

## ABSTRACT

Title: BOULANGER, SATIE, AND DEBUSSY:  
THEIR SPHERES OF INFLUENCE ON  
FRENCH MELODIE AND AMERICAN ART  
SONG  
1. THE LEGACY OF NADIA BOULANGER:  
HER INFLUENCE ON AMERICAN SONG  
COMPOSERS  
2. SATIE, SELECTED MEMBERS OF  
LES SIX, AND ROREM IN FRANCE  
3. DEBUSSY: A CATALYST  
FOR LES APACHES, RAVEL AND FALLA

Young Hee Kim, Doctor of Musical Arts, 2011

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This dissertation project explored the spheres of influence on art song by Nadia Boulanger, Erik Satie, and Claude Debussy within *Boulangeries*, *Les Six*, and *Les Apaches*.

After World War I, American composers flocked to Paris to study with Boulanger. Boulanger gave her students the confidence to explore their native talents instead of mimicking foreign models. Works by Aaron Copland, Virgil Thomson, Theodore Chanler, John Duke, and Richard Hundley were included in the first dissertation recital on January 31, 2010: *The Legacy of Nadia Boulanger: Her Influence on American Song Composers*.

Satie established a new modern French musical style, and was a catalyst for the formation of *Les Six*. Ned Rorem came to Paris, and had a close association with *Les Six*. Works by Satie, and three members of *Les Six*, Francis Poulenc, Arthur Honegger, Darius Milhaud; and Rorem were featured in the second recital on September 1, 2010: *Satie, Selected Members of Les Six, and Rorem in Paris*.

Debussy was one of the most significant French composers in the late nineteenth century, predating Boulanger and Satie. Young composers exploring new directions were inspired by Debussy, forming the group *Les Apaches*. The final recital, April 7, 2011, featured works by Debussy and two members of *Les Apaches*, Maurice Ravel and Manuel de Falla: *Debussy: A Catalyst for Les Apaches, Ravel and Falla*. Falla's less well-known repertoire was presented.

This dissertation showed the influence of these three major figures and that they embraced innovation in their own time, along with their followers.

Recordings of these three performances may be obtained from the Michelle Smith Performing Arts Library in Clarice Smith Performing Arts Center at the University of Maryland, College Park.

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Advisory Committee:  
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## Dedication

Dedicated to my lifelong companion,

Hae Young Lee

## Acknowledgements

I would like to express my deepest gratitude to Professor Martha Randall, who has been my teacher and mentor from 2004 to the present. Without her endless support and encouragement, I would not have finished this project at its present level. I am so indebted to my first teacher in the USA, Dr. Myra S. Tate. With eternal support and positive influence, Dr. Tate has supported me from the beginning. I would like to express my appreciation to the members of my doctoral committee, Professor Dominic Cossa, Professor Carmen Balthrop, Dr. Sung Won Lee, and Dr. James Fry for encouraging me to mature both as a performer and as a scholar during my graduate years at the University of Maryland. Without their encouragement and support, I would not be here today.

It is impossible to reach to the end if God were not with me. Because of my mother, who never stops praying for me, and my father, who takes care of me from above, I have reached this goal.

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## **Recital Program No.1**

Boulanger, Satie, and Debussy:

Their Spheres of Influence on French Mélodie and American Art Song

### **Part 1: The Legacy of Nadia Boulanger:**

#### **Her Influence on American Song Composers**

Aaron Copland (1900-90)

*From Four Early Songs (Aaron Schaffer)*

Night

My Heart Is in the East

A Summer Vacation

Pastorale (Kafiristan)

*From Twelve Poems of Emily Dickinson*

Nature, the gentlest mother

Heart, we will forget him

John Duke (1899-1984)

Loveliest of Trees (A. E. Housman)

The Bird (Elinor Wylie)

Little Elegy (Elinor Wylie)

The Rose did caper on her cheek (E. Dickinson)

Nobody knows this little Rose (E. Dickinson)

Dickinson)

Bee! I'm expecting you! (E. Dickinson)

### INTERMISSION

Theodore Chanler (1902-1961)

*From Eight Epitaphs of Walter de la Mare*

A Midget (no.5)

No Voice to Scold (no. 6)

Be Very Quiet Now (no.8)

The Doves (Leonard Feeney)

Wind (Leonard Feeney)

Virgil Thomson (1896-1989)

*From Five Shakespeare's songs*

Sigh No More, Ladies

Take, O, Take Those Lips Away

Tell Me Where Is Fancy Bred

Richard Hundley (1931-)

Sweet Suffolk Owl (anonymous)

Come Ready and See Me (James Purdy)



## **Program Notes No.1**

Boulanger, Satie, and Debussy:  
Their Spheres of Influence on French Mélodie and American Art Song

### **Part 1: The Legacy of Nadia Boulanger: Her Influence on American Song Composers**

After the First World War ended, the center of artistic activity in Europe moved from Germany to France. The foremost music pedagogue in the twentieth century, Nadia Boulanger (1887-1979) taught at the *Ecole Normale de Musique* in Paris from 1920 until 1939, and at the *Paris Conservatoire* beginning in 1946. From 1921 she began teaching at the American Conservatory at Fontainebleau, where Aaron Copland (1900-1990) first studied with her. She was appointed director of the institution in 1950. The *Boulangeries* was a group of her students that included not only composers but also musicologists and performers who explored bringing their distinct personal styles to the stage. As Virgil Thomson (1896-1989) stated in his book, “every town in America has a five-and-dime and a Boulanger pupil,” when she became more widely known, numerous American music students studied with her at either the American Conservatory or at her apartment for the Wednesday Tea on the Rue Ballu in Paris. Don Campbell, who penned *The Mozart Effect*, recalls Nadia Boulanger as a teacher who, after over 70 years of teaching, still inspires students of future generations.<sup>1</sup> Professor Robert P. Morgan at the Yale emphasized the importance of Nadia Boulanger’s relationship with the American composers and her influence on them:

*they (American composers) did not view European music as a model to be slavishly followed, but rather immersed themselves in the European tradition in order to broaden their own musical outlook and extend their technical capabilities. Moreover, most of the important figures in this generation studied under a single European teacher, the Frenchwoman Nadia Boulanger, who believed that to be American—or, more generally, to be non-European—was at that moment in music history an advantage: much as with nineteenth-century Russian composers, notably*

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<sup>1</sup> *La Scena Musicale*, Vol.6, No. 3

*Mussorgsky, a non-European perspective could facilitate the development of innovative compositional ideas and a fresh expressive focus.*<sup>2</sup>

Virgil Thomson admired Erik Satie (1866-1925) greatly but conceded that Boulanger gave promising American students the opportunity to explore “their native talents instead of copying foreign models.” Unlike earlier composers who studied in Germany and inhabited romantic art song literature, the *Lied*, composers who were born both at the very end of the nineteenth century and the beginning of the twentieth embraced the aesthetics of French art, and their unique voices emerged.

**Aaron Copland** (1900-1990) wrote *Four early songs* in 1918, showing his admiration for French Music, before he met Nadia Boulanger. The poetry was written by Aaron Schaffer with whom Copland became friends in 1916 at a meeting place for Jewish literary people, the Fairmont Hotel in New York. The vague beginnings and endings, sudden key changes, as well as the use of whole tone scales in the early songs, are definitely reminiscent of Claude Debussy (1862-1918). From *Pastorale*, (1921) which was composed right before he studied with Nadia Boulanger, the voice of Copland started to emerge with the use of emancipating rhythms and frequent meter changes, and with his use of open intervals. *Nature, the gentlest mother*, and *Heart, we will forget him*, from *Twelve poems of Emily Dickinson*, were composed during 1949 and 1950, revealing open and angular melodies and some word painting, showing his personality in the accompaniment. As Nadia Boulanger stated, “the teacher who becomes influencing the student is, I think, very dangerous,”<sup>3</sup> she did not really influence the styles of her

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<sup>2</sup> Robert Morgan. *Twentieth Century Music: A History of Musical Style in Modern Europe and America*, (New York: Norton, 1991), 284.

<sup>3</sup> Vivian Perlis & Van Cleve. *Composers' voices from Ives to Ellington*, (New Heaven: Yale University Press), 239.

students. Her students' unique utterances, whether it was nationalism or Europeanism in their styles, began to appear after studying with Boulanger. Copland dedicated *Symphony for Organ and Orchestra* to Nadia Boulanger, performed in 1924, in New York.

