

THE COMPLETE SONGS FOR VOICE AND PIANO
OF
ALBERT ROUSSEL

by
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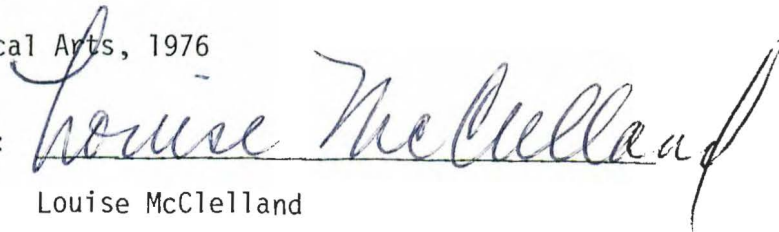
APPROVAL SHEET

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ABSTRACT

Title of Dissertation: The Complete Songs for Voice
and Piano of Albert Roussel

James William Stevens, Doctor of Musical Arts, 1976

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Although he was highly thought of during his lifetime, Albert Roussel (1869-1937) now falls into the category of the neglected. Some measure of fame is assured by his ballet Bacchus et Ariane, but aside from this masterpiece few of his compositions are regularly performed, especially outside France. The purpose of this project is to introduce Roussel's 39 songs, many of which, in my opinion, rank alongside the greatest masterpieces of 20th century French song. The project is comprised of two parts: a tape recording of myself singing all of the composer's songs for voice and piano, and an accompanying document which contains information on Roussel's life and composing style, the text and my translation of each song, and other information pertinent to the songs.

PREFACE

This document accompanies my tape recordings of the complete songs for voice and piano of Albert Roussel. The first three sections offer a brief introduction to the composer's life and musical style, followed by a section in which each song is discussed. Information given on each song comprises: author of text, date of composition, any information available on the first performance, dedication, publisher and date of publication, timing, and the text of the song with my translation. In my discussion of each individual mélodie I avoid formal analysis for the most part, concentrating instead on the position of the song in Roussel's overall development and the most striking facets of the song, good and bad. I believe that a lot of chatter can be superfluous in a tape project of this sort; the songs--especially the best ones--stand well on their own and are in many cases self-explanatory.

The tapes were made in my living room, which would be described as live, but with a very short reverberation time. The piano is a six-foot Yamaha; David Miller accompanies all selections.

The recording equipment used was a Nagra

IV-S tape recorder, a Neumann FET-47 microphone for the voice, two Neumann KM-85i microphones on the piano, and an Ampex MX-10 mixer. The recording engineer was Dawn Warneking. I have chosen to add no artificial ambience to the recorded sound; songs were done in their entirety and splices were avoided. No sounds were modified by the engineer.

I would like to thank the members of my committee, Louise McClelland, Audrey Snapp, Dr. Eugene Helm, and Dr. Stewart Gordon, for their assistance on this project. I am especially indebted to David Miller for the tremendous amount of time and effort he put in on rehearsing, performing, and recording the songs with me. I also thank Martin Katz, who coached me on the songs, Jane White, who purchased much of the music for me in Paris, Nancy Theeman for proofreading, and Betsy Reed, who helped with the typing of the paper.

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INTRODUCTION

An adjective often used in connection with the compositions of Albert Roussel is "neglected." Some measure of fame is assured by his ballet Bacchus et Ariane, but aside from this masterpiece few of his compositions are regularly performed, especially outside France. Such is the case with the 39 songs. They can hardly be called part of the standard repertoire, only three being presently available on recordings (see discography).

Much of the reason for Roussel's lack of recognition lies in qualities peculiar to French music. Throughout history, and particularly since Debussy, French music has appealed to a special audience. One finds in the mélodie very little of the volkstümliche Lied so prevalent in the 19th century German song tradition, nor is there the crowd-pleasing vocal display of the Italian operatic style. French music is an aristocratic art, and the French composer expects a high degree of sophistication from his public. In a letter dated January 3, 1916 Roussel expressed himself on this subject:

It is not necessary that a symphony or drama should become as popular as a 'chanson' by Mayol. Music is the most closed and inaccessible art. Of

the musician even more than the poet can it be said that he is isolated and alone in the world, alone with his more or less incomprehensible language. Except for the few fine works he will write for the people, for the 'fêtes' analogous to the Swiss fêtes and which will be akin to large frescoes painted with large brushes, everything will be confined to the enlightened few.¹

The qualities inherent in French music which give it such a limited appeal are subtlety and restraint. While the composers of the Teutonic tradition seek to transfigure the soul with their music, the Frenchman, in Debussy's words, "seeks humbly to give pleasure."² He seeks to give pleasure with music which is transparent rather than cluttered, stable rather than disturbing, insinuating rather than declamatory; or as Baudelaire wrote in describing the land of his dreams in "L'Invitation au voyage":

Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.³

Everything that makes French music generally difficult to grasp is so intensified in Roussel's songs that at first hearing they can seem excessively icy. The later songs in particular are models of subtlety. But to a sensitive listener the songs eventually thaw, revealing works of great delicacy. I have chosen to record all of

1. Norman Demuth, Albert Roussel (London: United Music Publishers, 1947), p. 137.

2. Paul Collaer, A History of Modern Music, trans. Sally Abeles (New York: Grosset & Dunlap, 1961), p. 158.

3. There everything is order and beauty, luxury, calm and pleasure.

Roussel's songs in the hope that this project will help some interested listeners appreciate what I consider to be among the finest songs in the French repertoire.

BIOGRAPHY

For those who do not care very much for biographies this sentence written by W.H. Mellers gives a good capsule version of the life and career of Roussel: "He came to music late; he proved himself consummate master of his art; he was recognized as a personality whom it was impossible not to respect."⁴

Albert Charles Paul Marie Roussel was born on April 5, 1869, in the city of Tourcoing. His father was a partner in the firm of Réquillard, Roussel et Choquerel which was well known for its fine tapestries and carpets. A series of misfortunes began for Roussel the year after his birth when his father died of tuberculosis. When he was eight his mother also died and he was put in the care of his grandfather Charles Roussel-Defontaine, the mayor of Tourcoing. With the grandfather's death three years later the boy was entrusted to his uncle Félix Réquillard.

While Roussel lived with his aunt and uncle he nurtured his two great loves: music and the sea. His mother had taught him some piano and fundamental theory, and his

⁴. W.H. Mellers, "Albert Roussel and La Musique Française," Studies in Contemporary Music (London: Dennis Dobson, Ltd., 1947), p. 73.

aunt and uncle, impressed with his ability, arranged for piano lessons with a local organist who reported that the boy showed promise.

But even more important were the vacations the family took each year to the Belgian coast. These trips did much more than simply improve Roussel's frail health; they instilled in him a great love for the sea. Later in his life he wrote:

The sea, the sea! There is nothing more beautiful in the world, is there? And it is beside the sea that we shall fulfill our lives and that we shall sleep, so that we may still hear in the distance her eternal murmuring.⁵

While at home in Tourcoing this passion was further inflamed by the novels of Jules Verne and eventually grew so intense that by the age of fifteen Roussel had decided on a career as a naval officer. For the next seventeen years Roussel the musician gave way to Roussel the sailor. He was educated at the Collège Stanislas and the École Navale, then served aboard several different ships including the Melpomène, the last sailing ship in the French fleet.

He always managed to find some time for music, even aboard ship. On the Dévastation he studied harmony and on the Victorieuse he played Beethoven string trios with two friends. It was also during this period that he began composing. After some initial writing attempts

5. Basil Deane, Albert Roussel (London: Barrie and Rockliff, 1961), p. 5.

he had his first public performance on Christmas day in 1892 at the Church of the Trinity in Cherbourg. The success of his Andante for string trio and organ inspired Roussel to further efforts. In 1893 a fellow officer, Adolphe Calvet (brother of the famous singer Emma Calvé), offered to show one of Roussel's manuscripts to the important conductor Edouard Colonne. Calvet took Roussel's Marche Nuptiale, and returned with the message that Colonne had urged Roussel to get out of the Navy and dedicate his life to music. This had a strong impact on the composer. Some thirty years later Calvet admitted that Colonne had never seen the music.

When Roussel was on leave in Roubaix the next year he decided to show some of his manuscripts to Jules Koszul, the director of the conservatory. Koszul remarked:

Your manuscripts show a naturally sensitive artistry.... You must take care not to listen too attentively to current artistic ideas. The old, the very old masters should be the object of a specialized study; it is through them that you will be able to think correctly and to remain young.⁶

Spurred by the opinions of Koszul and (he thought) Colonne, and perhaps by his persistent ill health, Roussel resigned from the Navy on June 23, 1894, at the age of 25, and moved to Paris to study composition. His first teacher was Eugène Gigout, the organist at the

6. Norman Demuth, Albert Roussel, p. 14.

church of St. Augustine. In 1898 Roussel began a nine-years' course of study under Vincent d'Indy at the newly created Schola Cantorum, a school which had been designed to be an alternative to the Conservatoire and to perpetuate the ideas of César Franck. Four years later Roussel was appointed professor of counterpoint at the Schola. Some of his more famous students were Roland-Manuel, Satie, and Varèse.

Finally, at the age of 39 Roussel finished his studies with d'Indy and graduated from the Schola, setting out at last on his own at an age when Wolf and Schumann had written almost all their greatest songs and Schubert had already died. He was on his own musically, that is, for on April 7, 1908, he married Blanche Preisach. Bernard states that no composer's wife, except perhaps Clara Schumann, was so important to her husband's artistic development.⁷ This excerpt from a letter gives some indication of Roussel's feelings of gratitude toward his wife:

You know what confidence I have in your musical sensitivity, and I can never tell you adequately how much your solicitude and the affectionate care you have taken for years to facilitate my work, to surround me with rest and tranquility, have made easy the conception and the flowering of my compositions....⁸

7. Robert Bernard, Albert Roussel: Sa vie--son oeuvre (Paris: Éditions du Vieux Colombier, 1948), p. 23.

8. Basil Deane, Albert Roussel, p. 11.

Bernard tells of a conversation Roussel had with a friend wherein he was asked whom his best friend was. His answer: "Ma femme." "Yes, but who else?" Roussel answered again, "Ma femme." "All right...but aside from her, who is your best friend?" Roussel went on to explain that he had many dear friends, but the best one, in whom he confided all and from whom he hid nothing, was his wife.⁹

In the year after their marriage Roussel and his wife took an extended ocean voyage, visiting Ceylon, Singapore, Saigon, and several cities in India. The immediate musical result of this trip was Évocations (Op. 15) for solo voices, chorus, and orchestra, written in 1910-11. Each of the movements of this work describes a place in India. Several years later Roussel returned to Indian subject matter and musical themes for his opera-ballet Padmâvâti.

Roussel and his wife took vacations of several months each year, giving the composer a chance to improve his health and to get back to the ocean. Biographers sidestep the question of how a musician, even a successful one, was able to afford such a privileged life. Presumably a comfortable inheritance was left at his parents' death.

At the outbreak of the First World War Roussel volunteered for military service, but was judged unfit for

9. Robert Bernard, Albert Roussel: Sa vie--son oeuvre, p. 25.

medical reasons. He served with the Red Cross for a time; then later, in spite of his heart condition, commanded a section of the transport corps in the 13th Artillery Regiment.

With the success of Padmâvâti, the second and third symphonies, and Bacchus et Ariane Roussel's reputation grew steadily in the 1920s and 30s. His works were performed by major orchestras all over Europe and America. In 1929, on the occasion of his 60th birthday, a special edition of La Revue musicale was devoted entirely to him, a rare honor for a living composer. (A second issue was devoted to Roussel in 1937 after his death.) Other honors included membership in the Academy of Saint Cecilia in Rome and the Brahms Centenary Medal.

Roussel's health began to break down in 1933, but this did not stop his composing. During the last years he wrote the Sinfonietta for string orchestra, the ballet Aenéas, and the fourth symphony, as well as some of his finest songs. He died on August 23, 1937, and was buried in the cemetery of Varengeville, by the sea. "And it is beside the sea that we shall...sleep, so that we may hear **in** the distance her eternal murmuring."

ROUSSEL'S COMPOSING STYLE

Roussel is often described as an eclectic composer who successfully combined Debussy's impressionism with the strict sense of form he inherited from Vincent d'Indy. Paul Landormy captured the essence of this happy combination in his much-quoted phrase, "Roussel is somewhat like a Debussy trained in the school of counterpoint." ¹⁰

Referring to the list of songs on pages 17-18 one will note two large breaks in Roussel's output of mélodies: ten years between Op. 12 and Op. 19, and five years between Op. 20 and Op. 26. These breaks divide Roussel's songwriting style into three periods.

1903-1908

Roussel described his style during this period as "slightly influenced by Debussy, but mindful, above all, of the solid architecture taught by Vincent d'Indy." ¹¹

10. Paul Landormy, "Albert Roussel," The Musical Quarterly, trans. M.M. Marble, Vol. 24, No. 4, October 1938, pp. 512-527.

11. Marc Pincherle, Albert Roussel (Geneva: Éditions René Kister, 1967), p. 20.

The songs of 1903-1908 are dominated by the less-than-successful settings of Symbolist poems of Henri de Régnier. For reasons that are obvious on the tape, only "Le Jardin mouillé" from Op. 3 is generally recognized as being of any great significance. Roussel was always at his best in dealing with intimate, uncomplicated situations, and I feel that the excellence of "Le Jardin" is largely due to the more straightforward and unsymbolic nature of the poem. The songs of Op. 12 (1908) based on translations of Chinese poems also revolve around simple situations and are of a higher quality than the bulk of the Régnier settings. These Chinese songs were Roussel's first experiments in exotic subject matter and modality.

Between the first and second songwriting periods Roussel's impressionistic phase came to its climax with Évocations (1910-11) and Le Festin de l'araignée (1912). One can see this move toward impressionism in some of the songs of the first period, beginning with "Le Jardin mouillé," then later, "Amoureux séparés" and "Flammes."

1918-1926

The first part of the break from 1908 to 1918 saw the composition of some of Roussel's most important large works, including the two mentioned above and the opera-ballet Padmâvâti. Then Roussel stopped composing completely during the war of 1914-1918. During this period he reassessed his ideas about music and came to the

realization that after the war not only his composing style but his entire life would be changed. He wrote to his wife:

All that [life before the war] will belong to pre-war things, that is to say to things which will be separated from us by a wall, a veritable wall.... It will be necessary to begin living all over again with a new conception of life; this is not to say that all that was done before the war will be forgotten, but rather that everything done subsequently will be done differently.¹²

After the war Roussel warmed up his pen on the two songs of Op. 19. They sound like the pre-war songs and offer nothing markedly new in the way of style. Then followed "Le Bachelier de Salamanque" and "Sarabande" of Op. 20, two of the composer's finest and most popular songs. These two songs contain his most vivid and sensitive musical imagery and mark the final use of impressionism in Roussel's *mélodie*. But they are impressionistic only in that they are descriptive, for all vestiges of Debussyan harmony are gone: Roussel is at this point definitely arriving at his own personal composing language. As he said in the letter quoted above, pre-war influences such as Debussy, d'Indy, and Chinese and Indian exoticisms were not forgotten; they all came together in Roussel's mature musical personality. It is interesting to compare the conscious, academic use of

12. Basil Deane, Albert Roussel, p. 19.

exotic modality in an early song such as "Ode à un jeune gentilhomme" to a later Chinese setting like "Vois des belles filles" in which the modality (inspired by Hindu scales in this case) is completely natural to the composer.

1924-1937

After the songs of Op. 20 there was another break, this time a five-year pause during which Roussel wrote the symphonic poem Pour une fête de printemps, the second symphony, and the lyric opera La Naissance de la lyre. He returned to songwriting in 1924 with the Deux poèmes de Ronsard (Op. 26) for voice and flute. In his next set of songs, the Odes anacréontiques, Op. 31/32 of 1926, the composer arrived at what he described as his "definitive mode of expression,"¹³ the most notable aspects of which are his harmonies, his rhythmic vitality, and his neoclassical ideals.

Harmony. Though Roussel's late songs contain crashing dissonances they can almost always be analyzed as either modifications of the triad or as harmonies based on modified scales (pentatonic, modal, or scales extracted from Hindu ragas). With a few notable exceptions, most of the dissonance is contained in the accompaniment, the melody remaining consonant, establishing and maintaining the tonality of the song. (This device can be seen quite clearly in the Odes anacréontiques.)

