Analysis of Charles Koechlin’s vocal works
Op. 7 and Op. 151

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ABSTRACT

The aim of this study is to place Charles Koechlin’s songs, *Quatre poèmes d’Edmond Haraucourt*, Op. 7 and *Sept chansons pour Gladys*, Op. 151, within the larger context of the French art song tradition by intensively examining the form, texture, harmonic language, and text setting of these songs, as well as Koechlin’s approach to the *mélodie* as a genre. Composed respectively near the beginning and the end of his career, this study examines how Charles Koechlin approached his songs in the context of the various revolutionary developments in music during his period.

This study begins with a brief discussion of Charles Koechlin’s background as a composer followed by the developments in French music during his time. It then explores the genesis of the art song and outlines the development of the *mélodie*. An introductory perspective of the song genre and a survey of the prevailing songs around the time when Koechlin wrote opus 7 and opus 151 are also included. The two song cycles are then analysed in detail.

The thesis of this paper is that Koechlin did not move to a new direction but rather continued the prevailing tradition of the *mélodie* at the time of writing the two song cycles. These two song cycles typified two very clear cut stages in the development of French music in general, and French *mélodies* in particular: the late 19th century pre-impressionistic style of Fauré; and the neoclassicism of the period between the two world wars.
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INTRODUCTION

If we consider the works of Charles Koechlin (1867–1950) in relation to some names in the field of French music, we may conclude without hesitation that Koechlin has not earned a reputation equal to his contemporaries. These names include: Francis Poulenc (1899–1963) and Darius Milhaud (1892–1974) who were Koechlin’s students; Maurice Ravel (1875–1937) who was his classmate; Erik Satie (1866–1925) and Claude Debussy (1862–1918) who were his friends; and Gabriel Fauré (1845–1924) and Jules Massenet (1842–1912) who were his teachers.

Despite this seemingly lesser prominence, there is no doubt that Koechlin’s artistic products occupy a significant place in the development of French music during the late nineteenth and early twentieth centuries. Koechlin possessed a wide intellectual grasp of the established rules of composition of his day. In addition to his enormous creative output (over 200 opus numbers), he produced major theoretical writings in various subjects such as harmony, counterpoint, fugue, orchestration, chorale, music theory and modal polyphony. At some point in his career, he became better known for his theoretical writings than for his compositions. His pedagogical principle in these writings ‘allows the neglect of any rules when the particular musical situation demands it’.¹ This is reflected in his compositions where he demonstrated flexibility in both his melodic and harmonic treatment.

Koechlin was, it seems, a victim of a commercial system that was dominating the French capital during his time. He was disappointed that certain conductors declined to conduct his orchestral works.² He was also concerned that Paris concert

organizers were only giving his music ‘a bit at a time on account’\textsuperscript{3} which, if otherwise, would have probably given the public a better chance of grasping his work. In this environment, Koechlin found it difficult to have his works performed, let alone published. Even today, many of Koechlin’s works remain unpublished. However, the majority of his songs are now in print, some of which have been recorded and are available on compact discs. These include the two song cycles which form the substance of the present study. But accessible as they may be, studies of Koechlin’s songs have not yet been given enough attention.

In 1921, E.H.C. Oliphant reviewed Koechlin’s songs in his article ‘The Songs of Charles Koechlin’\textsuperscript{4} but a detailed critical study of the composer’s songs was lacking. It was not until the year 1972 that a pioneering study of Koechlin was completed by Robert Orledge in his dissertation ‘A Study of the Composer Charles Koechlin’.\textsuperscript{5} In this study, however, Orledge elected to examine in great detail major symphonic works and film music. Succeeding doctoral dissertation topics in countries like the United States, United Kingdom, and France focused mostly on Koechlin’s instrumental and chamber music. However, in 1996, a brief reference to Koechlin’s setting of Verlaine’s poetry to music was included in Sara Gilliam Hopkins’ 1996 doctoral dissertation: ‘Verlaine in Song: How Six Composers of Mélodie Responded to the Innovations of His Verse’.\textsuperscript{6}

Three of Koechlin’s songs were analysed by Sylvie Douche in the context of poetical form employed by three poets (Banville, Samain, and Klingsor). This study\textsuperscript{7} appeared in a compilation of various studies on Charles Koechlin and was published in

\begin{itemize}
\item \textsuperscript{3} Ibid., p.317.
\end{itemize}
a book titled *Charles Koechlin, compositeur et humaniste*.⁸ Taken from three conferences that took place in Montreal and Paris between 2003–2008, the book was published in French and studies were contributed by 27 authors. Before this book, however, Robert Orledge’s monograph, *Charles Koechlin (1867–1950): His Life and Works*, had been available to the public since 1989. The book includes an English translation of ‘Étude sur Charles Koechlin par lui-même’ to which reference is made on several occasions within this thesis.

There exist two non-doctoral dissertations written in 1992: ‘Les mélodies de Charles Koechlin’⁹ by Xavier Le Diagon and ‘L’œuvre mélodique de Koechlin’¹⁰ by Brigitte Vogel. Regrettably, it has been totally impossible to access these dissertations at the time of writing this dissertation, and thus to assess their treatment of Koechlin’s songs.

Critical reactions to Koechlin’s music seem to suggest conflicting views as to whether he was strikingly original or was, indeed, an eclectic. According to Paul Griffiths, he displayed ‘a fastidious independence from prevailing trends’.¹¹ This point of view appears to be shared by Graham Johnson and Richard Stokes in their study of French song, claiming that Koechlin’s music ‘confirms his vision, originality, and startling modernity’ and that he was as inventive as Charles Ives.¹² However, these authors also, somewhat paradoxically, remark on Koechlin’s eclecticism¹³, commenting that traces of ‘almost everyone’ (Bach, Chopin, Schumann, Massenet, Satie, Milhaud

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¹³ Koechlin’s eclecticism is clearly demonstrated in his best known orchestral score, *Les bandar-log*, where he satirised stylistic elements of 20th-century musical modernism from Debussy’s impressionism to 12-note technique, neoclassicism, polytonality, and atonality.
and other less known composers) can be found in Koechlin’s output.¹⁴ Robert Orledge shared this perception of Koechlin’s eclecticism which, according to him, became more pronounced with the study of Bach.¹⁵

Undeniably, Koechlin’s output was so vast that he clearly tried many things in the different genres of music in which he wrote. The present thesis, however, is concerned solely with two song cycles written at both ends of his career. This study will attempt a detailed analysis of Charles Koechlin’s song cycles, *Quatre poèmes d’Edmond Haraucourt*, Op. 7 (1890–1895) and *Sept chansons pour Gladys*, Op. 151 (1935). By intensively examining the form, texture, harmonic language, and text setting of each piece, as well as the approach to the song cycle genre, this study seeks to place Koechlin’s songs within the larger context of the French art song tradition. The analysis does not include the orchestral version of *Quatre poèmes d’Edmond Haraucourt*, Op. 7, which was written between 1894–1897. Instead, its initial version with piano accompaniment is studied together with the *Sept chansons pour Gladys*, Op. 151, also for voice and piano.

In order to achieve the above aims, the study begins with a brief discussion of Charles Koechlin’s background as a composer followed by the developments in French music during his lifetime. It then explores the genesis of the art song and outlines the development of the *mélodie*. An introductory perspective of the song genre and a survey of the prevailing songs around the time when Koechlin wrote opus 7 and opus 151 are included. These two song cycles, composed respectively near the beginning and the end of Koechlin’s career, are then analysed in detail.

Both the styles and techniques of these two song cycles, composed within a time span of nearly fifty years, are investigated. With various revolutionary developments in music during these periods, did Koechlin continue the tradition of the *mélodie* or did he

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move in a new direction? Did he follow contemporary trends or was his inclination towards originality? This study will thus attempt to clarify Koechlin’s development as a composer of songs during the final decade of the nineteenth century and the first half of the twentieth century.
CHAPTER I

KOECHLIN AND HIS MILIEU: FRENCH MUSIC

Today, if Koechlin is not yet accepted in important concert programmes as one would wish, his standing in the musical world is almost unique in the respect and esteem accorded to him because of what his name represents; and if, in a practical sense (I am thinking of publishers as well as orchestras) his situation is, one might say, disastrous, he himself would not change it for the world.  

An Overview of Charles Koechlin

Charles Koechlin began his musical career as a songwriter. Coming from a musical family, his interest in music was stimulated upon hearing Massenet’s Nuits d’Espagne sung by his sister Mathilde, and Albert Lavignac’s piano transcription of an aria from J.S. Bach’s Pentecost Cantata (Cantate de la Pentecôte) played by Mathilde’s twin-sister Élisabeth. Koechlin himself played the piano from the age of six but his initial enthusiasm for the instrument was stifled due to his lack of interest in children’s pieces. Thanks to the classical recitals of Charles-Wilfred Bériot held at École Monge where he was a pupil, Koechlin’s eagerness in learning the instrument reignited. He thus took up piano lessons once again and played Chopin’s music which he admired greatly. While at École Monge, Koechlin was also pursuing general music studies and choral singing with Charles de Bériot.

At the age of fifteen, Koechlin attempted to write a suite that was inspired by the story of La petite sirène (The Little Mermaid) written by Hans Christian Andersen. This, however, he eventually abandoned. Nonetheless, he continued to be involved in many musical activities such as accompanying singers, playing duets, and transcribing

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17 Charles-Wilfred Bériot (1833-1914) was a well-known recitalist in France. Not only was he a pianist, but a composer and a pedagogue. He taught at the École Niedermeyer and at the Paris Conservatoire where Maurice Ravel was amongst his students.
18 Charles de Bériot was a Belgian violinist and composer. He founded the Franco-Belgian violin playing at the Brussels Conservatory where he was a chief violin instructor.
19 Koechlin acknowledged in his letter dated 4 December 1938 the monotonousness of this work due to extensive use of parallel root position chords. See Orledge, Charles Koechlin, p. 4.
for the school orchestra, while studying at École Polytechnique.\textsuperscript{20}

Koechlin admitted that he was not an\textit{ enfant prodige} (child prodigy).\textsuperscript{21} In fact, he was a late developer as a musician.\textsuperscript{22} At the age of 23, he was considered too old to join the harmony class taught by Théodore Dubois\textsuperscript{23} (1837–1924) at the Paris Conservatoire. He was instead accepted as an\textit{ auditeur} to Antoine Taudou\textsuperscript{24}’s (1846–1926) harmony class and later on became the latter’s student in 1891. The following year, Koechlin joined Jules Massenet’s (1842–1912) composition class, initially as an\textit{ auditeur} and then as a student in 1894. Other teachers who influenced his professional skills include André Gedalge\textsuperscript{25} (1856–1926) and Louis Bourgault-Ducoudray\textsuperscript{26} (1840-1910). In 1896, after the resignation of Massenet from the Paris Conservatoire, Koechlin found himself in the composition class of a mentor who would become his major influence and inspiration. This was none other than Gabriel Fauré\textsuperscript{27} (1845–1924).