Unlike Copland's experimental and progressive practice, **John Duke** (1899-1984), a pianist, teacher and a prolific composer of art songs, depended on more familiar musical languages. Born in Cumberland, Maryland in 1899 he studied music at Peabody Conservatory with teachers having a European background, especially German, including pupils of von Bülow (1830-1894), Clara Schumann (1819-1896), and Franz Liszt (1811-1886).<sup>4</sup> In 1923, his long career as a professor at Smith College started and he studied composition with Nadia Boulanger during his sabbatical year, 1929-1930. *Loveliest of Trees* was set to a poem by A.E. Housman (1859-1936) in 1928, just before his study with Nadia Boulanger. It shows a conventional musical setting: regular eight bar phrases, ABA' form with parallel minor for the B section, motives, and simple melodic lines. Motives are replicated in most of his songs, serving as a means of unifying them. Unlike Aaron Copland, who found his voice as a unique American composer, John Duke's European characteristics became more tangible in his songs after he studied composition with Nadia Boulanger in France and Arthur Schnabel in Berlin. Interrelated musical mood and connection in *Little Elegy* and *The Bird* is shared by motives, especially in the melodic lines. His unique personality includes changes in the key signature from major to minor, word painting (bird songs), and texture in the accompaniment, setting German, French, Latin and Chinese poems in addition to English. *Little Elegy* (text by Elinor Wylie) and *The Bird* were composed in 1946 and dedicated to the Brazilian soprano Bidu

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<sup>4</sup> Ruth C. Friedberg. *American Art song and American Poetry (volume II: Voices of Maturity)*. (The Scarecrow Press, Inc), 46.

Sayao, who performed John Duke's songs most frequently. *Nobody knows this little Rose* (1968), *Bee! I'm expecting you* (1968) and *The Rose Did Caper on Her Cheek* (1975) were set to the poetry of Emily Dickinson. His setting of American and English poetry is representative of his unique style.

**Theodore Chanler** (1902-1961) was also among the young American composers who studied with Nadia Boulanger in the early twentieth century. Most of Chanler's compositions were miniature pieces such as songs, chamber music and some piano pieces, and he never wrote a symphony in his life. Chanler's exceptional style is illuminated by short and straightforward melodic lines, undemanding rhythm, and traditional use of harmonic progressions, using brief, witty and charming poetry of American and British poets.<sup>5</sup> His music is characterized by meticulous, precise and detailed musicianship in songs with subtle and lucid use of text and music. In 1939, Chanler completed *Eight Epitaphs*, a collection of epitaphs directly from *Ding Dong Bell*, by Walter de la Mare (1873-1956), and it is treated as his most polished work. *A Midget*, *No Voice to scold*, and *Be very quiet now* are excerpted from the *Eight Epitaphs*. *The Doves* (1935) and *Wind* (1945) are set to poetry of Leonard Feeney (1897-1978). The former shows arching melodic lines with use of blues chords, and *Wind*, from *Children*, a collection of nine songs, reveals a light romantic mood.

**Virgil Thomson** (1896-1989), born in Kansas City, was a prominent music critic and also a composer of almost every genre of music. Although he studied with Nadia Boulanger, his musical style was more influenced by Jean Cocteau (1889-1963) or Erik Satie, who inspired clarity and simplicity. As Aaron Copland stated "While everyone

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<sup>5</sup> British poets: De la mare (15), Blake (2), Brooke (2), Shakespeare (1), Shelly (1) and Henley (1)  
American poets: Feeney (18), Sargent (4), and MacLeish (1)

else was trying to be as striking and complex as possible, Virgil was doing exactly the opposite, Virgil Thomson was trying to be disarmingly simple, relaxed, and as Satie himself said, ‘not trying to outdo anybody’...”<sup>6</sup> Charles Shere introduced Virgil Thomson’s compositions as music that can be enjoyed by the laymen. Virgil Thomson himself also wrote about simplicity via Satie’s style in *The Music Scene* (p119) “Of all the influential composers of our time, Satie is the only one whose works can be enjoyed and appreciated without any knowledge of the history of music.” In a letter of Virgil Thomson, which was written on August 10<sup>th</sup> 1987, to Margery Tede,<sup>7</sup> *The Shakespeare Songs* were originally performed with their appropriate plays. Virgil Thomson wanted a Spanish-sounding effect for the guitar and used an arpeggiated accompaniment for the fifth song, *Sigh No More, Ladies* (1957). *Tell Me Where Is Fancy Bred* (1957), from the “Merchant of Venice”, comes from the act 3, scene II in the play while Bassanio is going to choose one of the jewel boxes in order to win the hand of Portia, who already loved him. Although the song is not performed as a specific character, it represents the longing of Portia for Bassanio, with her heartfelt desire for him to choose the right one. The settings of the three songs by Shakespeare employed diatonic and triadic harmony in simple ways, with dance rhythms, a fandango, which is usually played by guitars with castanets or hand-clapping. With his strong literary background, Thomson’s music is characterized by spontaneity of text setting, and simplicity with cohesive accompaniment.

**Richard Hundley** (1931~) studied at the Manhattan School of Music. Although Hundley did not study with Nadia Boulanger, his association with Israel Citkowitz (1909-

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<sup>6</sup> Perlis & Cleve. op. cit., 256.

<sup>7</sup> V. Thomson. *Everbest Ever: Correspondence with Bay Area Friends*, (Berkeley: Fallen Leaf Press), 62.

1974) for studying counterpoint in the late 1950s, and his relationship with Virgil Thomson prompted his inclusion on this program. As one of the protégés of Nadia Boulanger, Citkowitz followed Boulanger's method in his teaching. He was critical of Hundley's composition, and yet Hundley never stopped composing. Hundley was a member of the Metropolitan Opera Chorus from 1960 to 1964. During the summer break, he continued composing, and many singers in the Opera included Hundley's songs in their concert programs.<sup>8</sup> Hundley met Virgil Thomson in 1962, and although he never had official lessons with him, said in 1996, "He never denied me access to his store of knowledge." *Sweet Suffolk Owl* (1979) is set to an anonymous verse and *Come Ready and See Me* (1971) is set to a poem by James Purdy (1914-2009). In his songs, one can easily find the coherent relationship of the vocal line and the piano accompaniment as they support each other. *Come Ready and See Me* was dedicated to the composer's friend who passed away at an early age, Jeffrey L. Cerza.

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<sup>8</sup> Singers included Annaliese Rothenberger, Rosalind Elias, Anna Moffo, Teresa Stratas, Lili Chookasian, and John Reardon.

## Recital Program No. 2

Boulanger, Satie, and Debussy:  
Their Spheres of Influence on French Mélodie and American Art Song  
**Part 2: Satie, Selected Members of *Les Six*, and Rorem in France**

**Erik Satie** (1866-1925)

Les anges  
Les fleurs  
Je te veux

*Trois mélodies de 1916*

La Statue de bronze  
Daphénéo  
Le Chapelier  
La Diva de l'Empire

**Arthur Honegger** (1892-1955)

From *Six poèmes extraits d'alcools d'Apollinaire*  
À la "Santé"  
Clotilde  
Saltimbanques

**Francis Poulenc** (1899-1963)

Hier (*3 Poèmes de Louise Lalanne*)  
À sa guitare  
From *Fiançailles pour rire*  
La Dame d'André  
Violon  
Fleurs

INTERMISSION

**Darius Milhaud** (1892-1974)

From *Six chansons de théâtre*  
Un petit pas, deux petit pas  
Je suis dans le filet  
Chacun son tour, les animaux

**Francis Poulenc**

From *Banalités*  
Hôtel  
Voyage à Paris  
*Métamorphoses*  
Reine des mouettes  
C'est ainsi que tu es  
Paganini

**Ned Rorem** (1923- )

Rain in Spring  
Early in the Morning  
Sally's Smile  
See How They Love Me  
For Poulenc

## **Program Notes No. 2**

Boulanger, Satie, and Debussy:  
Their Spheres of Influence on French Mélodie and American Art Song  
**Part 2: Satie, Selected Members of *Les Six*, and Rorem in France**

This program features art songs that were written by Erik Satie (1866-1925), Darius Milhaud (1892-1974), Arthur Honegger (1892-1955), Francis Poulenc (1899-1963), and Ned Rorem (1923- ). Unlike other famous composers of the time, Erik Satie, a versatile composer, was not one of the musicians who merely Gallicized the German style of Wagner. As an important figure on the avant-garde movement at the early twentieth century, Satie led the way in the new spirit of French music in the group *Les Six*, which consisted of Georges Auric (1899-1983), Louis Durey (1888-1979), Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre (1892-1983). The group of *Les Six* was not a musical school; mutual trust and friendship among the composers prompted the critic Henri Collet to call them *Groupe des Six*. The name was used in the review when the group's compositions were performed at the concerts of Jane Bathori, the opera singer, and of Felix Delgrange, a cellist.<sup>9</sup> Aiming for simplicity and clarity, the group reacted against the huge Wagnerian harmonies and the vague structure of Impressionism.

From the beginning of the twentieth century, cultural and artistic movements in Paris were greatly changed by writers, painters, composers, and poets who flocked to the city to throw off both Impressionism and Romanticism. In *Le Coq et l'Arlequin* (1918),

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<sup>9</sup> *Notes without Music*, Milhaud; and also Henri Collet's article entitled 'Cinq Russes et six Français' in "Les Six" and Jean Cocteau by Vera Rasin in *Comoedia: 3Poulenc's songs: An Analysis of Style*, University Press of Mississippi, 3.



