatrical career, would eventually turn away from Hahn toward Satie and Picasso. Brody, *Paris: The Musical Kaleidoscope*, 190-212.

Georges Barrère would eventually become as legendary as the solo itself.<sup>777</sup>

Debussy again presented the flute without accompaniment in 1927, in the incidental music for a work of Mourey entitled *Pièce for Psyché (Flûte de Pan)* (1913), later published as *Syrinx* (1927), the title by which it is known today. Two years later, Debussy composed the chamber piece, *Sonata* for flute, viola, and harp, which would be his last chamber piece to include the flute. He did, however, include extended solos for the flute in a number of his orchestral works.

Debussy's works for flute are not as technically demanding as those by Caplet or Roussel, nor are they virtuosic showpieces like the flute works of David or Massé. Instead, his works for flute are written to exploit the unique tonal possibilities of the instrument. They call for a suppleness of sound and a variety of colors. Again, this capacity was considered a hallmark of French flute playing and was exploited by Paul Taffanel and his students, including Georges Barrère. According to Blakeman, Debussy's works for flute would not have been possible without Taffanel's teachings:

Debussy, as a young student in Paris in the 1880s, would very likely have heard Taffanel play. Certainly his approach to writing for the flute, both in these pieces and elsewhere, underlines the suppleness of the French style, and the characteristic use of the low register so often remarked in Taffanel's playing. It is also fascinating that the flute's first note in *l'après-midi* is the second-octave C-sharp—its open note (no closed keys), with the palest, least clearly focused sound. Did Debussy know that, and consciously exploit it? The French flute is often talked of as an impressionist instrument, but here in effect is the symbolist flute, more subtle and mysterious. From this point the flute moved on through the other "isms" of the twentieth century, and none of them found it wanting in aesthetic resonance. It is unlikely, however, given the instrument's earlier nineteenth-century history, that any of this could have been achieved without Paul Taffanel. He provided the aural background of a distinctive style that Debussy

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Toff, *Monarch of The Flute*, 18-19.

and other French composers grew up with.<sup>778</sup>

Connections between Debussy and the symbolists have been traced in detail by Debussy's biographer, Edward Lockspeiser. The new poet-musician relationship showed that musicians began to be directly influenced by current literary trends. As a result, actual techniques of music and literature had now been brought closer together than ever before. It was only natural that, while the poets were borrowing from music, musicians would also have shown themselves to be especially sensitive to contemporary literature.<sup>779</sup>

His closest friend at this time was poet Pierre Louÿs (1870-1925), the author of the *Chansons de Bilitis* and a disciple of the symbolists.<sup>780</sup> Debussy met Louÿs around 1893 when Louÿs was then beginning to attract attention in Parisian literary circles. In

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Blakeman, *Taffanel: Genius of the Flute*, 182.

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Two of the greatest French songwriters, Fauré and Duparc, were also pioneers in this field. It was Debussy whose settings of Baudelaire, Mallarmé, and Verlaine, in particular, were extraordinarily sensitive to the mood and intention of the poet. He used their texts for songs, opera, and instrumental preludes, and he regularly attended Mallarmé's famous *salon* during the 1890s. Although not French, one of Debussy's most fervent foreign admirers was the Italian writer Gabriele d'Annunzio, who referred to the French composer as "*Claude de France*." He also paid Debussy the compliment of inviting him, early in 1911, to compose incidental music for his own mystery play, *The Martyrdom of St. Sebastian*. Lockspeiser, *Debussy: His Life and Mind*, 135-150.

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Another close, influential friend was Henri de Régnier (1864-1936), likewise a leading young symbolist. Debussy also enjoyed a close friendship with composer Paul Dukas, who thought that literary connections played a larger part in the formation of Debussy's style than any musical model. Other writers as important to Debussy as the symbolists, especially in his formative years, were Théodore de Banville, Charles Baudelaire, Paul Bourget, Anatole France, Leconte de Lisle, and Pierre Loti. The American gothic writer Edgar Allen Poe was important to Debussy as well. In addition, the composer was personally acquainted with Paul Bourget, André Gide, Henri de Régnier, and Paul Valéry. All these poets fortified Debussy's desire to deviate from common practice, sharpening his sensitivity to unique forms and recommending the use of implication and subtle suggestion rather than bald statement, and vivid, sensuous imagery rather than effusive emotion. Debussy sought and found the musical equivalents of their verbal techniques and, in *Pelléas* especially, gives musical embodiment to the linguistic attitudes of the symbolists. Indeed, one could regard *Pelléas* as an archetype of symbolism in musical form. *Ibid.*, 150-159.

spite of the disparity in their ages—Debussy was thirty-one and Louÿs only twenty-two at the time of their first meeting—they soon became close friends and remained so for the next twelve years.<sup>781</sup> They had much in common temperamentally and shared the same predilection for rare and precious objects and sensations. Louÿs published *Chansons de Bilitis* in 1895 and dedicated the work to André Gide. Louÿs tried to pass off the prose poems as a translation of works by a Grecian poetess, Bilitis, but that story was later revealed to be a hoax; Louÿs himself had written the poems and invented the Bilitis character.<sup>782</sup> Debussy set three of these poems as songs: *La chèvelure* (1897); *La flûte de Pan* (1898); and *Le tombeau des Maïades* (1898). He dedicated the work to the author: "*Pour Pierre Louÿs à cause du 19 Octobre 1899* (this date is also the date of Debussy's marriage to Rosalie Texier).<sup>783</sup> The songs were not publicly performed until March 17, 1900 at the *Société nationale*, by singer Blanche Marot, accompanied by Debussy.

Six months later, Louÿs was approached by Fernand Samuel, director of the *Théâtre des variétés*, about creating a version of the *Chansons de Bilitis* to be recited and mimed. Louÿs asked Debussy to write an accompaniment to the scene; however, Debussy was not enthusiastic about the project and demurred. After some persuasion, Debussy eventually provided a score for voice, two flutes, two harps, and celeste. The

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In a letter to Louÿs written in 1903, Debussy declared: "Among my friends you are certainly the one I have loved the most." Lockspeiser, *Debussy: His Life and Mind*, 160.

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Clive, *Pierre Louÿs*, 99-102.

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Lockspeiser points out the numerous cross-identifications associated with this work between Gide, Louÿs, and Debussy, together with their mistresses or partners, which enmeshed them all in relationships of nearly impenetrable complexity. Lockspeiser, *Claude Debussy*, 175.

performance was a *tableau*, a genre much in vogue at the time, in which a poem is recited with music and dancing, or movement which was presented as "frozen" scenes or *tableau*, in order to heighten appreciation of the poetry. The work was eventually performed at the *Salle des Fêtes* of *Le Journal* on June 7, 1901, after which the score was forgotten until 1914, when Debussy arranged six of the pieces under the title of *Six epigraphes antiques* for both piano duet and piano solo.<sup>784</sup> In addition, the celeste part for the piece was lost and was eventually reconstructed by Pierre Boulez in 1954, as well as by keyboardist Arthur Hoérée in 1971. Because of the instrumentation and the loss in practice of recitation, the piece is rarely performed today. Curiously, the music is lyrical and beautiful, while the subjects of the poems are somewhat licentious, creating a mystical juxtaposition, rather than a musical expression of the text.

#### CHARLES KOECHLIN (1867-1950)

Charles Koechlin was born in Paris and came from a musical family. He left the *École Polytechnique* during an illness and began to study music after introducing himself to Charles Lefébvre (1843-1917), who agreed to take him as a private student. Already Koechlin was exhibiting his own "progressive" style of harmonization as an auditor in the harmony class of Antoine Taudou, after he was rejected from Théodore Dubois' harmony class at the *Conservatoire* because of his advanced age.<sup>785</sup> But, he was also allowed to audit Massenet's composition class at the *Conservatoire*, and he studied counterpoint

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Clive, *Pierre Louÿs*, 170-171.

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Ortledge, *Charles Koechlin*, 5.

there with André Gédalge (1856-1926) in 1892. His lifelong interest in modal music was stimulated further by the music history classes of Louis Bourgault-Ducoudray (1840-1910) and, while at the *Conservatoire*, he was introduced to the songs of Claude Debussy. Soon, Koechlin was setting texts by Leconte de Lisle, for whose poetry he developed a special affinity, and by Tristan Klingsor.<sup>786</sup>

Koechlin had a very personal, eclectic, and experimental style, one that incorporated chromaticism and polytonality among other procedures. In Ortledge's comments on Koechlin's style, he notes that the composer cannot be classified as a classic or romantic, expressionist or impressionist. But Ortledge is correct when he adds that it is equally impossible to mistake Koechlin's authorship for the work of any other composer, so individual was the stamp of his personality.

As noted previously, because composers, writers, and artists all socialized and often worked together, they tended to gravitate to the same ideas and themes, and to be well aware of the stylistic developments at play around them. Koechlin often used the poetry of Tristan Klingsor, the same poet set by Ravel in his *La flûte enchantée*. Koechlin's settings of the Klingsor poems were conceived in 1914, after hearing the Ravel songs premiered by Jane Hatto on May 17, 1904.<sup>787</sup> Koechlin was by no means exceptional in his choice of subject matter, but, in truth, seascapes, Oriental imagery, and scenes of nature abound in late nineteenth- and early twentieth-century French music and art. Maurice Emmanuel and Gabriel Fauré, for example, favored subjects drawn from

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<sup>786</sup>

Ortledge, *Charles Koechlin*, 10.

<sup>787</sup>

Ibid., 129.

Greek mythology. A striking parallel also exists between Koechlin and his friend Albert Roussel, who wrote a *Poème de la forêt*, op. 7 between 1904 and 1906. Roussel used the dances of nymphs and satyrs in *La naissance de la lyre*, op. 24, composed between 1923 and 1924, and drew on Oriental sources in his *Évocations*, op. 15, and his opera *Padmâvatî*, op.18. It is possible that Koechlin had Roussel's *Joueurs de flute*, op. 27 (1924) in mind (with titles like Pan and Tityre) when he composed his *Chants de nectaire* twenty years later.<sup>788</sup>

Koechlin profited creatively from his friendships and collaborations with other musicians. He contributed scholarly articles about French music to the Lavignac and La Lavrencie encyclopedias, and he wrote biographies of Debussy, Fauré, and Satie. He was widely respected by his contemporaries, and Debussy entrusted him with the orchestration of his Egyptian ballet, *Khamma*. Koechlin also helped Cole Porter with the orchestration of his ballet *Within the Quota*.<sup>789</sup>

Koechlin was at the center of Parisian musical life and, in 1909, he co-founded the *Société musicale indépendante* along with Caplet, Fauré, Ravel, and Schmitt, among others. He was invited by Satie to join the group he called *Les nouveaux jeunes*, which was later superseded by *Les six* in 1920. In 1937, he became professor of composition at the *Schola Cantorum* and was known for his eccentric dress in a shepherd's cloak and his long flowing beard. On the death of Roussel, Koechlin became president of the

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Ortledge, *Charles Koechlin*, 232.

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Harrison, "Charles Koechlin and His Solo and Chamber Flute Works, 13.



*Federation musicale populaire* and seven years later, in 1942, was named president of the musical commission of the Association France-U.S.S.R., as well as the French section of the *Société internationale de musique contemporaine*.<sup>790</sup>

Indeed, Koechlin was an eccentric man and had become spellbound by certain actors of early sound films, especially the American film star Lilian Harvey, who inspired over one hundred of his works.<sup>791</sup> The composer had seen her films and vicariously fell in love with her, with the resulting two-year infatuation continuing through a one-sided correspondence and a film scenario that he invented entitled *Le portrait de Daisy Hamilton* starring both himself and Lilian.<sup>792</sup> His *Album de Lilian* is another work inspired by the actress; it consists of two series of pieces written for various combinations of flute, soprano, and piano. In 1936, he sent his wife to show the composition to Lilian, but the actress's refusal to even look at the pieces which she inspired led him to begin composing his music for Ginger Rogers, another actress whom he greatly admired.<sup>793</sup>

Koechlin's two pieces for voice and flute from *L'Album de Lilian*, op.139, no. 6

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<sup>790</sup>

Ortledge, *Charles Koechlin*, 21-48.

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For instance, Koechlin's *Seven Stars' Symphony*, written in the summer of 1933, was divided into seven sections, each of which was named after one of the seven stars of the cinema between World War I and World War II: Douglas Fairbanks, Lilian Harvey, Greta Garbo, Clara Bow, Marlene Dietrich, Emil Jannings, and Charlie Chaplin. Ortledge, *Charles Koechlin*, 160-168.

<sup>792</sup>

In the beginning, Lilian Harvey responded cordially to his correspondence, but over time, clearly rebuffed his inappropriate contact. She never acknowledged his film scenario or the music he wrote for her. *Ibid.*

<sup>793</sup>

In April, 1936, Koechlin decided to make a final attempt to contact Lilian Harvey, but his fear of meeting her finally triumphed, and he sent his wife Suzanne to visit her in Antibes and leave her a selection of his latest compositions. The fact that Harvey never acknowledged the work provoked a final letter to her from Koechlin, and its touches of bitterness and reproach show that he was deeply hurt by her indifference. *Ibid.*

(Skating-Smiling) and no. 7 (*En route vers le bonheur*), were written in homage to Harvey and are his only late works of vocal chamber music, though the soprano part for both is a wordless *vocalise*. The former, inspired by his favorite skating sequence in the film *Princesse à vos orders*, was originally called *Sourire* (Smile), and the conclusion of this graceful piece was intended to create an impression similar to that of both Fauré's *Shylock* suite and the *Sicilienne* of Koechlin's earlier *Sonatine*, op. 59, no. 2.<sup>794</sup> Of the first *Album de Lilian*, Koechlin noted: "I wrote these pieces to please myself, and because I was taken by my subject. It is not we who choose our subjects; they seize hold of us."<sup>795</sup>

Koechlin was an extremely productive composer for the flute, completing twenty-two pieces during his career. Many were dedicated to and premiered by his friend, flutist Jan Merry. Koechlin was also one of the first French composers to write pieces using the alto flute and piccolo. The series *Les chants de nectaire*, op. 198, op. 199, and op. 200, for solo flute, consists of three works with thirty-two movements in each, and the entire cycle was inspired by a scene from the novel *La révolte des anges* by Anatole France. These pieces were premiered by Marcel Moyse and Jan Merry at various performances between 1945 and 1947. Koechlin also benefitted from his associations with other flutists who premiered his works, including Gaston Crunelle, Philippe Gaubert, Marcelle Hennebains, René Le Roy, and Maurice Trembelland.<sup>796</sup> His flute works show his experiments to exploit the technical possibilities of the Boehm flute and

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<sup>794</sup>

Ortledge, *Charles Koechlin*, 165.

<sup>795</sup>

*Ibid.*, 163.

<sup>796</sup>

*Ibid.*, Appendix B.

the superior abilities of the young flute virtuosos.

As a composer and teacher, Koechlin spanned several generations of musical development and influenced many composers. For instance, it was Koechlin who first experimented with polytonality and who encouraged the explorations of his student, Darius Milhaud, in this field. Milhaud would later exploit polytonality in many of his works and would bring this technique into general acceptance among other musicians.<sup>797</sup> Yet, because of his musical experiments and his personal quirks, Koechlin never became a well-known composer with the public, and his music never entered the standard repertory. Nevertheless, many French composers wrote with admiration and respect of Koechlin's pioneering of compositional technique, and he was a pivotal figure in the development of twentieth-century French music and, in particular, music for the flute.

#### ALBERT ROUSSEL (1869-1937)

Albert Roussel had an acute interest in music, despite his early naval career. His delicate health forced him to resign from the military in 1894, and, as a result, his musical studies began at an age when most composers have already received a thorough grounding in the elements of their craft. His first studies with Eugène Gigout introduced him to the music of Bach, Handel, Mozart, and Beethoven. But Gigout also introduced Roussel to Vincent d'Indy, who persuaded him to enroll at the newly created *Schola Cantorum*, and, for the next nine years, Roussel followed d'Indy's lectures in

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<sup>797</sup>

Orledge, *Charles Koechlin*, 114-118.

composition, orchestration, and musical history.<sup>798</sup> Roussel soon began composing in earnest and eventually became a professor at the *Schola*, where his students included composers as different as Stan Golestan, Guy de Lioncourt, Alexis Roland-Manuel, Erik Satie, and Edgar Varèse. Later, during the 1920s, he would be a mentor to another generation of composers, such as Conrad Beck, Jean Cras, and Bouslav Martinu.<sup>799</sup>

The outbreak of World War I awoke feelings of patriotism in Roussel, and he re-enlisted in the navy. He was deeply moved by the holocaust of the war and was often sickened by what he saw.<sup>800</sup> As a result of his military experiences, and again after his marriage, Roussel traveled widely (he spent a good deal of time in India, visiting Agra, Bénarès, Bombay, Delhi, Darjeeling, and Madras) and found himself attracted to the music of the east. The influence of Hindu music and dance on Roussel's style is notable, and even his early works show a certain exoticism which expresses itself in the composer's efforts to avoid harmonic conventionality. The modal variety of oriental scales undoubtedly encouraged him to apply the freedom of chromatic alteration to his own music. After the war, bi-tonality was aggressively presented as an important compositional element in his works.<sup>801</sup>

Roussel began song composition as early as 1903, even though his teacher,

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Deane, *Albert Roussel*, 1-10.

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Ibid., 150-158.

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Ibid., 22-26.

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Ibid.

d'Indy, ignored the genre almost completely and offered him no guidance in it at the *Schola*.<sup>802</sup> His first songs were set to the poetry of G. Jean-Aubry,<sup>803</sup> Henri de Régnier, and H. P. Roché. Later, he would be attracted to the writings of Leconte de Lisle (*Odes anacréontiques*, 1926) and René Chalupe (*Le bachelier de Salamanque*, 1919). A number of pieces can be related directly to well-known sopranos of the day, including *Quatre poèmes*, op. 3 (1903) and *Quatre poèmes*, op. 8 (1907), premiered by Jane Bathori and dedicated to Mary Garden and Jane Bathori respectively; *Deux poèmes chinois*, op. 12 (1907), premiered by Jane Bathori and dedicated to Mary Pironnay; *Deux mélodies*, op. 19 (1918), premiered by Lucy Vuillemin<sup>804</sup> and dedicated to Gaston Frager; and *Deux mélodies*, op. 20 (1919), premiered by and dedicated to Lucy Vuillemin.<sup>805</sup>

*Deux poèmes de Ronsard* (1924) for flute and soprano was composed for the *Tombeau de Ronsard*, published by the *Revue Musicale* in May of that year, to mark the fourth centenary of the poet's birth.<sup>806</sup> This work received its premiere on May 15, 1924,

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Deane, *Albert Roussel*, 26-32.

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Roussel met Jean-Aubry around 1908, and the poet wrote the libretto of a one-act lyric drama entitled *Le marchand de sable qui passe*. Roussel's arrangement was for string quintet, flute, clarinet, horn, and harp. His friendship with the distinguished writer was very valuable to Roussel. Deane, *Albert Roussel*, 140-149.

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Other singers to whom he dedicated works and who also premiered these works were: Pierre Barnac – *Deux poèmes chinois*, op. 35 (1927); Régine de Lormoy – *Deux idylles*, op. 44 (1931); Madame Bourdette-Vial – *Deux poèmes chinois*, op. 47 (1932); and Madame Blanc-Audra – *Deux mélodies*, op. 55 (1935). Deane, *Albert Roussel*, Appendix A.

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Ibid.

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Several contemporary composers were asked to contribute works for this issue. It would ultimately include: *Ronsard à son âme* by Ravel; *La fontaine d'Hélène* by Aubert; *Sonnet* by Dukas; *Chanson* by Honegger; and *Doux fut le trait* by Caplet. Ibid.

at the *Théâtre du Vieux-Colombier* by soprano Ninon Vallin and flutist Louis Fleury. The first movement is dedicated to Ninon Vallin; the second movement to Claire Croiza. The piece is obviously inspired by these singers. As noted above, Roussel was well acquainted with the extraordinary flutists of the *Conservatoire* and had already written a piece, *Joueurs de flûte*, op. 27, dedicated to Marcel Moyse, Gaston Blanquart, Louis Fleury, and Philippe Gaubert. Apparently, Georges Barrère was also a close friend with Roussel; both taught at the *Schola Cantorum* during the same years. Toff describes their musical connection:

His [Roussel's] friendship with Barrère would last for more than thirty years; no doubt his firsthand knowledge of Barrère's sound contributed to his effective orchestration of the *Trio*, op. 40, which Barrère premiered, and the *Andante et Scherzo*, op. 51, which is dedicated to him.<sup>807</sup>

At the time of its composition, *Deux poèmes de Ronsard* was a revolutionary work. Before this piece, there were no works by French composers for solo flute and voice. Afterward, however, several composers attempted this instrumentation, including Alexis Roland-Manuel, André Caplet (indeed, Caplet wrote *Écoute, mon coeur* the next year), and Jacques Ibert. The harmonic procedures of *Deux poèmes de Ronsard* were considered radical at the time, with the flute and voice parts combining to form dissonant intervals such as the minor second and the major seventh. As well, the voice often takes a subordinate role to the flute, which has extended cadenzas and solo passages. While Roussel uses the instrument to imitate birdcalls, he does not employ the hackneyed devices of previous generations such as trills, tremolos of a fifth, or repeated notes.

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Toff, *Monarch of the Flute*, 51-52.

Instead, he uses chromatically altered thirty-second note flourishes and falling half-step appoggiaturas that are truer to real birdcalls. In this way, he influenced the work of Olivier Messiaen, who actually spent time in the woods recording the calls of birds and then attempted to recreate these calls on musical instruments. This was a significant change in writing for the flute.

Roussel wrote several chamber works for the flute that were premiered by the leading flutists of the day and, in general, he collaborated with many of the flutists in the creation of new works. These included *Divertissement*, op. 6 (1906), premiered by the *Société moderne des instruments à vent* with Louis Fleury on flute; *Joueurs de flûtes*, op. 27, for flute and piano, premiered by Louis Fleury; *Andante et scherzo*, op. 51, for flute and piano, premiered by and dedicated to Georges Barrère; *Sérénade*, op. 30, for flute, violin, viola, cello, and harp, premiered by René le Roy and dedicated to him; and *Trio*, op. 40, for flute, viola, and cello, premiered by Georges Barrère, and dedicated to Elizabeth Sprague Coolidge. Roussel benefitted from the postwar activities of the *Société musicale indépendante*, which organized festivals of his works in 1925 and 1929 and performed concerts of his orchestral, vocal, and chamber music.<sup>808</sup>

#### MAURICE RAVEL (1875-1937)

Maurice Ravel was born in Basque country and was of Basque heritage. As a young boy, his mother sang him to sleep with Basque and Spanish songs, which was the

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Deane, *Albert Roussel*, Appendix A.

beginning of a passionate interest in Spanish music for Ravel.<sup>809</sup> He was brought to Paris in 1875, after the comprehensive city planning of Baron Haussmann and the end of the Franco-Prussian War. Ravel witnessed the building of the *Tour Eiffel*, the Basilica of the *Sacré coeur*, the *Moulin Rouge*, and the opening of the *Exposition universelle* in 1889, where he was exposed to French folk music, Spanish music, music from China and Southeast Asia, and the gamelan of the Javanese Village.<sup>810</sup> He also heard the music of Balakirev, Borodin, Mussorgsky, and Rimsky-Korsakov at the *Exposition universelle*, and it was a revelation for him.

Ravel entered the *Conservatoire* in 1889, the same year as his friend Ricardo Viñes, and studied harmony with Charles Pessard. But the most influential musicians in his life were to be found closer to his home in Montmartre, where he got to know Emmanuel Chabrier and Erik Satie.<sup>811</sup>

Ravel was intrigued with symbolist aesthetics early in his life, and the books he read during these years were durable influences, although he hid much of what he read from his friends at the time. His favorite authors during these years were Villiers de l'Isle-Adam, Barbey d'Aurevilly, J.K. Huysmans, and Edward Allan Poe.<sup>812</sup> In his later years, Ravel felt that the most important lesson he had ever received about composing

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Orenstein, *Ravel: Man and Musician*, 7-9.

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Orenstein, *Ravel: Man and Musician*, 13-46.

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Larner, *Maurice Ravel*, 32-48.

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Ravel confessed later in his life that *A rebours* by Joris-Karl Huysmans had dazzled him in his early youth. *Ibid.*, 33-37.



came from Poe's essay, "The Philosophy of Composition," which advocated thinking out every aspect of the work before setting it on paper.<sup>813</sup> This would become Ravel's approach to composition for the rest of his life, imposing discipline on a highly volatile creative imagination. After hearing Debussy's *Prélude à l'après-midi d'un faune* in 1894, Ravel became interested in Mallarmé and began setting his works to music. This piece awakened Ravel to the flute's potential in both orchestral and chamber works. His *Introduction et allegro* for flute, harp, clarinet, and string quartet (1905) was a later outgrowth of the influence of Debussy.<sup>814</sup>

Meanwhile, a shake-up in the faculty at the *Conservatoire* resulted in the resignation of Jules Massenet as professor of composition, and he was replaced by Gabriel Fauré. Ravel joined Fauré's class in 1898, along with students Georges Enescu, Charles Koechlin, and Raoul Laparra.<sup>815</sup> He also studied with André Gédalge, who gave considerable attention to the works of Bach and Mozart, uncommon at the time. Ravel later wrote of his *Conservatoire* experiences: "I am happy to say that I owe the most precious elements of my craft to André Gédalge. As for Fauré, the encouragement of his artistic advice was no less profitable for me."<sup>816</sup>

Fauré introduced Ravel into the *salons* of the day, including that of Madame René

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<sup>813</sup>

Ivry, *Maurice Ravel*, 12.

<sup>814</sup>

Larner, *Maurice Ravel*, 84-86.

<sup>815</sup>

Even after Ravel was excluded from the *Conservatoire* in 1900, he continued to audit Fauré's class until 1903, and later dedicated to Fauré works such as *Jeux d'eau* and his string quartet. *Ibid.*, 62-63.

<sup>816</sup>

*Ibid.*, 50.

de Saint-Marceaux, where Debussy, Vincent d'Indy, and André Messager were regular visitors and to the home of Winnaretta Singer, later the *princesse de Polignac*. She commissioned works from many composers, including Ravel, who produced *Pavane pour une infante défunte* for her in 1899.<sup>817</sup> At the *salon* of Cipa Godebski, Ravel made the acquaintance of Odilon Redon, who became a close friend, and he met the artists Pierre Bonnard, Henri de Toulouse-Latrec, and Édouard Vuillard; the writers Jean Cocteau, André Gide, Valery Larbaud, and Paul Valéry; and the composers Erik Satie and Albert Roussel. Later, at a dress rehearsal for the *Concerts du Conservatoire*, Ravel met soprano Jane Bathori. In the coming years she premiered a number of Ravel's songs, including *Histoire naturelle* (1907), *Trois poèmes de Stéphane Mallarmé* (1913), and *Chansons madécasses* (1926).<sup>818</sup>

After a struggle with the academic authorities at the Conservatoire, Ravel was expelled from the school in 1900.<sup>819</sup> Nevertheless, he continued to attend Fauré's composition classes as an auditor, rather than as an official *Conservatoire* student, and he

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Kahan, *Music's Modern Muse*, 106.

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In 1938, Cipa's daughter Mimie wrote, "I think my parents were Ravel's adopted family. When they moved to *rue d'Athènes* he rented a room in a very modest hotel opposite their apartment where he stayed whenever he came to Paris from Montfort l'Amaury." Larner, *Maurice Ravel*, 83-85.

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Ravel progressed in Fauré's composition class, and a report from January 18, 1900 referred to his "very artistic temperament" and his "notable maturity." However, in that same month, he took part in some kind of academic protest with five other students who, having entered the fugue competition, refused to submit their work for the examination. This was not in itself very serious, since he had a second chance to achieve the necessary distinction before the end of the year. But when he submitted his fugue six months later, it was rejected as "impossible" by the director of the *Conservatoire*, Théodore Dubois. In consequence, as the rules required of any student who failed twice in successive competitions, he was expelled from the composition class. As well, on his first entry for the *Prix de Rome*, he was eliminated at the preliminary stage, his fugue and his choral piece being judged incompetent. Ravel would never win the *Prix de Rome*, and the controversy would eventually bring about substantial changes in the administration at the *Conservatoire*. Orenstein, *Ravel: Man and Musician*, 27-46.

persisted in his laborious efforts to win the *Prix de Rome*.<sup>820</sup> In 1901, Ravel progressed through the preliminary stage and submitted a cantata, *Myrrha*, which won the consistent support of Massenet in the prolonged judgment of the final round. The jurors who preferred settings of the same text by André Caplet and Gabriel Dupont outvoted Massenet, however. After much discussion as to whether a first prize should be awarded, Caplet was given the *1st Grand Prix*, Dupont the upper *2nd Grand Prix*, and Ravel the lower *2nd Grand Prix*.

So he tried again and in successive years, yet again, he reached the final stage on both occasions without securing the top prize for either of his cantatas, *Alcyone* in 1902, and *Alyssa* in 1903. In 1904, he refrained from competing, but in 1905—his last chance, since he was now in his thirtieth year—he submitted himself to the process again. The result was embarrassing, though not so much for Ravel as for the jury, which stopped him at the preliminary stage. Since Ravel was by now a published composer with several public performances to his credit, Ravel suspected that there were political motives behind his treatment at the *Conservatoire* and from the *Prix de Rome* jury.<sup>821</sup>

Perhaps as a consolation for these failures, in the early 1900s Ravel began to

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Ravel's efforts were surprising since he must have known that by 1900, as an indication of a young composer's potential, the prize did not mean much. The vast majority of the *Prix de Rome* winners from previous generations did not go on to have successful composition careers. (Indeed, those who either failed to win the prize or never troubled to compete were composers such as Emmanuel Chabrier, Ernest Chausson, Gabriel Fauré, César Franck, Vincent d'Indy, Édouard Lalo, Albert Roussel, and Camille Saint-Saëns.) He must have felt that the former prestige of the prize, along with the income and accommodation at the *Villa Medici* in Rome for two years, was worth the effort. Orenstein, *Ravel: Man and Musician*, 27-46.

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In fact, this view was shared by others in the musical world, including Romain Rolland, who describe the situation as the *affaire Ravel*. Ibid.

spend time in an informal group known as *Les apaches*,<sup>822</sup> which included poets Léon-Paul Fargue (who was admired for his brilliant conversation) and Tristan Klingsor (who wrote the *Shéhérazade* poems that Ravel set to music in 1903), conductor Désiré-Emile Inghelbrecht, pianist Ricardo Viñes, and composers André Caplet, Maurice Delage, Manuel De Falla, Florent Schmitt, and Deodat de Severac, among others. The group met regularly on Saturdays at the home of Paul Sordes, a painter and excellent pianist. While there was a preponderance of visual artists in the group, there were also writers who came to read their latest work and musicians who played their latest compositions. Ravel performed his *Jeux d'eau* for the first time for this group, whose members declared it a revelation. The work was premiered publicly on April 30, 1902, two days before the first night of Debussy's epoch-making *Pelléas et Mélisande* at the *Opéra-Comique*.<sup>823</sup>

Ravel also frequented other artistic circles, including members of *La Revue Blanche*, to which Fauré introduced him. At these gatherings, Ravel met the group's co-founder Thadée Natanson and got to know the poet Henri de Régnier, whose poems he set to music on more than one occasion, and Jules Renard, author of the *Histoire*

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Apparently, the group was all male, Maurice Delage stating that their cardinal rule was to “keep women out of the place as much as possible.” Ivry, *Maurice Ravel*, 27.

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*Jeux d'eau* was a revelation to Ravel's friends because, as Fargue recalled, they were at the time “soaked body and soul in the impressionism of Debussy” and this impressionism was quite different. Ravel, too, believed he had discovered something new: “*Jeux d'eau* is the origin of all the pianistic innovations people have claimed to find in my work.” If the group had heard anything like it before, it would have been in Liszt's *Les jeux d'eau à la Villa d'Este*, where a similar technique of arpeggios at the top of the piano keyboard is used to simulate the sound and the movement of water in a fountain. Ravel affirmed this characterization by heading the published score with the evocative line *Dieu fluvial riant de l'eau qui le chatouille* (river god laughing at the water that tickles him) from Régnier's “Fête d'eau.” Lerner, *Maurice Ravel*, 66-69.

*naturelles* that Ravel set to music in 1906. After *La Revue Blanche* closed down in 1903, Ravel joined the Tuesday reception of the members of *Mercure de France*, where he met music critic Jean Marnold, who became a valuable ally. Nevertheless, until World War I dispersed them, it was from *Les apaches* that Ravel drew his most fervent artistic stimulation.<sup>824</sup>

Although Ravel was having little trouble getting his own works performed by the *Société nationale de musique*, he was becoming increasingly unhappy about the conservative way in which the group was being run by the influential Wagnerian, Vincent d'Indy, from his powerful base at the *Schola Cantorum*. On January 19, 1909, Ricardo Viñes gave the successful premiere of *Gaspard de la nuit* (1908) at a concert presented by the *Société nationale* at the *Salle Érard*. However, only a week later, Ravel resigned from the committee in protest at the exclusion of works submitted by three of his pupils, including one by Maurice Delage (*Conté par la mer*) which Ravel considered particularly worthy of performance.<sup>825</sup>

Within months, Ravel, Koechlin, and several students of Gabriel Fauré formed the *Société musicale indépendante* and persuaded Fauré to become its president, while,

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*A Ravel Reader*, edited by Arbie Orenstein, 3-4.

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In a letter to Koechlin, Ravel wrote to explain his reasons for the new group:

Societies, even national, do not escape from the laws of evolution. But one is free to withdraw from them. This is what I am doing by sending in my resignation as a member. I presented 3 works of my pupils, of which one was particular interesting, Like the others, it too was refused. It didn't offer those solid qualities of incoherence and boredom, which the *Schola Cantorum* baptizes as structure and profundity....I am undertaking to form a new society, more independent, at least in the beginning. This idea has delighted many people. Would you care to join us?

Orenstein, *Ravel: Man and Musician*, 61-62.

somehow, Fauré retained the equivalent position with the *Société nationale* and, moreover, remained on friendly terms with d'Indy.<sup>826</sup> For the first concert of the *Société musicale indépendante* on April 20, 1910, Ravel produced a work for two pianos: *Mère l'oye*, which he later orchestrated.

Klingsor's *Shéhérazade* poems might have been written specifically to appeal to Ravel; the title was taken from the Rimsky-Korsakov symphonic suite that Ravel admired so much, and the poems themselves offered him ample opportunity to satisfy his longing for the exotic, left unfulfilled when he abandoned a *Shéhérazade* opera project some five years earlier.<sup>827</sup> In addition, he was attracted to the form of the poems, their unrhymed, rhythmically free verse seemed particularly well suited to the addition of music. According to Klingsor, when Ravel set a poem to music, he was:

...transforming it into an expressive recitative, intensifying the inflections of the words into song, heightening all the possibilities of the words without subordinating them to the music.<sup>828</sup>

This song cycle, dating from 1903, had a great deal in common with Debussy's *Pelléas et Mélisande*, which, as Ravel confessed, had "at least a spiritual influence."<sup>829</sup> In *La flûte enchantée*, the sound of the flute is meant to be felt as a lover's kiss, shaping a metaphor of music as erotic experience and, overall, the song has a correspondingly

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Duchen, *Gabriel Fauré*, 170-171.

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Larner, *Maurice Ravel*, 74-77.

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Ibid.

829

Ibid., 75.

melodious sensuality. It is clear that the flute part is a solo extracted from the orchestration, with the instrument used as coloration and not as an equal voice. Like Debussy, Ravel writes for the flute in a way that exploits its beauty of tone and its ability to change tone color. The tempo is slow and languorous, and the harmonic treatment and grouping of runs are reminiscent of *Prélude à l'après midi d'un faune*. The premiere was given by soprano Jane Hatto<sup>830</sup> at the *Société nationale de musique* on May 17, 1904, with Alfred Cortot conducting. The work was well received and comparisons between Debussy and Ravel can be dated from this point in Ravel's career.<sup>831</sup>

It is clear from Ravel's letters of 1913 that he originally intended to write only two Mallarmé song settings for what eventually became the *Trois poèmes de Stéphane Mallarmé*. In what can only be described as a coincidence, Ravel and Debussy were working on the same Mallarmé texts at the same time, though it is not so surprising that they both turned to Mallarmé in the early months of 1913: an important complete edition of the poet's work had just been published.<sup>832</sup> It is not certain whether Ravel set a third poem before or after he learned that Debussy had set a third Mallarmé poem, but eventually he did set three poems: "*Soupir*," "*Placet futile*," and "*Surgi de la croupe et du bond*."

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According to Ivry, Ravel initially wrote this work with a male singer in mind. However, it was premiered by a soprano and has been sung by women ever since. Ivry, *Maurice Ravel*, 39.

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Ravel took umbrage at the comparison, believing that his compositional style and Debussy's were quite different. Musician Louis Laloy insisted in the journal *La Revue Musicale* that the comparison should not be taken literally and that Ravel should not be dismissed as an "imitator" of Debussy. Larner, *Maurice Ravel*, 76.

832

This work by Mallarmé was published in the journal *Nouvelle Revue Française*. Ibid., 138.

While Ravel, at this time, was not familiar with Schoenberg's *Pierrot lunaire*,<sup>833</sup> he was aware of Schoenberg's work and certainly knew Stravinsky's *Three Japanese Lyrics*. Stravinsky, on the other hand, did know *Pierrot lunaire*, having been present at its 1912 premiere in Vienna. He was particularly impressed with the instrumentation and used a very similar instrumental ensemble in his *Japanese Lyrics*. Ravel's instrumentation for *Trois poèmes* is identical to that of Stravinsky's. The *Three Japanese Lyrics* and *Trois poèmes de Stéphane Mallarmé*, along with Delage's *Quatre poèmes hindous*, were premiered on January 14, 1914 at the *Société musicale indépendante* concerts, sung by Jane Bathori.

In these exceptional songs, there are parts for two flutes, which are not prominent voices until the second and third movements. In the first movement, the two flutes act as member of a chamber ensemble where the strings play a leading role. Ravel uses *arpeggios* on string harmonics to give the piece an "otherworldly" effect. In the next two movements, Ravel introduces not only the flute, but also the piccolo, which is the first appearance of *octavino* in French flute and voice chamber music. The flute and piccolo have extended duet passages that interplay, as well as a short cadenza with flute, voice, and piano at the end of movement two. Like *La flûte enchantée*, the tempo of each movement is slow, with chromatic flourishes (Ravel uses flats and sharps in the same line and in one measure) written for the flute in the instrument's third octave. He uses the piccolo almost as an extension of the range of the flute, with several lyrical solos in the

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Later, Ravel was quite frank about this influence of Schoenberg on the *Trois poems* saying: "You should never be afraid of imitating. I joined the Schoenberg school to write my *Poèmes de Mallarmé*. . . . If it didn't become quite Schoenberg it is because, in music, I am not so wary of charm, which is something he avoids to the point of asceticism, martyrdom even." Larner, *Maurice Ravel*, 137.



second and third octaves of the piccolo (sounding the same as the third and fourth octaves on the flute).

The *Chanson madécasses* for flute, cello, soprano, and piano was written as the result of a commission from the American patroness, Elizabeth Sprague Coolidge, who sponsored a new chamber work from a leading composer every year.<sup>834</sup> In turning to the poetry of Evariste Parny, an eighteenth-century disciple of Jean-Jacques Rousseau, Ravel made a surprising choice, which he thus explained:

They [*Chanson madécasses*] seem to me to introduce something new, dramatic—indeed erotic—arising from the subject matter of Parny's poems.<sup>835</sup>

The poems were not, in fact, collected from Madagascan natives as Parny had claimed, but were his own prose poems written to present both an appealing exoticism and the poet's anti-colonial political sentiments. Ravel had set no texts as unusual as these since *Shéhérazade*, and he described the piece in the following terms: "It is a sort of quartet, where the voice is the principal instrument. Simplicity dominates."<sup>836</sup> The work was premiered by soprano Jane Bathori at the American Embassy in Rome on May 8, 1926<sup>837</sup> and, when the Paris performance took place at the *Salle Érard* on June 13, 1926, the work was greeted as a masterpiece. When the score was published, it included three

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Larner, *Maurice Ravel*, 189-193.

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*Ibid.*, 188.

836

*Ibid.*, 189.

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Ravel apparently preferred the singing of Madeleine Grey, and she eventually performed and recorded the work several times. *A Ravel Reader*, edited by Arbie Orenstein, Appendix F.

woodblock prints by Jean-Luc Moreau as illustrations which are still included in the current Durand edition.

The *Chansons madécasses* is an especially different work from the two previous pieces written by Ravel for flute, voice, and chamber ensemble. The treatment of each instrument is highly soloistic, with extended passages included for all. The writing for each instrument is exceptionally idiosyncratic, with solo passages written for the cello in the highest range for the instrument and solo passages written for the flute in the lowest range of that instrument. These extremes are technically challenging for each instrument, and the sounds produced by the instruments are eerie and disturbing. The erotic element is not excluded, but it is expressed through other means than the caressing instrumental textures of *Shéhérazade* and *Daphnis et Chloé*. Like the *Trois poèmes*, Ravel asks the flutist to switch back and forth between flute and piccolo, with several extended solos on piccolo. Harmonically, the piece is dissonant and pungent, making use of bitonality, modes, and polytonality. The melodies are repetitive and terse, far removed from the sensuousness of his pieces from previous decades. The voice part, some of it written on the nonsense word "Aoua," is more of a primitive cry than a melody.<sup>838</sup> Its message of revolution evokes the cries of oppressed natives, and Ravel took it upon himself to add the dramatic opening war cry to Parny's text. The difference between the circumspect flute solo at the beginning of "*Il est doux*" and the seductive cadenza in "*La flûte enchantée*" from *Shéhérazade* is a striking example of the development of the composer's

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Clearly, the *Chanson madécasses* foreshadows musical works by French composers of the primitive movement, André Jolivet's *Chant de linos* an example of a primitivist work for flute and chamber ensemble from the next generation.

sensibilities in the intervening twenty-three years.