After leaving the Conservatoire in 1898, Koechlin’s achievements and challenges in his career as a composer, a critic, an independent external examiner, an author and a pedagogue began. He composed over 200 opus numbers. He was consistently writing critical articles for\textit{ Chronique des arts} in 1909. This was the same year he founded the Société Musicale Indépendente, the objective of which was to promote new music (in

\begin{itemize}
\item \textsuperscript{20} Koechlin started his studies at the École Polytechnique from 1887 but had to quit in the end due to poor health. Had he continued with his studies, Koechlin could have pursued a career in military or engineering. As it was, Koechlin followed his passion for music instead and became an intellectual composer as manifested in many of his works based on the treatises he had written.
\item \textsuperscript{22} Before entering the Conservatoire, Koechlin initially studied harmony from François Bazin (1816-1878) and counterpoint from Charles Lefebvre (1843-1917). Charles Lefebvre was impressed by Koechlin’s setting of Haraucourt’s \textit{Clair de Lune} and later wrote him a letter of introduction for Théodore Dubois.
\item \textsuperscript{23} Théodore Dubois was a composer, organist, and music teacher. He became the director of the Conservatoire from 1896 until1905.
\item \textsuperscript{24} Antoine Taudou was a French composer and violinist. He won the \textit{Grand Prix de Rome} in 1869.
\item \textsuperscript{25} André Gedalge was a fugue and counterpoint professor at Paris Conservatoire. He was also a composer. In 1886 he won the Second\textit{ Prix de Rome}.
\item \textsuperscript{26} Louis Bourgault-Ducoudray was a French Breton pianist, composer and music history professor at Paris Conservatoire. His classes allegedly motivated Koechlin’s interest in modal music. He won the \textit{Prix de Rome} in 1862.
\item \textsuperscript{27} Gabriel Fauré would assign Koechlin to teach fugue and counterpoint to his class whenever he was on an inspection tour of various Conservatories in the province.
\end{itemize}
reaction to the practice of the Société Nationale and the Schola Cantorum). He examined for the Paris Conservatoire and the Conservatoires of Brussels, Marseilles, Rheims, and St. Étienne at different stages of his career. During these times, he produced sight-reading pieces for various instruments. As an author, Koechlin wrote books on Roussel, Debussy, and Fauré. As a pedagogue, he conducted lectures on the ‘Tradition in French Music’ and ‘Modern French Music’ in various colleges and universities in the United States in 1918. Then in the 1920s he wrote the following treatises which further elevated his reputation as a pedagogue:

1. Étude sur les notes de passage (1922)
2. Précis des règles du contrepoint (1926)
3. Étude sur la chorale d’école (1929)
4. Traité de l’harmonie, 3 volumes (1927–30)

Throughout his career he gave tuition to private students and also taught fugue and modal polyphony at the Schola Cantorum from 1935–1939.

Unlike most ambitious and promising French composers, Koechlin did not compete for the prestigious Grand Prix de Rome. However, commendable works did not go unnoticed. He received the following awards in his later years:

- 1935 Prix Primont and Prix Lasserre for chamber music
- 1936 Prix Cressent for Symphonie d’hymnes
- 1937 Prix Halphan for First Symphony Op. 57bis.
- 1942 Prix Laguerre
- 1946 Prix Chabrier
- 1949 Grand Prix de la Musique Française

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28 This was during his commission as a musical representative (together with six other French scholars) for France. Koechlin made further lecturing visits to the United States in 1928, 1929 and 1937 organized by his American student, Catherine Urner.

29 This was during his commission as a musical representative (together with six other French scholars) for France. Koechlin made further lecturing visits to the United States in 1928, 1929 and 1937 organized by his American student, Catherine Urner.
• 1950 Prize money worth 50,000 francs for *Offrande musicale sur le nom de Bach*, Op. 187

His social roles in 1937 included the following:

• President of the *Fédération musicale populaire*

• President of the commission for music of the *Association France-URSS*

• Member of the French contingent of the SIMC (*Société internationale pour la musique contemporaine*).

Koechlin persevered in his attempts to have his works performed during his lifetime even if it meant self-financing the process. This was the case with his major orchestral works featured at the Salle Pleyel during the OSP (*Orchestre Symphonique de Paris*) festival on November 29, 1932. However by the 1940s, performances of his works were organized in Brussels and heard on Belgian radio.

Koechlin was adamant that his music ‘should reach the public: through publishers, through soloists, through orchestras….’ in order to assess the value of his work. This anticipated recognition of his artistic output steadily became apparent years after his death on December 31, 1950. A recording of *Les bandar-log* was released in 1967 after which ‘his powerful and original music gradually gained international recognition through publications, performances, and CD recordings’.  

**Developments in French Music During Koechlin’s Period**

Koechlin admitted in several of his writings that his key influences besides Bach and Chopin were Gounod, Chabrier, and Fauré. As a prelude to a brief discussion on what was taking place in French music during Koechlin’s lifetime, tracing back forerunners in the field seems appropriate:

The songs of Gounod, the operas of Bizet, the chamber music of Lalo, the formalism of Saint-Saëns and the piano pieces of Chabrier all contributed to save French music from the

complacency of bourgeois art. Franck, who has been called the French Wagner, and his disciples, dominated the scene, but it was the work of his five contemporaries which prepared the ground for a typically French musical language and opened the way to the achievements of Fauré and his successors.\(^\text{32}\)

Henceforth, as we survey the general developments in French music to which Koechlin was exposed as his musical career took shape, we find that the trend of nationalism in music dates back to 1871 after France was defeated in the Franco-Prussian war of 1870–1871. The immediate outcomes of national consciousness were twofold: 1.) the creation of the Société Nationale de Musique Française in February 25, 1871 which was committed to encouraging and promoting works of only French composers;\(^\text{33}\) and 2.) the revaluation of the 17th - and 18th -century French composers from Lully to Rameau. These developments clearly point to the aspirations by French musicians towards independence from foreign influences in music, which until then had been evident in French operas.

But despite the effort to instill renewed awareness of French musical style and Gallic traits of their French Baroque predecessors, as well as a sense of national pride in the work of the locals, many French composers became inspired, possibly almost possessed, by the music of Wagner. Some of the founding members of the Société Nationale who fell under the spell of Wagner include César Franck (1822–1890), Emmanuel Chabrier (1841–1894), Vincent D’Indy (1851–1931), and Ernest Chausson (1855–1899). Many of the above-mentioned composers manifested Wagnerian influence in their works, some of which were composed following Wagner’s death in 1883.

However, it was perhaps inevitable that diverging reactions would soon emerge to what has been labelled in many music history books as the ‘Wagner cult’. Revolutionary composers such as Chabrier and Fauré showed Gallic traits and


\(^{33}\) In 1886, the Société Nationale changed its policy to include foreign classics to the program which triggered opposition from some of its members.
progressive trends in their music (e.g., Chabrier pioneered the use of the whole tone scale while Fauré adopted ecclesiastical modes and some use of non-functional harmony), while composers such as D’Indy, Chausson, and Duparc advocated classic forms, even when maintaining a lush late Romantic and chromatic, as well as sometimes modal harmonic style.

By the 1900s further reaction set in when a new wave of composers led by Claude Debussy and Erik Satie sought a new method of artistic creation that was ‘distinctively French’. Debussy’s style became known as impressionist. His music and that of his followers made a significantly greater use of non-functional harmonies including whole tone, pentatonic, modal and later polytonal harmonies. Indeed, it was Debussy’s undermining of functional tonality which led to the use of dissonances and sonorities, and chords that did not need resolutions. Satie, on the other hand, while initially sharing (even anticipating) many of Debussy’s stylistic and harmonic innovations, later became notorious for his satirical style which was immediately apparent from the frivolous titles of his creations. His music, while also incorporating jazz and popular idioms, became more straightforward and modest.

During the years leading to the outbreak of World War I (1914–1918), the trend in French music was directed towards ‘extreme refinement of expression’ (e.g., Debussy’s Jeux and Ravel’s Trois poèmes de Stéphane Mallarmé) and ‘colossal pursuit’ (e.g., Stravinsky’s Le sacre du printemps). By the late 1920s, a reaction was predictable as a younger group of composers of the era known as ‘Les Six’– especially Honegger, Milhaud, and Poulenc – rejected in their works the refined impressionist style, as well as the grandiloquent approach to composition of Stravinsky’s Russian ballets. Instead, they found new sources of inspiration from the music hall, American jazz, and also the emerging neoclassical style. Influential to the aesthetic work of Les Six were Satie,

The general developments in French music between the wars and after World War II (1939–1945) coincide with the remainder of Koechlin’s lifetime from 1920–1950. Although neoclassicism was perhaps the dominant influence during the inter-war period, counter currents of foreign origin existed. Microtonalism and the *bruitismo* of the Futurists, although short-lived, were undeniably also influential. Edgar Varèse’s (1885–1965) music, for example, employed sounds derived from machine-age society.

Another idiom new to the era was Schoenberg’s serial technique. By 1923, this twelve-note method appeared in Schoenberg’s music and from then on was explored further by his followers, Berg and Webern. Webern’s dodecaphony was prudent and concise in form and logic. The treatment of colour and duration in his music attracted French composers such as Olivier Messiaen (1908–1992). Messiaen’s *Quatre études de rythmes* (1949–1950) ‘advance the extension of serial technique’. 35 His primary influence during his period was upon certain composers like Pierre Boulez (1925–) in their development of the concept of total serialism.

Furthermore, two opposing techniques emerged a decade apart: the *musique concrète* which is ‘the manipulation, that is, of pre-recorded everyday sound to create an original work of art’ 36 and the aleatoric music where ‘chance’ played an important factor in composition. The former was established by Pierre Schaeffer (1910–1995) in the 1940’s and was employed in his first taped music made at the French Radio studios in 1948. The latter became prevalent in the 1950s.

Overall then, Koechlin’s life was lived through a period which saw a diverse range of developments in French music. In the next chapter we will survey the development of the art song and the state of the *mélodie* when Koechlin began to write.

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36 Ibid., p.373.
Following this, an examination of prevailing trends in the literature of French song composed by Koechlin’s contemporaries at the time of his own writing will seek to provide an insight into the style and techniques employed by Koechlin in his two song cycles.
CHAPTER II
THE DEVELOPMENT OF MÉLODIE AS AN ART SONG

The Genesis Of Art Song

An art song, as *The New Harvard Dictionary of Music* defines it, is:

A song intended for the concert repertory, as distinct from a folk or popular song. An art song traditionally is a setting of a text of high literary quality and, unlike most folk and popular songs, includes an accompaniment that is specified by the composer rather than improvised or arranged by or for the performer.  