13. Marc Pincherle, Albert Roussel, p. 21.

Other harmonic techniques often employed by Roussel during this period were polytonality and poly-modality (hinted at in earlier periods but never fully explored), and a polyphonic style. Roussel's linear, polyphonic style of the last period marked a complete break with the vertical sonorities of the impressionists. In Roussel's polyphony--more common in his chamber music than in his songs--harmonies are established purely by the movement of the polyphonic lines, all of which are equal in importance. Among the songs the best example of this polyphonic style occurs in Deux poèmes de Ronsard.

Roussel thought of bitonal music as counterpoint of keys as well as melodies. Whereas many early twentieth century composers sought to confuse or destroy tonality by using two keys simultaneously, Roussel felt that both keys should be clearly defined. He stressed the importance of tonality in an interview in the New York Times:

I do not consider the musical media properly applied [in bitonal music] if they destroy the sensation of key.... I feel that if the sensation of a fundamental key or tonality is not present the composer has failed. 4

Rhythm. The single most important feature which made Roussel so successful as a composer of ballets was the generative vitality of his rhythms. Jean Roy compared

14. The New York Times, October 12, 1930, Section VIII, p. 8.

his rhythms to those of the other major 20th century French composers with this description:

The rhythm [mobilité] in Roussel--this satyr-like bounding--is in contrast to the calm motion of Fauré's harmonic waves, to the peaceful motion of Debussy's Nuages, and to the calculated slowness of "L'Indifferent" [from Schéhérazade], and the Adagio from the Concerto in G of Maurice Ravel. 15

In his songs, even the shorter ones, Roussel uses rhythm developmentally, constantly altering the tempo and modifying persistent and complex rhythmic figures; yet the rhythm always remains an equal partner with the vocal melody and the harmonies of the accompaniment, never extending itself to the Stravinskyan extreme of rhythm as an end in itself.

Neoclassicism. Roussel's first period is usually considered impressionistic, the second a period of development for his personal style, and the third, neoclassical. Neoclassicism in this sense does not imply writing in 18th century forms, but a return to the classic ideal of absolute music, that is, music as pleasing sound and nothing more. Roussel described his neoclassical aims with these words:

What I should like to achieve is music which is self-contained, music which is divorced from any illustrative or descriptive elements and is free from any localization in space.... Far from wishing

15. Jean Roy, Présences contemporaines: Musique française (Paris: Nouvelles Editions Debresse, 1962), p. 79.

to write descriptive music, I constantly try to obliterate from my mind the memory of objects and forms capable of being translated into musical terms. I want my music to be nothing but music.¹⁶

Song is obviously not within the boundaries of absolute music because the words themselves are an extramusical addition. (Roussel did, however, compose two vocalises, the singer's equivalent of absolute music.) Still, while pursuing absolute music in his instrumental compositions, Roussel also took a significantly different attitude toward the *mélodie* in the third period, developing a style marked by a heightened degree of subtlety and an absence of impressionistic description. No longer is there an attempt to portray specific natural events as in "Le Jardin mouillé" and the Chalupe settings of Op. 20; Roussel now seeks to capture the general atmosphere of the poem without being descriptive in a literal and specific sense. Of course moments of description still occur, as in "Le Kèrioklèpte" when the piano part clearly portrays Cupid blowing on his bee-stung fingertips and stamping the ground, but this is still much more subtle than the rustles of silk in "Sarabande." In spite of the absence of Debussyan harmony and imagery Roussel achieves in his late songs a style that is even more beautiful and intensely evocative than the songs of the impressionistic period. As he explained it:

16. Basil Deane, Albert Roussel, p. 31.

...it is only when no consideration unconnected with the harmonious ordering of sounds preoccupies the mind of the composer that music is able to reveal to those who love her for her own sake the full extent of her beauty.¹⁷

17. Basil Deane, Albert Roussel, p. 33.

THE SONGS, CHRONOLOGICALLY

(The divisions between the periods of stylistic development which were outlined in the previous section are indicated here by a dotted line.)

Les Rêves (Silvestre), ca. 1897, destroyed?

Pendant l'attente (Mendès), ca. 1897, destroyed?

Tristesse au jardin (Tailhade), ca. 1897, destroyed?

Quatre poèmes (de Régnier), Op. 3, 1903

Le Départ

Voeu

Le Jardin mouillé

Madrigal lyrique

Quatre poèmes (de Régnier), Op. 8, 1907

Adieux

Invocation

Nuit d'automne

Odelette

La Menace (de Régnier), Op. 9, 1907-8, voice and orchestra

Flammes (Jean-Aubry), Op. 10, 1908

Deux poèmes chinois, Op. 12, 1907-8

Ode à un jeune gentilhomme (anonymous)

Amoureux séparés (Fu-Mi)

Deux mélodies, Op. 19, 1918

Light (Jean-Aubry)

A Farewell (Oliphant)

Deux mélodies (Chalupt), Op. 20, 1919

Le Bachelier de Salamanque

Sarabande

- Deux poèmes de Ronsard, Op. 26, 1924, voice and flute
 Rossignol, mon mignon
 Ciel, aer. et vens
- Odes anacréontiques, Op. 31/32, 1926
 XVI (sur lui-même)
 XIX (qu'il faut boire)
 XX (sur une jeune fille)
 XXVI (sur lui-même)
 XXXIV (sur une jeune fille)
 XLIV (sur un songe)
- Deux poèmes chinois, Op. 35, 1927
 Des fleurs font une broderie (Li-Ho)
 Réponse d'une épouse sage (Chang-Chi)
- Deux vocalises, no opus numbers
 No. 1, 1927
 No. 2, 1928
- O bon vin, où as-tu crû?, harmonized by Roussel, 1928, no op. no.
- Jazz dans la nuit (Dommenge), Op. 38, 1928
 A Flower Given to my Daughter (Joyce), No opus number, 1931
- Deux idylles, Op. 44, 1931
 Le Kèrioklèpte (Theocritus)
 Pan aimait Ekhô (Moschus)
- Deux poèmes chinois, Op. 47, 1932
 Favorite abandonnée (Li-I)
 Vois, de belles filles (Huang-Fu Jên)
- Deux mélodies (Chalupt), Op. 50, 1933-34
 Coeur en péril
 L'Heure du retour
- Deux mélodies (Ville), Op. 55, 1935
 Vieilles cartes, vieilles mains
 Si quelquefois tu pleures

The Earliest Songs

Even before he began studying with d'Indy at the Schola Cantorum Roussel was writing songs. During the period of study with the organist Gigout he wrote three songs, "Les Rêves," "Pendant l'attente," and Tristesse au jardin." These songs are usually listed as "destroyed" in catalogs of Roussel's works such as Grove's Dictionary and Catalogue de l'oeuvre d'Albert Roussel; however, Marc Pincherle saw two of the songs and gives this account:

I have seen two songs written by Roussel around 1897 which his friend at the Schola, Albert Groz,...recently gave to Mme Roussel: "Pendant l'attente," on a poem by Catulle Mendès, and "les Rêves," poem by Armand Silvestre. Although the composer chose not to retain them in the catalog of his works, they are not without merit. Their line is pleasant, quite vocal, the prosody correct; they modulate with refinement; the accompaniments have a continuity and sobriety rarely attained in composers' first works.¹⁸

Madame Roussel willed the copies of the two songs mentioned above to her husband's good friend and biographer Arthur Hoérée. I have been in touch with M. Hoérée and he provided me with this description of the two songs:

18. Marc Pincherle, Albert Roussel, p. 41.

"Rêves"...seems the better to me, written entirely, I believe [he had not seen the songs in some time as they are kept in a safe deposit box] in Dorian, probably influenced by his teacher Gigout (professor at the Niedermeyer School of Religious Music). The other ["Pendant l'attente"] was strongly influenced by Duparc.

M. Hoérée has offered to send me a photocopy of "Les Rêves," but has explained that it would be against the composer's wishes ever to publish the song or perform it in public. I must honor this request and not include any of the three earliest songs on this tape.

Quatre Poèmes (Henri de Régnier)--Op. 3

Roussel's first nine songs (Op. 3, Op. 8, and Op. 9) are settings of poems by Henri de Régnier (1864-1936), a Symbolist and Parnassian poet who gained extraordinary popularity at the turn of the century. But now his poetry is generally regarded as sentimental drivel brimming over with meaningless Symbolist imagery. Basil Deane hit the nail on the head with this delightful paragraph:

The enormous vogue enjoyed by Henri de Régnier at the beginning of this century is one of those literary success stories which, however explicable in their context, never fail to astonish later generations, who marvel at the poor taste of their ancestors.... His use of Parnassian and Symbolist imagery is, in the great bulk of his work, a purely literary device, expressing nothing at all. In the poems selected by Roussel the Symbolist barrel is scraped to the bottom; the sea, the dawn, night, roses, fountains, rain-drenched gardens--all the well-worn images are there, their remaining evocative potential dissipated by indiscriminate adjectival qualification.¹⁹

The turn-of-the-century attitude toward Régnier is demonstrated nicely in this quote from Louis Laloy in 1905 which describes the poems of Op. 3: "Pagan and mystical, a pure beauty through which shines a secret ardor."²⁰

19. Basil Deane, Albert Roussel, p. 142.

20. Louis Laloy, article in Mercure Musicale, October 15, 1905; quoted in Pincherle, Albert Roussel, p. 64.

There has been great disagreement among writers as to the artistic value of the songs of Op. 3. Norman Demuth states:

It is a curious thing that although Roussel showed such enterprise in his early works, the substance of the early songs is quite conventional.... The songs...might have been written by almost any composer of the period.²¹

On the other hand, Bernard finds Roussel's early efforts remarkably advanced:

In no other field did Roussel find himself so quickly and completely as in that of the *mélodie*. It is astonishing that the *Quatre Poèmes* of Henri de Régnier constitute Op. 3 and date from 1903.²²

One would have to agree that the settings of Régnier poems are among Roussel's least successful songs, but I feel that the composer is to be criticized as much for choice of text as for musical style. I have already mentioned that Roussel was at his best with simple, intimate situations. Régnier's overblown imagery is simply wrong for Roussel, described by a friend as "an enemy of vain and inflated words."²³ Among the nine Régnier poems there is only one, "Le Jardin mouillé,"

21. Norman Demuth, Albert Roussel, p. 107.

22. Robert Bernard, Albert Roussel: Sa vie--son oeuvre, p. 6.

23. René Dumesnil, Le Monde français, March 1949, quoted in Pincherle, Albert Roussel, p. 25.

which demonstrates any restraint, and Roussel responds to the poem's intimacy with a vastly superior song, one of his masterpieces, in fact.

Although I have spent the last paragraph agreeing with Demuth, I must admit that Bernard's point of view is also sound. Note that he never says that **the** early songs are great, only that Roussel "found himself quickly and completely" in them. At the Schola Cantorum d'Indy put no emphasis on the *mélodie* (a fortunate fact, judging from his songs). So, while an early Roussel composition like the Trio in E-flat (Op. 2, 1902) may suffer from being so strongly under the influence of d'Indy, the early songs are much more personal since they were allowed to develop without the guiding light of the Schola.

Le Départ--Op. 3, No. 1

Words: Henri de Régnier

Date of Composition: September-October 1903

Dedication: Mme Jeanne Raunay

First Performance: Jane Bathori and Alfred Cortot,
April 21, 1906, Société Nationale, Salle Pleyel

Publisher: Rouart, Lerolle, & Cie

Timing: 3:26

Je n'emporte avec moi sur la mer sans retour
 Qu'une rose cueillie à notre long amour.
 J'ai tout quitté; mon pas laisse encore sur la grève
 Empreinte au sable insoucieux sa trace brève,
 Et la mer en montant aura vite effacé
 Ce vestige incertain qu'y laissa mon passé.
 Partons! que l'âpre vent en mes voiles tendues
 Souffle et m'entraîne loin de la terre perdue
 Là-bas.
 Qu'un autre pleure en fuite à l'horizon
 La tuile rouge encore au toit de sa maison,
 Là-bas, diminuée et déjà si lointaine!
 Qu'il regrette le clos, le champ et la fontaine!
 Moi, je ferme la porte et je ne pleure pas.
 Et puissent, si les dieux me mènent au trépas,
 Les flots m'ensevelir en la tombe que creuse
 Au voyageur la mer perfide et dangereuse!
 Car je mourrai debout comme tu m'auras vu
 Sur la proue, au départ, heureux et gai pourvu
 Que la rose à jamais de mon amour vivant
 Enbaume la tempête et parfume le vent.

The only thing I carry with me on the sea of no return
 Is a rose plucked from our long love.
 I have left everything; my step leaves on the shore
 Its brief print in the uncaring sand,
 And the tide will have soon erased it,
 This uncretain vestige left by my past.
 Away! let the sharp wind fill my sails
 And carry me far from that forgotten land
 Over there.

Another on the horizon might weep,
 The red tile on the roof of his house,
 There, small and already so far away!
 He longs for the garden, the field, and the fountain.
 Myself, I close the door and cry no more.
 And perhaps, if the gods lead me to death,
 The waves will shroud me in a tomb dug for the voyager
 By the treacherous and dangerous sea!
 For I will die standing, as you shall see me
 On the prow at my departure, happy and gay, provided that
 The eternal rose of my living love
 Embalms the tempest and perfumes the wind.

If Roussel was an artist of good taste and, as Dumesnil said, "an enemy of vain and inflated words," then the question naturally arises: why would he choose to set Réginer's poems if they are so poor and unsuited to his artistic personality? The most straightforward answer is that times change and tastes change. But more to the point, Roussel must have been particularly attracted to Réginer's poetry due to its abundance of images of nature, especially images of the sea. A glance down the list of the composer's works reveals a large number of pieces describing or drawn from nature: Le Poème de la forêt, Évocations (describing scenes of India), Pour une fête de printemps, Danse au bord de l'eau, Promenade sentimentale en forêt, etc. Taking into consideration the composer's great love for the sea, these three lines near the end of "Le Départ" must have had

a special appeal for Roussel the mariner:

And perhaps, if the gods lead me to death,
The waves will shroud me in a tomb dug for the traveler
By the treacherous and dangerous sea!

These lines call to mind the words of Roussel quoted at the end of the biographical section: "And it is beside the sea that we shall...sleep, so that we may hear her eternal murmuring."

The song is a good one to begin with because the three major influences on Roussel's early compositions are clearly present. First, as has been stated, there is the love of nature and the sea reflected not only in the poem but in the music itself. The accompaniment is written in the style of a barcarole, which is traditional for sea music. Roussel returned to the barcarole rhythm in a later song about the sea, "L'Heure du retour" (Op. 50, No. 1), which in many ways creates an atmosphere similar to that in "Le Départ." The solid form of the song is inherited from Vincent d'Indy, though the melodic and harmonic styles are quite unlike d'Indy. Some hints of Debussy can be seen in the treatment of the vocal line. As is the case in many of Debussy's late songs the voice part is not really melodic, but quasi-declamatory. The entire song grows from the opening idea in the accompaniment and the vocal line proceeds rather freely over this accompanimental development.

Voeu--Op. 3, No. 2

Words: Henri de Régnier

Date of Composition: September-October 1903

Dedication: Mary Garden (created Debussy's Mélisande)

First Performance: Jane Bathori and Alfred Cortot,
April 21, 1906, Société Nationale, Salle Pleyel

Publisher: Rouart, Lerolle, & Cie

Timing: 3:28

Je voudrais pour tes yeux la plaine
Et une forêt verte et rousse,
Lointaine et douce
À l'horizon sous un ciel clair,
Ou des collines
Aux belles lignes
Flexibles et souples et vaporeuses
Et qui sembleraient fondre en la douceur de l'air
Ou des collines
Ou la forêt.
Je voudrais
Qu tu entendes
Forte, vaste, profonde et tendre,
La grande voix sourde de la mer
Qui se lamente
Comme l'amour;
Et par instant tout près de toi
Dans l'intervalle,
Que tu entendes,
Tout près de toi
Une colombe
Dans le silence
Et faible et douce
Comme l'amour.
Un peu dans l'ombre,
Que tu entendes
Sourdre une source.
Je voudrais des fleurs pour tes mains,
Et pour tes pas
Un petit sentier d'herbe et de sable
Qui monte un peu et qui descende
Et tourne et semble
S'en aller au fond du silence,
Un tout petit sentier de sable
Où marqueraient un peu tes pas,
Nos pas
Ensemble!