#### ANDRÉ CAPLET (1878-1925)

André Caplet studied at the *Conservatoire*, receiving the *Prix de Rome* in 1901. He became a member of *Les apaches*, including composers Maurice Delage, Maurice Ravel, Ricardo Viñes, and Florent Schmitt; writers Léon-Paul Fargue, D.E. Inghelbrecht, Tristan Klingsor, and Abbé Léonce Petit; and designer Emile Seguy, among others. This group had a passion for Chinese art, for Mallarmé and Verlaine, for Cézanne and Van Gogh, for Chopin and Couperin, for Whistler and Valéry, and an admiration for the Russian five and for Debussy. This group nourished Caplet's early tendencies for the exotic and heard many of his new works. This group was also responsible for preparing the groundwork for Caplet's association with Debussy.<sup>839</sup>

Caplet had a flourishing career as a composer and as a conductor. He was appointed conductor of the Boston Opera and the Boston Symphony from 1910 to 1914 and, while at the Boston Opera, he collaborated with many of the great European sopranos of the day, including Emma Calvé and Mary Garden, among others.<sup>840</sup> Caplet centered his compositional efforts on the female voice, publishing virtually nothing for piano or orchestra. His songs are numerous and include settings for the poetry of Charles Baudelaire, Victor Hugo, Henri de Régnier, Pierre Grivollet, Jean de la Fontaine, and

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Caplet met Debussy after returning from a trip to Rome, soon after the premiere of *Pelléas et Mélisande*. As the music director of the Boston Symphony, Caplet was also instrumental in introducing American audiences to the works of Ravel. Some of the works that Caplet programmed in America included *L'Enfant prodigue*, *Pelléas et Mélisande*, and *Martyre de Saint Sebastian*. *Baker's Biographical Dictionary of Musicians*, 8<sup>th</sup> edition, 157.

840

Spencer, "The Influence and Stylistic Heritage of André Caplet," 55-61.

Pierre de Ronsard, among others.

Caplet was associated the flutist Georges Barrère, both in France and in the United States. As a member of the *Société de Saint-Cécile*, Barrère performed works by Caplet, as he did with his own Barrère Ensemble.<sup>841</sup> Barrère also gave the first performance of Caplet's *Rêverie et petite valse* in 1897, which has since become a staple of the flute repertory. Toff describes their association:

Caplet's collaboration with Barrère was already two years old; his first published pieces, *Rêverie et petite valse* for flute and piano, were issued by his hometown publishers, Hurstel of Le Havre, in 1897 and dedicated to Barrère. Although Caplet entered the *Conservatoire* in 1896, just after Barrère left, he was a friend there of Volaire and Flament, who earned their first prizes in 1898, and studied with Leroux, also Barrère's harmony teacher. While still a student, he became assistant conductor of the Colonne Orchestra, so through one or both of these routes, the orchestra or the closely knit community of woodwind players, he quickly met Barrère. The flutist would become his greatest champion as a chamber music composer—well before Caplet forged his fruitful collaboration with Debussy or gained fame as a composer of mystical and deeply religious choral music—and the quality of his music would in turn reflect well upon the *Société moderne*. Indeed, Barrère's colleagues credited him with “discovering” Caplet as a woodwind composer. (The Barrère-Caplet friendship continued for many years, later strengthened by their mutual residence in the United States, when Caplet was director of the Boston Opera from 1910 to 1914.)<sup>842</sup>

Caplet wrote several chamber pieces for flute that were premiered by the well-known flute virtuoso and *Conservatoire* professor, Philippe Gaubert, including *Quintette* (1900) for piano, flute, oboe, clarinet, and bassoon (which was awarded the

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An article in the *Boston Globe* from October, 1910, announced: “The new conductor [Caplet] has already been introduced to Boston through the performances by the Longy Club of three compositions of his for wind instruments . . . The *Quintet* will be played this winter for the first time in New York by the Barrère ensemble, an organization of wind instruments of like nature to our Longy Club, assembled and directed by George [sic] Barrère, the first flute of the New York symphony orchestra.” Spencer, “The Influence and Stylistic Heritage of André Caplet,” 55.

842

Toff, *Monarch of the Flute*, 40.

first prize by the *Société des compositeur de musique*) and *Viens! Une flûte invisible soupire* (Victor Hugo, 1900) for flute, soprano, and piano.

Caplet's *Viens! Une flûte invisible soupire* is very different from the setting by Saint-Saëns some thirteen years before. While both pieces begin with the flute, the use of the instrument has changed dramatically from one of *obligato* accompaniment to one of independent voice. Caplet uses double-dotted notes with thirty-second note flourishes to give the flute line a floating quality. Technically, there are all manner of trills and arpeggios, and Caplet writes the flute part mainly in the upper register of the instrument, which projected better on the Boehm flute than the low register. The construction of the piece is markedly different than Saint-Saëns's piece, with changes in key and in tempo that give a climax to the song towards the middle of the work. The vocal and piano writing are equally as dramatic as that of the flute, and the effect of the song is one of a musical development, rather than repetition of verses. Caplet was relative young, a twenty-year-old composer, when he wrote his first piece for flute and voice, and it reflects traditional compositional techniques, with a lyrical voice part, an arabesque style of flute writing, and an arpeggiated piano accompaniment. As Ortlidge, the composer's biographer, describes it:

The flute arabesques and certain harmonic progressions in an early song like *Viens! Une flûte invisible soupire* ...obviously owe a debt to Debussy's *L'après-midi d'un faune*, but the spacious vocal lines that combine with the flute in effortless counterpoint are already Caplet's own. Like many of his early songs, this is an unhurried miniature cantata with a quasi-orchestral piano part that is far more than mere accompaniment.<sup>843</sup>

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843

Ortlidge, *André Caplet*, 88.

It was a much different composer who wrote *Écoute, mon coeur* for flute and soprano in 1925. Instead of relying upon the romantic poetry of Victor Hugo, now twenty years later, Caplet is drawn to the works of Rabindranath Tagore (as was his mentor, Ravel). *Écoute* is the first movement of a larger three-movement work entitled *Corbeille de fruits* (1925), in which the first and third movements are written for soprano and flute, and middle movement for soprano and piano. *Écoute, mon coeur* takes its inspiration from Roussel, with writing only for flute and soprano and with techniques that, in 1925, were considered "contemporary," including: arpeggios, pentatonic harmony, trills, flutter tongue effects, and free chromaticism. The vocal line is sustained, both lyrically and stepwise, as the flute flutters around in its upper register. The works from the two ends of his life hardly resemble one another in compositional style or technique. Clearly, modern flute playing, represented by Georges Barrère, René Le Roy, Marcel Moyse, and others influenced Caplet to conceive of music for the flute in a radically different manner after 1900.

#### JEAN CRAS (1879-1932)

Jean Cras was the son of a distinguished naval surgeon, and he would later enter the navy as well. Unlike his friend Roussel, Cras remained in the service for the rest of his life and had a brilliant naval career, rising to the rank of rear admiral and receiving numerous decorations for heroism during World War I. Cras' initial musical education was in Paris, not at the *Conservatoire*, but in private lessons with Henri Duparc, who immediately recognized his gifts. As it happened, Duparc provided the only formal training in composition that Cras received and a lifelong friendship between the two men

began.<sup>844</sup>

Beginning in a Franckian style, Cras developed his own eclectic impressionism, one that combined Celtic folksong and sacred elements with the exoticism gathered during his travels. Cras embraced symbolist poetry and produced more than seventy songs, most of them products of fruitful collaborations with his friends among the post-Parnassian poets, including Gide, Samian, and Verlaine, all of whom he knew well. Overall, Cras' chamber music shows an acute understanding of instrumentation and nuance. He wrote several chamber pieces with flute, including *Suite en duo* (1927) for flute and harp and *Quintette* (1928) for flute, violin, viola, cello, and harp.<sup>845</sup> Even though he was not in France, Barrère was aware of this work and performed the *Quintette* on his programs in the United States with the Barrère Ensemble of Wind Instruments and the Barrère-Britt Concertino.<sup>846</sup>

Cras also wrote two pieces for voice and flute with chamber ensemble, both of which were settings of poetry by Lucien Jacques: *Fontaines* (1923) for voice, flute, violin, viola, and cello; and *La flûte du Pan* (1928) for voice, pan flute (or piccolo), violin, viola, and cello.

Allusions to Pan and to the pan flute or panpipes are abundant in the history of the flute. Several contemporary French composers had already written pieces for the flute that were inspired by the myth of Pan, including *Syrinx* by Claude Debussy, *La flûte de*

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844

*The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, vol. 5, 647.

845

Ibid.

846

Toff, *Monarch of the Flute*, 290-291.

*Pan* by Jules Mouquet, and *Pan!* by Joannes Donjon. Cras's use of the piccolo to imitate the pan flute is interesting and must have solved the immediate performance problems of locating a pan flute and a performer sufficiently versed in pan-flute technique. As well, the part for pan flute is difficult and by no means limited in its range of notes. There are several changes in key, constant variations in tempo, and technical flourishes in the part that would make it extremely difficult to perform on panpipes.

The sound of the piccolo, almost two octaves above, is almost ethereal with the strings. There are a few extended solo passages, but the piccolo part serves as a harmonic enhancement to the ensemble, which is clearly written as a supporting cast to the vocalist. The undulating, arpeggiated string writing and the use of the piccolo are reminiscent of Ravel in his *Chanson madécasses*. Cras attempted to achieve a "flowing" feeling to the piece by speeding up and slowing down the tempo through omnipresent *accelerandos* alternating with *ritardandos*. This makes the work particularly difficult to perform from an ensemble point of view. Through these devices, Cras attempted to assimilate the work of other composers and to evoke the exoticism he experienced in his travels.

#### MAURICE DELAGE (1879-1961)

Maurice Delage turned to music after hearing Debussy's *Pelléas et Mélisande* in 1902. According to the poet Léon-Paul Fargue, his performance of still unpublished opera interludes at a gathering of *Les apaches* so impressed Ravel in 1903 that the composer invited Delage to study with him.<sup>847</sup> Delage soon became a regular member of

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847

Thomas, "Three Representative Works of Maurice Delage," 14-15.



*Les apaches*, and he purchased a garden pavilion in the suburb of Auteuil for their weekly meetings. There, the musicians shared works-in-progress as well as premieres. One such premiere was Ravel's *Miroirs*, the last of which is dedicated to Delage. It was through this group, too, that Stravinsky and Delage became close friends. When the *Société nationale*, then under the leadership of Vincent d'Indy, refused to perform Delage's first orchestral work, *Conté par la mer* (1909), reportedly because he asked for the use of a note for horn outside its usual range, his colleagues (including Ravel) rallied behind him by forming a rival organization, the *Société musicale indépendante*, which featured this work and Delage's first songs in its inaugural season of 1910.<sup>848</sup>

Delage shared with Ravel a fascination for the music of the Orient and, later, the sounds of factories.<sup>849</sup> In 1912, while he was in his early thirties, he traveled with his parents to India and Japan. It would later become his life's work "trying to find those Hindu sounds that send chills up my spine," as he told Stravinsky.<sup>850</sup> *Quatre poèmes hindous* (1912-1913) for soprano, flute, and chamber ensemble was a result of this effort, and the music demonstrates how the recordings he collected on his trip served as models. The work was transcribed by the composer to exploit the various timbres of the instruments, as Gordon describes:

Delage arranged his *Quatre poèmes hindous* for voice and chamber orchestra

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848

Ibid., 18-20.

849

Gordon, "Maurice Delage: A Stylistic Analysis of Selected Vocal Works," 9-11.

850

Between 1911 and 1913 a friendship between Delage and Stravinsky began to develop. They visited each other often and corresponded on a regular basis. This correspondence has been collected by Robert Craft, in his *Stravinsky: Selected Correspondence*, vol. 1 (New York: Alfred A. Knopf, 1982).

because he wished to obtain “more exposed sounds and brighter musical light.” In this song cycle, Delage’s talent as colorist becomes evident. Delage found that the implementation of a small orchestra allowed individual colors to stand out more vividly. By separating the original piano accompaniment into many instrumental parts, he was able to create a harmonic palette of diverse and eclectic sounds, with each instrumental sonority closely resembling the Eastern instrument it was to represent. Composer Charles Koechlin, in speaking of the third song from the cycle, stated: “‘*La naissance de Bouddha*’ . . . forms a whole that is so homogeneous, so precise with local color, that the art of the composer is truly made one with the country that it describes.”<sup>851</sup>

As noted in the previous chapter, the work was premiered by Rose Féart, soprano, at the *Société musicale indépendante* performance on January 14, 1914 and was immediately successful with the public.<sup>852</sup> As a result of this successful premiere, Delage received a publishing contract with Durand, and they published both the *Trois mélodies* and the *Quatre poèmes hindous* in 1914.<sup>853</sup> While the flute has a prominent role in the ensemble, it is not a solo instrument. There are several passages that are written in a complex rhythmic style, sounding as if improvised by the performer. Delage also used harmonic tones for the flute in every movement. The piece ends with the flute on a high D played with harmonic fingerings and tapering to silence.

In *Quatre poèmes hindous*, Delage also introduced in the cello part *scordatura*

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Gordon, “Maurice Delage: A Stylistic Analysis of Selected Vocal Works,” note 35, 25.

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One review of the performance by Georges Auric in the March 1937 edition of *Marianne* stated:

Here are the *Poèmes hindous* of Maurice Delage. It is 1913, and for many listeners like me, his name is still unknown. However, a few minutes suffice and here I am entranced, won over by the art of an author that I will henceforth never forget.

Gordon, “Maurice Delage: A Stylistic Analysis of Selected Vocal Works,” 26.

853

Apparently, Delage’s *Quatre poèmes hindous* replaced Schoenberg’s *Pierrot lunaire*, originally programmed for the performance. *Ibid.*, note 33, 25.

tuning, certain kinds of ornaments, and glissandi that produce microtonal shadings. In this way, he attempted to match the sonority of the *basse indoue* (Hindu bass) in the second song, “*Lahore*,” of the cycle.<sup>854</sup> Delage also pioneered open and closed mouth singing techniques, influenced by the vocal techniques of Coimbatore Thaiyi.<sup>855</sup>

His *Sept hai-kai* (1923) for soprano, flute, and chamber ensemble are brief sound images of Japanese texts and show his more adventurous writing, as well as a predilection for chromatic juxtapositions. This work was inspired by his trip to Japan, and the song cycle is based on Japanese poems from the seventeenth century. In addition to the *Quatre poèmes hindous* and the *Sept hai-kai*, Delage also transcribed his song *L’aleurette* (1925) for flute, soprano, and piano. The work was published by Durand in 1925.

In the meantime, he also wrote a work for flute, soprano, and piano entitled *Hommage à Albert Roussel* (1929) in response to an invitation by the journal *La Revue Musicale*’s homage to the composer.<sup>856</sup> This work contains a flowing vocal line with frequent leaps interspersed in the stepwise melody. The flute line is often an extension of the voice and contains ornamentation of the vocal part along with echo effects. In his

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Gordon, “Maurice Delage: A Stylistic Analysis of Selected Vocal Works,” 17-18.

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Thomas, “Three Representative Works of Maurice Delage,” 22-25.

856

A six-year gap appears between these two works when Delage composed nothing at all. According to Madeline Milhaud, Delage became paralyzed and could not compose. During this low period in his life he turned to Darius Milhaud for assistance and advice. Gordon, “Maurice Delage: A Stylistic Analysis of Selected Vocal Works,” 31.

*Trois chants de la jungle* (1935), based on *The Jungle Book* by Rudyard Kipling,<sup>857</sup> Delage experimented with rhythmic singing without fixed pitches and speech-like *parlando* with notated pitches, a writing style that shows an Indian influence. The composer has actually given instructions for coloring the articulation, especially in movement three, where the melody is based on Tamil chant. According to the composer, the song is much like Indian raga where the melody is improvised and shaped by rhythmic effects. The sonorities evoke the exotic, and he used ostinato-like melodic phrases to evoke Indian rhythmic modes. The rhythm is, indeed, complex with meter changes and syncopation.<sup>858</sup>

In 1948, Delage composed *Deux fables de Jean de la Fontaine*, again for voice, flute and chamber ensemble. A lengthy introduction by the ensemble sets the mood for each song, with the text again set in spoken rhythm. There are many changes in meter and rhythm to accommodate the meter of the text.

Delage's vocal works are truly inspired pieces of music; they are equal in conception, construction, and creativity to similar works by more well-known composers such as Debussy, Ravel, and Roussel. Yet, Delage has not become widely known in the history of French music.

Apparently, World War II caused a rift between Delage and his artist friends. He

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Delage had a great deal of difficulty in obtaining Kipling's permission to use the *Jungle Book* material. As early as 1913, he tried to visit Kipling in London to obtain his approval, however, Kipling refused to see him. It took over two decades for Delage would return to this idea with success. Thomas, "Three Representative Works of Maurice Delage," 23-24.

858

The work calls for "staccatos at the back of the throat" and a quasi-*parlando* with approximate pitches notated as in Schoenberg's *Sprechstimme*.

sympathized with the German cause and spoke openly of his support of the Occupation.<sup>859</sup> During the war, he lived in the South of France, and none of his former friends visited him. Although he was made a *Chevalier dans les arts et lettres* in 1958 and received performances of his vocal works by Bathori, Désomière, and Rosenthal, and performances of his orchestral works by Koussevitzky, his reputation never recovered. Even now, only the *Poèmes hindous* and *Sept haï-kai* continue to be played and recorded regularly.

#### JACQUES IBERT (1890-1962)

Jacques Ibert was introduced to the music of Chopin, Bach, and Mozart by his mother, a pianist, who had studied with *Conservatoire* professors Marmontel and Le Couppey. Ibert began studying the piano and the violin in earnest at age four. Although he began his career accompanying singers and writing program notes, he soon entered the *Conservatoire*, where he studied harmony with Emile Pessard and counterpoint with André Gédalge. It was, however, in a private orchestration class with Gédalge that Ibert met Honegger and Milhaud, with whom he would forge close friendships.

The outbreak of World War I saw Ibert enlisting in the army, first as a nurse, and then as a naval officer stationed at Dunkirk. Later, he won the *Prix de Rome* on his first

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According to Thomas, Dr. Jann Pasler has put forth this explanation of Delage's obscurity based on Delage's correspondence and interviews with Georges Auric between 1976 and 1978. In addition, Gordon states that Manuel Rosenthal also asserted that Delage had "become fascinated by the German ideology of order." Gordon also interviewed musicologist Jean Gallois, who supported this view, but asserted that Delage never collaborated with the Nazis, claiming that Delage remained *naïve* about the German occupation, never knowing the full extent of the horrors the Germans were inflicting. Gordon, "Maurice Delage: A Stylistic Analysis of Selected Vocal Works," 11-15 and Thomas, "Three Representative Works of Maurice Delage," 31.

attempt in 1919. This, combined with his military service, conspired to keep him away from Paris and, as a result, he was never identified with *Les six* and did not become associated with that group.

World War II was an especially difficult period for Ibert when, in 1940, the Vichy government banned his music, and he was forced to take refuge in Antibes in southern France. He ended the war in Switzerland but continued to compose. He returned to France in 1943 and then was recalled to Paris by General de Gaulle in 1944. By 1955, he was appointed administrator of *Réunion des théâtres lyriques nationaux*, putting him in charge of both the *Opéra* and the *Opéra-Comique* and, later that year, he was elected to the *Académie des beaux-arts*.

Ibert was acquainted with the leading flutists of the day and collaborated with them on pieces that are among the modern masterworks for the instrument. Ibert's *Jeux* (1923), for flute and piano, is dedicated to Louis Fleury and was premiered by him at the *Salle Érard* on December 17, 1923.<sup>860</sup> The work was later recorded by flutists Michel Debost, Fernand Marceau, Jean-Pierre Rampal, and René Le Roy among others.<sup>861</sup> Marcel Moyse was instrumental in the writing of Ibert's *Concerto* (1932) for flute and orchestra, which is dedicated to Moyse and was premiered by him at the *Société des concerts du Conservatoire* on February 25, 1934, under the direction of Philippe Gaubert. This work has also been recorded by many flutists, including Moyse, Michel Debost, James Galway, Peter Lukas Graf, Alain Marion, and Jean-Pierre Rampal, as was *Pièce*

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*Catalogue de l'oeuvre de Jacques Ibert*, edited by Alesandrea Laederich, 37-38.

861

Ibid.

(1936) for flute solo.<sup>862</sup> Moyses also arranged six of Ibert's *Histoires* (1933) for flute and piano, and then he premiered and recorded these short pieces.<sup>863</sup>

Ibert was drawn to *mélodie* early in his career, and he composed his most well-known pieces for soprano and flute within a period of just five years: *Deux stèles orientées* (1925); *Chanson du rein* (1930); and *Aria* (1930). The *Deux stèles orientées pour voix et flûte* (1925) takes its text from the poem by Victor Segalen, one that was set by many of his musical colleagues, including Koechlin. Though written for soprano, the work was premiered by Pierre Bernac—a singer known for his long musical relationship with Poulenc—and flutist René Le Roy, at the *salon* of Madame René Dubost on January 24, 1926.<sup>864</sup> The piece is modern in conception, utilizing techniques that were considered new in 1925, such as flutter tongue. It is also technically challenging for the flute, with quick tempos requiring facile tonguing, chromatic runs of asymmetrical groupings, and free use of dissonances. Ibert takes the harmonic model of Roussel's *Deux poèmes de Ronsard*, and he goes even further, introducing elements of atonality into the work. The *Chanson du rein* (1930) for voice and wind quintet uses a text by Maurice Constantin-Weyer and has a duration of approximately ninety seconds.

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862

McCutchan claims that the *Pièce* for flute was written in one hour at a performance in Prague for Marcel Moyses: “At a post-concert reception hosted by the French embassy, the ambassador’s wife asked Moyses if he would ‘play something’ for the guests. Sensing the flutist’s discomfort, Ibert announced he would compose something new for the occasion and set to work at the parlor table. In less than one hour, Moyses premiered Ibert’s *Pièce pour flûte seule*.” McCutchan, *Marcel Moyses: Voice of the Flute*, 147.

863

Ibid., Discography.

864

*Catalogue de l'oeuvre de Jacques Ibert*, edited by Alesandrea Laederich, 54-55.

ALEXIS ROLAND-MANUEL (1891-1966)

Alexis Roland-Manuel was a pupil of Roussel at the *Schola Cantorum* and later, on the advice of Satie, he studied with Ravel, to whom he would become devoted follower. Besides his work as a composer, Roland-Manuel was an active writer, producing several biographies of French composers, such as Arthur Honegger, Maurice Ravel, and Erik Satie.<sup>865</sup>

As a composer, Roland-Manuel was firmly established in the tradition of the eighteenth-century artist whose function was to be impersonal and specialized, with an essentially French style: fastidious, restrained, refined, and sensible. He avoided direct displays of emotion in his work. He wrote about his compositional process:

We make music with material which is neutral and moldable. The individual is of no interest and art can certainly be something other than a medium of self-expression. Vanity is the death of an artist.<sup>866</sup>

The two movements of *Deux élégies* (1928) for soprano and flute, are *Charmant rossignol* and *Chanson*. It is based on the poetry of Francois Maynard and Jean Pellerin and somewhat resembles Roussel's *Deux poèmes de Ronsard* (1925), although without the harmonic experimentation or the extended cadenzas for the flute. It contains bird references with figures in the flute part that are meant to approximate birdcalls, including sixteenth-note runs and trills. The work is conceived in terms of French chromatic harmony typical of the era in which it was written. The two movements are disparate in style, suggesting that they may have been composed at some significant length of time

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*The New Grove Dictionary of Music*, 2<sup>nd</sup> edition, vol. 12, 527.

866

Ibid.



from each other. The vocal part predictably is characterized by leaps and chromaticism. The second movement is a dance form that uses folk song as its inspiration.

#### GEORGES MIGOT (1891-1976)

Georges Migot was born in Paris and devoted himself to music after completing his primary school studies at the *Lycée Charlemagne*. He studied harmony and counterpoint before entering the *Conservatoire* in January, 1913, where he was admitted to the composition class of Charles-Marie Widor. He also studied music history with Maurice Emmanuel, orchestration with Vincent d'Indy and Alexandre Guilmant, and organ with Eugène Gigout.<sup>867</sup>

Migot served in World War I and was seriously injured in 1914. After a long convalescence, he resumed his studies. His work attracted the attention of Nadia Boulanger, and he soon began developing a friendship with Henri Expert. Migot was not only active as a composer, but as a painter<sup>868</sup> and a writer; in 1920 he published his *Essais pour une esthétique générale*, a work in which he compared the Egyptian, Gallic, Roman, and Gothic art of initiation to the Hellenic art of the fifth century. Migot also wrote poetry; virtually all of his vocal works are written to his own words. In his musical compositions, he endeavored to recapture the spirit of early French polyphony, thus

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<sup>867</sup>

Latham, *Georges Migot*, 6-7.

<sup>868</sup>

Migot engaged in a serious study of painting and was more successful as a painter than as a composer in the early years of his career. Exhibitions of his work were held at the Georges Petit Gallery in 1917 and at the Marcel Bernheim Gallery in 1919, and he continued to show in subsequent years. Latham, *Georges Migot*, 10-11.

emphasizing the continuity of national art in history.<sup>869</sup>

For Migot, Debussy abolished classicism in both spirit and method. It represented an entirely new aesthetic which, in his own work, found early expression in the *Sept petites images du Japon* (1917) for voice and piano.<sup>870</sup> He also wrote *Deux stèles* (1925) for voice, harp, celesta, double bass, gamelan tam-tam, and cymbals; and he wrote a chamber opera, *Le rossignol en amour*. Migot was fascinated by the unpredictability of birdsong. This may have come from Emmanuel, who was also intrigued by birdsong and transmitted this interest to his students Migot and Messiaen.<sup>871</sup> Migot wrote *Six petite preludes* (1927) for flute and violin, which evoke the calls of several native French birds, such as the *calandres*, *spipolettes*, *farlouses*, *rousselines*, *alouettes*, and *cochevis*, all birds common to the countryside around Paris.<sup>872</sup> In 1930, he wrote a treatise on the musical language of Rameau, *Jean-Philippe Rameau et le genie de la musique français*. As the years passed, his musical language became simpler with a strong lyrical element.

The events of World War II in France ended Migot's compositional efforts for several years. In 1939, however, he began work on his compositional masterpiece, *La Passion* (1939-1946), reflecting his sense of spiritual growth. *La Passion* would be at the center of his creative life, setting a pattern for his future works, many of which also have

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<sup>869</sup>

Ibid.

<sup>870</sup>

Ibid., 11-13.

<sup>871</sup>

One of the most fascinating aspects of Messiaen's musical vocabulary is the phonetic emulation of bird song in several of his works; in order to attain ornithological fidelity, he made a detailed study notating the rhythms and pitches of singing birds in many regions of several countries.

<sup>872</sup>

Latham , *Georges Migot*, 14-15.

religious themes. This new orientation led him toward an increased personal isolation. In 1949, however, he became the curator of the instrumental museum at the *Conservatoire*, which freed him from financial worries and allowed him to compose without restrictive concerns.

In his early career, Migot pursued an analysis of spirit, architecture, and the colors of images. Not surprisingly, his work written before 1927 is characterized by the extreme mobility of his musical thought, the motion of lines and rhythms, his choice of colors, and a refined, intensely poetic expression. Some of the works of this period include *Quatuor* (1924) for flute, violin, clarinet, and harp, *Le premier livre de divertissements français* (1925) for flute, harp, and clarinet, and *Trois pastorales* (1922-1923) for flute, oboe, and clarinet.

In addition to his *Reposoir grave, noble et pur...* (de Saint-Cyr, 1932) for voice, flute, and harp, he wrote a tremendous amount of chamber music which included many parts for the flute. His chamber works written with a flute part include: *Six petites préludes* for two flutes (1927); *Concerto* for flute, cello, and harp (1929); *Le livre des dancieries* for flute, violin, and piano (1929); *Suite de trois pièces* for flute solo (1931); *Sonata* for flute and piano (1945); *Suite no. 2 "Eve et le serpent"* for flute solo (1945); *Wind Quintet* (1954); *Quartet* for flute, violin, cello, and piano (1960); *Sonata* for flute and guitar (1968); *Le mariage des oiseaux* for flute solo (1970); *Communions pur une liturgie* for flute and organ (1972); and *Dialogue initial* for flute and harp (1974).<sup>873</sup>

The compositional style of *Reposoir grave, noble et pur...* is indicative of all his

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873

Latham, *Georges Migot*, 14-19.

works after 1927. They are no longer based on classical forms, but on the eurhythmic relations that may exist between different ideas. Because these are not required to follow a thematic idea, they can express themselves within the spacious lines of fluctuating harmonies and unstressed rhythms. These particular qualities bring to mind the free preludes of the French lutenists of the seventeenth century. Migot was indebted to those musicians for his unusually ornate style.<sup>874</sup>

His writing in *Reposoir* tends towards a horizontal polyphony, where each instrument or vocal line has a melody that stands on its own. The melodic path is unpredictable because it is outside the notion of chord; thus he contrived his own polyphonic vocabulary. In his use of freely constructed melodic modes, his language remains dependant on diatonicism with frequent pentatonic incursions, as an inevitable consequence of his rejection of chromaticism as a primary structural element.<sup>875</sup> The resulting sonority in *Reposoir* is thick and cacophonous. The flute, voice, and piano all have their own melodic identity, but the three voices do not seem to be related to one another. While there are places of harmonic rest, the majority of the piece lacks harmonic and formal structure. Instead of harmonic progression, constant crescendos and decrescendos are used to drive the music forward. The flute and voice are written in the highest and lowest extremes of their respective ranges, which sometimes impart a

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Migot was profoundly interested in the preservation and classification of early musical instruments; he served as curator of the Instrumental Museum of the Paris *Conservatoire* from 1949-1960. Latham, *Georges Migot*, 10-11.

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This mode of writing recalls Emmanuel and Debussy. Both rejected the major/minor paradigm as the sole basic of constructing music. Emmanuel turned to folksong and irregular phrase structures, while Debussy turned to chords moving in parallel motion without “resolution.” Migot turned to horizontal polyphony and melodic parallelism. Latham, *Georges Migot*, 20-24.

note of strain to the work. The timbre throughout is dark and intense, reflecting Migot's emotional personality.

#### ARTHUR HONEGGER (1892-1955)

Arthur Honegger's love of vocal music can be traced back to his father, who was an opera lover and took Honegger to see Meyerbeer's *Les Huguenots*, Massenet's *Manon*, *Hérodiade*, and *Werther*; Bizet's *Carmen*, Délibes' *Lakmé*; and Rossini's *Guillaume Tell*.<sup>876</sup> Steeped in the French operatic tradition, Honegger wrote his first opera at age nine, although it was written entirely in the treble clef (the only clef he knew at the time). He studied at the *Conservatoire* under André Gédalge, Vincent d'Indy, and Charles-Marie Widor and was soon introduced to the French idiom:

I arrived in Paris at the age of nineteen, nourished on the classics and romantics, enamored of Richard Strauss and Max Reger, the latter completely unknown in Paris. In contrast I found, not that school, but the debussyites in full bloom; I was introduced to d'Indy and to Fauré. I gave much time to fathoming the character of Fauré, whom I took for a long time to be a musician of the *salons*. Once past this period, I surrendered with delight to his example. Debussy and Fauré made a very useful counterbalance, in my aesthetics and my feeling, to the classics and Wagner.<sup>877</sup>

Honegger's classmates included several musicians who would become important collaborators later in his life: Jacques Ibert, with whom he would collaborate on two operettas; Jane Bathori, who became both interpreter and supporter of his works; and

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<sup>876</sup>

Dewey, "The Performer's Guide to the Songs of Arthur Honegger," 3.

<sup>877</sup>

Honegger, *I am a Composer*, 19.

Darius Milhaud, who became a lifelong friend.<sup>878</sup>

Milhaud began to introduce him into the *avant-garde* circles of Paris and to the works of Paul Claudel, Francis Jammes, and Paul Valéry. At the *café Flore*, he encountered Jean Cocteau, Lucien Daudet, Guy Fauconnet, Jean Giraudoux, Pablo Picasso, Erik Satie, and other contemporary artists. Honegger was intimately acquainted with many writers and musicians of his day. In his memoirs, he described some of his collaborations:

Through the intervention of a mutual friend, Henriette Charasson, I made the acquaintance of Apollinaire, for whom I had already set six poems to music, excerpts from his *Alcools*.

Apollinaire had returned from the front and had undergone head surgery as a consequence of a serious wound. Max Jacob said: "He knows nothing of music, he likes no one but Schubert." In this same *café flore*, which had become an existentialist hangout, I was introduced to Cocteau, who played an important role in the post-war musical world. We had some wonderfully fine evenings with him as the animator. They brought together painters—Fauconnet, Picasso, Dufy—men of letter—Giraudoux, Morand, Radiguet, Lucien Daudet—and musicians of the group known as *Les six*, including Satie. When Cocteau's adaptation of *Antigone* was performed at the *atelier*, I wrote a little score for the stage for oboe and harp. Later, this rapid and violent text incited me to compose my musical tragedy. Without being genuinely a musician, Cocteau served as a guide to many young folk. He stood for the general sense of a reaction against the pre-war aesthetic. Each one of us translated that in a different manner.

I was also allied with Max Jacob; he gave me the libretto of *sainte Alméenne*, which got buried in my papers. During the same period, I had a chance to become acquainted with Blaise Cendrars, whose extraordinary personality expressed itself in all spheres, and who authorized me to set to music some fragments of his beautiful poem, *Easter in New York*. I also met Paul Fort, who has entrusted so many poems to musicians, and the Belgian poet Paul Méral with whom I collaborated for the music of *Dit des jeux du monde*. Produced in December 1918 at the *Vieux-Colombier* under the direction of Jane Bathori, this work managed to arouse some excitement, but the very original costumes by

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878

Honegger also met the brilliant young pianist Andrée Vaurabourg, whom he married in 1926. Halbreich, *Arthur Honegger*, translated by Roger Nichols, 25-52.

Fauconnet unquestionably marked a date in the history of the theater.<sup>879</sup>

Honegger also collaborated with René Morax on the score for *King David*; with André Gide on the production of *Saul*; with Saint-Georges de Bouhélier on the opera, *L'Impératrice au rocher*; on music for Gabriele d'Annunzio's *Phaedra*; with Romain Rolland for *Liluli*; with Jean Giraudoux on *Sodom and Gomorrah*; with René Bizet on *Cris du monde*; with Paul Valéry on *Amphion and Sémiramis*; with William Aguet on *Christopher Columbus*; and with Paul Claudel in *Joan of Arc at the Stake* and *Dance of the Dead*.<sup>880</sup>

Honegger's particular gifts seem to have predisposed him to song writing. He had a natural feeling for the voice, for the curve of a vocal line, and for transforming literary material into musical effect, matching the form of a poem with an appropriate, generally elegant musical structure. In addition, Honegger's choice of poets reveals a remarkable literary taste, beginning with settings of poems by Jules Laforgue and Francis Jammes, and moving on to the works of Guillaume Apollinaire, Blaise Cendrars, Jean Cocteau, Paul Claudel, Paul Fort, and Jean Giraudoux. Cocteau and Claudel eventually become close friends of Honegger's. Equally important, however, were Honegger's interpreters, and he often wrote with a particular voice in mind. Jane Bathori was one of his first important collaborators; later collaborators included the singers Rose Armandie, Rose

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Honegger, *I Am a Composer*, 104-105.

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Halbreich, *Arthur Honegger*, translated by Roger Nichols, 393-499.

Féart, Gabrielle Gills, Claire Croiza,<sup>881</sup> and Régine de Lormoy.

Honegger's two contributions to chamber music for voice with flute were written for soprano, flute, and string quartet. The first, *Chanson de Ronsard*, was written for the supplement to the May, 1924, issue of *La Revue Musical*, an *hommage* on the occasion of the anniversary of the birth of Pierre de Ronsard.<sup>882</sup> That piece was premiered at the *Théâtre du Vieux-Colombier* by Régine de Lormoy on May 15, with flautist Armand Blanquart and the Poulet Quartet, conducted by Arthur Hoérée.<sup>883</sup> While an extremely short piece, less than two minutes in fact, it employs a sustained, floating flute solo that introduces the voice.

On August 27, 1926, Honegger met with René Morax at Morges and promised to write music for Morax's new marionette story, based on Hans Christian Andersen's *The Little Mermaid*. The result was the *Trois chansons de la petite sirène*, his second work involving voice with flute. It was dedicated to Régine de Lormoy, who performed the voice part at the premiere, along with the flautist Réon, and the Roth Quartet on March 26, 1927. The concert was conducted by the composer and performed at the *Salle Pleyel*

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881

Claire Croiza (1882-1946) collaborated with Honegger on the recordings of his Apollinaire songs, "Le petite chapelle," and *Trois chansons de la petite sirène*, and the composer dedicated his opera *Judith* to her. As noted above, their relationship went beyond professional and resulted in the birth of a son, Jean-Claude Honegger. *Ibid.*, 100-103.

882

Other composers who contributed to this edition were Dukas, Roussel, Louis Aubert, Caplet, Roland-Manuel, Maurice Delage, and Ravel. Halbreich, *Arthur Honegger*, translated by Roger Nichols, 290.

883

While the catalog of Honegger's works lists the vocalist at the premiere at Régine de Lormoy, Dewey, in her dissertation, notes the soloist as Claire Croiza, although the venue and date remain the same. Dewey, "A Performer's Guide to The Songs of Arthur Honegger," 16.



in Paris.<sup>884</sup> These three delicate pieces show the influence of their time, with their use of bitonality, complex multiple rhythms, and free recitative in the voice; and, like Ravel, Honegger experimented with harmonics in the string parts to evoke a quality of mystery.

#### DARIUS MILHAUD (1892-1974)

Darius Milhaud's musical talents were clear at an early age; from age three he played piano duets with his father, and at the age of seven took up the violin, playing second violin in the quartet of his violin teacher, Léo Bruguier. By 1905, Milhaud had studied the string quartet of Debussy, which brought such a revelation to the young musician that he bought the score of *Pelléas et Mélisande*. Soon, he was studying harmony with a local teacher from the treatises of Reber and Dubois, and he was determined to become a composer.<sup>885</sup>

In 1909 he went to Paris to study at the *Conservatoire*, taking lessons in counterpoint, composition, and orchestration from André Gédalge, fugue from Charles-Marie Widor, harmony from Leroux, and orchestral technique from Paul Dukas. From Gédalge he gained a mastery of counterpoint, which would remain an important part of his compositional style. While in Paris, he heard for the first time the music of Bloch, Fauré, Koechlin, Magnard, Ravel, Roussel, Satie, and Wagner, as well as Stravinsky's *Petrouchka* and *The Rite of Spring*, and Schoenberg's *Piano Pieces*, op. 11.<sup>886</sup>

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884

Halbreich, *Arthur Honegger*, translated by Roger Nichols, 299.

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Collaer, *Darius Milhaud*, 1-20.

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Harding, *The Ox on the Roof*, 44-47.

Of great significance to Darius Milhaud were his friendships with writers and artists, in particular Francis Jammes (1843-1916), Paul Claudel (1868-1955), André Gide (1869-1951), Léo Latil (1890-1915), and as well as Blaise Cendrars (1887-1961). In *Etudes*, Milhaud described how he became attracted to the writings of Jammes, and later to Claudel:

When I first started to compose, I sensed immediately the dangers inherent in following the path of musical impressionism. Too many perfumed breezes, bursts of fireworks, glittering baubles, mists, and languor marked the end of an era, the affectations of which revolted me. In 1908, (I was sixteen) the verses of Francis Jammes emerged from the haze of symbolist poetry and revealed to me a whole new world, far easier to grasp, for one had only to open one's eyes. Finally, it seemed, poetry had turned back toward everyday life, to the beauty of the countryside, and the charm of simple people and familiar objects. What a splash of fresh water on my face! I found myself on the threshold of a vital, healthy kind of artistic expression, ready to submit to the influence of a force that could shake the human spirit, twist it, lift it up, sooth it, and transport it like an elemental impulse, alternately violent, harsh, gentle, and poetic: the art of Paul Claudel.

I heard of Claudel for the first time from Francis Jammes, whom I visited at Orthez. He described him as a combination of saint and monster, a person who hated the smell of vanilla, dressed in a Chinese robe, and wore the hat of a consul general. On the day of my departure, Jammes took me to the station and put into my hands a copy of *La connaissance de l'est*, which I was to read on the train. It was this that triggered my collaboration with Claudel. I was immediately tempted to set to music several of his poems, each of which is a concentrated little drama, powerful and lofty in concept, sustained by a rhythmic prosody that holds the reader in a viselike grip.<sup>887</sup>

In addition to writers, Milhaud was a good friend with the cubist painter Fernand Léger (1881-1955). His favorite painter was Picasso, and he admired the works of Cézanne. In his theatrical work, he often collaborated with artists such as Léger, Derain, Braque, Dufy, and Pruna.<sup>888</sup>

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887

Collaer, *Darius Milhaud*, 25.

888

Ibid.

In 1912, Milhaud met the poet, playwright, and diplomat Paul Claudel, who was twenty-four years his senior. At the outbreak of World War I Milhaud was unable to join the armed forces due to medical reasons<sup>889</sup> and found work helping Belgian refugees. In 1915, his friend Léo Latil was killed at the front, and the loss of such a close friend, along with the turmoil of the war, prompted Milhaud to accept an offer from Claudel to accompany him to Brazil as his secretary.<sup>890</sup>

Claudel remained there for two years as the *attaché* in charge of propaganda and, during this time, Milhaud encountered Brazilian popular music, whose rhythms would become a part of his work. After traveling to the United States, including an extended stay in New York City, Milhaud returned to Paris in 1919, where his flat became a haven for poets, artists, and musicians to meet and share their latest work.<sup>891</sup> He renewed his friendships with Honegger, Koechlin, and Poulenc and during the 1920s made journeys to London, where he heard jazz, and to Vienna, where he met Schoenberg, Berg, and Webern. As noted above, Milhaud subsequently conducted the French premiere of *Pierrot lunaire* on December 15, 1921. Later, during World War II, Milhaud sought refuge from the Nazis in the United States, taking a teaching post at Mills College in Oakland, California and a position at the Aspen Music Festival in Colorado. In 1947 he returned to Paris and became professor of composition at the Paris *Conservatoire*. Until

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Milhaud suffered from debilitating rheumatoid arthritis and, after 1948, was confined to a wheel chair for the later part of his life.

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Milhaud, *Notes Without Music*, translated by Donald Evans, 61-86.

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Ibid., 94-104.

1971, he divided his time between the two countries, teaching at both institutions until his health deteriorated to the point where travel was impossible.<sup>892</sup>

Like so many other Parisian composers of this period, Milhaud worked closely with the singer Jane Bathori as he developed and premiered new works for voice.