Although the history of art song may be traced back as far as the Middle Ages, we will begin our discussion of the subject from the 17th century. It was during the Baroque period that composers’ antipathy towards the Renaissance polyphonic practice became evident. As a result, monodic songs proliferated in a style where the melodic line was supported by the figured bass. The harmonic accompaniment was added extemporaneously based on the latter. The text of the poem, after occupying an inferior role in polyphonic music, was eventually given its due credit. No longer did the words of the poem appear to be a mere ornament of the melody in a song. Rather, the form of the song became a reflection of the poetic text’s metrical framework and imagery. This ‘musico-poetic synthesis’ became an important element in the cultivation of the art song, as already apparent in the early Italian *canzone* and the English lute song.

The 18th century demonstrated the slowest growth for the art song. This was due to the overwhelming dominance of opera and instrumental genres during the Classical era. By the 19th century, poets such as Goethe, Schiller, Schlegel, Heine, amongst others, dominated literary art in Germany. Their fine lyric poetry provided the impetus for composers such as Schubert, Schumann, Brahms, and Wolf to exploit this...
abundance in the setting of poetry to music. This led the *Lied* \(^{39}\) – the term used for German art song – to its fruition.

In France, the influence of Schubert’s lied in the development of the art song known as the *mélodie* was undeniable. However, the *mélodie* acquired its unique identity as distinct from the folk-like effect of Schubert’s lied and reached its maturity in the later part of the 19\(^{th}\) century.

**Mélodie As An Art Song**

Even before the Franco-Prussian War and the Great Wars created an impetus for French composers to disengage from foreign influences (as a result of nationalism in music), a seemingly ‘pseudo’ war between vocal genres had already occurred between the German lieder and the French *romance*.\(^{40}\) This struggle between the native (*romance*) and the foreign (lieder) songs gave rise to a new identity of the French *mélodie*.

The immediate genesis of the *mélodie* appears to have sprung from the publication of French transcriptions of German lieder by Schubert, Beethoven, and other earlier German composers which became available in France from the 1830s. The French used the term *mélodie*\(^{41}\) as a substitution for the German word *Lied*. Thus, Schubert’s best known lieder, which initially appeared in a publication around 1833, were called *Six mélodies célèbres avec paroles françaises par M. Bélanger de Fr. Schubert*.\(^{42}\) Schubert’s lieder became very popular in France partly because of ever increasing copies of the composer’s songs with French translation, and partly owing to a well-regarded opera singer at that time, namely Adolphe Nourrit (1802–1839). Nourrit

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\(^{39}\) Hereinafter, *Lied* or *Lieder*, having become naturalized English words, will be written in roman lower case.

\(^{40}\) The *romance*, initially signifying a form of literature, is a simple song. The term often served as an umbrella for other types of vocal pieces in the 18\(^{th}\) century such as barcarolle, chansonnette, nocturne, tyrolienne, tarantella, and bolero. See Frits Noske, *French Song from Berlioz to Duparc: The Origin and Development of the Mélodie*, trans. Rita Benton, 2nd edn (New York: Dover Publications, Inc., 1970), pp. 1-22.

\(^{41}\) The word *mélodie* was also used to label the poems of Thomas Moore called *Irish Melodies (Mélodies irlandaises)* that have been set to music by French composers.

\(^{42}\) Noske, p. 26.
introduced Schubert’s lieder, which he sang to the French text translation, during his concert tours. But the rise of Schubert’s lieder in France possibly harvested resentment from the followers of the romance. A critic named Henri Blanchard remarked:

What is happening to the romance? What will become of it? Will it be transformed into a Lied? Will it grow longer, acquire more modulations? Or will it remain simple, naïve, and as characteristic as it has always been of our national taste, just as the bolero is the expression of Spanish music?43

Fortunately, the romance did not transform into the lied. It became instead a forerunner to the French mélodie as a genre. This mélodie secured its autonomous recognition from the time of Hector Berlioz’s song cycle, Les nuits d’été, composed in 1841.

The features of the mélodie that emerged as a genre deviated from the fundamental features of the romance in that the overall structure of the composition became freer and no longer adhered to strophic form. In addition, it was no longer obligatory to follow the traditional square phrase structure44 of the romance; while the accompaniment began to assume an equally important role. Before this, the accompaniment was a mere support of the melody using basic harmony of broken chords.45

To define a mélodie, it is most appropriate to relate it to a lied. In The New Oxford Companion to Music, a mélodie is defined as the 19th century French song equivalent to the German lied.46 The key difference, however, is that while German lieder developed from German folk songs, the French mélodie grew from the French romance. James Hall, in his book The Art Song, maintains a straightforward account of the two subjects: German lieder emerged in the first half of the 19th century whereas the

43 Quoted in Ibid., p. 34.
44 The melodic line is symmetrically bound by the words of the poem.
45 Noske, p. 4.
French *mélodie* flourished in the second half. What this means in terms of technical skills is that the latter was only acquiring what the former had already accomplished. 47

The general aura of French *mélodie* is one of reserve and avoidance of dramatic illustration. 48 The *mélodie* did not pursue the subjective and emotional word painting method that the German lied exploited. Generally speaking, French composers of the late 19th and early 20th centuries (see below) were more concerned with the overall ambiance of the song rather than the expressionistic matching of word to music.

Many of Berlioz’s contemporaries first developed the *mélodie* as a genre to a significant level. Leading French *mélodie* composers during his time include Félicien David (1810–1876), Henri Reber (1807–1880), Charles Gounod (1818–1893), César Franck (1822–1890), Édouard Lalo (1823–1892), Camille Saint-Saëns (1835–1921), Léo Delibes (1836–1891), George Bizet (1838–1875), and Jules Massenet (1842–1912). After this group, the *mélodie* developed to its stylistic peak in the hands of three composers: Gabriel Fauré (1845–1924), Henri Duparc (1848–1933) and Claude Debussy (1862–1918). 49

The development of French literature towards the end of the 19th century influenced the structure of the music being created, with each French composer taking advantage of the nuances and phrasing of their native language. This musical endeavor was intended to liberate French music from foreign influences and to take subjects from prevalent national literary movements at the time such as naturalism, parnassianism, and symbolism.

After World War 1, the trend of the *mélodie* was transformed through the musical expression embraced by the younger group of composers called *Les Six*. Of the

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six members of the group, Arthur Honegger (1892–1955), Darius Milhaud (1892–1974), and Francis Poulenc (1899–1963) wrote songs drawing on modernistic styles, but nevertheless displaying lyrical features of their predecessors. The texts of the songs were written by poets such as Jean Cocteau (1889–1963), Paul Eluard (1895–1952), and Guillaume Apollinaire (1880–1918), whose themes reflected current affairs and whose devices included humorous satire. Since the early 1970s, further development in the style of the mélodie seems to have come to a standstill.

While other French composers of stature in the twentieth century have contributed a considerable body of song that is performed with some consistency, there has been no real evolution of style, indicating a change of direction from that inaugurated in the works of Les Six. The retention of the most useful devices of impressionism and a return to the linear clarity of earlier periods have been the identifying factors. If there is a revolution of style that will culminate in anything as ‘progressive’ as the dodecaphonic adventures of the Germans, it has not yet become evident.  

The developments of the mélodie from this time through the first half of the 20th century of course coincide with the period during which Koechlin wrote his two song cycles, Quatre poèmes d’Edmond Haraucourt, Op. 7 (1890–1895) and Sept chansons pour Gladys, Op. 151 (1935). This period comprises the rise and fall of Debussy’s impressionism, and his innovations in harmony and tonality, followed by various counter currents including the rise of neoclassicism.

In the following Chapters 3 and 4, we will investigate Koechlin’s two song cycles which came from very different periods: the first one from the very formative period of French impressionism from Fauré through to Debussy composed in 1890–1895 (Quatre poèmes d’Edmond Haraucourt, Op. 7) and the second one composed in 1935 (Sept chansons pour Gladys, Op. 151) during the latter period of French neoclassicism moving towards the countercurrents of that period.

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50 Ivey, p. 238.
CHAPTER III

ANALYSIS:
Quatre poèmes d’Edmond Haraucourt, Op. 7

Amongst his early works, Koechlin held his setting of Quatre poèmes d’Edmond Haraucourt, Op. 7 in high regard. In his autobiographical study, Koechlin claims that the Haraucourt’s songs ‘have all the freshness of a youthful poetic inspiration’. Indeed, all four songs have a persuasive mixture of mood inspired by the celestial sentiments of Haraucourt’s subjects. They are evocative of feelings and generally lyrical.

Published by Leduc in 1900, the song cycle’s choice of keys reveals a scheme organically structured principally by means of tertian relationships:

1. ‘Claire de lune’ – progressive tonality beginning in G minor and ending in Db major
2. ‘Pleine eau’ – F
3. ‘Dame du Ciel’ – Dm
4. ‘Aux temps des Fees’ – F#m

1. ‘Clair de lune’

Orledge claims that it may have been Fauré’s setting of Edmond Haraucourt’s Shylock written in 1889 that led Koechlin to Haraucourt’s Clair de lune. To whatever degree this claim may be true, one thing is certain: that Koechlin’s setting of Clair de lune impressed Charles Lefebvre (1843–1917) who, as a result, agreed to give Koechlin lessons in counterpoint and later wrote Koechlin a letter of introduction for the Paris Conservatoire.

‘Clair de lune’ is a through-composed song, most notable in the cycle because

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53 For full translations of all titles and texts, please refer to Appendices A and B.
of its progressive tonality. Each poetic strophe incorporates modulation to a new tonal centre as shown below:

1st strophe – G minor → G major
2nd strophe – G major → (interlude) C major
3rd strophe – C major → E minor
4th strophe – E minor → Db major

The poem, which demonstrates a true Parnassian\textsuperscript{55} aesthetic, turns to nature to describe metaphorically the joys, sorrows, and nostalgia of life. Koechlin matches the poem’s imagery with an accompaniment design in each strophe that becomes almost a signature of each stanza:

1st strophe - tremolando (bars 1–27)\textsuperscript{56} are used to create a feeling of anticipation of the earth’s turbulence during the days of fire.

2nd strophe - block chords in triplets (bars 28–55) are exploited to establish a rather steady mood as the tale of a mother’s vision of her heavenly infant begins.\textsuperscript{57}

3rd strophe - broken chords above double pedal points (bars 56–89) are a subtle modification to the harmonic texture to suit the overall flavor of the strophe that now describes the features of the moon.

4th strophe - sustained chords over a syncopated pedal point (bars 90–112) seem to generate a leisurely pace that echoes the imagery of ageing, austerity and calmness.