I would like the plain for your eyes
 And a forest green and red,
 Far off and sweet
 On the horizon under a clear sky,
 Or hills
 With beautiful lines
 Flexible and supple and hazy
 Which would seem to melt in the sweetness of the air
 Or hills
 Or the forest.
 I would like
 For you to hear
 Strong, vast, profound and tender,
 The great voice of the sea welling up
 Which is lamenting
 Like love;
 And suddenly close to you,
 In the meantime,
 You hear
 Close to you
 A dove
 In the silence
 And feeble and sweet
 Like love
 In the shadows
 You hear
 A spring welling up.
 I would like flowers for you hands,
 And for your steps
 A little path of grass and sand
 Which climbs a little and which descends
 And winds and seems
 To lead to the depths of silence,
 A tiny path of sand
 Where your steps will leave their marks,
 Our steps
 Together!

"Voeu" bears many similarities to the first song of this Opus. The poem is of the same variety, but this time the nature symbolism is out of control. The sea appears again, and it is interesting to note that the few measures about the sea are among the most successful in the entire song. The *mélodie* is once again generated from a single idea in the accompaniment, but in this case the

idea is much more complicated and the song suffers. Later in his career, especially in the Odes anacréontiques, Roussel had great success generating a song from a complex piano introduction, but here it merely leads to confusion.

Le Jardin mouillé--Op. 3, No. 3

Words: Henri de Régnier

Date of Composition: September-October 1903

Dedication: Maurice Bagès

First Performance: Jane Bathori and Alfred Cortot,
April 21, 1906, Société Nationale, Salle Pleyel

Publisher: Éditions Salabert

Timing: 2:51

La croisée est ouverte; il pleut
Comme minutieusement,
À petit bruit et peu à peu,
Sur le jardin frais et dormant.

Feuille à feuille la pluie éveille
L'arbre poudreux qu'elle verdit,
Au mur on dirait que la treille
S'étire d'un geste engourdi.

L'herbe frémit, le gravier tiède
Crépète, et l'on croirait là-bas
Entendre sur le sable et l'herbe
Comme d'imperceptibles pas.

Le jardin chuchote et tresaille
Furtif et confidentiel,
L'averse semble maille à maille
Tisser la terre avec le ciel.

Il pleut, et les yeux clos, j'écoute,
De toute sa pluie à la fois
Le jardin mouillé qui s'égoutte
Dans l'ombre que j'ai faite en moi.

The window is open; it is raining
 As if in miniature,
 With small sound and little by little
 On the fresh, sleeping garden.

Leaf by leaf the rain wakens
 The dusty tree which it turns green,
 On the wall the vine seems
 To stretch itself with a numb motion.

The grass trembles, the warm gravel
 Crackles, so that one might think
 To hear on the sand and the grass
 Imperceptible steps.

The garden whispers and shivers,
 Furtive and secret,
 The shower seems to be weaving together
 The sky and the earth, stitch by stitch.

It is raining, and I listen with closed eyes,
 All at once, with all its rain
 The garden flows
 Into the darkness within me.

With the very first words of the poem one can sense that this one is going to be quite different. Everything is miniaturized and subtle as in Roussel's masterpiece ballet of entomological description Le Festin de l'araignée. The symbolism is well under control and most effective. My only complaint with the poem is the excessive use of phrases like "feuille à feuille," "peu à peu," and "maille à maille" which Régnier sprinkles over his poetry like too much pepper.

This poem was an ideal song text for Roussel. It had all the feeling of nature of the other Régnier poems, yet it was restrained and honest. The musical result is an excellent song, one of Roussel's finest. The impressionistic portraits are impeccable: the sound

of the rain on the gravel in the opening bars of the piano accompaniment, the whispering and swaying of the trees in the middle section, and the quiet, gradual end of the shower at the close.

Madrigale lyrique--Op. 3, No. 4

Words: Henri de Régnier

Date of Composition: September-October 1903

Dedication: Mme Albert Groz (wife of a friend at the Schola)

First Performance: Jane Bathori and Alfred Cortot,
April 21, 1906, Société Nationale, Salle Pleyel

Publisher: Rouart, Lerolle, & Cie, 1921

Timing: 3:18

Vous êtes grande de tout un corps charmant
Dont l'ombre est à vos pieds, parmi les roses
Qu'effeuillent vos mains en rêvant;
La douce fleur, pétale à pétale, se pose
En papillons légers et lents;
La tige, peu à peu, s'envole de sa rose
Et la flûte à l'écho s'accorde dans le vent.

Vous êtes belle de tout un visage qui sourit,
De vos yeux clairs qui vous font douce
À votre bouche
Où le sourire en sa grâce s'endolorit
Comme l'espoir
Qui, lèvres à lèvres, joint et touche
Les lèvres de la tristesse qui lui sourit
En son miroir.
La flûte avec le vent s'est tue au fond du soir.

Vous êtes belle de toute votre vie et de vos jours
Qui, un à un, vers vous s'en viennent
Menant l'Amour
Nu dans sa robe d'or et de laine
Avec sa gourde et son diadème;
À vos roses il mêlera ses épis lourds
Et, pas à pas, la main dans la sienne,
Vous irez vers l'aurore et dans la nuit sereine
Où s'est brisée avec le vent ma flûte vaine,
Vous entendrez
Une à une sous les roses et les cyprès,
Chanter dans l'ombre les fontaines.

You are tall with a charming body,
 The shadow at your feet, among the roses
 Which you pluck while dreaming;
 The sweet flower, petal by petal, floating
 Like light slow butterflies;
 The stem, little by little, is separated from the rose
 And my flute's echo harmonizes with the wind.

You are beautiful with a smiling face,
 Your clear sweet eyes
 Your mouth
 Where the smile with its elegance darkens
 Like hope
 Which, lip to lip, joins and touches
 The lips of sadness which smile at it
 In its mirror.

The flute with the wind dies in the depths of the evening.
 You are beautiful with all your life and all your days
 Which, one by one, approach you
 Bringing Love
 Naked in his robe of gold and wool
 With his gourd and his crown;
 He will mix his wheat with your roses
 And, step by step, his hand in yours,
 You will walk toward dawn through the serene night
 Where my flute sounds vainly in the wind,
 You will hear
 One by one under the roses and the cypresses
 The fountains singing from the shadows.

I suppose it would be folly to expect another satisfying poem like "Le Jardin Mouillé" from M. de Régnier. Everything is out of control here; there are no less than six "pepper-phrases" (*pétale à pétale*, etc.), and the symbolism is farfetched. There is one image I especially like: the flower's petals floating to the ground like "light slow butterflies." But this effect is negated in the next line as Régnier describes plucking petals as separating the stem from the rose.

Roussel starts with a pleasing idea in the accompaniment but the song goes nowhere. Perhaps he tried

to move away from some of d'Indy's precepts a little too soon, for what the song seems to lack is the formal organization which is to be heard in "Le Départ" and "Le Jardin mouillé."

The following acrostic on the name "de R gnier" was inspired by "Madrigal lyrique."

Hommage   Henri de R gnier--William Stevens

Dans ta bouche, Henri, sont des roses soupirantes,
Engourdies, une   une, de l'aube et la mer.

Ravag s par la colombe des ann es,
 panouies,
Gr lon   gr lon, dans l'ombre nous appelons
Nus, fromage   fromage, ton nom
Imperceptible et profond
Enguenill , mais comme la for t
Riche, buse   buse.

* * * * *

In your mouth, Henri, are sighing roses
Dulled, one by one, by the dawn and the sea.

Ravaged by the dove of the ages,
In full bloom,
Hailstone by hailstone, in the shadows we call
Naked, cheese by cheese, your name
Imperceptible and profound
Clothed in tatters, but like the forest
Rich, buzzard by buzzard.

Quatre Poèmes (Henri de Régnier)--Op. 8

As a whole the songs of Op. 8 are more pleasing than the earlier Régnier settings, though none of the songs is as outstanding as "Le Jardin mouillé." Many of the weaknesses of Op. 3 are still present--a tendency toward musical wandering, excessive length, and poor texts--but several important points of development are to be heard. The impressionistic trends heard first in "Le Jardin mouillé" are continued in "Nuit d'automne." There are hints of the greater textural clarity of the later songs in "Invocation," as well as the first example of pentatonic melody. "Odelette" contains some spots of the sort of rhythmic vitality so important to Roussel's best songs. The songs of Op. 8 could best be described as pretty, and much more vocally rewarding than the earlier songs, but still only hinting at the traits which later made Roussel a successful songwriter.

Adieux--Op. 8, No. 1

Words: Henri de Régnier

Date of Composition: February-July 1907

Dedication: Paul Poujaud (instructor at Schola Cantorum)

First Performance: Jane Bathori and Albert Roussel,
January 11, 1908, Société Nationale, Salle Erard

Publisher: Rouart, Lerolle, et Cie, 1921

Orchestrated by the composer

Timing: 5:30

Il est de doux adieux au seuil des portes,
Lèvres à lèvres pour une heure
Ou pour un jour;
Le vent emporte
Le bruit des pas qui s'éloignent de la demeure,
Le vent rapporte
Le bruit des pas du bon retour;
Les voici qui montent les marches
De l'escalier de pierre blanche;
Les voici qui s'approchent.
Tu marches
Le long du corridor où frôle
Au mur de chaux le coude de ta manche
Ou ton épaule;
Et tu t'arrêtes, je te sens
Derrière la porte fermée;
Ton coeur bat vite et tu respires
Et j'entends,
Et j'ouvre vite à ton sourire
La porte prompte, ô bien-aimée!

Il est de longs adieux au bord des mers
Par de lourds soirs où l'on étouffe;
Les phares tournent déjà dans le crépuscule;
Les feux sont clairs.
On souffre.
La vague vient, déferle, écume et se récule
Et bat la coque de bois et de fer;
Et les mains son lentes dans l'ombre
À se quitter et se reprennent.
Le reflet rouge des lanternes
Farde un présage en sang aux faces incertaines
De ceux qui se disent adieu aux quais des mers
Comme à la croix de carrefours,
Comme au tournant des routes qui fuient.

Sous le soleil ou sous la pluie,
 Comme à l'angle des murs où l'on s'appuie,
 Ivre de tristesse et d'amour,
 En regardant ses mains pour longtemps désunies
 Ou pour toujours.

Il est d'autres adieux encor
 Que l'on échange à voix plus basse
 Où, face à face,
 Anxieusement,
 Vie et Mort,
 Vous vous baisez, debout dans l'ombre, bouche à bouche,
 Comme pour mieux sceller encor
 Dans le temps et l'éternité
 Lèvre à lèvre et de souffle à souffle
 Votre double fraternité.

* * * * *

There are some goodbyes spoken at the threshold,
 Lips touching for an hour
 Or for a day;
 The wind carries away
 The sound of departing steps,
 The wind carries back
 The sound of glad return;
 They come, climbing the steps
 Of the stairway of white stone;
 They approach.
 You walk
 Along the corridor, brushing
 The whitewashed wall with the elbow of your sleeve
 Or your shoulder;
 And you stop, I sense you
 Behind the closed door;
 Your heart beats fast and you breathe
 And I hear;
 To meet your smile I open
 Quickly the door, my beloved.

There are some goodbyes beside the sea
 On sultry, sweltering evenings;
 The lighthouses turn already in the twilight;
 The lights are clear.
 One suffers.
 The wave approaches, breaks into foam and recedes
 And beats upon the hull of wood and iron;
 And the hands are slow in the shadows
 To part and reunite.
 The red reflection of the lanterns
 Paints an omen in blood on the uncertain faces
 Of those who say goodbye on the piers beside the sea
 Like at the crossroads,

As at the bend of the roads which slip away
 Under the sun or under the rain,
 As at the corner of the walls where they lean,
 Drunk with sadness and with love,
 Looking at the hands long parted,
 Perhaps forever.

There are other goodbyes still
 Which are exchanged more quietly
 Where, face to face,
 Anxiously,
 Life and Death,
 A kiss is exchanged in the shadows, mouth to mouth,
 As though to seal again
 In time and eternity
 Lips touching and breath mingling
 Your twofold fraternity.

Though there are some beautiful moments in "Adieux" it wanders excessively. While most of the songs of Op. 3 were organized on an A B A scheme this song is through-composed, consisting of several unrelated sections. Much of the song's lack of success might be attributed to its freer organizational plan. On the positive side, the song is much more vocally interesting than most of the songs of Op. 3.

Several of the songs for piano and voice--including "Adieux"--were later orchestrated by Roussel and by others. Aside from some arias from the operas which are occasionally extracted and performed on their own, there is only one song originally written with an orchestral accompaniment: "La Mé'nace," Op. 9, mentioned briefly on page 48.

Nuit d'automne--Op. 8, No. 2

Words: Henri de Régnier

Date of Composition: February-July 1907

Dedication: Emile Engel (gave first performance of Op. 9)

First Performance: Jane Bathori and Albert Roussel,
January 11, 1908, Société Nationale, Salle Erard

Publisher: Rouart, Lerolle, & Cie, 1921

Timing: 2:48

Le couchant est si beau, parmi
Les arbres d'or qu'il ensanglante,
Que le jour qui meurt à demi
Retarde sa mort grave et lente.

Le crépuscule sur les roses
Est si pur, si calme si doux,
Que toutes ne se sont pas closes
Et que j'en cueille une pour vous.

Les feuilles chuchotent si bas,
Une à une ou toutes ensemble,
D'arbre en arbre qu'on ne sait pas
Si tu ris ou si le bois tremble.

La rivière coule si douce
Entre les roseaux bleus des prés,
Si douce, si douce, si douce
Qu'on ne sait pas si vous pleurez.

La nuit d'ombre, de soie et d'or
Du fond du silence est venue,
Et l'automne est si tiède encor
Que tu pourras t'endormir nue.

The sunset is so beautiful among
 The golden trees that it reddens
 That the dying day
 Slows its closing.

The twilight on the roses
 Is so pure, so calm and so sweet
 That some have stayed open
 And I picked one for you.

The leaves are whispering so softly,
 To each other and all together
 From tree to tree that I don't know
 If you are laughing or if the woods are trembling.

The river flows so sweetly
 Between the blue reeds of the fields,
 So sweetly, so sweetly, so sweetly
 That I do not know if you are crying.

The shadowy night, in silk and gold
 Comes from the depths of silence,
 And the autumn is so mild
 That you are able to sleep naked.

"Nuit d'automne" is Roussel's closest link with the world of Debussyan impressionism. Nowhere in Roussel's vocal works is Debussy more strongly recalled than in the seventh harmonies at the beginning of the song, and in the song's vivid impressionistic imagery. There is the grandiose sonority of the sunset, the rustling of the leaves, the flowing river, and a pianissimo return to the original theme as the last rays of light disappear in the warm autumn night.

The song is quite satisfying in several respects. Its architecture is solid and the song moves well from one section to the next. It benefits from being among the shortest of the early songs. The imagery is clear and effective. Judged on its own I would call it a good song,

but it suffers in comparison to the impressionistic masterpieces of Op. 20, where the Roussel style was coming together and Debussy's sonorities had been abandoned.

Invocation--Op. 8, No. 3

Words: Henri de Régnier

Date of Composition: February-July 1907

Dedication: Jane Bathori (gave first performance of many of Roussel's songs)

First Performance: Jane Bathori and Albert Roussel, January 11, 1908, Société Nationale, Salle Erard

Publisher: Rouart, Lerolle & Cie, 1921

Timing: 3:30

Pour que la nuit soit douce, il faudra que les roses,
Du jardin parfumé jusques à la maison,
Par la fenêtre ouverte à leurs odeurs écloses,
Parfument mollement l'ombre où nous nous taisons.

Pour que la nuit soit belle il faudra le silence
De la campagne obscure et du ciel étoilé,
Et que chacun de nous entende ce qu'il pense
Redit par une voix qui n'aura pas parlé.

Pour que la nuit soit belle et douce et soit divine
Le silence et les fleurs ne lui suffiront pas.
Ni le jardin nocturne et les roses voisines,
Ni la terre qui dort, sans rumeurs et sans pas.

