

*AN ANALYTICAL COMPARISON OF THE ART SONG STYLE OF POLDOWSKI WITH  
THE STYLES OF DEBUSSY AND FAURÉ*

BY

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## I. Introduction

Born Régine Wieniawski in Brussels in 1879, the composer was known in her professional life only as Poldowski, likely omitting a Christian name due to the gender bias against female composers during her lifetime. Poldowski composed for a variety of instrumental and vocal genres, but she is primarily known for her songs even though they are usually not considered as standard repertoire for modern song recital performances. A few of her songs can be found in some song anthologies, but she is not recognized as a significant composer of art song and today her songs are not frequently programmed. During her lifetime Poldowski's songs were performed fairly regularly in London, where she lived most of her adult life, and she even had a series of critically acclaimed concerts in New York, but interest in her works gradually faded after her death in 1932.

As a composer, Poldowski fancied herself a rebel against scholarly rules and always strove for independence from the French masters. Even though she was mostly self-taught, the influence of Debussy and Fauré can be seen in many of her songs, and during her lifetime, she was even nicknamed the "daughter of Debussy". One can hear this French influence in her coloristic harmonies, whole-tone writing and other characteristics of impressionism, and in her declamatory style of text setting. Her style did not reach the sophistication or elegance of the older composers; but the beauty and expression of her writing show her worthiness as a composer of French *mélodie*.

This project focuses on the unique aspects of Poldowski's song composition that show her efforts toward independence as a composer, as well as those elements that demonstrate influence from the preeminent composers of French *mélodie*. The goals of



this project are to bring to the forefront some of her more interesting works and show why her songs deserve consideration to be placed among the standard repertoire of the French *mélodie*, as well as to explore some of the possible reasons why she has been overlooked.

## II. Poldowski's Life and Education

The composer Poldowski began her life in Brussels as Régine Wieniawski on May 16, 1879. She came from a musical family; her father was the famous violinist Henryk Wieniawski, her uncle Jozef Wieniawski was a pianist and composer, cousin Adam Tadeusz Wieniawski was a composer, and her mother Isabelle-Bessie-Hampton was the niece of British pianist and composer George Osborne. She never knew her famous father due to his early death in 1880.

Régine and her mother frequently visited London, but continued to live in Brussels until 1896. "Régine's musical training is little documented, and the few indications she provided to her official biographers are not confirmed by archive sources."<sup>1</sup> Her earliest training began between the ages of seven and twelve years, when she studied piano with a Miss Ellis. She was a child prodigy, beginning her study in piano and composition at the Brussels Conservatoire at age twelve. "While studying at the Conservatory her supervisor for composition was Francois Gevaert, and she received private piano lessons from Pierre-Jean Storck. There is no record of the precise number of years she remained a student at the Brussels Conservatory."<sup>2</sup>

She became friends with her neighbor, Octave Maus, who was the head of the "Cercle des XX" and "La libre esthétique", and who later turned Brussels into one of the linchpins of European modernism in both painting and music. It was likely that it was his

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<sup>1</sup> Manuel Couvreur, "Poldowski" *Poldowski melodies*, Élise Gäbele and Philippe Riga. (Musique En Wallonie MEW 0741, 2007), CD liner notes, 26.

<sup>2</sup> Myra Friesen Brand, "Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry" (DMA diss., University of Oregon, 1979), 3.

influence that helped her begin to discover the works of Debussy, who was to exert a decisive influence on her musical personality.<sup>3</sup>

She moved to London sometime around 1900 where she continued her musical training under Michael Hambourg and Percy Pitt. In London she became friends with soprano Nelly Melba, who introduced her to Sir Aubrey Edward Henry Dean Paul, a baronet in London. She and Sir Aubrey were married on October 16, 1901, when Régine was twenty-two years old; she then became known as Lady Dean Paul and later attained British citizenship. She had her first child, Aubrey Donald Fitzwarren Dean Paul, on October 22, 1902. This child tragically passed away in 1904 while Régine was away in Paris studying with André Gedalge. She had two more children, a son, Brian Kenneth Dean Paul, who was born shortly after the death of her first son on May 18, 1904, and Brenda Irene Isabelle Dean Paul, born June 10, 1907. Both children survived their mother and remained unmarried.

Lady Dean Paul's musical training was somewhat irregular and sporadic throughout her early adult life. She returned to Paris in 1907 to study for one-term with Vincent d'Indy at the Schola Cantorum. At the Cantorum she continued her discovery of Debussy's music, and also that of Maurice Ravel, but as a composer remained largely self-taught. "Stylistically, she was, in her own words, 'always restless and dissatisfied under any scholastic influence'. Hence the ultimate study which determined her musical direction was undertaken alone."<sup>4</sup> This independence is what led her to adopt the

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<sup>3</sup> Manuel Couvreur, "Poldowski" *Poldowski melodies*, Élise Gäbele and Philippe Riga. (Musique En Wallonie MEW 0741, 2007), CD liner notes, 26-27.

<sup>4</sup> *Miniature Essays: Poldowski*. London: J. & W. Chester, c. 1924, 4. (No author provided)

penname of Poldowski to avoid trading on her father's name or her title, and is an obvious combination of her husband's last name with her father's. "To this sense of personal independence...can be traced the many attractive qualities of her style—its intimacy of expression, its subtle delicacies of reflective mood, its aristocratic and scrupulous selection of media for the most exquisite and exact expression."<sup>5</sup>

Poldowski was chiefly known for her songs, but also composed for orchestra, wind octet and at least two stage works: *Silence*, a symphonic opera and *Laughter*, an operetta. No published score is to be found of either piece. British conductor Sir Henry Wood believed her to be an exceptional talent and conducted the première of her *Nocturne* for orchestra at the 1912 Proms. Between 1913 and the late 1920s her works were performed regularly in Belgium, the Netherlands, London and Paris, frequently by artists such as tenor Gervase Elwes and soprano Maggie Teyte. In New York she initiated a series of concerts of her work which were critically acclaimed.<sup>6</sup>

Despite the fact that Poldowski was a well known personality in London and was considered to be a successful composer, at the end of her life her marriage with Sir Aubrey had ended and she was financially destitute. "Poldowski did not have much luck in her life: the death of her eldest son, the break-up of her marriage and her disastrous financial situation, combined with poor health, meant that she had to be resourceful in

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<sup>5</sup> *Miniature Essays: Poldowski*. London: J. & W. Chester, c. 1924, 4. (No author provided)

<sup>6</sup> David Mooney, "Poldowski," *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45481> (accessed August 5, 2011).



order to survive.”<sup>7</sup> In a correspondence from the composer’s son, Brian, who served as executor of her estate after her death, J. & W. Chester, the primary publishing company for her music, was told that her estate was penniless.<sup>8</sup> She died in London after a long illness on January 28, 1932, at the age of fifty-two, with her son at her side. Her alleged final words were “Do look after my music!”<sup>9</sup>

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<sup>7</sup> David Mooney, “Poldowski Rediscovered”, *Dublin Institute of Technology: Conservatory of Music and Drama: Articles*. <http://arrow.dit.ie/aaconmusart/4/> (accessed August 8, 2011).

<sup>8</sup> Myra Friesen Brand, “Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry” (DMA diss., University of Oregon, 1979), 19.

<sup>9</sup> David Mooney, “Poldowski Rediscovered”, *Dublin Institute of Technology: Conservatory of Music and Drama: Articles*. <http://arrow.dit.ie/aaconmusart/4/> (accessed August 8, 2011).

### III. Song Style and Choice of Poetry

Poldowski's first songs were written between 1900 and 1904 when she was in her early twenties. She wrote three songs on English poetry during this four-year period that may have been published under her own name of Wieniawski.<sup>1</sup> These songs were written around the time that she married Sir Aubrey Dean Paul and was living in London. Two were written in 1900: "Down by the Sally Gardens", with poetry by W.B. Yeats and "O let the Hollow Ground" on a poem by Alfred Tennyson. The third song, "Denholm Dean", poetry by W.D. Scott-Moncrieff, was written four years later in 1904.<sup>2</sup> Scores of these early songs were unavailable for analysis.

Poldowski's song composition spans an approximately twenty-seven year period from 1900 to 1927, ending approximately five years before her death in 1932. She published thirty-seven songs, mostly on French texts, with six songs in English. These songs show many influences from Debussy and Fauré, both musically and in her choice of poets. Poldowski's most beloved poet was Paul Verlaine (1844-1896), with his poetry comprising twenty-one of her thirty-seven songs. For other poetry, she chose works primarily from poets of the late nineteenth and early twentieth centuries, including the symbolist poets Albert Samain (1858-1900) and Adolphe Retté (1863-1930), along with other French poets Jean Dominique (1875-1952), Anatole le Braz (1856-1926), and Jean Moréas (1856-1910). Two poems were written by Poldowski herself: "La passante" and

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<sup>1</sup> David Mooney, "Poldowski," *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45481> (accessed August 5, 2011).

<sup>2</sup> Ibid.



“Narcisse”. For English poetry beyond the three mentioned above, she chose two by William Blake (1757-1827) and one anonymous poem.

Poldowski set more poems from Verlaine’s *Fêtes galantes* than from any of his other collections. She chose nine poems from this group: “En sourdine”, “Colombine”, “Cortège”, “Cythère”, “Fantoques”, “Mandoline”, “Sur l’herbe”, “Le faune”, and “À Clymène”. Six of these were composed from 1911 to 1914 (all but “Sur l’herbe”, “Le faune”, and “À Clymène”). Surprisingly, Poldowski chose not to conceive these nine songs as a cycle. She wrote no song cycles and had only three short sets of songs published: *Trois mélodies sur des poésies de Paul Verlaine*, which includes “Dimanche d’avril”, “Bruxelles”, and “En sourdine”, published in 1911; *Two Songs on Words by William Blake*, which includes “Reeds of Innocence” and “Song”, published in 1924; and *Deux Poèmes Aristophanesques*, which includes “Barcarolle” and “Place des Victoires” with poetry by Laurent Tailhade, and published in 1927. All other songs appeared as separate sheets.

Poldowski’s song style shows apparent influence from Debussy and Fauré, but she also exerted her own personal style. In Richard Aldrich’s New York Times review of Poldowski singing her own songs in recital, he wrote, “There has been ample opportunity before now to hear Poldowski’s music. It is the product of a notably charming talent, not, indeed, strongly original, and not without unmistakable traces of various influences generally emanating from France; but a personal expression, delicate and individual, full

of color and atmosphere and far removed from the commonplace.”<sup>12</sup> She was influenced by aspects of Debussy’s impressionistic style, particularly in her harmonies and use of chromaticism. She had a keen sense of musical imagery, but always displayed a clear sense of rhythm, showing her deliberate attempt at independence from the French master. She also showed some influence from the German tradition. “In her song writing, she adheres to basic principles, long established in the German tradition, requiring that the music preserve the natural flow and inflexion of the spoken language, that it illuminate the meaning of the text, and that the piano be an expressive partner, equal with the voice.”<sup>13</sup> This German influence can also be seen in her clarity of rhythms and forms.

Many musical aspects in Poldowski’s song style remained consistent throughout her career. Where Debussy and Fauré exhibited greater evolution in the synthesis of text and music throughout their careers, Poldowski remained firmly devoted to the French declamation and each poem’s structure and form. Textual repetition is rare; only one song, “Le faune” contains six added measures on “Ah ha!” representing the laughing faun. When a poem contains textual repetition, Poldowski’s music corresponds with musical repetition. Her songs are frequently in a *quasi recitative* style, with the text set on lines of repeated pitches, at times resulting in a lack of tunefulness or melodic shape. Forms are usually through-composed, with very few strophic settings, but consistently exhibit clear sections that match the stanzas of the poetic form. Sections are often

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<sup>12</sup> Richard Aldrich, “Music: A Verlaine Recital by Poldowski,” *New York Times*, April 23, 1921. <http://query.nytimes.com/gst/abstract.html?res=9D0DE7DB1631EF33A25750C2A9629C946095D6CF> (accessed July 31, 2011).

<sup>13</sup> Susan Young, “Poldowski”, from *Songs of Poldowski*, Susan Young and Bruce Vogt. (Susan Young and Bruce Vogt SYBF01, 2003), CD liner notes, 1.

delineated by changes in accompanimental figures, with many songs having one main accompanimental figure per section of text. These figures often consist of either blocked chords or arpeggiated sixteenth-notes or eighth-notes. Accompaniments are often beautiful but usually fairly uncomplicated, without intricate themes or motives as seen in Debussy and Fauré. The accompaniment frequently remains in the background in a chordal or arpeggiated style so the poetry can remain paramount.