It is notable that certain musical devices are drawn from the text. For example, the change of speed from \textit{Andantino molto tranquillo} (bars 56–86) to \textit{Plus lent} (bars 85

\textsuperscript{55} Parnassian poetic subjects are those of nature and the spiritual world. Its tenor is usually pessimistic and impassive. (For further reading, see Edna Epstein, ‘Themes in Parnassian Poetry’, \textit{The Modern Language Review}, Vol. 65, No. 3 (Jul., 1970), pp. 541-551).

\textsuperscript{56} For this and all subsequent bar references throughout this thesis, please refer to the complete scores of both song cycles to be found in Appendices C and D.

\textsuperscript{57} A simile seems to exist such that: heavenly infant = moon; mother = earth.
–88) following the text line: ‘Et lentement rentra dans l’ombre’ (And slowly she slipped back into the shadows)\(^{58}\) seems to word-paint ‘lentement’. This, plus the dynamic contrast from \(ff\) to \(p\) make the sense of the text very dramatic. In effect, this dynamic shading appears throughout the piece and is a significant feature of the song itself.

Let us now look at Koechlin’s general treatment of harmony. In ‘Clair de lune’ the use of functional harmony is evident and cadences are predominantly conventional, albeit some harmonic progressions become decorative. The latter is shown clearly from bars 19–22 where the harmonic progression indicates \(i – VI \text{ dim} – \#IV \text{ dim7} – i\). Here, the progression becomes colouristic and rhythmically cadential but the actual cadence is not functional.

While dissonances or non-chord tones (suspensions, appoggiaturas) are mainly resolved by the conventions of tonal harmony, Koechlin also uses them to delay the feeling of resolution. If we examine bars 44–49, we see that Koechlin sustains the G augmented chord for six bars. The soloist sings ‘Il flambait!’ (It burst into flames!) on repeated D sharps, growing to a climax that is achieved, not by immediate resolution, but with \textit{sforzando} on the same chord. As expected in traditional harmony, that D sharp is inexorably pulled towards E, but not until the relative minor chord in first inversion takes the section in \textit{poco piú lento}.

Koechlin’s musical language includes examples of chromatic harmonic sequences accompanying ascending chromaticism in the melodic line like those in bars 78–81. The use of chromatic harmony in bars 61–68 demonstrates Wagnerian influence and is reminiscent of the opening few bars of the Act 2 duet from \textit{Tristan und Isolde} (‘O sink hernieder, Nacht der Liebe’).

Rather than a traditional four-bar structure, ‘Clair de lune’ has an irregular

\(^{58}\) Some indications of the English translation of Koechlin’s song cycles are given here in the text, however, please note that the entire translation is given in Appendices A and B.
vocal phrase structure. This may be the reason for the varied time signature. In fact in bar 89 (3rd strophe) the recapitulation of the opening vocal line outlining a melodic minor scale (bars 4–9) is compressed (now in E minor) within a bar of 7/4 time. This passage serves as an effective link to the next musical idea.

At the end, the perfect cadence on the word *mère* could mistakenly imply a final cadence. However, Koechlin inserts a further chord progression, this time a minor plagal cadence with an added sixth on chord iv, perhaps to rekindle the spiritual air of the dead child who came back at night to watch his mother sleep.

2. ‘Pleine eau’

‘Pleine eau’ shows two contrasting tones in the poetry: the innocence and joy of being young and in love, and the peacefulness in death symbolized by a cold, sleeping body in the text. The absence of strophes in the poetry is notable as Koechlin seems to use this poetic structure to shape his song. To support this statement, one may note how the melodic line merely pauses temporarily on the semicolons (;) while the harmonic line takes advantage of the ellipsis (…) in bars 38–41 to create an interlude. This interlude is also used as a preparation to introduce a new musical thought in the *Adagio* section: a quasi-recitative devoid of the prior tuneful promise of youth and life.

The song ‘Pleine eau’ was composed two years after ‘Clair de lune’. Unlike the accompaniment design used in the latter, Koechlin this time employed a metric design to integrate the imagery of the poetry in the song. ‘Pleine eau’ is through-composed and demonstrates a progressive sectional structure as follows:

A – changing metres in simple time: C, 2/4 (bars 1–14)


B – single metre: 9/8 (bars 26–45)

C – changing metres in compound time: 6/8, 9/8 (bars 46–57)
To assign four semiquavers to a beat in simple time throughout the A section is to assert the youthful vivacity described in the text and to sustain the *Allegretto con moto* tempo suggested for section A. At first, the song gives the impression that it is going to be strophic, as A1 begins with the same melody as A. However, after bar 22, Koechlin cleverly manipulates the next three bars using extended chords embellished with non-harmonic tones or resolved tones creating a rich array of harmonies. These bars (23–25) become an anchor to initiate a new idea. The use of polymetres, which seem to merely serve as rhythmic variety for the A1 section, is changed to a single metre in 9/8 in the B section. In this section is the first mention of a ‘Greek God’ in the poetry. The chordal accompaniment and the use of harmonic and melodic sequences in bars 26–27 and 28–29 create a majestic atmosphere as suggested by the tempo marking. In bars 30–31 the piano part takes over the sequence with a chromatic alteration, which is then responded to by the vocal line in bars 32–33. Each sequence is repeated a semitone lower. The piano part resumes the sequence with a new theme in bars 34–35 and 36–37. In traditional harmony, sequences like these become important in the process of modulation. In this example, however, the sequence seems to pave the way to explore succeeding non-traditional chord relationships ending with an unresolved 7th in bar 45. These are examples of typical French ‘weightless’ chromaticism to be found notably in the music of Fauré. The expressive purpose of these harmonic and structural strategies underpins the text which describes a naked flesh in the water before it descends.

The changing metres in Section C are taken in *Adagio*. The pessimism and impassivity in this section is supported, not only by a quasi-recitative in the vocal line, but also by the harmony which moves through many keys without changing the key signature. These harmonic movements, which do not necessarily establish a particular
key, become mostly colouristic as the chord successions often demonstrate chromatic mediant relationships (see bars 47–50).

As in ‘Clair de lune’, the approach to cadences is very functional. ‘Pleine eau’ ends with a modified plagal cadence (modified in the sense that the chord iv is a minor chord with an added major 7\textsuperscript{th}) with the 7\textsuperscript{th} note ‘A’ being a common tone. This common tone is approached from the preceding F chord and is held like a pedal which, simply put, is but reinforcing the vocal line.

3. ‘Dame du ciel’

‘Dame du ciel’ possibly refers to an aristocratic lady of the house or a salonnière who hosts a gathering to discuss or exchange ideas on either social, political or cultural subjects (literary, musical, and artistic). There is a reference to abundant knowledge and to women (‘Elle connaît tout depuis dix mille ans!...Le sourire froid des femmes, ses soeurs,…’). This is in line with the history of salons and the salonnière who was a well-informed host for invited intellectual women and friends. The poem reveals that Dame du ciel receives or accepts the poets or the versemakers (‘Madame la Lune, en robe gris pale,…Reçoit les rimeurs de vers;’). This is important because:

Salons and discussion groups provide the means for the recreation and preservation of these precious forgotten social tools and privileges… Many of the ideas of great thinkers and doers in previous eras were born in gatherings where others were willing to listen to them and provide sincere feedback.\textsuperscript{59}

This may suggest that if the poets are received by the lady of the house, their literary works may also receive support from both the cultural and political elites of their time.

Written in 1894, ‘Dame du ciel’ is the longest song in the cycle comprising 178 bars. Generally a playful piece in 3/4, this third song in the cycle corresponds with the position of the scherzo movement in the classical four-movement instrumental cycle.

Without taking into account the progressions happening within each strophe, the harmonic goal of this through-composed song in D minor may be analysed as follows:

At a glance, it immediately shows the amalgamation of tonal and colouristic relationships. The key is established from bar 4 where the note appears in the vocal line, confirming D minor. After this, an interplay of tonic and dominant chords continues for eight bars using different inversions to have the bass rise smoothly by a step. The next eight bars adhere to functional tonality using principal chords until the harmony becomes colouristic with the use of secondary chords (VI, II, III) from bar 21–39.

A musical approach to ‘Dame du ciel’ that makes it distinct from the rest of the songs in the cycle is the use of motifs. The first motif is presented in the opening two bars of the vocal line that is subsequently used repeatedly in the accompaniment. This motif is either in a transposed version or an interplay of major and minor tonality throughout the song. The motifs seem to work in one’s psyche and, therefore, recall ‘Madame la Lune’ every time it is played.

A second motif (melody in the accompaniment from bars 40–46) is assigned in the 3rd strophe. Repeated in a different key in both the treble and the melodic line, this motif anticipates what the vocal line is going to do in bars 61–69.

Similarly, a third motif (melody in the accompaniment from bars 86–88) appears in the 4th strophe and is transposed when repeated. The motif settings for both the 3rd and 4th strophes do not seem to have any textual significance and remain as ideas for the vocal line to repeat and to develop.
Another apparent method that Koechlin employs is to slow down or treat the passage in free time towards the end of every strophe. The only exception to this is the penultimate strophe which anticipates the return to the opening strophe in a transposed key.

The mediant relationship in the last strophe which recapitulates the beginning of the song is emphasized by common-tone progressions (notes E and A taken from the first motif) in bars 168–178. By doing so, the home key has been reached almost abruptly, reconfirmed by the tonic note in the last bar.

4. ‘Aux temps des fées’

In Orledge’s book *Charles Koechlin (1867–1950): His Life and Works*, he claims that Koechlin links his subjects with particular keys in earlier works and that fairies are associated with F# major or F# minor.60 ‘Aux temps des fées’, the fourth and last song in the cycle, confirms this ‘subject–key’ association. It was composed in 1895.

The poem creates a fantasy about the state of existence during the time of the fairies. This includes sleeping under the two crossed leaves, following the dragonfly and laughing with the winds.

Koechlin approaches the feeling of ‘magic’ in the song through the use of ostinato which imparts something of an incantatory feeling. Furthermore, the raised sixth and, in general, bare fifth chords, add to the modal flavour and the air of enchantment within the song. In fact, this approach is clearly established in the piano part from the first bar up to the middle of the eighth bar. The vocal line, on the other hand, maintains the aura by using only the notes within the harmony.

At a glance, the song seems to be constructed in ternary form (A B A) in that

\[
A = \text{bars 1–33} \quad \text{Tonic (F#m)}
\]

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B = bars 34–52  Relative Major (A)
A1 = bars 62–82  Tonic (F#m)

Let us examine closely what is happening within a specific section. Just as section A seems to be following a rather functional progression using primary chords spiced with added sixths – namely: i+6 – IV+6 – i+6 – V – i+6 – V (bars 1–13) – an abrupt shift to a mediant relation in bar 14, a modulating sequence in bars 16–20, the use of pivot notes in the vocal line (bars 20–21), change the harmonic trajectory (note that bass line rises by step: C#–D, E–F, G–Ab). This is obviously to accommodate chromaticism in the vocal line.