Madeline Milhaud remembered how Bathori drew her husband into Parisian musical life after World War I:

Jane Bathori had the roles of *Elektra* and the reciter. She was generous enough to find and rehearse the singers without payment. She was an astonishing woman. Though a singer of Debussy and Ravel, she was always keen on promoting new works. Her association with the *Vieux-Colombier* Theater came about because Jacques Copeau, the owner, was sent on a mission to New York during WWI and asked her to run his theater in his absence. She organized concerts, put on stage works, and was surrounded by young composers, especially Honegger, Auric, Poulenc, Roland-Manuel, and Ibert, under the benevolent eye of Satie. Perhaps this was the real origin of *Les six!* Darius already knew these composers, so when he returned from Brazil he easily renewed contact with them. They would see each other often at this time and would go to concerts together. There were a lot of concerts then as so many musicians and conductors were interested in the new developments, and there was this series of chamber music concerts in a painter's studio in Montmartre.<sup>893</sup>

In the same year that Poulenc composed *Le bestiaire*, Milhaud wrote *Machines agricoles*, (1919) for voice and flute (piccolo), with clarinet, bassoon, violin, viola, cello, and bass. It is one of Milhaud's most unusual works, inspired by a visit to an exhibition of agricultural machinery:

I had been so impressed by the beauty of these great-multicolored metal insects, magnificent modern brothers to the plough and scythe that I thought of

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Nichol, *Conversations with Madeleine Milhaud* 60-64.

893

Ibid., 18-19.

celebrating them in music.<sup>894</sup>

Milhaud's sense of fantasy, coupled with quirky inventiveness, led him to be stimulated by almost anything unusual. It amused him to set a catalog of agricultural machinery to music with total artistic seriousness. Yet, Milhaud himself complained that none of the critics writing at the time of the premiere understood the source of the work. *Machine agricoles* existed as a kind of parallel to Honegger's desire to glorify the locomotive in *Pacific 2.3.1.* and Fernand Léger's exaltation of modern machinery in culture painting.<sup>895</sup> The humor and irony in the work bore traces of *dada*, a striking, idiosyncratic movement in art, but Milhaud denied the charge of *dadaist* "leg-pulling" and eccentricity:

That any artist would spend his time working, with all the agonizing passion that goes into the process of creation, with the sole purpose of making fools of a few of them, is absurd.<sup>896</sup>

The six songs are dedicated to the other members of *Les six* and Jean Cocteau.

The work was premiered at the *Concerts section d'or*, on November 3, 1920, with

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Milhaud, *Ma vie heureuse*, 103.

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A movement called futurism was founded by the Italian painter Filippo Tommaso Marinetti (1876-1944), whose aim was to create the aesthetic machinery as the master of speed, synthesis, order, and the art of living. The cult of the machine led to the glorification of railway-stations, factories, steel-foundries, and all the noise, turmoil, and excitement of urban living. On February 20, 1909, Marinetti published in the Paris newspaper *Le Figaro*, a number of statements defining the movement of futurism: "A racing moto-car...a roaring motor-car which seems to be running on shrapnel;" "Museums are cemeteries— public dormitories;" and "We shall sing of...the nocturnal vibration of arsenals and workshops beneath their electric moons; of factories suspended from the clouds by strings of smoke; of broad-chested locomotives galloping on rails...of airplanes with propellers whose sound is like the flapping of flags and the cheers of a roaring crowd." Myers, *Modern French Music*, 14.

896

Mawer, *Darius Milhaud*, 86-87.

Delgrange conducting, and the vocal solo sung by Mme. Vié.<sup>897</sup> In the scoring, Milhaud makes use of devices such as harmonics in the strings and the flute alternating on piccolo, as had his predecessors. An admirer of Johann Sebastian Bach, many of his procedures are fugal. The juxtaposition of a text concerning agricultural machines and music written in a serious, baroque manner supplies the farcicality of the work.

A year later, Milhaud set the poetry of Lucien Daudet to the same instrumentation in *Catalogue de fleurs* (1920). In this work, Milhaud seems to have imagined a person sitting by a fireplace, listening to the spring rainfall outside while he leafs through a seed catalogue. Each entry then gives rise to a vision of the flowers that will soon be planted in the garden and of the warm summer days ahead, and the imaginary person recalls the special joy of those who live in contact with the earth. The work is dedicated to Lucien Daudet and was premiered in Paris in 1932, with René Désormière conducting and M. Martine performing the vocal solo.<sup>898</sup> *Catalogue de fleurs* is characterized by its vocal lyricism and what Milhaud described as polymodality in the accompanying instruments, where he avoids the relationships that characterize tonality. His texture in the movements is light, and he uses rhythm as a means of articulating form. The flute, clarinet, and bassoon are featured in the writing and each movement is extremely short. The bass adds a depth to the tonal texture that would be impossible with only the traditional string quartet instrumentation.

Milhaud was acquainted with Louis Fleury and wrote several other chamber

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<sup>897</sup>

*Catalogue des oeuvres de Darius Milhaud*, edited by Madeleine Milhaud, 474-475.

<sup>898</sup>

Ibid.

pieces for flute with him in mind, including *Sonata*, op. 47 (1918) for flute, oboe, clarinet, and piano; *Sonatina*, op. 76 (1922) for flute and piano; and *La cheminée du roi René*, op. 205 (1939) for woodwind quintet. The *Sonatina* for flute and piano shows the influence of jazz on his compositional style and is dedicated to Louis Fleury (flute) and Jean Wiéner (piano). They premiered the work at the *Concerts Wiéner* in Paris, January, 1923. The *Sonata* was premiered at the *Exposition Wiesbaden* on December 2, 1921 with the composer conducting members of the *Société instruments à vent*, the group founded by Louis Fleury. *La cheminée du roi René* was not premiered until May 3, 1941 at Mills College and was performed by the school woodwind quintet. Milhaud was also acquainted with flutist Marcel Moyse. The *Concerto*, op. 197 (1938) for flute, violin and orchestra, was dedicated to him and his daughter-in-law Blanche Honegger Moyse (violin) and was premiered by them with the Radio Orchestra of the Suisse Romande, in May, 1940.<sup>899</sup>

#### JEAN RIVIER (1896-1987)

Jean Rivier was a gifted cellist and composer who entered the *Conservatoire* in 1922, following World War I,<sup>900</sup> studying counterpoint with Georges Caussade, music history with Maurice Emmanuel, and harmony with Jean Gallon. His classmates included the precocious Olivier Messiaen and Daniel Lesur. His first works were performed at the

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<sup>899</sup>

*Catalogue des oeuvres de Darius Milhaud*, edited by Madeleine Milhaud, 392, 406, 410, 412, 452.

<sup>900</sup>

Rivier's health was damaged by mustard gas while serving in the military during World War I. It was several years before he was sufficiently recovered to attend the *Conservatoire*. Stone, "The Life and Published Flute Compositions of Jean Rivier," 9-12.

Pasdeloup and Lamoureux concerts, and he became a prominent inter-war composer, taking a leading role in the *Groupe du Triton*, particularly between 1936 and 1940 while it was still regarded as the most prestigious of the inter-war musical groups.<sup>901</sup> The Committee of Honor of the *Groupe de Triton* included musicians such as Bala Bartók, Alfredo Casella, Georges Enescu, Manuel de Falla, Maurice Ravel, Albert Roussel, Florent Schmitt, Arnold Schoenberg, Richard Strauss, and Igor Stravinsky, among others; and the Active Committee included Henry Barraud, Marcel Delannoy, Pierre-Octave Ferroud, Jean Françaix, Arthur Honegger, Jacques Ibert, Bouslav Martinu, Darius Milhaud, Francis Poulenc, Serge Prokofiev, Jean Rivier, Henri Tomasi, and others.

During World War II, Rivier took refuge in Toulouse and there, met regularly with Barraud at a medieval castle in Luberon, a meeting they came to call *Journées de Lourmarin*. Apparently, every writer, painter, musician, and poet who could come from Vichy France would gather at these meetings to discuss events of the day and the arts.<sup>902</sup>

From 1948 to 1966 he was professor of composition at the *Conservatoire*, a position he shared with Milhaud, who divided his time between the *Conservatoire* and Mills College in Oakland, California. In 1962, Rivier became the sole professor in this position and held it until retirement in 1966. Rivier also taught at the *Atelier de composition*, the composition studio of the *Schola Cantorum*, at the request of his friend, Daniel Lesur, the director at the time. Rivier's students included William Bolcom, Jean Bonfils, Michel Decoust, Pierre-Max Dubois, Pierre Duclos, Edith Lejet, Pierre-Yves

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901

Stone, "The Life and Published Flute Compositions of Jean Rivier," 25-35.

902

Ibid., 36.



Lovel, and Alain Moene.<sup>903</sup>

Rivier was interested in all the arts, including music, art, dance, poetry, theater, and architecture. He cultivated close relationships with many composers and artists, such as Georges Braque, Diaghilev, Maeght, Picasso, Prokofiev, and Stravinsky. Rivier composed several pieces dedicated to artists and explored the idea of works that he hoped would fuse a variety of art forms, in what he described as a "total show."<sup>904</sup>

Needless to say, Rivier was attracted to a number contemporary writers, Apollinaire, Chalupe, Fouchet, Klingsor, Mahaut, Rimbaud, and Valéry, among them. He set many songs to their lyrics and was also drawn to the early French poets including du Bellay and Pierre de Ronsard. While Rivier expressed a deep pleasure in composing for instruments such as the cello, flute, saxophone, and piano, the human voice remained his favorite medium.<sup>905</sup>

Most of Rivier's vocal compositions were premiered by the *Société musicale indépendante* or at the *Théâtre du Vieux-Colombier*, with Jane Bathori as the featured soloist. Rivier, like so many other French composers, established a relationship with the singer who championed a number of his works, including the *Huit poèmes d'Apollinaire* (1925).

While Rivier lived in Paris during the height of the *avant-garde* movement, he was much less involved with the experimentations of Satie and *Les six* than with the

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903

Stone, "The Life and Published Flute Compositions of Jean Rivier," 42-70.

904

Ibid., 90.

905

Ibid.

neo-classical composers such as Honegger, Prokofiev, and Stravinsky. This influenced his work, which makes free use of dissonance, such as superimposed intervals of the 2nd, 7th, and tritones, as well as rhythmic permutations, drive, and intensity. In pieces like *Le voyage d'Urien* (after Gide, 1931), he was drawn to exoticism. Rivier wrote many pieces for the flute that drew on his childhood memories of his father's musical life as a flutist, and, as a result, the son showed a particular interest in the instrument. Rivier's father was an accomplished flutist who had studied at the *Conservatoire* with Adolphe Hennebains, professor of flute from 1909 to 1914.<sup>906</sup>

Rivier eventually became a prolific composer of music for flute and wrote some twentieth-century French masterpieces for the instrument, including *Oiseaux tendres* for solo flute (1935), *Sonatine* for flute and piano (1940), *Concerto* for flute and strings (1956), *Ballade* for flute and piano (1966), *Three Silhouettes* for flute and piano (1972), *Affetuoso e jocando* for flute quartet (1981), and *Comme une tendre berceuse* for flute and piano (1984). His *Ballade* (1965) for flute and piano was used in the *concours* of the *Conservatoire* in 1965. Many of his flute works were dedicated to prominent flutists, who also performed their premieres, including René Le Roy for *Oiseaux tendres*, the senior Rivier for *Sonatine pour flûte et piano*, Jean-Pierre Rampal for *Concerto pour flûte et orchestre à cordes*, Gaston Crunelle for *Ballade pour flûte et piano*, and Maxence

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Flutist Maxence Larrieu recalled: “You know the father of Jean Rivier was a flutist, and we have so many pieces from Rivier because of this. He explained to me that his father would play for him all of the time, and then for him it was easier to write for the flute because he could test the pieces out with his father, who could explain if it was possible or not.” Stone, “The Life and Published Flute Compositions of Jean Rivier,” 104.

Larrieu for *Voltage*.<sup>907</sup>

Little is known of his *Vocalise* for flute and voice. In her dissertation, Stone lists the work as a short piece, four minutes in duration, existing only in manuscript, with no dedication and an unknown premiere. It remains for this piece to be unearthed and performed anew.

#### FRANCIS POULENC (1899-1963)

Three poets are closely associated with Francis Poulenc: Guillaume Apollinaire, Paul Eluard, and Max Jacob. The majority of Poulenc's *mélodies* are set to poems by these three men, though a full list of those who inspired Poulenc's work with song would include an unusually wide group of poets active during the first half of the twentieth century: Louis Aragon, Maurice Carême, Jean Cocteau, Colette, Robert Desnos, Maurice Fombeure, Henry Malherbe, Jean Moréas, Raymond Radiquet, and Louise de Vilmorin.<sup>908</sup> Poulenc also set the poetry of the sixteenth-century poets Charles d'Orléans and Pierre de Ronsard. Of his strong attraction to the works of Apollinaire, Poulenc wrote:

I find myself able to compose music only to poetry with which I feel total contact, a contact transcending mere admiration.... I have never claimed to achieve this musical resolution of poetic problems by means of intelligence. The voices of the heart and instinct are far more reliable. This quality I felt for the first time when I encountered the poems of Guillaume Apollinaire. That was in 1912, when I was

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See Stone, "The Life and Published Flute Compositions of Jean Rivier," Part II--Published Flute Compositions, 103.

908

Myers, *Modern French Music*, 120-121.

13. Instantly, I fell in love with Apollinaire's poetry.<sup>909</sup>

Poulenc was also drawn to the poetry of Paul Eluard and the composer and poet became close friends. Poulenc wrote: "Paul Eluard was truly my spiritual brother, through him I learnt how to express the most secret part of myself and especially my vocal lyricism."<sup>910</sup> In *Journal de mes melodies*, he went further still: "If on my tomb could be inscribed: 'Here lies Francis Poulenc, the musician of Apollinaire and Eluard,' I would consider this to be my greatest claim to fame."<sup>911</sup> To Stéphane Audel he confided: "It was Eluard who showed me how to express love in musical terms."<sup>912</sup>

As a poet intimately involved in the artistic activity of his time, a notable number of Eluard's works were created in collaboration with artists. Those who illustrated Eluard's poetry, or provided him with imagery that prompted poems, were the surrealists Max Ernst, Valentine Hugo, and Pablo Picasso, and Man Ray. Eluard and Picasso were close friends and collaborated on sixteen works. One particularly significant achievement of Eluard's involvement with the visual arts was his 1948 volume *Voir*. This was a

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Wood, *Poulenc's Songs*, 24.

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Poulenc, *Music, Art, and Literature*, 146.

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Ibid.

912

Eluard and Poulenc were very different men. They emerged from different backgrounds and moved in different social circles. Their politics, their loves, and their lives were very different. Poulenc came from a well-to-do family and grew up in the heart of Paris; his family was devout Catholics, and his mother's family included many artisans. Eluard, by contrast, came from a family of itinerant farm laborers, a family that saw themselves as socially marginalized. His father had been among the proletariat of Normandy and was an outspoken atheist. Both Poulenc and Eluard had pessimistic, anxious personalities, and, in both instances, their families doted on them. Both loved painting, both were deeply drawn to the contrasts between the city and the country, and each lived in both. The titles of Eluard's poems show the abiding importance of the visual in his work: *Paroles peintes* (Painted words); *A l'intérieur de la vue* (Inside sight); *Voir* (seeing); *Les yeux fertiles* (Fertile eyes); *Vue donne vie* (Sight gives life). Ibid., 146.

collection of poems dedicated to painters, matched with images by thirty-two artists. From among these poems, Poulenc chose to set seven in what would be his last song cycle on lyrics by Eluard.<sup>913</sup>

Poulenc often drew analogies between musicians and painters and he acknowledged these artists or styles that influenced his compositions. He specifically referred, for example, to a technique used by Matisse that he had emulated:

I cannot tell you how much his [Matisse's] sketches for Mallarmé's poems affected me.... You could see in them the same subject, in particular a swan, in three or four stages, which always went from the more complex and thick (drawn in charcoal or thick pencil) to the most ideally simple and pure pen strokes. I often tried, particularly in the accompaniments of my melodies, to follow this lesson.<sup>914</sup>

When Poulenc began composing in his late teens, he quickly mastered the miniature and the farce, which is clearly evident in songs for soprano, flute, and chamber ensemble: *Rapsodie nègre* (1917) and *Le bestiaire* (1918-1919).<sup>915</sup> *Le bestiaire* is

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Poulenc and Eluard first met in 1919. They spent time together on hedonistic holidays in the company of Ernst and Leonora Carrington, René Char, Picasso and Dora Maar, Lee Miller, Roland Penrose, and Man Ray. In 1936, as a result of his deepening friendship with Picasso, Eluard produced sixteen volumes of poetry illustrated with drawings or engravings by the artist. Indeed, Eluard produced more than thirty poems with Picasso in mind. Poulenc shared this deep love of the visual arts: "Since my earliest childhood, I have been passionately fond of painting." It comes as no surprise, then, that Poulenc would have been drawn to *Voir* when he chose poems for the song cycle he called *Le travail du peintre*. *Voir* is comprised of more than forty poems on painters, with reproductions of works by the artists to whom the individual poems are addressed. Poulenc set seven of them to music, the poems about Georges Braque, Marc Chagall, Juan Gris, Paul Klee, Joan Miró, Pablo Picasso, and Jacques Villon. Poulenc, *Music, Art, and Literature*, 200.

914

Poulenc said: "Painting is, with music, the art form that moves me the most. Renoir and Debussy, jointly, brightened many a day when I returned from school morose and anxious about myself." Asked to name six twentieth-century artists he would take with him to a deserted island, Poulenc responded: "Matisse, Picasso, Braque, Bonnard, Dugy and Paul Klee." Poulenc, *Music, Art, and Literature*, 200.

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Poulenc wrote another farcical work during this period for voice and instruments, not including the flute, entitled *Cocardes* (1919) after Cocteau, for voice, violin, cornet, trombone, bass drum, and triangle. Schmidt, *Entrancing Muse*, 78-83.

Poulenc's first song cycle, written at Pont-sur-Seine, where he was stationed during World War I. It consists of settings of six poems taken from Apollinaire's first volume, *Le bestiaire, ou cortège d'Orphée*, a series of quatrains portraying a procession of animals behind Orpheus, who is playing his lyre.<sup>916</sup> Each poem illustrated with a woodcut by Raoul Dufy. First published in 1911, the book was reprinted in 1918. Adrienne Monnier sent a copy to Poulenc and he set twelve of the thirty poems, but, on the advice of Georges Auric, he later discarded all but six. The work is scored for voice and flute, clarinet, bassoon, and string quartet. Although Poulenc was completely unaware of it, Louis Durey had already set the complete *Bestiaire*, and when Poulenc discovered this, he dedicated his own work to Durey.<sup>917</sup>

After World War I, the American Negro became a kind of cult figure in Paris; musically, evidence of this appears in the ragtime sections of Erik Satie's *Parade* (1917). In that same year, at the suggestion of Ricardo Viñes, Poulenc produced his *Rapsodie*

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Harding, *The Ox on the Roof*, 54.

917

Reflecting on the creation of *Le bestiaire*, Poulenc wrote:

My first songs were composed in 1918, at Pont-sur-Seine. I had recently met Apollinaire at Valentine Hugo's. The cycle originally consisted of twelve songs. On the advice of Auric I kept only six. At Pont-sur-Seine I was in the army. Arriving in Paris on leave I learned to my amazement that Louis Durey had the same idea as I had and had set all *Le bestiaire*. At once I dedicated mine to him....They are so often heard with piano that the original has been forgotten. That's a pity. To sing *Le bestiaire* with irony and above all knowingly is a complete misconception, showing no understanding whatsoever of Apollinaire's poetry or my music. I treasure a letter from Marie Laurencin saying that my songs had the "sound of Guillaume's voice" there could be no finer compliment. It needed Marya Freund to sing *Le bestiaire* as gravely as a song by Schubert to prove that it is something better than a piece of nonsense....Ever since *Le bestiaire* I have felt a definite and mysterious affinity with the poetry of Apollinaire.

Poulenc, *Diary of My Songs*, 21.

*nègre*.<sup>918</sup> By the early 1920s, American jazz bands, composed of largely black musicians, had taken Paris by storm and some important jazz instrumentalists, including soprano saxophonist Sidney Bechet, as well as gifted entertainers such as Josephine Baker, had taken up residence in the city. Poulenc's first Rapsodie was not, strictly speaking, jazz, though it was the result of the young man's discovery in a secondhand bookshop of a slim volume of poems that purported itself to be by a black Liberian writing in French.<sup>919</sup> Poulenc assumed the identity of the poet, Nakoko Kangourou, and in one movement he uses a text whose words are not French, but an invented language derived from the euphonious word "Honolulu." The whimsicality of the text, which becomes farce, suggests a work that was both comic and pathetic.<sup>920</sup>

During the early 1920s, Poulenc experienced a compositional crisis, brought on perhaps by visits to Vienna, where he heard music by Schoenberg, Berg, and Webern, compounded by his own struggle to acquire some formal musical training. Works like the recently recovered *Quatre poèmes de Max Jacob*, composed between August and September, 1921, amply illustrate the struggle Poulenc had with an increasingly dissonant harmonic language, one featuring dense accompaniments of considerable technical difficulty. By the 1930s, when Matisse was illustrating Mallarmé's poetry, Poulenc had abandoned the dissonant language of the early 1920s, as well as the

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918

Schmidt, *Entrancing Muse*, 42-46.

919

Ibid.

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According to Schmidt, the musical biography Ornella Volta, well-known for her work on Satie and his times, has suggested that Makoko Kangourou is a pseudonym for the Parisian poet Marcel Ormoy, who was part of Roland-Manuel's entourage. Schmidt, *Entrancing Muse*, 43.

technically difficult piano accompaniment found in *Chansons gaillardes*, written during 1925 and 1926.

Through a childhood friend, Raymonde Linossier, Poulenc was introduced to the poet Léon-Paul Fargue, as well as to other literary figures in Paris, such as James Joyce, André Gide, and Adrienne Monnier.<sup>921</sup> It was Linossier who took Poulenc to Monnier's bookshop *La maison des amis des livres* in late 1919 after his return from military service, and there he met Apollinaire, Claudel, Fargue, Gide, and Valéry, among other members of the surrealist circle.

Poulenc was soon frequenting the most renowned *salons* of the Parisian upper class, those of Madame de Saint-Marceaux, the Beaumonts, the Moailles, and the Polignacs. He was also a frequent visitor to the less celebrated *salons* of Madame Dubost, Juliette Mante-Rostand, the Latarjets in Lyons, and Madame Rolland de Réneville in Tours.

It was probably in 1919 that Poulenc met Misia Edwards (1872-1950). Born Marie Sophie Olga Zenaïde Godebska, she was married first to Thadée Natanson, one of the founders of *La Revue Blanche*, then to Alfred Edwards, a prominent figure in artistic and social circles in Paris, and finally to the Catalan painter José-Maria Sert. Bonnard, Toulouse-Latrec, Renoir, and Vuillard all painted portraits of her. A gifted pianist, she had played for Liszt and taken lessons with Fauré. But she was also highly influential in

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Adrienne Monnier (1892-1955) was a French writer who owned and operated the Paris bookshop, *La maison des amis des livres*, at 7 rue de l'Odéon from 1919 to 1951. She was a close friend of the American Sylvia Beach (1887-1962), owner of the English language bookshop Shakespeare and Company, located on the opposite side of the street. Both these bookshops were celebrated meeting places for *avant-garde* writers and are vividly recalled in Monnier's *rue de l'Odéon*.



*avant-garde* circles; in 1908, for example, she became a patron of Diaghilev and eventually one of his closest friends.<sup>922</sup>

Poulenc was introduced to Ricardo Viñes<sup>923</sup> by a family friend at one of the Sunday musical gatherings organized by the singer Jane Bathori in her home, and he went on to study piano with Viñes from 1914-1917. The pianist and composer became Poulenc's mentor and through Viñes, Poulenc met Auric, Cocteau, Falla, Landowska Meyer, and Satie, among others. Bathori gave the first performance of many songs by Poulenc, including his "Vocalise" in 1927 and *Airs chantés* in 1928. In addition, Poulenc dedicated to her "A son page," from *Poèmes de Ronsard*; "Air vif," from *Airs chantés*; and "Une chanson de porcelaine," written for her 80th birthday.<sup>924</sup> Their relationship would be long and fruitful. As director of the *Théâtre du Vieux-Colombier*, she organized the first performance of Poulenc's *Rapsodie nègre* on December 11, 1917, and she would continue to champion his works throughout her life.

Poulenc collaborated with several other singers over the course of his career. He met the French baritone Pierre Bernac (1899-1979) in 1926 and formed a duo with him in 1935 that would last more than twenty-four years.<sup>925</sup> It was an exceedingly productive

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Gold and Fizdale, *Misia*, 227-228.

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Ricardo Viñes (1870-1943), a Catalan pianist, was also the first interpreter of many works by Debussy, Falla, Ravel, and Poulenc. He was the dedicatee of Debussy's *Poissons d'or*, Falla's *Nights in the Gardens of Spain*, Ravel's *Oiseaux tristes*, and Poulenc's *Suite in C* and *Trois pieces*. Poulenc, *Selected Correspondence*, 315.

924

Schmidt, *Entrancing Muse*, 41-74.

925

Schmidt, *Entrancing Muse*, 234-235.

collaboration; over ninety of Poulenc's 145 songs were written with Bernac in mind. To Stéphane Audel, Poulenc said that the three most important encounters of his career—those that most profoundly influence his art—were with Wanda Landowska, Paul Eluard, and Pierre Bernac. To Simone Girade, he wrote:

There is something so healthy about Bernac's voice, he is so vocally sound that I can make him do anything I want. I need his voice and I do not need the voice of anyone else.<sup>926</sup>

Poulenc dedicated "*Rôdeuse au front de verre*" from *Cinq poèmes de Paul Eluard* to the singer, as well as "*Figure de force brûlante et farouche*" from *Tel jour telle nuit*, and "*Tu vois le feu du soir*" from *Miroirs brûlants*.<sup>927</sup>

The French soprano Suzanne Peignot was another lifelong friend. Poulenc described her as "the matchless interpreter of all my early *mélodies* for female voice."<sup>928</sup> Accompanied by the composer, she gave the first performances of *Le bestiaire* in 1919, *Poèmes de Ronsard* in 1925, *Trois poèmes de Louise Lalanne* in 1931, *Quatre poèmes de Guillaume Apollinaire* in 1931, and *Cinq poèmes de Max Jacob* in 1932. She is the dedicatee of "*Air champêtres*" from *Airs chantés*, "*Attributs*" from *Poèmes de Ronsard*, "*La petite servante*" from *Cinq poèmes de Max Jacob*, and "*Il vole*" from *Fiançailles pour rire*. In 1930, she recorded *Airs chantés* with Poulenc at the piano. In an article written for the journal *Adam* in February, 1964, Suzanne Peignot observed:

For me, Francis was even more than a brother; he was an incomparable friend and

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Poulenc, *Selected Correspondence*, 300.

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Schmidt, *Entrancing Muse*, 245-263.

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*Francis Poulenc: Selected Correspondence*, 83-84, 109-110.

the guiding light throughout my career.... His judgments about music were always illuminating and right. Working with him was a thrilling and richly instructive experience.<sup>929</sup>

Poulenc also worked closely with French soprano Denise Duval who, after studying dramatic art and opera at the *Bordeaux Conservatoire*, began her career in Paris at the *Folies-Bergères*. Later, while preparing for her *début* at the *Opéra-Comique* in *Madama Butterfly*, she was brought to Poulenc's attention by the producer, Max de Rieux.<sup>930</sup> Poulenc was then looking for a singer for the title role in *Les mamelles de Tirésias*. Duval later recalled that when Poulenc heard her sing, he began shouting and gesticulating: "Oh! She is exactly the woman I need!"<sup>931</sup> She became Poulenc's favorite leading lady, and he wrote the leading parts for her in *Dialogues des Carmélites*, *La voix humaine*, and *La dame de Monte-Carlo*. In addition, she is the dedicatee of the song cycle *La courte paille* and the *Concerto for Piano*. Poulenc described her voice in this way:

When I met Denise Duval, I was immediately struck by her luminous voice, her beauty, her elegance, and especially by that ringing laugh of hers which is so marvelous in *Les mamelles*.<sup>932</sup>

Poulenc also worked closely with mezzo-soprano Claire Croiza (1882-1946). As noted above, she sang on the operatic stage and in recital and was closely associated with several French composers, including Bréville, Duparc, Debussy, Fauré, Roussel,

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929

Poulenc, *Selected Correspondence*, 310.

930

Schmidt, *Entrancing Muse*, 325.

931

Ibid., 325-327.

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Poulenc, *Selected Correspondence*, 303.

Saint-Saëns, and especially Honegger. Poulenc was exceedingly impressed by Croiza's interpretation of *Le bestiaire* and accompanied her in a recording of this work in 1928.

"*Je n'ai plus que les os*" from *Poèmes de Ronsard* (1925) was dedicated to her.<sup>933</sup>

Clearly, Poulenc's outpouring of vocal music was due to his collaborations and friendships with singers. *Quatre poèmes de Max Jacob* represents an important link between *Cocardes* (1919) and *Poèmes de Ronsard* (1924-1925). Little attention has been paid to them, however, because Poulenc declared that the manuscript had been destroyed.<sup>934</sup> Fortunately, an autograph manuscript did survive. Poulenc dedicated the 1921 Jacob songs to his friend Darius Milhaud, who gave their first performance in Paris on January 7, 1922 at the *Salle des Agriculteurs* with Jobin as vocalist and the members of the *Société moderne des instruments à vent*.<sup>935</sup> The autograph manuscript, from which Milhaud, conducted remained in the composer's archives where Madeline Milhaud noticed it, and she made a copy of the manuscript available for publication.

By January, 1922 when Milhaud conducted the premiere of these songs, Poulenc was widely associated with the Parisian *avant-garde*. It is not surprising then, that the performance attracted the notice of critics. Composer Alexis Roland-Manuel, writing in the February, 1922 edition of *La Revue Musicale* stated that:

These poems represent Poulenc at his best and mark clear progress in the style of the young composer, whose gifts do not need to be vaunted here. What gives these burlesques the prize is that they are written with precise care and with a

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Schmidt, *Entrancing Muse*, 161-163.

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Poulenc, *My Friends and Myself*, 80.

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Schmidt, *Sommaire to Quatre poèmes de Max Jacob*, 6-7.

never-ending charming cleverness.<sup>936</sup>

An anonymous reviewer writing in the January, 1922 edition of *L'Action Française* was not so complementary:

This work must belong, at least in the broad sense, to this misconfigured province that one still calls *dadaïsme*. M. Milhaud, who is very much a joker, conducted in a very fraternal fashion. I interpret these brief works as humorous, as a form of derision or of a parody representing a cruel hoax of all forms known to musical pathos<sup>937</sup>.

Indeed, the work is unusual to the point of parody. Scored for voice and woodwind quintet, Poulenc does not use the normal instrumentation in the quintet, substituting the trumpet for the french horn in the ensemble. This creates a raucous sonority, with timbres that do not truly blend. As well, Poulenc makes free use of dissonance and polytonality, with little effort at harmonic progression or formal development. The vocal part is extremely difficult to sing, with many intervals of the second against instruments in the ensemble. As well, the metronome markings are extremely fast and almost unplayable in the two fast movements. The addition of nonsense syllables in some of the poetry adds to the irreverence.

#### HENRI TOMASI (1901-1971)

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*Ces poèmes sont du meilleur Poulenc et marquent un evident progress dans la manière d'un jeune compositeur don't on n'a plus à vanter ici les dons savoureux. Ce qui donne du prix à ces burlesques, c'est qu'elles sont écrites avec un soin précis et une ingéniosité qui ne cesse point de se montrer charmante. Schmidt, Sommaire to Quatre poèmes de Max Jacob, 6-7.*

937

*Cette oeuvre doit appartenir, du moins lato sensu, à cette province mal configurée encore qu'on appelle dadaïsme. M. Milhaud, qui a une assez puissante tête de farceur, dirigeait confraternellement l'exécution. J'interprète ces petits ouvrages comme de l'humour, comme une espèce de derision ou de parodie froidement mystificatrice de toutes les formes connues du pathétique musical. Schmidt, Sommaire to Quatre poèmes de Max Jacob, 6-7.*

Henri Tomasi was a pupil of Philippe Gaubert at the *Conservatoire*, winning the *Prix de Rome* in 1927. During the 1930s, he was among the founders of the *Groupe de Triton*, along with Prokofiev, Poulenc, Milhaud, and Honegger. Tomasi divided his career between composing and conducting and was at home in opera houses all over the world. In the end, opera became his primary interest, and his own two operas, *L'Atlantide* (1951) and *Miguel Mañara* (1941-1944), established his reputation as an operatic composer.<sup>938</sup>

Perhaps as a result of his association with Gaubert, Tomasi was extremely prolific as a composer of instrumental music, especially music for the flute. Among his many works, particularly notable compositions for the instrument include: *Jeux de Geishas, suite japonaise* for wind quintet and percussion (1936); *Concerto in F* for flute and orchestra (1944); *Pastorale Inca* for flute and two violins (1950); *Wind Quintet* (1952); *Complainte et danse de Mogli* for flute solo (1953); and *Concerto de printemps* for flute and string orchestra (1965). Jean-Pierre Rampal premiered many of Tomasi's works, especially those composed after World War II. *Le chevrier* and *La flûte*, both written in 1943 for soprano, flute, viola, and harp (1943), were settings of poetry by José-Maria de Heredia. Each contains long cadenzas for the flute, and Tomasi was undoubtedly influenced by the virtuosic capabilities of the modern flutist.

#### JEAN YVES DANIEL-LESUR (1908-2002)

Jean Yves Daniel-Lesur was born in Paris in 1908. His mother, a student of

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*The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, vol 14., 561.

Charles Tournemire and a composer in her own right, gave her son his first lessons in organ and composition before he entered the *Conservatoire* at the age of twelve. He studied in Jean Gallon's harmony class and in Caussade's counterpoint class. His classmates at school included Maurice Duruflé, Olivier Messiaen, and Jean Rivier, and he developed friendships with fellow composers Georges Migot and André Jolivet. In addition, he studied organ and composition with Charles Tournemire and was influenced considerably by Tournemire's mystic tendencies. He also studied piano with Georges Falkenberg.<sup>939</sup>

In 1927, Daniel-Lesur succeeded his teacher Charles Tournemire as the organist of *saint Clothilde*, where he remained for ten years before becoming the organist to the Benedictine Abby of Paris (1937-1944). In 1935, he began teaching counterpoint at the *Schola Cantorum*, and twenty-two years later he became the school's director.

In 1936, Lesur founded the group *La jeune france* with Baudrier, Jolivet, and Messiaen. As noted previously, the group was dedicated to a "return to the human" and opposed the neo-classical tradition that prevailed in Paris at that time, influenced by composers such as Stravinsky and Hindemith.<sup>940</sup> In addition, he was one of the composers to found a progressive concert society called *La spirale*, which was centered around the *Schola Cantorum* and included composers such as Olivier Messiaen and André Jolivet. The group flourished during the years of the Popular Front in France, up to the outbreak of World War II. Daniel-Lesur occupied many administrative posts

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Simeone, "Daniel-Lesur 1908-2002," 1-3.

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Rostand, *French Music Today*, translated by Henry Marx, 33-37.

throughout his career. In 1969 he was appointed Principal Inspector for Music and by 1973 had become Inspector General for Music at the Ministry of Cultural Affairs, a post which had previously been held by musicians such as Gabriel Fauré and Paul Dukas. In 1964, Daniel-Lesur was awarded the *Grand prix* of the General Council of the Seine Department, and, in 1969, he received the Grand Prix of the City of Paris for his opera *Andrea del Sarto*. He was nominated a member of the Board of Directors of *l'Office de radiodiffusion télévision français* (ORTF) in 1972.

Daniel-Lesur's music stands apart from that of his colleagues in *La jeune France*. He was more directly diatonic than Jolivet and more rhythmically regular than Messiaen; his modal shadings are probably the result of the influence of Tournemire, as well as his interest in folk music. Daniel-Lesur used folk tunes extensively, in a way that suggests the influence of d'Indy.<sup>941</sup> He wrote many *mélodies* and works for organ, as well as his chamber works for flute, which include *Suite médiévale* (1946) for flute, harp, and string trio; *Novelette* (1977) for flute and piano; and *Les deux bergers*, (1985) for two flutes. *Quatre lieder*, for soprano, flute, violin, viola, cello, and harp (1947), contains four movements: *La lettre*, *La chevauchée*, *Les mains jointes*, and *Sérénade*. Based on poetry by Cécile Sauvage and Henri Heine, the piece is quite complex, with considerable variation in rhythm, texture, and text painting. The use of harmonics in the harp and string parts adds a shimmering, impressionistic atmosphere to the work, as do the numerous accidentals and chromatic harmonies. The tonal language recalls the vocal chamber music of Debussy, Delage, and Ravel.

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Simeone, "Daniel-Lesur 1908-2002," 1-3.



## OTHER COMPOSERS

Among the composers listed in the annotated bibliography, some have fallen into such obscurity that little or no information regarding their biographies or their creative activities is readily available. Indeed, many are not listed in either *The New Grove Dictionary of Music and Musicians* or *Baker's Biographical Dictionary*. The music itself, however, does provide some clues about the possible influences which brought about their creation. Adolphe Adam, for instance, wrote two pieces of theme and variations that employ virtuosic techniques for the vocalist and the flutist: *Variations on Ah! Vous dirais*, and *Bravura-Variations* on a Theme attributed to N. Dezède. Similarly, Joseph-Henri Altès wrote several theme and variation pieces and a virtuoso showpiece, *Le rossignol et la tourterelle*, clearly in the style of the bird pieces of the day by composers such as Auguste Panzeron, Victor Massé, or Jean-Louis Tulou. All of these works from the early 1850s are intended for the entertainments of the *salon*. But later composers also wrote pieces on bird themes. Some of the more significant include Louis Beydts' *Chanson pour les oiseaux* (1948), L. Connix's *Dis-moi petit oiseau* (n.d.), Léo Délibes' *Le rossignol* (1882), Charles Gounod's *O légère hirondelle*, and Léo Sachs' *Les nymphes*.

Several composers wrote pieces on religious or pastorate themes, such as Bizet's *Agnus dei* (n.d.), Büsser's, *Notre père qui êtes aux Cieux* (n.d.) and *Le Seigneur vient dans le chemin* (1937), Jules Massenet's *Élégie: O doux printemps d'aurefois* (1881), Édouard Millault's *Ave Maria* (n.d.), and Henri Tomasi's *La flûte* (1943).

French poets also inspired many composers during this period. Marcel Delannoy set the poetry of Jean Moréas in *Trois histoires* (1926) and the poetry of André Germain in *Deux poèmes* (1927). Édouard Lalo used the poetry of Albert Delpit in *Chant de Breton* (1884), and Raoul Laparra turned to the poetry by Charles Baudelaire in *Bien loin d'ici* (1926).

Exotic influences found their way into a number of works, including Louis de Crèvecoeur's *Hai-kai d'occident* (1926), E. Fromaigeat's *Petits poèmes d'extrême-orient* (1932), Jacques Pillois' *Chanson de Yamina* (1922), and Georges Poniridy's *Deux poèmes dans le style populaire grec* (1925).

## CONCLUSION

In the end, it was the force of two world wars that effectively destroyed the creative life of Paris and brought a close to the unusually high level of artistic output that had continued for well over a century. Arthur Honegger expressed the pessimism of his generation:

I believe it was Léon Daudet who first mentioned the "stupid nineteenth century." Is it responsible for the dizzy avalanche of the twentieth toward the abyss? Possibly. Nevertheless, it was that century which gave to France, to cite no other country, its very greatest musicians: Berlioz, Debussy, Fauré, and twenty more; poets like Victor Hugo, Verlaine, Baudelaire, Mallarmé and others; writers in abundance; and finally, a school of painting and sculpture without equal. Further, civilized countries then knew a peacefulness that has since been banished. A man was permitted to have a few francs in his pocket without the State's intervention to take them from him; or better still, making him pay in advance what he might hope to earn. He could carry them from one country to another without accumulating authorizations, permissions, fingerprints, passports of all kinds, and more; all of which we hold to be proofs of the crudest barbarity. Since then, wars have succeeded wars, always in the name of "Justice and Liberty," but in actuality resulting in the banishment of this liberty almost entirely from the face of the globe. All these exertions converge toward a single goal: a definitive war, which

will liquidate everything. The most obscure minister of finance in free democracies wields today a heavier tyranny than that of the Roman Caesars. The Treasury is a despotic master before whom all must bow. "Social Progress" regiments each one of us into the life of a concentration camp, making it all but impossible to survive as an independent being. The scholar and scientist are enrolled under directive powers. The "benefactor of humanity" is outmoded by events, and no longer accepts responsibility for the destructive machine, which they have set in motion, and from which they have leaped in haste, confident of their own impunity. A country must furnish billions to stretch an iron wire to block the path of this instrument of extermination launched at top speed against another. All are laboring for the annihilation of a civilization, to be touched off by a destructive machine. What will remain for art and music? When our two mechanisms have pulverized each other, when all sorts of bombs have turned the world into a heap of rubbish, a few survivors will no doubt be found amid the ruins of prostrate cities and scarred fields, seeking some subsistence. Then the ghost of a civilization will be slowly reborn, though we shall most likely not see it prosper.<sup>942</sup>

As a result of Nazi persecution, many musicians fled to the United States during the late 1930s and early 1940s, including Bartók, Milhaud, Schoenberg, and Stravinsky. After the German Occupation, Paris was no longer an artistic center, but a destroyed city, a city in need of rebuilding. Many of the orchestras, concert organizations, sociétés, salons, *café-concerts*, and opera houses had disbanded or suspended performances. The artistic life in Paris was disrupted in such a way that the city has never again been the glittering capital of creativity and innovation, while the United States, and New York in particular, replaced it as an international center of the arts, at least for a time. After World War II, nationalistic tendencies in France increased, with the result that foreign composers and artists worked in their native capitals rather than flocking to France. The conditions that had brought about the tremendous outpouring of repertoire for flute and voice in France were now over. No city in the modern era has ever been so definitely a

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Honegger, *I Am a Composer*, 15-16.

capital of the arts as Paris was between 1850 and 1950, not even postwar New York.

Such a unique and remarkable status was bound to end eventually.

## APPENDIX I

### ANNOTATED MUSICAL BIBLIOGRAPHY

Selected works for flute and soprano; flute, soprano and piano; and flute, soprano and chamber ensemble written by French composers between 1850-1950.

ADAM, Adolphe-Charles (1803-1856). *Variations on Ah! vous dirais*. (For flute, soprano, and piano.) Berlin: Robert Lienau, n.d.

Composition date:	Unknown
Text:	French
Flute range:	D1 - G-sharp 3
Soprano range:	D1 - C3
Key:	G major
Tempo markings:	<i>Allegro moderato</i>
Time signature:	4/4
Dedication:	none
Timing:	4 minutes
Location:	In print

Bravura variations on the "Twinkle, Twinkle, Little Star" theme by Mozart. The movements go back and forth between featuring the voice and then the flute, employing many arpeggiated figures and ornaments. Written for a high coloratura soprano, topping out at F3. A good encore piece.

ADAM, Adolphe-Charles (1803-1856). *Bravura-Variations on a Theme Attributed to N. Dezède*. (For flute, soprano, and piano.) Edited by Estelle Liebling. New York: G. Schirmer, 1941.

