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A

SELECTED PIANO WORKS OF EMMANUEL CHABRIER:
A STYLISTIC ANALYSIS

by

MARIKO KANEDA

A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements for the degree
of Doctor of Musical Arts, The City University of New York.

2001

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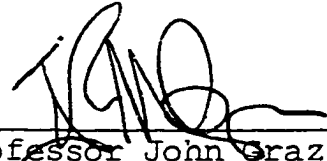
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9/24/99
Date


Professor John Graziano
Chair of Examining Committee

21 September 1999
Date

Allan W. Atlas
Allan W. Atlas
Executive Officer

Professor Peter Basquin

Professor L. Michael Griffel

Professor Arbie Orenstein

Professor Carl Schachter

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

Abstract

SELECTED PIANO WORKS OF EMMANUEL CHABRIER: A STYLISTIC ANALYSIS

by

Mariko Kaneda

Adviser: Professor Arbie Orenstein

The piano works of Emmanuel Chabrier (1841-94), a composer best known for such orchestral works as *España*, inspired and exerted much influence on the next generation of French composers, most notably Maurice Ravel, Erik Satie, Claude Debussy, and Francis Poulenc. At a time when piano literature was dominated by the German tradition, Chabrier's piano music played a significant role in the development of the modern French piano school. One finds, in his works, the essence of the Impressionist school: an emphasis on varied colors and textures. They also project Chabrier's ebullient temperament through the bold use of the instrument. And with its humor and freshness,

Chabrier's piano music contains all the hallmarks of twentieth-century French piano music.

This study discusses the innovations that Chabrier brought as a precursor to modern French piano music. An analysis of his piano compositions explores the characteristics of his music from various points of view: structural, harmonic, rhythmic, and melodic. Finally, the dissertation looks at Chabrier's influence on the next generation of composers, such as Maurice Ravel and Erik Satie, and compares some of their works with Chabrier's.

In all, the study examines the significant aspects of Chabrier's piano music and emphasizes the important role that his compositions had in the course of the development of French piano music.

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Portrait of the Composer Emmanuel Chabrier (1881)

Edouard Manet

Courtesy of the Fogg Art Museum, Harvard University Art Museums,
Bequest of Grenville L. Winthrop

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Introduction

Chabrier's piano music is generally less well known and less frequently performed than the works of his contemporaries such as Fauré, Franck, and Saint-Saëns. In recent years, however, his compositions have received greater attention. W. Wright Roberts, in his article "The Pianoforte Works of Emmanuel Chabrier,"¹ deplores the unfortunate fate of Chabrier's music after his death, and reevaluates his piano works as an artistic source of Debussy's and Ravel's compositions. Alfred Cortot comments on Chabrier's piano works as follows:

...his work was so full of significance for the future of French music that its repercussion is not even exhausted today. We cannot conceive of Debussy, Paul Dukas, Florent Schmitt, Ravel, and Gustave Charpentier, not even of Erik Satie—at least not as the men we know them to be—without being reminded of the existence of Chabrier at the most significant moment of the formidable outbreak of Wagnerism in France.²

¹ W. Wright Roberts, "The Pianoforte Works of Emmanuel Chabrier," *Music and Letters* 4 (April 1923): 133-43.

² Alfred Cortot, *French Piano Music* (London: Oxford University Press, 1932), 141.

In spite of the Wagnerian fervor in France, Chabrier succeeded in reviving the traditional French spirit in his own works and creating his own expression. In fact, Chabrier's piano music probably exerted a more profound influence on the next generation of French composers than did the music of anyone else. He displayed an original approach to color, sound, and texture in his music. His peculiar talent and freedom of expression inspired many later composers, especially Maurice Ravel, who claimed that Chabrier influenced him more than any other composer.³

Unfortunately, during his lifetime and even after, Chabrier bore a reputation of being merely a gifted amateur⁴ and struggled to have his works performed, especially those for the stage. Opera dominated musical activity in Paris throughout the nineteenth century, and writing a successful opera was a means to recognition as an important composer. Chabrier aimed to write successful operas, but experienced the disappointment of having performances of his works postponed or rejected. His major opera, *Gwendoline*, was accepted at the Paris Opéra only the year before his death, thanks to the ardent support of his colleagues and friends.⁵ His

³ Arbie Orenstein, *A Ravel Reader: Correspondence, Articles, Interviews* (New York: Columbia University Press, 1990), 394.

⁴ Charles Kœchlin, "Pour Chabrier," *Revue musicale* 11 (January 1930): 3.