Preludes and postludes are usually short and the preludes set the meter, key, tempo and mood of the song. “They [preludes] usually consist of a repeated musical pattern of chords or arpeggiations, sometimes involving sequences, that continues without pause as the voice enters. The accompaniment often moves independently of the voice line, sometimes assuming the melodic interest while the voice declaims the text in a measured recitative style with minimal tonal inflection.”<sup>14</sup>

Ardent devotion to the declamation of text is one of the most apparent aspects of Poldowski’s song settings. Where Debussy and Fauré have great variety in the manner in which they set texts, Poldowski’s are mostly declamatory and all of them are syllabic. Melismas are virtually non-existent, occurring very rarely and then with no more than two notes to a syllable. To enhance or intensify a specific word or syllable, she often employs a sustained pitch or high note, but never a melisma, so abject lyricism is not common, but does exist in traversing voice lines with conjunct motion. Poldowski also pays close attention to proper setting of syllable accent and the mute “e”, always taking great care to set the mute “e” on an unaccented note or on a tied-note in parentheses. She

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<sup>14</sup> Myra Friesen Brand, “Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry” (DMA diss., University of Oregon, 1979), 24.



obviously had a firm belief that the declamation of text was never to be discounted and felt that the poetry was best represented in a syllabic type of framework.

Climactic moments in the music are frequently set by similar means, with a descending phrase from the highest note for the apex of a song, making some of them more vocally challenging than they would be otherwise and not always suitable for beginning singers. At times high notes seem to come out of nowhere, from a vocal-line that is negotiated in the low-middle range, then suddenly erupting on a lofty pitch anywhere from F-sharp-5 to A-5. An example of this can be found in “L’heure exquise”, where the vocal line suddenly bursts forth on a *fortissimo* A-flat-5 in m. 11 at the end of the first section. When these climactic moments occur, they originate with the text and usually occur only once in the song. Poldowski’s songs are suitable primarily for middle voices, and high notes occur only once or twice in an entire song. Very few songs utilize notes above the staff except for the occasional climactic moment on A-5 or A-flat-5, and overall her songs tend to have a fairly low to medium tessitura. It is possible that she composed many of her songs in this range for her own voice. From a New York Times review of a program featuring Poldowski singing her own compositions, Richard Aldrich writes, “As a singer she does not shine; it is the voice of a composer, which is not grateful to the listeners, and the style of one, which is somewhat more so.”<sup>15</sup>

Influence from Fauré and Debussy is seen chiefly in Poldowski’s usage of impressionistic and chromatic harmonies. She often shifts tonality without traditional modulation and is perpetually motivated by the text. “Poldowski’s songs are tonal or

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<sup>15</sup> Richard Aldrich, “Music: A Verlaine Recital by Poldowski,” *New York Times*, April 23, 1921. <http://query.nytimes.com/gst/abstract.html?res=9D0DE7DB1631EF33A25750C2A9629C946095D6CF> (accessed July 31, 2011).

modal, being constructed of triads with added seconds, fourths, sixths or sevenths which are often widely spaced. Her style includes chords in parallel motion, chromatic shifts, and some instances of enharmonic writing.”<sup>16</sup> Impressionism can be observed mostly in her use of whole-tones, chromatic harmonies and voice lines, but not in her use of rhythm. Her rhythms are always very clear-cut and her “acute sense of rhythm is a decisive element in her musical design.”<sup>17</sup> Poldowski’s music frequently changes meters to fit the delivery of the text, but the sense of pulse is always clear. This is likely because of her resolute belief that no musical aspect should ever disrupt the declamation of the poetry.

There are also occasional elements showing the influence of jazz in Poldowski’s use of extended chords and coloristic pitches. The composer wrote an article for the London newspaper, *The Chesterian*, entitled “The Influence of Jazz”. She writes:

“Compare these masters of colour, rhythm, design and effect, compare the aesthetic sense developed to the highest degree, with the obvious “stunt-hunter”; compare their freedom and variety of rhythm, with the encircling local rhythm. How can jazz open up new horizons? How can the cinema influence the painter or the sculptor with its lighting effect, rapidity of change or illusions of reality? No painter wishes to be a conjurer, or a photographer—no sculptor a “Madame Tussaud”. No composer wishes really to imitate human laughter or the cackling of geese, he wishes to suggest, not copy.”<sup>18</sup>

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<sup>16</sup> Myra Friesen Brand, “Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry” (DMA diss., University of Oregon, 1979), 25.

<sup>17</sup> *Miniature Essays: Poldowski*, (London: J. & W. Chester, c. 1924), 5.

<sup>18</sup> Poldowski, “The Influence of Jazz” *The Chesterian*, September-October, 1917, 11.

#### IV. The Three Periods of Poldowski's Song Composition

Brand writes that Poldowski's songs can be divided into three time periods: the first from 1911 through 1914, followed by a three-year interruption that coincided with World War I; the second from 1918 through 1920, which was followed by a four-year hiatus that was likely due to her concertizing in the United States and promoting an international series of chamber concerts; the third and final period was from 1924 through 1927.<sup>1</sup> (These three periods do not include the early songs from 1900 to 1904 since the scores are unavailable.) To gain a sense of Poldowski's overall style, songs from each of the three periods will be examined. (See Appendix A for a complete list of Poldowski's published songs.)

##### First Period: 1911-1914

This four-year period was Poldowski's most productive period in the genre of art song, producing twenty published songs during this period.<sup>2</sup> Most of Poldowski's songs during this period are set to poetry by Paul Verlaine, and his poems comprise twenty-one from her complete output of thirty-seven songs. Of the twenty songs published from 1911-1914, seventeen are set on poems by Verlaine.

##### "L'attente" (Waiting)

"L'attente" was published in 1912 and is from Verlaine's collection entitled *La bonne chanson*, from which Poldowski also set "L'heure exquise" (La lune blanche).

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<sup>1</sup> Myra Friesen Brand, "Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry" (DMA diss., University of Oregon, 1979), 21.

<sup>2</sup> David Mooney, "Poldowski," *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45481> (accessed August 2, 2011).



The poem “L’attente” is made up of two strophes of five lines each and deals with the impatience of waiting for the nuptial darkness and the sweet night.

This text is set in Poldowski’s characteristic declamatory style and sits mostly in a lower range around middle-C-sharp to A-4. The song exhibits Poldowski’s consistent diligence to avoid any musical accentuation of the mute “e”. In “L’attente” as in all of her songs, “she includes a note in parentheses on which the vowel [mute “e”] is to be sung, gives it a lower pitch, shortens its note value, elongates the preceding note with its accented vowel, or thins the texture of the accompaniment.”<sup>21</sup> An example in this song is on the word “soirée” (evening) from the line “La douceur de sentir la fin de la soirée” (the sweetness of feeling that it is the end of the evening), where she assigns a parenthetical F-natural to the mute “e”. (Example 1)

(Example 1) Poldowski: “L’attente”, mm. 14-15



“L’attente” is through-composed, with changes in the style of the accompaniment to suit the changes in the section or mood of the text. In the first section, the declamatory

<sup>21</sup> Myra Friesen Brand, “Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry” (DMA diss., University of Oregon, 1979), 26.

voice line is supported by blocked chords, but she adds a distinctive two-measure motive that unifies the two sections of text. (Example 2)

(Example 2) Poldowski: “L’attente”, mm. 7-8



The motive is almost like a miniature piano solo, marked *douloureusement* (painfully) when it occurs in the first section after the second line of text, and *doloroso* (painful) when it occurs at the end of the song. One can only speculate why she chose French for the first expression marking and Italian for the other, particularly since it is the same music. The chromatically descending sixths in the left hand, along with the grace-note/triplet figure in the right hand portray the agony of waiting that is represented in the poem.

The first section is essentially in a languid triple meter, with a few meter changes to quadruple to fit the declamation of the French. In the second section, marked *pressez*, then *de plus en plus fervent*, the music builds intensity to the climax; with a rising sequential third figure in the voice and ascending sixteenth-note figures in the piano. The climactic moment is reached in m. 20 when the voice erupts on a high F-sharp-5 over an E diminished-seventh chord on “Oh! tout cela, mon rêve attendri le poursuit” (oh! all this my tender dream pursues). (Example 3)

(Example 3) Poldowski: “L’attente”, mm. 16-22

*pressez*  
 La fa-tigue charmante et l'attén-té ado-ré-e de l'ombre nuptia-le  
*pressez*  
*cresc.* *f* *ff* *à plein cœur*  
 et de la dou-ce nuit. Oh! tout ce-la, mon rêve at-tend-ri-le pour-

The music then begins its descent to the end, the voice line falls from this climactic F-sharp-5 with ambiguous cadences in the piano, and the sinking voice line moves to repeated middle C's on “furieux des semaines!” (angry at the weeks!). This line is marked *avec une tristesse exaspérée* (with sad exasperation), producing a hopeless anger that exhibits no energy before moving to the final *doloroso* motive from the beginning of the song. (See example 2 above)

### “Dansons la gigue!” (Let us dance the gig!)

“Dansons la gigue!” was published by Paul Verlaine in 1874 as part of his *Romances sans paroles* (songs without words) collection. It is from “Streets I” in the



subsection “Aquarelles” (Watercolors) and was inspired by Verlaine’s memories of London. ““Streets I” was composed at the Hibernia Store, at the corner of Old Compton and Greek Streets...Verlaine watched as the jig was danced, either in the bar itself, or in the street at the crossing. Like other Frenchmen, he considered the jig a typically English dance, the English dance par excellence.”<sup>22</sup> The poem has a recurring refrain, “Dansons la gigue!” that occurs at the beginning of the poem and after each of the four strophes of text.

Poldowski’s setting of this poem was published in 1913, and along with “L’heure exquise” is one of her more frequently performed songs. This song is fairly uncharacteristic in its higher tessitura and recurrent high notes, making it one of the few Poldowski songs which in the original key, are suitable for high voices. The range is also wider than she normally used, extending an octave and a fourth.

The main key is C minor, which is consistent with the deceptively jubilant poem. For the first two strophes, the text creates the impression of a happy memory of a lover. Then, in the third strophe, we realize that the poet is speaking about his dead lover, so the refrain becomes a delirious outcry of one overcome by grief.

Poldowski stays true to the poetic form, with her characteristic through-composed, but clearly sectional framework. Each section of the poetic stanza is clearly set off by short interludes in the piano, and the refrain is always presented with the same rhythmic motive. (Example 4)

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<sup>22</sup> Antoine Adam, *The Art of Paul Verlaine* (New York: New York University Press, 1963), 97.

(Example 4) Poldowski: “Dansons la gigue!” mm. 4-5



The music of each of the piano interludes is different, from the dancing triplets in the higher range of the piano of the first, to the heavier “off-beat” accents of the second, to the frenetic *accelerando* in the final interlude. The interludes enhance the mood and character of the refrain that follows, for example the agitated flurry of triplet figures over a heavily-accented pedal-point on D-flat that lead up to the final “scream” of the refrain on a high-G-5 marked *fff* that is perhaps the poet’s shriek of despair. (Example 5)

(Example 5) Poldowski: “Dansons la gigue!” mm. 34-39

biens  
accel.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats. It features dynamic markings *ff* and *fff*, and lyrics "Dansons la gi - gue!". The piano accompaniment is in grand staff (treble and bass clefs). It includes markings *presto*, *ff*, *senza rit.*, and *ff*. The piano part features rapid sixteenth-note patterns in the left hand and chords in the right hand. An 8va marking is present at the bottom right.

The melodic line alternates between declamatory and lyrical, but as is usual for Poldowski's style, the lyrical sections are still syllabic and do not contain melismas. These vocal styles fluctuate according to the text, for example in the contrasting slower sections when remembering the deceased lover. This occurs first in the second stanza when the style changes from the lively dance style to a lyrical *più lento* melodic line over sustained chords that begin on a half-diminished seventh chord when describing the lover's enchanting manner and charm. (Example 6)



(Example 6) Poldowski: “Dansons la gigue!” mm. 15-18

The musical score for "Dansons la gigue!" by Poldowski, measures 15-18, is presented in two systems. The first system shows the vocal line and piano accompaniment. The tempo is marked "Piu lento". The lyrics are: "Elle a - vait des fa - çons vrai-ment de dé - so - ler un pauvre a - mant". The second system continues the vocal line and piano accompaniment. The tempo is marked "a tempo". The lyrics are: "que c'en é - tait vrai-ment char - mant!". The piano part includes markings like "avec ironie", "rit.", "suivez", and "leggero".

The last stanza also provides a contrast when the propelling forward motion suddenly ceases for “Je me souviens, je me souviens, des heures et des entre tiens, Et c’est le meilleur de mes biens” (I remember, I remember the hours spent talking, it is the best of my wealth), then without warning frantically propels to the final refrain. (See refrain in example 5 above)

### “Sérénade” (Serenade)

The poem Sérénade, published in 1914, was written by the symbolist poet Adolphe Retté, and is from his collection entitled *La forêt bruissante* (the rustling forest). “Sérénade” is one of Poldowski’s more tuneful songs, with broad-sweeping lyricism in both the voice and piano. However, as per usual, her setting is primarily syllabic; we do

not encounter any melismas except for the occasional two-note syllable. Despite the syllabic setting, the voice line has much more lyrical movement than in many of the other more declamatory songs of this first period.