Composition date:	Unknown
Text:	Italian
Flute range:	D1 - G3
Soprano range:	B1 - C3
Key:	F major
Tempo markings:	<i>Allegro moderato</i>
Time signature:	4/4
Dedication:	none
Timing:	5 minutes, 10 seconds
Location:	In the private collection of Dr. William Montgomery, College Park, MD

This notation is a reference from *Great Arias for Soprano*, written and edited by Estelle Liebling. The work contains lengthy and numerous variations. Great endurance and range demands on the voice. Out of print.

ALTES, Joseph-Henri (1826-1895). *Le rossignol et la tourterelle*, op. 26. (For flute, soprano, and piano.) Paris: Chaimbaud et Cie, n.d.

Composition date:	Unknown
Text:	French
Flute range:	F1 - F3
Soprano range:	E1 - F2
Key:	D major
Tempo markings:	<i>Andantino</i>
Time signature:	3/4
Dedication:	none
Timing:	4 minutes
Location:	Library of Congress

A typical bird piece, showy in the romantic style. Lots of figures for the flute to portray bird song. Written for a high soprano with trills, turns, and other ornaments. An elaborate cadenza for the soprano and flute contains echo figures and runs in 3rds. Out of print.

AUBERT, Louis-François-Marie (1877-1968). *L'heure captive*. (For flute, [or violin] soprano, and piano.) Paris: Durand et Cie, 1928.

Composition date:	1928
Text:	Poetry by René Dommenge
Flute range:	C1 - B-flat 3
Soprano range:	C-sharp 1 - E-flat 2
Key:	F major
Tempo markings:	<i>Lent et très expressif</i>
Time signature:	4/4
Dedication:	none
Timing:	2 minutes
Location:	Middlebury College Music Library

A slow, expressive piece, romantic in conception. The flute has long, lyrical lines that flow through the registers. The voice part has a low *tessitura*, with a chant-like quality to the writing. The piece makes use of chromaticism in the flute and piano parts. Out of print.

AUBERT, Louis-François-Marie (1877-1968). *Poèmes d'afez*. (For flute, soprano, and piano.) Paris: Durand et Cie, n.d.

A reference in both Koechlin and Waln. Unable to examine.

BÉESAU, J (n.d.). *Deux mélodies*. (For flute, soprano, and piano.) Paris: Mutuelle, n.d.

1. *La flûte amère de l'automne*
2. *Chanson triste*

Composition date:	Unknown
Text:	Poetry by A. Ferdinand Hérold
Flute range:	D1 - F-sharp 3
Soprano range:	F-sharp 1 - G2
Key:	D major
Tempo markings:	<i>Grave et très lié</i> - movement 1 <i>Calme</i> - movement 2
Time signature:	4/4 - movement 1 4/4 - movement 2
Dedication:	Jules Massenet
Timing:	3 minutes, 10 seconds
Location:	Library of Congress

A rather difficult, impressionistic work. The piano and flute parts are particularly challenging. Vocal phrases are long and lyrical with many accidentals. Out of print.

BERNHEIM, Marcel (n.d.). *Clair de lune*. (For flute, soprano, and piano.) Paris: Sénart, 1921.

Composition date:	Unknown
Text:	Poetry by Franz Toussaint
Flute range:	E1 - G3
Soprano range:	D1 - G2
Key:	G major
Tempo markings:	<i>Lento</i>
Time signature:	3/4
Dedication:	None
Timing:	3 minutes, 5 seconds
Location:	Library of Congress

The third in a collection of five poems entitled *Jardin des caresses*. The vocal *tessitura* is low, and the voice part has few skips. Frequent changes of meter. A pleasing, impressionistic work. Out of print.

BEYDTS, Louis (1895-1953). *Chansons pour les oiseaux*. (For flute, soprano and small chamber orchestra.) Paris: Durand et Cie, 1950.

1. *La colombe poignardée*
2. *Le petit pigeon bleu*
3. *L'oiseau bleu*
4. *Le petit serin en cage*

Composition date: 1948  
 Text: Poetry by Paul Fort  
 Flute range: E1 - G-flat 3  
 Soprano range: F1 - C3  
 Key: G-flat major - movement 1  
       E major - movement 2  
       G-flat major - movement 3  
       F major - movement 4  
 Tempo markings: *Largamente expressif* - movement 1  
                   *Avec grace et légèreté* - movement 2  
                   *Comme en rêve* - movement 3  
                   *Strictelement en mesure jusqu'a la fin* -  
                   movement 4  
 Time signature: 4/4 - movement 1  
                   9/8 - movement 2  
                   6/8 - movement 3  
                   2/4 - movement 4  
 Dedication: None  
 Timing: 8 minutes  
 Location: State University of Iowa Libraries

A collection of four songs for voice and small chamber group. I only saw the piano score, which states that the parts are “*en location*.” These songs are in an impressionistic style, with complicated key signatures, many accidentals, many changes in tempo, varying textures, and an overall high *tessitura* for the soprano. Out of print.

BEYDTS, Louis (1895-1953). *La flûte verte*. (For flute, soprano, and piano.) Paris: Pierre Schneider, 1927.

Composition date: Unknown  
 Text: Poetry by Louis Codet  
 Flute range: D1 - D3  
 Soprano range: E1 - F2  
 Key: G major  
 Tempo markings: *Lento*  
 Time signature: 3/4  
 Dedication: None  
 Timing: 1 minutes, 45 seconds  
 Location: Library of Congress



A placid, impressionistic work. Rather simple vocal line with some complex rhythms. Out of print.

BEYDTS, Louis (1895-1953). *Trois mélodies*. (For flute, soprano, and piano.) Paris: Durand et Cie, 1947.

1. *Crepuscule*
2. *Le present*
3. *En Arles*

Composition date:	1947
Text:	Poetry by Paul Jean Toulet
Flute range:	D1 - G3
Soprano range:	E-sharp 1 - F-sharp 2
Key:	B major - movement 3
Tempo markings:	<i>Allegretto</i> - movement 3
Time signature:	2/4 - movement 3
Dedication:	None
Timing:	1 minutes, 10 seconds
Location:	Library of Congress

The last movement is for flute, soprano, and piano; the other two are for voice and piano only. A lyrical, expressive work, but not technically demanding. Out of print.

BIZET, Georges (1838-1875). *Agnus dei*. (For flute, soprano, and piano or organ.) New York: Classical Vocal Reprints, n.d.

Composition date:	Unknown
Text:	Latin
Flute range:	D1 - G3
Soprano range:	C-sharp 1 - G2
Key:	D major
Tempo markings:	<i>Maestoso</i>
Time signature:	4/4
Dedication:	None
Timing:	2 minutes
Location:	In print

A religious solo with flute *obligato*. Most of the writing is in parallel thirds. Its long, slow, sustained melody is famous. A transcription.

BONHOMME, M. T (n.d.). *Ballade ancienne*, op. 98. (For flute, soprano, and piano.) Paris: M.T. Bonhomme, 1923.

Composition date:	Unknown
Text:	Poetry by Georges Finaud
Flute range:	E-flat 1 - E-flat 3
Soprano range:	E-flat 1 - A-flat 2
Key:	A-flat major
Tempo markings:	<i>Andantino</i>
Time signature:	3/4
Dedication:	None
Timing:	2 minutes
Location:	Library of Congress

Poetry by Georges Finaud. A short *salon* piece of dubious musical value. Out of print.

BONIS, Mélanie Hélène (1858-1937). *Mélanie*. (For flute and soprano.) Paris: Demets, n.d.

References in Vester, *La Revue Musicale*, and Waln. Unable to examine. This piece is listed in the Catalog of Works of Bonis by Christine Géliot, as a work for piano, published by Henry Lemoine. No further information is given.

BONIS, Mélanie Hélène (1858-1937). *Le chat sur le toit*, op. 93. (For soprano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, string quartet, bass, and cymbals.) Paris: Editions Senart, n.d.

Composition date:	Unknown
Text:	Du Costal
Flute range:	Unknown
Soprano range:	Unknown
Key:	Unknown
Tempo signature:	Unknown
Time signature:	Unknown
Dedication:	Unknown
Timing:	3 minutes
Location:	Unpublished

This work is listed in a biography of Bonis that is written by her granddaughter, Christine Géliot. Unable to examine.

BONIS, Mélanie Hélène (1858-1937). *Le ruisseau*, op. 21 no. 2. (For soprano, flute, oboe, clarinet, cornet, harp, string quartet, and bass.) Paris: Editions Armiane, n.d.

Composition date:	Unknown
Text:	Hettich
Flute range:	Unknown

Soprano range:	Unknown
Key:	Unknown
Tempo signature:	Unknown
Time signature:	Unknown
Dedication:	Unknown
Timing:	3 minutes
Location:	Unpublished

This work is listed in a biography of Bonis that is written by her granddaughter, Christine Géliot. Unable to examine.

BONIS, Mélanie Hélène (1858-1937). *Noël de la vierge Marie*, op. 54 no. 2. (For soprano, flute, oboe, clarinet, bassoon, string quartet, and bass.) Paris: Editions Armiane, n.d.

Composition date:	Unknown
Text:	Poetry by Pape Carpentier
Flute range:	Unknown
Soprano range:	Unknown
Key:	Unknown
Tempo signature:	Unknown
Time signature:	Unknown
Dedication:	Unknown
Timing:	5 minutes
Location:	Unpublished

This work is listed in a biography of Bonis that is written by her granddaughter, Christine Géliot. Unable to examine.

BÜSSER, Paul-Henri (1872-1973). *Le seigneur vient dans le chemin*. (For soprano, flute, cello, and harp) Paris: Durand et Cie, 1937.

Composition date:	1937
Text:	Poetry by Marie Maindron
Flute range:	D1 - E3
Soprano range:	F-sharp 1 - F-sharp 2
Key:	E major
Tempo markings:	<i>Moderato</i>
Time signature:	4/4
Dedication:	Claude Büsser
Timing:	2 minutes
Location:	Library of Congress

A short, lyrical piece composed for the first communion of Büsser's son, Claude, to

whom the piece is dedicated. The parts are simple and charming. Out of print.

BÜSSER, Paul-Henri (1872-1973). *Notre père qui êtes aux cieux* (The Lord's Prayer). (For flute, soprano, and piano.) Paris: Lemoine, n.d.

References in both Vester and Waln. Unable to examine.

CAPLET, André (1878-1925). *Viens! Une flûte invisible soupire*. (For flute, soprano, and piano.) Paris: Durand et Cie, 1924.

Composition date:	1900
Text:	Poetry by Victor Hugo
Flute range:	D1 - A3
Soprano range:	D1 - D2
Key:	F major
Tempo markings:	<i>Moderato</i>
Time signature:	4/4
Dedication:	none
Timing:	2 minutes, 5 seconds
Location:	In print

The piece's diminished chords and pentatonic figures give it an oriental mood. The flute has thirty-second note runs. The vocal part is flowing but has a low *tessitura*. First performed in Paris, January 4, 1919, at the *Société nationale de musique*.

CAPLET, André (1878-1925). *Corbeille de fruits: doncques la douleur et l'aise de l'amour*. (For flute and soprano.) Paris: Durand, 1924.

Referenced in Vester. Out of print. It is in the Library of Congress catalog, however, the manuscript could not be found on the shelf. Unable to examine. This appears to be movement three of *Corbeille de fruits*, movement two being for voice and piano only.

CAPLET, André (1878-1925). *Corbeille de fruits: écoute, mon coeur*. (For flute and soprano.) Paris: Durand et Cie, 1925.

Composition date:	September 19, 1924
Text:	Poetry by Rabindranath Tagore Trans. to French by Hélène du Pasquier
Flute range:	E1 - B-flat 2
Soprano range:	E1 - E2
Key:	G major
Tempo markings:	<i>Andante</i>
Time signature:	3/8
Dedication:	none

Timing: 3 minutes, 10 seconds  
Location: In print

This piece looks similar in its musical writing to that of Roussel, containing characteristic contemporary French flute writing such as arpeggios, pentatonic harmony, trills, and flutter tongue effects. The vocal line is sustained, lyrical, and stepwise as the flute bounces around in the upper register. This appears to be movement one of a three-movement work, with movement three listed above, and movement two for voice and piano only.

CAPLET, André (1878-1925). *Deux mélodies*. (For flute, soprano, and piano.) Paris: Durand et Cie, n.d.

A reference in Vester. Unable to examine.

CARTAN, Jean (1906-1932). *Poèmes de Tristan Klingsor*. (For soprano, flute, harp, and string quartet.) Paris: Alphonse Leduc, 1927.

Composition date: 1927  
Text: Poetry by Tristan Klingsor

A reference in Waln. Unable to examine.

CHAMINADE, Cécile Louis Stéphanie (1857-1944). *Portrait (Valse chantée)*. (For flute, soprano, and piano.) Paris: Enoch, n.d.

Composition date: 1904  
Text: Poetry by Pierre Reyniel  
Flute range: E1 - A3  
Soprano range: E1 - G2  
Key: A major  
Tempo markings: *Allegro*  
Time signature: 3/4  
Dedication: Madame Albani  
Timing: 3 minutes, 47 seconds  
Location: In print

A short work in the French romantic style. The flute part is written in a lyrical manner with arpeggiated figures and several key changes. The vocal part has a fairly low *tessitura*, with sustained, lyrical writing. It is a light, *salon* piece that would be characterized as musical “fluff.” The first performance was given in April 1904 at the *Salle Aeolian* in Paris, with Jeanne Leclerc, vocalist; Puyans, flute; and Chaminade, piano. Reprinted by Classical Vocal Reprints.

CHAUSSON, Ernst (1855-1899). *Hébé*. (For soprano, 2 flutes, alto flute, harp, and string quartet.)

Composition date:	1887
Text:	Unknown
Flute range:	Unknown
Soprano range:	Unknown
Key:	Unknown
Tempo markings:	Unknown
Time signature:	Unknown
Dedication:	Unknown
Timing:	Unknown
Location:	Unknown

A reference to this work is in Edward Blakeman's *Taffanel: Genius of the Flute*. Blakeman indicates that Taffanel performed this work at the *Société nationale de musique* performance on March 5, 1887, with performers Storm, Lefèbvre, Lafleurance, Laudou, and the Rémy quartet.

CONINX, L (n.d.). *L'enfant et la fauvette*. (For flute, soprano, and piano.) Paris: Lemoine, n.d.

References appear in Prill, Pazdirek, and Waln. Unable to examine.

CONINX, L. (n.d.). *Dis-moi petit oiseau*. (For flute, soprano, and piano.) Paris: Lemoine, n.d.

References appear in Prill, Pazdirek, and Waln. Unable to examine.

CRAS, Jean Émile Paul (1879-1932). *La flûte de Pan*. (For pan flute [or piccolo], soprano, 2 violins, viola, and cello.) Paris: Sénart, 1930.

1. *Invention de la flûte*
2. *Don de la flûte*
3. *Le signal de la flûte*
4. *Le retour de la flûte*

Composition date:	1928
Text:	Poetry by Lucien Jacques
Flute range:	C1 - C4
Soprano range:	E-flat 1 - A2
Key:	E-flat major - movement 1 E-flat major - movement 2 F minor - movement 3

Tempo markings:	F minor - movement 4 <i>Lent</i> - movement 1 <i>Modéré</i> - movement 2 <i>Très lent</i> - movement 3 <i>Très lent</i> - movement 4
Time signature:	12/8 - movement 1 4/4 - movement 2 6/4 - movement 3 3/4 - movement 4
Dedication:	none
Timing:	12 minutes
Location:	Sibley Music Library, Eastman School of Music

Originally composed for soprano, flute (pan flute or piccolo), and string trio. Four impressionistic songs. Difficult rhythms for the ensemble with many tempo and key signature changes. A medium voice part with the piccolo as the most prominent of the four instruments. Many accidentals in the voice part, and sudden changes in tempo for all. Out of print.

CRAS, Jean Émile Paul. (1879-1932). *Fontaines*. (For flute, soprano, and piano.) Paris: Sénart, 1923.

1. *Hommage a la fontaine*
2. *De bon matin*
3. *Offrande*
4. *Reste*
5. *L'antique fontaine*

Composition date:	1923
Text:	Poetry by Lucien Jacques
Flute range:	C-sharp 1 - A3
Soprano range:	C-sharp 1 - E2
Key:	C-sharp major - movement 1 E-flat major - movement 2 E major - movement 3 A minor - movement 4 E major - movement 5
Tempo markings:	<i>Lent</i> - movement 1 <i>Lent</i> - movement 2 <i>Très lent</i> - movement 3 <i>Assez lent</i> - movement 4 <i>Lent</i> - movement 5
Time signature:	6/4 - movement 1

	5/8 - movement 2
	2/2 - movement 3
	4/4 - movement 4
	12/8 - movement 5
Dedication:	Mr. Vanni-Marcous
Timing:	10 minutes, 5 seconds
Location:	Sibley Music Library, Eastman School of Music

A colorful but difficult work. For medium voice in very difficult keys, including seven sharps! Most movements are slow and sustained (*Lent*). Impressionistic harmonies. The Library of Congress had a score that is a piano reduction and a full score, however, the full score could not be located on the shelf. Out of print.

CRÈVECOEUR, Louis Deffès Joseph (1819-?). *Haï-kai d'occident*. (For flute and soprano.) Paris: Sénart, 1926.

1. *Souvenirs, souvenirs*
2. *Le galop d'un cheval*
3. *Veux-tu me réjouer, ma amie*
4. *O la tristesse des airs gais*
5. *Écoutez la chanson*

Composition Date:	Unknown
Text:	Poetry by Maurice Heim
Soprano range:	D1 - G2
Flute range:	C1 - E3
Key:	A major - movement 1 F-sharp minor - movement 2 E major - movement 3 A major - movement 4 A major - movement 5
Tempo markings:	<i>Lent</i> - movement 1 <i>Allegro</i> - movement 2 <i>Andante</i> - movement 3 <i>Modéré</i> - movement 4 <i>Animé</i> - movement 5
Time signature:	6/4 - movement 1 4/4 - movement 2 4/4 - movement 3 3/4 - movement 4 2/4 - movement 5
Dedication:	None
Timing:	4 minutes



Location: Library of Congress

A series of short, contrasting French songs. Flute *tessitura* is low, the voice phrases idiomatic. Out of print.

DANIEL-LESUR, Jean Yves (1908-2002). *Quatre lieder*. (For soprano, flute, violin, viola, cello, piano, and harp) Paris: Durand et Cie, 1947.

1. *La lettre*
2. *La chevauchée*
3. *Les mains jointes*
4. *Sérénade*

Composition date:	July, 1947
Text:	Poetry by Cécile Sauvage and Henri Heine
Flute range:	C1 - B-flat 3
Soprano range:	F1 - G2
Key:	C major - movement 1 C major - movement 2 C major - movement 3 C major - movement 4
Tempo markings:	<i>Lento</i> - movement 1 <i>Appassionato ma non troppo vivo</i> - Movement 2 <i>Lento molto</i> - movement 3 <i>Allegretto</i> - movement 4
Time signature:	3/4 - movement 1 2/4 - movement 2 4/4 - movement 3 5/4 - movement 4
Dedication:	none
Timing:	8 minutes
Location:	Library of Congress

A complex, difficult piece with considerable variation in rhythm, texture, and text painting. The use of harmonics in the harp and string parts adds to the atmosphere of the piece. Numerous accidentals and chromatic harmonies. The voice part is stepwise and lyrical, with accidentals and syncopations. Out of print. This composer is listed in *The New Grove* as Jean Yves Daniel-Lesur, however, he is also listed in other dictionaries as Daniel Lesur.

DAVID, Félicien-César (1810-1876). *Charmant oiseau*. (For flute, soprano, and piano.) New York: Oliver Ditson, 1888.

Composition date:	1851
Text:	French text J. Gabriel, Sylvian St. Etienne Translation to English by Barnett
Flute range:	F-sharp 1 - G3
Soprano range:	D1 - C3
Key:	G major
Tempo markings:	<i>Andante</i>
Time signature:	6/8
Dedication:	none
Timing:	6 minutes
Location:	In print

From the comic opera *La perle du Brésil*. This was a favorite program piece of Emma Nevada. The Ditson edition includes her cadenza, as well as the original. The piece is characterized by lyrical vocal writing. The flute part has two florid interludes and a cadenza. Schott has a better edition, which contains dynamics, articulations, and phrasing. Carl Fischer and Presser also publish other good editions.

DEBUSSY, Achille-Claude (1862-1918). *Bilitis*. Arranged by Donald Peck. (For flute, piano, and narrator.) New York: Bourne Co., 1979.

Composition date:	1901
Text:	Poetry by Pierre Louÿs
Flute range:	F-sharp 1 - G3
Soprano range:	D1 - C3
Key:	G major
Tempo markings:	<i>Andante</i>
Time signature:	6/8
Dedication:	none
Timing:	20 minutes
Location:	In the private collection of Dr. William Montgomery, College Park, MD

This piece is different than *Les chanson de Bilitis*, also written in 1901. This work contains beautiful, lush writing by Debussy, this work is probably better in the original, more substantive version. It contains runs, arpeggios, piano harmonics, and difficult keys. The piano assumes most of the responsibilities of the harp parts from the original version. This edition contains performance notes. Out of print.

DEBUSSY, Achille-Claude (1862-1918). *Les chansons de Bilitis*. (For 2 flutes, 2 harps, celesta, and narrator.) Paris: Jobert, 1971.

1. *Chant pastoral*
2. *Les comparaisons*

3. *Les contes*
4. *Chanson*
5. *La partie d'osselets*
6. *Bilitis*
7. *Le tombeau sans nom*
8. *Les courtisanes égyptiennes*
9. *L'eau pure du bassin*
10. *La danseuse aux crotales*
11. *Le souvenir de Mansidica*
12. *La pluie au matin*

Composition date: 1901  
 Text: Poetry by Pierre Louÿs  
 Flute range: c - E3  
 Soprano range: Recitation with no pitch designation  
 Key: D minor - movement 1  
       D minor - movement 2  
       G minor - movement 3  
       G minor - movement 4  
       D minor - movement 5  
       B major - movement 6  
       A minor - movement 7  
       D minor - movement 8  
       C major - movement 9  
       G minor - movement 10  
       E-flat major - movement 11  
       G major - movement 12  
 Tempo markings: *Un peu plus lent* - movement 1  
                   *Assez animé* - movement 2  
                   *Assez vif et très rythmé* - movement 3  
                   *Lent et expressif* - movement 4  
                   *Vif* - movement 5  
                   *Très modéré et tempo rubato* - movement 6  
                   *Triste et lent* - movement 7  
                   *Assez animé* - movement 8  
                   *Modéré* - movement 9  
                   *Modéré (tempo rubato)* - movement 10  
                   *Très modéré* - movement 11  
                   *Modéré* - movement 12  
 Time signature: 4/4 - movement 1  
                   2/4 - movement 2  
                   4/4 - movement 3  
                   12/8 - movement 4  
                   4/4 - movement 5

	4/4 - movement 6
	5/4 - movement 7
	4/4 - movement 8
	6/4 - movement 9
	3/4 - movement 10
	3/4 - movement 11
	4/4 - movement 12
Dedication:	none
Timing:	22 minutes
Location:	Michelle Smith Performing Arts Library University of Maryland, College Park

The music was written in 1901, but not published until 1971. This is the original version of the work above using different poems by the same poet. The music was written at the request of Pierre Louÿs for a reading of his poetry. The vocal part is one of recitation. The performance was a *tableau*, a performance style that was in vogue at the time. In this format, a poem was recited with the accompaniment of music and dancing (or movement), presenting frozen scenes, or *tableau*, which were intended to heighten appreciation of the poetry. While Louÿs initially presented the poems as translations of works by a Grecian poetess, Bilitis, that story was later revealed to be a hoax. Louÿs himself wrote the poems and invented the Bilitis character. Debussy also wrote solo songs from these poems entitled *Chansons de Bilitis* (*La flûte de Pan*, *Le chèvrelure*, *Le tombeau des Naiades*). Out of print.

DELAGE, Maurice (1879-1961). *Deux fables de Jean de La Fontaine*. (For soprano, flute, oboe, 2 clarinets, bassoon, horn, trumpet, piano, string quartet.) Paris: J. Jobert, 1931.

1. *Le corbeau et le renard*
2. *Le cigale et la fourmi*

Composition date:	1931
Text:	Poetry by Jean de la Fontaine
Flute range:	Unable to examine
Soprano range:	Unable to examine
Key:	Unable to examine
Tempo markings:	Unable to examine
Time signature:	Unable to examine
Dedication:	Marcelle Liebenguth - movement 1 The composer's wife - movement 2
Timing:	21 minutes
Location:	Library of Congress

According to Grove, this work was written in 1931, followed by a reduction for voice and

piano by the composer in 1948. Thomas, in her 1995 dissertation, argues that the composition date for both is 1949. Gordon affirms the 1931 date in her dissertation of 1991. Premiered at *Radio-Genève* in 1948. Out of print. Located in the catalog of the Library of Congress; however, it could not be located on the shelf. Unable to examine.

DELAGE, Maurice (1879-1961). *Hommage à A. Roussel*. (For soprano, flute, and piano, a reduction by the composer from soprano and orchestra.) Paris: J. Jobert, 1929.

Composition date:	1925
Text:	Poetry by René Chalupt
Flute range:	C1 - F3
Soprano range:	D1 - E3
Key:	D major
Tempo markings:	<i>Larghetto</i>
Time signature:	3/4
Dedication:	Albert Roussel
Timing:	3 minutes, 44 seconds
Location:	Library of Congress

Originally a piece for soprano and small orchestra written in 1925. The reduction was completed on March 14, 1929 and published in *La Revue Musicale*, April 1929, as a supplement including *hommages* by a number of other composers (Beck, Honegger, Hoérée, Ibert, Milhaud, Poulenc, and Tansman). Out of print.

DELAGE, Maurice (1879-1961). *Quatre poèmes hindous*. (For soprano, 2 violins, viola, cello, 2 flutes, oboe, 2 clarinets, and harp.) Paris: Durand et Cie, 1914.

1. *Une belle (Madras)*
2. *Un sapin isolé (Lahore)*
3. *Naissance de Bouddha (Bénarès)*
4. *Si vous pensez à elle (Jeypur)*

Composition date:	1914
Text:	Poetry by Bhartrihari, Henri Heine, Maurice Delage
Flute range:	C1 - F3
Soprano range:	E1 - G-sharp 2
Key:	B major - movement 1 D major - movement 2 F major - movement 3 E major - movement 4
Tempo markings:	<i>Larghetto</i> - movement 1 <i>Larghetto</i> - movement 2 <i>Allegretto</i> - movement 3

	<i>Andantino</i> - movement 4
Time signature:	3/4 - movement 1 3/4 - movement 2 5/4 - movement 3 4/4 - movement 4
Dedication:	Maurice Ravel - <i>Une belle</i> No dedicatee - <i>Un sapin isolée</i> Florent Schmitt - <i>de Bouddha</i> Igor Stravinsky - <i>Si vous pensez a elle</i>
Timing:	9 minutes
Location:	Library of Congress

This piece was inspired by a trip to India. It reflects the composer's impressions of four cities. The harmony is reminiscent of Ravel: exotic, oriental, utilizing pentatonic scales, with harmonics and other contemporary techniques for all parts. A long viola solo in movement two. Premiered at *Société musicale indépendante* on January 14, 1914. Out of print.

DELAGE, Maurice (1879-1961). *Sept haï-kais*. (For soprano, flute, oboe, clarinet, piano, and string quartet.) Paris: Jobert, 1924.

1. *Préface du Kokinshiou ...*
2. *Les herbes de l'oubli ...*
3. *Le coq ...*
4. *La petite tortue ...*
5. *La june d'automne ...*
6. *Alors ...*
7. *L'été ...*

Composition date:	1920 - 1925
Text:	Anonymous
Flute range:	Unable to examine
Soprano range:	F-sharp 1 - G2
Key:	F minor - movement 1 B major - movement 2 E major - movement 3 A major - movement 4 D major - movement 5 D-flat major - movement 6 E-flat major - movement 7
Tempo markings:	<i>Vif</i> - movement 1 <i>Larghetto</i> - movement 2 <i>Modéré</i> - movement 3 <i>Lent</i> - movement 4

	<i>Agité</i> - movement 5
	<i>Larghetto</i> - movement 6
	<i>Calme</i> - movement 7
Time signature:	4/4 - movement 1
	2/4 - movement 2
	2/4 - movement 3
	2/4 - movement 4
	3/8 - movement 5
	2/4 - movement 6
	2/4 - movement 7
Dedication:	Madame Louis Laloy - <i>Préface du Kokinshiou</i>
	André Vaurabourg - <i>Les herbes de l'oubli</i>
	Jane Bathori - <i>Le coq</i>
	Madame Fernand Dreyfus - <i>Le petite tortue</i>
	Suzanne Roland-Manuel - <i>La june d'automne</i>
	Denise Jobert - <i>Alors</i>
	Georgette Garban - <i>L'été</i>
Timing:	8 minutes
Location:	Library of Congress

The work was premiered at the *Société musicale indépendante* in April 1925. Out of print. Only the piano score is located at the Library of Congress.

DELAGE, Maurice (1879-1961). *Trois poèmes: L'aleurette*. (For flute, soprano, and piano.) Paris: Durand et Cie, 1925.

Composition date:	1923
Text:	Poetry by Guillaume de Salluste du Bartas
Flute range:	E-flat 1 - B-flat 3
Soprano range:	A-flat 1 - B-flat 2
Key:	B-flat minor
Tempo markings:	<i>Allegro</i>
Time signature:	4/8
Dedication:	Madame Romanitza
Timing:	2 minutes
Location:	Library of Congress

First written in 1923 for voice, flute, and chamber orchestra. The composer made a transcription for voice, flute, and piano in 1925 for Madame Romanitza, to whom it is also dedicated. The piece has many thirty-second note gestures in both the flute and voice parts, with lots of rubato, meter changes, and diminished chords, as well as a quick

tempo, runs, trills, and grace notes. Premiered at the *Opéra* in 1922. Out of print.

DELANNOY, Marcel François Georges (1898-1962). *Trois histoires*. (For soprano, flute, bassoon, and piano.) Paris: Heugel, n.d.

1. *La rencontre*
2. *Le galant jardinier*
3. *La nonnain gaillarde*

Composition date:	1926
Text:	Poetry by Jean Moréas
Flute range:	Unable to examine
Soprano range:	b - E2
Key:	E major - movement 1 C major - movement 2 G-flat major - movement 3
Tempo markings:	<i>Avec Franchise</i> - movement 1 <i>Modéré</i> - movement 2 <i>Mouvement de marche</i> - movement 3
Time signature:	4/4 - movement 1 4/4 - movement 2 6/8 - movement 3
Dedication:	Alexis Roland-Manuel - <i>La rencontre</i> Maurice Jaubert - <i>Le gallant jardinier</i> Jacques Brillouin - <i>La nonnain gaillarde</i>
Timing:	5 minutes
Location:	Library of Congress

The harmonies are characteristic of French chromatic writing of this period. The voice part is lyrical, with a low *tessitura*, difficult keys, and many accidentals. While the cover of the work mentions a flute part, in fact it did not appear in the score or parts. Out of print.

DELANNOY, Marcel François Georges (1898-1962). *Deux poèmes*. (For soprano, flute, piano, 2 violins, viola, and cello.) Paris: Heugel, n.d.

Composition date:	1927
Text:	Poetry by André Germain
Flute range:	Unable to examine
Soprano range:	E1 - G2
Key:	C major - movement 1 C major - movement 2
Tempo markings:	<i>Modéré</i> - movement 1 <i>Très modéré</i> - movement 2



Time signature:	4/4 - movement 1 4/4 - movement 2
Dedication:	none
Timing:	3 minutes
Location:	Library of Congress

Light, simple melodies characterize these pieces, and so they are suggestive of short *salon* works. Although a flute part is mentioned on the cover of the work, it was missing from the score and parts. Out of print.

DÉLIBES, Clément-Philibert-Léo (1836-1891). *Le rossignol*. (For flute, soprano, and piano.) Frankfurt: Zimmerman, n.d.

Composition date:	1882
Text:	French text
Flute range:	D1 - B3
Soprano range:	D1 - C3
Key:	C major
Tempo markings:	<i>Moderato</i>
Time signature:	4/4
Dedication:	Lily Pons
Timing:	3 minutes
Location:	In print

Music written in 1882 for Lily Pons as a showpiece for flute and voice. Based on poetry about the nightingale, it makes use of the flute to portray the bird, to which the soprano listens and then imitates the bird's song. For the flute, there are many runs, trills, grace notes, and a cadenza. The soprano sings a lyrical melody, in imitation of flute trills, and a cadenza. The poetic theme is the return of love, but its treatment is fairly trite in this instance. Romantic in harmonic conception, the C major key leads to predictable secondary dominants.

DEMARQUEZ, Suzanne (1899-1965). *Quatre contrerimes*. (For flute, soprano, and harp.)

A Reference in Vester. Unable to examine.

DIÉMER, Louis (1843-1919). *Sérénade (L'Amour qui passe)*. (For flute, soprano, and piano.) Paris: Heugel, 1884.

Composition date:	1878
Text:	Poetry by Gabriel Marc
Flute range:	D1 - G-sharp 3
Soprano range:	D1 - G2

Key:	C major
Tempo markings:	<i>Moderato</i>
Time signature:	6/8
Dedication:	Paul Taffanel and Léonce Valdec
Timing:	2 minutes
Location:	Library of Congress

A short, romantic work of moderate difficulty. Though not long, the vocal phrases are quite lyric. Premiered by Paul Taffanel, flute, Valdec, voice, and Diémer, piano at a *Société nationale de musique* performance on March 16, 1878. Edward Blakeman, in his *Taffanel: Genius of the Flute* lists the date of composition of this work as 1887. However, if the first performance took place on 1878, I must conclude that the previous date was a misprint. At the first performance, the work was described as “a delightful and ingenious piece which gave great pleasure.” Out of print.

DORET, Gustave (1866-1943). *Mirage*. (For flute, soprano, and piano.) New York: Classical Vocal Reprints, n.d.

Composition date:	Unknown
Text:	Poetry by Charles Vellay
Flute range:	D1 - E3
Soprano range:	E1 - A2
Key:	E minor
Tempo markings:	<i>Andante</i>
Time signature:	4/4
Dedication:	Madame Charles Dettelbach
Timing:	2 minutes
Location:	Library of Congress

A lyrical piece with scale-like patterns. The particular quality of interaction between the parts, especially the flute, suggests that the work was conceived for this combination. Out of print.

DROUET, Louis (1792-1873). *O dolce concerto (Air de Mozart avec variations)*. (For flute, soprano, and piano.) Paris: Costallat, n.d.

Composition date:	Unknown
Text:	Italian text
Flute range:	E1 - B-flat 3
Soprano range:	D1 - C3
Key:	F major
Tempo markings:	<i>Andante</i>
Time signature:	4/4
Dedication:	None

Timing: 4 minutes  
Location: Library of Congress

The flute states the theme and is then joined by the voice in numerous florid variations and a final long cadenza. The voice part is demanding and requires a good *coloratura* soprano. A typical mid-nineteenth-century show piece. Out of print.

DUKAS, Paul (1865-1935). *Songs*. (For soprano, flute, horn, and piano.)

A reference in Vester. It is in the catalog at the Library of Congress, however it could not be located on the shelf. Unable to examine.

DUREY, Louis (1888-1979). *Images à Crusoe*, op.11. (For soprano, flute, clarinet, celesta [or harp], and string quartet.) London: Chester, 1922.

1. No title
2. *Vendredi*
3. *Association*
4. *L'Arc*
5. *Visitation*
6. *Le Perroquet*
7. *Attente*

Composition date: 1918  
Text: Poetry by Saint Léger  
Flute range: Unknown  
Soprano range: D1 - D-sharp 2  
Key: No key throughout  
Tempo markings:  
*Lent* - movement 1  
*Modéré* - movement 2  
*Un peu lent* - movement 3  
*Modéré* - movement 4  
*Très calme* - movement 5  
*Animé* - movement 6  
*Lent* - movement 7  
Time signature:  
3/4 - movement 1  
2/8 - movement 2  
3/4 - movement 3  
3/4 - movement 4  
9/8 - movement 5  
2/4 - movement 6  
6/8 - movement 7  
Dedication: Pierre Bertin, Germain Meyer, Marcelle Meyer  
Timing: 9 minutes

Location: University of Illinois, Urbana-Champaign

A substantial work that is written for a medium soprano with a low *tessitura*. The work is varied in style, with a great deal of chromaticism, many changes in tempo, time signatures, and dynamics. The accompaniment creates a harmonic background for the voice. I was only able to see a piano vocal score of the music. Many of the devices in the piano would be very effective on the harp.

EMMANUEL, Maurice (1862-1938). *Trois odelettes anacréontiques*, op. 13. (For flute, soprano, and piano.) Paris: Durand et Cie, 1914.

1. *Au printemps*
2. *À la cigale*
3. *À la rose*

Composition date:	1911
Text:	Poetry by Rémi Belleau and Pierre de Ronsard
Flute range:	C1 - G3
Soprano range:	D1 - G2
Key:	C-sharp minor - movement 1 B-flat major - movement 2 B major - movement 3
Tempo markings:	<i>Tranquillo</i> - movement 1 <i>Giocoso ma moderato</i> - movement 2 <i>Tempo di Walzer</i> - movement 3
Time signature:	3/4 - movement 1 3/4 - movement 2 6/8 - movement 3
Dedication:	Madame Povla Frisch
Timing:	7 minutes, 30 seconds
Location:	In print

The piece contains three movements with thematic titles. Each of these impressionistic French songs is composed in its own style, its mood determined by the text. The voice line has a great deal of independence, with difficult skips and rhythms. A technically demanding flute part.

FAURÉ, Gabriel-Urbain (1845-1924). *Nocturne*, op. 43, no. 2. (For flute, soprano, and piano) Paris: Salabert, n.d.

References in both Vester and Waln. Poetry by Villiers de l'Isle Adam. Music written in 1886. Unable to examine.

FROMAIGÉAT, Ernst (1888-?). *Petits poèmes d'extrême-orient*. (For flute, soprano, and piano.) Paris: Pierre Schneider, n.d.

1. *Le tapis du rêve*
2. *La délaissée*
3. *Deux saisons*
4. *La flûte lointaine*

Composition date:	1932
Text:	Poetry by L. Arnould-Grémilly
Flute range:	D1 - A3
Soprano range:	D1 - A2
Key:	F major - movement 1 B-flat major - movement 2 G-flat major - movement 3 F-sharp major - movement 4
Tempo markings:	<i>Vivace</i> - movement 1 <i>Très modéré</i> - movement 2 <i>Vif et gai</i> - movement 3 <i>Lentement et langoureux</i> - movement 4
Time signature:	4/4 - movement 1 3/4 - movement 2 2/2 - movement 3 3/4 - movement 4
Dedication:	None
Timing:	4 minutes, 30 seconds
Location:	Library of Congress

The piece is made up of four difficult movements. The texture varies with each movement, and the composer attempts to imitate an oriental harmony. Rhythmically complex, these pieces are short but effective. Out of print.

GAUBERT, Philippe (1879-1941). *Soir païen*. (For flute, soprano, and piano.) Paris: Enoch et Cie, 1937.

Composition date:	1912
Text:	Poetry by Albert Samian
Flute range:	C1 - E3
Soprano range:	D1 - F2
Key:	E major
Tempo markings:	<i>Lento</i>
Time signature:	3/8
Dedication:	None
Timing:	4 minutes

Location: In print

A pleasing pastoral work that is slow in pace. The flute part has duple and triple groupings, with lovely seventh and ninth chords in unusual progressions. The vocal part is on the staff, with skips and sixteenth notes. The piece is fairly short but quite beautiful. Reprinted by Vocal Reprints.

GODARD, Benjamin (1849-1895). *Lullaby*. (For flute, soprano, and piano.) New York: Classical Vocal Reprints, n.d.

Composition date:	1891
Text:	Song setting by G. Sandre
Flute range:	E1 - G2
Soprano range:	A1 - A2
Key:	C major
Tempo markings:	<i>Andantino</i>
Time signature:	3/4
Dedication:	None
Timing:	2 minutes
Location:	Library of Congress

From the opera *Jocelyn*. The *obligato* was added to the song setting by G. Sandre. This is an aria from one of Godard's more famous operas. The flute and voice parts imitate each at the third. Not an original composition for flute and soprano. Out of print.

GODARD, Benjamin (1849-1895). *Viens!*, op. 11. (For flute, soprano, and piano.) Paris: Durand et Cie, 1890.

Composition date:	Unknown
Text:	Poetry by Victor Hugo
Flute range:	C1 - A2
Soprano range:	F1 - G2
Key:	F major
Tempo markings:	<i>Andantino</i>
Time signature:	6/8
Dedication:	None
Timing:	2 minutes
Location:	Library of Congress

This song is characterized by its simplicity. The melody recalls folk songs while the flute *obligato* is comprised primarily of whole notes. Out of print.

GOUNOD, Charles-François (1818-1893). *Sérénade (Quand tu chantes)*. (For flute, soprano, and piano.) Mainz: Schott, 1866.

Composition date:	1866
Text:	Poetry by Victor Hugo
Flute range:	G1 - G3
Soprano range:	B-flat 1 - G2
Key:	E-flat major
Tempo markings:	<i>Moderato</i>
Time signature:	6/8
Dedication:	None
Timing:	3 minutes
Location:	Library of Congress

A lovely work in the French impressionist style. The flute part is simple and flowing, the vocal part lyrical and sustained. Out of print.

GOUNOD, Charles-François. (1818-1893). *Barcarolle: où voulez-vous aller?* (For flute, soprano, and piano.) New York: Classical Vocal Reprints, n.d.

Composition date:	Unknown
Text:	French text, Trans. to English by Mrs. John P. Morgan
Flute range:	D1 - G3
Soprano range:	D1 - A2
Key:	G major
Tempo markings:	<i>Movimento di barcarola</i>
Time signature:	6/8
Dedication:	None
Timing:	2 minutes
Location:	In print

A lyrical barcarolle with flute *obligato*. It could well be a song from one of Gounod's operas, with the *obligato* part added later. A rather simple piece, with an easy flute part. Reprinted by Classical Vocal Reprints.

GOUNOD, Charles-François (1818-1893). *O légère hirondelle* [Little Swallow]. (For flute, soprano, and piano.) Paris: Lemoine, 1887.

Composition date:	Unknown
Text:	None
Flute range:	C1 - F3
Soprano range:	G1 - D3
Key:	G major
Tempo markings:	<i>Allegretto, movimento di valse</i>
Time signature:	3/4
Dedication:	None

Timing: 3 minutes  
Location: Library of Congress

Three textual sections followed by florid passages on "ah" and a final cadenza for voice and flute. Frequent doubling at the third. A high range for the voice with ornate passages for flute. There is a Carl Fischer edition edited by Frank La Forge. Out of print.