⁵ Rollo H. Myers, *Emmanuel Chabrier and His Circle* (London: J. M. Dent & Sons, 1969), 65. A private audition of the opera was

last opera, *Briseïs*, was premiered in Germany at the Theatre Royal in Berlin under the baton of Richard Strauss in 1899.

The lack of recognition and the reluctant attitude of the French Establishment toward Chabrier probably came from the fact that he did not go through the Conservatoire or any other official institution. For the most part, it was his devoted friends who helped Chabrier's works to be performed.

In several articles, scholars and biographers have pointed out the significant role that Chabrier's music had in the history of modern French piano music. Leonard Duck,⁶ Pierre-Octave Ferroud,⁷ and R. Gorer,⁸ have re-evaluated, in their articles, Chabrier's position in the history of French music; his music has also been discussed in books by Jean Chantavoine⁹ and Edward Burlingame Hill.¹⁰ Few theses are devoted to an analysis of

given in the salon of Princess de Scey-Montbéliard, with Fauré at the harmonium, Chabrier at the piano, and d'Indy and Messager playing percussion.

⁶ Leonard Duck, "Emmanuel Chabrier: A Transitional Composer," *Musical Opinion* (January 1952): 209-11.

⁷ Pierre-Octave Ferroud, "Moussorgsky and Chabrier," *Chesterian* 80 (July-August 1929): 256-61.

⁸ R. Gorer, "Emmanuel Chabrier," *Music Review* 2 (1941): 132-42.

⁹ Jean Chantavoine, *De Couperin à Debussy*, (Paris: Librairies Felix Alkan 1921).

¹⁰ Edward Burlingame Hill, *Modern French Music*, (Boston and New York: Houghton Mifflin, 1924; reprint, New York: Da Capo Press, 1969).

Chabrier's music: a dissertation by Carolyn Ann Billings in which she explores orchestral aspects of Chabrier's piano music,¹¹ and a thesis by Paula Jean Telesco in which she offers a harmonic analysis of four pieces from *Pièces pittoresques*.¹² Yet no significant study is found on Chabrier's contribution and his influence to French piano music.

In this dissertation, I will particularly focus on the importance of Chabrier's piano music to the development of the modern French piano school. I will discuss his late works (1881-91) in terms of different aspects: formal, harmonic, and melodic structures. A brief biography and discussion of his style precede the musical analysis.

The following works will be included in the study: *Dix pièces pittoresques* (1881), "Aubade" (1883), *Habanera* (1885), "Ballabile" and "Caprice" (1889), "Feuillet d'album" (1890), *Joyeuse marche* (1890), *Bourrée fantasque* (1891), all for piano solo; *Souvenirs de Munich* (1885-86) for four hands; and *Trois valse romantiques* (1883) for two pianos. These works were composed during the time when Chabrier became a full-time composer. (He worked as a civil

¹¹ Carolyn Ann Billings, "Orchestral Aspects of Chabrier's Piano Style," (D.M.A. diss., University of Missouri, 1984).

¹² Paula Jean Telesco, "A Harmonic Analysis of Selected Piano Music of Emmanuel Chabrier," (M.M. thesis, University of Arizona, 1985).

servant in the Ministry of Interior for eighteen years.) It was an important period for piano music, for with the creation of the *Société Nationale de Musique* in 1871, came a renewed interest in instrumental music.

Finally, I will discuss the influence that Chabrier's piano music had on the next generation of composers, including Maurice Ravel, Erik Satie, Claude Debussy, Francis Poulenc, and Igor Stravinsky.

Chapter I

Chabrier's Musical Background and Works for Piano

Chabrier's Musical Background

Emmanuel Chabrier was born in 1841 at Ambert, in the region of the Auvergne in central France. His father, Jean Chabrier, was a lawyer, and his mother, Marie-Anne Evelina Durozay, was brought up in an environment where a taste for music and dance was cultivated as part of *savoir-vivre*. Probably as a result of his mother's inclination, Chabrier's music education began as early as the age of six with piano lessons from two musicians, Mateo Pitarch and Manuel Zaporta, both immigrants from Spain.¹ The family then moved to Clermont-Ferrand and later to Paris, in 1856, where, respecting his father's wishes, Chabrier studied both law and music. In Clermont-Ferrand, his music teacher was a Polish cellist, Alex

¹ Myers, *Emmanuel Chabrier*, 1. Myers points to the significance of these Spanish teachers in Chabrier's early education, in view of his subsequent interest in Spanish music and works such as *España*.