The form is through-composed, but unified with a one-measure dotted motive in the accompaniment that occurs throughout the song and in the final measures for a short postlude. (Example 7)

(Example 7) Poldowski: “Sérénade”, m. 10



As is common in many of Poldowski's songs, she uses very distinctive accompanimental patterns, and there is a change in pattern with each new strophe of text. These contribute to the feeling of constant forward flow, which only stops twice during the song. The first cessation of movement is at the beginning of the third strophe of text on “Entends cette voix charmante” (listen to this charming voice) when the voice line is set with repeated notes over a sustained chord in the piano, instructing the listener to stop and listen. The piano then moves into a second recurring motive on “chante”, when the poem speaks of the singing water. This “singing water motive” occurs again at the end of the third stanza of text. (Example 8)

(Example 8) Poldowski: “Sérénade”, m. 21



The second time the forward motion stops is for a moment of passion at the beginning of the last strophe of text, with sustained chords in the piano under the line “Je détache ta ceinture, Et je cueille ton sanglot” (I undo your belt and I catch your sob).

The poem abounds with references to water, and Poldowski represents water in the music in several ways. Besides the aforementioned “singing water motive”, there is an overall perception of waves of water in the flowing figures of the accompaniment and the arching ‘waves’ of the voice line. In the final strophe, on the words “L’eau lascive au loin s’argente, L’eau qui rêve, L’eau qui chante, L’eau qui fuit sous les roseaux” (The lascivious water, far away, silver, the water that dreams, the water that sings, the water that flees beneath the reeds), Poldowski sets a lyrical voice line within a fifth over “water” figures of rippling sixteenth-note arpeggios. “In addition to the pictorial [water] figures, chromatic shifts of melody and harmony enhance the symbolic poetry of this exuberant serenade.”<sup>23</sup>

<sup>23</sup> Myra Friesen Brand, “Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry” (DMA diss., University of Oregon, 1979), 67.



## Second Period: 1918-1920

During this brief, two-year period of composition, Poldowski wrote only five songs. Two were on the poetry of Albert Samain, “Pannyre aux talons d’or” and “Soir”; “Dans une musette”, from a poem by Jean Dominique (penname for Marie Closset); and two from Paul Verlaine, “Sur l’herbe” and “Le faune”.

### “Soir” (Evening)

Poldowski composed two songs that utilized other instruments besides the piano for accompaniment. “Narcisse”, which was published in 1927, for voice and string quartet, and “Soir”, published earlier in 1920, with oboe d’amore and piano accompaniment. The poetry of “Soir” comes from the symbolist poet Albert Samain as part of his *Au jardin de l’infante* collection. He wrote three poems in the subgroup “Soirs”, each entitled “Soir”. One of these “Soirs” was set by Fauré, which was part of the same subgroup but with a different text.<sup>24</sup>

This elegiac text refers to a dying infant and was dedicated by Poldowski to her husband, “and one might infer that she had a particular sympathy for this poem because of having suffered the loss of her own child in 1904.”<sup>25</sup> The form of the poem is in “symmetrical sonnet form with two quatrains and two tercets, all having twelve syllable lines and rhyming abbba, ccb, baa.”<sup>26</sup> “Soir” was written in 1920, is one of her most

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<sup>24</sup> Ezust, Emily. *Composer: Irena Regina Poldowski, née Wieniawski*. [Online] <http://www.recmusic.org/lieder/p/poldowski.html>, accessed July 18, 2011.

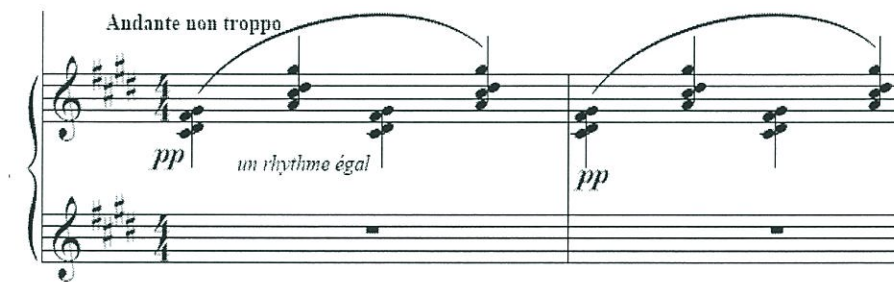
<sup>25</sup> Myra Friesen Brand, “Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry” (DMA diss., University of Oregon, 1979), 71.

<sup>26</sup> Ibid.

beautiful songs, with the mournful chromatic setting exhibiting more sophistication and complexity of style than is found in her first period of composition.

“Soir” opens with a short two-measure introduction of soft alternating whole-tone chords, which set the mood of the melancholy text. (Example 9)

(Example 9) Poldowski: “Soir”, m. 1-2



The vocal line throughout most of the song is declamatory in her usual syllabic setting, but she inserts lyrical lines to bring out definitive aspects of the text, for example in mm. 10-11, she writes a lyrical line on “Et le ciel, où la fin du jour se subtilise” (and the sky, where the end of the day becomes delicate), then brings back the declamatory style for “prolonge une agonie exquise de couleurs” (prolongs an agony of exquisite colors). Unlike many of her other songs, there are no climactic moments in “Soir”. She remains true to the text, both in declamation and mood.

The main key of the piece is C-sharp minor, but chromaticism and harmonic shifts appear at a level not seen before in Poldowski’s settings, making this one of her most expressive and sensitive songs. There are various figures in the piano, mostly blocked chords or arpeggios, which essentially serve to express the chromatic shifts of tonality. The form is through-composed, with clearly stated sections for each strophe of text, and

is unified through several recurring motives. For example, the aforementioned alternating whole tone chords (see example 9) which are reiterated in the second strophe, and the recurring plaintive, descending counter melody of the oboe.

The music of the oboe d'amore is primarily lyrical and enhances the expression of the funereal mood. At the end of the first line of text, which is sung on declamatory, repeated A-4's and ends on a sustained E-5, the oboe enters a third below on C-sharp-5 in a descending counter melody that extends the first vocal phrase and is doubled in the piano. The voice and oboe then continue in a duet to the end of the first strophe of text. This is repeated for the second strophe, but the oboe enters a third lower, on an A minor chord. Throughout the song, the oboe is like a character in the background, quietly lamenting the impending death of the child with its chromatic, undulating lines. The hushed, yet breathtaking ending comes from a series of diminishing chromatic thirds in the oboe, from A-sharp to C-sharp, over sustained C-sharp minor chords in the piano, possibly representing the diminishing life of the infant. (Example 10)

(Example 10) Poldowski: "Soir", m. 59-62



### Third Period (1924-1927)

Following another hiatus, Poldowski began publishing her songs again in 1924. From 1924-1927, she had nine songs published, including three with English texts: two from William Blake and one from an anonymous poet. Other poets set during these four years were Verlaine, Tailhade, and two by Poldowski herself: “La passante” and “Narcisse”. During this period we see no significant evolution in her style from the second period, however she did increase her use of chromaticism and dissonances, as exhibited in “Narcisse”, which also introduces a new method of accompaniment in the use of a string quartet. In addition, she incorporates the use of modal writing, as in “Reeds of Innocence”, a folk-like song on a text by William Blake, published in 1927.

#### “La passante” (The passer by)

Poldowski herself wrote the text of this two-strophe poem which is about a young girl who is trying to seduce the handsome page-boy of the king as she passes by him. Each of the two strophes begins with “Beau Page du Roi” (handsome page-boy of the king) and ends with the same three lines:

|                                                    |                                                 |
|----------------------------------------------------|-------------------------------------------------|
| <i>Viens! Car l'alouette chante dans les bois.</i> | <i>Come! For the lark sings in the woods.</i>   |
| <i>Nous coucherons près de l'eau qui dort.</i>     | <i>Let us lie down near the sleeping water.</i> |
| <i>Ah! qu'il est donc doux d'aimer!</i>            | <i>Ah! how sweet it is to love!</i>             |

Poldowski set these lines as both poetic and musical refrains with the same music. The setting is in a clear and simple A B A B form, and is one of the rare strophic settings that she composed.

The song is tied together with two distinct refrain patterns in the accompaniment. The first consists of open fifths in both hands of the piano that introduce each of the two strophes, representing the girl as she struts by the page-boy. (Example 11)

(Example 11) Poldowski: “La passante”, m. 1-2



The second pattern occurs in the three-line poetical and musical refrain beginning with “Viens!” This simple, measure long grace-note figure in descending thirds over open fifths in the bass repeats throughout both of the three-line refrains, serving as innocent seduction music. (Example 12)

(Example 12) Poldowski: “La passante”, m. 14



This level of simplicity is unusual for Poldowski in several different ways. The voice line is set simply, almost like a folk song, with a narrow range from D-4 to E-flat-5 as the highest note and has no climatic moments. It is set syllabically, with an uncomplicated and conjunct melody. Another aspect that makes it highly unusual in comparison to her other settings is the lack of meter changes; the song stays in a very clear quadruple meter for the entire song. This simplicity, along with the open fifths, gives the impression that Poldowski was aiming for an antique, almost medieval flair that concedes with the ancient storyline of the girl and the page-boy.



## V. Comparison of Poldowski's Song Style with the Styles of Gabriel Fauré and Claude Debussy

### "En sourdine" (Muted)

In 1911, Poldowski published *Trois mélodies sur des poésies de Paul Verlaine*. The songs were "Bruxells", "Dimanche d'avril", and "En sourdine". "En sourdine", which will be the focus of analysis here, is from Paul Verlaine's collection entitled *Fêtes galantes*. This collection of twenty-two poems was published in 1869 and was inspired by the paintings of eighteenth-century painter Antoine Watteau (1684-1721). "All the essentials of *Fêtes galantes* are present: moonlight, colored shadows, veiled eroticism, sinister and alluring music, even Watteau's name... Like all his best work, *Fêtes galantes* is entirely personal: a private universe of sensation."<sup>1</sup> Verlaine wrote this collection one year before he married Mathilde Mauté de Fleurville in 1870 and just two years before beginning his homosexual affair with the seventeen-year old French poet Arthur Rimbaud. *Fêtes galantes* was very popular with many composers, including Debussy and Fauré. Debussy composed eleven settings of these poems, choosing to set the poetry of "Claire de lune", "En sourdine", and "Fantoques" each twice, while four poems were set by Fauré, and nine by Poldowski (see page 8 for the list of Poldowski's settings).

Poldowski's "En sourdine" was dedicated to the English tenor Gervase Elwes, who was a frequent performer of her songs until his early death in a railroad accident in 1921.

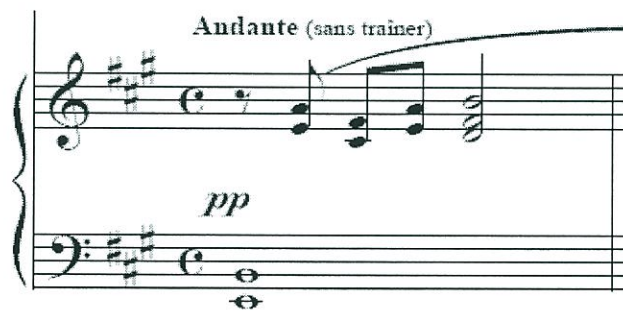
Poldowski's setting of this song has echoes of influence from Debussy,

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<sup>1</sup> A. E. Carter, *Verlaine* (New York: Twayne Publishers, Inc., 1971), 32-33.

particularly in the opening section of open fifths and parallel fourths. The form of this song follows the five-stanza poem in a sectional form but is through-composed. The accompanimental style is varied with each new stanza to provide the contrasting moods in the text of each. In the first strophe, which begins with the words “Calme dans le demi-jour que les branches hautes font” (calm in the twilight that the branches make high), the accompaniment is repetitive and stagnant to represent the calm and profound silence of this stanza of poetry. A two-measure introduction begins the measure-long motive that is comprised of whole-note open fifths from low E-2 to B-2 in the bass and a repeating eighth-note figure in parallel fourths in the treble. This Debussian-like motive continues to be repeated under the voice line for the entire stanza without any variance. (Example 13)

(Example 13) Poldowski: “En sourdine”, m. 1



The tempo marking at the beginning of the piece is *Andante* with the French text *sans traîner* (without dragging) following in parentheses. *Très lointain* (from afar) is given at the beginning of the voice line, to indicate to the singer and piano to interpret an atmosphere that is as if ‘from afar’. She captures this feeling of distance in the voice by setting the text in an almost chant-like manner, with the voice hovering around the F-sharp above middle C. The dynamic markings are subdued in this first section: *pp*, then

*p* in the piano and *pp* in the voice at the very end of the passage on “profond” (profound). The key centers around F-sharp minor in the voice and A major in the piano, which supports the ambiguity and dreaminess of the poem. Without doubt Poldowski was aware of and influenced by Debussy’s style and this opening approach of parallel fourths and open fifths, along with the chant-like beginning of the vocal line echo some of the compositional traits of the older composer.