Car vous seul, bel Amour, vous pouvez, si vous êtes
Favorable à nos coeurs qu'unit la volupté,
Ajouter en secret à ces heures parfaites
Une grave, profonde, et suprême beauté.

* * * * *

So that the night may be sweet, the roses,
From the perfumed garden to the house,
Through the window open to the smell,
Must gently perfume the shadows where we silently sit.

So that the night may be beautiful there must be silence
From the dark fields and the starry sky,
So that each of us might hear our innermost thoughts
Repeated by a voice which has not spoken.

So that the night may be beautiful and sweet and divine
The silence and the flowers are not sufficient.
Nor is the garden by night with its roses
Nor the earth which slumbers, without rustles or steps.

Because you alone, Love, are able, if you are
Favorable to our hearts united in rapture,
To add secretly to these perfect hours
A grave, profound, and supreme beauty.

The clearer lines and sparser texture of "Invocation" look ahead to the Chinese settings of Op. 12. The form--modified strophic with piano interludes--is very close to the form of the first song in Op. 12, "Ode à un jeune gentilhomme." The piano interludes contain a pentatonic melody, again predating the Oriental exoticisms of Op. 12. Even though "Invocation" does not stand out among the songs, it is surely one of the most progressive of the Régner settings.

Odelette--Op. 8, No. 4

Words: Henri de Régnier

Date of Composition: February-July 1907

Dedication: Octave Maus

First Performance: Jane Bathori and Albert Roussel,
January 11, 1908, Société Nationale, Salle Erard

Publisher: Rouart, Lerolle & Cie, 1921

Timing: 3:40

J'aurais pu dire mon Amour
 Tout haut
 Dans le grand jour
 Ardent et chaud
 Du bel été d'or roux qui l'exalte et l'enivre
 Et le dresse debout avec un rire à tout écho!

J'aurais pu dire:
 Mon Amour est heureux, voyez
 Son manteau de pourpre qui traîne
 Jusqu'à ses pieds!
 Ses mains sont pleines
 De roses qu'il effeuille et qui parfument l'air;
 Le ciel est clair
 Sur sa maison de marbre tiède
 Et blanc et veiné comme une chair
 Douce aux lèvres...

Mais non,
 Je l'ai vêtu de bure et de laine;
 Son manteau traîne
 Sur ses talons;
 Il passe en sourirant à peine
 Et quand il chante, c'est si bas
 Que l'on ne se retourne pas
 Pour cueillir sa chanson éclosée
 Dans le soir qu'elle a parfumé;
 Il n'a ni jardin ni maison,
 Et il fait semblant d'être pauvre
 Pour mieux cacher qu'il est aimé.

I might have told of my love
Aloud
In broad daylight
Ardent and warm
In the red and gold summer which exalts and elates it
And stands it erect with an echoing laugh.

I might have said:
My love is happy, see
His purple robe which trails
To his feet!
His hands are full
Of roses which he picks and which perfume the air;
The sky is clear
Above his marble mansion, soft
And white and veined like a body
Waiting for kisses...

But no,
I have dressed him in serge and wool;
His robe drags
On his heels;
He passes, scarcely smiling
And when he sings, it is so soft
That passersby do not turn around
To hear his song which blossoms
In the evening which it has perfumed.
He has neither garden nor house,
And he pretends to be poor
To hide the fact that he is loved.

Like "Adieux," this song wanders through several unconnected sections, but here the technique seems to work better, perhaps because of the greater rhythmic vitality of the accompaniment.

La Ménace--Op. 9

Words: Henri de Régnier

Date of Composition: November 2, 1908

Dedication: Mme Gustave Samazeuilh

First Performance: Emile Engel, Louis Hasselmans conducting,
March 11, 1911, Concerts Hasselmans

Publisher: Rouart, Lerolle & Cie, 1910

Originally for voice and orchestra; piano arrangement
by the composer

Timing: ca. 6:00

I have decided not to record "La Ménace" since it was written for voice and orchestra and subsequently arranged for voice and piano and therefore does not really fall within the boundaries of the title of this project. The song is enough like the other Régnier settings that it deserves no special mention here.

Flammes--Op. 10

Words: G. Jean-Aubry

Date of Composition: February 15, 1908

Dedication: Mlle Madeleine Aubry

First Performance: February 14, 1909, Le Havre,
performers unknown

Publisher: Rouart, Lerolle & Cie

Timing: 2:56

Je suis près de la porte où tu m'as dit adieu:
La chambre est monotone et douce,
Et la flamme inquiète du feu est une source
De souvenirs clairs et joyeux.

Je suis près de la table où tu posas ta main
La lampe a la même âme confidentielle
Et le même regard serein
Pour l'ombre qui l'appelle.

Près de la cheminée où tu rêvais
Je suis, ce soir d'octobre, solitaire
Et la chambre monotone et douce s'éclaire
De mystérieux reflets.

J'écoute les branches frémir
Sous la caresse des flammes,
Et je regarde des formes surgir
Brèves comme des passages d'âmes.

Je sens dans mon âme et ma chair
Naître un inexprimable émoi
Et je suis monotone et doux, ce soir, et clair
De la flamme que ton passé reflète en moi.

I am by the door where you told me goodbye;
 The room is monotonous and calm,
 And the unquiet flame of the fire is a source
 Of clear and joyous memories.

I am by the table where you laid your hand;
 The lamp has the same confidential soul
 And the same serene look
 For the shadow which calls.

Near the chimney where you dreamed
 I am, this October evening, alone
 And the monotonous and calm room is aglow
 With mysterious reflections.

I listen to the rustling of the branches
 Under the caress of the flames,
 And forms appear
 Briefly, like passing souls.

I feel in my soul and in my body
 An inexpressible feeling born
 And I am monotonous and calm, this evening, and serene
 From the flame which your past reflects in me.

"Flammes" is the last of Roussel's early, sentimental songs. It would be good at this point to recall "Le Départ" (the first song on the tape) and to compare these two songs. One can see that in a period of five years Roussel's writing has become more melodic in the voice part, more rhythmically adventurous in the accompaniment, more impressionistic, and much less bound by formal organization.

Another important point to note is that "Ode à un jeune gentilhomme" (Op. 12, No. 1) was actually written before "Flammes" while the second Chinese song, "Amoureux séparés," was written about two weeks after. This might explain why some passages in "Flammes," notably the beginning in the piano part, have a distinctly pentatonic flavor.

Deux poèmes chinois--Op. 12

These two songs are the first of six which Roussel wrote during his lifetime on French translations of English translations of Chinese poems (see also Op. 35 and Op. 47). The poems could not be more unlike those by Henri de Régnier. They are intimate, straightforward, and transparent, ideal for Roussel. What results is a pair of songs not without its problems, but much more honest and personal than anything the composer had written so far, excepting perhaps "Le Jardin mouillé."

Though Roussel had not yet gone on his honeymoon voyage when these songs were written, he had made several trips to the East during his years as a naval officer and had brought home strong impressions of the countries and their music. In Op. 12 he uses exotic modes extensively for the first time, a technique he employed to the end of his career. It is interesting to compare the use of modality in these songs to some later songs. While one may sense some artificiality in the use of the pentatonic scale in "À un jeune gentilhomme," in later songs the exotic Chinese and Hindu modes have become such an integral part of the Roussel musical personality and composing style that they seem totally natural and in place.

The French texts to all six of the Chinese songs are by H.P. Roché, retranslations of English translations by Herbert Giles in his Gems of Chinese Literature (Bernard & Quartich, 1884). In my discussion of "Réponse d'une épouse sage" (Op. 35, No. 2) I give the English translation by Giles as well as my own.

À un jeune gentilhomme: ode chinoise--Op. 12, No. 1

Words: Anonymous Chinese poem, translated into French
by H.P. Roché from the English translation by
Herbert Giles

Date of Composition: March 9, 1907

Dedication: Mme Alfred Cortot (wife of the pianist)

First Performance: June 28, 1907, Le Havre, performers
unknown

Publisher: Rouart, Lerolle & Cie, 1921

Timing: 1:30

N'entrez pas, Monsieur, s'il vous plaît,
Ne brisez pas mes fougères,
Non pas que cela me fasse grand' peine,
Mais que diraient mon père et ma mère?
Et même si je vous aime,
Je n'ose penser à ce qui arriverait.

Ne passez pas mon mur, Monsieur, s'il vous plaît,
N'abîmez pas mes primeveres,
Non pas que cela me fasse grand' peine,
Mais, mon Dieu! que diraient mes frères?
Et même si je vous aime,
Je n'ose penser à ce qui arriverait.

Restez dehors, Monsieur, s'il vous plaît,
Ne poussez pas mon paravent,
Non pas que cela me fasse grand' peine,
Mais, mon Dieu! qu'en diraient les gens?
Et même si je vous aime,
Je n'ose penser à ce qui arriverait.

Please do not enter, sir,
 Do not crush my ferns,
 Not that it would make any difference to me,
 But what would father and mother say?
 And even if I love you
 I do not dare to think what might happen.

Please do not climb my wall, sir,
 Do not ruin my primroses,
 Not that it would make any difference to me,
 But my God! what would my brothers say?
 And even if I love you
 I do not dare to think what might happen.

Please stay outside, sir,
 Do not open my screen,
 Not that it would make any difference to me,
 But my God! what would the people say?
 And even if I love you,
 I do not dare to think what might happen.

The form of this song could best be described as modified strophic. Roussel begins pentatonic on the white keys and then changes suddenly to black key pentatonic with the words "Mais que diraient...." The second verse begins on the white keys again, but with a different and slightly more active accompaniment. The modulation occurs at the same point, but into a different pentatonic key: E^b, F, A^b, B^b, C. Again, the third verse begins on the white keys with yet another accompaniment and the modulation is to B, C[#], E, F[#], G[#].

Because of this tight construction, a more melodic vocal line, and the clarity of the text, this is a most satisfying song. Many writers consider it among Roussel's finest. Personally, I am slightly put off by the manipulation of the modes. In later songs Roussel seems to slip in and out of modes much more smoothly

and less academically. Still the song is a delight and one that does well on a recital. It is totally understandable and enjoyable on first hearing, unlike some of the later masterpieces.

Amoureux séparés--Op. 12, No. 2

Words: Fu-Mi (3rd-4th centuries A.D.), translated into French by H.P. Roché from the English translation by Herbert Giles

Date of Composition: February 28, 1908

Dedication: Mlle Mary Pironnay

First Performance: January 14, 1909, Le Havre, performers unknown

Publisher: Rouart, Lerolle & Cie, 1921

Timing: 2:22

Dans le royaume de Yen un jeune galant réside,
 Dans le royaume de Chao une belle demoiselle habite.
 À vrai dire ces royaumes ne sont pas très distants,
 Mais une chaîne de monts à pic les sépare bel et bien.

"Vous, nuages, sur vos fortes poitrines, emportez-moi,
 Vents, soyez mes chevaux et galopez!"

Les nuages du ciel n'écoutent pas la voix,
 La brise changeante s'élève et retombe,
 Je reste dans l'amertume de mes pensées
 Songeant à la bien-aimée que je n'atteindrai pas.

* * * * *

In the kingdom of Yen there lived a brave young man,
 In the kingdom of Chao there was a beautiful young lady.
 These kingdoms were not really very far apart,
 But a chain of high mountains separated them completely.

"You, clouds, carry me on your strong chests,
 Winds be my horses and gallop!"

The clouds in the sky ignore the voice,
 The breeze rises and falls,
 I remain with the grief of my thoughts
 Dreaming of the loved one I will never have.

The second Chinese setting is not quite as successful as the first, lacking in the restraint called for by the poem. The most disappointing elements of the song are the piano interludes which attempt to be descriptive. The first interlude portrays the mountain chain which separates the lovers and the second imitates the hoof-beats of galloping clouds. Neither is particularly evocative or effective. However, other parts of the song are especially lovely, notably the last section beginning with the words "Les nuages du ciel n'écoutent pas la voix." The music in this section evokes a sense of loneliness and grief perfect for the text. Like the other song in this set, "Amoureux séparés" is clear and comprehensible, and therefore a fine addition to a program of difficult Roussel songs.

Deux mélodies--Op. 19

As mentioned earlier, Op. 19 (settings of two poems ranging from rather to overwhelmingly dismal) could be thought of as a warm-up for Roussel after the long composing break caused by World War I. The songs reach back to the spirit of the Régner mélodies rather than progressing from the Chinese songs. The only interesting things about the songs are their negative points.

Light--Op. 19, No. 1

Words: G. Jean-Aubry

Date of Composition: 1918

Dedication: Mme Gaston-Frager

First Performance: Lucy Vuillemin and Louis Vuillemin,
Société Nationale, Salle des Agriculteurs

Publisher: Durand, 1919

Timing: 2:41

Des larmes ont coulé
D'un coeur secret et tendre
Qui se crut exilé.

Que n'ai-je su comprendre,
Quand je m'en suis allé,
Ce coeur secret et tendre.

Une bouche a parlé,
Triste douceur d'entendre
Aujourd'hui révélé
Ce coeur secret et tendre.

Des larmes ont coulé,
Que n'ai-je su comprendre.
Mais pouvais-je m'attendre
À ce ciel étoilé.

* * * * *

Tears have flowed
From a heart, secret and tender,
Which thought itself exiled.

If only I had understood
When I left
That heart, secret and tender.

A mouth has spoken,
Sad sweetness to hear
Today divulged
This heart secret and tender.

Tears have flowed,
If only I had understood.
But how could I have expected
This starry sky.

"Light" bears many of the trademarks of the early songs: a strict ABA form, a highly sentimental text, and a declamatory voice line. It also shares the dull quality of the Régnier settings, in spite of some fairly interesting harmonic moments.

A Farewell--Op. 19, No. 2

Words: E. Oliphant

Date of Composition: 1918

Dedication: Edwin Evans (did the English version of "Light")

First Performance: Lucy Vuillemin and Louis Vuillemin

Publisher: Durand, 1919

Timing: 2:40

If thou insist then we will say farewell...
 Nay, nay, no more! the truth too clear I see,
 And I'll have thee no lies of kindness tell,
 To make me think I should blame Chance, not thee.

Think not that this goodbye doth sound my knell,
 Thou' it weep as much as I and more maybe.
 No: I will live, although it be in hell,
 In hell, awaiting thy return to me.

It is unfortunate that Roussel chose such a horrendous poem for one of only two songs in English (the other is "A Flower given to my Daughter"). As was the case with the Régnier settings, this sort of slobbering sentimentality is distinctly un-Roussel, and the product is distinctly un-interesting. In my opinion this is the composer's worst song.

Along with the two songs already mentioned Roussel wrote one other major work in English, Psalm 80 for tenor solo, chorus, and orchestra, which was given its first performance in London in 1931 as part of the festival of the International Society of Contemporary Music. Roussel's command of English was very good and the

prosody of Psalm 80 is generally sensitive. Several writers have pointed out misaccented phrases like "So that all they which pass by the way do pluck her." ²⁴ Still, though there was a French translation of the work, Roussel preferred its being sung in English.

There is one glaring mistake in prosody in the last line of "A Farewell": In hell, awaitinging thy return to me.

24. Basil Deane, Albert Roussel, p. 139.

Deux Mélodies (René Chalupt)--Op. 20

With this Opus we arrive at the height of impressionism in Roussel's early *mélodie*. But these songs are impressionistic only in that they are descriptive; they are not harmonically of the impressionistic school. By this time Roussel had almost completely developed his own personal composing style, copying neither the harmonic idiom of Debussy nor of d'Indy. These songs, because of their beautiful melodic lines and their vivid descriptions, will probably always be the most popular of Roussel's *mélodies*.

René Chalupt was a contemporary of Roussel. The four poems Chalupt provided for the composer (these and Op. 50) inspired him to some of his finest creations. Poems by Chalupt have also been set by Satie, Milhaud, Auric, and Schmitt.

Le Bachelier de Salamanque--Op. 20, No. 1

Words: René Chalupt

Date of Composition: 1919

Dedication: Jacques Durand

First Performance: Lucy Vuillemin and Louis Vuillemin,
December 9, 1928, Société Nationale, Salle des
Agriculteurs

Publisher: Durand, 1919

Orchestrated by the composer

Timing: 1:26

Où vas-tu, toi qui passes si tard
Dans les rues désertes de Salamanque
Avec ta toque noire et ta guitarre
Que tu dissimule sous ta mante?