In the B section, Koechlin uses mixed modes which is demonstrated distinctly in the melodic line from bar 46–52. Here, Koechlin starts the phrase on the 5th of the C# tonality outlining the minor mode (lowered 6th and 7th) in the first phrase (bars 46–48) and the major mode in the second phrase (bars 49–52). The overall harmonic movement of Section B may be described as ‘chromatic weightlessness’ – where the treatment of chromaticism becomes less functional and is used freely, with less tension compared to Wagner’s chromaticism –, but the four sections could be regarded as predominantly static or directional, such that:

bars 34–37  static
bars 38–41  directional
bars 42–48  static
bars 49–52  directional

That Koechlin uses word painting, as mentioned in the beginning of this chapter, is evidenced by the lightweight imagery typified by the trills on bars 38–41 and 49–52 where the trills underpin the text referring to singing and laughing: ‘Chanter avec la source et rire avec le vent...’
Between the B and A1 sections (last strophe) comes an interlude from bars 53–61 in F# major (mediant relation of the previous key) with the last two bars presenting a dramatic motion to a tritone root relationship which bisects the octave.

The first eight bars of the A1 section recall that of the A section. Although generally exhibiting a rather functional harmonic progression, Koechlin colours this section by briefly inserting mediant chords on bars 71 and 76 before resuming on the tonic-subdominant journey with added notes which is very Lisztian in progression (i+6 – VI7 – IV7 – I).

‘Aux temps des fées’ does not finish on its original key (F#m) but rather ends on a major with a tierce de Picardie triad. The melodic line ended on F# which was held for 4 bars. This note serves as a common note to the underlying harmony. Examining the repeated final cadence which demonstrates a perfect cadence but with added notes (I+6 – V9 – I+6 – V9 – I) while using a traditional suspension, this confirms that Koechlin is using major-minor tonality despite some hints of modal flavour within the song.

Discussion:

In this cycle, Koechlin demonstrates a strong adherence to classical practice although some attempts at harmonic freedom are apparent. We will now summarize what we have discussed so far and compare and contrast with Koechlin’s contemporaries and the French art song tradition.

1. Form

Except for ‘Aux temps des fées’ which is in modified ternary form (A B A1), the rest of the songs in the cycle are through-composed. We noted before that ‘Pleine Eau’ has a varied A B C (A A1 B C) because A1 begins with the same music as A. Initially, it sounds as if it is going to be strophic but it is not. Many through composed songs are modified like this (e.g. Fauré’s ‘La fées aux chansons’). Clearly, therefore,
Koechlin is adhering to the tradition that the *mélodie* tended to be through composed rather than strophic.

2. **Texture**

This Op. 7 is generally homophonic although it also suggests polyphonic texture in some places (e.g. bars 8 and 9 of ‘Pleine Eau’). There are extensive pedal points, added notes in the harmony, and polyrhythmic support within the cycle.

3. **Text Setting**

As discussed in Chapter II, the *mélodie* did not pursue the ‘seismographic’ word painting method that the German lied exploited (e.g. Schubert’s *Gretchen am Spinnrade* is designed with an accompanimental device to imitate the motion of a spinning-wheel and to respond to the image of the text which describes Gretchen’s state of emotion.), and that the 19th- and early 20th-century French composers were more concerned with the overall ambiance of the song rather than the expressionistic matching of every word. However, we found that Koechlin sometimes deviates from this tradition. The setting of the texts, especially in ‘Claire de lune’ and ‘Aux temps des fées’, suggests diffused and sometimes rather dramatic word-painting in the cycle.

4. **Melody and Harmony**

a.) **Mixed Modes**

Some of the characteristics of late 19th-century French harmony include the use of both major and minor modes and mixed modes such as major/minor mixed scales. For example, Koechlin often interposed mixed modes as we see in ‘Aux temps des fées’, where he used a major scale with flattened 6th and 7th degrees. This does not correspond to the church modes. The nearest is mixolydian but mixolydian has a raised 6th and a flat 7th.

b.) **Use of secondary, augmented chords and added notes**
Koechlin used secondary and augmented chords throughout the cycle, thus creating colouristic passages or cadences with restrained tension. The alternation of tonic chord with mediant in bars 34–37 of ‘Aux temps des fées’ echoes that of the work of his two inspirations: Gounod in ‘Venise’ and Fauré in ‘Mai’.

A typical late 19th-century French use of the augmented 6th chord which decorates the tonic no longer fulfills its original function. This is demonstrated in bars 34–37 and bars 44–48 of ‘Aux temps des fées’ where the 6th is used as chromatic neighbour. (Note: A triad suggesting F7 in bar 34 is actually F major triad with added augmented 6th. The note Eb is enharmonically D# which then becomes F–A–C–D#. This triad is used purely as a decorative neighbour chord).

The use of the augmented 6th as a neighbouring chord rather than a functional chord is very reminiscent of Fauré and Duparc. It has a rhythmic feeling of being cadential, but the progression to the harmonic goal is no longer traditionally functional.

All final progressions, although cadencing traditionally, include added notes in penultimate chords.

C.) Chromaticism

At the beginning of the chapter we discussed the use of chromatic harmony in bars 61–68 of ‘Claire de lune’ which demonstrates Wagnerian influence and a reminiscence of the opening few bars of the Act 2 duet from Tristan und Isolde. Another illustration of chromaticism is the modulating sequence in bars 16–20 of ‘Aux temps des fées’ where the sequential pattern in the melodic line descends by a semitone. The underlying harmony produces a series of interrupted cadences. This modulating sequence maybe characterized as Wagnerian in the sense that the expectation of resolution to a tonic in each case is left out and what is substituted is a series of harmonic sequences. This therefore raises the question as to whether Koechlin was
influenced by the Wagnerian model, unlike his contemporaries. And if so, is this typical of Koechlin’s works?

Considering that Koechlin was a late developer as a musician and that ‘Clair de lune’ was one of his early songs, it is most likely that Koechlin was still acquiring his creativity under the influence of the fading Romantic practice, particularly the Wagnerian-idiom [which was strongly felt] in France during this time. To support this assumption, one may refer to Penrose’s article on Chabrier, whom Koechlin confessed was one of his key influences. Penrose explains:

No composer working in the last quarter of the nineteenth century could fail to be affected by Wagner's works, so devastating and pervasive. His influence was particularly felt in France, and Chabrier has the reputation as the most Wagnerian of French composers.  

However, Koechlin also claimed that a passage in the song ‘Aux temps des fées’ (bars 12–15) was patterned after Debussy’s ‘Mandoline’ (‘Sous les ramures chanteuses’, bars 10–13 ). Debussy’s chromaticism apparently revealed to Koechlin many ways of treating modulation. This recalls the concept of ‘weightless chromaticism’ which contrasts French chromaticism to that of the Wagnerian style. This approach to harmony was something that Koechlin shared with contemporaries such as Fauré and Duparc.

Elsewhere, Koechlin demonstrates weightless chromaticism (e.g. bars 125–141 of ‘Dame du ciel’) and this may be comparable to the characteristic ascending/descending bass line of his mentor, Gabriel Fauré.

5. Approach To The Song Cycle Genre

If Schubert’s Die Schöne Müllerin exemplifies narrative coherence, Schumann’s Liederkreis Op. 24 illustrates motivic and thematic cross-references, and Fauré’s La bonne chanson, Op. 61 demonstrates thematic recurrence as musical means of cohesion, Koechlin appears to achieve organic unity in his song cycle by means of a tonal design

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which exhibits tertian relationships both within and between the songs (cf. tonal plan shown at the beginning of this analysis), but no thematic interconnections.
CHAPTER IV

ANALYSIS:

*Sept chansons pour Gladys, Op. 151*

During the onset of the sound film in the early 1930s, Koechlin became attracted to the cinema. Although he found that the art of the cinema compromised literary values, possibly for box office reasons, Koechlin remarked:

...yet, last and not least, some actors have a talent, a beauty, sometimes a genius which compensate for much else. It is in this spirit that I composed my *Seven Stars Symphony* [Op. 132], a homage to great artists or to harmonious beauties.\(^6^3\)

One of the artists he paid tribute to in his *Seven Stars Symphony*, composed in 1933, was the British-born actress and singer, Lilian Harvey (1906–1968). Until that time, he had only seen Lilian in photographs. It was in 1934 that the sixty-seven-year-old Koechlin saw Lilian, who was then only twenty eight years old, in the film *Princess à vos ordres*. The young actress inspired Koechlin to write over a hundred short pieces.\(^6^4\) Further enthused by Lilian’s beauty and dynamic conviction in another film (*Calais-Douvres*) where she played the role of Gladys O’Halloran, who was a newspaper vendor, Koechlin wrote *Sept chansons pour Gladys*, Op. 151. This cycle contains seven very short mélodies. The first song of the cycle was written immediately after his return from watching the *Calais-Douvres* film on August 26, 1935.\(^6^5\) Koechlin himself wrote the text to this song cycle which generally indicates the power of love when it rules the heart. His appreciation of film scenarios is reflected in the text.\(^6^6\) This song cycle marked the end of his 45 years of song writing.

Each of the seven short songs is through-composed and only a minimum of literal repetition occurs. The cycle exhibits whimsical and enigmatic qualities and is

\(^6^3\) Koechlin, ‘Study of Charles Koechin by Himself’, p. 312.
\(^6^4\) These pieces include the 89 sketches for an imaginary film starring Koechlin himself and Lilian Harvey in *Le portrait de Daisy Hamilton*, Op. 40, and *Album de Lilian*, Opps. 139 & 149.
structured so that the singer pitches the starting note of a song from the previous chord or note (except in ‘M’a dit Amour…’ and ‘La Colombe’). All the songs are unmetred and any occurrence of a bar line only indicates a new musical thought or an apparent break as indicated by a pause sign. Generally, there is no excessive dynamic and speed variety. In other words, the text is treated with a lack of excessive emotional display. The melodic line imitates the movement of speech and is very syllabic except for ‘M’a dit Amour…’ where certain passages are melismatic.

1. ‘M’a dit Amour…’

This is written in the style of a monody and exhibits a starkly spare texture. The melody begins on A and ends on A. Meanwhile in the accompaniment, the highest and lowest notes in the treble clef are on A. Clearly, the vocal line is also centred on A which suggests A minor or the Aeolian mode. However, the accompanying pedal points for much of the song are E D E F G which not only conflicts with A as the tonal centre, but does not necessarily mean that it is tonally centred on E either. What it tells us, however, is that the pedal points are colouring certain speech aspects of the voice parts. Indeed the accompaniment overall consists mostly of sustained single notes, only rarely venturing into actual harmonies. This vocal part throughout maintains a musical character that is recitativic, and perhaps somewhat chant-like.

The text is conversely short, light, and repetitive. It is an advice to be wary of one’s self when dealing with love. While phrasing is irregular, breath marks are indicated to sustain it. There is no indication of tempo or speed except on the second to last ‘gardes-toi’ where it is marked à l’aise, and rall. towards the end.