In the second stanza, which begins with, “Fondons nos âmes, nos coeurs et nos sens extasiés” (Let us join our souls, our hearts and our enraptured senses), the music affirms the words of the poem with an abrupt change to *appassionato*. The new accompanimental figure is a syncopated eighth/quarter-note in the treble, with the same low E to B in the bass, but this time executed with an accelerated harmonic rhythm and open fifths which are arpeggiated in left-hand octaves. This figure, with only slight variations is repeated for the entire section. (Example 14)

(Example 14) Poldowski: “En sourdine”, m. 8



The voice line then leaps up an octave from the previous F-sharp-4 to F-sharp-5 on *fortissimo* in sweeping vocal lines which move to a climactic *fff* high A in the middle of



the section on “extasiés” (enraptured), corresponding to the culminating moment in the poem.

Delicate eighth-note figures in contrary motion support the more subdued text of stanza three, “Ferme tes yeux à demi, croise tes bras sur ton sein” (Close your eyes halfway, cross your arms on your breast). (Example 15)

(Example 15) Poldowski: “En sourdine”, m. 13

The voice line again hovers around F-sharp-4, moves through B minor with a *delicato* widely-spaced B minor arpeggio in the piano on “sein” (breast), then ends the section in A major with the same widely spaced arpeggio on “dessein” (design).

“Laissons-nous persuader au soufflé berceur et doux” (let us surrender to the rocking and gentle breeze) begins the penultimate stanza of the poem. The voice line is completely stagnant on A-4 throughout most of the section, until it begins to gain intensity with a chromatic ascent on “rider les ondes de gazon roux” (ripple the waves of russet grasses), and finally leaping to an F-sharp-5 on “roux”. The piano is in blocked chords in the treble with no bass until the final dramatic, high F-sharp that ends the

section. This lack of bass adds to the *encore plus doux* (again more sweetly) expression instruction from the composer.

In the final stanza, there is a return of the opening motive in the accompaniment, marked *de plus en plus calme* (more and more calm) with the voice returning to the earlier chant style on F-sharp above middle C. This concludes the song as it began, with a muted affect and the same ambiguity of key in an A major with added sixth in the piano and F-sharp in the voice. It ends on *ppp* without any postlude.

Claude Debussy (1862-1918) set the text of Verlaine's "En sourdine" twice, entitled "En sourdine" first in 1882 as the solo song "Calme dans le demi jour", then in 1891-2, as part of his cycle entitled *Fêtes galantes I*. For this comparison, the second setting from *Fêtes galantes I* will be examined. This cycle was a display of Debussy's brilliance at setting poetry, as aptly stated by Graham Johnson: "If Debussy had composed no other songs but these, he would still be celebrated by singers: these are around the slender neck of *Mélodie* as she plays at being a Versailles courtier, painted the while in delicate brushstrokes by Watteau. If moonlight could ever be transferred into the black and white of paper and ink, it is in this *recueil*." <sup>28</sup>

Poldowski's setting of "En sourdine" was composed approximately twenty years after Debussy's, yet lacks the cohesion and sophistication of the older composer's style. Where Poldowski's form is clearly segmented with accompanimental figures in each stanza, Debussy's exhibits more coherent yet flexible transitions between each poetic

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<sup>28</sup> Graham Johnson and Richard Stokes, *A French Song Companion* (New York: Oxford University Press, 2000), 97.

strophe. The first two stanzas are melded together with the “nightingale” figure in the piano, using syncopated quarter-notes to blur any sense of pulse and accentuate the muted quality of the text. (Example 16)

(Example 16) Debussy: “En sourdine”, from *Fêtes galantes I*, mm. 1-2



This muted quality is further enhanced by the monotone declamation in the lower register, similar to the chant-like F-sharps in the Poldowski, but with more finesse and subtlety. “The text itself is rich in the so-called “mute” e’s (there are twenty-five, closely grouped), which by their “covered” timbre “mute” the tone. The voice, making use especially of the lower register, declaims, often in a monotone, rarely rising to the upper notes. In fact, it is only for the “voix de notre désespoir”, at the very end, that the voice of the singer rises to F-sharp, and falls.”<sup>29</sup> Where Poldowski sets up a dramatic climax to *fff* on a high A-5 on “extasiés” in the second stanza, Debussy creates a perhaps less dramatic, but more intriguing and sensual movement to same word, progressing upwards only to a D-sharp-5. Debussy animates the style for the third stanza of text on “Ferme tes

<sup>29</sup> Alfred J. Wright, “Verlaine and Debussy: *Fêtes Galantes*,” *The French Review* 40, no. 5 (April 1967): 629, <http://www.jstor.org/stable/384667> (accessed July 21, 2011).



yeux à demi, croise tes bras sur ton sein” (close your eyes halfway, cross your arms on your breast), while Poldowski’s setting has less insistence and more languor, conceivably with a more shallow interpretation of the text. Debussy ends the song with a return of the same “nightingale” figure in the piano. “In the accompaniment, over chords of shifting harmonies, at the beginning and at the end, is heard a little flute-like arabesque, suggestive of the nightingale, which will reappear in “Colloque sentimental” of the second series.”<sup>30</sup> Overall, Debussy’s interpretation of Verlaine’s poem appears to be much more connected to the intimate sensuality that is implied, while Poldowski’s interpretation lies on the surface meaning of the words, at times going too far in an effort to represent the poetry and losing the ethereal quality as in the previous description of “extasiés”.

Gabriel Fauré (1845-1924) set the poetry of “En sourdine” in 1891, during his Middle style period, around the same time that Debussy composed *Fêtes galantes I*. The song was composed as part of his cycle *Cinq mélodies de Venise*. Three of the songs in this cycle are from Verlaine’s *Fêtes galantes* collection, including “En sourdine”, “Mandoline”, and “À Clymène”. “C’est l’extase” is from the subsection entitled “Ariettes Oubliées” from *Romances sans paroles*, and “Green” comes from the “Aquarelles” subsection of the same collection. As described by Jean-Michel Nectoux, the stages in the story he set up are as follows: “Mandoline” sets the atmosphere, of Watteau, evoking the dreamlike, shadowy, rather vague scenery against which the four love-poems are to be played out. “En sourdine” is the incontestable masterpiece of the

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<sup>30</sup> Alfred J. Wright, “Verlaine and Debussy: *Fêtes Galantes*,” *The French Review* 40, no. 5 (April 1967): 629, <http://www.jstor.org/stable/384667> (accessed July 21, 2011).

cycle, a song of intense and tender lyricism, mirroring the spiritual and carnal link which unites the lovers. “Green” is mischievous, high-spirited, a passionate but playful declaration of feeling. “À Clymène” offers a kind of portrait of the beloved, based on a sensuous but mystic mode whose ambiguity no doubt had a great appeal for Fauré, that ‘gregorianising voluptuary’, as Reynaldo Hahn called him. “C’est l’extase” brings all these themes together in a magnificent whole, a pantheist expression of human love.”<sup>31</sup>

Nectoux also writes that *Cinq Mélodies de Venise* can be seen as a sort of suite in five movements: 1) Prelude (G major) “Mandoline” (Allegretto moderato), 2) First slow movement (E-flat major) “En sourdine” (Andante moderato), 3) Scherzo (G-flat major) “Green” (Allegretto con moto), 4) Second slow movement (E minor) “À Clymène” (Andantino), and 5) Finale (D flat major) “C’est l’extase” (Adagio non Troppo).<sup>32</sup>

Kimball states, “This song is an exquisite nocturne...Fauré creates a voluptuous mood with muted harmonies, a vocal line that builds in intensity but never loses its elegance, and a piano accompaniment of delicate arpeggios that continue throughout until the nightingale’s final benediction.”<sup>33</sup>

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<sup>31</sup> Jean-Michel Nectoux, *Gabriel Fauré: a musical life*. Translated by Roger Nichols. (Cambridge: Cambridge University Press, 1991), p. 179.

<sup>32</sup> Ibid, p. 180.

<sup>33</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), p. 185.

The flowing sixteenth-note arpeggios in the piano create much more movement and a more transparent and elegant texture than either the Poldowski or Debussy settings.

(Example 17)

(Example 17) Fauré: “En sourdine”, from *Cinq melodies de Venise*, m. 1



These sixteenth-note figures continue throughout the entire song, and there is a feeling of constantly propelling forward motion, not only from these ever present rippling arpeggios, but also in the vocal line. The vocal line is never idle on a single-pitch chant style as it does in the ‘lazy’ sensuousness of Debussy’s and Poldowski’s; it always sustains the sense that one note must move on to the next. Clearly, this constant sense of forward motion shows that Poldowski was more influenced by Debussy than Fauré for the setting of this poem; Poldowski’s setting does not exhibit any of the same expansiveness and propulsive motion that is consistently present in the Fauré. In the right hand of Fauré’s accompaniment, a triplet figure appears that ties the end of the third stanza of text to the next, then reappears in some variation throughout the fourth stanza (see example 18) on the text:



*Laissons-nous persuader  
 Au soufflé berceur et doux  
 Qui vient à tes pieds rider  
 Les ondes de gazon roux.*

*Let us be persuaded  
 By the rocking, sweet breath  
 That comes to your feet to wrinkle  
 The waves of red grass.*

(Example 18) Fauré: “En sourdine”, from *Cinq melodies de Venise*, m. 24



Fauré’s setting exhibits a simplicity and clarity that are perhaps not as apparent in either Poldowski’s or Debussy’s setting. “In his [Fauré’s] songs he combines an extremely sensitive poetic perception with a remarkable melodic gift, an uncommonly pliable and individual harmonic construction, and a rare elegance of form....A competent performance of a song by Fauré is none the less not so easy as it may sometimes seem, for Fauré demands simplicity, elegance and clarity in execution as well as in intention from both the singer and the pianist, which necessitates an ensemble of considerable excellence.”<sup>34</sup>

### “Mandoline” (Mandolin)

Another Watteau inspired poem from Verlaine’s *Fêtes galantes* that was set by all three composers is “Mandoline”. In this poem Verlaine introduces us to characters from

<sup>34</sup> Sergius Kagen, *Music for the Voice: A Descriptive List of Concert and Teaching Material*. (Bloomington, IN: Indiana University Press, 1968), 407.

the classic pastorate: Tircis, Aminte, Clitandre, and Damis. Arthur Wenk writes, “The poetic vision expressed in “Mandoline” comes to us in a succession of images, each one glimpsed from a slightly different perspective.”<sup>35</sup> In the first image serenaders are flattering their ladies under the singing tree branches. The second stanza brings us a bit closer to the individual characters but is somewhat more detached and according to Wenk, seems to become a parody of a literary tradition. “The appearance of the archaism *mainte* in place of *beaucoup de* in the seventh line is consistent with the language of the first stanza. But to place the word *mainte* at the end of a run-on line, and to repeat the word in the line following—this goes beyond the evocation of a literary tradition and becomes a gentle parody of it.”<sup>36</sup> In the third stanza the image changes again: “The sight of these characters becomes confused with their shadows, just as their idle *galanterie* blends with the sounds of the branches. It is truly an extraordinary evening, a mixture of blue and rose and gray.”<sup>37</sup> In the last stanza Verlaine hints that he himself is present: “The first clue is the word *extase*—whose ecstasy is it? Then the phrase “Et la mandolin jase”—who is playing the instrument? Finally, “Les frissons de brise”—*frissons* is a word which usually applies to a person; the breezes themselves do not shiver...it is he who trembles in the breeze, this sympathetic breeze that makes the branches sing...We have the impression that if only we could get close enough to make

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<sup>35</sup> Arthur B. Wenk, *Claude Debussy and the Poets* (Berkeley, CA: University of California Press, 1976), 31.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid, 31-32.

out the musician's face, we would find that it was Verlaine himself who was playing the mandolin."<sup>38</sup>

Fauré set "Mandoline" as part of *Cinq mélodies de Venise* which also included "En sourdine" (see above). Bernac writes, "This perfect Watteau painting has been set by Fauré as a very delicate serenade, the *pizzicati* of the piano evolving in subtle modulations, and the voice line, ornamented with triplets and coloratura, suggesting the poetic elegance of the whole picture."<sup>39</sup> When Fauré introduces the characters, it is with great subtlety, "Fauré's introduction of the characters—Tircis, Aminte, Clitandre, Damis—is understated, and lacks the delineation of Debussy's setting."<sup>40</sup> The mandolin is the star of the show for all three composers, serving as the foundation of the accompaniment and thus the entire song in all three settings. In Faure's setting, the mandolin is represented in the piano with a measure-long figure which alternates every beat between eighth-notes and sixteenth notes, and descends step-wise in the bass. This figure is introduced in the two-measure introduction. (Example 19)

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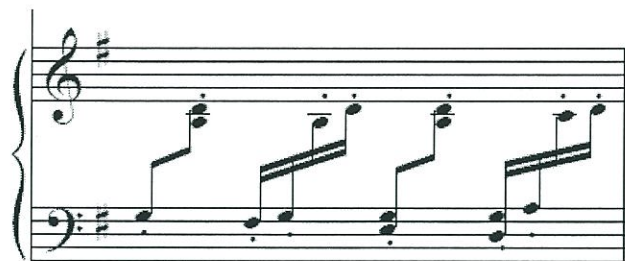
<sup>38</sup> Arthur B. Wenk, *Claude Debussy and the Poets* (Berkeley, CA: University of California Press, 1976), 32.