Le couvre-feu est déjà sonné
Et depuis longtemps, dans leurs paisibles maisons
Les bourgeois dorment à poings fermés.

Ne sais-tu pas qu'un édit de l'alcade
Ordonne de jeter en prison
Tous les donneurs de sérénade,

Que les malandrins couperont ta chaîne d'or,
Et que la fille de l'Almirante
Pour qui vainement tu te tourmentes
Se moque de toi derrière son mirador?

* * * * *

Where are you going, you passing so late
In the deserted streets of Salamanca
With your black cap and your guitar
Which you hide under your cloak?

Curfew has already sounded
And for some time, in their peaceful homes,
The folks have been sound asleep.

Don't you know that an edict from the mayor
Orders that serenaders
Be thrown in jail,

And that thieves will steal your golden chain,
And that the Admiral's daughter,
For whom you so vainly torment yourself,
Is making fun of you behind her bay window?

It is impossible to read this poem or hear Roussel's setting of it without recalling Verlaine's "Mandoline" and its settings by Debussy and Fauré. Chalupt has taken Verlaine's elegant setting and moved it to a street in Salamanca, and has transformed the noble "donneur de sérénade" into a young fellow ignoring local ordinances by serenading after curfew.

Here for the first time one can hear what was described in the style section as the generative quality of the rhythms in Roussel's later songs. There is only one basic rhythmic pattern in the song--that heard in the opening measures in the piano--and this pattern is developed and modified throughout the song in the way that another composer might develop a melodic motive.

The most notable descriptions in the song are the watchman's horn sounding on a B-double-flat at the words "le couvre-feu est déjà sonné," the guitar imitation which runs throughout the song, and the laugh of the Admiral's daughter on the final glissando.

A photograph of the first page of the manuscript copy of this song can be found in Musique, May 15, 1929, p. 894.

Sarabande--Op. 20, No. 2

Words: René Chalupt

Date of Composition: 1919

Dedication: Lucy Vuillemin (gave first performances of Op. 19 and Op. 20)

First Performance: Lucy Vuillemin and Louis Vuillemin,
December 9, 1928, Société Nationale, Salle des
Agriculteurs

Publisher: Durand, 1919

Orchestrated by the composer

Timing: 2:48

Les jets d'eau dansent des sarabandes
Sur l'herbe parfumée des boulingrins;
Il y a des rumeurs de soie dans le jardin
Et de mystérieuses présences.
Sur le marbre rose d'une margelle,
Trois tourterelles se sont posées,
Comme sur tes lèvres trois baisers;
Leurs plumes s'éffeuillent dans le bassin.
Les fleurs fraîches des maronniers
Neigent lentement sur tes seins
Et font frissonner ta chair nue,
Car tu es nue sous ton manteau,
Et c'est pour toi que les jets d'eau
Dansent de sveltes sarabandes,
Que le parc est plein de présences,
Et que les tourterelles blanches,
Comme de vivantes guirlandes,
Viennent fleurir au bord de l'eau.

The fountains are dancing sarabands
 On the fragrant grass of the lawn;
 There are rustles of silk in the garden
 And mysterious presences.
 On the pink marble rim of a fountain
 Three doves have lighted,
 Like three kisses on your lips;
 Their feathers flutter into the basin.
 The fresh flowers of the chestnut tree
 Fall slowly onto your breast
 And make your bare skin shiver,
 For you are naked under your cloak.
 And it is for you that the fountains
 Dance slender sarabands,
 That the park is full of presences,
 And that the white doves,
 Like living garlands
 Come to flower at the water's edge.

During the Baroque era the saraband was a slow, dignified dance in triple meter often with an accent on the second beat of the measure. It is this saraband that became one of the movements of the Baroque suite. But before the Baroque era the saraband was a wild and erotic dance which prompted condemnation from many writers. In his Tratado contra los Juegos Publicos (Treatise against Public Amusements) Mariana (1536-1623) described the saraband as "...a dance and song, so lascivious in its words, so ugly in its movements, that it is enough to inflame even honest people."²⁵ There are obviously elements of both sarabands in this song. The first measure of the song, reproduced on the next page, indicates that Roussel did indeed have the Baroque saraband in mind when composing this *mélodie*, yet in the

25. Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1966), p. 660.

poem there are elements which, though they could not be described as lascivious, are certainly quite sensual.



Once again Verlaine is recalled, in this case his poem "Clair de lune." "Sarabande" paints a similar picture of formal gardens with pruned hedges and the pastel formality of a Watteau painting. Roussel reflects the imagery of the poem with what my accompanist David Miller describes as "aggravating subtlety." The best descriptive moments in the song are the rustles of silk in the garden and the birds' falling feathers.

Many artists, Pierre Bernac included, consider this song to be Roussel's finest. One thing which makes it so interesting is its wide range of possible interpretations. It can be heartfelt or insincere, passionate or superficial. I approach the song as a gentleman's "line," probably used with great regularity, and, I suppose, success.

Deux poèmes de Ronsard--Op. 26

Pierre de Ronsard (1524-1578) is considered to be one of France's greatest poets of all times. These two songs were written in 1924, the 400th anniversary of Ronsard's birth. "Rossignol, mon mignon" first appeared in a special issue of La Revue musicale in May of 1924 along with settings of Ronsard poems by Ravel, Dukas, Caplet, Honneger, Roland-Manuel, Delage, and Aubert.

Even though these are outstanding songs I have decided not to include them on the tape. First of all, like "La Ménace" they do not fall within the boundaries of the title of the project. But more important, even though I have performed the songs publicly I feel that they are not well suited for the tenor voice. A high soprano voice is required to give them their best performance. These are the Roussel songs which have been heard the most in the Washington area in the past year. They have been performed in major concerts by three fine sopranos: Phyllis Bryn-Julson, Phyllis Curtin, and Jane White.

Rossignol, mon mignon--Op. 26, No. 1

Words: Pierre de Ronsard

Date of Composition: April, 1924

Dedication: Mme Ninon Vallin

First Performance: Ninon Vallin, May 15, 1924,
Théâtre du Vieux Colombier

Publisher: Durand, 1924

Timing: 4.00

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

* * * * *

Nightingale, my sweet, who in this willow tree
Flies alone freely from branch to branch,
You make me envious with your song as I go singing
Of her whose name is always on my lips,
We breathe together:
Your sweet voice endeavors
To sing of one who loves you dearly,
And I, I grieve because of the beauty
Which made such a bitter wound in my heart.
Nightingale, we differ on one point:
You are loved and I am not,
Even though we sing a similar song.
You move your lover with the soft noise of your sounds,
But mine, who ignores my songs,
Closes her ears in order not to hear.

Ciel, aer, et vens--Op. 26, No. 2

Words: Pierre de Ronsard

Date of Composition: April, 1924

Dedication: Mme Claire Croiza (see quote on p. 72-73)

First Performance: May 28, 1924, performers unknown

Publisher: Durand, 1924

Timing: 3:00

Ciel, aer et vens, plains et mons decouvers,
Tertres fourchus et forêts verdoïantes,
Rivages tors, et sources ondoïantes,
Taillis rasés, et vous, bocages verts;
Antres moussus à demi front ouvers,
Prés, boutons, fleurs, et herbes roussôïantes,
Coutaus vineux, et plages blondoïantes,
Gâtine, Loir, et vous mes tristes vers:
Puisqu'au partir, rongé de soin et d'ire,
À ce bel oeil l'Adieu je n'ai sceu dire,
Qui près et loin me déteint en émoi:
Je vous suppli, Ciel, aer, vens, mons, et plaines,
Taillis, forêts, rivages et fontaines,
Antres, prés, fleurs, dites-le lui pour moi.

* * * * *

Sky, air, and wind, plains and bare mountains,
Cleft hillocks and green woods,
Wandering streams and flowing springs,
Pruned gardens and you, green groves;
Half hidden mossy lairs,
Meadows, buds, flowers, and reddening grass,
Wine-colored hills, and white beaches,
Gâtine [a forest], Loire, and you, my sad songs:
Since our parting, consumed with pain and longing,
For that beautiful eye to which I did not say goodbye,
Who near and far controls my feelings,
I beg you, sky, air, wind, mountains, and plains,
Gardens, forests, streams, and springs,
Lairs, meadows, flowers, tell her that for me.

Odes anacréontiques--Op. 31/32

If the Chalupt settings of Op. 20 are notable as the final works of the early periods, these songs are equally important as the first songs in Roussel's mature composing style. They are textbook examples from the third period. All the trademarks mentioned earlier are here: added dissonances in the harmonies, vital rhythms as a generative force, and a sense of absolute music. I have already made the point that Roussel was at his best when his song texts dealt with simple, intimate situations where he could go directly to the soul of the emotion summoned by the event. These odes and the Chinese poems fit that description precisely and were therefore perfect for his musical personality. These masterpieces of heightened subtlety are among the composer's most difficult to grasp on first hearing and could never have the immediate appeal of the Chalupt songs, but they are surely among his greatest songs, and are my personal favorites.

Though not written specifically about this set of songs, the following comment from the great singer Claire Croiza describes them perfectly.

What a joy for an interpreter to know and sing the songs of Roussel: to discover the thousands of facets of this marvelous and fasci-

nating kaleidoscope; vivacity of spirit, personality, finesse, variety, taste, originality, simplicity, humor, irony, seriousness and playfulness, love, tenderness, melancholy--melancholy without drama--decorum, never sentimental effect, always without 'excess'--that 'excess' [trop] which in art as in life so often destroys all our sensibility.²⁶

Few poets in history have had as much influence on future generations of writers as Anacreon (c. 582 B.C.-c. 485 B.C.), the poet of pleasure. These six songs reflect Anacreon's most frequent subjects, wine and love. In his lifetime Leconte de Lisle, the translator of these Greek odes, was recognized as the greatest poet in France aside from the aging Victor Hugo; in fact, de Lisle was elected to Hugo's seat in the Académie in 1872 after Hugo's death. Before achieving fame as a poet he earned part of his living by translating Greek poems, including these odes of Anacreon and the idyls of Op. 44.

The original Greek texts of the Odes anacréontiques can be found in The Anacreontea, edited by J.M. Edmonds (Cambridge: Harvard University Press, 1961).

26. Claire Croiza, "Sur les mélodies d'Albert Roussel," La Revue musicale, November 1937, p. 57.

Ode XVI (sur lui-même)--Op. 31, No. 1

Words: Anacreon, translated from the Greek by
 Leconte de Lisle
 Date of Composition: April-September 1926
 Dedication: Tony Jourdan
 First Performance: Edmond Warnery, May 30, 1927,
 Concert Durand
 Publisher: Durand, 1927
 Orchestrated by the composer
 Timing: 1:21

Tu chantes les guerres thébaines; un autre
 les guerres phrygiennes; moi, je ne chante que
 mes défaites.

Je n'ai été vaincu ni par des cavaliers ni
 par des fantassins ni par des nefs; mais par une
 nouvelle armée qui lance des flèches par les yeux.

* * * * *

You sing of the wars at Thebes; another of the
 Phrygian wars; myself, I sing only of my defeats.

I was conquered neither by horsemen nor by
 foot soldiers nor by ships; but by a new sort of
 army which shoots arrows with its eyes.

It would be hard to find an example which
 better demonstrates Roussel's composing style of the
 last period. The melody is totally consonant while the
 basically tonal accompaniment is made dissonant through
 the addition of non-harmonic tones. In example (a) on
 the following page, which is the first measure of the song,
 the F-minor harmony is confused by the addition of a
 major second, sixth, and both major and minor sevenths.

The tremendous rhythmic vitality of the song

is generated in the accompaniment by the use of the three rhythms in the examples below. Roussel uses the rhythms one at a time, completely changing the character of the song when each new rhythm is introduced.

The image displays three musical examples, labeled a, b, and c, illustrating different rhythmic patterns in piano accompaniment. Each example is written for piano (p) and features a treble and bass staff.

Example a: The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody in the treble staff begins with a quarter rest, followed by a quarter note, a half note, and a triplet of eighth notes. The bass staff features a strong, accented (f) melody with a quarter note, a half note, and a quarter note. A triplet of eighth notes is marked above the first measure of the bass staff.

Example b: The key signature has three sharps (F-sharp, C-sharp, G-sharp) and the time signature is 3/4. The melody in the treble staff begins with a quarter rest, followed by a quarter note, a half note, and a quarter note. The bass staff features a strong, accented (f) melody with a quarter note, a half note, and a quarter note. A triplet of eighth notes is marked above the first measure of the bass staff.

Example c: The key signature has three sharps (F-sharp, C-sharp, G-sharp) and the time signature is 3/4. The melody in the treble staff begins with a quarter rest, followed by a quarter note, a half note, and a quarter note. The bass staff features a strong, accented (f) melody with a quarter note, a half note, and a quarter note. A triplet of eighth notes is marked above the first measure of the bass staff.

Ode XIX (qu'il faut boire)--Op. 31, No. 2

Words: Anacreon, translated from the Greek by
Leconte de Lisle

Date of Composition: April-September, 1926

Dedication: Charles Sautelet

First Performance: Edmond Warnery, May 30, 1927,
Concert Durand

Publisher: Durand, 1927

Timing: 1:14

La noire terre boit la pluie, et les arbres
boivent la terre, et Hélios boit la mer, et
Séléné boit Hélios.

Pourquoi donc, mes amis, me défendez-vous
de boire?

* * * * *

The black earth drinks the rain, and the
trees drink of the earth, and Helios drinks the
sea, and Selene drinks Helios.

Why then, my friends, do you forbid me to
drink?

A delightfully tipsy atmosphere is evoked here
through the use of an undulating pattern in the left hand
of the accompaniment and a strange motive built on an
interval of a ninth repeated nine times in the right hand.
Each of the uneven phrases of the vocal melody begins with
a leap of a seventh, reversing the notes of the piano motive.

Helios, the sun god, drove his chariot daily
from east to west across the sky; Selene was his sister,
the goddess of the moon.

Ode XX (sur une jeune fille)--Op. 31, No. 3

Words: Anacreon, translated from the Greek by
Leconte de Lisle

Date of Composition: April-September, 1926

Dedication: René Dommange (poet of "Jazz dans la nuit,"
Op. 38)

First Performance: Jane Bathori, May 17, 1926,
Concert Bathori

Publisher: Durand, 1927

Timing: 1:28

La fille de Tantalos fut, dit-on, changée
en rocher sur les montagnes des Phrygiens, et la
fille de Pandion fut faite hirondelle et s'envola.

Mais moi, que je devienne miroir, afin que tu
me regardes! Que je sois ta tunique, ô jeune fille,
afin que tu me portes! Que je sois une eau pure,
afin de laver ton corps; une essence pour te parfumer;
une écharpe pour ton sein; un collier de perles
pour ton cou; une sandale, pour que tu me foules de
ton pied.

* * * * *

They say that the Girl of Tantalus was turned
into rock on the Phrygian mountains; and that the
Girl of Pandion became a swallow and flew away.

But for me, I would be a mirror so that you
might look upon me! I would be your tunic, oh
young girl, that you might wear me! I would be
clear water to wash your body; an essence to perfume
you; a scarf for your breast; a pearl necklace for
your neck, a sandal, that you might walk on me.

In many ways this is the most interesting of
the Odes. This simple, quasi-pentatonic melodic pattern
is repeated eight times in the song with eight totally
different harmonizations, and transposed for six more
harmonizations:



The melody is further transformed through the use of differing rhythmic patterns and tempos.

Since this song is generated from a melody in the piano part rather than the voice part, the singer's line is somewhat different--more declamatory--than songs like the first one in this set.

The strikingly sensual text to this song may be one of the earliest examples of the common literary device of wishing to be an article which the lover will wear or notice or eat. When I read the poem I cannot help being reminded of my grandfather's favorite banjo tune:

Wisht I was an apple
A-hangin' on a tree,
And every time that she'd come by
She'd take a bite of me.
Git along home, Cindy, Cindy....

Ode XXVI (sur lui-même)--Op. 32, No. 1

Words: Anacreon, translated from the Greek by
 Leconte de Lisle
 Date of Composition: April-September, 1926
 Dedication: Henry Fabert
 First Performance: Edmond Warnery, May 30, 1927,
 Concert Durand
 Publisher: Durand, 1927
 Orchestrated by the composer
 Timing: 1:19

Dès que Bakkhos me tient, toutes mes peines
 s'endorment, je possède les richesses de Kroisos,
 et voici que je chante à pleine voix!