Jean Cocteau clearly shows the everyday world, instead of imbuing or evoking image.<sup>10</sup> The ballet *Parade*, the best expression of this epoch, was premiered in 1917 with a one-act scenario by Jean Cocteau (1889-1963), music by Erik Satie, and costumes and set by Pablo Picasso (1881-1973).<sup>11</sup> The cultural activity reached its apex with *Les Six*, especially in works by Jean Cocteau and Erik Satie who followed the most eccentric paths in the history of music. The book *Parade: ballet réaliste sur un thème de Jean Cocteau* explains how the six composers of *Les Six* rallied around the composer of the ballet *Parade* in 1917, which was clearly in opposition to the fashion of impressionism at the time.<sup>12</sup>

In the late 1880s, **Erik Satie**, who worked as a pianist at cabarets, composed the *Gymnopédies*, the three famous piano compositions which exhibit his typical characteristics: straightforward melodies over sonorous and subtle chords. Although *Les anges*, *Elégie*, and *Sylvie* for voice and piano did not become as famous as *Gymnopédies*, they are the first recognized art songs by Satie, and are grouped under the title of *Trois Mélodies* in 1886. *Les fleurs* was composed in the same year as *Trois Mélodies*, and was included in *Trois Autre Mélodies* in 1906.

Along with *Je te veux* and *Tendrement*, *La Diva de l'Empire* (The Star of the Empire), which was composed in 1910, characterizes Satie's musical style and the Parisian avant-garde artistic movements as well. *La Diva de l'Empire* is about a lady

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<sup>10</sup> "In the booklet Cocteau pleads for public sympathy for modern French music and particularly praises the composer Erik Satie for his 'boldness.'" <http://www.maggs.com/title/AU4462.asp>. Accessed on Jan. 1, 2010.

<sup>11</sup> It was revolutionary for several factors: the collaboration of Satie and Picasso was the first time for both worked on a genre, ballet; Picasso's costumes in hard cardboard restricted dancers' movement; music had some noise-sound which Cocteau added; it was innovative for common street entertainments to elite and praised by critics but scorned by audiences.

<sup>12</sup> *Parade: ballet réaliste sur un thème de Jean Cocteau; Erik Satie*, Victor Rangel-Ribeiro, VII.

singer at the cabaret L'Empire, who was wearing a dress with "Le grand chapeau Greenaway," the large hat. Soprano Elly Ameling said on YouTube that she had wondered about the Greenaway and discovered it was the name of the designer. Cross pollination in varied forms, such as music and art, can be easily exemplified in song; in the paintings of Edgar Degas (1834-1917) and Henri Toulouse-Lautrec (1864-1901), lady singers in the musicals wore the chapeau Greenaway. Musical themes or performers in opera, ballet, and theaters were frequently painted by Degas and Édouard Manet (1832-1883). Not only were painters interested in music, but composers such as Saint-Saëns, Fauré, Debussy and Satie were interested in painting; Satie was especially famous for his calligraphy and numerous drawings on letters, touching other art forms. The figure that often appeared in the celebrated posters of Toulouse-Lautrec, Yvette Guilbert, was born in the era of café-concert and appeared at Carnegie hall in 1906. During the epoch, the places music was heard were café-concerts, cabarets, and musical halls. Adolphe Brisson, a contemporary journalist, depicts the café-concerts as the places where people who just want to relax can come to hear music with their friends. There were performers who sang and comediennes who lifted the spirits of the audiences. While the café-concert had large audiences, the cabaret, which was influenced by the café-concert as a meeting place for artists and writers, on the other hand, had more intellectual audiences. Artists and writers shared their new works with peers at the cabaret.

From 1903 to 1914, Satie did not compose a single song although he made his living as a pianist at the café-concert and cabaret. Three *mélodies*, *La statue de bronze*, *Daphénéo*, and *Le Chapelier*, were written in 1916 for Satie's friend, Jane Bathori. *La statue de bronze* describes the tedious and monotonous bronze frog as fixed ostinato

figures in the piano part, along with pleasantly straightforward musical form and text. The lyrics of *Daphénéo* were written by Mimi Godebska, a 17-year old girl, daughter of Satie's friends, Cipa and Ida Godebski. The conversation between two children, Daphénéo and Chrysaline, shows their innocence by the use of two pairs of words, "un noisetier (a hazelnut tree)" and "un oisetier (an imaginary tree that produces weeping birds)" which results from the elision. Satie borrowed the melody of an aria from Gounod's opera, *Mireille*, which was based on the traditional song, *O Magali, ma bienaimée* for the last of the three songs. The poetry, which was written by René Chalupt, is based on the famous tea party scene in *Alice in Wonderland* (Lewis Carroll).

Along with Poulenc, **Arthur Honegger** is considered one of the two most successful figures among the members of *Les Six*. He was born in France, as a son of Swiss parents. With his colleagues in the Paris Conservatory, Milhaud, Auric, Tailleferre, and Durey beside Poulenc, Honegger was associated with *Les Six* although they did not have any strong musical bonds. He wrote in many different styles as represented in his many symphonies, chamber works, and film music. Honegger attained his fame when he composed a symphonic movement *Pacific 231*, the name of a steam locomotive. Even though he composed his best known mélodies, *Six poèmes d'Apollinaire* (1915-1917) before he became famous, one can hear the voice of Honegger in these beautiful mélodies: intense harmonies, and driving rhythm with polytonalities. Setting poems of Guillaume Apollinaire to music, Honegger reveals the poet's desolation while he was imprisoned momentarily in the famous Parisian prison, *La Santé* in the song, *À la "Santé"*. The piano part rises and falls ceaselessly with the groups of five notes per beat in  $\frac{3}{4}$  meter in *Clothilde* (1916); it is known as the piece most like Fauré.

At this time in Paris, various influences such as jazz, European and non European folk cultures, circus and ballet were ubiquitous; it was natural to see this kind of music in everywhere. Ten years after Debussy's *Golliwogg's Cake Walk* (from *Children's Corner*), Honegger composed *Saltimbanques* (Acrobats) which shows the most Honeggeran style, exploiting rhythmic clichés and glissandi, and polytonalities with tonal melody. It is noticeable that Honegger was influenced by Satie in this work; "Honegger could pen music that was to become the hallmark of *Les Six* a few years later."<sup>13</sup>

During his teens, **Francis Poulenc** studied with Ricardo Viñes (1875-1943) whom he regarded "an essential factor in modern music." Poulenc's individuality as a composer began emerging when Viñes introduced him to Satie, Auric and others. With the representative Jean Cocteau, *Les Six* was against the 'mist of the Debussyist' and 'the Wagnerian Clouds' which had great influence on the epoch. Yet, one must emphasize how clearly Poulenc said, "The reaction of *Les Six* was against the imitators of Debussy, not against Debussy himself!"<sup>14</sup> His early works such as song cycle *Le bestiaire* (1919, Apollinaire), *Cocardes* (1919, Cocteau), ballets *Les Mariés de la Tour Eiffel* of Cocteau (1921) and *Les biches* (1924) show his fondness for Satie which made him a part of *Les Six*. When *Les biches* was performed again triumphantly, Satie and Poulenc put an end to their relationships because of the French critic Louis Laloy's feud with Satie: "...*Les biches* was a resounding success. However, Louis Laloy, who was carrying on a vendetta

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<sup>13</sup> Geoffrey K. Spratt, *The music of Arthur Honegger*, (Ireland: Cork University Press, 1987), 9.

<sup>14</sup> Pierre Bernac, *Francis Poulenc, The Man and His Songs*, (New York: Norton, 1977), 25.

against Satie, began to praise both Poulenc and Auric at the expense of Satie. It was a disaster for Poulenc's relationship with Satie, who never made his peace with Poulenc."<sup>15</sup>

In 1931, Poulenc composed three songs, *Hier*,<sup>16</sup> *Chanson*, and *Le Présent*, to poetry of "Louise Lalanne". He got a letter from Marie Laurencin who told him that two poems (*Hier*, and *Le Présent*) were written by her and the other, *Chanson*, was written by Guillaume Apollinaire (1881-1918). Both Apollinaire and the editor of the poetry review, *Les Marges*, agreed to create a fictitious poet, yet when the time came to go to press, Apollinaire had to encourage Laurencin to publish two of her poems, "Hier" and "Présent," because he had not written anything. Poulenc said that he envisioned paintings by Édouard Vuillard (1868-1940) who was one of the representatives of *Les Nabis*,<sup>17</sup> while composing.

*À sa guitare* was written in 1935, setting a poem of Ronsard. When the playwright, Edouard Bourdet wrote a play, *La Reine Margot*, he asked Poulenc to compose the incidental music for it. It was written for the famous actress-singer, Yvonne Printemps (1894-1977), who took the role of Marguerite. Dark accompaniment evokes her love for King Henri IV; the love which would be later abandoned. Refined and sad poetry permeates the music with graceful phrasing, although his lifelong partner, Pierre Bernac, and George Auric did not find Poulenc's voice in this work. This happened

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<sup>15</sup> Vivian Lee Poates Wood, *Poulenc's Songs*, (Jackson: University Press of Mississippi.1977), 18.