GOUNOD, Charles-François (1818-1893). *Prière du soir*. (For flute, soprano, and piano [or organ]). New York: Classical Vocal Reprints, n.d.

Composition date: Unknown  
Text: Poetry by Eugène Manuel  
Flute range: C1 - F3  
Soprano range: D1 - F2  
Key: E-flat major  
Tempo markings: *Adagio*  
Time signature: 4/4  
Dedication: None  
Timing: 2 minutes  
Location: In print

A slow, melancholy piece that has an organ accompaniment as well as piano. The flute part is slow, sustained, and rather easy, but the emotional effect is rather more significant than the musical effect. Reprinted by Classical Vocal Reprints.

HONEGGER, Arthur (1892-1955). *Chanson de Ronsard*. (For soprano, flute, and string quartet.) Paris: Editions Salabert, 1924.

Composition date: 1924  
Text: Poetry by Pierre de Ronsard  
Flute range: E1 - C2  
Soprano range: a - E2  
Key: C major  
Tempo markings: *Doucement*  
Time signature: 4/2  
Dedication: None  
Timing: 2 minutes  
Location: Michelle Smith Performing Arts Library  
University of Maryland

This piece shows the influence of Satie, with a long, placid melody that is simple and unadorned. The piece is short, but because the strings maintain so many held chords, the flute and voice parts are fairly ornate in comparison. Out of print.



HONEGGER, Arthur (1892-1955). *Trois chansons de la petite sirène*. (For soprano, flute, and string quartet.) Paris: Editions Salabert, 1926.

1. *Chanson de sirènes*
2. *Berceuse de la sirène*
3. *Chanson de la poire*

Composition date:	1926
Text:	Poetry by René Morax
Flute range:	E1 - E3
Soprano range:	C1 - F2
Key:	C major - movement 1 C major - movement 2 C major - movement 3
Tempo markings:	<i>Lent</i> - movement 1 <i>Tranquille</i> - movement 2 <i>Vif</i> - movement 3
Time signature:	2/4 - movement 1 9/8 - movement 2 2/4 - movement 3
Dedication:	Régine de Lormoy
Timing:	2 minutes
Location:	Michelle Smith Performing Arts Library University of Maryland

This work uses the same instrumentation as the preceding piece. There are many colorful effects through the use of dissonance, broken chords, glissando, pizzicato, trills, and muted strings. The flute moves independently of the other parts. Out of print.

HOSSEIN, Aminoullah André (1907-1983). *Chant de chamelier*. (For flute, soprano, and piano.) Paris: Enoch, 1957.

Composition date:	1947
Text:	None
Flute range:	F2 - G3
Soprano range:	F1 - C2
Key:	F minor
Tempo markings:	<i>Quasi lento</i>
Time signature:	2/4
Dedication:	None
Timing:	2 minutes
Location:	Library of Congress

A short, simplistic piece in which the vocal part is sung on "Ah" (although this is not

indicated). The flute part has some virtuosic gestures, with trills and runs. Some imitation between the voice and the flute. Out of print.

HÜE, Georges-Adolphe (1858-1948). *Soir pain*. (For flute, soprano, and piano.) Paris: Baudoux, 1898.

Composition date:	Unknown
Text:	Poetry by André Lebey
Flute range:	C1 - D-flat 3
Soprano range:	C1 - E2
Key:	F major
Tempo markings:	<i>Assez lent et très calm</i>
Time signature:	3/4
Dedication:	Émile Engel
Timing:	2 minutes, 35 seconds
Location:	In print

This is the fourth in the *Chansons lointaines* by Hüe, the first three of which are for voice and piano. A beautiful, lyric work, though none of the parts are very demanding. Reprinted by Classical Vocal Reprints.

IBERT, Jacques (1890-1962). *Aria*. (For flute, soprano, and piano.) Paris: Alphonse Leduc, 1934.

Composition date:	1930
Text:	None
Flute range:	C1 - D3
Soprano range:	C1 - A-flat 2
Key:	F major
Tempo markings:	<i>Larghetto</i>
Time signature:	4/4
Dedication:	None
Timing:	4 minutes
Location:	In print

A *vocalise* for voice and flute, with melodic interest given to the voice and harmonic interest to the flute. The vocal part is taken from the *Aria* by Ibert for solo instrument and piano. Flowing eighth notes in the piano and flute parts recall Satie. The harmony is tonal, mainly in F major with some forays into G minor and has some “Bachian” touches.

IBERT, Jacques (1890-1962). *Deux stèles orientées*. (For soprano and flute.) Paris: Heugel, 1926.

1. *Mon amante a les vertus de l'eau ...*

2. *On me dit ...*

Composition date:	1925
Text:	Poetry by Victor Segalen
Flute range:	C1 - B-flat 3
Soprano range:	D1 - F-sharp 2
Key:	A minor - movement 1 A minor - movement 2
Tempo markings:	<i>Doux</i> - movement 1 <i>Modéré</i> - movement 2
Time signature:	3/4 - movement 1 2/4 - movement 2
Dedication:	None
Timing:	4 minutes, 13 seconds
Location:	In print

This work is an abstract, difficult piece. The flute is used pictorially, containing many different kinds of runs and flourishes that characterize Ibert's *Concerto* and *Pièce*. Accidentals are used to show chromaticism and harmonic changes. The vocal line is fluid and legato with repeated notes. Premiered on January 26, 1926 by Pierre Bernac (voice) and René Le Roy (flute), at the home of René Dubost.

IBERT, Jacques (1890-1962). *Chanson du rien*. (For soprano, flute, oboe, clarinet, bassoon, and horn) Paris: Alphonse Leduc, 1930.

Composition date:	1930
Text:	Poetry by Maurice Constantin-Weyer
Flute range:	C1 - D3
Soprano range:	D1 - E-flat 2
Key:	C major
Tempo markings:	<i>Vite</i>
Time signature:	2/4
Dedication:	None
Timing:	3 minutes
Location:	Library of Congress

The second part of a two-part piece for voice and woodwind quintet entitled *Le stratège des roués: musique de scène*. A light, fast melody is evocative of folk song, in which the music reflects the whimsical text. A short piece with undemanding woodwind parts. The piece was premiered on March 21, 1930, at the *Théâtre de l'Atelier*. Out of print.

KOECHLIN, Charles Louis Eugène (1867-1950). *L'Album de Lilian*, op. 139, no. 6, *Skating-Smiling*. (For flute, soprano, and piano.) Paris: Max Eschig, 1985.

Composition date:	Unknown
Text:	None
Flute range:	C1 - C3
Soprano range:	b-flat - B-flat 1
Key:	E-flat major
Tempo markings:	<i>Movement de valse lent</i>
Time signature:	12/8
Dedication:	Lilian Harvey
Timing:	3 minutes
Location:	Illinois State University Music Library

Published posthumously. A light *salon* work characterized by flowing eighth- and sixteenth-note figures. The piece contains many accidentals in both parts with much *rubato*. The flute answers the voice, which is sung on "ah." Out of print.

KOECHLIN, Charles Louis Eugène (1867-1950). *L'Album de Lilian*, op.139, no. 7, *En route vers le bonheur*. (For flute, soprano, and piano.) Paris: Max Eschig, 1985.

Composition date:	Unknown
Text:	None
Flute range:	D1 - C4
Soprano range:	b - A2
Key:	C major
Tempo markings:	<i>Allegro, con moto</i>
Time signature:	None (although the measures are sometimes divided into 12/8 and the figures are written in a triple meter)
Dedication:	Lilian Harvey
Timing:	3 minutes
Location:	University of Georgia Libraries

Published posthumously. A light *salon* work marked by flowing eighth- and sixteenth-note figures. The piece contains many accidentals in both parts with much *rubato*. The flute has the most prominent part. There are, however, two cadenza sections featuring call and response figures between the flute and the voice. The voice part is sung on "ah." Out of print.

KOECHLIN, Charles Louis Eugène (1867-1950). *Le nenuphar*, op. 13, no. 3. (For flute, soprano, and piano.) Paris: Philpippo, 1989.

Composition date:	1897
Text:	Poetry by Edmond Harcourt
Flute range:	C-sharp 1 - F-sharp 3
Soprano range:	C-sharp 1 - G-sharp 2

Key:	F-sharp major
Tempo markings:	<i>Andante</i>
Time signature:	3/2
Dedication:	None
Timing:	5 minutes, 30 seconds
Location:	Library of Congress

A hauntingly beautiful impressionist song, published in a collection of Koechlin's songs entitled *Mémoires*. Harcourt's text is also expressive. Not a very technically difficult work, the flute part is mainly whole notes. Out of print.

LACOMBE, Louis-Trouillon (1818-1884). *Le ruisseau et la jeune fille*. (For flute, soprano, and piano.) Paris: Costallat, 1892.

Composition date:	Unknown
Text:	French text
Flute range:	C1 - G3
Soprano range:	D1 - B-flat 2
Key:	G major
Tempo markings:	<i>Andante</i>
Time signature:	9/8
Dedication:	None
Timing:	6 minutes, 28 seconds
Location:	Library of Congress

An expressive song typical of the romantic style that was popular at the turn of the century. The piece contains a German translation by Hugo Riemann of a French text. Out of print.

LALO, Édouard Victoire-Antoine (1823-1892). *Chant de Breton*, op. 31. (For flute, soprano, and piano.) New York: McGinnis & Marx, n.d.

Composition date:	1884
Text:	Albert Delpit
Flute range:	C1 - C3
Soprano range:	D1 - C2
Key:	C major
Tempo markings:	<i>Andante</i>
Time signature:	4/4
Dedication:	None
Timing:	2 minutes
Location:	Library of Congress

A short song with improvisational flute part, which is not substantial and intended only

as an enhancement of the vocal part. The setting has an oriental flair, with grace notes, raised sevenths and lyrical melodic material for vocal and piano parts. The vocal part has a low *tessitura*, and the melody is stepwise with many repeated notes. Out of print.

LAPARRA, Raoul (1876-1943). *Bien loin d'ici*. (For flute, soprano, and piano [or harp]). Paris: Choudens, 1926.

Composition date:	1926
Text:	Poetry by Charles Baudelaire
Flute range:	C-sharp 1 - E3 (according to Waln)
Soprano range:	C1 - F2
Key:	C major
Tempo markings:	<i>Andantino</i>
Time signature:	4/4
Dedication:	Jean-Jacques Rousseau
Timing:	1 minutes, 20 seconds
Location:	Library of Congress

From a collection of songs entitled: *Dix mélodies sur des poésies de Charles Baudelaire et Jean de la Fontaine*. This particular piece is a rather simple impressionistic composition. Although Vester and Waln cite this as a work with flute, the published song collection itself shows no evidence of a flute part. Out of print.

LE FLEM, Paul (1881-1984). *Cinq chants de croisade*. (For soprano, flute, piano and harp) Paris: Durand et Cie, 1925.

Composition date:	1925
Text:	Lyrics by Medieval poets Conon de Béthume, Le Chatelain de Couci, Thibaut de Champagne, and Chardon de Reims
Flute range:	C-1 - E3 (according to Waln)
Soprano range:	C1 - F2
Key:	C major
Tempo markings:	<i>Sans lenteur</i> - movement 1 <i>Modéré</i> - movement 2 <i>Sans lenteur</i> - movement 3 <i>Assez Vif</i> - movement 4 <i>Sans lenteur</i> - movement 5
Time signature:	3/4 - movement 1 6/4 - movement 2 6/4 - movement 3 6/4 - movement 4 6/4 - movement 5

Dedication: Raymond Charpentier and  
Charles Hubbard  
Timing: 6 minutes  
Location: Library of Congress

Although Vester and Waln describe this piece as having a flute accompaniment, it does not appear in the score and parts. The writing itself evokes the chant and plainsong of an earlier epoch. Out of print.

MASSÉ, Fléix-Marie Victor (1822-1884). *Au bord du chemin, air du rossignol*. (For flute, soprano, and piano.) Berlin: Lienau, n.d.

Composition date: 1853  
Text: French text  
Flute range: A-flat 1 - A-flat 3  
Soprano range: D1 - C3  
Key: A-flat major  
Tempo markings: Allegro moderato  
Time signature: 4/4  
Dedication: None  
Timing: 7 minutes, 20 seconds  
Location: In print

An aria from Massé's opera *Les noces de Jeannette*. A bird piece in the romantic vein, with bird-like figures in the flute part, a call and response between the flute and voice, a cadenza, and a lyrical vocal melody.

MASSENET, Jules-Émile-Frederic (1842-1912). *Élégie: o doux printemps d'autrefois*. (For flute, soprano, and piano.) New York: G. Schirmer, 1883.

Composition date: 1881  
Text: Poetry by Louis Gallet, trans. to English  
by Charlotte H. Coursen  
Flute range: E-flat 1 - A-flat 3  
Soprano range: D1 - G-flat 2  
Key: E-flat major  
Tempo markings: *Andante*  
Time signature: 4/4  
Dedication: Mme. Marie Brousse  
Timing: 2 minutes  
Location: Library of Congress

The flute *obligato* was written by Jurgenson. The setting is a song from a collection of *mélodie* written by the composer entitled *Volume I: 20 Mélodies*, originally published by

Hartmann about 1875. It is written for voice with an *obligato* for either flute or another melody instrument such as violin. A slow, lyrical piece with long lines and descending chromatic figures. The *obligato* instrumentation appears to have been added in later to supplement the piano and voice parts. Out of print.

MIGOT, Georges (1891-1976). *Deux stèles*. (For soprano, flute, harp, celeste, double bass, and percussion.) Paris: Alphonse Leduc, n.d.

Composition date: 1934  
Text: Victor Ségalen

The same text set by Jacques Ibert. A reference in Waln. Unable to examine.

MIGOT, Georges (1891-1976). *Reposoir grave, noble et pur ...* (For flute, soprano, and piano [or harp].) Paris: Alphonse Leduc, 1933.

Composition date: 1933  
Text: Poetry by Charles de Saint-Cyr  
Flute range: D-flat 1 - A-flat 3  
Soprano range: b-flat 1 - F2  
Key: D-flat major  
Tempo markings: *Modéré allant*  
Time signature: 3/4  
Dedication: Magdeleine Greslé  
Timing: 3 minutes  
Location: Library of Congress

Poetry by Charles de Saint-Cyr from a work entitled *L'autre livre d'Iseult*. A difficult work that demands much *rubato*, individual rhythmic stability, and exact coordination of parts. Vocal *tessitura* is low. Phrases are long for both singer and flutist. The harpist reported that the accompaniment was unplayable on harp and was better suited to the piano. The pianist felt the accompaniment was not appropriate to the piano and would be more effective played on the harp! When I performed the piece, I chose the piano, which added a dense, almost Wagnerian sound to the work. Out of print.

MIGOT, Georges (1891-1976). *Six tétraphonies*. (For soprano, flute, violin, and cello.) Paris: Leduc, 1946.

A reference in both Vester and Waln. Unable to examine.

MILHAUD, Darius (1892-1974). *Machines agricoles*, op. 56. (For soprano, flute, clarinet, bassoon, violin, viola, cello, and bass.) Vienna: Universal Editions, 1926.



1. *La moissonneuse espigadora*
2. *La faucheuse*
3. *La lieuse*
4. *La dechaumeuse-semeuse-endouisseuse*
5. *Le fouilleuse-draineuse*
6. *La faneuse*

Composition date: 1919  
 Text: Anonymous  
 Flute range: D-sharp 1 - A3  
 Soprano range: C1 - F2  
 Key: C major - movements 1 - 6  
 Tempo markings: *Doucement* - movement 1  
                           *Vif* - movement 2  
                           *Rythmique* - movement 3  
                           *Lent* - movement 4  
                           *Vivement* - movement 5  
                           *Modéré* - movement 6  
 Time signature: 6/8 - movement 1  
                           2/4 - movement 2  
                           4/4 - movement 3  
                           3/4 - movement 4  
                           4/4 - movement 5  
                           6/8 - movement 6  
 Dedication: Jean Cocteau - *La moissonneuse*  
                           *Espigadora*  
                           Louis Durey - *La faucheuse*  
                           Francis Poulenc - *La lieuse*  
                           Arthur Honegger - *La dechaumeuse-*  
                           *Semeuse-endouisseuse*  
                           Georges Auric - *La fouilleuse-draineuse*  
                           Germaine Tailleferre - *La faneuse*  
 Timing: 12 minutes  
 Location: Michelle Smith Performing Arts Library  
                           University of Maryland

The piece is in a neoclassical style that is reminiscent of Hindemith, with no key signatures and accidentals marked in all the parts. The piece contains some polytonality. The instrumental ensemble parts are equal in importance with the voice as soloist. The voice part is for medium soprano. Out of print. The score only is located at The Michelle Smith Performing Arts Library, University of Maryland.

MILHAUD, Darius (1892-1974). *Catalogue de fleurs*. (For soprano, flute, clarinet, bassoon, violin, viola, cello, and bass.) Paris: Durand et Cie, 1924.

1. *La violette*
2. *Le bégonia*
3. *Les fritillaires*
4. *Les jacinthes*
5. *Les crocus*
6. *Le brachycome*
7. *L'eremurus*

Composition date: 1920  
 Text: Poetry by Lucien Daudet  
 Flute range: C1 - F3  
 Soprano range: C1 - E2  
 Key: C major - movement 1 - 7  
 Tempo markings: None (tempos are designated by metronome marks)  
 Time signature: 2/2 - movement 1  
                   3/4 - movement 2  
                   4/4 - movement 3  
                   2/2 - movement 4  
                   6/8 - movement 5  
                   6/8 - movement 6  
                   6/8 - movement 7  
 Dedication: de Fauconnet  
 Timing: 5 minutes, 20 seconds  
 Location: Library of Congress

Fauconnet, to whom the piece is dedicated, was a famous costume and set designer associated with the *avant-garde* theater of this period. A lovely melody in the pastoral mode, with each movement celebrating a different flower. The voice part is lyrical, with accidentals, and the *tessitura* is low. The movements are short and charming. Out of print.

MILLAULT, Édouard (1808-1887). *Ave Maria*. (For soprano, flute, violin, cello, and organ.) Paris: Froment, n.d.

A reference in Vester. Unable to examine.

MOUTOZ, Albert (n.d.). *Stances á une Marguerite*, op. 3. (For flute, soprano, and piano.) Paris: Durand et Cie, 1900.

Composition date: 1900  
 Text: French text by the composer  
 Flute range: G1 - G3  
 Soprano range: D1 - B-flat 2

Key:	G major
Tempo markings:	<i>Andantino</i>
Time signature:	6/8
Dedication:	None
Timing:	3 minutes, 30 seconds
Location:	Library of Congress

A short song with three verses. The piece is typical of French *salon* works from the turn of the century and of little challenge to the performer. Out of print.

PANSERON, Auguste Mathieu (1795-1859). *Le cor*. (For flute [or violin, or horn], soprano, and piano.) Kirckheim: Hans Pizka Edition, 1981.

Composition date:	Unknown
Text:	French text
Flute range:	A1 - F-sharp 3
Soprano range:	E1 - G 2
Key:	E major
Tempo markings:	<i>Andante</i>
Time signature:	6/8
Dedication:	None
Timing:	3 minutes
Location:	Library of Congress

A piece originally written for soprano and horn, but transcribed by Panseron for violin or flute. This interchangeability of instruments was fairly typical of this period (1850s), however, the accompaniment is more suited for the horn, with triplet “call” figures that are characteristic of french horn music. The voice part is a lilting *da capo* aria, and the piano accompaniment is a repetitious, arpeggiated outline of the primary chords. Out of print.

PANSERON, Auguste (1795-1859). *On entend le berger*. (For flute, soprano, and piano.) Paris: Richault (now Costallat et Cie), n.d.

A reference in both Vester and Waln. Unable to examine.

PANSERON, Auguste Mathieu (1795-1859). *Philomel*. (For flute, soprano, and piano.) Paris: Richault (now Costallat et Cie), n.d.

Composition date:	Unknown
Text:	French text
Flute range:	A1 - F-sharp 3
Soprano range:	E1 - F-sharp 2
Key:	A major

Tempo markings:	Andante
Time signature:	4/4
Dedication:	None
Timing:	3 minutes
Location:	Library of Congress

This is a typical bird song piece, a fluffy salon work that sets four verses to the same melody. The voice part is reminiscent of *Lo! Here the Gentle Lark* by Sir Henry Rowley Bishop, and features vocal skips, dotted rhythms, grace notes, and call and response figures. The flute part is showy, with thirty-second note chromatic runs, trills, turns, skips of a third, scale runs, and *arpeggios*. Out of print.

PANSEYON, Auguste Mathieu (1795-1859). *Doux rossignol*. (For flute, soprano, and piano.) Paris: Lemoine, n.d.

A reference in both Vester and Waln. Unable to examine.

PETIT, Raymond (b. 1893). *Hymne*. (For soprano and flute.) Paris: Heugel, 1928.

Composition date:	Unknown
Text:	French text from the Upanishads
Flute range:	C1 - A-flat 3
Soprano range:	C1 - G2
Key:	F minor
Tempo markings:	<i>Modérément lent</i>
Time signature:	4/4
Dedication:	Joy MacArden
Timing:	4 minutes
Location:	Library of Congress

A French impressionistic composition with much *rubato*. The piece contains some rhythmically complex passages. Similar to the Ibert and the Roussel pieces for flute and soprano. Out of print.

PILLOIS, Jacques (1877-1935). *Chanson de Yamina*. (For flute, soprano, and piano.) Paris: Mathot, 1922.

Composition date:	1922
Text:	Poetry by R. H. de Vandebourg
Flute range:	D2 - G-flat 3
Soprano range:	F1 - A-flat 2
Key:	F minor
Tempo markings:	<i>Largo</i>
Time signature:	3/4

Dedication:	Mademoiselle Simone Elie de Beaumont
Timing:	2 minutes, 10 seconds
Location:	Library of Congress

A song from *Le croissant de pourpre*. Pillois adds a subtitle to the setting, *Un acte en vers*. A rhapsody for voice. The piece contains some complex passages but few of great difficulty. The flute answers the voice and they rarely play together. Three verses to the music. Out of print.

PILLOIS, Jacques (1877-1935). *Trois poèmes de Albert Samain*. (For soprano, flute, and string quartet.) Paris: Salabert, 1932.

1. *Les vierges au crépuscule*
2. *Myrtil et palémone*
3. *La Tourterelle d'amymone*

Composition date:	1932
Text:	Poetry by Albert Samain
Flute range:	F1 - F-sharp 2
Soprano range:	C1 - D-sharp 2
Key:	F major
Tempo markings	<i>Modéré</i> - movement 1 <i>Presque vif enjoué</i> - movement 2 <i>Assez lent, très souple</i> - movement 3
Time signature:	3/4 - movement 1 9/8 - movement 2 3/4 - movement 3
Dedication:	Madame Gaëtane Vicq Challet
Timing:	8 minutes
Location:	Library of Congress

A lyrical, impressionist piece. The voice part has a low *tessitura*, with most notes on the staff. Some chromaticism with expressive skips. The flute part is mainly soloistic, with thirty-second-note gestures and melody. Difficult keys and time signatures, with some dance rhythms (6/8, 9/8, 12/8). It was premiered at the *Salle de la Société des concerts du Conservatoire* on February 14, 1920, by Jane Bathori, voice, Louis Fleury, flute, and Quartet Pascal string quartet. Out of print.

PONIRIDY, Georges (1892-1982). *Deux poèmes dans le style populaire grec*. (For soprano, flute, clarinet, string quartet, and piano.) Paris: Sénart, 1928.

1. *Le chant de l'exilé*
2. *Le chant du métier*

Composition date: 1925  
 Text: Poetry by C. Crystallis - translated to French by Michel Calvocoressi  
 Flute range: G1 - G-flat 2  
 Soprano range: a - G2  
 Key: C major - movement 1  
       C major - movement 2  
 Tempo markings: None (metronome mark of quarter note = 60) - movement 1 & 2  
 Time signature: 4/4 - movement 1 & 2  
 Dedication: Madame la Marquise Giustiniani - *Le chant de l'exilé*  
               Mademoiselle Katy Andréadès - *Le chant du Métier*  
 Timing: 10 minutes  
 Location: Library of Congress

The poems for this work were taken from the book entitled *Poèmes agrotiques*. A complex piece with difficult rhythmic gestures in the clarinet and flute parts. The voice part is low, occasionally dropping below middle C, and it can be rhythmically challenging at times. The text is declamatory in some parts rather than sung. The piece contains recitative as well. The first movement contains no flute, only clarinet. The second movement begins and ends with call and response figures between the voice and flute. The string parts are mainly supportive. Numerous *mordents* in the dance-like melody. Out of print.

POULENC, Francis (1899-1963). *Rhapsodie nègre* (1917 version). (For baritone or soprano, flute, clarinet, string quartet, and piano.) London: Chester, 1935.

1. *Prelude*
2. *Ronde*
3. *Honouloulou*
4. *Pastorale*
5. *Final*

Composition date: 1917, revised 1933  
 Text: Poetry by Makoko Kangourou  
 Flute range: A1 - D-sharp 2  
 Soprano range: C1 - B2  
 Key: B-flat major - movement 1  
       C-flat major - movement 2  
       C major - movement 3  
       C major - movement 4  
       C major - movement 5

Tempo markings:	<i>Modéré</i> - mouvement 1 <i>Très vite</i> - mouvement 2 <i>Lent et monotone</i> - mouvement 3 <i>Modéré</i> - mouvement 4 <i>Presto et pas plus</i> - mouvement 5
Time signature:	4/4 - mouvement 1 8/8 - mouvement 2 1/2 - mouvement 3 3/4 - mouvement 4 2/4 - mouvement 5
Dedication:	Erik Satie
Timing:	7 minutes
Location:	In print

Poulenc made his public debut in Paris in 1917 with the first version of this work, which was premiered at the *Théâtre du Vieux-Colombier*. The voice appears only in movement three and then briefly at the end of movement five. The lyrics are not in French, but seem to be in an African or tribal language. The name of the poet is a pseudonym, probably a nonsense name, and the source of the text is not further identified. The writing in the other movements is bright, with parallel writing for all voices in some cases. The music is repetitive and simplistic, reflecting the style of Poulenc's early work. The work was premiered on December 11, 1917, at the *Théâtre du Vieux-Colombier* with Francis Poulenc singing the vocal part.

POULENC, Francis (1899-1963). *Le bestiaire*. (For soprano, flute, clarinet, bassoon, and string quartet.) London: Chester, n.d.

1. *Le dromadaire*
2. *Le chèvre du Thibet*
3. *La sauterelle*
4. *Le dauphin*
5. *L'écrevisse*
6. *La carpe*

Composition date:	1919
Text:	Poetry by Guillaume Apollinaire
Flute range:	G1 - E3
Soprano range:	C-flat 1 - E2
Key:	No key signature throughout
Tempo markings:	<i>Très rythmé, pesant</i> - mouvement 1 <i>Très modéré</i> - mouvement 2 <i>Lent</i> - mouvement 3 <i>Animé</i> - mouvement 4 <i>Assez vif</i> - mouvement 5

	<i>Très lent</i> - mouvement 6
Time signature:	2/4 - mouvement 1 4/4 - mouvement 2 4/4 - mouvement 3 4/4 - mouvement 4 4/4 - mouvement 5 4/4 - mouvement 6
Dedication:	Louis Durey
Timing:	8 minutes
Location:	Library of Congress

Music written between 1918 and 1919. Out of print. It is located in the catalog of the Library of Congress, however, it could not be found on the shelf. I was able to obtain another copy from Dickinson College Library to look at the full score of the piece. The movements are short vignettes which demonstrate Poulenc's penchant for musical satire. The movements alternate between fast, articulated movements and slow, chant-like movements. The first performance was given in 1919 in Paris, at the home of Mme. Vignon with Suzanne Peignot, soprano and Francis Poulenc, piano. The first performance with soprano and chamber ensemble was given on March 11, 1920, at the *Galérie de la Boétie*. Out of print, however, a reprint has been available from Masters Music Publications, Inc.

POULENC, Francis (1899-1963). *Quatre poèmes de Max Jacob*, op. 22. (For soprano, flute, oboe, bassoon, trumpet, and clarinet.) Paris: Salabert, 1993.

1. *Est-il un coin plus solitaire*
2. *C'est pour aller au bal*
3. *Poète et ténor*
4. *Dans le buisson de mimosa*

Composition date:	1921
Text:	Poetry by Max Jacob
Flute range:	C1 - A-flat 3
Soprano range:	E1 - G2
Key:	C major - movements 1 - 4
Tempo markings:	<i>Lent</i> - mouvement 1 <i>Gai et vif</i> - mouvement 2 <i>Lent</i> - mouvement 3 <i>Vite</i> - mouvement 4
Time signature:	4/8 - mouvement 1 4/4 - mouvement 2 3/4 - mouvement 3 4/8 - mouvement 4
Dedication:	Darius Milhaud



Timing: 9 minutes  
Location: In print

Despite the dry, staccato writing, with its numerous shifts in meter and accidentals, all the wind parts share equal prominence. The strikingly angular voice part is similarly characterized by accidentals and changes in meter. The piece is in *dada* style, with polytonality, dissonance, and cacophony. Premiered in Paris at the *Salle des Agriculteurs* on January 7, 1922, by Darius Milhaud and members of the *Société moderne d'instruments à vent*. Poulenc suppressed its publication, and for many years the work remained out of print. However, the work resided in the library of Darius Milhaud and was later made available for publication after Poulenc's death by Madeline Milhaud.

RAVEL, Maurice (1875-1937). "Air de la princesse" from *L'Enfant et les sortilèges*. (For soprano and flute.) Paris: Durand, n.d.

Composition date: 1920 and 1925  
Text: Poetry by Colette  
Flute range: Unable to examine  
Soprano range: Unable to examine  
Key: Unable to examine  
Tempo markings: Unable to examine  
Time signature: Unable to examine  
Dedication: Unable to examine  
Timing: 2 minutes  
Location: Unknown

Originally composed for soprano and orchestra, this piece was later arranged for voice and flute. Premiered in Monte Carlo on March 21, 1925. Referenced in both Waln and Koehlin. Unable to examine.

RAVEL, Maurice (1875-1937). "La flûte enchantée" from *Shéhérazade*. (For flute, soprano, and piano.) Paris: Durand et Cie, 1919.

Composition date: 1903  
Text: Poetry by Tristan Klingsor  
Flute range: C1 - G-sharp 3  
Soprano range: E1 - F-sharp 2  
Key: F-sharp minor  
Tempo markings: *Très lent*  
Time signature: 4/4  
Dedication: None  
Timing: 2 minutes, 54 seconds  
Location: In print

A short, florid piece for voice and flute, while the piano part uses *tremolo* figures to imitate strings. The flute part contains many runs, with the juxtaposition of asymmetrical rhythms, such as sixteenth-note groupings of three, five, and seven notes. The voice range is low D-sharp to F-sharp on the staff and is characterized by repetitive, dreamlike figures. A beautiful sound scape in the accompaniment, which uses ninth chords and diminished seventh chords to create harmonic effects.

RAVEL, Maurice (1875-1937). *Chansons madécasses*. (For voice, flute cello, and piano.) Paris: Durand et Cie, 1926.

1. *Nahandove*
2. *Aoua*
3. *Il est doux ...*

Composition date:	1925-1926
Text:	Poetry by Evariste Parny
Flute range:	C1 - F-sharp 3
Soprano range:	C1 - A-flat 2
Key:	C major - then moving through many keys - movements 1 - 3
Tempo markings:	<i>Andante quasi allegretto</i> - movement 1 <i>Andante</i> - movement 2 <i>Lento</i> - movement 3
Time signature:	6/8 - movement 1 3/4 - movement 2 4/5 - movement 3
Dedication:	Elizabeth Sprague Coolidge
Timing:	13 minutes, 53 seconds
Location:	In print

For some time, Parny claimed that these were folk songs that he had collected himself and translated. He later admitted otherwise. The East African island of Madagascar is the subject of the poetry, and so the music evokes an extraordinary range of feeling with an exotic sound scape. The piece has virtuosic effects and lengthy solos for each instrument. The flute part contains extended portions, which are played on the piccolo in movements one and three. The harmonies contain seventh and ninth chords, as well as difficult keys such as F-sharp major and bi-tonality. The piece was premiered at the *Salle Érard* on June 13, 1926, with performers Jane Bathori, voice; Alfredo Casella, piano; Baudouin, flute; and Kindler, cello.

RAVEL, Maurice (1875-1937). *Trois poèmes de Stéphane Mallarmé*. (For soprano, 2 flutes [piccolo] 2 clarinets [bass clarinet], string quartet, and piano.) Paris: Durand et Cie, 1914.

1. *Soupir*
2. *Placet futile*
3. *Surgi de la croupe et du bond*

Composition date: 1913  
 Text: Poetry by Stéphane Mallarmé  
 Flute range: C1 - G-sharp 3  
 Soprano range: b-flat - G2  
 Key: G major - movement 1  
 F major - movement 2  
 C major - movement 3  
 Tempo markings: *Lent* - movement 1  
*Très modéré* - movement 2  
*Lent* - movement 3  
*Lento* - movement 3  
 Time signature: 4/4 - movement 1  
 12/8 - movement 2  
 9/8 - movement 3  
 Dedication: Igor Stravinsky - *Soupir*  
 Florent Schmitt - *Placet Futile*  
 Erik Satie - *Surgi de la croupe et du bond*  
 Timing: 9 minutes  
 Location: In print

The lush string writing recalls *Daphnes et Chloé*. Ravel also uses some contemporary techniques such as harmonics and sixty-fourth-note runs to obtain unique sound effects. The flute lines are long and lyrical, sustained over the thirty-second notes of the strings and piano. The voice part is also lyrical, with accidentals and expressive skips. The piece was premiered at the *Société musicale indépendante* on January 14, 1914, with performers Jane Bathori, voice; and a chamber ensemble directed by Désiré-Emile Inghelbrecht.

RIVIER, Jean (1896-1987). *Vocalise*. (For soprano and flute.)

A reference in Vester. Unable to examine.

ROLAND-MANUEL, Alexis (1891-1962). *Deux élégies*. (For soprano and flute.) Paris: Heugel, 1928.

1. *Charmant rossignol*
2. *Chanson*

Composition date: 1928

Text:	Poetry by Francois Maynard and Jean Pellerin
Flute range:	C-sharp 1 - B-flat 3
Soprano range:	E1 - G2
Key:	D minor - movement 1 A major - movement 2
Tempo markings:	Adagio - movement 1 Non troppo allegro - movement 2
Time signature:	4/4 - movements 1 & 2
Dedication:	Madame Julia Nussy - movement 1 Jane Laval - movement 2
Timing:	2 minutes
Location:	Library of Congress

The piece somewhat resembles the Roussel *Deux poèmes de Ronsard*. It contains bird references with bird figures in the flute part such as sixteenth-note runs and trills. The work is conceived with French chromatic harmony fairly typical of this era. The two movements are disparate and may have been composed separately. The vocal part is characterized by leaps and chromaticism. An engaging piece. Out of print.

ROLAND-MANUEL, Alexis (1891-1962). *Sonnet*. (For soprano, flute, and string quartet.)

A reference in Vester. Unable to examine.

ROESGEN-CHAMPION, Marguerite (1894-1976). *Les chrysanthèmes d'or*. (For flute, soprano, and piano.) Paris: Sénart, 1941.

Poetry by Jose Bruyr. According to Waln, this piece is a short, French impressionistic work. He goes on to state that none of the parts are very demanding, and that there is much flexibility in tempo. A reference in both Vester and Waln. Unable to examine.

ROESGEN-CHAMPION, Marguerite (1894-1976). *Pannyre aux talons d'or*. (For soprano, flute, and piano [or harp].) Paris: Sénart, 1926.

Poetry by Albert Samain. A reference in both Vester and Waln. Unable to examine.

ROPICQUET, A. (n.d.). *La valse et le rendez-vous*. (For flute, soprano, and piano.) Paris: Lemoine, n.d.

A reference in both Vester and Waln. Unable to examine.

ROUSSEL, Albert-Charles (1869-1937). *Deux poèmes de Ronsard*, op. 26, no. 1 and no. 2. (For soprano and flute.) Paris: Durand et Cie, n.d.

1. *Rossignol, mon mignon ...*
2. *Ciel, aer, et vens ...*

Composition date:	1924
Text:	Poetry by Pierre de Ronsard
Flute range:	C1 - G3
Soprano range:	E1 - G2
Key:	C major - movement 1 G major - movement 2
Tempo markings:	<i>Lent</i> - movement 1 <i>Très modéré</i> - movement 2
Time signature:	4/4 - movement 1 6/8 - movement 2
Dedication:	Nino Vallin - <i>Rossignol, mon mignon</i> Claire Croiza - <i>Ciel, aer, et vens</i>
Timing:	7 minutes, 28 seconds
Location:	In print

Both the dedicatees were prominent sopranos of the day and premiered many of the works listed in this bibliography. The piece is written for flute and voice only. Both movements are free in tempo, conception, and harmony, though marked by dissonance and chromaticism. The first poem references the nightingale. The soprano, following a lyrical melody, sings about the woods, while the flute engages in birdcalls and flourishes. The second movement is more flowing, expressing the textural evocation of sky, air, and wind.

SACHS, Léo (1856-1930). *Les nymphes (Écho d'Héllande)*, op. 188. (For flute, soprano, and piano.) Paris: A.Z. Mathot, 1909.

Composition date:	1909
Text:	Poetry by Pierre Reyniel
Flute range:	C1 - G3
Soprano range:	E1 - G2
Key:	C major
Tempo markings:	<i>Lent</i>
Time signature:	4/4
Dedication:	None
Timing:	3 minutes, 10 seconds
Location:	Library of Congress

The voice part features expressive, lyric writing with many rests and prepared entrances. The flute part is idiomatic, with a transparent texture and much *rubato*. Out of print.

SAINT-SAËNS, Charles-Camille (1835-1921). *Une flûte invisible*. (For flute, soprano, and piano.) Paris: Durand et Cie, 1921.

Composition date:	1887
Text:	Poetry by Victor Hugo
Flute range:	F1 - F3
Soprano range:	F1 - G2
Key:	F major
Tempo markings:	<i>Andante espressivo</i>
Time signature:	3/4
Dedication:	None
Timing:	3 minutes, 35 seconds
Location:	In print

The flute part is small and rather simple as the title suggests, a complement to the singer. The vocal line is fluid and varied. The piano maintains a lilting, arpeggiated figure throughout. Harmonically, this is not a very challenging piece, written in F major with little chromaticism. There is, however, an oriental quality to the sonorities.

SAINT-SAËNS, Charles-Camille (1835-1921.) *Le bonheur et chose légère*. (For flute, soprano, and piano.) Paris: Choudens Fils, 1940s.

Composition date:	Unknown
Text:	Poetry by Jules Barbier and Michel Carré
Flute range:	D1 - D3
Soprano range:	D1 - B2
Key:	G major
Tempo markings:	<i>Allegretto</i>
Time signature:	2/2
Dedication:	None
Timing:	3 minutes
Location:	In print

The piece begins with an extended solo for flute, and then the voice enters in canon. The flute part develops into variations as the stanzas progress. The piano does not enter until page three of the work and adds chordal support to the duet above. The overall quality of the work is lyrical, with long, sustained melodic lines. Reprinted by Classical Vocal Reprints.

SAUGUET, HENRI (1901-1989). *Madrigal*. (For soprano, flute, harp, violin, [or viola] and cello.) Unpublished.

Composition date:	1942
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Text:	Poetry by Jean Aubry
Flute range:	Unknown
Soprano range:	Unknown
Tempo Markings:	Unknown
Time Signature:	Unknown
Dedication:	Unknown
Timing:	Unknown
Location:	Unknown

This work is referenced in the Bio-Bibliography of Henri Sauguet by David L. Austin. Unable to examine.

SAUGUET, HENRI (1901-1989). *Beauté, retirez-vous*. (For soprano, flute, harp, viola, and cello.) Unpublished.

Composition date:	1943
Text:	Poetry by Georges Couturier
Flute range:	Unknown
Soprano range:	Unknown
Tempo Markings:	Unknown
Time Signature:	Unknown
Dedication:	Unknown
Timing:	Unknown
Location:	Unknown

This work is referenced in the Bio-Bibliography of Henri Sauguet by David L. Austin. Unable to examine. According to Austin, this work is an extract from the incidental music for *L'Honorable Mr. Pepys*.

SAUGUET, HENRI (1901-1989). *La voyante*. (For soprano, flute, oboe, clarinet, bassoon, trumpet, percussion, violin, viola, cello, and bass.) Paris: L'oiseau-Lyre, 1939.

1. *Cartomancie*
2. *Astrologie*
3. *Présages tirés des étoiles*
4. *Pour le temps à venir*
5. *Chiromancie*

Composition date:	1932
Text:	Poetry by Henri Sauguet after Nostradamus
Flute range:	Unknown
Soprano range:	Unknown
Tempo Markings:	Unknown

Time Signature:	Unknown
Dedication:	<i>Vicomte and Vicomtesse Noailles</i>
Timing:	Unknown
Location:	Unknown

This work is referenced in the Bio-Bibliography of Henri Sauguet by David L. Austin. Unable to examine. According to Austin, the work was premiered in 1932 at the *Théâtre Municipal de Hyères*, with soprano Madeleine Vhita, ensemble conducted by Roger Désormière, sets by Christian Bérard, costumes by Nora Auric, and directed by Christian Bérard.

SAUVREZIS, Alice (1866-1946). *La chanson des soirs*. (For soprano, flute, clarinet, bassoon, horn, trumpet, 2 violins, viola, cello, bass, and harp.) Paris: Sénart, 1922.

1. *Soirs agrestes*
  - a. *Églogue*
  - b. *Recueillement*
  - c. *Hermine et les bergers*
  - d. *Appel exotique*
  - e. *Quand la bûche chante*
2. *Soirs somptueux*
  - a. *Fête sur l'eau*
  - b. *La princess des lotus*
  - c. *Au soleil couchant*
  - d. *Danses aux étoiles*
3. *Soirs lugubres*
  - a. *Foyer vide - Obscurité*
  - b. *Angoisse - Le vent*
  - c. *Il gèle*
4. *Dernier soir*
  - a. *Sérénité*

Composition date:	1922
Text:	Poetry by Albert Samain and André Pézard
Flute range:	C1 - A3
Soprano range:	recitation without pitch designations
Key:	Various
Tempo markings:	Numerous
Time signature:	Numerous
Dedication:	None
Timing:	40 minutes total: <i>Soirs agrestes</i> - 15 minutes <i>Soirs somptueux</i> - 11 minutes



*Soirs lungubres* - 9 minutes

*Dernier soir* - 5 minutes

Location: Library of Congress

A long work with many movements in each section. Some of the movements have no voice part, using the music to establish a particular atmosphere. When a vocal part occurs, it is spoken, not sung, as if to be recited "above" the music. In these instances, the composer provides only some indication of the placement of the words over the music. In other movements, the composer requests a voice type other than soprano. Instrumentation also changes from movement to movement. The piece makes use of impressionistic harmonies, with ninth chords, diminished chords, and parallel intervals of fourths and fifths. Additionally, Sauvrezis appears to draw upon works by other composers, for example, the scene music in Poulenc's *Rhapsodie nègre* and the form of recitation employed by Debussy in *Les chansons de Bilitis*. Out of print.