<sup>39</sup> Pierre Bernac, *The Interpretation of French Song* (New York: W.W. Norton & Company, 1970), 125.

<sup>40</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), 185.



(Example 19) Fauré: “Mandoline”, from *Cinq melodies de Venise*, m. 1



The original key is in G major and in the first stanza the lyrical voice line offers a contrasting texture to the pizzicato of the “mandolin” in the accompaniment. This strumming accompanimental figure stays fairly consistent throughout the entire piece, except for sixteenth-note flourishes in m. 10 which move the piano into the next section of text, after the melismas in the vocal line on “chanteuses” (singing) at the end of the first stanza, and on “tendre” (tender) in m. 18, connecting the second stanza of text to the third. There is a stylistic change in the accompaniment beginning with the third strophe of text. “For the second half of the poem the strumming alternates with arpeggios, while *tourbillonnement* is represented by sinuous quarter-notes in the left hand of the piano part that interrupt the serenade with its dizzying whirl. This ecstatic dance, however, is only an interruption. Fauré repeats the first stanza in its entirety at the end of the song so that the music ends as it began with the sounds of serenaders under the singing boughs. There is no conclusion; rather Fauré turns the poem into an endless circle.”<sup>41</sup>

Fauré’s form exhibits clear changes for each strophe of poetry, even though the same accompanimental figure is used. The syncopated sixteenth-note flourishes

<sup>41</sup> Arthur B. Wenk, *Claude Debussy and the Poets* (Berkeley, CA: University of California Press, 1976), 33.

discussed above distinctly alert the listener that we are moving into a new section of text. Fauré repeats the beginning strophe of text and music at the end to round out the form of five sections to: A A' B C A. As was seen in his setting of “En sourdine”, there is a continuous flow in the music, with minimal contrast between sections. There are only small changes in the accompaniment from section to section; the contrast comes from the lyrical voice line versus the *pizzicato* accompaniment.

The lyrical vocal line stays mostly in the middle range of the voice and is fairly seamless. The style is very much like an archaic song accompanied by the mandolin, yet with a delicacy and sophistication that makes it clear this is not a folk song. For singers, there are perhaps more interpretive challenges than vocal. It is important for the singer to be able to bring out the dance-like playfulness of the text, with an underlying longing for love. Kagen writes that this song “demands considerable flexibility, very facile articulation, and an excellent pianist.”<sup>42</sup>

Harmonically, Fauré’s setting stays mostly in G major, without any major migrations away from the main tonality. Aaron Copland states, “Compare his [Fauré’s] setting of Verlaine’s “Mandoline” with that of Debussy, and you will see that it is not absolutely necessary to take advantage of the new harmonic resources in order to write an entirely original melody.”<sup>43</sup> The melodic line ends on an “unresolved” third in G as

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<sup>42</sup> Sergius Kagen, *Music for the Voice: A Descriptive List of Concert and Teaching Material*. (Bloomington, IN: Indiana University Press, 1968), 410.

<sup>43</sup> Copland, Aaron. “Gabriel Fauré, a Neglected Master.” *The Musical Quarterly* 10, no. 4 (October 1924): 577.  
<http://www.jstor.org/stable/738475?seq=5&Search=yes&searchText=mandoline&searchText=faure&list=hide&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dfaure%2Band%2Bmandoline%26gw%3Djtx%26acc%3Don%26prq%3DL.M.%2BPorter%26Search%3DSearch%26hp%3D25%26wc%3Don&pre>  
 (accessed July 26, 2011).

Fauré brings back the mandolin figure with a *ppp* dynamic, perhaps suggesting more hushed tones for the singing branches, or perchance our characters are walking away from the scene. The song ends with a rolled tonic chord in G in the piano and no postlude.

Graham Johnson describes Fauré's serenade: "Thus "Mandoline" is the greatest of all the serenades, with a suggestion of the plucked lute for accompaniment; the veneer of heartless elegance cracks to reveal deep feeling and real humour, and this reminds us that even the most jaded Versailles courtiers are not made of stone, and long for true love 'parmi les marbres'." <sup>44</sup>

Debussy's setting of Verlaine's "Mandoline" was composed in 1882, when he was barely twenty-one years old. It was published separately by Durand in 1890, and is a revised, vocally simplified version of the setting of 1882. <sup>45</sup> This is Debussy's first setting of Verlaine and the elegant lyricism and clever illustration of the mandolin "demonstrates his gift for divining the inner life of a poem." <sup>46</sup> Debussy has chosen not to include this poem in either of his two sets of *Fêtes galantes*, even though it is from Verlaine's collection of the same title. "In this serenade he has succeeded in capturing the elegance, the wit, and the poetry of the text, three words which very well sum up the

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<sup>44</sup> Graham Johnson and Richard Stokes, *A French Song Companion* (New York: Oxford University Press, 2000), p. 166.

<sup>45</sup> Alfred J. Wright, "Verlaine and Debussy: *Fêtes Galantes*," *The French Review* 40, no. 5 (April 1967): 629, <http://www.jstor.org/stable/384667> (accessed July 21, 2011).

<sup>46</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), 191.



spirit of its interpretation.”<sup>47</sup> Wright compares the Debussy setting to Fauré’s: “Whereas Fauré in his *mélodie* of 1891 presents an elegant serenade *allegro moderato*, containing some uncommon vocalizes sung to a staccato accompaniment suggesting the plucking of strings, the popular Debussy setting, with its vertiginous *allegretto vivace*, its twanging open ninths, its patter of *précieus* names and its palpitating vocalizes on “la-la-la,” illustrates the “tourbillonnement dans l’extase” beneath the pink-and-gray moon.”<sup>48</sup>

After the beginning *sforzando-piano* grace note octave on G in the piano, Debussy introduces us to his mandolin. His portrayal of the instrument is made up of rapidly alternating rolled open fifths in both hands, “initiating the airy mood immediately as the piano imitates the sound of the mandolin tuning up, repeated an octave higher. The “sound pattern” of the mandolin serves as a unifying device throughout the *mélodie*.”<sup>49</sup> Wenk writes that there is an “ingenious mockery” in Debussy’s opening music. “The accompaniment begins with a tentative pluck of the mandolin followed not by real music but by the idle strumming of open fifths by an insincere serenader faking it.”<sup>50</sup> See example 20 for the first two measures:

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<sup>47</sup> Pierre Bernac, *The Interpretation of French Song* (New York: W.W. Norton & Company, 1970), 158.

<sup>48</sup> Alfred J. Wright, “Verlaine and Debussy: *Fêtes Galantes*,” *The French Review* 40, no. 5 (April 1967): 627-35, <http://www.jstor.org/stable/384667> (accessed July 21, 2011).

<sup>49</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), 191.

<sup>50</sup> Arthur B. Wenk, *Claude Debussy and the Poets* (Berkeley, CA: University of California Press, 1976), 33.

(Example 20) Debussy: “Mandoline”, mm. 1-2



The key is C major, and the tempo is *Allegretto*, with the dotted-quarter note equaling mm = 126. Bernac believes this is possibly too rapid for most singers but that the performers should not stray too far from it.

The form, in A B C A' Coda, has fairly clear delineations for each of the four strophes of text, and then Debussy adds his own wordless coda of “la-la’s”. The last stanza of text is presented with the first stanza’s music, and this final strophe overlaps with the coda in its motion to the dominant G in the voice on the second “la” of the coda.

Again we are immersed in a scene reminiscent of a Watteau painting. “We are detached observers of a not-quite-real landscape, full of sensuous energy, sustained by the ever-present strumming of the mandolin in the piano accompaniment.”<sup>51</sup> Debussy’s introduction to the characters is more vividly defined than in Fauré’s setting. “Debussy comments on their characters through subtle nuances in the curve and articulation of the vocal phrase, which accompanies the introduction of each. The idle chatter mixes with

<sup>51</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), 192.

the rustling sounds of the branches; transparent blue shadows mix with the rose and gray of the moon.”<sup>52</sup>

One of the most important stylistic features of Debussy's setting is his manipulation of texture. “Debussy is explicit in differentiating legato and staccato in the vocal line, which creates an almost pointillistic contrast with the delicate piano figures.”<sup>53</sup> An example of this is seen in the middle of the second strophe of text, from mm. 19-21, where Debussy set a melisma on the name “Clitandre” above the detached, almost pointillistic texture in the chords of the piano. (Example 21)

(Example 21) Debussy: “Mandoline”, mm. 19-21

The image shows a musical score for three staves. The top staff is a vocal line in treble clef, with a long note on 'tan' and a short note on 'dre'. The middle staff is the right hand of the piano, showing detached chords. The bottom staff is the left hand of the piano, showing a more rhythmic figure. A 'piu dim.' marking is present in the piano part.

Another example is at the beginning of the final strophe of text, mm. 39-40, where the legato voice line is in direct contrast with the main mandolin figure in the piano.

(Example 22)

<sup>52</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), 192.

<sup>53</sup> Ibid.



(Example 22) Debussy: “Mandoline”, mm. 39-40



There are a few suggestions of text painting in Debussy’s setting: For example, at the end of the first section from mm. 10-14 on “Sous les ramures chanteuses” (under the singing branches). On “chanteuses” (singing), Debussy set the line on a melismatic, descending chromatic line in the voice, and the same chromatic descending melisma again on “brise” (breeze) of “parmi les frissons de brise” (among the quivering breezes). The first is more explicit of a line that is ‘singing’ and the second propels the energy forward so that we can almost feel the sensation of Verlaine’s “quivering breezes”.

Like Fauré, but in a completely different manner, Debussy ends the song as it began. “The accompaniment ends with the same plucked note which opens the song. This repetition, along with Debussy’s directions for the end of the piece—*toujours en allant se perdant*—suggest that Debussy intends something of the same effect that Fauré produces by repeating the first stanza—we hear the serenaders at a distance, draw nearer to learn more about them, then depart, with the sounds of their music dying away in the distance.”<sup>54</sup>

<sup>54</sup> Arthur B. Wenk, *Claude Debussy and the Poets* (Berkeley, CA: University of California Press, 1976), 34.

Poldowski's setting of "Mandoline" was published in 1913, and her setting does not have the refinement and elegance of the Fauré or Debussy settings, but the song stands on its own as worthy of examination and performance.

Poldowski introduces the mandolin in a seven measure introduction on a sixteenth-note figure of alternating fourths that ends in a chromatic flourish in the right hand of the piano, then turning to open fifths for one measure in *rallentando* at the end of the introduction. (Example 23)

(Example 23) Poldowski: "Mandoline", mm. 1-3

The musical score for Poldowski's "Mandoline" (measures 1-3) is presented in C-sharp minor (three sharps) and 6/8 time. The tempo is marked "Allegro vivace." and the piano accompaniment is marked "marcato" and "mp". The piano introduction features a sixteenth-note figure of alternating fourths in the right hand, ending with a chromatic flourish and open fifths in the right hand, while the left hand plays open fifths. The mandolin part enters with a sixteenth-note figure of alternating fourths.

Poldowski is alone in her decision to use an introduction; both Fauré and Debussy quickly get to the poetry with only a few measures of music before the voice enters. The key in her introduction is C-sharp minor, but the tonality is a bit nebulous in this prelude due to the lack of the third scale degree E, except in the flourishes, where she uses both E-natural and E-sharp. Thus we do not have a clear sense of major or minor until the beginning of the first section of text, when the C minor triad is outlined in the piano. The meter stays in triple throughout, alternating between 6/8, 9/8, and 3/4.

The form is similar to the form of her setting of “En sourdine”, with clear delineations between stanzas of text that appropriate different accompanimental figures. The only exception is on the seamless juncture between the second and third strophes of the poem, which maintains the same accompanimental figure and is marked *sans respire* (without breathing). The form is: A B B' C, with C sharply divided between two styles which will be discussed later. Debussy and Fauré choose to round out the form: Fauré repeats the first strophe of text and music at the end and Debussy adds his coda of ‘la-la’s’ and repeats the beginning grace-note at the end. Poldowski’s is not rounded but clearly sectional and through-composed, as are nearly all of her songs.