The final passage in the accompaniment, after a long pedal point on A, introduces a rather unexpected D major triad, thereafter ending on a bare fifth A/E, thus reinstating the principal melodic centre of the song. The vocal part maintains the prevailing melodic centre of A to the end.
2. ‘Tu croyais le tenir…’

The repetitive text (‘Tu croyais’/ You thought) in Koechlin’s poetry emphasizes a mistaken assumption by which the little game\(^{67}\) ends in a great [love] affair. The subject thinks she is in control of the other person’s feelings, yet in actuality, it is the other way around.

The vocal line is doubled in the piano throughout, and is accompanied by a series of parallel thirds played in contrary motion against the bass. Parallelism here is not in any particular key and rather thickens and decorates the line. It is reminiscent of Medieval parallel organum, but also reflects a texture that was very popular in early 20\(^{th}\) -century French music. For example, it is often used by Debussy, and also by Satie in some early works. At the third line of the song, the texture develops into a three-part canon for the voice and the RH and LH of the piano part, led by the piano LH followed by the voice and then the piano RH.

This second song is marked Allegretto with F# and C# showing as the key signature. The vocal line starts and cadences on B in the first and third lines suggesting a tonality centred on B, while the accompaniment cadences on a G chord. (The second line suggests a v – I cadence on G). However, the centre of tonality shifts to A and then ends on C#. There is no suggestion of a single key, the melodic and harmonic material being rather polymodal. The end harmony is quite enigmatic compared to the prevailing modal feel of the song. This may be suggesting a musical imagery of the unexpected outcome of an event which begins as some sort of a flirtatious game that turns into a love affair.

3. ‘Prise au piège’

The first line of ‘Prise au piège’ (Captured In The Trap) links to the previous poetry. In fact, the overall message of ‘Prise au piège’ is similar to ‘Tu croyais le

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\(^{67}\) The ‘little game’ refers to the traps of the subject to seduce her man. This ‘little game’ is revealed in the next two poems after ‘Tu croyais le tenir…’ which describe the subject’s features and call her ‘lovely seducer’.
tenir…’ in that the subject who plays with love is captivated by love itself.

Even Koechlin’s musical approach to ‘Prise au piège’ is similar to the previous song. Not only does he employ contrary motion in the melodic and harmonic parts but he also uses canonic technique. The canonic passage only occurs in the first five notes, after which the interval of imitation is transposed. The leader and the follower in the canon are interchangeable. Perhaps the canonic procedure is a symbol for the idea of being caught by or falling into the trap, as described in the poetry.

From the third line, the accompaniment texture shifts to chordal harmony. While the ensuing harmony is at times dissonant, the chords are mostly built on triads and triadic extensions moving freely. In the final passage, the harmonies underpinning the repeated F’s in the voice part (‘le banal, le merveilleux Amour’) through to the final bar (‘Ainsi soit-il’) all gravitate, via linear rather than functional harmonic progressions, to a final resolution on F.

The tonality of ‘Prise au piège’ may be described as progressive, in that the song begins in the Aeolian mode and then moves through chromatic transitions and finally ends on an F major chord with an added 6th.

4. ‘La Naïade’

This is the first time that Koechlin expresses in his poetry an obvious admiration for his subject, giving her the image of a water nymph in Greek mythology (naiad) and a lovely seducer akin to Boticelli’s Venus. Similar to the underlying message in the previous three songs - that is, love prevails so never play with love – here, the seducer becomes the one seduced.

The first three chords are simple triads (C, Cm, D) after which the harmony disintegrates into freer intervallic clusters which colour the vocal line. From there the progression continues with chromatic transitions before converging on a pedal point on B.
There are more triplets within the song which most likely are used to imitate the movement of speech, but also probably to create a whimsical passage in ‘une si jolie rivale à la Vénus de Botticelli’. This particular section is marked ‘d’un trait’ (in one go or without stopping).

The text includes some old-fashioned words such as ‘cuydois’ (think), ‘emmy’ (among) and ‘souëf’ (supple). But despite the archaism, Koechlin also inserts in his text an American word ‘lovely’. The addition of a quotation from a work by the ancient Roman poet, Catullus (‘Ridete , Veneres, Cupidines que, Ridete.’) may deliberately enhance a pastiche element in his poem. He sets this Latin language using a chant-like extended passage supported by a B pedal in the accompaniment. The unexpected ending on a D chord following this extended passage creates an enigmatic feel to the song.

5. ‘Le Cyclone’

Koechlin shows his humorous side as a lyricist poking fun at the idea of a cyclone by relating it to the frenzied pumping of blood within the heart. He then continues to make fun of the English scientist who discovered the circulation of the blood on the grounds that both the scientist and Lilian have the same last name (Harvey).

As whimsical as the intent may be, Koechlin seems to suppress the character of the poem with the restrained setting of his music. This is apparent from the limpid texture and the calm atmosphere of the song as marked throughout the score (‘plus calme’, ‘calme’, ‘serein’ or ‘calmez’). While the sonorities are simple, the use of modes and their intervalllic content changes abruptly. Koechlin sets this up with traditional triads or by dissonant combinations. An example of this is the passage ‘où le sang bouillonnait avec frénésie’ (where the blood was in a frenzy) where the treble plays a

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chromatically rising series of diminished 7th\textsuperscript{ths} against an ostinato on D with an added 6th. This is also the only occasion in the whole cycle that appears to word paint the said passage with a sudden change in rhythmic movement (6 semiquavers against a crotchet beat) and dynamics (reaching a peak in f) in the whole cycle.

‘Le Cyclone’ starts on C in the melodic line and ends on a tied C major triad. Before this chord is an unresolved F# which is an added 6th on A in the treble.

6. ‘La Colombe’

The dove, which is the English translation of the title of the poem, represents endearment. This is the only song in the cycle that begins with a piano introduction. This is also the first time that a coda is introduced in the cycle. Koechlin expresses his great infatuation for the young actress of the *Calais-Douvres* film by calling out her name (Gladys) six times in this song. The piano introduction sets the mood to yearn for ‘Gladys’. This yearning is created with an ascending octave leap (the widest interval within the cycle) in the vocal line. The coda, on the other hand, gives a sense of yielding to ‘Gladys’ created with a leap downwards.

With widely roving harmonies, there is a subtle balance in tonality that is presented from the opening pitch centre to the concluding harmony. ‘La Colombe’ opens with a pedal point that clearly establishes Cb (=B) as an opening centre with a dissonant Bb descending scale. This pedal point then goes down to A. As the body of the song progresses using parallelism and contrary motion within the accompaniment and vocal line, the song ends with a B major triad approached via an A-based chord (D7 in 2\textsuperscript{nd} inversion). The cadential implication of such a chord (i.e. V – I in G) is evaded by its resolution to B major. However, although a B major ending sounds enigmatic (a soundscape already becoming prevalent in the early 20\textsuperscript{th} century), it should be recalled that the song begins with a dissonant harmony built around the note Cb (=B) moving to
A. The opening B – A linear relationship is thus reversed by the closing harmonic progression.

Overall, the music still produces relatively simple textures.

7. ‘Fatum’

‘Fatum’ (Destiny) concludes the song cycle. Its text is based on the song from the film *Calais-Douvres* called ‘On ne lutte rien contre l’Amour’.’ In Koechlin’s poem, a man and a woman cannot oppose love because it is their destiny.

This is the only song in the cycle where a traditional repetition structure is discernible. The opening and closing complementary texts (‘L’homme ... la Femme ...’/ ‘La Femme ... l’homme ...’ ) underpin a varied repetition of the opening section at the conclusion.

The middle section employs parallelism and the accompaniment is chordal. It ends with a coda progressing to B with an E pedal point in the bass.

**Discussion:**

1. *General Stylistic Issues*

As mentioned in the first chapter of this thesis, the general developments in French music between the wars and after World War II coincide with Koechlin’s final years from 1920–1950. Any examination of this particular period will inevitably recall a dominant influence at that time – namely Stravinsky’s neoclassical works from 1919–1951. Stravinsky’s neoclassical music ‘adopts an anti-Romantic tone, reflecting a preference for balance, coolness, objectivity, and absolute (as opposed to program) music.’

Although Stravinsky was not the ‘founder’ of neoclassicism, his output, especially those during his sojourn in France from 1920–1939, influenced a whole generation of younger French composers such as the members of *Les Six*, as well as other leading French composers such as Ravel and Roussel.

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69 Ibid., p.278.
The era of neoclassicism in France saw the revival and imitation of the past, in particular the styles, genres and forms of the eighteenth century. Its identifying features were: ‘simplicity, objectivity, purity, and clarity’. But besides the evident elements of pastiche or ‘stylistic displacement’ in neoclassical music – especially that of Stravinsky – each composer’s personal aesthetic stamp was important. Les Six also incorporated into their neoclassical music the elements of jazz and popular idioms, a musical style inspired by Satie. The frivolity and the satirical features in their music reflect a reaction to the extreme subjectivism of the Romantic era. This ‘music hall’ style became a leading aesthetic feature in France during the early 1920s. However, after the death of Satie in 1925, and especially in the 1930s, there was a shift in aesthetic trends. The middle generation of French 20th-century composers (including Les Six) continued to pursue the stylistic features of neoclassicism but they no longer turned to the popular and jazz elements and instead became more ‘classical’. This milieu is where Koechlin’s Sept chansons pour Gladys sits.

Koechlin’s decision to provide his own text for Sept chansons pour Gladys was not unknown, since leading composers during his era did the same (eg. Ravel wrote the words to Trois Chansons composed between 1914–15). It seems that Koechlin found that writing music became instinctive when he himself wrote the words, for he comments à propos of other poets’ texts:

...whereas when he had to work on a poetry written by others, he generally took quite a long time to find within himself the musical equivalent of the poet’s idea.

2. Form

Sept chansons pour Gladys is through-composed. This is the predominant

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form for song settings in the 20th century (and even during the second half of the 19th century). Two of the many examples of through-composed song cycles from this period are *Deux mélodies*, Op. 20 by Albert Roussel composed in 1919 and *Deux melodies de Guillaume Apollinaire* by Francis Poulenc written between 1941–1945.

3. Texture

In Orledge’s book about Koechlin’s life and work, he claims that *Sept chansons pour Gladys* has the ‘element of sixteenth-century modal counterpoint’. However, in examining the music, the closest similarity to Orledge’s assertion is the short opening two-part canonic passage in the third song (‘Prise au piège’) between the melodic and the accompaniment lines. It is very spare compared to 16th-century modal counterpoint which is usually four to six parts alternating imitative polyphony and homophony. It seems more appropriate to allege that Koechlin’s *Sept chansons pour Gladys* are indebted to neoclassicism as shown in their predominantly spare and linear texture. Koechlin’s particular employment of this kind of texture can perhaps be traced back to Satie’s later work *Socrate*, a ‘drame symphonique’ for solo voice and small orchestra which was considered a prototype of Stravinsky’s early 1920s music which Taruskin has described as a ‘style dépouillé’ (‘stripped-down style’).