SCHMITT, Florent (1870-1958). *Kerob-shal*, op. 67. (For soprano, flute and orchestra.)

Paris: Durand et Cie, 1925.

1. *Octroi*
2. *Star*
3. *Vendredi XIII*

Composition date: 1919-1924  
Text: Poetry by René Kerdyk - movement 1  
Poetry by Georges Jean-Aubry -  
movement 2  
Poetry by René Chalupt - movement 3  
Flute range: Unknown  
Soprano range: C1 - G2  
Key: C-flat major - movement 1  
No key - movements 2 & 3  
Tempo markings: *Calme* - movement 1  
*Vif et léger* - movement 2  
*Modéré mais sans lenteur* - movement 3  
Time signature: 3/4 - movement 1  
5+3/8 - movement 2  
3/4 - movement 3  
Dedication: Charles Hubbard - movement 1  
Madame Magdeleine Greslé - movement 2  
Madame Claire Croiza - movement 3  
Timing: 7 minutes  
Location: University of Minnesota

A complex, chromatic piece with difficult rhythms for voice and accompaniment. Very

intricate rhythmic changes in meter (1 and 1/2 over 4, for example) and notation, and liberal use of grace notes. The voice part has many skips and is awkward to sing. Premiered at the *Concerts Padeloup* on January 17, 1931 by Elsa Ruhlmann, soprano. Out of Print.

SCHMITT, Florent (1870-1958). *Quatre monocantes*, op. 115. (For soprano, flute, violin, viola, cello, and harp.) Paris: Durand et Cie, 1950.

1. *Prise aux réseaux d'or*
2. *La petite princesse*
3. *Antennes*
4. *Le Cerisier*

Composition date:	1949
Text:	Poetry by Hernando de Bengoechea - movement 1 Poetry by Léon-Paul Fargue - movement 2 Poetry by Mireille Vincendon - movement 3 Poetry by Maurice Carême - movement 4
Flute range:	Unknown
Soprano range:	Unknown
Key:	Unknown
Tempo markings:	Unknown
Time signature:	Unknown
Dedication:	Unknown
Timing:	15 minutes
Location:	Unknown

This piece is listed in the Catalog of Schmitt's works by Hucher, who lists the premiere at the *Société nationale de musique* on February 24, 1950 performed by the *Quintette Laskin-Beronita*. Unable to examine. Out of Print.

TANSMAN, Alexandre (1897-1986). *Huit mélodies japonaises*. (For soprano and ensemble?).

Composition date:	1922
Text:	Unknown

Premiered by Marya Freund on February 2, 1922 at the *Théâtre du Vieux-Colombier* under the direction of André Caplet. Later, in 1972, Tansman also wrote *Stèles: In memoriam Igor Stravinsky* for voice and instruments, perhaps in homage to Stravinsky's chamber work for voice entitled *Three Japanese Lyrics*.

TOMASI, Henri (1901-1971). *Le chevrier*. (For soprano, flute, viola, and harp.) Paris:

Lemoine et Cie, 1943.

Composition date:	1943
Text:	Poetry by José-Maria de Heredia
Flute range:	C1 - A-flat 3
Soprano range:	C-sharp 1 - F2
Key:	C minor
Tempo markings:	<i>Andantino</i>
Time signature:	4/4
Dedication:	Mademoiselle Etiette Scheuneberg
Timing:	2 minutes
Location:	Library of Congress

The Library of Congress has a piano score with the flute part interpolated into the piano score. The vocal part has a multitude of accidentals, skips, and register changes. The flute part is virtuosic, with a long, showy cadenza at the end of the piece. Out of print.

TOMASI, Henri (1901-1971). *La flûte*. (For soprano, flute, viola, and harp.) Paris: Lemoine et Cie, 1943.

Composition date:	1943
Text:	Poetry by José-Maria de Heredia
Flute range:	C1 - G3
Soprano range:	C-sharp 1 - E-flat 2
Key:	C major
Tempo markings:	<i>Andantino</i>
Time signature:	9/8
Dedication:	Madame Marguerite Pifteau-Thann
Timing:	2 minutes
Location:	Library of Congress

The Library of Congress has a piano score with the flute part interpolated into the piano score. The vocal part is lyrical, with a low *tessitura*. There are some accidentals and the melody relies on triplet figures to give it a lilt. The flute part is virtuosic, with a long, showy cadenza in the middle of the piece. Out of print.

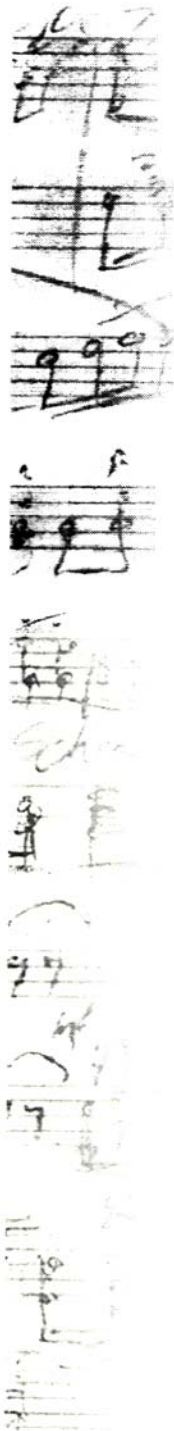
TULOU, Jean-Louis (1786-1865). *Chanson*. (For soprano, flute, and piano.) Paris: Lemoine, n.d.

A reference in Vester. Unable to examine.



APPENDIX II

RECITAL PROGRAMS



The University of Maryland School of Music  
*presents*

**Susan Hayes**  
*flute*

with

**Amanda Balestrieri, *soprano***

**David Ballena, *piano***

**Brenda Anna, *violin***

**Leslie Silverfine, *violin***

**Anjali Lind, *viola***

**Deborah Brudvig, *cello***

**Karen Johnson, *flute***

**Wesley Nichols, *oboe***

**Suzanne Gekker, *clarinet***

**Nancy Genovese, *clarinet***

**Douglas Kehlenbrink, *bassoon***

**Joel Williams, *trumpet***

**Marian Rian Hays, *harp***

**Kirk Wilke, *conductor***

**Doctoral Dissertation Recital:**

***Music for Flute, Soprano, and Piano, and  
Flute, Soprano, and Chamber Ensemble by  
French Composers between 1850-1950***

March 29, 2004 at 8PM

Joseph & Alma Gildenhorn Recital Hall

Clarice Smith Performing Arts Center

University of Maryland, College Park

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# program

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**Reposoir grave, noble et pur . . . (1933)**

Amanda Balestrieri, soprano  
David Ballena, piano

**Georges Migot**  
(1891-1976)

**Trois odelettes anacréontiques (1911)**

Au printemps  
À la cigale  
À la rose

Amanda Balestrieri, soprano  
David Ballena, piano

**Maurice Emmanuel**  
(1862-1938)

**La flûte enchantée**

from *Shéhérazade* (1903)

Amanda Balestrieri, soprano  
David Ballena, piano

**Maurice Ravel**  
(1875-1962)

**Une flûte invisible (1887)**

Amanda Balestrieri, soprano  
David Ballena, piano

**Camille Saint-Saëns**  
(1835-1921)

**Viens! Une flûte invisible soupire . . . (1900)**

Amanda Balestrieri, soprano  
David Ballena, piano

**André Caplet**  
(1878-1925)

**Écoute, mon coeur . . . (1924)**

Amanda Balestrieri, soprano

**André Caplet**  
(1878-1925)

**Deux élégies (1928)**

Charmant rossignol  
Chanson

Amanda Balestrieri, soprano

**Alexis Roland-Manuel**  
(1891-1962)

**INTERMISSION**

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# program

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## Quatre poèmes hindous (1914)

Une belle . . . (Madras)  
Un sapin isolé . . . (Lahore)  
Naissance de Bouddha . . . (Bénarès)  
Si vous pensez à elle . . . (Jeypur)

Amanda Balestrieri, soprano  
Karen Johnson, flute  
Wesley Nichols, oboe  
Suzanne Gekker, clarinet  
Nancy Genovese, clarinet  
Marian Rian Hays, harp  
Brenda Anna, violin  
Leslie Silverfine, violin  
Anjali Lind, viola  
Deborah Brudvig, cello  
Kirk Wilke, conductor

## Maurice Delage

(1879-1961)

## Quatre Lieder (1947)

La lettre  
La chevauchée  
Les mains jointes  
Sérénade

Amanda Balestrieri, soprano  
Brenda Anna, violin  
Anjali Lind, viola  
Deborah Brudvig, cello  
Marian Rian Hays, harp  
David Ballena, piano

## Daniel Lesur

(b.1908)

## Quatre poèmes de Max Jacob (1921)

Est-il un coin plus solitaire . . .  
C'est pour aller au bal  
Poète et ténor  
Dans le buisson de mimosa

Amanda Balestrieri, soprano  
Wesley Nichols, oboe  
Suzanne Gekker, clarinet  
Douglas Kehlenbrink, bassoon  
Joel Williams, trumpet

## Francis Poulenc

(1899-1963)

## Le rossignol (1882)

Amanda Balestrieri, soprano  
David Ballena, piano

## Clement-Philibert-Leo Dèlibes

(1836-1891)

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# about the Center

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*I would like to express my deepest gratitude to the following people, without their help this recital would not have been possible: My husband Kirk Wilke, my advisor, Dr. William Montgomery, musicians Pam Lassell and Lisa Koehler.*

*I would like to dedicate these performances to the memory of my father, James Hayes and with thanks to my mother Caroline Hayes Selby.*

*This recital is being presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree. Susan Hayes is a student of Dr. William Montgomery.*

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library and rehearsal and classrooms under one roof.



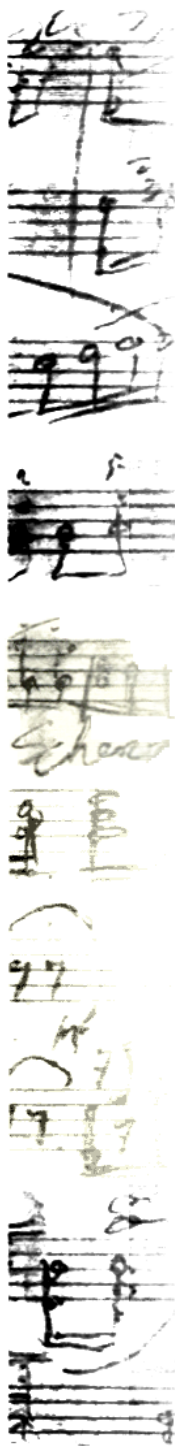
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The University of Maryland School of Music  
*presents*

# Susan Hayes

*flute*

with

Julie Keim, *soprano*  
David Ballena, *piano*  
Sarah Wetherbee, *violin*  
Brenda Anna, *violin*  
Carolyn Kessler, *viola*  
Deborah Brudvig, *cello*  
Joseph Coats, *bass*  
Suzanne Gekker, *clarinet*  
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University of Maryland, College Park

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# program

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## **Petits poèmes d'extrême-orient (1932)**

La tapis du rêve  
La Délaissée  
Deux saisons  
La flûte lointaine

Julie Keim, soprano  
David Ballena, piano

**E. Fromageat**  
(n.d.)

## **Portrait (1912)**

Julie Keim, soprano  
David Ballena, piano

**Cécile Chaminade**  
(1857-1944)

## **Deux stèles orientées (1925)**

Mon amante a les vertus de l'eau  
On me dit ...

Julie Keim, soprano

**Jacques Ibert**  
(1890-1962)

## **Deux poèmes de Ronsard, Op. 26, No. 1 & 2 (1924)**

Rosignol, mon mignon ...  
Ciel, aer et vens ...

Julie Keim, soprano

**Albert Roussel**  
(1869-1937)

## **Chanson de Ronsard (1924)**

Julie Keim, soprano  
Sarah Wetherbee, violin  
Brenda Anna, violin  
Carolyn Kessler, viola  
Deborah Brudvig, cello

**Arthur Honegger**  
(1892-1955)

## **Trois chansons de "la petite sirène" (1926)**

Chanson de sirènes  
Berceuse de la sirène  
Chanson de la poire

Julie Keim, soprano  
Sarah Wetherbee, violin  
Brenda Anna, violin  
Carolyn Kessler, viola  
Deborah Brudvig, cello

**Arthur Honegger**  
(1892-1955)

- INTERMISSION -

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# program

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## Catalogue de fleurs (1920)

La violette  
Le bégonia  
Les fritillaires  
Les jacinthes  
Les crocus  
Le brachycome  
L'eremurus

**Darius Milhaud**

(1892-1974)

Julie Keim, soprano  
Suzanne Gekker, clarinet  
Benjamin Greanya, bassoon  
Sarah Wetherbee, violin  
Carolyn Kessler, viola  
Deborah Brudvig, cello  
Joseph Coats, bass

## Chansons madécasses (1925-26)

Nahandove, ô belle Nahandove!  
Aoua! Aoua!  
Is est doux de se coucher . . .

**Maurice Ravel**

(1875-1962)

Julie Keim, soprano  
Deborah Brudvig, cello  
David Ballena, piano

## La flûte de pan (ca. 1930)

Invention de la flûte  
Don de la flûte  
Le signal de la flûte  
Le retour de la flûte

**Jean Cras**

(1879-1932)

Julie Keim, soprano  
Sarah Wetherbee, violin  
Carolyn Kessler, viola  
Deborah Brudvig, cello

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APPENDIX III

SONG TRANSLATIONS  
PROGRAM NO. 1

***Reposoir grave, noble et pur***

Poetry by Charles de Saint-Cyr  
Music by Georges Migot

*Reposoir grave, noble et pur  
De tant d'amour et de tendresse,  
Rayon de soleil dans l'azur lumineux  
Comme une caresse  
Force merveilleuse d'aimer  
Et puis d'aimer le sacrifice  
Que l'on a voulu s'imposer pour plus haut que de la justice,  
Douceur qui sait en son secret  
Toujours pareille, être nouvelle  
Et ne s'ayant pas pour objet être  
Pourtant si pleine d'elle.  
Rythme suave sur un ton qui purifie,  
Et plus, la flamme de cet incomparable  
don d'un coeur si haut âme, chère âme.*

**Solemn Resting Place**

Solemn resting place, noble and pure,  
Of so much love and tenderness,  
Ray of sun in the bright blue sky  
Like a caress,  
A marvelous force to love  
And, since then, to love the sacrifice  
Which one wanted to self-impose for purposes higher than justice,  
Sweetness, which knows in secret,  
Always the same, how to be always fresh  
And, not having for its objective  
To be so full of itself.  
Sweet rhythm on a pitch that purifies,  
And what is more, the flame of this incomparable  
Gift of a great heart ... soul, dear soul.

Translated by Robert Perkins

*Trois odelettes anacréontiques*

Poetry by Rémi Belleau  
and Pierre de Ronsard  
Music by Maurice Emmanuel

*Au printemps*

*Voyez comme à l'entrée  
Du printemps gracieux  
La brigade sacrée Des Grâces et des Dieux,  
Le giron et le sein Porte, de roses plein!*

*Voyez comme les ondes  
De l'escumeuse mer  
Et les rides profondes Commencent à calmer,  
Et cent sortes d'oiseaux  
Se jouent dans les eaux!*

*Voyez comme la grue  
Est desja de retour,  
Et le soleil sans nue  
Nous allume le jour,  
Et chasse l'ombre espais  
Du trait de ses beauxrais!*

*Voyez, en apparance,  
Nos journaliers labeurs  
Comme la terre avance  
Et enfante les fleurs.*

*Voyez arbres fruitiers  
Poindre, et les oliviers!  
Voyez comme on couronne  
La vineuse liqueur,  
Quand l'attente fleuronne  
Du grain, en sa verdeur,  
Sous les ombres issans  
Des rameaux verdissans!*

*Three Little Anacreontic Odes*

In springtime

See the entrance  
Of gracious spring,  
The sacred brigade of Graces and Gods,

In its fold and bosom, it carries some roses in bloom!

See the waves  
And the sea foam.  
The deep wrinkles begin to calm,  
And one hundred types of birds  
Play with one another in the waters!

See how the crane  
Has already returned,  
And the sun without a cloud  
Lights the day for us,  
And chases away the thick shadow  
With its beautiful rays!

See, in appearance,  
Our daily tasks  
Are like the earth that turns  
And gives birth to flowers.

See the budding fruit trees  
Sprout forth, and the olive trees!  
See how one prizes  
The full-bodied liquor,  
As we wait for the blooming of  
The grain, in its greenness  
Beneath the cool shade  
Of growing branches.

*A la cigale*

*Ha! Que nous t'estimons heureuse,  
Gentille cigale amoureuse!  
Car aussitost que tu as beu,  
Dessus les arbrisseaux, un peu de la rosée,  
Aussi contente Qu'est une princesse puissante,  
Tu fais, de ta doucette vois,  
Tressaillir les monts et les bois.*

*Tout ce qu'apporte la compagne,  
Tout ce qu'apporte la montagne Est ton propre:  
Au laboureur Tu plais sur tout,  
Car son labeur N'offenses,  
Ni portes dommage N'alluy,*

*Ny à son labourage.*

*Tout homme estime ta bonté,  
Douce prophète de l'été.  
La Muse t'aime et t'aime aussi Apollon,  
Qui t'a fait ainsi Doucement chanter.  
La vieillesse Comme nous jamais ne te blesse.*

To the grasshopper

Ah! How lucky we think you are,  
Nice grasshopper in love!  
As soon as you have drunk  
A little dew upon the shrubs,  
As happy as a ruling princess,  
With your mild voice, you cause  
The hills and the woods to tremble.

All that the countryside brings,  
All the mountain brings, all is your property:  
To the farm laborer you especially bring pleasure,  
Because you do not interfere with his plowing,  
Nor do you harm him or his tilling.

Every man values your kindness,  
Sweet prophet of summer.  
The Muse loves you as does Apollo  
Who makes you sing so sweetly.  
Old age never wounds you as it does us.

*A la rose*

*La Rose et l'honneur d'un pourpris,  
La Rose est des fleurs la plus belle,  
Et dessus toutes a le pris:  
C'est pour cela que je t'appelle  
La violette de Cypris.*

*La Rose est le bouquet d'amour,*

*La rose est l'honneur des Charites,  
La Rose blanchit tout au tour,  
Au matin, De perles petites,  
Qu'elle emprunte du point du jour.*



*La Rose est le parfum des dieux,  
La Rose est l'honneur des pucelles,  
Qui leur sein beaucoup aiment mieux  
Enrichir de roses nouvelles  
Que d'un or tant soit précieux.*

*Est-il rien sans elle de beau?  
La Rose embellit toutes choses;  
Vénus de roses a la peau,  
Et l'Aurore à les doigts de roses,  
Et le front le Soleil nouveau.*

To The Rose

The rose is proud of its royal color,  
The rose is the most beautiful flower,  
And above all takes the prize:  
It is for this reason that I named it  
Violet of Cyprus.

The rose is the bouquet of love,  
The rose marks the occasion of charities,  
The rose pales everything around it,  
In the morning, some small dewdrops  
Borrowed from the dawn.

The rose is the perfume of the gods,  
The rose is the honor of maidens,  
Who much love to enhance their breasts  
With new fresh roses,  
More than with much precious gold.

Is there nothing that is so beautiful without it?  
The rose embellishes everything;  
Venus has the skin of roses,  
And Dawn has the roses fingers,  
And its brow shows the new Sun.

Translated by Robert Perkins

*"La flûte enchantée" from Shéhérazade*

Poetry by Tristan Klingsor  
Music by Maurice Ravel

*L'ombre est douce et mon maître dort  
Coiffé d'un bonnet conique de soie,  
Et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encor  
Et j'écoute au dehors  
Une chanson de flûte où s'épanche  
Tour à tour la tristesse ou la joie.  
Un air tour à tour langoureux ou frivole  
Que mon amoureux chéri joue.  
Et quand je m'approche de la croisée  
Il me semble que chaque note s'envole  
De la flûte vers ma joue,  
Comme un mystérieux baiser.*

### **The Enchanted Flute**

The shadows are soft and my master sleeps  
Capped with a conical silk bonnet,  
And his long yellow nose in his white beard.  
But I, I am still awake  
And outside I hear  
The song of the flute, which pours out  
Sadness or joy in turn.  
An air languorous, then frivolous,  
That my dear lover plays.  
And when I approach the window,  
It seems to me that each note flies  
From the flute toward my cheek,  
Like a mysterious kiss.

Translated Timothy Le Van

### ***Une flûte invisible***

Poetry by Victor Hugo  
Music setting one by Camille Saint-Saëns  
Music setting two by André Caplet

*Viens! Une flûte invisible  
Soupire dans les verges.  
La chanson la plus plaisible  
Est la chanson des bergers!*

*Le vent ride sous l'yeuse,*

*Le somber miroir des eaux.  
La chanson la plus joyeuse  
Est la chanson des oiseaux.*

*Que nul soin ne te tourmente,  
Aimous-nous ... aimons toujours!  
La chanson la plus charmante  
Est la chanson des amours.*

### **An Invisible Flute**

Come! An invisible flute  
Sighs among the birches.  
The most pleasurable song  
Is the song of the shepherds!  
Under the oak tree, the wind ripples  
The somber mirror of waters.  
The most joyous song  
Is the song of the birds.

May no care trouble you,  
Let us love each other ... let us love forever!  
The most charming song  
Is the song of our love.

Translated by Robert Perkins

### ***Écoute, mon coeur***

Poetry by Rabindranath Tagore  
Music By André Caplet

*Écoute, mon coeur;  
Dans cette flûte chante  
La musique du parfum des fleurs sauvages,  
Des feuilles étincelantes  
Et de l'eau qui brille;  
La musique d'ombres,  
Sonores d'un bruit d'ailes et d'abeilles.  
La flûte a ravi son sourire  
Des lèvres de mon ami  
Et le répand sur ma vie.*

### **Listen, My Heart**

Listen, my heart;  
To the flute singing  
The music of the perfume of wild flowers,  
The sparkling leaves  
And the brilliant water;  
The music of the shadows,  
The clamoring sounds of wings and bees.  
The flute brings a smile of delight  
To the lips of my lover  
That spills upon my life.

Translated by Susan Hayes

***Deux élégies***

Poetry by François Maynard and Jean Pellerin  
Music by Alexis Roland-Manuel

*Charmant Rossignol*

*Charmant rossignol don't la voix  
Entretient le profond silence  
De ces rochers et decés bois  
Où l'été perd sa violence  
Si la Bergère que je sers  
Revient jamais dans ces désers  
Apprens à cette âme cruelle  
Que l'eau qui coule entre ces fleurs  
Est un petit reste des pleurs  
Que j'ai versés pour l'amour d'elle.*

*Chanson*

*Il faut une chanson pour vous donner  
La route avec ses sapins bleus  
Et l'auberge et la fille  
Il faut une chanson mais qui la chantera?  
Ce ne sera pas moi  
Je ne l'ai jamais sue  
Mais ce sera peut-être la pie sur le buisson  
Ou la flûte champêtre la la la  
Il faut une chanson.*

**Two Elegies**

## Charming Nightingale

Charming nightingale, whose voice  
Maintains the profound silence  
Of these rocks and woods,  
Where summer loses its harshness.  
Even if the shepherdess whom I serve  
Ever returns to this deserted place  
She will have taught this brutalized soul  
That the water that flows between these flowers  
Is but a small remains of the tears  
I have shed for love of her.

## Song

We need a song to put you on the road  
With its blue spruce  
And its country inn and the young girl.  
We need a song, but who will sing it?  
Certainly not I,  
I have never learned it.  
But perhaps it will be the magpie in the bush  
Or the rustic flute —  
We need a song!

Translated by Robert Perkins

## *Quatre poèmes hindous*

Poetry by Bhartrihari,  
Henri Heine, and Maurice Delage  
Music by Maurice Delage

### *Une Belle*

*Une belle à la taille svelte  
Se promène sous les arbres de la forêt  
En se reposant de temps en temps.  
Ayant relevé de la main  
Les trois voiles d'or  
Qui lui couvrent les seins,  
Elle renvoie à la lune les rayons  
dont elle était baignée.*

### *Un Sapin isolé*

*Un sapin isolé se dresse  
Sur une montagne aride du Nord.  
La glace et la neige  
L'environnent d'un manteau blanc.*

*Il rêve d'un palmier qui là-bas  
Dans l'Orient lointain se désole,  
Solitaire et taciturne,  
Sur la pente de son rocher brûlant.*

### *Naissance de Bouddha*

*En ce temps là, fut annoncée  
la venue de Bouddha sur la terre.  
Il se fit dans le Ciel un grand bruit de nuages.  
Les Dieux agitant leurs éventails et leurs vêtements  
Répandirent d'innombrables fleurs merveilleuses.  
Des parfums mystérieux et doux  
Se croisèrent comme des lianes  
dans le soufflé tiède de cette nuit de printemps.  
La perle divine de la pleine lune  
S'arrêta sur le palais de marbre  
Gardé par vingt mille éléphants  
Pareils à des collines grises de la couleur des nuages.*

*Si vous pensez*

*Si vous pensez à elle,  
Vous éprouvez un douloureux tourment.  
Si vous la voyez,  
Votre esprit se trouble.  
Si vous la touchez,  
Vous perdez la raison.  
Comment peut-on l'appeler bien aimée?*

### **Four Hindu Poems**

#### **A Beautiful Woman**

**A beautiful woman with a slender waist,  
She walks under the trees of the forest**

And rests from time to time.  
Having lifted with her hand  
The three golden veils  
That cover her breasts  
She sends back to the moon the rays  
With which she was bathed.

#### A Solitary Fir Tree

A solitary fir tree stands  
On a barren northern mountain.  
Ice and snow wrap it  
With a white cloak.

A palm tree over there  
In the Far East is distressed,  
Alone and silent  
On its slope of her burning rock.

#### The Birth of Buddha

In that time, in that place, was announced  
The coming of Buddha to earth.  
In the sky there was a great sound of clouds.  
The gods, waving their fans and their garments  
Scattered about countless marvelous flowers.  
Some mysterious and sweet perfumes  
Were entangled like tropical line  
In the mild breath of spring.  
The divine pearl of the full moon  
Stopped against the marble palace,  
Guarded by twenty thousand elephants  
Resembling some hills colored gray like clouds.

#### If You Think

If you think of her,  
You feel a painful anguish.  
If you see her,  
Your mind is troubled.  
If you touch her,  
You lose all reason!  
How can one call her beloved?

Translated by Robert Perkins

*Quatre Lieder*

Poetry by Cécile Sauvage and Henri Heine  
Music by Daniel Lesur

*La lettre*

*Sur cette letter où je penche  
Mon visage plein de tendresse  
Tu trouveras la caresse pensive de ma main blanche,  
Le mouvement de mes yeux aimants et silencieux,  
Car je laisse trainer mes yeux  
Sur ce papier silencieusement  
Que tu les verras caressants se lever sur toi en lisant.*

*La chevauchée*

*Le vent d'automne secoue les arbres,  
La nuit est humide et froide,  
Enveloppé d'un manteau gris  
Je traverse à cheval le bois,  
Et tandis que je chevauche  
Mes pensées galopent devant moi;  
Elles me portent léger et joyeux à la maison de ma bien aimée.  
Les chiens aboient,  
Les valets paraissent avec des flambeaux.  
Je gravis l'escalier de marbre  
en faisant retentir mes éperons sonores.  
Dans une chambre garnie de tapis et brillamment éclairée,  
Au milieu d'une atmosphère tiède et parfumée,  
Ma bien-aimée m'attend.  
Je me précipite dans ses bras.  
Le vent murmure dans les feuilles,  
Le chêne chuchote dans ses rameaux:  
"Que veux-tu, fou cavalier,  
avec ton rêve insensé?"*

*Les mains jointes*

*Tu es comme une fleur,  
Si douce, si belle et si pure,  
Je te contemple et la mélancolie  
Se glisse dans mon coeur.*



*Ce m'est comme si  
Je devais poser mes mains sur ta tête,  
Priant Dieu qu'il te conserve  
Toujours aussi pure, aussi belle, et aussi douce.*

*Sérénade*

*De mes larmes naît  
Une multitude de fleurs brillantes  
Et mes soupirs deviennent un chœur de rossignols.  
Et si tu veux m'aimer, petite,  
Toutes ces fleurs sont à toi,  
Et devant ta fenêtre retentira  
Le chant des rossignols.*

**Four Lieder**

The Letter

In this letter over which I bend  
My face, full of tenderness,  
You will find the thoughtful caress of my white hand,  
The movement of my loving and silent eyes,  
Since I let my eyes linger  
Quietly over this paper  
So that you will see them  
Caressing you as they rise up to you as you read.

The Horseback Ride

The autumn wind shakes the trees,  
The night is damp and cold.  
Wrapped in a gray coat  
I cross the woods on horseback,  
And as I am riding  
My thoughts gallop before me;

They carry me, lighthearted and joyful,  
To the home of my beloved.  
The dogs bark,  
Valets appear with torches.  
I clamber up the marble stairs,  
Restraining my echoing spurs.  
In a chamber furnished with rugs and brilliantly lighted,

In the midst of an atmosphere perfumed and warm,  
My beloved waits for me.  
I rush into her arms.  
The wind murmurs amongst the leaves,  
The oak whispers in its branches:  
"What do you expect, foolish horseman,  
With your mad dream?"

#### Hands Clasped

You are like a flower,  
So sweet, so pretty, and so pure.  
I contemplate you and melancholy slips into my heart.  
For me, it is as if I was supposed to put my hands on your head,  
Praying to God that he might keep you  
Always as pure, always as pretty, always as sweet.

#### Serenade

From my tears,  
A multitude of brilliant flowers is born,  
And my sighs become a choir of nightingales.  
And if you want to love me, little one,  
All these flowers are yours.  
And before your window will resound  
The song of the nightingales.

Translated by Robert Perkins

#### *Quatre poèmes de Max Jacob*

Poetry by Max Jacob  
Music by Francis Poulenc

*Est-il un coin plus solitaire*

*Est-il un coin plus solitaire à cheval  
J'irai le chercher  
Trop d'hommes sont au monastère  
Trop de femmes vont au marché  
De livres à mon belvédère  
Trop d'habits pendus aux crochets  
Trop de Papier sur l'étagère  
Trop de viande au garde manger*

*O! Narcisse O folie  
O ma tête à deux mains  
O Perse! O le pays de la rose jolie  
Si tu n'étais là-bas j'irais te voir demain.*

*C'est pour aller au bal*

*C'est pour aller au bal, au bal,  
Au bal au Baïkal allah!  
Au bal allah à la balalaïka  
Rades du tyran terres du Levant  
Baron du devant tirades  
Nomme azur ce que la dame mazurke  
Je t'assure que cette danse est turque nomades  
Est-ce bal à bord  
Est-ce bu en bottes  
On chante un foxtrotte  
Les phoques se trottent  
Faux nègre fausses notes  
Escouade pars à des requins que fait Arlequin  
Pars, en rat, pas rare sequin repas rare Parade  
C'est pour aller au bal, au bal  
Au bal, au Baïkal, allah  
Au bal allah à la balalaïka.*

*Poète et tenor*

*Poète et tenor l'oriflamme au Nord  
Je chante la mort.  
Poète et tambour natif de Colliour  
Je chante l'amour.  
Poète et marin versez-moi du vin  
Versez, versez je divulgue les secrets des algues.  
Poète et chrétien le Christ est mon bien  
Je ne dis plus rien.*

*Dans le buisson de mimosa*

*Dans le buisson de mimosa  
Qu'est-ce qui n'y a qu'est-ce qui n'y a?  
Y'a le lézard qui n'osa mettre ses yeux  
Dans les oseilles la fleur dite  
Le bouton d'or et le plant nommé sensitive  
Qui me dit-on s'ouvre à l'aurore  
Et prend la forme d'une olive*

*Là y a aussi Hortense  
Y a les boules azures du céleste hortensia*

*Et la troupe argentée d'herbes folles de rire  
Dans le buison de mimosa  
Qu'est-ce qui n'y a qu'est-ce qui n'y a?  
Le fils de la mercière et la fille du bougnat.*

#### **Four Poems of Max Jacob**

Is there a More Lonely Place

Is there a lonelier corner of the world  
For one on horseback?  
Too many men are in the monastery,  
Too many women are buying  
Books at my gazebo.  
Too many clothes hung on the hooks,  
Too many papers on the shelves,  
Too much meat in the pantry.  
Oh! Narcissus! Oh folly!  
Oh, my head in my two hands.  
Oh, Persia! Oh, the country of the pretty rose.  
If you were not so far away, I would go to see you tomorrow.

Going to the Ball

In order to go to the ball, the ball  
To the ball, to the Baïkal, Allah!  
To the ball, Allah, to the balalaïka.  
Harbors of the tyrant,  
Lands of the Levant,  
Baron at the front of the tirades.  
Name sky blue the mazurka that the lady dances.  
I assure you that this is the dance of the Turkish nomads.  
Is the ball on board,  
Is it drunk in its boots?  
One sings a foxtrot,  
The seals beat it,  
False negro, false notes.  
The gang leaves to some sharks what the Harlequin makes,  
Go, don't miss this most rare sequin meal, this rare Parade.  
In order to go to the ball, to the ball,  
To the ball, to the Baïkal, Allah!

To the ball, Allah, to the balalaika.

Poet and Tenor

Poet and tenor, banner from the north,  
I sing of death.  
Poet and native drummer of Colliour,  
I sing of love.  
Poet and sailor, pour me some wine.  
Pour, pour and I will reveal the secrets of the seaweed.  
Poet and Christian, Christ is my goodness.  
I can say no more.

In the Mimosa

In the mimosa  
What is there, what is not there?  
There is the lizard that doesn't dare put his eyes  
Into the sorrel, the flower named  
The golden bud, and the plant called sensitive,  
Which, I am told, opens up at dawn  
And takes the form of an olive.  
There is also Hortense,  
There are sky blue clusters of celestial hydrangea  
And the silvery troop of herbs, wild with laughter,  
In the mimosa.  
What is there, what is not there?  
The son of the haberdasher  
And the daughter of the coal merchant.

Translated by Robert Perkins

***Le rossignol***

Unknown French text  
Music by Clement-Philibert-Leo Délibes

*Écoutez la chanson du rossignol volage;  
Aux bergers du village,  
Aux bergers du village il donne la leçon,  
Écoutz! Ha! Ah! Ah!  
Écoutez la chanson!*

*Chantons, chantons l'amour tant que le printemps dût.*

*Chantons, chantons l'amour tant que le printemps dût.*

*Sous la jeune verduere et la nuit et le jour,  
Chantons, chantons l'amour et la nuit et le jour.  
Chantons, chantons l'amour!  
"Il revient tous les ans," dit une pastourelle,  
"Car la rose nouvelle renait chaque printemps!"*

*Il revient tous les ans, il revient tous les ans.  
Ah! Ah!  
Non, l'amour ne revient pas, pastourelle frivole.  
L'amour ne revient pas, O pastourelle frivole.  
Dès que l'amour s'envole,  
C'est pour toujours, hélas!  
L'amour ne revient pas, l'amour ne revient pas,  
L'amour ne revient pas!*

### **The Nightingale**

Listen to the song of the fickle nightingale in the woods;  
To the village shepherds,  
To the village shepherds it gives a lecture.  
Listen! Ah! Ah! Ah!  
Listen to its song!

Sing, sing of love, as long as springtime lasts,  
Sing, sing of love, as long as springtime endures!  
Under the young green foliage. Night and day,  
Sing, sing of love, night and day!  
Sing, sing of love!

"It returns every year," said a rustic,  
"And the new rose is revived each spring."

It returns every year, it returns every year.  
Ah! Ah!  
No, love does not return, you frivolous country girl  
Love does not return, O frivolous country girl.  
Once love has flown  
It is gone forever, alas!  
Love does not return, love does not return,  
Love does not return.

Translated by H. Gruber

SONG TRANSLATIONS  
PROGRAM NO. 2

*Petits poèmes d'extreme-orient*

Poetry by L. Arnould-Grémilly  
Music by Ernst Fromaigeat

*Le tapis du rêve*

*Une nuée d'oiseaux  
Est venue s'ébrouer dans mon verger  
Comme une grêle ils ont fauché  
Les fleurs don j'espérais des fruits  
Ah quell saccage  
Ils se sont battus piaillant criant  
Les petals dans l'herbe neigent en tourbillons  
Neige parfumée  
Digne des jardins où se pavanent les heureux fils du Ciel!  
Petits oiseaux merci, pour vos ébats turbulents  
Certes les fruits seront bien rares  
Oui mais quel beau tapis pour mes rêves!  
Pour mes rêves!*

*La délaissée*

*Triste au Ciel noir monte la lune d'hiver  
Je suis seule dans ma chamber,  
Comme elle, dans le Ciel noir.  
Seule, abandonnée!  
Le feu s'est éteint  
Seuls mes yeux brûlent et je pleure*

*Je pleure ô mon ami parti loin de moi  
Si loin de moi  
Toi qui jamais n'a su comprendre  
Combien je t'aime.*

*Deux saisons*

*Te souviens tu quand tu partis?  
Plein de ferveur et de chansons?  
Quand les blancs pruniers en fleurs  
Attiraient les papillons de mon pays.  
T'en reviens-tu au temps des chrysanthèmes?  
L'heure où les nuages du Nord*

*Pesant alourdis de neige  
Sur mon pays.*

*La flûte lointaine*

*Le soir tombait dans le parfum des fleurs  
Dans la brune au loin  
Une flûte chantait.  
Taillons de ces roseaux  
Une frêle branche  
Et comme elle imite les oiseaux  
Dans la nuit en rêve tous les rossignols  
M'entendront, gazouiller  
comme eux dans leur doux ramage.*

### **Short Poems From The Far East**

The Dream Carpet

A host of birds  
Has come to splash about in my orchard  
Like a hailstorm they cut down  
The flowers from which I was hoping for some fruit.  
Ah, what havoc.  
They fought squealing, shouting  
The petals fall like snow flurries on the grass.  
Fragrant snow,  
Worthy of the gardens where the happy sons of heaven strut about!  
Small birds, thank you for your turbulent play.  
Surely the fruit will be quite rare  
Yes, but what a beautiful carpet for my dreams!  
For my dreams!

The Forsaken Wife

Sadly the winter moon mounts the dark sky.  
I am alone in my bedroom,  
Like the moon, in the black sky.  
Alone, abandoned!  
The fire is extinguished  
Only my eyes burn and I cry,  
I cry, oh my dear-departed friend  
So far from me.  
You who never knew how to understand



How much I love you.

Two Seasons

Do you remember when you left?  
Full of fervor and of songs?  
When the flowering white plum trees  
Used to attract the butterflies from the countryside.  
Will you return during the chrysanthemum season?  
The time when the Northern clouds  
Weigh heavily with snow  
Over this countryside of mine.

The Distant Flute

Evening fell into the perfume of the flowers.  
In the twilight far away  
A flute was singing.  
Let's cut from these reeds  
A fragile branch  
And since it mimics the birds  
Dreamily during the night all the nightingales  
Will hear me twittering,  
Like them at their own sweet song.

Translated by Robert Perkins

**Portrait**

Poetry by Pierre Reyniel  
Music by Cécile Chaminade

*Son nom m'est doux comme le miel,  
Elle est blonde comme une fée,  
Ses yeux sont faits d'un coin de Ciel;  
L'ai-je vue ou l'ai-je rêvée?  
Elle semble un lys frêle et doux,  
Elle en a la mélancolie  
Et la grâce; connaissez-vous  
Celle-là qui fait ma folie?  
Sa voix contient le miel des fleurs,  
Elle est iréelle et profonde,  
Et je bois toutes les douleurs,  
Dans sa voix de sirène blonde.*

*Son regard me frôle souvent,  
Mais cependant elle m'ignore,  
Elle passé et mon coeur fervent  
Vole sur sa trace et l'adore.*

### **Portrait**

For me, her name is sweet as honey,  
She is blonde like a fairy,  
Her eyes are made from a corner of heaven;  
Did I see her or dream of her?  
She resembles a lily, frail and sweet,  
She has its melancholy  
And its grace; do you know  
The one who makes my madness?  
Her voice contains the honey of the flowers,  
She is unreal and profound,  
And I drink in every kind of sadness,  
In her blonde siren's voice.  
She looks at me often,  
But, however, she ignores me,  
She passes by and my fervent heart  
Follows her footsteps and adores her.

Translated by Mary Dibbern

### ***Deux stèles orientées***

Poetry by Victor Ségalen  
Music by Jacques Ibert

*Mon amante a les vertus de l'eau*

*Mon amante a les vertus de l'eau;  
Un sourire clair, des pestes coulants,  
Une voix pure et chantant goutte à goutte.  
Et quand parfois malgré moi  
Du feu passe dans mon regard,  
Elle sait comment on l'attise en frémissant:  
Eau jetée sur les charbons rouges.  
Mon eau vive, la voici répandue,  
Toute, sur la terre!  
Elle glisse, elle me fuit ...  
Et j'ai soif et je cours après elle.*

*De mes mains je fais une coupe.  
De mes deux mains je l'étanche avec ivresse,  
Je l'étreins, je la porte à mes lèvres:  
Et j'avale une poignée de boue. Ah.*

*On me dit*

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

## **Two Pillars Askew**

My Lover Has the Virtues of Water

My lover has the virtues of water;  
A clear smile, some flowing storms,  
A pure voice, and singing drop by drop.  
And when sometimes in spite of myself  
Some fire crosses my sight,  
She knows how to poke it as it trembles:  
Water tossed on the red coals.  
My water is alive, here it is widespread  
Everywhere on earth!  
It slips away, it flees from me ...  
And I am thirsty and I run after it.  
With my hands I make a cup.  
With my two hands I rapturously stem its flow,  
I grasp it, I carry it to my lips:  
And I swallow a handful of mud. Ah.

## They Tell Me

They tell me: You ought not marry her.  
All the portents are in agreement, and inauspicious:  
Note well, in her name,  
Water, casting a spell, is replaced by the wind.  
Now, the wind reverses,  
That admits no contradiction.  
Do not take that woman.  
And then there is the commentary, listen:  
He bumps into the rocks.  
He enters into the brambles.  
He is covered with thorny hair.  
And others comment that he would do better not to pull out.  
Do not take therefore this woman.  
I answer: Certainly, there are some doubtful forebodings here.  
But let's not ascribe too much importance to it.  
And moreover, she is a widow and all those things  
Concern the first husband.  
Prepare the wedding chair.