In the first stanza of the poem we are more apparently in C-sharp minor, with the aforementioned C-sharp minor triad outlined in the piano. The piano moves from the mandolin figure of the introduction to a more detached and pointed texture, perhaps from the influence of Debussy’s setting. The figure below shows the movement into this new texture from the introduction’s mandolin figure, which has modified to open fifths.

(Example 24)

(Example 24) Poldowski: “Mandoline”, mm. 7-9

The musical score for Poldowski's "Mandoline" (measures 7-9) is presented in C-sharp minor. The piano accompaniment is divided into two parts: a right-hand part (treble clef) and a left-hand part (bass clef). The right-hand part features a continuous, rhythmic mandolin-like figure, which is a series of eighth notes. The left-hand part is more detached and pointed, consisting of a series of chords and single notes. The tempo marking "rall." is placed above the first measure, and "a tempo" is placed below the second measure. The piano part is marked with a series of horizontal lines, indicating a sustained or held note.



The vocal line throughout most of the song consists of repeated notes which move up or down a third, resulting in a much more declamatory style than either the Debussy or the Fauré settings. Where Debussy had a distinct contrast between the disjointed accompaniment and the lyrical voice line, Poldowski's declamatory voice line does not exhibit the same differentiation with the piano.

For the second and third stanzas of Verlaine's poem, Poldowski moves to a new alternating sixteenth-note accompanimental figure and to C-sharp's enharmonic major key of D-flat. In this section we are introduced to the pastoral characters, but without the distinction we saw particularly in Debussy's setting and somewhat in Fauré's. For these stanzas of text, Poldowski employs a new alternating sixteenth-note accompanimental figure which is much more legato than the previous sections. (Example 25)

(Example 25) Poldowski: "Mandoline", m. 17

The musical score for Example 25, Poldowski's "Mandoline", measure 17, is presented in 3/8 time and D-flat major (three flats). The vocal line (soprano) consists of a series of repeated notes, moving up or down a third, creating a declamatory style. The piano accompaniment features a new alternating sixteenth-note figure in the right hand, marked *legato*. The left hand has a simple bass line with notes: C3, E3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

The style in the voice line has not changed for this first glimpse at the characters, but maintains the repeated-note into a descent or ascent of a third, as the first strophe of text (see vocal line in example 25). Poldowski combines the second and third stanzas of text

into one section, keeping the same style in both the voice and the piano for the third strophe, which is describing the apparel and presence of the characters:

|                                       |                                        |
|---------------------------------------|----------------------------------------|
| <i>Leurs courtes vestes de soie,</i>  | <i>Their short silk coats,</i>         |
| <i>Leurs longues robes à queues,</i>  | <i>Their long dresses with trains,</i> |
| <i>Leur élégance, leur joie</i>       | <i>Their elegance, their joy</i>       |
| <i>Et leurs molles ombres bleues,</i> | <i>And their soft blue shadows,</i>    |

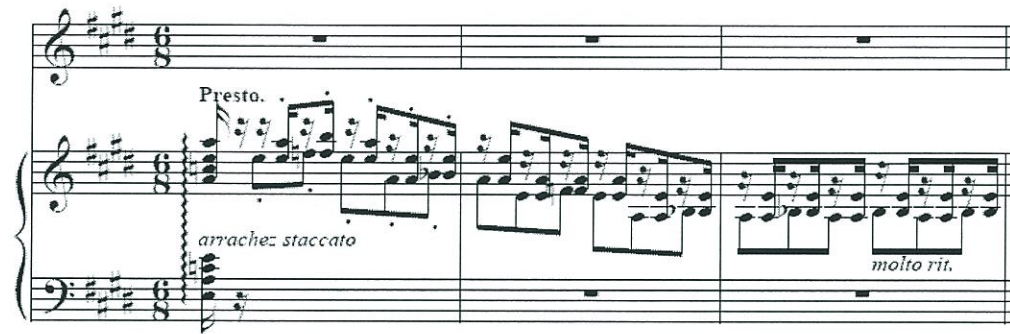
Her interpretation of Verlaine's poem in this piece may be distinguished as much more literal and perhaps more superficial than either Fauré's or Debussy's. There is no repetition of text and the text setting is syllabic as usual. She does not make any distinctions to highlight certain words as Debussy and Fauré do, for example the melismas from both Debussy and Fauré on "chanteuses" (singing), when describing the singing branches. Brand writes that "these characteristics might be deemed evidence of Poldowski's respect for the poem and her limitation of musical expression in deference to it."<sup>55</sup>

After the first two lines of the final strophe of text, "Tourbillonnent dans l'extase, D'une lune rose et grise" (twirling in the ecstasy of a rosey-grey moonlight), Poldowski inserts a short 'twirling' cadenza in the piano in the same almost pointillistic texture that she implemented in the first stanza. (Example 26)

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<sup>55</sup> Myra Friesen Brand, "Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry" (DMA diss., University of Oregon, 1979), 41.

(Example 26) Poldowski: “Mandoline”, mm. 27-29



There is an abrupt change in the music in both the melody and accompaniment for the last two lines of the poem on “Et la mandolin jase, parmi les frissons de brise” (and the mandolin chatters, among the quivering breezes). For these final lines, Poldowski changes the melody to a quasi recitative style and the piano to static chords starting in the key of A minor, then moving to the original key of C-sharp minor. She then adds a seven-measure postlude (the same number of measures of the introduction), which brings back a diminishing mandolin that seems to be fading away into the distance. The piano ends the song with two four-octave flourishes in D-flat major, with the last note a sustained F-4 in the piano with a *ppp* dynamic. These last two measures show some resemblance to Debussy’s ending of the same song. (Examples 27 and 28)



(Example 27) Poldowski:

“Mandoline”, mm. 39-40



(Example 28) Debussy:

“Mandoline”, mm. 69-70



### “Fantoches” (Marionettes)

Also from Verlaine’s *Fêtes galantes* collection is “Fantoches” (marionettes), a charming poem that conjures up the characters of the *Commedia dell’ arte*: Scaramouche, Pulcinella, the doctor from Bologna, the pirate, and a young maiden. “Scaramouche and Pulcinella are two puppeteers, united by an evil design. Shadowy black in the moonlight, they gesture grotesquely, symbolically directing the action. Despite their devious intrigue, the overall mood is gay and spontaneous, as if to establish that this is a pantomime play.”<sup>56</sup> As the “excellent doctor” from Bologna leisurely gathers medicinal herbs in the dark grass, his daughter glides half-naked beneath the hedge searching for her handsome Spanish pirate. A nightingale proclaims the distress at the top of his voice.

This high energy poem is well matched in Debussy’s fast-flying scherzo, which is the final song of his *Fêtes galantes I*, published in 1892. The cycle also includes “En

<sup>56</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), 195.

sourdine” and his later setting of “Clair de lune”. Meister describes how “Fantoche” is in marked contrast to the other two: “Whereas “En sourdine” and “Clair de lune” are dreamy and hushed, “Fantoche” is gay and irreverent. Its musical wit is somewhat mordant and defiant, spiced by the Spanish flavor of the guitar-like plucked repeated notes of the accompaniment.”<sup>57</sup> This is a vocally and rhythmically demanding song, with a rapidly paced vocal line that alternates between staccato and legato. Bernac states that “it requires from both performers a rhythmic, almost metronomic precision, a biting articulation, and, of course, humour and elegance.”<sup>58</sup>

Wenk states that Debussy elevates the banal and commonplace to the level of art through the use of stock devices in the accompaniment and voice line, for example the scampering sixteenth-note figures that appear in the piano throughout the song.

(Example 29)

(Example 29) Debussy: “Fantoche”, from *Fêtes galantes I*, mm. 1-4



<sup>57</sup> Barbara Meister, *Nineteenth-Century French Song: Fauré, Chausson, Duparc, and Debussy*. (Bloomington: Indiana University Press, 1980), 341.

<sup>58</sup> Pierre Bernac, *The Interpretation of French Song* (New York: W.W. Norton & Company, 1970), 179.

“The various figures of the accompaniment are no more than stock devices which have been used for chase music from before Schumann’s *Knecht Ruprecht* to the piano improvisations accompanying silent film melodramas. The vocal melody, when not imitating the chromatic scurrying of the accompaniment, consists mostly of major and minor triads, the most elemental building blocks of tonal music.”<sup>59</sup>

Debussy’s form is through-composed, and he adds “la-la’s” to the text as he did at the end of “Mandoline”. In this song, they appear at the end of the first, third and final strophe of text. Each of these sets of “la-la’s” serves to suggest or enhance certain aspects of the characters or action. The first ones suggest the gesticulation of Scaramouche and Pulcinella, the second group at the end of the third verse of text portrays the doctor’s daughter secretly going off in search of her pirate, and the final two, set simply on thirds, suggest the exit of the two mischievous characters, Scaramouche and Pulcinella.

Debussy uses various musical devices to vividly paint the frantic and chaotic nature of the text. Figures in the accompaniment are based on a constant sixteenth-note rhythm. He employs a chromatic, two-measure motive that functions as a unifying device throughout the rest of the song. This whirlwind motive transports the listener into the dizzying nature of the text. (Example 30)

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<sup>59</sup> Arthur B. Wenk, *Claude Debussy and the Poets* (Berkeley, CA: University of California Press, 1976), 229.



(Example 30) Debussy: “Fantoques”, from *Fêtes galantes I*, mm. 1-2 (bass line)



Debussy brilliantly portrays these colorful characters in the music. The doctor's daughter receives the most musical detail. At the words “piquant minois” the basic motive breaks off and the accompaniment presents a surprising chord. The melody makes a coquettish leap of a ninth at “sous la charmille,” a crescendo to a *subito piano* at “se glisse”, and an almost mocking “la la la” after the word “demi-nue”. (Example 31)

(Example 31) Debussy: “Fantoques”, from *Fêtes galantes I*, mm. 35-47

fil - le, pi-quant mi - nois Sous la - charmil -

- le, en - ta - pi - nois Se glis - se de - mi

nu - e la la la la la la la la la la en

*p* *dim.*

The nightingale cries out in the chromatic twisting of the basic motive, and the singer must carry “à tue-tête” to a high A while the piano trills in distress, and then almost disappears in a two-and-a-half-octave glissando. (Example 32)

(Example 32) Debussy: “Fantoches”, from *Fêtes galantes I*, mm. 53-62

*Cresc.* *mf*

un a-mou-reux ros-sig-nol Cla-me la dé-tresse à tue-tête

*mf*

*pp* *Glissando* *sf*

One could argue that the basic motive incorporates most of the action of the poem: the staccato steps of the maiden “en tapinois,” the chromaticism of the nightingale’s cry, the deviousness of the gesticulating pair.<sup>60</sup>

Poldowski’s setting of “Fantoche” was published in 1913, twenty-one years after Debussy’s composition. These two settings of the same poem are almost completely dissimilar. It seems likely that she would have heard Debussy’s setting, and possibly made an attempt to produce something nearly opposite in style.

Poldowski’s brief setting (only 26 measures long versus 72 measures in Debussy’s) has none of the frenetic movement of Debussy’s whirlwind sixteenth-note patterns and motives; she instead begins the piano introduction with lyrical, almost insipid arpeggios in a rippling descent, which move to the dominant of A major.

(Example 33)

(Example 33) Poldowski: “Fantoche”, mm. 1-4



<sup>60</sup> Arthur B. Wenk, *Claude Debussy and the Poets* (Berkeley, CA: University of California Press, 1976), 229-231.



The voice line is declamatory, even more so than any of her other eight settings from Verlaine's *Fêtes galantes*, and completely syllabic throughout; she uses no melismas and very few sustained notes. She does not add any text, in contrast to Debussy, who enhances Verlaine's text with his added "la-la's". The voice begins in *quasi recitativo* and stays mostly in this style throughout the song. (Example 34)

(Example 34) Poldowski: "Fantoques", mm. 5-7

The musical score for Poldowski's "Fantoques" (measures 5-7) is presented in G major (one sharp) and 4/4 time. The voice part, written in a treble clef, begins with a "Lento" tempo and a "quasi recitativo" style, characterized by a declamatory, syllabic melody. The tempo and style change to "a tempo" later in the passage. The piano accompaniment, written for grand staff (treble and bass clefs), is marked "p" (piano). The lyrics are: "Sca-ra - mouche et Pul-ci-nel-la qu'un mauvais dessein rassemble ges-ti-cu-lent, noirs sur la".

In the third stanza of text, "the music accelerates and falls into eighth-note syncopations at the words "Lors, sa fille piquant" where the melodic line becomes more lyrical and moves to climactic, repeated F-sharp-5s at the words, "beau pirate espagnol."<sup>61</sup> This is markedly different from Debussy's musical treatment of the doctor's daughter (see example 31), which incorporated much more complexity with the change of accompaniment and voice line to represent the naughty girl. To represent the girl's quest for her Spanish pirate, Poldowski uses a series of ascending syncopated seventh chords. (Example 35)

<sup>61</sup> Myra Friesen Brand, "Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry" (DMA diss., University of Oregon, 1979), 36.