<sup>16</sup> [http://artsci.wustl.edu/~artarch/womenartists/Modern/marie/laurencin\\_bio.html](http://artsci.wustl.edu/~artarch/womenartists/Modern/marie/laurencin_bio.html) 1909 Paints a larger version of *Group of Artists* entitled *Apollinaire and His Friends*, to which Laurencin has added the figures of the poets Marguerite Gillot and Maurice Cremitz. She gives this version to Apollinaire. Apollinaire encourages Laurencin to publish two of her poems, "Hier" (Yesterday) and "Présent," which she does under the pseudonym Louise Lalanne in the poetry review *Les Marges*. She and Apollinaire pose for Henri Rousseau's painting *La Muse inspirant le poète*. Accessed on June, 05, 2010

<sup>17</sup> *Les Nabis* was a group of post impressionist avant-garde, mainly symbolist in their approach which was heavily indebted to Paul Gauguin (1848-1903).

probably due to Poulenc's use of large orchestrations at that time. When Ms. Printemps sang it, a harp was used for the accompaniment.

Because Poulenc found the language of Vilmorin's poetry was very moving,<sup>18</sup> he was truly pleased when he discovered the poems of Louise Vilmorin (1902-1969) at the home of Marie-Blanche de Polignac.<sup>19</sup> He immediately loved the language of Vilmorin which evoked a graceful and effeminate atmosphere. *Fiançailles pour rire* was composed in 1939, and is a setting of six poems by Louise de Vilmorin (1902-1969). It is considered a song collection, rather than a song cycle. Poulenc's account of these songs can be found in the book which was written by Pierre Bernac: "I composed *Fiançailles pour rire* to be able to think more often of Louise de Vilmorin, imprisoned in her castle in Hungary for God knows how long. (She had married Count Palffy who had an estate in Slovakia.)" Bernac suggests that the first song of the collection, *La Dame d'André* be sung simply throughout. *André*, known as the name of the poet's brother, looks carelessly for encounters with women; whether the current woman in his life would last or not is shown by the questions in each verse and the piano interlude. There was disagreement on the final chord of this work by Georges Auric. Poulenc pointed out that the chord was used to lead into the following songs. The fifth song of this collection, *Violon*, evokes the atmosphere of a night club with elegance and gracefulness in Paris. The qualities of the violin are represented with not only from the accompaniment by using arpeggios, glissandi, and clear Gipsy mood, but also from vocal lines by using *portamenti* for some words. Poulenc's harmonic style and stacked chords are well

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<sup>18</sup> Vivian Lee, Op.cit, "I have found in her poetry a sensitive impertinence, a wantonness and glutory. Few others have moved me as much as she." 48.

<sup>19</sup> Francis Poulenc, *Diary of My Songs*, (London: Gollancz, 1989): She was a niece of Princess Polignac (a generous patron of the arts). She sang and recorded as a member of Nadia Boulanger's ensemble. 118.

revealed in the last song, *Fleurs*, along with the inseparable connection of piano and the melody. In the text, a woman burns things from her love, remembering beautiful moments from the past.

In 1940, five poems of Apollinaire were set by Poulenc under the title of *Banalités*. He described “the delicious lines of doggerel grouped under the title *Banalités* (‘Voyage à Paris’—‘Hôtel’)” in his diary. In 1943, during the Second World War, Poulenc composed another three songs, setting the poetry of Louise Vilmorin. Pointing to these works “as a sign of the friendship of musician for his poetess friend,”<sup>20</sup> Poulenc noted in his diary, “I have not a great deal to say about these. Sing: ‘Reine des mouettes’ very fast and lightly, ‘C’est ainsi que tu es’, above all without affection. ‘Paganini’ is a bridging song...”<sup>21</sup>

**Darius Milhaud**’s early songs, such as *Quatre Poèmes de Léo Latil* (1914), reveal the influence of Debussy, but later songs, such as *Trois Poèmes de Jean Cocteau* (1919), and *Catalogue de fleurs* (1920), were considered by Satie to be “new spirit” in French music; Milhaud also wanted to create a new French musical spirit to eliminate “Wagnerian fog,” a term which Jean Cocteau coined.

After *Les Six* dissolved, Milhaud was fond of incorporating a variety of new styles in his music,<sup>22</sup> and composed the incidental music for stage works. He wrote *Six*

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<sup>20</sup> *Bernac*, op. cit., Vilmorin and her husband were isolated in their castle due to the war, 145.

<sup>21</sup> Poulenc, op. cit., 73.

<sup>22</sup> <http://www.classicalarchives.com/composer/3012.html#>: “After returning to Paris in 1919 Milhaud was adopted into the circle of “Les Six,” a group of progressive French composers brought together under the guidance of Jean Cocteau. However, like any such artificial collection, *Les Six* was quick to dissolve, and during the 1920s Milhaud adopted an assortment of new musical influences (notably jazz, which the composer first discovered during a trip to the U.S. in 1922, and which features prominently in much of his subsequent music).” Accessed on July 7, 2010.

*Chansons de théâtre* in 1936, and four years later he left France for the United States. *Un petit pas, deux petit pas* is excerpted from the play of George Pitoëff; and *Je suis dans le filet* and *Chacun son tour* are from the play of Jules Supervielle. Without any musical links, this incidental music is derived from the moods in the plays. Simple diatonicism with some chromatic lines in the voice and the piano are characterized in the first two songs. Although Milhaud's famous ballet, *Le bœuf sur le toit*, shows his characteristics more obviously, one can detect his interest in jazz and dance in the last song, *Chacun son tour*.

As a prolific writer and composer, **Ned Rorem** always composes music in terms of "sung expression".<sup>23</sup> It was not a sojourn to make him a Frenchman because he confessed that he was already French when he was young, living in Chicago. When Nuta Rothschild, his first teacher, opened the door of France, playing Debussy's *L'Isle joyeuse* and *Golliwogg's Cake Walk*, Rorem was mesmerized by the music.<sup>24</sup> Rorem composed nearly 500 art songs, and his fondness of Gallicism is revealed in his works: it became assured with his relationships with members of the group *Les Six*, and his residence in France for seven years.<sup>25</sup>

In 1949 in Paris, he composed *Rain in Spring*, text by Paul Goodman who was Rorem's best poet.<sup>26</sup> Frederick Werle, who was a composer and former dean of Mannes

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<sup>23</sup> Arlys L. McDonald. *Ned Rorem: A Bio-Bibliography*: "I always think vocally. Even when writing for violin or timpani, it's the vocalist in me trying to get out. Music is, after all a sung expression, and any composer worthy of the name is intrinsically a singer whether he allows it or not." (NY: Greenwood Press, 1989), 9.

<sup>24</sup> McDonald. op. cit.,3.

<sup>25</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, (Milwaukee: Hal Leonard, 2005), 299.

<sup>26</sup> Poulenc. op.cit., "My first songs date from then., all of them settings of Paul Goodman's verse. I may have written other kinds of songs since, but none better..." 138.



College, once considered *Lullaby of the Woman of the Mountain* and *Rain in Spring* as “...two of the most outstanding songs...”<sup>27</sup> This song was dedicated to Henri Hell. In Hyeres, on September 12, 1953, another Paul Goodman poem was used in Rorem’s song, *Sally’s Smile*. It was dedicated to Claude Lebon. *Early in the Morning*, which was dedicated to Pierre Quezel, was composed in 1955. In the text by Robert Hillyer, an American indulges in reminiscence of stays in Paris, and Rorem accommodates its atmosphere with waltz rhythms and lyrical melody. Composed in 1956 in Paris, *See How They Love Me* was included as no. 7 in *King Midas* which is a cantata for voices and piano, “The Princess’ Song.” Its text was written by Howard Moss, and the song was dedicated to Oliver Daniel. After the premiere of the cantata in New York Carnegie Hall in 1962, Carl Apone briefly reviewed the performance at Musical America (1962, May): “Rorem’s new song group *King Midas* ... began with a dramatic statement... There were several fine songs which followed ...but in general there was a pallid sameness which loosened Rorem’s grasp on his audience.”<sup>28</sup> Rorem’s typical musical style is depicted in this song as reviewed by Richard Dale Sjoerdsma in 1972.<sup>29</sup> In 1963, Rorem composed *For Poulenc* in New York, on a text by Frank O’Hara who was one of the members of

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<sup>27</sup> “Publishers’ Mart.” Musical Courier 153 no. 6 (April 1956): 45. : Review of the scores of *Lullaby of the Woman of the Mountain* and *Rain in Spring*. “...lyrical melody, a refined style...sincere expression ...with the simplest means...two of the most outstanding songs by a contemporary composer.”