Translated by Robert Perkins

## *Deux poèmes de Ronsard, op. 26*

Poetry by Pierre de Ronsard  
Music by Albert Roussel

### *Rossignol, mon mignon*

*Rossignol, mon mignon qui dans cette saulaie  
Va seul de branche en branche à ton gré voletant,  
Et chante à l'envie de moi qui vais chantant  
Celle qu'il faut toujours que dans la bouche j'aie  
Nous soupirons 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 coeur une si algre plaie.  
Toutefois, Rossignol, nous différons d'un point:  
C'est que tu es aimé, et je ne le suis point,  
Bien que tous deux ayons les musiques pareilles.  
Car tu fléschis ton aimée au doux bruit de tes sons,  
Mais la mienne, qui prend à dépit mes chansons,  
Pour ne les écouter se bouche les oreilles.*

*Ciel, aer, et vens*

*Ciel, aer, et vens, plaines et mons découverts,  
Ertres fourchus et forêts verdoyantes,  
Rivages tors, et sources ondoyantes,  
Taillis rasés, et vous bocages vertes;  
Antres mousus à demi front ouvers,  
Prés, boutons, fleurs, et herbes rousoyantes,  
Coutaus vineus, et plages blondoyantes,  
Gâtine, Loire, 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,  
Antres, prés, fleurs, dites-le lui pour moi.*

### **Nightingale, my pretty**

Nightingale, my pretty, who in this willow grove  
Goes alone from branch to branch in your own flighty way,  
And sings as well as I who go singing  
That which must always come from my mouth.  
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 so bitter a wound.  
However, Nightingale, we differ in one respect:  
It is that you are loved, and I am not loved at all,  
Even though both of us may make similar music.  
For you sway your sweetheart with the sweetness of your sounds,  
But my sweetheart, who is annoyed by my songs,  
Plugs up her ears so not to hear them.

Heaven, sky, and wind

Heaven, sky, and wind, plains and bare mountains,  
Branches, 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 herbs,  
Wine-rich hills, and flaxen beaches,

Gâtine, Loire, and you my sad verses:  
Since at the parting, gnawed by care and ire,  
To those beautiful eyes, the good-bye that I could not bring myself to say,  
Who far and near keeps me filled with emotion:  
I beg you, Heaven, air, wind, mountains, and plains,  
Thickets, forests, shores and fountains,  
Caverns, fields, flowers, tell him for me.

Translated by Wendall Dobbs

**Chanson**

Poetry by Pierre de Ronsard  
Music by Arthur Honegger

*Plus tu connais que je brûle pour toi  
Plus tu me fuis, cruelle  
Plus tu connais que je vis en émoi  
Et plus tu m'es rebelle  
Te laisserai-je?  
Hélas! Je suis trop tien  
Mais je bénirai l'heure de mon trépas  
Au moins s'il te plaît bien  
Qu'en te servant je meure*

**Song**

The more you know that I burn for you,  
The more you flee from me, cruel one.  
The more you know that I live in turmoil,  
The more you rebel against me.  
Will you not let me be?  
Alas! I am yours alone.  
But I will bless the hour of my death.  
At least if it pleases you well,  
And in serving you, I die.

Translated by Susan Hayes

**Trois chansons extraites de "La petite sirène" d'Andersen**

Lyrics by René Morax from Hans Christian Anderson

*Chanson des sirènes*

*Dans le vent et dans le flot dissous toi fragile écume  
Dissous toi dans un sanglot  
Pauvre coeur rempli d'amertume  
Prends ton vol dans le Ciel bleu  
Vois la mort n'est pas cruelle  
Tu aura la paix de Dieu viens à nous âme immortelle.*

*Berceuse de la sirènes*

*Danse avec nous dans le bel Océan  
Le matin ou le soir sous la lune d'argent.  
Plonge avec nous dans le flot transparent,  
Chante au soleil dans l'écume et le vent  
Mer berce nous dans tes bras caressant  
Mer berce nous sur ton coeur frémissant, Ah.*

*Chanson de la poire*

*C'est l'histoire d'une poire  
On la cueille dans les feuilles  
On la tape tant et tant,  
Qu'elle en claque en trois temps d'une attaque  
Il faut boire à la poire un bon coup un bon coup  
Il faut boire à la poire  
Il faut boire, boire ... boire, et c'est tout.*

**Three Song Extracts from “The Little Sirens” by Andersen**

Song of the Sirens

In the wind and in the waves you dissolve yourself like fragile foam  
You dissolve yourself in a sob  
Poor heart full of bitterness  
Take your flight in the blue sky  
See that death is not cruel  
You will send the peace of God to our immortal soul.

Berceuse of the Sirens

Dance with us in the beautiful ocean  
Morning or evening beneath the silver moon.

Dive with us in the transparent waves,  
Sing to the sun in the foam and the wind.  
Sea, rock us in your caressing arms.  
Sea, rock us on your pulsating heart. Ah.

Song of the pear

This is the story of a pear.  
Picked from among the leaves,  
It is hit again and again,  
It breaks open on the third attack,  
Drink to the pear, a good blow, a good blow.  
Drink to the pear,  
One must drink, drink ... drink, and that is all.

Translated by Susan Hayes

*Catalogue de fleurs*

Poetry by Lucien Daudet  
Music by Darius Milhaud

*La violette*

*La Violette cyclope se force admirablement  
D'un beau rouge solférino.  
Elle est très parfumée, hâtive et vigoureuse.*

*Le bégonia*

*Bégonia aurora, fleur très double,  
Abricot mêlé de corail,  
Coloris très joli rare et curieux.*

*Les fritillaries*

*Les fritillaries aiment les endroits exposés au soleil  
Et à l'abri du vent et des gélées printanières.  
Pendant l'hiver on les couvre.*

*On les appelle aussi oeufs de Vanneau  
Et Couronnes imperials.*

*Soupire dans les verges.  
La chanson la plus plaisible  
Est la chanson des bergers!*



*Le vent ride sous l'yeuse,  
Le somber miroir des eaux.  
La chanson la plus joyeuse  
Est la chanson des oiseaux.*

*Que nul soin ne te tourmente,  
Aimons-nous ... aimons toujours!  
La chanson la plus charmante  
Est la chanson des amours.*

*Les jacinthes*

*Albertine blanc pur  
La peureuse mauve clair.  
Roi des Belges carmin pur,  
Roi des bleus, blue foncé.  
Mademoiselle de Malakoff jaune vif à bouquet.*

*Les crocus*

*Les crocus se forcent en potées  
Ou dans des soucoupes  
Sur de la mousse humide  
A la pleine terre seuls ou mêlés  
À d'autres plantes printanières.  
Ils font un très bel effet.*

*Le brachycome*

*Brachycome Iberidifolia étoile bleue nouveauté,  
Plante naine charmante couverte de fleurs bleues,  
D'un bleu vif.*

*L'eremurus*

*Eremurus Isabellinus,  
Sa floraison est garantie.  
La hampe de cette magnifique espèce  
Atteint parfois deux mètres,  
Ses fleurs sont d'un beau coloris  
Entre jaune et rose et d'une longue durée  
Vous recevrez les prix par correspondance.*

**Catalogue of Flowers**

### The Violet

The one-eyed Violet command admiration  
With a beautiful red the color of the blood at Solférino,  
It is very scented, hasty and robust.

### The Begonia

Begonia, the color of dawn,  
A flower of double character,  
Apricot blended with coral,  
A very pretty coloring, rare and curious.

### The Fritillaries

The fritillaries like places exposed to the sun  
Bell-like sheltered from the wind and spring frosts.  
During the winter you cover them.  
They are also called explorer eggs  
And Imperial Crowns.

Sighing among the cane,  
The most pleasurable song  
Is the song of the shepherds!

Beneath the oaks, the wind ripples,  
The somber mirror of waters.  
The most joyous song  
Is the song of the birds.

May no care torment you  
Let us love one another...let us love forever!  
The most charming song  
Is the song of our love

### The Hyacinths

Albertine, pure white  
The timid one, light purple  
King of the Belgians, pure crimson  
King of the blues, dark blue  
The Mademoiselle de Malakoff, bright yellow in a bunch.

### The Crocuses

The crocuses push themselves out in jarfuls  
Or in saucers  
On humid moss  
In open land alone or mixed  
With other springtime plants.  
They make a very beautiful effect.

#### The Colored Daisy

Brachycome Iberidifolia, a novel blue star,  
Charming dwarf plant covered with blue flowers,  
A vibrant blue.

#### The Shelford Foxtail Lily

Eremurus Isabellinus,  
Its blossoming is guaranteed,  
The stem of this magnificent species  
Sometimes reaches to two meters,  
Its flowers have a beautiful coloring  
Between yellow and pink, and they last a long time.  
You will receive the prices by letter.

Translated by Susan Hayes

#### *Chansons madécasses*

Poetry by Evariste Parny  
Music by Maurice Ravel

#### *Nahandove*

*Nahandove, Ô belle Nahandove! L'oiseau nocturne a commence  
Ses cris, la pleine lune brille sur ma tête, et la rosée  
Naissante humecte mes cheveux. Voici l'heure; qui  
Peut t'arrêter, Nahandove, Ô belle Nahandove! Le lit  
De feuilles est prepare; je l'ai parsemé de fleurs  
Et d'herbes odoriféantes; il est digne de tes charmes,  
Nahandove, Ô belle Nahandove! Elle vient.  
J'ai reconnu la respiration précipitée que donne  
Une marche rapide; j'entends le froissement  
De la pagne qui l'enveloppe; c'est elle,*

*C'est Nahandove, la belle Nahandove!  
 Reprends haleine, ma jeune amie; repose-toi sur mes genoux.  
 Que ton regard est enchanteur! Que le mouvement  
 De ton sein est vif et déli cieux sous la main  
 Qui le presse! Tu souris, Nahandove, Ô belle Nahandove!  
 Tes baisers pénètrent jusqu'a l'âme; tes caresses brûlent  
 Tous mes sens; arête, ou je vais mourir, Meurt-on  
 De volupté, Nahandove, Ô belle Nahandove!  
 Le plaisir passé comme un éclair. Ta douce haleine  
 S'affaiblit, tes yeux humides se referment,  
 Ta tête se penche mollement, et tes transports  
 S'éteignent dans la langueur. Jamais tu ne fus  
 Si belle, Nahandove, Ô belle Nahandove! Tu pars,  
 Et je vais languir dans les regrets et les desires.  
 Je janguirai jusqu'au soir. Tu reviendras ce soir,  
 Nahandove, Ô belle Nahandove!*

### **Madagascanian Songs**

Nahandove

Nahandove, oh beautiful Nahandove! The nocturnal bird begins its  
 Cries, the full moon shines on my head, and the new-born dew  
 Moistens my hair. This is the hour; who  
 Can stop you, Nahandove, oh beautiful Nahandove! The bed  
 Of leaves is prepared; I have strewn it with flowers  
 And with sweet-smelling herbs; it is worthy of your charms,  
 Nahandove, oh beautiful Nahandove! She comes.  
 I recognized the panting caused by  
 A brisk walk; I hear the rustle  
 Of the cloth she wraps around her lower body,  
 that envelops her; it is she,  
 It is Nahandove, the beautiful Nahandove!  
 Catch your breath, my young love; rest on my knees.  
 How enchanting is your glance! How the movement  
 Of your breast is alive and delicious under the hand  
 Which presses it! You smile, Nahandove, oh beautiful Nahandove!  
 Your kisses penetrate my soul; your caresses burn  
 All my senses; stop, or I shall die. Can one die  
 Of voluptuousness, Nahandove, oh beautiful Nahandove!  
 Pleasure passes like a lightening flash. Your sweet breath  
 Falts, your moist eyes close again,  
 Your head bends softly, and your ecstasies  
 Melt into languor. Never were you

More beautiful. Nahandove, oh beautiful Nahandove! You leave  
And I will languish in regrets and desires.  
I will languish until evening. You will return this evening,  
Nahandove, oh beautiful Nahandove!

*Aoua!*

*Méfiez-vous des Blancs, habitants du rivage.  
Du temps de nos pères, des Blancs descendirent  
Dans cette île. On leur dit: Voila des terres,*

*Que vos femmes les cultivent; soyez justes, soyez bons,  
Et devenez nos frères. Les Blancs promirent,  
Et cependant ils faisaient des retranchements.  
Un fort menaçant s'éleva; le tonnerre fut renfermé  
Dans des bouches d'airain; leurs prêtres voulurent  
Nous donner un Dieu que nous ne connaissons pas,  
Ils parlèrent enfin d'obéissance et d'esclavage.  
Plûtôt la mort. Le carnage fut long et terrible;  
Mais malgré la foudre qu'ils vomissaient, et qui écrasait  
Des armées entières, ils furent tous exterminés.  
Aoua: Méfiez-vous des Blancs. Nous avons vu de nouveaux  
Tyrans, plus forts et plus nombreux, planter leur  
Pavillon sur le rivage. Le Ciel a combattu pour nous.  
Il a fait tomber sur eux les pluies, les tempêtes  
Et les vents empoisonnés. Ils ne sont plus, et nous  
Vivons, et nous vivons libres. Aoua! Méfiez-vous  
Des Blancs, habitants du rivage.*

*Aoua!*

Inhabitants of the coast, beware of the white man.  
During the time of our fathers, some whites descended  
On this island. We told them: Here are lands,  
That your wives may cultivate; be just, be good,  
And become our brothers. The whites promised,  
And yet they built entrenchments.  
A menacing fort arose; thunder was contained  
In mouths of brass; their priests wanted  
To give us a God that we knew not,  
They spoke, finally, of obedience and of slavery.  
Sooner death. The carnage was long and terrible;  
But despite the thunder they vomited, that destroyed  
Entire armies, they were all exterminated.  
Aoua: Beware of the white man. We have seen new

Tyrants, stronger and more numerous, planting their  
Flags on the shore. The sky has fought for us.  
It has made rain fall on them, tempests  
And poisoned winds. They are no more, and we  
Live, and we live free. Aoua!  
Inhabitants of the coast, beware of the white man.

*Il est doux*

*Il est doux de se coucher, Durant la chaleur,  
Sous un arbre touffu, et d'attendre que le vent du soir  
Amène la fraîcheur. Femmes, approchez. Tandis que  
Je me repose ici sous un arbre touffu, occupez  
Mon oreille par vos accents prolongés. Répétez la chanson  
De la jeune fille, lorsque ses doigts tressent la natte  
Ou lorsqu'assise auprès du riz, elle chasse les  
Oiseaux avides. Le chant plaît à mon âme. La danse  
Est pour moi presque aussi douce qu'un baiser. Que vos  
Pas soient lents; qu'ils imitent les attitudes du plaisir  
Et l'abandon de la volupté. Le vent du soir;  
Se lève; la lune commence à briller au travers des arbres  
De la montagne. Aller, et préparez le repas.*

It is sweet

It is sweet to rest, during the heat,  
Under a leafy tree, and to wait for the evening wind  
To bring its freshness. Women, approach. While  
I rest under a leafy tree, occupy  
My ear with your ceaseless talk. Repeat the song  
Of the young girl, as her fingers weave the plait,  
Or when sitting amid the rice, she chases away the  
Greedy birds. The song pleases my soul. The dance  
Is for me almost as sweet as a kiss. May your  
Steps be slow; may they imitate the attitudes of pleasure  
And the abandon of voluptuousness. The evening wind  
Rises, the moon begins to shine over the trees  
Of the mountain. Go and prepare the meal.

Translated Timothy Le Van

*La flûte de pan*

Poetry by Lucien Jacques

*Invention de la flûte*

*Au jailli de la source gerbaient  
Les longs roseaux qui sont les cheveux  
Verts de la nymphe changée.  
J'en ai tiré sept tubes,  
Sept tubes inégaux plus légers  
Que des os d'oiseaux,  
Tous lisses et polis et de couleur pareille.  
Par jeu je les aimais dans un buis courtcreusé  
Et j'ai lié le tout à la cire d'abeille  
Avec des joncs nouveaux.  
Or le plus long des sept recele le sanglot profond  
De l'hiver long et du vent rauque.  
Celui que vient après est clameur  
De l'eau glauque qu'un gouffre sourd étouffe.  
Celui qui vient après est plein,  
Pur et paisible: c'est l'écho prolongé des bois.  
Celui-là, du milieu, est guttural,  
Mieux qu'un appel de la palombe énamourée.  
Celui qui vient après a la voix  
De l'enfance: il rêve et rit et jase et rit encore.  
Celui l'avant-dernier est de soleil liquide;  
Une cymballe de cigale y vibre.  
Et le dernier de tous joue la frénésie:  
C'est la grive d'automne grise  
Ou cri strident d'une âme à la dérive.  
Or voici qu'en soufflant  
Les voix se sont mêlées harmonieusement  
Toutes les voix unies n'ont formé qu'un seul chant.  
Et voici qu'à mon gré  
Je parle à tous selon ma joie  
Et mon tourment,  
Selon mon âme et selon l'âme universelle.  
J'ai réveillé la nymphe belle.  
Vous me croyiez un homme?  
Non, je suis le vieux Pan.*

*Don de la Flûte*

*J'ai trouvé ce matin suspendue à ma porte  
  
La flûte du dieu Pan, faite de roseaux joint,*

*Parée de myrte vert et de thym odorant puis,  
Posés côté, du miel et des amandes.  
C'est mon ami Koré avec ma soeur Aïa  
Qui, de nuit, sont venus m'en faire la surprise.  
Je n'ai rien à présent pour donner en retour,*

*Mais je vais conserver douze pommes vermeilles  
Et, lorsque je saurai d'un souffle habile et pur  
Animer la syrinx, me couronnant de lierre  
J'irai par un matin de la saison nouvelle,  
Avec une jarre du bon lait de mes chèvres,  
Poser mes humbles dons et chanter à leur seuil.*

*Le signal de la flûte*

*Nous avons convenu d'un signal.  
Si tu ne dois venir, sur la flûte,  
J'imiterai le chant plaintif du berger dans le soir.  
Alors, tu sauras que tu dois rester dans l'ombre.  
Mais si bois et champs sont deserts  
Et que tu puisses me rejoindre:  
Accours en m'entendant jouer à perdre haleine  
L'air bleu alerte et fou qui fait danser les chèvres.*

*Le retour de la flûte*

*Si Nemesis m'étend livide,  
Prends ma flûte à mon cou dans sa gaine de cuir.  
Puis cherche un beau platane  
Pour me coucher dessous en terre  
Et quand ce sera fait n'aie cesse ni repos  
Avant d'avoir remis à qui les façona  
Les précieux pipeaux que mon souffle anima.*

## **The Panpipes**

*Invention of the Pipes*

*Where the source of the spring gushed forth, there were sheaves of  
The tall reeds which are the green  
Hairs from the shape-changing nymph,  
I pulled out seven tubes,  
Seven irregular tubes, lighter  
Than the bones of birds,  
All smooth and polished, all of the same color.*



For diversion, I cared for them in the hollow of a boxwood tree  
And I bound them in beeswax  
With some new rushes.  
Now the longest of the seven harbors the deep sob  
Of the long winter and raucous wind.  
The one that comes next is a clamor  
Of blue-green water, choked by a muted whirlpool.  
The one that comes next is full,  
Pure, and peaceful: it is the prolonged echo through the woods.  
The one in the middle is throaty,  
Better than a call from the lovesick dove.  
The one which comes next has the voice  
Of childhood: it dreams and laughs and chatters and laughs again.  
The next to last one is liquid sun  
A grasshopper's cymbal vibrates there.  
And the last one of all plays in a frenzy:  
This is the gray autumn thrush  
Or the strident cry of a soul adrift.  
Now, while blowing, are  
The voices blended harmoniously among themselves  
All the unison voices form a single chant.  
And here by my own will  
I speak to all according to my joy  
And my torment,  
According to my soul and according to the universal soul.  
I have awakened the beautiful nymph.  
Did you believe me to be a man?  
No. I am old Pan

#### Gift of the Pipes

I have found this morning, hanging from my door,  
The flute of the god Pan, made with joined reeds,  
Adorned with green myrtle and sweet-smelling thyme, then,  
Placed to the side, some honey and almonds.  
It's my friend Koré with my sister Aïa  
Who, at night, have come to surprise me with it.  
At present, I have nothing to give them in return,  
But I am going to preserve twelve bright red apples,  
And when I know how to give life to this Pan Flute,  
With a pure and skillful breath, I will crown myself with ivy,  
And one morning during the new season, I will go  
With an earthenware jug of good milk from my goats,  
To deposit my humble gifts and sing on their doorstep.

### The Signal of the Pipes

We have agreed upon a signal.  
If you are not to come, on the pipes  
I will imitate the plaintive chant of the shepherd at night.  
Then you will know that you must remain in the shadows.  
But if the woods and fields are deserted  
And you are able to rejoin me:  
Rush forward when you hear me play until I am out of breath  
The blue, brisk, and foolish tune that makes the goats dance.

### The Return of the Pipes

If Nemesis stretches me out pale,  
And takes my flute from its leather case at my neck.  
Then look for a pretty tree  
For me to lie underneath in the ground  
And when this is done, don't stop nor rest  
Before giving back to the one who made them  
The precious pipes that my breath once brought to life.

Translated by Robert Perkins

## APPENDIX IV

### SELECTED FRENCH COMPOSERS OF *MÉLODIE*

Song composers other than Fauré, Duparc, Debussy, and Ravel, listed in chronological order by date of birth:

**Charles-Marie Widor** (1844-1937), a pupil of Rossini, was principally an organ composer, but wrote many songs, most of which are published in two volumes (*Durand*) under the title of *54 Mélodies*. His style is wide-ranging.

**Benjamin Godard** (1849-1895) generally wrote pleasant, superficial songs of no particular character. He did compose settings based on *Six fables* by Jean de La Fontaine, but was best in the *romance* type of song, volumes of which were published by *Durand* and *Choudens*.

**Ernest Chausson** (1855-1899) shows the influence of Franck, the German songwriters Schubert and Hugo Wolf, and the later songs of Debussy. He wrote songs to the poetry of Maurice Maeterlinck, Camille Mauclair, Paul Verlaine, and Charles Cros.

**Cécile Chaminade** (1857-1944) wrote agreeable drawing room music and her songs enjoyed a following in England. A collection of her *Mélodies* was published by Joseph Williams in that country. Her work *Douze chants* is set to the poetry of Louis Albert, and *Poems* to the poetry of Armand Silvestre.

**Georges Hüe** (1859-1948) wrote two charming, unpretentious sets of songs entitled *Croquis d'Orient* (1904-1905) to the poetry of Tristan Klingsor.

**Gustave Charpentier** (1860-1956), composer of the successful opera *Louise*, wrote songs that were mainly superficial in style and without poetic insight. He set five poems from Baudelaire's *Les fleurs du mal*, as well as the *Poèmes chantés* (1894-1895) to the poetry of Verlaine and Baudelaire.

**Gabriel Pierné** (1863-1937) was of the same generation as Reynaldo Hahn and is mainly remembered for his orchestral works. However, his output in song is very large, extremely varied, and includes miscellaneous songs and song-cycles. Of special mention are his *Trois mélodies* (1904), to poems of Tristan Klingsor, and *Six ballades français de Paul Fort* (1923).

**Erik Satie** (1866-1925) had a strange and unique personality, and he exerted a considerable influence on the younger composers of his time. He wrote few songs, however, the one's he did compose are direct and unpretentious. His *Trios poèmes d'amour* (1914) have ironic words by the composer and a melodic line suggestive of plainsong. His *Ludions* (1923), in which he collaborates with Léon-Paul Fargue in a

literary-musical joke that is both personal and unique, is another example of Satie's style. He also set the poems of Lamartine, Cocteau, and Raymond Radiguet in *Quatre petites mélodies* (1920).

**Albert Roussel** (1869-1958) evolved a style which is a synthesis of many different influences: impressionism, neoclassicism, d'Indy, German composers, and oriental music. The result is quite unlike the work of any other French composer. In three sets of *Chinese poems* — op. 12 (1921), op. 35 (1927), and op. 47 (1934) — he uses the pentatonic scale and a fragmentary lightness of texture with unusual melodic procedures to create an atmosphere of *chinoiserie*. He also wrote *Odes anacréontiques*, setting translations from the Greek by Leconte de Lisle; *Deux poèmes de Ronsard* (1924) for voice and flute; and *Deux mélodies* (1934) from the poetry of René Chalupt.

**Florent Schmitt's** (1870-1958) music suggests Teutonic rather than French sympathies. Nonetheless, he set the poetry of Verlaine in *Trois mélodies* (1911), as well as Ronsard in *Quatre poèmes de Ronsard* (1942). An intense individuality is found in the *Monocantes* (op. 115, 1949) for voice and five instruments.

**Déodat de Séverac** (1872-1921) was known for music possessing a direct, personal quality. His *Douze mélodies* is based on the poetry of Baudelaire.

**Reynaldo Hahn** (1874-1947) began setting the poems of Verlaine at the age of eighteen, which would become the collection *Chansons grises*. He also set the poetry of Leconte de Lisle in *Études latines*. A representation of songs by this many-sided composer can be found in the two volumes of his *Mélodies* published by Heugel.

**André Caplet** (1878-1925) is a composer of great sensitivity, fine craftsmanship, and a sure manner of expression. He wrote *Trois fables de La Fontaine* (1920) and *Cinq ballades françaises de Paul Fort* (1921), as well as *Le pain quotidien*, a series of vocal exercises intended to train interpreters of modern vocal music and to familiarize them with the perils of the new technique.

**Jean Cras** (1879-1932), a naval officer as well as a composer, wrote *L'Offrande lyrique* (1920, later orchestrated), which consists of settings of Rabindranath Tagore as translated into French by André Gide. (The same poetry was set by Ravel in the *Chansons madécasses*.)

**Maurice Delage** (1879-1932) wrote an interesting cycle entitled *Trois chants de la jungle* (1935), from a translation of Rudyard Kipling. He was much concerned with themes related to exoticism and orientalism.

**Gabriel Grovlex** (1879-1944) is a unique composer, with a pleasant, fanciful, and childlike style to his writing. He wrote two volumes of songs entitled *Chansons enfantines* (1924), poems about children by Tristan Klingsor, which are set in a folk song

style.

All the members of *Les six* (Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre [who is not discussed here]) wrote vocal music. In their early days, still under the influence of Stravinsky, Satie, and the writer Jean Cocteau, their alleged aims were simplicity, conciseness, and clarity. In the case of Auric, Poulenc, and Durey, however, this spirit too easily surrendered seriousness to a casual, lighthearted style: a reaction partly to the war and partly to the earnest romanticism of the *dada* and surrealist groups.

**Georges Auric** (1879-1983) wrote songs to poems by Cocteau early in his career, and a *Hommage à Erik Satie*. By 1925, he had taken a more serious turn with *Cinq chansons de Lise Hirtz* (1930). He also wrote *Quatre chants de la France malheureuse* (1947) to poems of Aragon, Supervielle, and Éluard, and *Six poèmes de Paul Éluard* (1948).

**Louis Durey** (1888-1979) did not remain long with *Les six*, but went his own way, often in contradiction to the avowed aims of the group. (Much later, after the World War II, he would become a so-called *Progressist* and write communist mass-appeal music.) His *Images à Crusoé* (1922), for voice, string quartet, flute, clarinet, and celesta, is an outstanding song cycle. He also set poems by Guillaume Apollinaire, *Le bestiaire*, as did Poulenc.

**Darius Milhaud** (1892-1974) is the most fertile and the most uneven of *Les six*. Traditional patterns — polytonality, jazz, and folklore — everything is mixed together and then poured out. He wrote *Alissa* (1913), from passages of André Gide's *La Porte Étroite*, in the form of a lengthy lament for voice and piano. *Quatre poèmes de Léo Latil* (1920) is another notable early work. Two humorous works of Milhaud have achieved fame: *Catalogue de fleurs* (1923) and *Machines agricoles* (1926), both for voice and seven instruments. The *Catalogue de fleurs* consists of seven tiny fragments by Lucien Daudet, each describing a flower, and the work ends with the words, "Price-list will be sent by post." Similarly, *Machines agricoles* sets passages from a catalogue of agricultural machinery in a pastoral style. His tendency towards absurdity during this period came from associations with Erik Satie and Jean Cocteau.

**Arthur Honegger** (1892-1955) was always a serious minded composer, and he wrote *Six poèmes* (1921) from Paul Fort's *Complaintes et dits*, as well as *Trois poèmes de Claudel* (1942).

**Francis Poulenc** (1899-1963) wrote songs over a forty-year period, and they are as varied in style and quality as the texts he chose to set. Poulenc is essentially the musical illustrator of the *surréalisme* poets and, in this sense, he is drawn musically to the poetry of Guillaume Apollinaire, Max Jacob, and Paul Éluard as Debussy before him was drawn to Verlaine and Mallarmé. As early as 1919, Poulenc set *Le bestiaire ou le cortège* to Apollinaire's delightful little animal poems, but the poetry of Paul Éluard seems to have

been most inspiring to him. The *Cinq poèmes* (1935) and *La fraîcheur et le feu* (1951) are settings of Éluard, while *Le travail de peintre* (1957) sets Éluard's poems about seven modern painters (Pablo Picasso, Marc Chagall, Georges Braque, Juan Gris, Paul Klee, Joan Miró, Jacques Villon).

**George Migot** (1891-1976) is a composer of such individuality that he has been nicknamed "The Group of One." He has also been called "the spiritual brother of Guillaume de Machaut" because of certain affinities to the Medieval French polyphonic style. His enormous output contains "vocal chamber music" in which the composer favors unusual combinations of instruments. His *Deux stèles* settings to the poetry of Victor Ségalen (1934), is arranged for voice, harp, celesta, double bass, and percussion. (This is the same poem set by Ibert ten years earlier.) His *Poèmes du Brugnion* (1934), on poetry of Tristan Klingsor, is also noteworthy.

**Jean Rivier** (1896-1925) displays fine craftsmanship and a positive easygoing style, which varies considerably to match the poetry. His works include *Huit poèmes de Guillaume Apollinaire* (1929) and *Quatre poèmes* (1947), settings for poems by Ronsard and Clément Marot.

**Marcel Delannoy** (1898-1962) wrote *État de veille* (1946) using the poetry of Robert Desnos.

**Henry Barraud** (1900-1997) has a very mixed style. A good example of Barraud's work is *Chansons de Gramadoch* (1944), set to poems by Victor Hugo.

**Henri Sauguet's** (1901- 1989) song cycle, *Cirque* (1926), is set to poems by Adrien Coppelie. Settings of Baudelaire, Mallarmé, and Laforgue form the basis of *Six mélodies sur des poèmes symbolistes* (1944), while the poetry of Max Jacob is the source of *Les pénitants en maillots roses* (1949).

**Claude Arrieu** (1903-1990) was a woman composer who set Mallarmé, as well as *Poèmes de Louise de Vilmorin* (1946).

**André Jolivet** (1905-1974) found expression in a magical, incantatory style related to the practices of primitive religions. For the spell of this rich, highly personal music to achieve its full effect of the listener, orchestra color seems necessary. Two principal song cycles of Jolivet are published for voice and piano or for voice and orchestra. These are *Les trios plaintes du soldat* (1942), and *Poèmes intimes* (1949), with words by Louis Emié.

**Jean Cartan** (1906-1932) was a highly gifted composer who died at the age of twenty-four. His rich, imaginative settings of Klingsor and Mallarmé are lovely. *Poèmes de Tristan Klingsor* (1927), in particular, includes an accompaniment of flute, harp, and string quartet.

**Jean Yves Daniel-Lesur's** (1908-2002) songs are notable for the lyrical, singable quality of the vocal writing, to which the composer adds a strongly personal piano part, often showing unusual harmonic invention. He wrote *Trois poèmes de Cécile Sauvage* (1944) and *Trois poèmes de Tristan Corbière* (1939-40).

**Henri Duttilieux's** (b. 1916) music is eclectic. His *Quatre mélodies* (1943) is a characteristically varied set.

## APPENDIX V

*PRIX DE ROME* WINNERS IN MUSICAL COMPOSITION  
1850-1950

Year	<i>première Première Grand Prix</i>	<i>deuxième Première Grand Prix</i>	<i>première Second Grand Prix</i>	<i>deuxième Second Grand Prix</i>	<i>Mention honorable</i>
1850	Joseph Charlot		Napoléon Mohrange dit Alkan	Aristide Hignard	
1851	Alfred Deléhelle		Charles Galibert	Léonce Cohen	
1852	Léonce Cohen		Ferdinand Poise		
1853	Charles Galibert		Emile Durand		
1854	Adrien Barthe		Victor Delannoy	Eugène Vast	
1855	Jean Conte		Victor Chéri		Charles Colin
1856	no prize		Georges Bizet	Eugène Lacheurié	Pierre Faubert
1857	Georges Bizet	Charles Colin	Pierre Faubert		Edmond Cherouvri-er
1858	Samuel David		Edmond Cherouvrier		Jules Pillevesse
1859	Ernest Guiraud		Théodore Dubois		Emile Paladilhe & Adolphe Deslandres
1860	Emile Palahilhe		Adolphe Deslandres		Isidore Legouix
1861	Théodore Dubois		Théodore Salomé	Eugène Anthiome	Titus Constantin
1862	Louis Bourgault- Ducoudray		Adolphe Danhauser		Jules Massenet
1863	Jules Massenet		Titus Constantin		Gustave Ruiz
1864	Victor Sieg				
1865	Charles Lenepveu				
1866	Emile Pessard				
1867	no competition				



1868	Alfred Pelletier-Rabuteau	Eugène Wintzweill-er			
1869	Antoine Taudou				
1870	Henri Maréchal	Charles Lefèbvre			
1871	Gaston Serpette				
1872	Gaston Salvayre		Léon Ehrhart		
1873	Paul Puget		Paul Hillemacher		Antonin Marmontel
1874	Léon Ehrhart		Paul Véroge		André Wormser
1875	André Wormser				Amédée Dutacq
1876	Paul Hillemacher	Paul Véroge	Amédée Dutacq	Samuel Rousseau	
1877	no prize		Claudius Blanc		Clément Broutin
1878	Clément Broutin	Samuel Rousseau			Georges Hüe & Henry Dallier
1879	Georges Hüe		Lucien Hillemacher		Georges Marty
1880	Lucien Hillemacher		Georges Marty		Alfred Bruneau
1881	no prize		Alfred Bruneau	Paul Vidal	Edmond Missa
1882	Georges Marty	Gabriel Pierné			Xavier Leroux
1883	Paul Vidal		Claude Debussy	Charles-René	
1884	Claude Debussy		Charles-René	Xavier Leroux	
1885	Xavier Leroux		Augustin Savard		André Gedalge
1886	Augustin Savard		Henry Kaiser	André Gedalge	
1887	Gustave Charpentier		Alfred Bachelet	Camille Erlanger	
1888	Camille Erlanger		Paul Dukas		
1889	no prize			Alix Fournier	

1890	Gaton Carraud	Alfred Bachelet	Henri Lutz	Charles Silver	
1891	Charles Silver		Alix Fournier		Camille Andrès
1892	no prize		Henri Busser	André Bloch	
1893	André Bloch	Henri Busser	Charles Lévadé		Jules Bouval
1894	Henri Rabaud		Omer Letorey		Jules Mouquet
1895	Omer Letorey		Max d'Ollone		
1896	Jules Mouquet		Charles d'Ivry	Fernand Halphen	
1897	Max d'Ollone		Bernard Crocé-Spinelli	Florent Schmitt	
1898	no prize		Edmond Malherbe		
1899	Charles Lévadé	Edmond Malherbe	Léon Moreau		Louis Brisset
1900	Florent Schmitt		Aymé Kunc		Albert Bertelin
1901	André Caplet		Gabriel Dupont	Maurice Ravel	
1902	Aymé Kunc		Roger-Ducasse	Albert Bertelin	
1903	Raoul Laparra			Raymond Pech	Paul Pierné
1904	Raymond Pech		Paul Pierné	Hélène Fleury-Roy	
1905	Victor Gallois	Marcel Samuel-Rousseau	Phillippe Gaubert	Louis Dumas	
1906	Louis Dumas		André Gailhard	Maurice Le Boucher	
1907	Maurice Le Boucher		Jules Mazellier		
1908	André Gailhard			Nadia Boulanger	Edouard Flament
1909	Jules Mazellier		Noël Gallon	Marcel Tournier	
1910	Noël Gallon		Paul Paray	Marc Delmas	

1911	Paul Paray		Claude Delvincourt	Vladimir Dyck	
1912	no prize		Edouard Mignan		
1913	Lil Boulanger & Claude Delvincourt		Marc Delmas		
1914	Marcel Dupré		Paymond de Pezzer	André Laporte	
1915	no contest				
1916	no contest				
1917	no contest				
1918	no contest				
1919	Marc Delmas	Jacques Ibert	Marguerite Canal	Jean Déré	
1920	Marguerite Canal		Jacques de La Presle	Robert Dussaut	
1921	Jacques de La Presle		Robert Dussaut	Francis Bousquet	
1922	no prize		Francis Bousquet	Aimé Steck	Jeanne Leleu
1923	Jeanne Leleu	Francis Bousquet	Robert Bréard	Yves de La Casinière	
1924	Robert Dussaut		Edmond Gaujac		René Guillou
1925	Louis Fourestier		Yves de La Casinière		Maurice Franck
1926	René Guillou		Maurice Franck		
1927	Emond Gaujac		Henri Tomasi	Raymond Loucheur	
1928	Raymond Loucheur			Elsa Barraine	Marc Vaubourg-oin
1929	Elsa Barraine		Tony Aubin	René Caffot	
1930	Tony Aubin		Marc Vaubourgoin	Yvonne Desportes	
1931	Jacques-Dupont		Yvonne Desportes	Henriett Puig-Roger	
1932	Yvonne Desportes		Emile Marcellin	Jean Vuillermoz	
1933	Eugène Bozza		Jean Hubeau	René Challan	

1934	René Challan		Pierre Maillard-Verger	Marcel Stern	
1936	Marcel Stern		Henri Challan	Henri Dutilleux	
1937	Victor Serventi		Pierre Lantier	André Lavagne	
1938	Henri Dutilleux		André Lavagne	Gaston Litaize	
1939	Pierre Maillard-Verger	Jean-Jacques Grunen-wald	Raymond Gallois Montbrun		
1940	no contest				
1941	no contest				
1942	Alfred Désenclos		Raymond Gallois Montbrun	Rolande Falcinelli	
1943	Pierre Sancan		Claude Pascal	Marcel Bitsch	
1944	Raymond Gallois Montbrun		Marcel Bitsch	Jeanine Rueff	
1945	Marcel Bitsch	Claude Pascal	Gérard Calvi	Charles Jay	
1946	Pierre-Petit		Robert Lannoy	Jean-Pierre Dautel	
	Jean-Michel Damase			Odette Gartenlaub	Georges Delerue
1948	Odette Gartenlaub		Jeanine Rueff	Georges Delerue	
1949	Adrienne Clostre		Georges Delerue	Pierre Villette	
1950	Eveline Plicque-Andreani		Charles Chaynes	Serge Lancen	

APPENDIX VI

SOLOS FOR FLUTE OF THE *CONCOURS DU PRIX* AT THE  
PARIS CONSERVATOIRE  
1850-1950<sup>943</sup>

YEAR	COMPOSITION	COMPOSER
1850	<i>13<sup>th</sup> solo de concert</i>	Tulou
1851	<i>Fantaisie, no. 99</i>	Tulou
1852	<i>11<sup>th</sup> solo de concert</i>	Tulou
1853	<i>Fantaisie sur Marco Spada</i>	Tulou
1854	<i>13<sup>th</sup> solo de concert</i>	Tulou
1855	<i>12<sup>th</sup> solo de concert</i>	Tulou
1856	<i>Fantaisie</i>	Tulou
1857	<i>13<sup>th</sup> solo de concert</i>	Tulou
1858	<i>Plaisir d'amour, op. 107</i>	Tulou
1859	<i>15<sup>th</sup> solo de concert</i>	Tulou
1860	<i>Cinq solo de concert</i>	Tulou
1861	<i>Solo</i>	Altès
1862	<i>Grand concerto pathétique</i>	Lindpaintner
1863	<i>Troisième solo de concert</i>	Tulou
1864	<i>Concertino de C.G. Reissiger</i>	Dorus
1865	<i>Fantaisie sur des airs Ecossais</i>	Boehm
1866	<i>4<sup>th</sup> solo de concert</i>	Tulou
1867	<i>Concertino</i>	Briccialdi
1868	<i>13<sup>th</sup> solo de concert</i>	Tulou
1869	<i>12<sup>th</sup> solo de concert</i>	Tulou
1870	<i>Deuxième solo de Concert</i>	Altès
1871	no concours	
1872	<i>Première solo de concert</i>	Tulou

<sup>943</sup>

Dorgueille, *The French Flute School 1860-1950*, translated by Blakeman, Appendix A.