(Example 35) Poldowski: “Fantoche”, mm. 18-21

beau pi-rate es-pag - nol.

*f* *appassionato*

Poldowski's nightingale appears to be more distressed than Debussy's and is represented by trills and a flurry of arpeggios in the piano's upper range, marked *presto leggiero*.

The cries of distress from the bird do not come from the singer, which is proclaiming the text from moderate repeated C-5's to an E-flat-5, but are represented in the piano, which in a short coda continues the nightingale figures to the end of the piece. (Example 36)

(Example 36) Poldowski: “Fantoche”, mm. 24-26

Clame la dé-tresse à tue - tê - te.

*p* *ff* *f* *f* *p*

These figures are in “a short coda where the piano imitates, with mock seriousness, the distressful proclamations of the nightingale”<sup>62</sup> In Debussy’s setting, the voice leaps up to a high A to express this cry of distress, and he also portrays the nightingale in the piano with a *glissando* in the extreme high range of the piano. (See example 32, mm. 58-60)

Poldowski’s form is through-composed, but is composed of short sections that lack any unifying motives as in Debussy’s setting. Because of the declamatory nature of the voice line, there are many meter changes. After the initial *quasi recitativo*, the meter changes every measure until the final two stanzas of text, likely to deliver more clarity to the French text.

**“L’heure exquise” (The exquisite hour)**  
**“La lune blanche” (The white moon)**

When Paul Verlaine first met Mathilde Mauté in 1869, his complete infatuation with her inspired the twenty-one poems of *La bonne chanson* (the good song). By the time they were published in 1871, Mathilde was his wife. In his biography on Verlaine, A. E. Carter writes, “A letter he [Verlaine] wrote to his friend [Léon Valade], shows how he felt and explains the tone of *La bonne chanson*, the poems he began composing in Mathilde’s honor almost at once:

“A new, idyllic, floriantesque Paul Verlaine...that’s what I’m going to tell you about...Through what miracle?—Look for the woman (I mean the *woman* of my dreams, the *wife*...). Who? You ask. Inquisitive man! All I shall tell you is that she is charming, dainty, witty, that she likes poetry and corresponds point by point with my ideal...We are not yet to the point of writing letters to each other, but every day, or almost, an artless poem comes from my calmed head and flies to

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<sup>62</sup> Myra Friesen Brand, “Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry” (DMA diss., University of Oregon, 1979), 36.



her. People close to her tell me I need not despair, inasmuch as she doesn't exactly *hate* me; they even encourage my flirtation. If I'm still anxious and sad, it's delightfully so. You'll easily understand that in a charming situation like this I've renounced all drunkenness and all thought of a phallic trip to Arras: I want to deserve her!"

The truth was, he had just had his "phallic trip": he proposed marriage after a prolonged orgy of alcohol, sex, and self-doubt in an Arras brothel."<sup>63</sup>

Carter states that the collection was a disappointment. "They are disappointing by comparison with *Poèmes saturniens* and *Fêtes galantes*. He was trying to be respectable, and the role did not suit him. In Mathilde he saw a refuge from himself, or part of himself; and it was the part that represented his true genius: restlessness, searching, intense sensation, sexual ambiguity, moral crisis."<sup>64</sup> Even so, Carter states that "La lune blanche" and "Avant que tu ne t'en ailles" with their style and accent similar to that of "Mon Rêve familial" and "En sourdine" saved the collection from failure.

Written during his middle period from September of 1892 to February of 1894, Fauré set nine poems from *La bonne chanson* in his cycle of the same name, published in 1894. It was dedicated to Emma Bardac, with whom he had been involved, and who was later the second wife of Debussy. In *La bonne chanson*, Fauré experiments with literary and musical structure that he had begun in the Venetian songs. "As he had done with the Venetian songs, Fauré structured the cycle on a literary level, carefully ordering the poems for mood and content, and on a musical level, unifying the songs through recurring themes. He arranged the poems so that they seem to be one long lyric poem.

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<sup>63</sup> A. E. Carter, *Paul Verlaine* (New York: Twayne Publishers, Inc, 1971), 39.

<sup>64</sup> Ibid, 40-41.

*La bonne chanson* has five themes, most often found in the piano accompaniment. They have no poetic or dramatic connection, but function purely in a musical sense throughout the nine songs.”<sup>65</sup> The second theme, Theme B, appears first in the accompaniment of “La lune blanche”. This theme is taken from the first phrase in the vocal line of his earlier song entitled “Lydia”, which was written over twenty years earlier during his early first period. It has been speculated that this refers to Emma Bardac. See examples 37 and 38 for the theme in both pieces:

(Example 37) Fauré: Theme B in “Lydia” (See vocal line, mm. 3-6)

Andante  
p  
Ly-di - a sur tes ros-es jou - es Et sur ton col frais et si blanc.  
Andante  
sempre dolce

(Example 38) Fauré: Theme B in “La lune blanche”, from *La bonne chanson*, mm. 9-12

dolce  
pp  
cresc.  
molto

<sup>65</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), 186.

This cycle goes beyond many of Fauré's collections in a myriad of approaches. "*La bonne chanson* is a complex work on several levels: poetically, thematically, harmonically. In this work, Fauré achieved an extraordinary synthesis between voice and piano—so close it has been described as a "quasi-orchestral" texture...Although Fauré tinkered with other styles of unifying song cycle form, he never surpassed the integrated unity found in this radiant masterpiece."<sup>66</sup> Later in 1898, Fauré scored this cycle for string quartet and piano, which was first performed in London at the home of his friend, Frank Schuster. He wrote to his wife the next day, saying that he found it "redundant", and that he preferred the version for voice and piano.

From Verlaine's *La bonne chanson*, "La lune blanche" (the white moon) was the most popular poem, and was set by many other composers besides Fauré, including Massenet, Chausson, Hahn, and Poldowski. Reynaldo Hahn and Poldowski entitled their settings "L'heure exquise", and Massenet used the title "Rêvons, c'est l'heure".

The form of "La lune blanche" is three five-line strophes, with a single line of text set apart after each strophe which produces the "poem" below (see page 66). Nectoux writes of Fauré's sometimes indiscriminate attention to the structure of the poetry: "In Fauré's remarkably rich and varied output of songs the relationship between words and music obeys a sort of dialectic, depending on the nature of his inspiration. Some songs are born directly from the poetry and faithfully follow its strophic structure, images and rhythms....In some songs, on the other hand, the music forms the original basis and the

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<sup>66</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*. (Milwaukee: Hal Leonard Corporation, 2005), 187.



poem is moulded to fit it...”<sup>67</sup> “La lune blanche” could be said to be in the latter category. Nectoux quotes Michel Soulard on Fauré’s setting of this poem: “One feels that Fauré’s reading of the poem had suggested to him a rhythm based on a pattern (quaver, crotchet, quaver, crotchet) and that having absorbed the rhythm he then reapplied it to the poem, sacrificing the exact spoken accentuation of it to the demands of the melodic line. Here we are at the heart of the antimony between poetry and music. Compromise can be difficult but, in fact, in these borderline cases Fauré refuses to be constrained by the text.”<sup>68</sup>

However, Fauré does follow the basic structure of Verlaine’s poem. The song is sectional and through composed, with one section per stanza of poetry. The subject of the text is a hauntingly beautiful night landscape, lit by the white moon, a frequent inspiration for poets and composers. Bernac writes that this subject is a little outworn, but in this work by Verlaine we have a beautiful poem that provides a perfect musical setting. Taking the single line at the end of each stanza, he says, “The poet describes the nocturnal landscape and, interrupting himself, he addresses his beloved, and these three interruptions are, by themselves, a short poem:

*O bien aimée*  
*Rêvons, c’est l’heure*  
*C’est l’heure exquise*

*O beloved*  
*Let us dream, this is the hour*  
*This is the exquisite hour*

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<sup>67</sup> Jean-Michel Nectoux, *Gabriel Fauré: a musical life*. Translated by Roger Nichols. (Cambridge: Cambridge University Press, 1991), 361.

<sup>68</sup> Ibid.

This is clearly brought out in Fauré's setting. As one can expect from him, there is nothing too sweet or too sentimental."<sup>69</sup> He adds a modified refrain to go along with each of these single lines that Verlaine set apart after each strophe. This first refrain is from mm. 11-14 and is the first climactic moment of the piece, on the words "O bien-aimée" (O beloved). The voice moves in a passionate crescendo from a sustained D-sharp-5 up to a sustained F-sharp-5 on *bien-aimée* (beloved), then descends an octave to an F-sharp-4. The second refrain arrives in m. 26 at the end of the second strophe of text. The text of this refrain is "Rêvons, c'est l'heure" (let us dream, this is the hour), with the voice dreamy and subdued, moving quietly within a fourth to the dominant of the main key of F-sharp major. Both of these refrains serve as the main climactic moments of the piece. "In both these places one feels an unabashed romanticism not too often encountered in Fauré's works."<sup>70</sup> The final refrain that ends the song is on "C'est l'heure exquise" (this is the exquisite hour). Here the voice leaps up an octave from F-sharp-4, descends chromatically to the dominant, then delicately falls to the tonic. Fauré instructs this line of text to be sung *dolcissimo* with a *ppp* dynamic in the piano, thus transporting the listener into the ethereal nocturnal landscape of Verlaine's poem. Bernac states that these three descriptive sections should remain in a transparent atmosphere, rarely reaching *mf*, and bring the listener into the "'vast and tender calm' of this ecstatic love poem."<sup>71</sup>

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<sup>69</sup> Pierre Bernac, *The Interpretation of French Song* (New York: W.W. Norton & Company, 1970), 134.

<sup>70</sup> Barbara Meister, *Nineteenth-Century French Song: Fauré, Chausson, Duparc, and Debussy*. (Bloomington: Indiana University Press, 1980), 95.

<sup>71</sup> Pierre Bernac, *The Interpretation of French Song* (New York: W.W. Norton & Company, 1970), 135.

Fauré sets the accompaniment in a cascade of unceasing triplet arpeggios in the left hand of the piano that continue to the final section. The treble often compliments the bass with its own triplet figures in contrary motion. (Example 39)

(Example 39) Fauré: “La lune blanche”, from *La bonne chanson*, mm. 1-2



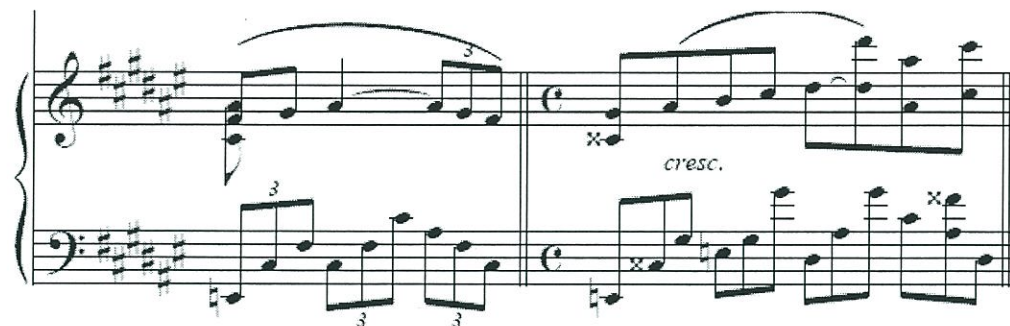
“The piano opens with a series of tender F-sharp major chords (the original key). The modulation under “blanche” to an F-sharp minor chord creates a mysterious aura well-suited to the verbal image of the moon shining in the trees.”<sup>72</sup> He also adds many figures of “two against three” in the piano, which add to the underlying pull of longing and awe that is ever present in this song. (Example 40)

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<sup>72</sup> Barbara Meister, *Nineteenth-Century French Song: Fauré, Chausson, Duparc, and Debussy*. (Bloomington: Indiana University Press, 1980), 95.



(Example 40) Fauré: “La lune blanche”, from *La bonne chanson*, mm. 10-11



The harmony is more chromatic than we saw previously in “En sourdine” and “Mandoline”, but still remains tonal in the key of F-sharp major. This chromaticism, along with the lyrical voice line, serves to add much more color and beauty to Fauré’s setting of this poem.

As the piano gradually ceases the rolling forward motion of the triplet figures, there is a series of modulations that lead up to the serene, rolled chords in the tonic key of F-sharp major. “An interesting suspension under “descendre” leads to a series of modulations, which seem to pull the music far from the main tonality; but a dominant-seventh chord in the piano interlude brings us back to the tonic two measures before the words “C’est l’heure exquise.” The repetition of this progression adds to the blissful tranquility of the ending.”<sup>73</sup>

Poldowski set Verlaine’s “La lune blanche” in 1913 as “L’heure exquise”, choosing to use the last line of the poem for the title instead of the first as it is in Verlaine’s original. “L’heure exquise” is perhaps her most popular and often performed song today.