<sup>28</sup> Carl Apone: “Rorem-Flanagan Concert.” Musical America 82 (May 1962): 37.

<sup>29</sup> Richard Dale Sjoerdsma. “Music Review.” Notes (Music Library Association) 28 no. 4 (1972): 783. : Review of the score of *King Midas*. “The songs of *King Midas* exemplify his typical concern for linear construction, his interest in a variety of contrapuntal techniques, his fondness of syncopation, and his predilection for ostinato figures...*King Midas* is obviously not intended for amateur performers. The musical demands of the songs require technically secure singers and an accomplished pianist. Nevertheless, there songs will reward serious study, and the cantata should prove to be a valuable addition to the modern concert repertoire.”

the New York School<sup>30</sup> in the 1950s and 1960s. It was also arranged for unison male chorus with piano. Allen Hughes applauded the integration between the poetry and the music in his reviews of the New York Times on April 28, 1972.<sup>31</sup>

The clarity and simplicity in form in most of the songs in this program were inspired by the reaction against the exaggerated harmonies of Wagner and impressionistic colors of Debussy. In spite of the fact that the characteristics of each composer cannot be the result of the influence of one composer, one should accept that Satie, as a seminal figure to his contemporary composers, was standing atop the avant-garde movement in the early twentieth century. The members of *Les Six* did not gather under a strong musical bond, and yet their desire for clarity and simplicity united them. The songs of Rorem recollect the scenes at France; even though the last song, *For Poulenc*, was composed in New York, Rorem was endlessly expressing his fondness for France.

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<sup>30</sup> The New York School (synonymous with abstract expressionist painting) was an informal group of American poets, painters, dancers, and musicians active in the 1950s, 1960s in New York City.

<sup>31</sup> Allen Hughes "Composers Honor Frank O'Hara with Vocal Works." New York Times, April 28, 1972, p. 34: Review of the April 26, 1972 Composers' Showcase Concert at the Whitney Museum, featuring premieres of vocal works written to texts by Frank O'Hara. Two Rorem songs: *For Poulenc* and *I Will Always Love You* were performed, and about which was said, "Phyllis Curtin sang these elegantly, and in the case of each it was as though O'Hara had truly found a compatible musician."

### **Recital Program No. 3**

Boulangier, Satie, and Debussy:  
Their Spheres of Influence on French Mélodie and American Art Song  
**Part 3: Debussy: A Catalyst for *Les Apaches*, Ravel and Falla**

Claude Debussy (1862-  
1918)

Nuit d'étoiles  
*Fêtes galantes I*  
En sourdine  
Fantoches  
Clair de lune

Mandoline  
La flûte de Pan *From Chansons de Bilitis*  
Noël des enfants qui n'ont plus de maisons

Maurice Ravel (1875-  
1937)

*Cinq mélodies populaires grecques*  
Chanson de la mariée  
Là-bas, vers l'église  
Quel galant m'est comparable  
Chanson des cueilleuses de lentisques  
Tout gai!

Le Paon *From Histoires naturelles*

Intermission

Maurice Ravel

L'énigme éternelle *From Deux mélodies hébraïques*  
Chanson hébraïque *From Chants populaires*  
Nicolette *From Trois chansons*  
Trois beaux oiseaux du Paradis *From Trois chansons*

Manuel de Falla (1876-  
1946)

Preludios  
Oracion de las madres que tienen a sus hijos en  
brazos  
Chinoiserie *From Trois mélodies*  
Seguidilla *From Trois mélodies*

### **Program Notes No. 3**

Boulanger, Satie and Debussy:  
Their Spheres of Influence on French Mélodie and American Art Song  
**Part 3: Debussy: A Catalyst for *Les Apaches*, Ravel and Falla**

In my previous recitals, I have explored the songs by the composers who were inspired by two bold figures, Nadia Boulanger (1887-1979) who encouraged her American students to explore their innate voice, and Erik Satie (1866-1925) who emancipated the spirits of many composers in France by establishing *Les Six*. Around 1900, even before *Les Six* appeared, another group rallied around Debussy's opera *Pelléas et Mélisande*. The members of the group embraced not only the idea of the Impressionism of Debussy, but also other exotic movements, unlike *Les Six* who resisted both Impressionism and the great influence of the German romantic music of Wagner. Named *Les Apaches*, which means "hooligans," this older group included<sup>32</sup> French artists, writers, and the composers I present today, such as Maurice Ravel, and Manuel de Falla. Leon-Paul Fargue, one of *Les Apaches*, stated that *Chinese art, Verlaine, Rimbaud, Cezanne, Van Gogh, Debussy and Russians*<sup>33</sup> were the aspects which mesmerized *Les Apaches*. Their interest in exotic themes, folk songs and Debussy was the power behind this movement; thus works by Debussy, Ravel and Falla provided the theme for the final recital of my dissertation.

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<sup>32</sup> Maurice Delage, Ricardo Viñes, Igor Stravinsky, Florent Schmitt, M.D. Calvocoressi (writer and music critic), Emile Vuillermoz (music critic), Désiré-Émile Inghelbrecht (conductor), Edouard Benedictus (painter and composer), Leon-Paul Fargue (poet), Lucien Garban (publisher), Pierre Haour Gomez de Riquet (an imaginary member), Tristan Klingsor (poet, painter, art theorist), and Paul Sordes (painter, and set designer).

<sup>33</sup> Barbara L. Kelly, Kerry Murphy, *Berlioz and Debussy: sources, contexts and legacies: essays in honour of François Lesure* (England: Ashgate Limited Publishing, 2007), 156.

Standing atop the twentieth century, **Claude Debussy (1862-1918)** was one of the most significant figures of the time. Debussy fostered French music by performing his works at either Société Nationale de Musique (SN) or Société Musicale Indépendante (SMI) before Boulanger and Satie became well-known.

It has been often noted that Debussy's first impression of Javanese gamelan music at 1889's Exposition deeply influenced his musical style, but his interest in exoticism and orientalism had been evident much earlier. Elaine Brody, author of the book *Paris: The Musical Kaleidoscope, 1870-1925*, described such aspects in culture and the arts during that period. The Paris Expositions were held in 1867, 1878 and 1889 at *Champ de Mars*. The 1867's Exposition presented the first Japanese artistic works, which mesmerized many French artists. Subjects of nature used by oriental artists influenced French artists throughout the Expositions. Like most painters of the time, the sculptress, Camille Claudel, collected Japanese woodblock prints. Her friend, Debussy was exposed to these works. Debussy used oriental art paper<sup>34</sup> for his work, *Cinq Poèmes de Baudelaire* (1887-1888), and later applied *The Wave* (c. 1829–32) by Katsushika Hokusai (1760-1849) as a cover for his work, *La Mer* (1903-1905). Ravel was as fond of nature as Debussy. In 1906, when Ravel could not resist the beauty of the orient, he set the poetry, *Histoires naturelles*, by Jules Renard, who was inspired by the oriental view of animals. When Ravel bought a house at Montfort-l'Amaury, a small town southwest of Paris in 1921, he installed a Japanese garden in the backyard. It is also well known that Ravel was awed by the grandeur of the Grand Canyon when he visited America in 1928.

Leon Bostein, music director and principal conductor of the American Symphony, wrote a forty-page essay: *Beyond the Illusions of Realism: Painting and Debussy's Break*

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<sup>34</sup> Elaine Brody, *Paris: The Musical Kaleidoscope 1870-1925*, (New York: G. Braziller, 1987), 63.

*with Tradition*. Bostein discussed the potential effect of painting and literature on Debussy's works composed after 1893; naturalism, form, and timbre changed with emancipation from the traditional forms. By this time, what held Debussy's attention were *le japonism*, gamelan texture, and Impressionism.<sup>35</sup>

With the earlier exposure to exoticism through the Expositions, Debussy and Ravel were immersed in the realm of exotic musical experiences. When the World Exposition was held in Paris in 1889, the 27-year-old Debussy and 14-year-old Ravel finally heard new worlds of music; traditional sounds of Russian songs, music of Hungarian and Spanish Gypsies, and strikingly colorful sounds by the percussive instruments of Indonesia. It is clear that exotic, mystic, and modal characteristics inspired Debussy and they were depicted after the Exposition through his works. Works from 1892 to 1902, such as *Prélude à l'après-midi d'un faune* (1894), *String Quartet* (1893), *Chansons de Bilitis* (1897-98), and *Pelléas et Mélisande* (1902) clearly illustrate these characteristics. Debussy even joined the circle around Edmond Bailly, the musician, writer and the oriental scholar of the bookshop, *L'Art indépendant*.<sup>36</sup> Professor Annegret Fauser at the University of North Carolina at Chapel Hill called the Fair "a gigantic encyclopedia, in which nothing was forgotten" in her book, *Musical Encounters at the 1889 Paris World's Fair*. This was the description of the era as experienced by artists.