4. Text Setting

The text is set in a short and concise manner rather than expansively. Although on one occasion it appears that Koechlin is using word painting (for example, the passage in ‘Le Cyclone’ discussed earlier), generally, the text is treated with a lack of excessive emotional display. The text setting is objective rather than subjective which, as mentioned earlier, is one of the identifying features of neoclassical music.

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73 Orledge, Charles Koechlin (1867-1950): His Life and Works, p. 163.
5. *Melody and Harmony*

The text setting is generally syllabic, while the vocal line on many occasions moves in parallel motion with the treble part of the accompaniment, giving a sense of linear movement. Although reminiscent of Medieval organum, the use of parallelism is very much a French 20th-century predilection used extensively by Debussy in his impressionistic music (e.g. ‘La cathédrale engloutie’ published in 1910) and can even be traced back to Satie’s *Ogives* for piano, which is a series of chant-like melodies with parallel harmonies composed in the late 1880s.

Koechlin uses freely deployed dissonant as well as triadic harmonies. The harmony is austere, especially when non-triadic textures are involved. The delicate linearity of Op. 151 resonates strongly with contemporary French music such as Ravel’s Sonata for Violin and Piano published in 1927, Roussel’s *Deux melodie*, Op. 50 composed between 1933-1934, and Jean Rivier’s *Oiseau tendre* for solo flute composed in the same year as *Sept chansons pour Gladys*. 
These two song cycles, composed at opposite ends of Koechlin’s career, typify two very clear-cut stages in the development of French music in general, and French mélodies in particular. The early cycle coincides with the late 19th-century pre-impressionistic style of Fauré where it highlights the peculiar use of ‘weightless chromaticism’ and where harmonic functions are clouded without necessarily being non-functional. The later cycle of songs illustrates aspects of later French neoclassicism where the texture becomes spare and linear, creating a simple, objective, clear and pure style.

The early song cycle was written during the decline of the ‘Wagner cult’ and predated the more radical aspects of Debussy and the revolution of the early 20th century. As we saw in the analysis of Quatre poèmes d’Edmond Haraucourt, Op. 7, the language in which Koechlin was writing is relevant to late 19th-century French composers – especially Fauré and Duparc – and indeed not untouched by the Wagner cult.

The later cycle leapfrogs forward into the second quarter of the 20th century and sounds very typical of developments in French music during that time. Sept chansons pour Gladys, Op. 151 was written in the context of the 1930s (more serious compared to the frivolous and satirical character of the early 1920s ‘music hall aesthetic’).

There is no doubt that Koechlin was very much in tune with musical and artistic developments during his lifetime. He claimed the ‘freedom to think and, as an artist, to choose his subjects, to search for beauty wherever his musical inspiration may find it, and to achieve it as he understands it’. From the analyses in this thesis, however, it is clear that – despite the wide range of stylistic references in his music referred to in the

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75 Koechlin, 'Study of Charles Koechlin by Himself', p. 319.
Introduction – he here chose to remain essentially within the tradition of the French *mélodie* as found in the work of contemporary composers of the two eras within which the cycles were written. Koechlin, in these two song cycles, demonstrated eclecticism rather than striking originality.
APPENDIX A

FRENCH/ ENGLISH TRANSLATION OF
Quatre poèmes d’Edmond Haraucourt, Op. 7
**Clair de lune**

Jadis, aux jours du feu, quand la Terre, en hurlant,
Jetaît son bloc fluide à travers le ciel blanc,
Elle enfla par degrés sa courbe originelle,
Puis, dans un vaste effort creva ses flancs ignés,
Et lança, vers le flux des mondes déjà nés,
La Lune qui germait en elle.

Alors, dans la splendeur des siècles éclatants,
Sans relâche, sans fin, à toute heure du temps,
La mère, ivre d'amour, contemplait dans sa force
L'astre enfant qui courait comme un jeune soleil.
Il flambait! Un froid vint l'engourdir de sommeil
Et pétrifia son écorce.

Puis, ce fut l'âge blond des tiédeurs et des vents;
La Lune se peupla de murmures vivants,
Elle eut des mers sans fond et des fleuves sans nombre;
Des troupeaux, des cités, des pleurs, des cris joyeux;
Elle eut l'amour, elle eut ses arts, ses lois, ses Dieux,
Et lentement rentra dans l'ombre.

Depuis, rien ne sent plus son baiser jeune et chaud;
La Terre, qui vieillit, la cherche encor là-haut:
Tout est nu... mais, le soir, passe un globe éphémère,
Et l'on dirait, à voir sa forme errer sans bruit,
L'âme d'un enfant mort qui reviendrait, la nuit,
Pour regarder dormir sa mère.

**Moonlight**

*Faith J. Cormier*

Long ago, in the days of fire, when the Earth cried out as it threw its fluid blocks through the white sky, slowly swelling her original curves and, in a great effort, split her fiery flanks and hurled, toward the flux of worlds already born, the Moon that grew within her.

Then in the splendor of brilliant centuries, tirelessly, endlessly, eternally, the mother, drunk with love, contemplated in her strength the heavenly infant who ran like a young sun. She burned! Cold made her sleepy and petrified her skin.

Then came the blonde age of soft temperatures and winds. The Moon was inhabited with living murmurs. She had bottomless oceans and numberless rivers; flocks, cities, tears, cries of joy; she knew love, the arts, laws, her gods, and slowly she slipped back into the shadows.

There has been nothing since the like of her young, hot kiss. The Earth grows old, and still searches the heavens for her. All is bare... but at night, a ghostly sphere passes and you might say, seeing her form wander noiselessly, that she was the soul of a dead child returning at night to watch her mother sleep.
Pleine eau

Rire au matin, courir dans l'ondoiement des herbes,
Croire à tout, secouer au ciel comme des gerbes
La rose floraison des gaïtés de vingt ans,
Être aimé de la vie et fleurir le Printemps,
Ebaucher une amour dès qu'un hiver s'achève;

Puis, au long bercement des barques, triomphant,
Eclabousser le fleuve avec des cris d'enfant;
Regarder le sillage ouvrir ses larges trames,
Faire chanter la mousse au choc brusque des rames,

Et, plus beau qu'un Dieu grec, plonger ses flancs nerveux
Dans l'eau verte qui fuit en léchant les cheveux;
Sentir, comme un toucher d'amantes inconnues,
Le frais baiser des flots glissant sur les chairs nues...
Descendre...

Et ce soir, loin, les pêcheurs trouveront,
Des nénuphars aux pieds et des algues au front,
Calme et serein, couché, blanc sur la vase brune,
Un corps froid qui sommeille en regardant la Lune...

High Water

Faith J. Cormier

Laughing in the morning, running through the rustling grass,
believing everything, shaking to heaven, like a sheaf,
the rosy flowering of the joy of being twenty.
Being loved of life and flowering in the spring,
trying out love as soon as winter is done,

Then, cradled in a boat, triumphantly
splashing the river with child-like cries.
Watching the wake spread out,
making the foam sing with the abrupt shock of the oars,

And, handsomer than a Greek god, plunging nervous flanks into the green water that flees, licking at tresses.
Feeling, like the touch of unknown lovers, the water's cool kiss on naked flesh.
Descending...

And that night, the fishermen will find, water lilies at its feet and seaweed on its brow,
calm, serene, lying whitely on the brown mud,
a cold, sleeping corpse gazing up at the moon.
Dame du ciel

Madame la Lune, en robe gris pâle,
Dans les velours bleus et les satins verts
De ses grands salons à plafond d'opale,
Reçoit les rimeurs de vers;

Et, roulant son front nimbé de topaze,
Parmi les cousins de nuages flous,
Elle écoute, avec une feinte extase,
Chanter son peuple de fous.

Nos regrets, nos voeux, nos bonheurs,
nos peines,
Elle connaît tout depuis dix mille ans!

Pour guérir nos coeurs des tourments
que sème
Le sourire froid des femmes, ses soeurs,
Elle orne gaîment son sourire de
cressantes douceurs.

Puis, lorsque s'éteint le lustre d'étoiles
Qui scintille au loin dans le clair obscur,
Lente, elle s'en va dégrafer ses voiles
Sous ses courtines d'azur.

On croit qu'elle dort, lasse et solitaire,
Mais son char de nacre aux luisants
essieux
L'emporte en fuyant autour de la Terre,
Et déjà, sous d'autres cieux,

Madame la Lune, en robe gris pâle,
Dans les velours bleus et les satins verts
De ses grands salons à plafond d'opale,
Reçoit les rimeurs de vers.

Lady of Heaven  

Faith J. Cormier

Madame Moon, in a pale-gray gown,
amid the blue velvet and green satin
of her opal-ceilinged salons,
receives the versemakers.

Rolling her topaz-haloed brow,
among swarms of misty clouds,
she listens in feigned ecstasy
to the songs of her mad followers.

Our regrets, our wishes, our joys, our
pains,
she's known them all for ten thousand
years!
To heal our hearts from the torments
sown by
the cold smiles of women, her sisters,
she gaily decks her smile with caressing
sweetness.

When the far-off chandelier of stars
goes out,
she slowly unhooks the veils
from her azure curtains.

We think she sleeps, tired and alone,
but her mother-of-pearl chariot
with the shining axles
takes her fleeing round the Earth,
and already, under other skies,

Madame Moon, in a pale-gray gown,
amid the blue velvet and green satin
of her opal-ceilinged salons,
receives the versemakers.
Aux temps des fées

Aux temps jadis, aux temps rêveurs, aux temps des Fées,
Il aurait fallu vivre aux bois, chez les muguets,
Sous des branches, parmi les rumeurs étouffées,
Sans rien savoir, sans croire à rien, libres et gais,
Nourris de clair de lune et buvant la rosée,
Il aurait fallu vivre aux bois, chez les muguets,
Aux temps des Fées.

Nous aurions su dormir sous deux feuilles croisées
Chanter avec la source et rire avec le vent,
Nourris de clair de lune et buvant la rosée...
Suivre la libellule et la brise en maraude,
Chanter avec la source et rire avec le vent...

Peut-être Mab, un jour, nous eût changés en fleurs
Aux temps jadis, aux temps rêveurs, aux temps des Fées,
Il aurait fallu vivre aux bois, chez les muguets,
Aux temps jadis, aux temps rêveurs, aux temps des Fées.

In the Fairy Days

In the old days, the dream days, the fairy days,
we should have lived in the woods with the lilies of the valley,
under the branches, among the stifled noises,
knowing nothing, believing in nothing, free and gay,
nourished on moonbeams and drinking dew.
We should have lived in the woods with the lilies of the valley,
in the fairy days.