<sup>73</sup> Barbara Meister, *Nineteenth-Century French Song: Fauré, Chausson, Duparc, and Debussy*. (Bloomington: Indiana University Press, 1980), 96.

In comparing Poldowski's setting to Fauré's, we discover a much more straightforward and simplistic setting from the younger composer. Her setting lacks the complexity in the use of themes or any connection within a larger cycle. However, Poldowski had a dedication to the structure and text of the poetry and in her settings the music never supersedes the text, although as stated previously, at times this may have limited her musical language and expression. The form of the piece is: A B A'. As is frequently seen in many of Poldowski's songs, she changes accompanimental styles to define the stanzas of text, producing a very clear poetic image and structure. For the single lines of text set apart at the end of each stanza, Poldowski is not as sophisticated as Fauré in her approach. The first, on "O bien-aimée (O beloved), is marked *ff* and *appassionato*, and is the climactic moment of the piece, taking the voice line into its highest moment by far with an octave leap to an F-5. The line immediately begins its descent, accompanied by accented blocked chords that double the voice. Fauré ascends to the climactic moment; Poldowski descends from it, producing a very different outcome. Up until this climax and after it, the voice line has a very low tessitura, making this climax perhaps more dramatic than Fauré's in the drastic change of tessitura and the abrupt manner in which it is separated from the first strophe. The other two 'interruption' lines pale in comparison to this first climax. The second 'interruption', on "Rêvons c'est l'heure" (Let us dream, it is the hour), is less set apart stylistically from the previous strophe than the first one. The accompanimental figures stay the same and the only elements that identify it are the vocal rest of three beats before the text enters and the sustained half-notes which double the length in comparison to the first 'interruption'. Fauré's line has more magnitude, with the intensity and climax transpiring in the

accompaniment rather than the vocal line. He sets the sustained vocal line moving to the dominant, with chromatic quarter-note/eighth-note figures that crescendo and ascend to the climax on the striking *fortissimo* widely-spaced E-major chord. See examples 41 and 42 below for comparison.

(Example 41) Fauré: “La lune blanche”, from *La bonne chanson*, mm. 26-31

The musical score for Fauré's "La lune blanche" from *La bonne chanson*, measures 26-31, is presented in two systems. The key signature is E major (three sharps) and the time signature is 3/4. The score includes a vocal line and a piano accompaniment.

**System 1 (Measures 26-28):**

- Vocal Line:** Starts with a half note G4 (labeled "Rè"), followed by a half note A4 (labeled "vous"), and a half note B4 (labeled "c'est l'heu"). The final measure of the system has a half note C5 (labeled "re").
- Piano Accompaniment:** The right hand features a chromatic ascending eighth-note pattern (G4, A4, B4, C5). The left hand features a similar chromatic ascending eighth-note pattern (G3, A3, B3, C4). Dynamics include *pp* at the beginning and *p* at the end of the system.

**System 2 (Measures 29-31):**

- Vocal Line:** Starts with a half note D5 (labeled "Un"), followed by a half note E5, and a half note F5. The final measure of the system has a half note G5.
- Piano Accompaniment:** The right hand continues the chromatic ascending eighth-note pattern. The left hand continues the chromatic ascending eighth-note pattern. Dynamics include *cresc.* at the beginning, *ff* at the end of the system, and *p* at the very end.



(Example 42) Poldowski: “L’heure exquise”, mm. 23-27

The musical score for Poldowski's "L'heure exquise" (mm. 23-27) is presented in two systems. The top system shows the vocal line in soprano clef, starting with a rest, then entering on the lyrics "Rê - vous" and "c'est l'he - ure." The bottom system shows the piano accompaniment in grand staff. The piano part features a "rocking" pattern of widely-spaced eighth-note arpeggios. Performance markings include "accel." and "dim." for the vocal line, and "f rit." for the piano. The piano part includes markings for "8va" (octave up), "poussez un peu", "accel.", "rall.", and "appassionato".

The final ‘interruption’ occurs at the end of the song on “c’est l’heure exquise” (it is the exquisite hour). Poldowski moves the voice up a tritone from the tonic E-flat to a chromatic B-natural over chromatic rolled chords in the piano, then ends the voice line on the dominant B-flat, with tonic E-flat arpeggios in the piano. The song ends with a short postlude in the tonic key. Both Fauré and Poldowski choose similar styles for this final line which sums up the entire poem. Both set subdued, peaceful endings that exude quiet stillness in both voice and accompaniment to elevate the listener to that secret place of the “exquisite hour”.

Where Fauré began with the triplet figures in contrary motion in the accompaniment, Poldowski uses a “rocking” pattern of widely-spaced eighth-note arpeggios that double the voice line an octave above throughout the first and last stanzas of text. (Example 43)

(Example 43) Poldowski: “L’heure exquise”, mm. 1-3

Doux et Calme      *sans traîner sostenuto*      *dim.*

La lu - ne blan - che

*pp ben legato*

This produces a more listless motion than in Fauré’s setting, but it is likely that she was attempting to evoke the feeling of dreamy calm and quiet that is so prevalent in the poem. The original key is E-flat major, and in this first stanza she does not veer from it. There is a consistent sense of downward motion in the voice line versus the more soaring voice line in the Fauré that is apparent from the beginning when musically describing the “white moon”. (Examples 44 and 45)

(Example 44) Poldowski: “L’heure exquise”, mm. 2-6

*sans traîner sostenuto*      *dim.*      *cresc.*      *rit, a tempo*      *dim.*

La lu - ne blan - che      Luit dans des bois; des cha-que bran - che

(Example 45) Fauré: “La lune blanche”, from *La bonne chanson*, mm. 2-4

*dolce*

La lu - ne blan - che luit dans les bois; \_\_\_\_\_

This prevailing feel of descent continues throughout the song and causes it to lack the unearthly nature of the Fauré; her interpretation of the poem produces a restful calm versus the sublime awe from Fauré's setting.

In the second section, beginning with the text “L’étang reflète” (the pond reflects), Poldowski sets the section with a *très lointain un peu plus vite* (very distant and a little faster) and *delicatezza* in the piano. As in numerous songs, she changes the accompanimental style to accommodate the change of poetic strophe. In this section, she changes to an ascending eighth-note arpeggiated figure in the high range of the piano and in the key of E major. (Example 46)

(Example 46) Poldowski: “L’heure exquise”, mm. 15-18

très lointain un peu plus vite

L'é - tang re - flê - te Pro - fond mir -

delicatezza

8va

pressez un peu

cresc.

oir. La sil - hou - et - te

8va



The third section of text is set on same music as the first section, then lands on a fermata before it moves into the final “c’est l’heure exquise”. Overall, Poldowski’s setting lacks the complexity and cohesive of Fauré’s, yet it is a song that displays her fervent dedication to the poetry, both in form and interpretation.

## VI. Conclusion

When comparing the song style of Poldowski to those of Debussy and Fauré, we can see that she approached, but obviously never reached the same level as the two masters of *mélodie*. She herself stated that there was a certain rebellion in her that was dissatisfied under any ‘scholastic influence.’ Considering her sporadic musical training and the fact that she was largely self-taught, the high quality of her songs seems all the more triumphant. Poldowski devoted her writing to a specific style throughout her song writing career, which spanned approximately twenty-seven years. There was no great evolution in her song writing; certain characteristics endured through all of her songs. She obviously had an unyielding belief that the music should never overwhelm the text; the poetry and declamation of the words dictate over the music and the music is present to enhance the poetry. This conviction is demonstrated in one of the most striking and unusual aspects of her song writing: there are no melismas in any of her songs. She took great care with the French rhetoric so that in every moment of the music the clarity of declamation would prevail. At times, this staunch attention to the declamation resulted in a lack of melodic lyricism, but she made up for it with fearless expression from beautiful harmonies, chromatic color, and the ability to paint “sound pictures”.

Possibly due in part to her gender, Poldowski’s songs never attained their deserved place in the history of the *mélodie*. Exploration of these songs show a significant contribution from a female composer to the French *mélodie* and hopefully in due time her songs will attain their rightful place in the standard song repertoire.

## VII. Appendix

### *Songs by Poldowski*

1. Down by the Sally Gardens
  - a. Date: 1900
  - b. Publisher: London: Chappell
  - c. Poet: W.B. Yeats
2. O let the Hollow Ground
  - a. Date: 1900
  - b. Publisher: London: Chappell
  - c. Poet: Alfred Tennyson
3. Denholm Dean
  - a. Date: 1904
  - b. Publisher: unknown
  - c. Poet: W.D. Scott-Moncrieff
4. Bruxells
  - a. Date: 1911
  - b. Publisher: Durand & Fils
  - c. Poet: Paul Verlaine, from *Romances sans paroles*, "Simple fresques", from "Paysage Belges"
5. Dimanche d'avril
  - a. Date: 1911
  - b. Publisher: Paris: Durand & Fils
  - c. Poet: Paul Verlaine, from *Sagesse*
6. En sourdine
  - a. Date: 1911
  - b. Publisher: Paris: Durand & Fils
  - c. Poet: Paul Verlaine, from *Fêtes galantes*
7. L'attente
  - a. Date: 1912
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *La bonne chanson*
8. Brume
  - a. Date: 1913
  - b. Publisher: Paris: Roeder
  - c. Poet: Paul Verlaine, from *Romances sans paroles*: "Ariettes oubliées"



9. Circonspection
  - a. Date: 1913
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Jadis et Naguère*
10. Colombine
  - a. Date: 1913
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Fêtes galantes*
11. Cortège
  - a. Date: 1913
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Fêtes galantes*
12. Cythère
  - a. Date: 1913
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Fêtes galantes*
13. Dansons la gigue
  - a. Date: 1913
  - b. Publisher: Paris: Roeder
  - c. Poet: Paul Verlaine, from *Romances sans paroles*, "Streets"
14. Effet de neige
  - a. Date: 1913
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Romances sans paroles*, "Ariettes oubliées"
15. Fantoques
  - a. Date: 1913
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Fêtes galantes*
16. Impression fausse
  - a. Date: 1913
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Parallèlement*, "Révérence parler"
17. L'heure exquise
  - a. Date: 1913
  - b. Publisher: Paris: Roeder
  - c. Poet: Paul Verlaine, from *La bonne chanson* (La lune blanche)

18. Mandoline
  - a. Date: 1913
  - b. Publishers: Paris: Roeder and London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Fêtes galantes*
19. Berceuse d'Armorique
  - a. Date: 1914
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Anatole le Braz
20. Crépuscule du soir mystique
  - a. Date: 1914
  - b. Publishers: Paris: Roeder and London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Poèmes Saturniens*
21. Nocturne 'des cantilènes'
  - a. Date: 1914
  - b. Publishers: Paris: Roeder and London: J. & W. Chester
  - c. Poet: Jean Moréas, from *Les Cantilenes*
22. Sérénade
  - a. Date: 1914
  - b. Publishers: Paris: Roeder and London: J. & W. Chester
  - c. Poet: Adolphe Retté, from *La Forêt bruissante*
23. Sur l'herbe
  - a. Date: 1918
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Fêtes galantes*
24. Spleen
  - a. Date: 1918
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Romances sans paroles*, "Aquarelles"
25. Dans une musette
  - a. Date: 1919
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Jean Dominique
26. Le faune
  - a. Date: 1919
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Fêtes galantes*

27. Pannyre aux talons d'or
  - a. Date: 1919
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Albert Samain, from *Aux flancs du vase*
28. Soir (with oboe d'amore)
  - a. Date: 1920
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Albert Samain, from *Au jardin de l'enfant*, "Soirs"
29. A Poor Young Shepherd
  - a. Date: 1924
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Romances sans paroles*
30. La passante
  - a. Date: 1924
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Poldowski
31. Narcisse (with string quartet)
  - a. Date: 1924
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Poldowski
32. Reeds of Innocence
  - a. Date: 1924
  - b. Publisher: London: J. & W. Chester
  - c. Poet: William Blake
33. Song
  - a. Date: 1924
  - b. Publisher: London: J. & W. Chester
  - c. Poet: William Blake
34. A Clymène
  - a. Date: 1927
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Paul Verlaine, from *Fêtes galantes*
35. To Love
  - a. Date: 1927
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Anonymous



36. Poèmes aristophanesques (L. Tailhade) (1927)

1. Barcarolle
2. Place des Victories
  - a. Date: 1927
  - b. Publisher: London: J. & W. Chester
  - c. Poet: Laurent Tailhade, from *Poèmes Aristophanesques*

\*Although the publisher states that their records indicate five hundred of these songs were printed in October of 1927, no international copyright was secured and no scores were available for analysis.<sup>74</sup>

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<sup>74</sup> Myra Friesen Brand, "Poldowski (Lady Dean Paul): her life and her song settings of French and English poetry" (DMA diss., University of Oregon, 1979), 95.

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