**Nuit d'Etoile**, one of the earliest songs by Debussy, was probably written when Debussy was 14 years old, before his individuality emerged. This early song, however,

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<sup>35</sup> Jane F. Fulcher, *Debussy and his world*, (Princeton, N.J.: Princeton University Press, 2001), 35.

<sup>36</sup> Annegret Fauser, *Musical Encounters at the 1889 Paris World's Fair*, (Rochester, NY: University of Rochester Press, 2005), 201: the meeting was held in Edmond Bailly's personal library. Bailly was a musician, writer, and bookseller.

suggested Debussy's later works. For example, the baritone, Francis Dudziak noted in the program for his CD, that the opening chords in the piano part contain a hint of Melisande's future motif.<sup>37</sup> Frequent use of ninth chords in the piano accompaniment anticipates eleventh chords, which would be developed in the form of the whole-tone scales, according to Arthur Wenk in his book, *Claude Debussy and the poets*.<sup>38</sup> Despite the lack of two bold characteristics of Debussy, the whole- tone scales and parallel chords, this youthful song with simple but charming melodic and harmonic progression is suited to the innocent poetry of Theodore de Banville (1823-1891).<sup>39</sup> When Debussy entered the Conservatory, his colleagues noticed that Debussy often carried the poetry of Banville.<sup>40</sup> The melancholy theme of this song is devoted to past loves.

Debussy was also fond of the poetry by Paul Verlaine, and set to music poems from *Fêtes galantes* by the poet. He used three poems for *Fêtes galantes I* and another three poems in the *Fêtes galantes II*. **En sourdine**, **Fantoches**, and **Clair de lune** were composed in 1891-1892, after the Exposition. Debussy uses a whole tone melody as *En sourdine* begins. Professor Fauser described the melody as having “both the melodic contour and rhythm of the *suling*, the Javanese flute” in her book.<sup>41</sup> Richard Muller also

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<sup>37</sup> CD: Debussy melodies, Baritone, Francis Dudziak, 1992.

<sup>38</sup> Arthur B. Wenk, *Claude Debussy and the poets*, (Berkeley: University of California Press, 1976), 15-16.

<sup>39</sup> Loc. Cit.

<sup>40</sup> op. cit., 5.

<sup>41</sup> *Suling* is an Indonesian flute made out of bamboo. It is used in gamelan ensembles.

examined the pentatonic scale that Debussy applied in the opening of the piano part, using a Javanese motif.<sup>42</sup> Professor Fauser claimed its exotic nature suited Verlaine's 'dream-like' poetry. Placing the second song, *Fantoches*, as a scherzo between the two slow songs, Debussy brings out the mood of the deep silence through the use of the dynamic marks, *piano* and *pianissimo*, in both the voice and piano parts in *En sourdine*. Much of the melody employs the pentatonic scale. Wenk states that the personality of nature is often articulated in the piano. The motive of the nightingale only appears in the piano accompaniment in the song.<sup>43</sup> The poet employed the characters from the Italian *commedia dell'arte*,<sup>44</sup> *Scaramouche*, *Pulcinella*, doctor from Bologna, Spanish pirate, and a young maiden in *Fantoches*. Without visible plot, two strange characters, the doctor from Bologna who is gathering herbs in the dark meadow, and his half-naked daughter who is going down to search for her handsome Spanish pirate are sketched with gaiety. Wenk points out that the song *Fantoches* is a transitional work for Debussy; a comparison of the earlier songs which utilized the functional chords with the later songs which employed the coloristic chords, supports his theory. The harmony and the pattern in *Fantoches* are blurred and varied by occupying many semi-tones, decorative chords,

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<sup>42</sup> Richard Mueller, *19th-century Music, Vol. 10, Nos. 2 (Autumn, 1986) Javanese Influence on Debussy's "Fantaisie" and beyond*, 157-186.

<sup>43</sup> Wenk, op.cit., 30.

<sup>44</sup> For a detailed description for the characters, reference: [www.Foolsinprogress.org/Foos\\_In\\_Progress/Commedia\\_dellArte.html](http://www.Foolsinprogress.org/Foos_In_Progress/Commedia_dellArte.html)



and a short motif for each stanza.<sup>45</sup> *Claire de lune* was set to music twice by Debussy; the earlier one, which was composed in 1882, was much brighter than the later one. The later one, which starts with a d# minor pentatonic scale supporting “le mode mineur”, persists as one of Debussy’s traits, including modulations without harmonic preparation. Beginning the scene with a short exotic scale in the prelude of the piano, Debussy reveals an attractive but sad atmosphere in the poetry as masks for unreal happiness and employs whole-tone scales and mixture of modes (G# Aeolian mode and Dorian mode) throughout the song.

**Mandoline** was first performed in 1882 by Jane Bathori, the mezzo-soprano who premiered many works by Debussy and Ravel. She recalls how the tempo indication mark in the song, *allegretto vivace*, including the metronome marking 126= *quarter note* was revised from the first mark, *allegretto* without metronome marking in her book.<sup>46</sup> When Debussy chose to set the poetry from *Fêtes galantes* by Verlaine: *Mandoline*, he illustrated Verlaine's poetry by using the plucking quality of the mandolin as the piano accompaniment for *Mandoline*. Four names, which appear in the second stanza, Tircis, Aminte, Clitandre, and Damis, are the names of lovers, which are found in the literature of pastoral Italian comedy. Separating legato and staccato, Debussy constructed the texture and portrayed the mood of the paintings of Watteau.

**La Flûte de Pan** Debussy set prose to music beginning with his own texts for *Proses lyriques* in 1892. Thus emancipated from the convention of setting only poetry,

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<sup>45</sup> Wenk. op.cit., 231.

<sup>46</sup> Jane Bathori; preface by Darius Milhaud; translation and introduction by Linda Laurent, *On the interpretation of the mélodies of Claude Debussy*, (Stuyvesant, NY: Pendragon Press, 1998), 65: She stated no one would understand his intention for the tempo without the metronome marking.

he set Pierre Louÿs's prose poems to music in 1897. In 1894, Louÿs completed a volume of 143 poems and three epitaphs entitled, *Les Chansons de Bilitis*, using the poems which were supposedly discovered on the walls of a tomb of the ancient Greek poetess, Bilitis, a contemporary of Sappho.<sup>47</sup> It did not take long time to unveil the fact that Louÿs actually had created the poetess when he published the poems in 1894.<sup>48</sup> Exposing the life of *Bilitis*, the poems were divided into four sections of her life; Pastoral in Pamphylia, Elegies in the Mytilene, Epigrams in the Isle of Cyprus, and the Tomb of *Bilitis*. Debussy couched the erotic and exotic feelings of young love in the poetry, employing modal harmonies, whole tone scales, intimate and linear speech-like melody, and parallel chord progression. *Chansons de Bilitis* begins with *La Flute de Pan*. When the song starts, the mode of B-Lydian evokes unexplained curiosity and the exotic young lover's feeling is unfolded.<sup>49</sup> Premiered on March 17, 1900 at a Société Nationale de Musique concert, Debussy dedicated these to the writer André Gide. Ravel followed suit and set prose to music in about 10 years, using five animal sketches from Jules Renard's *Histoires naturelles*.

**Noël des enfants qui n'ont plus de maisons** (Christmas of the children who no longer have homes) is the last song Debussy composed. The lyrics, which were written by the composer himself, express anger for the war. Glen Watkins, who penned *Proof through the night: music and the Great War*, points out that the triplet for the words

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<sup>47</sup> *Sappho*, a famous Greek lyricist, was born on the island of Lesbos in around 630 BC.

<sup>48</sup> [www.freeforgottenbooks.org](http://www.freeforgottenbooks.org), ISBN; 9781605063287. Accessed on January 1, 2011.

<sup>49</sup> <http://ecommons.txstate.edu/cgi/viewcontent.cgi?article=1049&context=honorprog>. Accessed on January 24, 2011.

“Punissez-les! (Punish them!)” is evocative of the composer’s *Pelléas et Mélisande*.<sup>50</sup> Debussy repeats the abundant triplets in the piano part to accompany the simple melodic line which protests the war. In order to publicize the antiwar propaganda, Fatherless Children of France funded a poster by Walter Demaris, which included the lyrics of *Noel des enfants qui n'ont plus de maisons* in 1918.<sup>51</sup> It is not unusual to find anti-war songs by many composers of the time. *Noel des enfants qui n'ont plus de maisons*, *Trois beaux oiseaux du Paradis*, and *Oracion de las madres que tienen a sus hijos en brazos* were composed by Debussy, Ravel and Falla, in 1915, 1914 and 1914, respectively.

After the death of Debussy, France offered Ravel the official Legion of Honor (*Ordre national de la Légion d'honneur* in French),<sup>52</sup> the highest honor in France that Debussy earlier had received in 1903, but Ravel declined it. As Jann Pasler pointed out in the Grove music online, Debussy was a catalyst for *Les Apaches*, and the members embraced the exotics and nature of folksong.<sup>53</sup> *Pelléas et Mélisande*, the opera in 5 acts by Debussy was first performed in 1902.<sup>54</sup> The avoidance of conventional musical patterns attracted the members of the group,<sup>55</sup> and they attended each performance of the

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<sup>50</sup> Glenn Watkins, *Proof through the night: music and the Great War*, (Berkeley: University of California Press, c2003), 109.