We would have been able to sleep under two crossed leaves,
to sing with the spring of water and laugh with the wind,
nourished on moonbeams and drinking dew...
Follow the dragonfly and the wandering breeze,
sing with the spring of water and laugh with the wind...

Perhaps one day Mab would have changed us into flowers,
in the old days, the dream days, the fairy days.
We should have lived in the woods with the lilies of the valley,
in the old days, the dream days, the fairy days.
APPENDIX B

FRENCH / ENGLISH TRANSLATION OF
Sept chansons pour Gladys, Op. 151
M’a dit amour

M’a dit Amour: garde de te prendre à tes filets, la Belle,
M’a dit Amour,
Belle, garde toi
garde toi de tomber dans ton piège…

M’a dit Amour: garde que la flèche ne se tourne vers toi,
Belle, m’a dit Amour.
Garde toi, garde toi de toi même…

Love Said To Me

Love said to me: take care not to be caught in your own web, pretty one,
Love said to me,
Pretty one, take care
take care not to fall into your own trap…

Love said to me: take care that love’s arrow doesn’t come back to you
Pretty one, Love said to me,
Beware, beware of yourself

Tu croyais le tenir

Tu croyais le tenir et il t’a prise
Tu croyais avoir fait un prisonnier et il te tient!
Tu croyais le tenir et il t’a prise.

Tu croyais avoir fait un prisonnier,
Tu croyais jouer avec l’amour et il te tient!
Et le petit jeu est devenu la grande aventure.

You Thought You Held Him

You thought you held him, and he caught you
You thought you’d imprison him, and he is holding you!
You thought you held him, and he caught you
You thought you’d imprison him,
You thought you were playing with love, but love caught you!
And the little game became a great affair.

Prise au piège

Tu croyais prendre et tu es prise,
Tu pensais l’attraper au piège de tes yeux malins et doux,
tes grands yeux naïfs et rusés,
tendres et moqueurs.

Il n’y a pas résisté,
mais dans sa chute
il t’entraîna vers l’Amour,
le banal.
le merveillux Amour
parquoi finissent tous les scenarios,
Ainsi soit il.

Captured In The Trap

You thought you’d capture, but you are the captured,
You thought to catch him in the trap of your sweet and malicious eyes,
your big naïve and cunning eyes,
tender and mocking.

He didn’t resist them,
but in falling
he pulled you towards love,
the banal.
the wonderful Love
which always ends all the scenes,
So be it.
La naïade

Quand tu nageois emmy Sirenes et tritons,
gente naïade au corps souëf,
enjoleuse la jolie,
tu cuydois l’enjôler
Tu “t’entraînais,”
ah! la bonne blague!
Et c’est la sérieuse affaire qui t’a prise.

Aphrodite s’est vangée de voir en toi
lovely,
une si jolie rivale à la Vénus de Boticelli,
Enjoleuse la jolie
enjolée à son tour.

Ridete,
Veneres,
Cupidines que,
Ridete.

Le cyclone

“Un cyclone?”
La mer était calme,
et le soleil radieux.

Un cyclone?
Ce n’était qu’un prétexte inventé par le fidèle Jean,
Le merveilleux et ridicule serviteur.

Un cyclone?
“Il n’y en avait pas plus que dans le creux de la main” dites vous?
Mais le cyclone était dans ton coeur
où le sang bouillonnait avec frénésie

Et comme cela se trouve!
la circulation du sang fut découverte par un savant d’Angleterre
Qui s’appelait Harvey, ô Lilian!

The Naiad

As you swam amongst Sirens and tritons,
gentle naiad with the supple body,
lovely seducer,
you thought you’d seduce him
You were ‘rehearsing’,
ah! the great joke!
And it was the serious affair that captured you.

Aphrodite took her vengeance in seeing you lovely,
so sweet a rival to Botticelli’s Venus

The lovely seducer
herself in turn seduced,

Laugh,
Beauties,
Cupids and,
Laugh.

The Cyclone

“A cyclone?”
The sea was calm,
and the radiant sun.

A cyclone?
It was only a pretext invented by the faithful John,
The wonderful and ridiculous servant.

A cyclone?
“There was no more than in the palm of your hand” you say?
But the cyclone was in your heart
where the blood was in a frenzy

And how appropriate was that!
the circulation of the blood was
 discovered by an English scientist named Harvey, oh Lilian!
**La colombe**

Gladys! Gladys!
Laisse la colombe se poser sur ton épaule
mais sache que c’est une colombe païenne
La petite Vénus de Boticelli te l’envoya pour te séduire plus sûrement
Gladys! Gladys!
petite Star de la Mer qui te joues dans le flots
en attendant l’heure de séduire
prends garde à la colombe, Gladys
Gladys!

**The dove**  
*Marian Nelson*

Gladys! Gladys!
Permit the dove to sit on your shoulder
but know that it is a pagan dove
The little Venus of Botticelli sent it most certainly to seduce you
Gladys! Gladys!
little Star of the Sea where you play among the waves,
while awaiting the hour of seduction
look out for the dove, Gladys
Gladys!

**Fatum**

L’Homme ne peut rien contre l’Amour,
la Femme non plus,
Voilà pourquoi,
ô nageuse Gladys
ton sort m’apparut aussi clair
sur la merveilleuse eau claire
où jouait ton corps de naiade fluide.
La Femme ne peut rien contre l’Amour
L’Homme non plus.

**Destiny**  
*Marian Nelson*

Man can do nothing against Love,
woman neither.
Here’s why,
oh swimming Gladys
your fate appeared to me to be as clear as that marvelous clear water
where your fluid naiad body plays.
Woman can do nothing against Love,
Man neither.
APPENDIX C

MUSIC SCORE

*Quatre poèmes d’Edmond Haraucourt, Op. 7*
CLAIR DE LUNE.
Poème de E. HARAUCCOURT.

A Madame Jules Koechlin.

CH. KŒCHLIN.
(OC7. No.1.)
(1890)

1 Allegro moderato e maestoso. \( \text{\#=130 à 144.} \)

2 Allegro moderato e maestoso.

5 dis, aux jours du feu, quand la Terre, en hurlant,

10 tait son bâton fluide à travers le ciel blanc,

Elle en suivit...
Lièche, sans fin, à toute heure du temps. La mère, ivre d'amour, contemplait dans sa force l'astre enfant qui coulait comme un jeune soleil.

Il flambe!
Poco più lento.

Un froid vint l'en-gour-dir de son neul
Et pé-trî-fi.

Poco più lento.

Andantino molto tranquillo. \( \text{d} = 80 \)

a son écorce.

Andantino molto tranquillo.

Puis, ce fut lâge blond des tiédeurs et des

vents;

La Lune se plait de murmures vivants.

poco cresc. ma pp sempre
Andante. ($d=70$)

De puis, rien ne sent plus son bai- ser jeune et chaud; La Ter- re, qui vieil- lit, la

Et l'on di-

cherche encore là haut: Tout est nu... mais, le soir, passe un globe éphé- mère,

L'àme d'un enfant mort qui reviendrait

nuit, Pour re- gar- der dormir sa mé- re.
PLEINE EAU.
Poème de E. HARDAUCOURT.

A mon ami Louis Feine.

CH. KOECHLIN.
(Oe. 7, N° 2.)
1902.

Allegretto con moto. \( \frac{4}{\text{4}} \) 108.

\[\begin{array}{c}
\text{Rire au matin, courir dans l'ondoïment des}
\end{array}\]

Allegretto con moto.

\[\begin{array}{c}
\text{Herbes, Croire à tout, se couper au ciel comme des}
\end{array}\]

moins pp

\[\begin{array}{c}
\text{gerbes La rose floraison des gaiétés de vingt ans,}
\end{array}\]

dolce

\[\begin{array}{c}
\text{mp cresc.}
\end{array}\]

67
20 a tempo, largement.

Regarder le silence ouvrir ses larges traits.

23 animé et cresc. toujours

Allargando.

Faire chanter la mousseline au choc brusque des rames.

26 Maestoso molto più lento. = es.

Et, plus beau qu'un Dieu, plonger ses flancs nus dans l'eau verte qui suit

Maestoso molto più lento.

29 en léchant les cheveux.

Sen.
42 Lent.

47 mp poco ad lib.

Et ce soir, loin, les pécheurs trouvèrent,
Des nevaphores aux pieds et des algues au front,

p très soutenu

51 Lent. mp

Calme et sevrin, couche,
blanc sur la va se bru ne,
Un corps froid qui sommeille

Lent. sempre p

54 sans ralentir.

en regardant la Lune...
DAME DU CIEL.

Poème de E. HARAU COURT.

A Mademoiselle Jeanne Hatto.

CH. KŒCHLIN.
(OP. 7, N° 3.)

(1894)

1

Allegretto con moto. 

Ma, da - me la Lu ne, en ro - be gris

Allegretto con moto.

6

non troppo cresc.

pâ - le, Dans les velours bleus - et les satins verts De

non troppo cresc.

11

p poco ad lib. rall.

ses grands sa - lons à pla - fond, d'o - pa - le, Re - çoit les ri - meurs de

express. dolce

pp suivent.
AUX TEMPS DES FÉES.

Poème de E. HARAUCOURT.

A Madame Henri Büsser.

CH. KŒCHLIN.

(No. 7, N° 4.)
(1896)

1

Allegro non troppo. \( \frac{\text{d} \cdot 72}{\text{e}} \). legg. pp sans trop de rigueur de

Allegro non troppo.

4

mesure

aux temps rêveurs,
aux temps des Fées,

7

Il au rait fal. lu vivre aux bois, chez les muguets,

Sous des

legg.
feuille, les cœurs — Chanter avec la source et
un peu en dehors

rire avec le vent, Nourris de chair de lune et buvant la ro-

dim.
ten.

(sans tenir la note)

sotto voce

Sui- vre la libellule et la brise en mal-

moins pp

ppp smorzando poco rall.

p non troppo

poco rall.
Un peu plus Lent. $d = 48$. 

Pensée de Mab, un

très lié et très tranquille.

---

poco rall. 

jour, nous eût changés en fleurs

poco rall. suivez rall. molto

---

Tempo I. $d = 72$. Toute cette fin pp

Aux temps ja - dis, aux temps ré - veurs, Aux temps des Fê -

---

Il au - reit s'il vivre aux bois, chez les mu -

legg.
APPENDIX D

MUSIC SCORE
*Sept chansons pour Gladys, Op. 151*
The score *Sept chansons pour Gladys, Op. 151 pour voix et piano* by Charles Koechlin is published by Editions M. Eschig (Paris) in 1988 (Eschig — ME 8619). Due to copyright, this score cannot be reproduced and included in this thesis publication.

At the time of writing, the score is readily available for purchase, and is held in many libraries world-wide.
BIBLIOGRAPHY