Couché, et les cheveux ceints de lierre, je
 méprise tout dans mon coeur. Qu'un autre coure
 aux armes; moi, je cours à ma coupe!

Enfant, donne-la moi: il vaut mieux être
 ivre que mort!

* * * * *

As long as I am in Bacchus' grasp I have no
 cares, I possess the riches of Croesus and I sing
 with a loud voice!

Reclining, with ivy around my head, I scoff
 at everything in my heart. Let another run to
 arms; for myself, I will run to my cup!

Child, bring it to me: it is better to be
 drunk than dead!

By the time of the last period Roussel was
 no longer using exotic modes for purely exotic purposes
 as was the case in the early Chinese songs. The modal
 and pentatonic scales had by this time become an integral
 part of the composer's personal language. As is the case
 in several of the late songs, this song is written in a
 scale derived from Indian melodies. However, unlike

"Réponse d'une épouse sage" and "Vois, des belles filles," this song is not in a specific Hindu mode nor does it use any one scale consistently. The song serves as an excellent example of how exotic modality was assimilated into the Roussel harmonic vocabulary in the last period.

The accompaniment to this song is made extremely dissonant through the addition of non-harmonic tones (mostly sixths and major and minor sevenths) to what is essentially an E-major harmony.

Ode XXXIV (sur une jeune fille)--Op. 32, No. 2

Words: Anacreon, translated from the Greek by
Leconte de Lisle

Date of Composition: April-September, 1926

Dedication: Edmond Warnery (gave first complete performance
of the Odes)

First Performance: Edmond Warnery, May 30, 1927,
Concert Durand

Publisher: Durand, 1927

Orchestrated by the composer

Timing: 0:59

Ne me fuis pas, ô jeune fille, par dédain
pour mes cheveux blancs; ne méprise point mon
amour, parce que tu as les couleurs de la rose.
Vois combien les lys blancs sont beaux,
mêlés aux roses.

* * * * *

Do not shun me, young girl, disdaining my
white hair; do not spurn my love because you are
the color of a rose.

See how beautiful the white lilies are among
the roses.

There is no better example of Roussel's harmonic
ideal than the accompaniment to this song. The entire
song is generated from a three-chord progression which, though
quite dissonant, is easily analyzed as essentially seventh
harmonies with added seconds and fourths, the added disso-
nances serving as the bass of the chord.



Ode XLIV (sur un songe)--Op. 32, No. 3

Words: Anacreon, translated from the Greek by
Leconte de Lisle

Date of Composition: April-September, 1926

Dedication: Henry Le Boeuf (also received the dedication
to the string quartet, Op. 45, and the ballet Aenéas)

First Performance: Jane Bathori, May 17, 1926,
Concert Bathori

Publisher: Durand, 1927

Timing: 1:23

Il me semblait, durant mon sommeil, courir
cà et là avec des ailes aux épaules; mais Erôs,
bien qu'il eût du plomb à ses petits pieds, m'a
poursuivi et atteint.

Que veut dire ce songe? Ceci peut-être:
Je me suis échappé des mains de plusieurs Erôs,
mais celui-ci m'a pris et me retiendra.

* * * * *

I dreamed that I was running around with wings
on my shoulders; but Cupid, though he had weights
on his little feet, chased me and caught me.

What could this dream mean? This perhaps:
I have escaped the clutches of several Cupids, but
this one caught me and will keep me.

Roussel ends this set of songs with a calm
piece of purely lyrical germination. Tempo changes are
used very effectively to evoke the chase and capture, a
short section of recitative is used when the question
"que veut dire ce songe" is asked, and the song ends
with resignation to a not altogether unpleasant fate.

Deux poèmes chinois--Op. 35

From Greek antiquity Roussel turned to ancient China and two more of his finest songs. One of my strongest complaints with the Chinese settings of Op. 12 was the over-cautious, academic way in which the pentatonic mode was employed. In this Opus the contrast is striking; modality is now firmly and comfortably integrated into the Roussel style. Furthermore, the Chinese text does not automatically call for the pentatonic mode this time. To the contrary, the mode used most often in these and the two later Chinese settings is the one based on Hindu scales.

"Réponse d'une épouse sage" is widely acclaimed as one of Roussel's best songs. "Des fleurs font une broderie" has received much less attention, but is just as much a musical masterpiece with a slightly less powerful text.

Des fleurs font une broderie--Op. 35, No. 1

Words: Li-Ho (9th century), translated into French by
H.P. Roché from the English translation by
Herbert Giles

Date of Composition: 1927

Dedication: Pierre Bernac

First Performance: Pierre Bernac, July 5, 1928, Fontainbleau

Publisher: Durand, 1927

Timing: 1:43

Des fleurs font une broderie sur le gazon.
J'ai vingt ans, le doux éclat du vin est dans ma tête,
Les glands d'or brillent au mors de mon coursier blanc,
Et la senteur du saule traîne sur le ruisseau.

Tant qu'elle n'a pas souri, ces fleurs sont sans rayons,
Quand ses tresses s'écroulent le paysage est gai.
Ma main est sur sa manche, mes yeux sont sur ses yeux,
...Va-t-elle me donner l'épingle de ses cheveux?

* * * * *

The flowers make an embroidery on the lawn.
I am twenty, the warm glow of wine is in my head,
The golden tassels shine on the bit of my white steed,
And the scent of the willow lingers upon the stream.

Since she has ceased smiling the flowers lose their glow,
When her hair winds down the countryside is gay.
My hand is on her sleeve, my eyes are on her eyes,
...Will she give me the pin from her hair?

The young man in this song is not unlike
Anacreon. His grasp on reality is clouded by the
"warm glow of wine" in his head and by his passion for
one whose frown can make the flowers lose their glow. In
his tipsy condition his mind wanders over several subjects:
the flowers on the lawn, the smell of the willow, the

tassels on his horse's bit, and finally his beloved.

Much of this song and another Chinese setting, "Vois, des belles filles" (Op. 47, No. 2), is reminiscent of Prokofiev, especially after his return to Russia in 1934 (Lieutenant Kije, Peter and the Wolf, etc.).

A letter written to Roussel by a Father Petit in 1932 following a performance of the Symphony in G minor indicates that Prokofiev might have been influenced by Roussel:

Prokofiev, whom you saw with me, asked me to express his admiration of you, but he ought to do it himself; that would be better.²⁷

27. Marc Pincherle, Albert Roussel, p. 137.

Réponse d'une épouse sage--Op. 35, No. 2

Words: Chang-Chi (8-9th centuries), translated into
French by H.P. Roché from the English translation
of Herbert Giles

Date of Composition: 1927

Dedication: Mme Marcelle Gérard

First Performance: Mme Marcelle Gérard, May 23, 1927

Publisher: Durand, 1927

Orchestrated by the composer

Timing: 2:41

Connaissant, seigneur, mon état d'épouse,
Tu m'as envoyé deux perles précieuses
Et moi, comprenant ton amour, je les posai froidement
sur la soie de ma robe.

Car ma maison est de haut lignage
Mon époux capitaine de la garde du roi
Et un homme comme toi devrait dire:
"Les liens de l'épouse ne se défont pas."

Avec les deux perles je te renvoie deux larmes,
Deux larmes pour ne pas t'avoir connu plus tôt.

* * * * *

Though you were aware that I am married,
You sent me two rare pearls
And I, understanding your love, laid them coldly
on the silk of my dress.

For my house is of noble lineage
My husband the captain of the king's guard
And a man like you should say:
"The bonds of marriage are not to be undone."

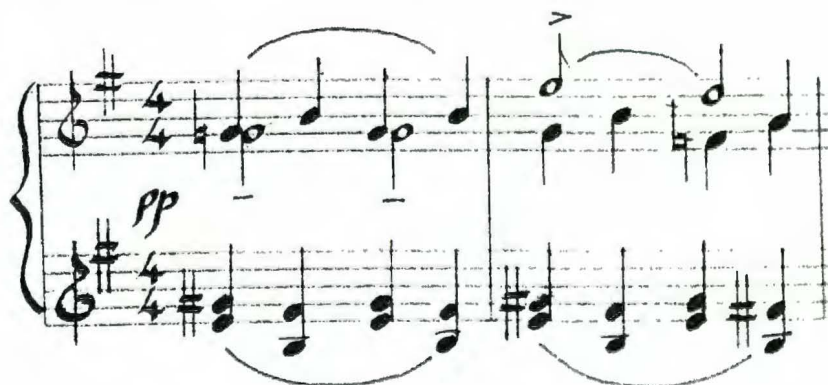
With the two pearls I return two tears,
Two tears for not having met you sooner.

Bernard says that a book would be required to
adequately discuss "Réponse d'une épouse sage." I cannot
imagine writing that much about the song; it seems to me to

be one of those masterpieces which almost defies discussion. There are two particularly beautiful moments in the song which I would like to mention. The first is the modal theme in the opening measures in the piano which, like the virtuous wife, is so noble, but so sad:



When the woman returns the pearls with her two tears the music is bitonal in E major and E minor:



The keys clash as do the woman's feelings of fidelity for her husband and remorse for not having met her suitor sooner.

Most of the Chinese poems Roussel set were greatly improved in their French retranslations. Typical

of Giles' English translations is "The Chaste Wife's Reply."

Knowing, fair sir, my matrimonial thrall,
Two pearls thou sentest me, costly withal.
And I, seeing that Love thy heart possessed,
I wrapped them coldly in my silken vest.

For mine is a household of high degree,
My husband captain of the King's army;
And one with wit like thine should say,
"The troth of wives is for ever and ay."

With thy pearls I send back two tears:
Tears--that we did not meet in earlier years!

Gems of Chinese Literature, p. 369

Vocalise No. 1--no opus number

Date of Composition: 1927

Dedication: none

First Performance: Mlle J. d'Arnay, December 20, 1928

Publisher: Lemoine, 1928

Timing: 2:40

As I explained in the section on Roussel's composing style, by its very nature vocal music must be excluded from the realm of absolute music, except in the case of the vocalise where there is "no consideration unconnected with the harmonious ordering of sounds,"²⁸ that is to say, no words influencing the music. Vocalises were in great vogue during the first third of this century and most well-known composers contributed to the repertoire. The second vocalise, for instance, is in a collection with vocalises by Auric, Fauré, Honegger, Ibert, Ravel, Hahn, and many others.

I had great difficulty finding a copy of "Vocalise No. 1." The collection in which it was originally published, L'Art du chant: recueil de vocalises modernes, is out of print. I am using an edition for saxophone and piano published in 1973 by Lemoine. I am assuming that notes have not been changed in this edition.

28. See page 17.

This is the less successful of the two vocalises. The first section of the A B A form is built on an interesting musical idea in 5/8, but the B section (in 2/4) is out of character with the beginning idea and rather unvocal, so the piece lacks continuity.

O bon vin, où as-tu crû (ancienne chanson de terroir--Champagne)
no Opus number

Words: folk song from Champagne, collected by
Mme G. Devignes

Date of Composition: October, 1928

Dedication: Mme Régine de Lormoy (gave first performance
of this song, Vocalise no. 2, and Op. 44)

First Performance: Régine de Lormoy and Pierre Maire,
April 13, 1931

Publisher: Durand, 1935

Timing: 2:11

O bon vin, bon vin, bon vin,
Où as-tu crû? Où as-tu crû?
Sur ce petit bois tortu.
Asperges me, Domine!
Hysopo, mon Dieu, le joli vin!
Lavabis me,
Lava-a-a,
Lavabis me!

Dis-nous donc qui t'a planté,
O Domine, ô Domine,
C'est ce bon père Noé,
Asperges me, Domine, etc....

C'est ce bon père Noé,
O Domine, ô Domine,
Buvons tous à sa santé.
Asperges me, Domine, etc....

Buvons tous à sa santé,
O Domine, ô Domine,
Qu'il vienne encore en planter.
Asperges me, Domine, etc....

Qu'il vienne encore en planter,
O Domine, ô Domine,
Pour ceux qui n'en ont assez!
Asperges me, Domine, etc....

Oh good wine, good wine, good wine,
 Where did you grow? Where did you grow?
 In that little winding forest.
 Purge me, Lord!
 With hyssop, my God, the good wine!
 Wash me.
 Wa-a-ash,
 Wash me.

Tell us then who planted you,
 Oh Lord, oh Lord,
 It was the good father Noah.
 Purge me, Lord, etc....

It was the good father Noah,
 Oh Lord, oh Lord,
 Let us drink to his health.
 Purge me, Lord, etc....

Let us drink to his health,
 Oh Lord, oh Lord,
 That he might come to plant again.
 Purge me, Lord, etc....

That he might come to plant again,
 Oh Lord, oh Lord,
 For those who do not have enough.
 Purge me, Lord, etc....

The melody and words of this delightful little song are not Roussel's; this is a Roussel harmonization (his only folk song arrangement) of an old traditional song from Champagne. His interest in folk song was probably born at the Schola where there was a strong emphasis on scholarly study of French folk music. D'Indy's best known work, the Symphonie c  nevole (1886), was based on folk song and is well known by the title Symphonie sur un chant montagnard fran  ais (Symphony on a French Mountain Air).

The Latin repeated in the refrain is a Biblical quotation: "Asperges me, hyssopo; et mundabor; Lavabis me,

et super nivem dealbor." (This is verse nine of Psalm 51 in the King James Version, Psalm 50 in the Vulgate.) The King James Version translation of this verse is: "Purge me with hyssop, and I shall be clean: Wash me and I shall be whiter than snow." Hyssop was the plant used in the ritual cleansing of lepers, and the sprinkling of holy water around the altar of the Catholic church is a modern-day remnant of this ritual.

Jazz dans la nuit--Op. 38

Words: René Dommange

Date of Composition: December 1928

Dedication: Mme René Dommange

First Performance: Claire Croiza, April 18, 1929,
Festival Roussel, Salle Gaveau

Publisher: Durand, 1929

Orchestrated by Pierre Vellones

Timing: 4:06

Le bal, sur le parc incendié
Jette ses feux multicolores,
Les arbres flambent, irradiés,
Et les rugissements sonores
Des nègres nostalgiques, fous,
Tangos nerveux cuivres acerbes,
Étouffent le frôlement doux
Du satin qui piétine l'herbe.

Que de sourires épuisés,
À l'ombre des taillis complices,
Sous la surprise des baisers
Consentent et s'évanouissent....
Un saxophone, en sanglotant
De longues et très tendres plaintes,
Berce à son rythme haletant
L'émoi des furtives étreintes.

Passant, ramasse ce mouchoir,
Tombé du sein tiède, ce soir,
Et qui se cache sous le lierre;
Deux lèvres rouges le signèrent
Dans le fard de leur dessin frais,
Il te livrera pour secrets,
Le parfum d'une gorge nue
Et la bouche d'une inconnue.

The ball, in the lighted park
 Casts its multicolored lights,
 The trees blaze with the light shining through,
 And the noise
 Of the homesick negroes, crazy,
 With wild tangos to sharp brass,
 Drowns the soft rustles
 Of satin on the grass.

What exhausted smiles,
 In the protective shadow of the bushes,
 Surprised by kisses
 Consent and rest....
 A saxophone, sobbing
 Long tender complaints,
 Rocks with its panting rhythm
 The passion of furtive embraces.

Passing, pick up that handkerchief
 Fallen from a warm breast, this evening,
 Which is concealed beneath that ivy;
 Two red lips have signed it
 In a lipstick pattern,
 It will reveal secrets to you,
 The perfume of a naked throat
 And the mouth of someone unknown.

In 1905, when he was 39 years old, Erik Satie decided to go to the Schola Cantorum to correct what he considered to be a deficiency in his counterpoint and theory background. Roussel, who was three years younger than Satie, instructed him in counterpoint even though he felt it was an unnecessary step. Though the musical styles of the composers were dramatically different they became close friends and admired each other's work. Roussel considered Satie "prodigieusement musicien"²⁹ and Satie published an article in Esprit nouveau (1921) defending Roussel against charges of amateurism.