<sup>51</sup> Loc. cit.

<sup>52</sup> It is divided into five degrees: Chevalier (Knight), Officier (Officer), Commandeur (Commander), Grand Officier (Grand Officer) and Grand Croix (Grand Cross).

<sup>53</sup> [http://www.oxfordmusiconline.com.proxy.um.researchport.umd.edu/subscriber/article/grove/music/51370?q=les+apaches&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy.um.researchport.umd.edu/subscriber/article/grove/music/51370?q=les+apaches&search=quick&pos=1&_start=1#firsthit). Accessed on December 24, 2010.

<sup>54</sup> Recitative and arioso in the vocal line are alternated without arias in the opera. It has no duets or choruses.

<sup>55</sup> Elaine, op.cit., 269.

opera in the spring of 1902. After that, they started meeting on Saturday nights at the apartment of the set designer, Paul Sordes, and later at Delage's home.

As the members of *Les Apaches* showed their affection for exoticism in many genres, **Maurice Ravel (1875-1937)**, who was a member of the group and the most controversial composer and a product of the epoch, composed many beautiful works. At age 14, Ravel entered the Paris conservatory and later studied with Fauré, but never won the Prix de Rome.

The *Ravel Affair* named by the Parisian press, resulted in the resignation of the director of the conservatory and positioned Fauré for the spot. By the end of the Franco Russian war in 1870, Société Nationale de Musique (SN) was founded to promote young French composers' music in public and in the late nineteenth century, the music of Debussy and Ravel was frequently performed. When Vincent d'Indy became the president of the SN, followers under d'Indy's influence became hostile to the music of Ravel who was treated as a follower of Debussy. A new competitive society named the Société de Musique Indépendente (S.M.I) in Paris was finally founded in 1909 by Fauré, Ravel, Charles Koechlin and Florent Schmitt.

It is well known that Ravel always cherished his birth place, the Basque town of Ciboure in France close to the border of Spain, because his mother, Marie Delouart, of Basque descent, grew up in Madrid, Spain. When his mother died in 1917, Ravel, suffering insomnia and fatigue, led a sequestered life, at the home of Monsieur and Madame Fernand Dreyfus at Lyons-la-forêt for about three years:<sup>56</sup> it was during these

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<sup>56</sup> Arbie Orenstein, *Ravel: man and musician*, (New York: Columbia University Press, 1975), 75.

years that *Les Six* started merging their voices with Erik Satie, bringing new ideas suited to the times.

*Les Six*, who scorned the imitators of Debussy, openly hated Ravel because Ravel was considered to be as an imitator of Debussy. One of the members of *Les Six*, Darius Milhaud criticized *La Valse* which Ravel composed in 1919 -1920, commenting “Saint-Saëns for the Russian ballet.”<sup>57</sup> Ravel, however, was confident that the power of affection for other composers was impossible to avoid, and finally stated “...a composer who does not admit influence should stop composing.”<sup>58</sup> Louis Durey who met Ravel in 1918, dedicated his piano duet, *Neige* to Ravel. The following year Ravel sent a cordial letter to Durey with advice for Durey’s work, despite of his sorrow over the loss of his beloved mother. It is not surprising that Durey left the group because of their hostility to Ravel. Poulenc also left *Les Six* because of this antagonistic relationship between the group and Ravel.

Ravel, who was often called either a follower of Debussy or competitor, never had a hostile relationship with Debussy. Others besides *Les Six* openly hated Ravel by judging him an imitator of Debussy, though Ravel was eager to differentiate himself with his own style.<sup>59</sup> Ravel once allowed Debussy to borrow *Habanera*, from *Sites auriculaires* (1895-1897) before Ravel published it. When Debussy published *Estampes* in 1903, the second piece in the work, *La soirée dans Grenade*, showed a similarity to Ravel’s characteristics in the *Habanera*. When Pierre Lalo, the anti-Ravel critic at *Le*

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<sup>57</sup> Edited by Barbara L. Kelly, Kerry Murphy. *Berlioz and Debussy: sources, contexts and legacies: essays in honour of François Lesure*, (Aldershot, England; Burlington, VT: Ashgate, 2007), 169.

<sup>58</sup> Fulcher, op.cit., 2.

<sup>59</sup> Kelly & Murphy, op. cit., 173.

*Temps*, praised Debussy as the person who established the new pianistic style with the piece, Ravel was not happy.<sup>60</sup> It was the first estrangement between Debussy and Ravel. Lalo also criticized Ravel when he heard the voice of Debussy in *Histoires naturelles* in 1907.

The author of *Ravel, Man and Musician*, Arbie Orenstein asserted that Ravel admired Debussy's *Prélude à l'après-midi d'un faune* (1894), and his admiration of Debussy appeared in the *Habanera* which Ravel composed in 1895. Orenstein raised the question of who was imitating whom in regards to Debussy and Ravel in his book. Ravel composed *Jeux d'eau*, which was dedicated to his teacher Gabriel Fauré, and performed in 1901, first for his friends, *Les Apaches*. The third piece of *Estampes* by Debussy (1903), *Jardins sous la pluie* recalled Ravel's *Jeux d'eau* (1901). There was much talk by critics about which composer originated which music.<sup>61</sup> Roy Howat, a Scottish pianist and scholar also claimed that before Debussy composed *La soirée dans Grenade*, he composed the two-piano *Habanera Lindarajah*. Howat noted its similarity to Ravel's *Habanera*, and it goes back to the question of who was influenced by whom. Since they lived with similar tastes for aesthetics in music, culture, and literature, it is hard to sort out this influence, but descendants are happy with the legacy.

André Gédalge, who was a teacher of Ravel at the conservatoire, deeply influenced Ravel by introducing works of Bach and Mozart which exemplified the importance of melodic line and clear form.<sup>62</sup> Even though works by Gédalge are less

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<sup>60</sup> Rollo H. Myers, *Ravel Life and Works*, (Westport, Conn., Greenwood Press, 1971), 98.

<sup>61</sup> Orenstein, op. cit., "...the critic Gaston Carraud noticed that Debussy's music was beginning to resemble Ravel's." 32.

<sup>62</sup> Orenstein, op. cit., 20.

appreciated, Ravel undoubtedly believed Gédalge to be the most important figure to influence his technical skill by introducing “the most valuable elements of my technique.”

Igor Stravinsky once described Ravel’s attention to detail as “the work of a Swiss watchmaker...” As we will observe in Ravel’s works, he crafted music very strictly compared to that of Debussy. Despite of his respect for Debussy, Ravel once lamented the ‘lack of form’ in the music of Debussy, stating, “My objective, therefore, is technical perfection...”<sup>63</sup> and announced that he would reorchestrate *La Mer* if he had the time.

### **Cinq Mélodies Populaires Grecques**

**1. Chanson de la mariée 2. La-bas, vers l'église 3. Quel galant m'est comparable  
4. Chanson des cueilleuses de lentisques 5. Tout gai!**

M. Calvocoressi, one of the members of *Les Apaches*, chose these songs for the lecture of French musicologist Pierre Aubry who planned a lecture on the oppressed Greeks and Armenians. When the singer, Louise Thomasset wanted to perform these songs with piano accompaniment, Calvocoressi asked Ravel to do them.<sup>64</sup> Harmonizing them in 36 hours in 1904, Ravel began his journey into the realm of folk music. Although all five songs can be sung by either women or men, Robert Gartside suggests that to sing them with proper feeling; they need either the female voice assuming a ‘pants-role’ or vice versa for a male voice.<sup>65</sup> Ravel used transparent harmonization and did not break the beautiful folk-like quality. He later orchestrated the first and last songs, and his friend, Manuel Rosenthal, orchestrated the remainder.

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<sup>63</sup> Orenstein, op. cit., 118.

<sup>64</sup> Orenstein, op. cit., 41.

<sup>65</sup> Robert Gartside, *Interpreting the songs of Maurice Ravel*, (Geneseo, N.Y.: Leyerle, c1992), 53.