<b>YEAR</b>	<b>COMPOSITION</b>	<b>COMPOSER</b>
1873	<i>Sixième solo de concert</i>	Altès
1874	<i>Troisième solo de concert (A major)</i>	Altès
1875	<i>Quatre solo de concert (A major)</i>	Altès
1876	<i>Deuxième solo de concert (G major)</i>	Tulou
1877	<i>Troisième solo de concert (D major)</i>	Tulou
1878	<i>Première solo de concert</i>	Altès
1879	<i>Cinquième solo de concert</i>	Tulou
1880	<i>Cinquième solo de concert</i>	Altès
1881	<i>Huit solo de concert</i>	Tulou
1882	<i>Septième solo de concert</i>	Altès
1883	<i>Quatre solo de concert</i>	Tulou
1884	<i>Huit solo de concert</i>	Altès
1885	<i>Cinquième solo de concert</i>	Tulou
1886	<i>9th solo de concert</i>	Altès
1887	<i>Première solo de concert</i>	Demersseman
1888	<i>10<sup>th</sup> solo de concert</i>	Altès
1889	<i>11<sup>th</sup> solo de concert</i>	Tulou
1890	<i>Troisième solo de concert</i>	Tulou
1891	<i>Deuxième solo de concert</i>	Demersseman
1892	<i>Septième solo de concert</i>	Tulou
1893	<i>Huit solo de concert (A minor)</i>	Altès
1894	<i>Concerto in G minor</i>	Langer
1895	<i>Morceau de concert</i>	Andersen
1896	<i>Sixième solo de concert (F major)</i>	Demersseman
1897	<i>Deuxième morceau de concert op. 61 (G minor)</i>	Andersen
1898	<i>Fantaisie</i>	Fauré
1899	<i>Concertino</i>	Duvernoy
1900	<i>Sixième solo de concert</i>	Demersseman
1901	<i>Andante et Scherzo</i>	Ganne

<b>YEAR</b>	<b>COMPOSITION</b>	<b>COMPOSER</b>
1902	<i>Concertino, op. 107</i>	Chaminade
1903	<i>Ballade</i>	Périlhou
1904	<i>Cantabile et presto</i>	Enescu
1905	<i>Andante et scherzo</i>	Ganne
1906	<i>Nocturne et allegro scherzando</i>	Gaubert
1907	<i>Andante pastorale et scherzettino</i>	Taffanel
1908	<i>Prelude et scherzo, op. 35</i>	Busser
1909	<i>Églogue, op. 29</i>	Mouquet
1910	<i>Ballade</i>	Périlhou
1911	<i>A la kasbah</i>	Georges
1912	<i>Dans la forêt enchantée</i>	Moreau
1913	<i>Fantaisie</i>	Hue
1914	<i>Sicilienne et burlesque</i>	Casella
1915	<i>Sicilienne, op. 60</i>	Busser
1916	<i>Fantaisie</i>	Fauré
1917	<i>Promenade et dance nocturnes</i>	Bachelet
1918	<i>Concerto in D major, mov't. 1</i>	Mozart
1919	<i>Theme and Variations</i>	Busser
1920	<i>Fantaisie</i>	Gaubert
1921	<i>Cantabile et presto</i>	Enescu
1922	<i>Introduction et allegro</i>	Aubert
1923	<i>Nocturne et allegro scherzando</i>	Gaubert
1924	<i>Incantation et danse</i>	Delmas
1925	<i>Fantaisie</i>	Fauré
1926	<i>Andante et allegro</i>	d'Illone
1927	<i>Romance et scherzo</i>	Grovlez
1928	<i>Ballade</i>	Gaubert
1929	<i>Concerto in D major, mov't. 1</i>	Mozart
1930	<i>Concerto in G minor</i>	Langer

<b>YEAR</b>	<b>COMPOSITION</b>	<b>COMPOSER</b>
1931	<i>Divertissement pastoral</i>	Mazillier
1932	<i>Fantaisie</i>	Gaubert
1933	<i>Andalucia</i>	Busser
1934	<i>Concerto, mov't. 3</i>	Ibert
1935	<i>Concerto in G Major, mov't 1</i>	Mozart
1936	<i>Ode à Marsyas</i>	Le Boucher
1937	<i>Prelude et scherzo, op. 35</i>	Busser
1938	<i>Concerto in D major, mov't. 1</i>	Mozart
1939	<i>Andante et scherzo</i>	Ganne
1940	<i>Cantabile et Presto</i>	Enescu
1941	<i>Fantaisie</i>	Gaubert
1942	<i>Agrestide, op. 44</i>	Bozza
1943	<i>Sonatine</i>	Dutilleux
1944	<i>Chant de Linos</i>	Jolivet
1945	<i>Concertino in E major</i>	Tomasi
1946	<i>Sonatine</i>	Sancan
1947	<i>Fantaisiestük</i>	Martelli
1948	<i>Andante et scherzo</i>	Brun
1949	<i>Sonate en cinq parts</i>	Migot
1950	<i>Impromptu</i>	Pepin



## APPENDIX VII

### A CHRONOLOGY OF SELECTED EVENTS IN FRENCH POLITICAL AND ARTISTIC HISTORY 1850-1950<sup>944</sup>

1849-1850 — Elections to the legislative assembly (May 13, 1849) confirm the **swing to the right**. Political and personal freedoms are curbed by a number of measures including restrictive press laws, the suspension of their right of association, a narrowing of the suffrage, and harsher penalties for political crimes. Teachers come under closer government supervision and the Church is given a dominant role in education. The political scientist **Alexis de Tocqueville** serves briefly as minister of Foreign Affairs, but in 1851, he retires from politics following Napoléon's *coup*.

1850 — Three paintings by **Gustave Courbet** exhibited at the *Salon* — *The Burial at Ornans*, *The Peasants of Flagey*, and *The Stonebreakers* — establish the artist as a leader of the new realist school.

1851 — Prevented by the royalist majority from changing the constitution to allow himself a second term as president, **Louis-Napoléon**, mounts a *coup d'état* in December, dissolving the Assembly, restoring universal male suffrage and announcing a plebiscite on a new constitution. The republican riots that follow this move result in 27,000 arrests and 10,000 deportations to Algeria. Held on December 21 and 22, the plebiscite produces a 76 percent majority in support of the *coup*.

1852 — On January 14 the new Constitution is promulgated, extending the president's term to ten years and giving him greatly increased powers.

On December 2, the **Second Empire** is proclaimed, and Louis-Napoléon Bonaparte adopts the title of emperor **Napoléon III**.

The launch of the *Crédit mobilier* reflects new developments in the banking industry, which sees the founding over the next twelve years of the *Crédit industriel et commercial*, the *Crédit Lyonnais*, and the *Société générale*.

Paris gets its first **department store** with the opening of *Au bon marché*. In spite of competition from other stores, this will remain the largest department store in the world until World War I.

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Compiled from historical chronologies in Cooper, *French Music*, Jone, *The Cambridge Illustrated History of France*, Littleton, *History of France*, and Nichols, *The Harlequin Years*.

- 1853 — In June **Georges Eugène Haussmann** is appointed Prefect of the *Seine*. He is charged by Napoléon III with creating a new capital in Paris. One that is grander, healthier, and more beautiful than the old. Paris was adapted to the social and commercial needs of the modern world, where goods and people could be carried efficiently along the main arteries to and from the city's strategically placed railway stations. The rich no longer lived with the poor, who were increasingly dispersed to the city's rim.
- 1854 — In need of allies and prestige in Europe, Napoléon III joins England in declaring war on **Russia**, ostensibly in defense of the Ottoman Empire. The **Crimean War** gives little cause for celebration, yet France emerges with honor intact and with increased diplomatic influence, which is reflected in the **treaty of Paris** (1856).
- 1856 — **Gustave Flaubert's** first novel, *Madame Bovary*, is published. Flaubert's tale of a bored, provincial doctor's wife who seeks romantic fulfillment in adultery shocks many readers by the author's detached tone and apparent lack of moral judgement.
- 1857 — **Charles Baudelaire** publishes *Les fleurs du mal*, a collection of poems that explores with unprecedented directness the complexities and perversities of love. Within a few months of each other, both *Les fleurs du mal* and *Madame Bovary* are prosecuted for offending religion and public morals.
- 1858 — On January 14 an **assassination attempt** is made on the emperor and empress by the Italian patriot **Felice Orsini** in the hope of starting a revolution that will spread to Italy. Orsini is guillotined on March 13.
- 1859 — The occupation of **Saigon** marks a further stage of France's colonial expansion. Over the next eight years a substantial part of Indochina will be brought under French control.

On May 3 a declaration of war against **Austria** is followed by costly Franco-Piedmontese victories at **Magenta** (June 4) and **Solferino** (June 24), but fears of Prussian intervention, as well as Catholic opposition from within Italy, bring the conflict to an early end. Peace negotiations begin with a meeting between Napoléon III and the Austrian emperor **Franz-Joseph** at Villafranca in July. Lombardy is transferred from Austria to France which passes it to Piedmont, and the way is opened for the emergence of the **Kingdom of Italy** in March, 1861.

**Offenbach's** satirical operetta *Orpheus in the Underworld* ridicules the ruling class. It also confirms the popularity of the can-can, which will become a symbol of the *risqué* attraction of nineteenth-century Paris.

The first performance of **Charles Gounod's** opera *Faust*.

1860 — Under the **treaty of Turin**, France regains possession of Nice and Savoy after a referendum. It is the price agreed between Cavour and Napoléon III for French support in the war against Austria.

A Franco-British expedition to China (August-November) results in the **capture of Beijing**.

1861 — **Pierre Michaux** and his son **Ernest** invent the first usable **bicycle**.

1861-1862 — While France continues its conquest of Indochina, it also mounts an expedition, in conjunction with the English and Spanish, to protect its economic interests in **Mexico**. France is soon left on its own, and Napoléon's subsequent attempts to establish an empire under the Austrian emperor's brother **Maximilian**, ends in embarrassing failure five years later when French troops are driven out of Mexico and Maximilian himself is executed on June 19, 1867. The execution is later depicted in a series of paintings and prints by **Edouard Manet**.

1863 — On April 11 **Cambodia** becomes a French protectorate.

**Manet** shows his *Déjeuner sur l'herbe* at the first *Salon des refusés*, which has been set up to exhibit those artists rejected by the official *Salon*. Manet's painting scandalizes the artistic establishment by its irreverent use of classical models as well as by its depiction of nudity in an unconventional setting, but it provides a beacon for the group of young painters who will later launch the Impressionist movement.

1865 — **Stéphane Mallarmé** writes *L'après-midi d'un faune*, an evocative, elusive poem in free verse that later inspires an orchestral piece by Claude Debussy.

1866-1867 — Napoléon III tries unsuccessfully to claim territory from the **Prussians** in return for the friendly neutrality he has shown over their war with Austria. His diplomatic mishandling of the situation leaves a legacy of ill-feeling that is fuel for the Franco-Prussian War of 1870.

1867 — **Claude Monet** completes his *Women in the Garden*, a large canvas painted out of doors over several months to replicate specific light conditions.

1869 — On November 16 the empress Eugénie opens the **Suez canal**, which, under the direction of **Ferdinand de Lesseps**, has taken ten years to build.

Publications of **Victor Hugo's** epic novel of injustice *Les misérables* and of **Gustave Flaubert's** *L'Education sentimentale*.

The *Folies-Bergère* variety theater is founded in Paris, and the *café de Flore*,

which in the 1940s will become a center of French intellectual life, opens its doors for the first time.

1870 — On July 19, France declares war on **Prussia**. Relations between France and Prussia have been strained since the Prussian defeat of Austria in 1866. France sees the balance of power in Europe shifting too much in Prussia's favor, while Prussia sees France as the main obstacle to a unified Germany. Within a month, a series of defeats at the hands of the Prussian general von Moltke leaves half the French army cornered in Metz, the other half in Sedan.

On September 2 Napoléon III, encircled with his army at **Sedan**, surrenders. Without allies and faced by a superior army, the French have been fighting against the odds, but this ignominious collapse results in the immediate fall of the empire.

The **Third Republic** is proclaimed in September 4 and a provisional government formed. Two weeks later, Paris is besieged by the Prussians.

1871 — One by one the armies raised in different parts of France with phenomenal energy by **Léon Gambetta** are defeated. On January 28, **Paris surrenders** and an armistice is agreed with the Prussian forces. The National Assembly, elected on February 8 and meeting in Bordeaux, appoints **Adolphe Thiers** to head a predominantly conservative administration. Towards the end of the month, the terms of a peace, the **treaty of Frankfurt**, are signed on May 10. Its provisions, including the loss of Alsace and most of Lorraine, an indemnity of five billion francs, and the cost of maintaining an army of occupation in the east until this is paid, will be a source of resentment that festers on until World War I.

Early in March, the Assembly takes the decision to move from Bordeaux to Versailles. On March 18 a government attempt to disarm the Paris National Guard provokes bloodshed and rebellion, signaling the state of the **Commune**. Thiers withdraws from Paris, and the city is again besieged, this time by the forces of the French government. From May 21 to May 28 the *semaine sanglante* (week of blood) ensues, seeing the murderous suppression of the Paris Commune by government troops. With the prospect of revolution dead, voters are more willing to support republican candidates, who make gains in the by-elections in July. The following month, Thiers is confirmed as president of a conservative republic.

**Emile Zola** publishes *La fortune des Rougon*, the first in his long series of *Rougon-Macquart* novels, portraying the society of the Second Empire in a supposedly scientific fashion.

1873 — In May the monarchist majority in the Assembly overthrow Thiers, replacing

him with the royalist general **Mac-Mahon**. The desire for a restoration of the monarchy, however, flounders on the unsuitability of the main candidate, the **comte de Chambord**, grandson of Charles X, who rejects any form of constitutional monarchy.

In September the Prussian occupation ends after early payment of the indemnity.

1874 — Between January and July laws are passed to establish a **new constitution** for the Republic.

1875 — Completion of **Charles Garnier's** Paris *Opéra*, a building that exemplifies the exuberant and eclectic *Beaux-Arts* style.

**Georges Bizet's** opera *Carmen* receives its premiere on March 3. Based on a novella by **Prosper Mérimée**, it brings a new degree of realism to the opera house, merging spoken dialogue with the Parisian vogue for all things exotic.

The publication of the definitive edition of the *Dictionnaire raisonné de l'architecture français du XI au XVI siècle* (1854-1868) by **Viollet-le-Duc**, consolidates the Gothic revival in French architecture.

1876 — Elections to the Chamber of Deputies produce a **republican majority** that immediately comes into conflict with the monarchist president Mac-Mahon.

**Gustave Moreau's** jewel-like painting *Salome Dancing before Herod* is exhibited at the *Salon* where it is greatly admired by the writer J.K. Huysmans.

1877 — Mac-Mahon dissolves the Chamber of Deputies in June, but the electorate returns another republican majority.

**August Rodin's** life-size sculpture of a nude man, *The Age of Bronze*, causes consternation at the *Salon* because of its extreme naturalism, which gives rise to accusations that he has cast it from a live model.

1879 — When January elections give the republicans a majority in the Senate, Mac-Mahon's position becomes untenable and he resigns. From this point on, the republicans, whether **opportunists** or **radicals**, hold the reins of power, and the balance swings significantly in favor of the Chamber as opposed to the president.

1881 — Under the premiership of **Jules Ferry** further liberal reforms include laws on freedom of the press, freedom of assembly, and free primary schooling.

An increasingly prominent feature of the emerging society, the **bicycle** gives more social freedom to women and provides a means of escape into the country

for workers.

1882 — The death of **comte de Chambord** brings to an end any lingering hope among royalists of a restoration of the monarchy.

1883 — A **miner's strike** in Anzin, which will form the basis of Zola's novel *Germinal* (1885), is one of a number of violent labor disputes in the 1880s and 1890s that demonstrate a growing resistance among workers to exploitative pay and conditions.

**Claude Monet** settles at **Giverny** (about fifty miles from Paris), where he creates an ornamental lily pond that will be the subject of a remarkable series of his late paintings.

**Joris-Karl Huysmans** publishes *A rebours*, whose hero Des Esseintes perfectly expresses the mood *fin-de-siècle* decadence that influences much of the literature, art, and music of the period.

1884 — The *Société des artistes indépendante* is formed by, among others, **Seurat** and his follower **Paul Signac**, as a forum for *avant-garde* artists. The *Salon des artistes indépendante* becomes the main showcase for **post-impressionism**.

1885 — Following his death on May 22, **Victor Hugo** (b.1802) receives a state funeral that excites a massive public display of respect and affection on June 1. His coffin is placed under the *Arc de Triomphe* before being transported to the *Panthéon*.

1886 — In January gains by the left-wing **Radicals** in the previous autumn's elections to the Chamber enable them to insist on the appointment of General **Georges Boulanger** (whom they wrongly take for a republican) as Minister of War. He earns immediate popularity among the workers by refusing to use the army against striking miners in the Aveyron coalfield. His vigorous calls for revenge against Prussia add to his popularity but alarm his political colleagues.

Publication of *Les illuminations* by **Arthur Rimbaud**. This collection of vivid and often obscure prose poems, written in the early 1870s, will have an important influence on modern poetry.

First performance of *Symphony No. 3* (Organ Symphony) by **Camille Saint-Saëns**. In the same year he writes *Le carnaval des animaux* as an amusement for his friends.

**Georges Seurat** completes his *Sunday Afternoon on the Island of La Grand Jatte*, a large painting in which color is applied in small dots to secure greater luminosity. This technique, later known as **pointillism**, is called by Seurat

**divisionism.**

1887 — Dismissed from the government, **Bou langer** becomes a focus for various elements disenchanted with the republican administration.

1888 — First performance of the *Symphony in D minor* by the Belgian composer **César Franck**. Franck, who has lived in France since 1848, is an inspirational teacher of several important French composers.

First performance of **Gabriel Fauré's** *Requiem*, at the church of the Madeleine where he is organist. Fauré later adds two further movements and re-orchestrates the work.

The Dutch painter **Vincent van Gogh** moves to **Arles** where he hopes to found an artists' colony. Over the next year he produces an extraordinary number of canvases, marked by a use of brilliant color and swirling lines that reflect his increasing distance from the visual realism of impressionism.

1889 — Bou langer's success in the Paris elections in January brings him to the edge of staging a *coup d'état*, but he pulls back, giving the administration time to charge him with plotting against the state. To avoid arrest, he flees to Brussels.

**Henri Bergson** publishes his *Essai sur les données immédiates de la conscience* (Time and Free Will), in which he suggests a crucial difference between time as experience by human consciousness, and time as measured chronologically. His ideas were to have a notable influence on the writings of **Marcel Proust**.

For the Universal Exhibition, **Gustave Eiffel** constructs the **Eiffel Tower**. Over 300 meters high, it stands as a symbol of the new age of technology and is vilified and revered accordingly. The traffic problems created by some thirty million visitors to the exhibition give rise to the project for building an underground rail network, the **Paris métro**.

The **Moulin rouge**, a dance hall and cabaret that becomes the focal point of The *belle époque* Paris, opens in Montmartre, Paris. Its dancers, among them La Goulue and Jane Avril, are immortalized by the artist **Henri de Toulouse-Lautrec** in a number of prints and paintings.

1891 — In August, following the collapse of the Russo-German alliance, **Russia** entered a loose alliance with France, less important in itself than as a symptom of future changes in the European balance of power.

**Paul Gauguin** leaves France for **Tahiti**, where he develops an increasingly simplified and anti-naturalistic style of painting. His life in the South Seas will

quickly become central to a western mythology of escape into the primitive and the exotic.

1892 — On March 30, the anarchist **Ravachol** is arrested for a bombing campaign against those involved in the trial of a worker arrested for his part in the Fourmies demonstration of May 1, 1891. Condemned to life imprisonment, Ravachol will be executed in July for murders committed previously. After his death he becomes a symbol of protest against society, the patron saint of **anarchists** responsible for a wave of bombings that take place over the next few years.

1894 — The president of the Republic, **Sadi Carnot**, is assassinated by the anarchist **Caserio** on June 24. Against the opposition of socialists and radicals, laws are passed in July to restrict the freedom of the press and to facilitate the pursuit of anarchists.

On December 22, **Alfred Dreyfus** is found guilty of treason and condemned to the penal colony of **Devil's Island**.

**Baron Pierre de Coubertin** proposes the revival of the **Olympic Games** which are relaunched two years later in Athens.

1895 — On December 28, the **Lumière brothers** put on the first public film show. The *cinématographe*, their combined camera and projector, will give rise to the word cinema.

Entrepreneur Siegfried Bing opens *La maison de l'art nouveau*, a shop selling furniture and jewelry by designers such as **Eugène Gaillard**, **Emile Gallé**, and **René Lalique**, who favor a decorative style in which curving lines and sinuous forms predominate. This style, strikingly exhibited in **Hector Guimard's** entrances for the Paris métro, becomes known as *art nouveau*.

Following his first one-man show in Paris, **Paul Cézanne** receives greater recognition and becomes an inspirational figure to younger artists.

1897 — **Emile Durkheim** publishes *Le suicide* (Suicide). Along with his doctoral thesis, this establishes him as the father of the French school of sociology.

1898 — On January 13, **Zola's** "*J'Accuse*" is published on the front page of *L'Aurore*, the newspaper founded by Georges Clemenceau the previous year.

In September the **Fachoda incident**, in which French and British dispute the occupation of territory in the Upper Nile, brings relations between the two countries to a point of crisis. The French withdraw.



In Paris, **Pierre** and **Marie Curie** discover radium.

1899 — The *Action française* movement is founded. It is a reactionary force of Catholic, anti-Semitic groups, hostile to Freemasonry and Protestantism. It will exercise considerable influence in French social and political life.

1900 — Paris hosts the second **Olympic Games** and mounts another universal exhibition.

1902 — **Elections** to the Chamber of Deputies are won by a coalition of radical groups known as the *Bloc des gauches*. Over the next three years, the new administration, which has a strongly anti-clerical agenda, brings in a number of reforms affecting education, working conditions, social security, military service, and the separation of Church and state.

First performance of **Claude Debussy's** *Pelléas et Mélisande*, seven years after its completion.

**Georges Méliès**, who founded the first European film studio in 1897, produces his most famous film, *Le voyage dans la lune*.

1903 — The first **Tour de France** bicycle race is held.

The *Salon d'automne* is founded as an alternative to the official *Salon* and the *Salon des indépendants*.

Couturier **Paul Poiret** opens his own fashion house. Poiret revolutionizes fashion by liberating women from corsets, and introducing an element of exoticism influenced by the *Ballets Russes*.

1904 — Following a visit to Paris the previous year by King Edward VII, France and Britain sign the *Entente cordiale* on April 8.

A strike by **agricultural workers** in the south is just one instance of the industrial unrest that becomes widespread over the next few years, as strikers fight to improve pay and conditions.

1905 — Socialist groups from a united political party known as the **SFIO** (*Section française de l'internationale ouvrière*).

On December 9 the **Law of Separation of Church and State** puts an end to Napoléon's *Concordat* of 1801 and establishes a secular state which guarantees freedom of worship but gives no special recognition to any religious group. The law is condemned by the pope the following year.

At the *Salon d'automne* the term *fauvism* is coined for a new group of artist, headed by **Henri Matisse**, whose work is characterized by an extremely vivid and non-naturalistic color palette.

**Claude Debussy's** symphonic composition *La mer* receives its first performance. Debussy's concern with atmosphere leads some critics to describe his compositions as a form of musical impressionism.

1906 — On October 25 a new administration is formed under **Georges Clemenceau**. Long known as a Radical, Clemenceau will be faced with a period of **industrial agitation**, which seems to him to threaten the authority of the State. On several occasions over the next three years, he will respond by calling in troops or arresting strikers and union leaders.

A major retrospective of **Gauguin's** work is held at the *Salon d'automne*.

1907 — On August 31 France, Britain, and Russia sign the **Triple Entente**.

The Spanish artist **Pablo Picasso**, now living in Paris, completes *Les demoiselles d'Avignon*, a revolutionary painting, influenced both by African sculpture and the late work of Cézanne. This marks a crucial stage in the history of **cubism**, a new way of painting, developed by Picasso and **Georges Braque**, in which objects are fragmented into facets, as if viewed from different perspectives simultaneously.

1909 — Clemenceau is succeeded as Prime Minister by **Aristide Briand**, who continues the policy of repressive opposition to striking workers.

**Sergei Diaghilev** causes a sensation in Paris with his Russian ballet company, the *Ballets Russes*. Diaghilev's inspired use of painters, composers, and dancers perfectly expresses the artistic vitality that makes the French capital the cultural center of Europe.

1911 — **Marie Curie** is awarded the Nobel prize for chemistry.

1912 — **Morocco** becomes a French protectorate. The subsequent uprising of Moroccans is crushed by the French army under the command of **General Lyautey**.

The *Ballet Russes* gives the first performance of *Daphnis et Chloë* to a specially commissioned score by **Maurice Ravel**.

1913 — On January 17 **Raymond Poincaré** is elected President of the Republic.

On May 29 the premiere of **Igor Stravinsky's** uncompromisingly modern and dissonant *Le sacre du printemps*, performed by the *Ballets Russes* at the *Théâtre*

*des Champs-Élysées*, causes uproar.

The artist **Marcel Duchamp** invents the idea of a “ready-made,” a mass-produced object, presented as a work of art. These include a bicycle wheel, a bottle rack, and a urinal.

1914 — On March 17 the wife of the former Prime Minister **Joseph Caillaux** murders **Gaston Calmette**, editor of the *Figaro* newspaper, to prevent him publishing her husband’s love letters as part of a smear campaign. Her trial, which leads to an acquittal, is one of the great *causes célèbres* of prewar years, enthraling the nation and provoking much commentary on the nature and status of women.

On June 28 **Archduke Franz-Ferdinand** of Austria is murdered at Sarajevo by a Serb nationalist hoping to strike a blow against Austro-Hungarian rule in the Balkans. A month later, on July 31, Jaurès, who has been a leading campaigner against the slide towards war, is murdered in Paris. On August 1 the government decrees general **mobilization**.

On August 3, two days after its declaration of war on Russia, **Germany** declares war on **France** and immediately invades Belgium. The next day, the government of **national unity** is formed under the presidency of **Raymond Poincaré**, with **René Viviani** as prime minister.

On August 20, having swept through Belgium, the Germans enter France and by the end of the month are threatening Paris. The **French government** retreats to Bordeaux on September 2, leaving **General Gallieni** in charge of the capital. The German troops are driven back at the **battle of the Marne** and Paris is saved.

From September to November the Germans make for the coast in an outflanking manoeuvre. To prevent them, allied forces do the same. This “dash for the sea” ends with the German occupation of **Ostend** on October 15, swiftly followed by the allied arrival at Calais. The result is stalemate as the two sides dig in for what becomes four years of **trench warfare**.

1915 — The torpedoing of the liner **Lusitania** by a German submarine on May 7 results in the death of 1198 passengers and crew, including 128 Americans. It causes outrage in **America** and shifts public opinion towards intervention in the war. American protests have the effect of severely restricting German use of submarine warfare.

Towards the end of October, **Aristide Briand** forms a new administration, replacing that of **René Viviani**.

The writer **Romain Rolland**, author of the long, romantic *Jean-Christophe*, is

awarded the Nobel prize for literature. A pacifist whose internationalist sympathies are out of tune with the times, he excites patriotic outrage during the war by advocating peace with Germany.

1916 — The year is dominated by the **battle of Verdun**, which lasts from February to December. For the French this is the defining episode of the war.

1917 — In January **strikes** and **pacifist demonstrations** bear witness to a growing disillusionment with the war.

On April 2, the **United States** enters the war on the side of the allies.

**Pétain** is brought in to replace Nivelle as commander-in-chief after the failure of the “*Chemin des dames*” offensive between Laon and Soissons. Pétain suppresses mutinies but also improves living conditions and leave arrangements for troops.

On June 28 **United States divisions** arrive in France. By the end of the year there will be 365,000 US troops in France.

The *Union sacrée* is formed when socialists and Catholics break ranks with the government.

The **Russian Revolution** brings the Bolsheviks to power between November 6-7.

**Henri Matisse** moves to the Riviera. The boldly colored and sensuous canvases he paints over the next two decades confirm his international reputation.

**Guillaume Apollinaire’s** proto-surrealistic drama *Les mamelles de Tirésias* (The Breasts of Tiresias) is performed for the first time. In the same year the *Ballets Russes* have another success with the absurdist ballet *Parade*, devised by **Jean Cocteau**, with music by **Erik Satie**, and cubist costumes by artist **Pablo Picasso**.

The anarchic movement known as *dada*, founded by Tristan Tzara in Zurich, establishes itself in Paris with the support of the poet **Louis Aragon** and the writer **André Breton**.

1918 — On January 8 US president **Woodrow Wilson** lays out the “Fourteen Points” that should be the basis of a post-war peace settlement.

On July 18 Foch launches a successful **counter-offensive** in Champagne, forcing a German retreat. Pressing home the allied advantage, the British 4<sup>th</sup> Army mount another offensive north and south of the Somme on August 8. The collapse of German divisions in the face of this advance convinces Luddendorf that the war is lost.

During October and November an epidemic of **Spanish flu**, probably brought over by the American troops earlier in the year, gathers intensity as its sweeps through Europe.

On October 29 discussions on the terms of an **armistice** open in Paris. On the following day the Ottoman Empire capitulates.

On November 9 **Kaiser Wilhelm II abdicates**. Two days later, the armistice is signed in a railway carriage at **Rethondes**, ending World War I.

1919 — France begins the long process of **reconstruction**. On January 18 the **peace conference** opens in Paris with disagreement among the Allies over the question of **reparations**.

At the end of April it is agreed at the Paris peace talks that the **League of Nations** should be formed to provide mechanisms for resolving international disputes without recourse to war. On June 28 the **treaty of Versailles** is signed with Germany.

On November 16, partly as a consequence of the year's industrial troubles, the **center-right coalition**, the *Bloc nationale*, wins a clear majority in elections to the Chamber of Deputies.

1920 — Defeated by **Paul Deschanel** in the January elections for president of the Republic, Clemenceau resigns his premiership and retires from politics. He is replaced as prime minister by **Alexandre Millerand**.

The tomb of the **Unknown Soldier** is inaugurated at the *Arc de Triomphe* in Paris on November 11.

The **French Communist Party** is established as the majority party in December, under **Léon Blum**.

**Igor Stravinsky's** ballet *Pulcinella*, created for the *Ballets Russes*, with designs by Picasso, initiates his neo-classical style, which is to have a marked influence on French music.

The publication of *Chéri* marks the emergence of **Colette** as a major novelist.

Fashion designer **Gabrielle "Coco" Chanel** opens a *Maison de couture* in *rue Cambon*, Paris. Her designs, inspired by men's tailoring, provide women with clothes that are both simple, practical, and chic.

1921 — *Les mariés de la Tour Eiffel* is written for the Swedish ballet to a scenario by

**Jean Cocteau.** The music is composed by five members of *Les six*, a group of young composers including **Darius Milhaud, Francis Poulenc, Arthur Honegger, Louis Druey, Georges Auric, and Germaine Tailleferre**, united in their admiration of Erik Satie and their antipathy to romanticism.

1922 — Briand is forced to resign and is succeeded as Prime Minister by **Raymond Poincaré**, whose hardline policy toward Germany leads to the rejection later in the year of German demands for a moratorium on reparations.

Death of **Marcel Proust.** His novel *A la recherche du temps perdu*, whose final volume is not published until 1927, becomes one of the most influential works of European fiction in the twentieth century.

1923 — On January 11 French troops occupy the **Ruhr** in retaliation for Germany's failure to keep up the payment of reparations.

**Darius Milhaud** composes the ballet *La création du monde*, the first major jazz-inspired score by a classical composer.

1924 — Elections to the Chamber of Deputies in May result in a victory for the **Cartel des gauches**, a left-wing coalition of Socialists and Radicals led by **Edouard Herriot** and **Léon Blum**.

Between 1924 and 1926 the intractable nature of France's economic problems results in seven changes of Cabinet on the part of the Cartel.

In July the **8<sup>th</sup> Olympic Games** are held in Paris. The first **Winter Olympics** are held in Chamonix.

On October 29 France recognizes the **USSR**.

Release of **René Clair's** humorous, surrealist film, *Entr'acte*, with music by **Erik Satie**.

André Breton publishes the **Surrealist Manifesto**.

1925 — In April **Abd el-Krim**, the Moroccan leader who has declared an independent Republic in the mineral-rich **Rif district** of Spanish-held Morocco, mounts an offensive against French Morocco. Marshal Pétain is sent to oppose it and assembles a vast Franco-Spanish force that devastates the area in pursuit of the rebel leader. The episode is a taste of colonial wars to come.

**Le Corbusier** publishes *Urbanisme*, his highly contentious but influential vision of a modern city.

**Maurice Ravel** writes his opera *L'enfant et les sortilèges* to a libretto by **Colette**.

At the *Théâtre des Champs-Élysées* **Josephine Baker** enjoys a huge and controversial success with *La revue nègre*, riding a wave of enthusiasm for black art and artists of which Paris is the center.

1926 — In May Abd el-Krim is captured, though sporadic fighting continues for another two years.

1927 — France undertakes the construction of the **Maginot line** as a defense against German attack.

1928 — Between April 22 and 29, Poincaré and his center-right supporters win victory in elections to the Chamber of Deputies. The restored confidence of the financial markets enables him to return the franc to the **gold standard** at about one-fifth of its prewar value.

1929 — In June the **Young Plan**, resulting from a second renegotiation of war reparations, recommends reduced German payments, but these new arrangements are soon overtaken by the economic consequences of the **Wall Street crash**. From October 24 to 29, prices collapse on the **US stock market**.

The poet and dramatist **Paul Claudel** publishes his play *Le soulier de satin*, written some years earlier though not performed until 1943. Set in Renaissance Spain, it exemplifies both Claudel's religious preoccupations and his technical mastery.

1930 — On June 30 the French end their occupation of the **German Rhineland**.

1931 — In January **Pierre Laval** forms a new administration. On May 13 **Paul Doumer** is elected president of the republic.

On July 13, under the **moratorium** announced by the American President **Herbert Hoover**, Germany suspends payment of reparations, damaging the French economy at a time when it is already under pressure from a worsening global situation. Numerous banks fail and industrial production recedes. The tidal wave from the Wall Street crash has finally reached France, initialing a **slump** that will last for much of the decade.

1932 — On May 7 President **Paul Doumer** is assassinated by a White Russian, **Pavel Gorgulav**, who holds him responsible for France's *rapprochement* with the Soviet Union.

**Francis Poulenc** writes his *Concerto for Two Pianos*, a work that typifies his

witty and eclectic style.

1933 — **Hitler** becomes Chancellor of Germany.

1934 — On March 5, partly in response to the right wing actions at the time of the Stavisky scandal, the *Comité de vigilance des intellectuels antifascistes* is formed. This becomes the basis of the left-wing coalition, the **Popular Front**.

1935 — In spite of huge left-wing demonstrations, the conservative government of Pierre Laval pushes through a series of **deflationary measures** in the second half of the year which have the effect of cutting wages in the public sector by ten percent. The unpopularity paves the way for the left's electoral victory the following year.

1936 — The victory of the **Popular Front** in elections to the Chamber enables Léon Blum to form a new administration, which for the first time includes women.

Following the start of the **Spanish Civil War** on July 18, Blum is instrumental in establishing a **non-intervention pact** among the European powers, which is largely disregarded by Italy and Germany.

1937 — At the end of August the railway companies are nationalized.

**Pablo Picasso's** *Guernica*, painted as an indictment of the *Luftwaffe's* bombing of a Basque village, is exhibited in the Spanish pavilion at Paris's **International Exhibition**.

1938 — Between March 11 and 13, Germany forces Austria to agree to annexation, the *Anschluss* (Union).

On April 10 **Edouard Daladier** forms a new government when a second Blum administration collapses.

Between August and September, Hitler turns his attention to **Czechoslovakia** and presses for the annexation of the Sudetenland.

**Jean-Paul Sartre** publishes his philosophical novel *La nausée*, which expresses many of the central concerns of **existentialism**.

1939 — Following the German invasion of Czechoslovakia on March 15, France and Britain promise to support Belgium, the Netherlands, and Switzerland.

On September 3, two days after the invasion of Poland, France and Britain **declare war** on Germany.



**Jean Renoir's** cinematic masterpiece *La règle du jeu*, satirizes the frivolity of a society on the edge of disintegration.

1940 — On March 20 the Daladier government falls and is replaced by that of **Pierre Reynaud**.

On May 10 **German forces** bypass the *Maginot* line and **invade** France.

On June 10, in the face of the **German advance**, the government retreats to **Bordeaux**. On the same day, **Italy** declares war on France and Britain. Four days later, the **Germans enter Paris**.

Unable to persuade the Cabinet to fight on from outside France as a government in exile, **Reynaud resigns** on June 16. **Marshal Pétain** becomes prime minister and on the following day declares an end to hostilities. On June 18 **General de Gaulle** broadcasts an appeal from London for France to continue the struggle.

On June 22 an **armistice** between France and Germany is signed at Rethondes in the same railway carriage that had been used for the signature of the armistice at the end of World War I. France is divided into an **occupied sector** (the north and along the Atlantic coast) and an **unoccupied sector** under French administration; its army and fleet are demobilized; it is obliged to pay the costs of the German occupation.

On June 28 the British government recognizes de Gaulle as leader of **Free France**.

On July 2 the government of France establishes itself at **Vichy** and recalls Parliament. The Assembly votes full powers to Pétain, bringing to an end the Third Republic. This is followed by the promulgation of twelve constitutional acts which define *État français*, a new France based on right-wing values in direct opposition to those of the Republic. On July 24 Hitler announces the annexation of **Alsace-Lorraine**.

From September to December the growing **resistance** to the German occupation is reflected in the birth of the underground newspapers *Résistance*, *Combat*, and *Libération*.

1941 — **Rationing** of all essential goods gives rise to a **black market**.

On September 24 de Gaulle establishes the **National Committee of Free France** in London.

On December 7 the US enters the war after the Japanese attack on **Pearl Harbor**.

1942 — On January 1 **Jean Moulin** is parachuted into France to coordinate the various Resistance movements that have come into existence.

On November 11 the Germans move into the unoccupied zone.

**Albert Camus** publishes his first novel, *L'Etranger*. The story of its alienated, enigmatic hero reflects Camus' concern with the challenge of an existence that is perceived as essentially "absurd."

1943 — On February 16 Laval presides over the introduction of **forced labor** in Germany. Some 875,000 French men will be exported to help the German war effort. This hated policy drives many young men into the *maquis* (resistance groups operating in mountainous or isolated

On May 7, German resistance to allied forces crumbles in **Tunisia**. With the tide of the war beginning to turn against Germany, de Gaulle and Giraud set up the *Comité français de la libération nationale* in Algiers, of which de Gaulle becomes sole president in October.

**Antoine de Saint-Exupéry** publishes his classic children's book *Le petit prince*.

**Jean-Paul Sartre** publishes *L'Être et le néant*, his major philosophical work and the principal text of postwar existentialism.

1944 — In January advocates of a policy of **total collaboration**, notably Déat, Darnand, and Doriot, become part of the Vichy government.

On June 6 allied forces land in **Normandy** and begin the advance on Paris.

**Paris** rises against the Germans on August 19. Six days later, by agreement with the Americans, **General Philippe Leclerc**, at the head of the Second Armored Division, liberates the city. On the following day, August 26, De Gaulle leads a triumphal parade down the **Champs-Élysées**.

On September 9 de Gaulle forms a government of **national unity**. Having maintained a French government in exile, he can now claim a legitimacy that safeguards France from the American organization set up to administer liberated countries.

On October 5 **women** are given the right to vote.

**Jean Genet** publishes his first novel, *Notre-Dame des fleurs*, written while he was in prison. A thief and prostitute, Genet shocks the literary establishment with his poetic vision of the prewar criminal underworld, but his writing is acclaimed by Cocteau and Sartre.

The painter **Jean Dubuffet** has his first solo exhibition. His deliberately crude works, *art brut*, reflect his interest in the spontaneous art created by children and the insane.

1945 — De Gaulle is not invited to the **Yalta conference** where Churchill, Stalin and Roosevelt plan the closing stages of the war and its aftermath, but France gets a designated zone in the proposed occupation of Germany.

France is one of fifty nations that agree to the **Charter of the United Nations** at

the San Francisco Conference on April 25 to June 26.

**Marshal Pétain** surrenders and is condemned to death, but his sentence is commuted by de Gaulle to life imprisonment.

On May 8 **Germany surrenders**, bringing the war in Europe to an end.

De Gaulle is not invited to the **Postdam conference**, where Britain, Russia, and America decide the future of Germany.

On September 2, **Japan surrenders**, which marks the end of World War II. With British help, the French reoccupy Saigon and take control of the south.

The first issues of *Les Temps Modernes* appears. Founded by, among others, Jean-Paul Sartre, Simone de Beauvoir, Raymond Aron, Jean Paulhan, and Maurice Merleau-Ponty, it becomes one of the most influential literary and political journals of postwar years.

1946 — At odds with the prevailing mood of the Assembly, and mistrustful of their ideas for a new constitution, **de Gaulle resigns** on January 20. The constitution of the **Fourth Republic** ends up looking much like that of the Third Republic. Elections to the Chamber of Deputies, held the following month, produce another majority for the left.

In November **Jean Monnet** introduces a five-year modernization plan, designed to revitalize the French economy. Together with the American aid provided by the **Marshall Plan**, this lays the groundwork for a period of economic growth that, in spite of frequent industrial unrest, will last until the mid-1970s.

The Swiss sculptor **Alberto Giacometti** returns to Paris and begins the attenuated figurative work for which he is famous.

1947 — On January 16 the election of **Vincent Auriol** as President marks the start of the Fourth Republic. It begins amid economic gloom. **Bread shortages** are worse than during the war, and from June through November there are numerous strikes, sometimes violent.

Towards the end of his career, **André Gide** is awarded the Nobel prize for literature.

**Albert Camus** publishes *La peste*. Its account of the struggle against the epidemic in Oran draws a clear analogy with France's recent experience of the German Occupation.

**Le Corbusier** designs the *Unité d'habitation* at Marseille, a block of apartments with an internal shopping street halfway up. It becomes an influential prototype for postwar housing throughout the world.

The founding of the Magnum Photographic Agency by Robert Capa, **Henri Cartier-Bresson**, George Rodger, and David Seymour initiates a new era of photo-journalism.

1948 — In January the franc is devalued by eighty percent.

In December the United Nations Organization adopts the **Universal Declaration of the Rights of Man**.

**Olivier Messiaen** composes his *Turangalîla-symphonie*, a massive, eastern-inspired orchestral work.

1949 — In the first half of the year, **rationing** of bread, chocolate, and milk ends but the franc suffers two further devaluations in April and September.

In July France joins **NATO** (the North Atlantic Treaty Organization), a military alliance created three months earlier to counter the threat from the Soviet Union.

**Simone de Beauvoir** publishes *Le deuxième sexe*, which will later become a primary text for the feminist movement.

1950 — In May, in a significant move toward **European integration**, Robert Schuman, now foreign minister, proposes a **common market** in coal and steel, an idea rejected by Great Britain.

APPENDIX VIII  
 FLUTE PROFESSORS OF THE PARIS *CONSERVATOIRE*  
 1795-PRESENT<sup>945</sup>

Name	Years teaching
François Devienne	1795-1803
Jacques Scheitzhoefer	1795-?
Antoine Hugot	1795-1803
Nicholas Duverger	1795-?
Johann Georg Wunderlich	1803-1819
Joseph Guillou	1819-1829
Jean-Louis Tulou	1829-1859
Vincent-Joseph Louis Dorus <sup>946</sup>	1860-1868
Joseph Henri Altès	1869-1893
Claude-Paul Taffanel	1894-1908
Adolphe Hennebains	1909-1914
Léopold Lafleurance	1915-1919
Philippe Gaubert	1920-1931
Marcel Moyse	1932-1940
Gaston Crunelle	1941-1969
Gaston Crunelle & Marcel Moyse	1946-1948
Gaston Crunelle & Alfred Cortet	1949-1950
Jean-Pierre Rampal	1969-1981
Michel Debost	1981-1990
Pierre-Yves Artaud	1990-present
Alain Marion (Rampal's assistant)	1977-1998
Sophia Cherrier	1998-present

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<sup>945</sup>

Powell, *The Flute*, 221.

<sup>946</sup>

Dorus' full name was Vincent Joseph Louis Van Steenkiste Dorus. Most sources refer to him as either Vincent-Joseph or Louis.

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