29. Basil Deane, Albert Roussel, p. 13.

After Satie's graduation in 1908 the two composers went their separate musical ways and left little discernible influence on each other, except in "Jazz dans la nuit." Parts of this song are so much like Satie's café-jazz inspired pieces that one can almost imagine Erik playing this accompaniment at the piano in the Chat Noir cabaret. Compare these two examples, the first from "Air du rat," the opening song of Satie's Ludions (1923), and the second, measure 15 of "Jazz," just before the voice enters. I think the similarity is too close to be coincidence; one must consider this song to be Roussel's tribute to his old student.

Satie:



Roussel:



There are also some striking similarities between Dommange's poem and Chalupt's "Sarabande," notably the same outdoors setting of the eternal cat-and-mouse game. But the similarity goes only as far as the text; the musical settings are quite different. Roussel has now passed into the neoclassically influenced third period, so the approach is as unimpressionistic as possible. It is especially interesting to compare two lines from the poems which are almost identical. In "Sarabande" Roussel accompanies the line discussing the "rustles of silk in the garden" with a vividly descriptive accompaniment while the "rustles of satin on the grass" in "Jazz," which might be expected to elicit a similar portrait in the accompaniment, is devoid of musical imagery. By this point in his career the composer is actively avoiding description in such passages.

A photograph of the first page of the manuscript copy of "Jazz dans la nuit" can be found in Musique, May 15, 1929, p. 896.

A Flower Given to my Daughter--no Opus number

Words: James Joyce

Date of Composition: 1931

Dedication: none

First Performance: Dorothy Moulton, March 16, 1932,
London

Publisher: Durand, 1948

Timing: 1:50

Frail the white rose and frail are her hands that gave,
Whose soul is sere and paler
Than time's wan wave.
Rose frail and fair yet frailest,
A wonder wild in gentle eyes thou veilest
My blue veined child.

This song was originally published in The Joyce Book (1931) in a limited printing of 500 numbered copies. The book contains settings of Joyce's Pomes Penyeach by thirteen different composers including Arnold Bax, John Ireland, Roger Sessions, and E.J. Moeran.

In this his second setting in English, Roussel once again shows a fairly good feeling for English prosody. His only mistake here is the division of the word "rose" into two syllables, "ro-zuh," as it would be in French.

"A Flower" is quite unlike most of the songs written just before and after it. The typical generative rhythms of "Jazz dans la nuit" and "O bon vin, où as-tu cru?" are not present, and the song does not seem to move anywhere. The harmonies are often based on

quartal and quintal chords employing not only perfect intervals, but just as often diminished and augmented. Though the song is unlike other mélodies of the period it is not without interest. The strangeness of the song reflects the strangeness of the poem.

Though James Joyce (1882-1941) is very famous for his literary masterpiece Ulysses, his poems are generally not of equal stature with his longer works. Pomes Penyeach is a set of light, biographical jottings.

Deux idylles--Op. 44

The following two quotations, the first by W.H. Mellers and the second by Norman Demuth, offer widely varying opinions on the merits of Op. 44:

The masterpiece of these late songs is... "Le Kèrioklèpte" from Op. 44, in which the droll tune is so delicately molded that the most simple triad or the most undemonstrative rhythm takes on, beneath it, an inexhaustibly surprising irony.³⁰

* * * * *

Opus 44 comprises "Deux idylles" to Greek texts, two slender songs of no great interest.³¹

My opinion lies somewhere between these two positions. The songs could indeed be called slender, but not in a pejorative sense. As for "of no great interest," I must disagree. Though not songs of great depth or subtlety, they are interesting, entertaining, and beautiful, and deserve to be programmed by singers. On the other hand, Mr. Mellers' superlatives seem to me a bit overdone; I would have to say that far greater masterpieces exist in the late period.

"Idyl" is from the Greek word "eidos," meaning "little poems." These little poems were short, descriptive pictures, often dealing with pastoral life.

30. W.H. Mellers, "Albert Roussel and La Musique Française," p. 89.

31. Norman Demuth, Albert Roussel, p. 111.

Le Kèrioklèpte--Op. 44, No. 1

Words: Theocritus, translated from the Greek by
Leconte de Lisle

Date of Composition: May 5, 1931

Dedication: Mme Régine de Lormoy (also received the
dedication for Vocalise no. 2)

First Performance: Régine de Lormoy and A. Hoérée,
March 5, 1932, Société Nationale

Publisher: Durand, 1931

Timing: 1:20

Une cruelle abeille piqua une fois Erôs qui
volait le rayon de miel d'une ruche, et elle le
piqua au bout des doigts.

Erôs souffrit, et il souffla sur ses doigts,
frappa du pied, sauta, et montrant à Aphrodite sa
blessure, se plaignit que l'abeille, une si petite
bête, fit de telles blessures.

Et la mère rit: N'es tu pas semblable aux
abeilles? Tu es petit, mais quelles profondes
blessures ne fais-tu pas?

* * * * *

A cruel bee once stung Cupid on the tips of his
fingers as he was stealing the honey comb from a
beehive.

Cupid suffered, he blew on his fingers, stamped
his feet, hopped about, and showing his wound to
Aphrodite complained that so small an animal could
inflict such a wound.

The mother laughed: Aren't you like the bees?
You are small, but what great wounds you inflict.

"Le Kèrioklèpte," though not the masterpiece of
Mellers' description, is indeed a delight. The subtle
imagery of the pain of a bee sting is unsurpassed in
Roussel's songs. Just before the words "et montrant à
Aphrodite" there are several measures of typical Rousselian
polytonality, combining the keys of F-sharp and E minor.

The little polyphonic section where Aphrodite speaks is as beautiful as anything in Roussel's songs, a calm and noble phrase for the goddess of love and beauty.

Theocritus, considered to be the creator of pastoral poetry, lived around 310-250 B.C. This idyl can be found in the original Greek in Theocritus, ed. A.S.F. Gow (Cambridge: University Press, 1965), second edition, Volume I, pp. 146-147.

The title of the song is taken from the Greek word "KHPIOKAETTHΣ," meaning "stealer of honeycombs." There are several different ideas bout how the accents should be placed. For example:

| | |
|--------------|---|
| Kérioklepte: | Mellers, <u>Studies in Contemporary Music</u> |
| Kérioklêpte: | Mellers, <u>Grove's Dictionary</u> ; and Demuth |
| Kerioklepté: | Surchamp |

I am using the form "Kèrioklêpte" which is printed on the music and in the Catalogue de l'oeuvre.

Pan aimait Ekhô--Op. 44, no. 2

Words: Moschus, translated from the Greek by
Leconte de Lisle

Date of Composition: October 16, 1931

Dedication: Mme Yvonne Brothier

First Performance: Régine de Lormoy and Arthur Hoérée,
March 5, 1932, Société Nationale

Publisher: Durand, 1931

Timing: 1:42

Pan aimait Ekhô, sa voisine; Ekhô brulait
pour un satyre bondissant, et le satyre dépérissait
pour Lyda. Autant Ekhô aimait le satyre, autant
le satyre aimait Lyda, autant Lyda aimait Pan.

Ainsi Erôs les enflammait. Autant chacun d'eux
aimait celui qui le haïssait, autant chacun haïssait
celui qui l'aimait. Et j'enseignerai ceci à ceux qui
sont étrangers à Erôs: aimez ceux qui aiment, afin
d'être aimés par eux.

* * * * *

Pan loved Echo, his neighbor; Echo burned
for a leaping satyr, and the satyr was pining for
Lydia. As much as Echo loved the satyr, the satyr
loved Lydia more, and Lydia loved Pan just as much.

Thus Cupid had inflamed them. Each hated the
one that loved him and loved the one that hated him.
This I say to those who don't know Cupid's ways:
love those who love you in order to be loved.

This song is one of the best examples of
Roussel's use of counterpoint and his neoclassical ideal
in his late songs. He totally avoids writing descriptively.
If there is any conscious imagery it is in the inter-
twining contrapuntal lines which could be thought to
imitate the intertwined love relationships.

Very little is known of the pastoral poet

Moschus who lived in Syracuse around 310 B.C. The original Greek text of this idyl can be found in The Greek Bucolic Poets, trans. J.M. Edmonds (Cambridge: Harvard University Press, 1912), pp. 458-461.

Deux poèmes chinois--Op. 47

I have mentioned repeatedly that Roussel was at his best when setting texts which dealt with uncomplicated, straightforward situations. The situations in the composer's last two Chinese settings are so simple that they become almost mysterious, like Charlie Chan. Though not as well known or as universally appreciated as the other Chinese songs, these two melodies are quintessential Roussel.

Favorite abandonée--Op. 47, No. 1

Words: Li-I (died ca. 827), translated into French by
H.P. Roché from the English translation by
Herbert Giles

Date of Composition: 1932

Dedication: Mme Bourdette-Vial

First Performance: Mme Bourdette-Vial, May 4, 1934,
at the Triton

Publisher: Durand, 1934

Timing: 1:10

Sous la lune le palais résonne
Des sons des luths et des chansons.
Il me semble que l'on a rempli
La clepsydre de la mer entière
Pour faire que cette longue nuit
Ne finisse jamais pour moi.

* * * * *

Beneath the moon the palace resounds
With the sounds of lutes and songs.
It seems to me that someone has filled
The water-clock with the whole sea
So that this night
Might never end for me.

On first reading the poem would seem to be
joyous: a never-ending night of revelry under the moon.
But the title indicates that the narrator of the poem
is not included in the festivities. The emotions of the
poem are reflected vividly in the setting. The song opens
in G-flat as the gay scene is set, then modulates gradually
(almost secretly) to the relative minor as it becomes
obvious that the never-ending night will be a night not
of joy but of sorrow.

Deux **mélodies** (René Chalupt)--Op. 50

The songs of Op. 50 make an interesting contrast to the earlier Chalupt settings of Op. 20, and demonstrate the change in Roussel's approach to the *mélodie* in his third period. There is nothing in the way of description or imitation in these songs; Roussel captures the general atmosphere of the poem rather than painting a picture of one brief phrase or line.

Coeur en péril--Op. 50, No. 1

Words: René Chalupt
 Date of Composition: December 1933
 Dedication: Lucy Vauthrin
 First Performance: December 1934
 Publisher: Durand, 1934
 Timing: 1:58

Que m'importe que l'Infante de Portugal
 Ait le visage rond ou bien ovale
 Et une cicatrice sous le sein droit,
 Qu'elle ait l'air d'une fille de roi
 Ou d'une gardeuse d'oies,
 Que m'importe?

Peut me chaut que la princesse de Trébizonde
 Soit rousse, châtaine ou blonde,
 Qu'elle ait l'humeur prompte et le verbe haut,
 Peu me chaut.

Point n'ai souci que la marquise de Carabas
 Soit veuve et veuille reprendre mari
 Pour faire ici-bas son paradis!
 Point n'ai souci!

Mais il suffit, jeune étourdie,
 Du seul clin d'un de vos yeux moqueurs
 Aux reflets irisés
 Pour que mon pauvre coeur
 Batte à se briser.

What difference is it to me if the princess of Portugal
 Has a round or oval face
 And a scar under her right breast,
 Whether she looks like a princess
 Or a goose keeper,
 What difference is it to me?

What's it to me if the princess of Trébizonde
 Is a red head, auburn, or blond,
 If she has a hot temper and a big mouth,
 What's it to me?

I don't care if the Marquise of Carabas
 Is a widow and wishes to remarry
 To make her heaven here on earth.
 I don't care.

But all it takes from you, young scatterbrain,
 Is a single blink of your mocking eyes
 With their iridescent glow
 To make my poor heart
 Beat until it breaks.

"Coeur en péril" recalls another Chalupt setting, "Le Bachelier de Salamanque." There is a distinct similarity in the rhythmic vitality of the **two songs**. Like "Le Bachelier," this song is completely tonal in the voice part, slightly exotic because of some Spanish rhythms and place names in the text, basically light-hearted and humorous, and (unlike many of Roussel's late songs) immediately appealing.

L'Heure du retour--Op. 50, No. 2

Words: René Chalupt
Date of Composition: January 1934
Dedication: Mlle Marcelle Bunlet
First Performance: January 1935
Publisher: Durand, 1934
Timing: 3:51

Une bise aigre et monotone
Fait grincer les girouettes des maisons;
Des nuages gris s'entassent a l'horizon.
Ton pas froisse des feuilles mortes
Et l'automne a chassé les hirondelles de ton toit.

Voyageur, voyageur, ne vois-tu qu'il est l'heure
De rebrousser chemin et de rentrer chez toi?
Ne vois-tu qu'il est l'heure?

Les écus d'or et les maravédís qui, lorsque tu partis,
Chargeaient ton escarcelle,
Dis-moi dans quel tripot tu les perdis,
Pour les baisers de quelle jouvencelle
Qui t'engeigna et te montra du doigt?

Voyageur, voyageur, ne vois-tu qu'il est l'heure
De rebrousser chemin et de rentrer chez toi?
Ne vois-tu qu'il est l'heure?

Tes yeux, me semble-t-il, ont besoin de lunettes.
Sur tes tempes voici des cheveux gris.
Ton épouse, que si souvent tu fis cornette,
T'attend sans un soupçon, et de loin te sourit.
Et le vin de ta cave honorerait un roi.

Voyageur, voyageur, ne vois-tu qu'il est l'heure
De rebrousser chemin et de rentrer chez toi?
Ne vois-tu qu'il est l'heure?

A harsh, monotone north wind
 Makes the weather-vanes creak;
 The white clouds pile up on the horizon.
 Your step crumbles the dead leaves
 And autumn has chased the swallows from your roof.

Traveler, traveler, don't you know it is time
 To turn back and go home?
 Don't you know it is time?

The golden écus [three francs] and the maravedis [Spanish coin]
 Which, when you left, filled your money pouch,
 Tell me in which gambling den you lost them,
 For the caresses of what girl
 Who deceived you and pointed at you.

Traveler, traveler, don't you know it is time
 To turn back and go home?
 Don't you know it is time?

Your eyes seem to me to need glasses.
 On your temples are gray hairs,
 Your wife, so often deceived,
 Awaits you without suspicion and smiles from afar.
 And the wine in your cellar is fit for a king.

Traveler, traveler, don't you know it is time
 To turn back and go home?
 Don't you know it is time?

In "L'Heure du retour" Roussel returns ever so subtly to the subject of the sea, this time with an ironic twist. The poem urges an aging traveler to leave the smoky bars and the cheap women and return home to his wife. Though the sea is never mentioned in the poem, Roussel leaves little doubt that in his mind the subject of the poem is a sailor. The entire song--and particularly the repeated section--is in the form of a barcarole, Roussel's favorite rhythmic form for the sea, as can be recalled from "Le Départ" of Op. 3.

The third verse contains some beautiful harmonic movement, but the song seems over-long and a little dull.

Deux mélodies de Georges Ville--Op. 55

The last songs are rather undistinguished. "Vieilles cartes, vieilles mains" is notable for its rhythmic vitality, but it is not of the stature of songs of great vitality such as "Le Bachelier de Salamanque," "Coeur en péril," or the Odes anacréontiques.

Vieilles cartes, vieilles mains--Op. 55, No. 1

Words: Georges Ville

Date of Composition: September 1935

Dedication: Mme Blanc-Audra

First Performance: Mme Blanc-Audra, January 24, 1936

Publisher: Durand, 1936

Timing: 1:25

Vieilles cartes, vieilles mains,
Lunette et lunette
Éternissaient les destins
D'un jeu bien honnête.

Nous, dans un grenier tout plein
D'automnes suaves,
Cousine, tu le sais bien
Que nous étions graves.

Sous la lampe au court reflet
La reine légère
Enlevait plus d'un valet
Qui se laissait faire,

Et nous dans l'ombre blottis
Sous les plafonds vastes,
Déjà grandets, les petits
Étions nous si chastes?

* * * * *

Old cards, old hands,
Two telescopes
Fixing the destinies
Of a most honest game.

We, in an attic filled
With pleasant autumns,
You know well
How serious we were.

Under the lamp's fleeting light
The wanton queen
Took more than a jack
Who let himself be captured,

And we, curled up in the shadow
Under the great ceiling,
Already fairly big children
Were we so chaste?

This is the most ambiguous and difficult of all of Roussel's song texts. For instance, the honest game mentioned in the first strophe could be the game of cards, the game of life, or the little sexual games the cousins played in the attic.