*Le Paon*, the first of the five poems of Renard in *Histoires naturelles* was dedicated to Mme. Jane Bathori who premiered the work with Ravel at the piano in 1906. Ravel wanted to use Debussy's approach to setting prose, so he entirely concealed the final mute *e/es*. When Mme Bathori premiered the work, Ravel wanted the quality of prose. It was another *Ravel affaire*: Henri Gauthier-Villars, the critic criticized *Histoires naturelles* "A jolting debut; a clumsy plagiarism of the Russian school (of Rimsky faked by a Debussyian who is anxious to equal Erik Satie) which disaffects the audience..."<sup>66</sup> When the work was treated as an imitation of Debussy, Calvocoressi strongly defended the position of Ravel with the rest of the members of *Les Apaches*, according to the book *Musicians Gallery: music and ballet in Paris and London*.<sup>67</sup> In the CD, *The Complete Solo Recordings*, Jane Bathori elongated the short notes prior to the final *e/es* to support Ravel's intention.<sup>68</sup> On December 19, 2009, Dr. James Hurd, from the University of Cincinnati emailed to Robert Gartside, who was the student of Bernac and author of the book *Interpreting the Songs of Maurice Ravel*, and was advised to sustain the syllables prior to the mute *e/es* as long as possible to use an approach similar to Bathori.<sup>69</sup>

*L'énigme éternelle*, the second song of *Deux mélodies hébraïques* (1914), proved to be Ravel's final setting of folk melodies. As he did with the other songs, it was first composed for the voice and piano and later orchestrated. The song was published at the

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<sup>66</sup> Orenstein, op. cit., 24.

<sup>67</sup> M. D. Calvocoressi, *Musicians Gallery: music and ballet in Paris and London*, (New York: AMS Press, 1978), 67. Kelly & Murphy, op. cit., 157.

<sup>68</sup> CD in Jane Bathori, *The Complete Solo Recordings*, Marston Records, recorded in 1999 Maurice Ravel, "Le paon."

<sup>69</sup> [www.etd.ohiolink.edu/send-pdf.cgi/Hurd%20James.pdf?ucin1258478854](http://www.etd.ohiolink.edu/send-pdf.cgi/Hurd%20James.pdf?ucin1258478854). Accessed on January 22, 2011, 52.



Society for Jewish Folk Music in 1911 with Yiddish and French. With an accurate translation, Ravel arranged the French text.<sup>70</sup> As a lone and dissonant harmony in the piano part opens the song, the vocal line effortlessly starts to articulate the perpetual question that cannot be answered by anyone.

In order to present generally understandable folk melodies, there was a competition funded by the Maison du Lied in Moscow in 1910. Folk melodies of Spanish, French, Italian, Hebraic, Flemish, Scottish, and Russian were the set. Ravel won the first four groups. The fourth song in the *Chants Populaires, Chanson hébraïque*, is the dialogue between a father and his son, and is written in Yiddish, Hebrew, and Aramaic. Employing the minor key, Ravel has the father asking the lessons the son learned in school by issuing serious questions. The son responds in the major mode, affirming his belief with confidence, in the manner of a cantor. Roger Nichols noted on Gerald Finley's CD that Ravel's fondness for directness is heard in the chant-like rhythms in the song.<sup>71</sup>

Originally composed for unaccompanied mixed chorus, Ravel transcribed three songs for the piano and solo voice, *Trois chansons* in 1914, including *Nicolette*, *Trois beaux oiseaux du paradis*, and *Ronde*. Dedicated to the poet and his friend at *Les Apaches*, Tristan Klingsor, Ravel wrote the text of *Nicolette* as an amusing version of *Red Riding Hood*. George Auric applauded the simple, cheerful poems Ravel wrote.<sup>72</sup> This cheerful little girl, Nicolette who leisurely frolicked in the meadow to gather

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<sup>70</sup> Gartside, op. cit., 69, 182.

<sup>71</sup> CD *Songs by Ravel*, (London, England: Hyperion, p2009).

<sup>72</sup> Orenstein, op. cit., 73.

flowers, first ran into an old growling wolf, and then a charming boy. The choice of Ravel's music is associated with the text. Such imitative sounds as "growling" (grognant), "smelly stink" (puant), and the picturesque use of words as bristling (hérissé), a graceful vest (pourpoint), conical hat (cornette), and ancient (chenu) created a very amusing song. *Trois beaux oiseaux du Paradis* is the only song Ravel wrote on the subject of war. The blue, white and red birds of paradise represent the Tricolore, the French flag. Glenn Watkins stated ' *Proof through the Night: Music and the Great War:*

*If Ravel's voice is somewhat quieter than that of many other composers in their early war pieces, the fact Ravel wrote his own texts, as Debussy did for his Noël, openly advertises the composer's personal involvement.*

All the works by Ravel presented in my dissertation recital were composed before Ravel's interest in Gershwin's jazz which began around 1928.

As noted earlier, the power to unite the members of *Les Apaches* was Debussy and their love of folksong. **Manuel de Falla** (1876-1946) was also surrounded by the aesthetics the others shared, when he moved to Paris in 1907. Even though he created a small number of works in Paris, it was a crucial sojourn for him to develop his own styles. He brought impressionistic features to intermingle with Spanish subjects, when he returned to Spain in 1914. In 1907, when Falla started living in Paris, Debussy, Ravel and Paul Dukas stimulated his creativity.

*Preludios*,<sup>73</sup> for soprano and piano, is among the earliest surviving vocal music by Falla, which he composed in 1900 before his move to Paris. Revealing Falla's harmonically conservative ways, he set the poetry of Antonio Trueba, *Preludio: Madres, todas las noches*. A young girl tells of her uncertainty about the lover she hears beneath

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<sup>73</sup> It was pointed out that *Preludio* was used as a singular form according to Carol A. Hess's book *Falla and modernism in Spain, 1898-1936*. It was also accessed to the poet's book: Antonio Trueba, *Arte de hacer versos: al alcance de todo el que sepa leer*, <http://books.google.com/books> . Accessed on Jan. 25, 2011.

her balcony, and her mother, who believes the “Preludio” is the greatest thing in the world, tells her young girl to look for the answer from Virgin Mary.

The outbreak of WW I made Falla return to settle down in Spain, Madrid.

*Oracion de las madres que tienen a sus hijos en brazos* (Prayer for mothers who carry their sons in their arms) was written soon after his return to Madrid from Paris.

Composed in 1914 December, Falla stated his first public antiwar statement through the song.<sup>74</sup> Falla brought precise and careful thoughts for dynamics and tempi by presenting twenty-two instructions in this petite piece. The mother begs Jesus to spare her son from dying in the war. The Dorian mode and numerous changes of tempi express the mother’s pain. The lyrics were written by Gregorio Martínez.

*Trois melodies*, which includes *Les Colombes*, *Chinoiserie* and *Séguidille*, set to poems of Théophile Gautier, was composed during his stays in Paris, 1909-1910. Falla showed the influence of Debussy by employing continuous open fifths, languid pedals, syllabic declamation and the whole-tone scale in this setting.

The place where Falla lived was not far away from Guimet Museum, where Chinese arts were on display. Because of exotic interests of most artists of the era, it is not surprising that Falla composed *Chinoiserie*. *Chinoiserie* illustrates the love of the French for the orient. When Falla composed *Chinoiserie*, he brought it to Debussy.<sup>75</sup> When Debussy did not approve of the first part of the piano accompaniment in the original version of *Chinoiserie*, Falla chose to leave the introductory voice as recitative. Falla brings out the most beautiful scene in the poetry, “*Fleuve jaune ou sont les*

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<sup>74</sup> Hess, op.cit., 51.

<sup>75</sup> Gonzalo Armero, Jorge de Persia, Juan Perez De Ayala, Chi Qui Abril, *Manuel de Falla: his life & works*, 67. Accessed on Jan. 26, 2011.

*cormorans* (Yellow sea where the cormorants are)” with stunning harmony and melodic contour. An oriental mood is well expressed in the text, which describes typical oriental women’s characteristics, such as small feet, copper-colored skin, slanted eyes, and long reddish nails. This might imply western males’ curiosity and their longing for her. The rhythmic and flowing melodic contour also is evocative of the atmosphere of the orient. The poetry *Chinoiserie* was included in the review of Gautier for an exhibition of Chinese art in Paris in 1855.<sup>76</sup> *Séguidille* was dedicated to Emma Bardac, the wife of Debussy. Gautier translated the poetry of Manuel Bretón de los Herreros into French, and Falla set it to the music.<sup>77</sup> Spanish critics blamed Falla for ‘debussismo’ and ‘ravelismo’ when they listened to the first version of *El amor brujo*, which premiered in 1915.<sup>78</sup> *Preludios, Oracion de las madres que tienen a sus hijos en brazos, Séguidille* and *Chinoiserie* were composed before Falla’s style was altered by the influence of Stravinsky’s neo-classism around 1920.

Working on these composers’ works, I discovered that *mélodie* in France and art song in America from the late 19th century to the early 20th century were the reflection of the culture to which they belonged. Thus these dissertation recitals illuminated the spheres of influence of these significant figures on French *mélodie* and American art song, and showed that they embraced innovation in their own time, along with their followers.

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<sup>76</sup> Elizabeth C. Childs, *Daumier and exoticism: satirizing the French and the foreign*, (New York: Peter Lang, 2004), 148, 157.

<sup>77</sup> Shirlee Emmons, Wilbur Watkin Lewis, *Researching the song: a lexicon*, (Oxford; New York: Oxford University Press, 2006), 188.

<sup>78</sup> Hess, op. cit., 9.

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