"Vieilles cartes" is one of the composer's most carefully organized songs, recalling the student days and the early compositions under the tutelage of Vincent d'Indy. My accompanist refers to this song as "the sonata." The form is as follows:

| | | | | | |
|----------|------------|----------|----------------------|----------|----------------------|
| Section: | A | B | A | B | Codetta |
| Key: | Dm | A | Am | B-flat | D |
| Tempo: | Allegretto | Moderato | Tempo 1 ^o | Moderato | Tempo 1 ^o |

Si quelquefois tu pleures--Op. 55, No. 2

Words: Georges Ville
 Date of Composition: October 1935
 Dedication: Madeleine Whita
 First Performance: Mme Blanc-Audra, January 24, 1936
 Publisher: Durand, 1936
 Timing: 1:30

Si quelquefois tu pleures,
 Cherche-moi près de toi,
 J'y serai.
 Mais aux divines heures
 De ta joie
 Est-ce moi qui viendrai?
 Oh! va, sois rassurée!
 Quand la dernière larme
 Aura lui,
 Comme une ombre égarée
 Que le grand jour alarme,
 J'aurai fui.

* * * * *

If you cry sometime
 Look for me close to you,
 I will be there.
 But in the glorious hours
 When you are joyful
 Is it I who will be there?
 Oh! go, be reassured!
 When the last tear
 has glistened,
 Like a misguided shadow
 Which the light of day frightens,
 I will flee.

Roussel's last song is written in the sorrowful
 chromatic style of "L'Heure du retour," but much
 more simply and honestly.

APPENDIX A
DISCOGRAPHY

It is not my intention to give a complete discography of Roussel songs here, but to list recordings which are presently available. Most of the songs have been recorded at one time or another on European labels such as Discophiles Français, Lumen, and Phillips, but these recordings, many of which were 78 rpm, are out of print and no longer available.

Gérard Souzay (baritone), Dalton Baldwin (piano),
Phillips PHS 900-132

Le Jardin mouillé
Sarabande

Pierre Bernac (baritone), Francis Poulenc (piano),
Pathé 50036

Coeur en péril
Le Jardin mouillé

Régine Crespin (soprano), John Wustman (piano),
Angel S-36405

Coeur en péril
Le Jardin mouillé

After this project had been begun the following recording was released:

Yolanda Morcoulescou (soprano), Katja Phallibaum (piano),
Orion ORS 75184

Sur lui-même
Sur un songe
Sarabande
Le Bachelier de Salamanque
Des fleurs font un broderie
Réponse d'une épouse sage
Amoureux séparés
Ode à un jeune gentilhomme
A flower given to my daughter
Light
Adieux
Odelette
Jazz dans la nuit

I was able to locate this recording in a private collection in New York City:

Claire Croiza (soprano), Albert Roussel (piano),
EMI ALP 2115 (IE063011639)

Light
Sarabande
Invocation
Jazz dans la nuit
Amoureux séparés

This recording is out of print, but I thought it deserved to be mentioned here since it was the only chance I had to hear Roussel play the accompaniments to his own songs. Roussel was not a very good pianist, so these recorded performances are more interesting than inspiring. He takes much more liberty with the songs than I ever would. The most disappointing thing

about his playing is that the rhythmic vitality which so many writers (including myself) rave about is sorely lacking. "Sarabande" is so lacking in vitality that it approaches being wishy-washy.

APPENDIX B

ORIGINAL FRENCH TEXTS OF MY TRANSLATIONS

Note: In some cases I am giving more of the original passage than I actually quote in the paper.

page 11

Sa carrière musicale peut se diviser en trois périodes. La première période, de 1898 à 1913, le montre, après quelques oeuvres déjà personnelles d'accent, légèrement influencé par Debussy, mais soucieux, avant tout, de la solide architecture enseignée par d'Indy.

page 13

Enfin, dans une troisième période, le musicien semble avoir trouvé son mode d'expression définitif.

page 15

La mobilité de Roussel--ce bondissement de chèvre-pied, cette ivresse légère de la danse--s'oppose au colme glissement des ondes harmoniques de Gabriel Fauré, à la marche paisible des Nuages de Claude Debussy, à la lenteur calculée de L'Indifférent et de l'Adagio du Concerto en sol de Maurice Ravel.

page 20

J'ai pu voir deux mélodies écrites par Roussel vers 1897, dont son condisciple à la Schola, Albert Groz, qui les détenait, a récemment fait don à Mme Roussel: "Pendant l'attente," sur des vers de Catulle Mendès, et "Les Rêves," poème d'Armand Silvestre. Bien que le compositeur ne les ait pas retenues au catalogue de son oeuvre, elles ne sont pas sans mérite. La ligne en est agréable, très vocale, la prosodie correcte; elles modulent avec un certain raffinement; les accompagnements ont un sobriété et une continuité auxquelles atteignent rarement les débutants.

page 21

Les manuscrits autographes des 3 mélodies que Roussel a supprimées de son catalogue sont très probablement détruits par l'auteur lui-même. Toutefois,

Madame Roussel devait posséder une copie (non-autographe), copie que Marc Pincherle a pu voir et dont il parle dans son livre. Deux de ces copies m'ont été léguées par Mme Roussel: je ne possède pas la 3me. "Rêves" (si j'ai bonne mémoire, car les manuscrits sont actuellement dans un coffre de la Banque), me paraît la meilleure, entièrement écrite je crois en Dorien (mode de mi) [sic] sous l'influence de son maître Gigout (professeur à l'École de Musique Religieuse Niedermeyer). L'autre est très influencée par Duparc.

page 22

Ce sont quatre pièces de Régnier palennes et mystiques, dont la pure beauté laisse transparaître une secrète ardeur.

page 23

Dans nul domaine, Roussel ne s'est plus vite et plus complètement trouvé que dans celui de la mélodie. On demeure stupéfait que les Quatre poèmes d'Henri de Régnier constituent l'Opus 3 et soient de 1903.

page 23

Il était l'ennemi des grands mots et des paroles vaines.

page 73

Quelle joie, pour une interprète, de connaître, de chanter les mélodies de Roussel; de découvrir les mille facettes de ce merveilleux et fascinant kaléidoscope: vivacité d'esprit, personnalité, finesse, variété, goût, originalité, simplicité, blague, humour, ironie, gravité et enjouement, amour, tendresse, mélancolie--mélancolie sans drame--mesure, jamais d' "effet" sentimental, jamais rien en "trop,"--ce "trop" qui, dans l'art comme dans la vie, détruit si souvent, au profond de nous-même toute sensibilité. Pour ma part, je n'ai jamais chanté ou entendu la musique de Roussel sans que me vienne à la pensée--tant son art est vivant et mobile--cette phrase de Dégas: "Si les feuilles des arbres ne remuaient pas, comme les arbres seraient tristes."

page 85

Prokofieff, que vous avez vu à côté de moi, m'a chargé de vous témoigner son admiration, mais il doit vous le dire lui-même, et cela vaudra mieux.

APPENDIX C

RECITALS PERFORMED BY THE WRITER, 1975-1976

The most satisfying element of my two-years' association with the songs of Albert Roussel has been performing them in public. On the following pages are programs from all recitals I have given in the past year which included Roussel mélodies.

I have been delighted with consistently positive audience response to the songs; it has made me feel as if this project is really worthwhile. A typical reaction appeared in a review of my March 14, 1976, recital in Lake Wales, Florida:

The highlight of the entire program was the Albert Roussel group. This included six "Songs on Chinese Poems" and though sung in French, were completely compatible with the soft balmy air and sweetly scented breezes coming through the windows. Though the audience could, if they chose, follow the words printed on the program, the music itself spoke to everyone listening. 32

The completion of this dissertation will certainly not mark an end to my Roussel days. I think I have found some beautiful songs and I will continue to program them. I look forward to growing with the songs for many more years.

32. The Daily Highlander, March 17, 1976, p. 6.

UNIVERSITY OF MARYLAND
DEPARTMENT OF MUSIC

presents

WILLIAM STEVENS, Tenor

DAVID MILLER, Pianist

George Hummel, Flute

Monday, September 29, 1975, 8:15 P.M.

Recital Hall, Tawes Fine Arts Center

PART I: LIEDER BY ROBERT SCHUMANN ON POEMS OF HEINE

Der Arme Peter

Der Hans und die Grete
In meiner Brust, da sitzt ein Weh
Der arme Peter wankt vorbei

Liederkreis, Opus 24

Morgens steh ich auf und frage
Es treibt mich hin
Ich wandelte unter den Bäumen
Lieb Liebchen, lieg's Händchen
Schöne Wiege meiner Leiden
Warte, warte wilder Schiffmann
Berg' und Burgen schaun herunter
Anfangs wollt ich fast verzagen
Mit Myrthen und Rosen

INTERMISSION

PART II: SONGS BY ALBERT ROUSSEL (1869-1937)

Deux Idylles

Le Kèrioklèpte
Pan aimait Ekhô

Odes anacréontiques

Ode XVI (sur lui-même)
Ode XIX (qu'il faut boire)
Ode XX (sur une jeune fille)
Ode XXVI (sur lui-même)
Ode XXXIV (sur une jeune fille)
Ode XLIV (sur un songe)

Deux poèmes de Ronsard (for voice and flute)

Rosignol, mon mignon
Ciel, aie et vens

Four songs on poems by René Chalus

Coeur en péril
L'Heure du retour
Sarabande
Le Bachelier de Salamanque

*This recital is presented in partial fulfillment of the requirements
of the Doctor of Musical Arts degree.*

Mr. Stevens is a student of Louise McClelland.

North Carolina Museum of Art

Sunday Afternoon, December 7, 1975 at 3

WILLIAM STEVENS, TENOR

DAVID MILLER, PIANIST

DOROTHY YANES, MEZZO-SOPRANO

| | |
|------------------------|----------|
| Die Forelle (Schubart) | Schubert |
| Im Frühling (Schulze) | |
| Die Taubenpost (Seidl) | |

| | |
|--------------------------------|---------|
| Canticle II: Abraham and Isaac | Britten |
|--------------------------------|---------|

INTERMISSION

| | |
|--------------------------------------|---------|
| Three Songs on Poems of René Chalupe | Roussel |
| Coeur en péril | |
| Sarabande | |
| Le Bachelier de Salamanque | |

| | |
|----------------------------------|-------------|
| Springfield Mountain | Traditional |
| Beneath a Weeping Willow's Shade | Hopkinson |
| Beautiful Dreamer | Foster |
| The Owl and the Pussycat | Stravinsky |

| | |
|-----------------------------------|---------|
| Four Love Songs and One Hate Song | Stevens |
| Carol (Langdon E. Mitchell) | |
| The Shooe Tying (Robert Herrick) | |
| Cradle Song (William Blake) | |
| The Rose (William Burns) | |
| Prayer (Mark Twain) | |

| | |
|--|---------|
| Six Animalistic Songs | Stevens |
| Samuel the Silent (Christine Estes) | |
| Ballad: The Way the World Is (Stevens) | |
| The Purple Cow (Gellert Burgess) | |
| The Lady and the Swine (Mother Goose) | |
| We Must Be Polite (Carl Sandburg) | |
| The Guppy (Ogden Nash) | |

the mountain lake sanctuary
(Lake Wales, Florida, March 14, 1976)

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PINEWOOD SERIES

The Lake Wales Arts Council
presents

WILLIAM STEVENS, tenor

DAVID MILLER, pianist

program

franz schubert

DIE FORELLE
STANDCHEN
DER MUSENSOHN

albert rousset

SONGS ON CHINESE POEMS
Ode à un jeune gentilhomme
Amoureux séparés
Réponse d'une épouse sage
Des fleurs font une broderie
Favorite abandonnée
Vois, de belles filles

anonymous

TRADITIONAL AMERICAN SONGS

I N T E R M I S S I O N

william stevens

SIX ANIMALISTIC SONGS

Samuel the Silent
Ballad: The Way the World Is
The Purple Cow
The Lady and the Swine
We Must Be Polite
The Guppy

FOUR LOVE SONGS AND ONE HATE SONG

Carol
The Shooe Tying
Cradle Song
The Rose
Prayer

THREE SONGS ON INSPIRATIONAL TEXTS
FROM THE 1902 SEARS CATALOG

The Daisy Fly Killer
Curd Scoops
Sears Own Rat Poison

WILLIAM STEVENS, tenor
DAVID MILLER, pianist

Albert Roussel's Early Mélodies

March 24, 1976, 8:00 P.M.

Quatre poèmes (Henri de Régnier), Op. 3, 1903

Le Départ
Voeu
Le Jardin mouillé
Madrigal lyrique

Quatre poèmes (Henri de Régnier), Op. 8, 1907

Adieux
Invocation
Nuit d'automne
Odelette

Flammes (Jean-Aubry), Op. 10, 1908

A Flower given to my Daughter (James Joyce), 1931

A Farewell (Oliphant), Op. 19, No. 2, 1918

Note: This informal recital of Roussel's earliest (and for the most part unsuccessful) mélodies was performed in my home for a small group of musical friends.

UNIVERSITY OF MARYLAND
DEPARTMENT OF MUSIC

presents

WILLIAM STEVENS, Tenor
DAVID MILLER, Pianist

Tuesday, April 6, 1976, 8:15 P.M.
Recital Hall, Tawes Fine Arts Center

PROGRAM

PART I: SONGS BY ALBERT ROUSSEL

Early Songs

Le Jardin mouillé (Régner)
Nuit d'automne (Régner)

Songs to Chinese Poems

Ode à un jeune gentilhomme (anonymous)
Amoureux séparés (Fu-Mi)
Réponse d'une épouse sage (Chang-Chi)
Des fleurs font une broderie (Li-Ho)
Favorite abandonnée (Li-I)
Vois, de belles filles (Huang-Fu Jên)

Late Songs

Vieilles cartes, vieilles mains (Ville)
Si quelquefois tu pleures (Ville)
Vocalise
O bon vin, où as-tu crû? (traditional)
Jazz dans la nuit (Dommange)

INTERMISSION

over

PART II: DAVID MILLER TAKES A REST

Trios for male voices Schubert

Wer die weile Sternenbahn (Schiller)

Lacrimoso son io

Die zwei Tugendwege (Schiller)

Sanctus

Selig durch die Liebe (Schiller)

William Stevens, Tenor

Michael Warren, Tenor

Jerry Harkey, Baritone

Shape-note Hymns

Babylon is Fallen Anonymous

Psalm 150 James Lyon

Wondrous Love Anonymous

Gently Lead Us after Mozart

David's Lamentation Wm. Billings

A Concert of Modern Musick Wm. Billings

Susan Holland, Soprano

Elizabeth Winter, Alto

William Stevens, Tenor

Henry Wixon, Bass

Traditional American Songs

Simple Gifts

The Merry Golden Tree

Hush-a-bye

I Bought me a Cat

The Boatmen's Dance

Henry Wixon, fiddle

Greg Devlin, guitar

William Stevens, dulcimer and banjo

*This recital is presented in partial fulfillment of the requirements
of the Doctor of Musical Arts degree.*

Mr. Stevens is a student of Louise Urban.

APPENDIX D

ADDRESSES OF ROUSSEL'S PUBLISHERS

Durand & Cie
4, Place de la Madeleine
Paris
(American Agent: Elkan Vogel, Philadelphia)

Alphonse Leduc
Éditions Musicales
175, Rue st. Honoré
Paris

Éditions Henry Lemoine
17, Rue Pigalle
Paris
(American Agent: Elkan Vogel, Philadelphia)

Rouart, Lerolle & Cie
29, Rue d'Astorg
Paris
(American Agent: Éditions Salabert, see below)

Éditions Salabert
575 Madison Avenue
New York City 10022

French address:
22, Rue Chauchat
Paris

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| | |
|------------|----------------------------|
| discusses: | Le Jardin mouillé |
| | À un jeune gentilhomme |
| | Amoureux séparés |
| | Réponse d'une épouse sage |
| | Le Bachelier de Salamanque |
| | Sarabande |
| | Coeur en péril |

Panzer, Charles. 50 mélodies françaises: Leçons de style et d'interprétation. Brussels: Schott Frères, 1964. Published side by side in French and with English translation by William Pirie.

| | |
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| discusses: | Le Jardin mouillé |
| | Sarabande |

(Of the two books listed above the Bernac is far superior and has been much more helpful to me in the preparation of the songs.)