Tarnowski,² whose influence is seen in Chabrier's early pieces, which employ some Slavic dance characteristics.³ In Paris, Edouard Wolff, a distinguished Polish pianist who knew Chopin, was Chabrier's piano teacher. Chabrier took violin lessons also from one Richard Hammer, and composition from Aristide Hignard⁴ and T. E. Semet.⁵ In 1861 he obtained a law degree and entered the Ministry of Interior as a junior clerk. Having fulfilled his father's intentions for him, Chabrier started to spend more of his time studying music. Although he studied composition with several teachers, he remained mostly self-taught, having spent hours copying the scores of the great masters.⁶

Around that time, Chabrier was introduced to the literary group of Parnassian poets and made acquaintance with some of the leading figures in poetry, including Villiers de l'Isle-Adam and

² Roger Delage, "Chabrier, Emmanuel," in *Larousse de la musique* (Paris: Librairie Larousse, 1982), 264. Myriam Soumagnac states that Tarnowski was a violinist in *The New Grove Dictionary*, ed. Stanley Sadie, vol. 4 (London: Macmillan Publishers, 1980), as do René Martineau in *Emmanuel Chabrier* (Paris: Dorbon Aîné, 1910) and Yvonne Tiénot in *Chabrier: Par lui-même et par ses intimes* (Paris: Henry Lemoine, 1965).

³ Soumagnac, "Chabrier, Emmanuel," in *The New Grove Dictionary of Music and Musicians*, 96.

⁴ Jean-Louis Aristide Hignard (1822-98). He studied composition with Halévy at the Paris Conservatoire. His compositions include 7 comic operas, 1 tragédie-lyrique, works for choir, songs, and piano pieces.

⁵ Théophile-Aimé-Emile Semet (1834-88); timpanist at the Paris Opéra and professor at the Conservatoire.

⁶ Chabrier felt a lack of facility in composition throughout his life. He later confided in a letter, "...tout me coûte beaucoup de travail; je n'ai pas ce qu'on appelle de la facilité."

Stéphane Mallarmé. Many of Chabrier's stage works involved collaborations with these poets⁷: Paul Verlaine for *Fisch-Ton-Kan* (1863-64) and *Vaucochard et fils 1er* (1864), Catulle Mendès for *Gwendoline* (1885) and *Briseïs* (1888-91). In addition, he was fascinated by the new movement in painting called "Impressionism," and his passion for this art brought Chabrier close to some painters, especially Edouard Manet. Chabrier's first important piano work, *Impromptu* (1873), is dedicated to Madame Manet, who played the piano, while Edouard Manet painted two portraits of Chabrier.⁸ Chabrier also owned an important collection of paintings, drawings, and lithographs by Manet, Monet, Renoir, and Degas, some of them acquired on the occasion of the fourth Impressionist exhibition in 1879, others from Manet's studio after the painter's death in 1884.

During the 1870s, Chabrier wrote two noteworthy stage works: the opéra-bouffe, *L'étoile*, which was premiered in November 1877 at the Théâtre des Bouffes-Parisiens, was an instant hit, and Chabrier thus had his first big success at the age of thirty-six. The other work, the operetta *L'éducation manquée*, was produced at

Emmanuel Chabrier, *Correspondance*, eds. Roger Delage, Frans Durif, Thierry Bodin (Paris: Klincksieck, 1994), 357.

⁷ See Delage, "Telluric Verve," *Musical Times* 135 (September 1994), 557-62.

⁸ One is found in the Fogg Art Museum at Harvard University and the other in the Museum of Ordurpgaard in Denmark.

the Cercle de la Presse in May 1879, and was also well received by the public.

The same year, at the suggestion of his close friend Henri Duparc (1848–1933), Chabrier traveled to Munich to hear Wagner's *Tristan und Isolde*. This trip had a considerable effect on Chabrier. The performance made a great impression and had a deep emotional impact on him. As Duparc later wrote in a letter to René Martineau:⁹

You can have no idea of what it meant to him to be hearing *Tristan*, which he didn't know, as if some internal voice was warning him that it was going to change his whole life.... He was so overcome (by the opera) that, although usually so gay and cheerful, he left us after the performance and shut himself up in his room. You know he didn't at that time intend to devote himself to music entirely; *Tristan* made him realize his true vocation, and on his return from Munich he had made his decision.¹⁰

When he was almost forty, in 1880, he finally resigned from the Ministry and decided to devote himself entirely to composition. During this period, until his premature death in 1894, Chabrier produced his most significant works.

Following his resignation, Chabrier started working as secretary and chorus-master of the symphonic association of the

⁹ French musicologist who published a biography of Chabrier's in 1910.

¹⁰ Myers, *Emmanuel Chabrier*, 26.

conductor Charles Lamoureux (1834-99).¹¹ Lamoureux was an ardent admirer of Wagner, as was Chabrier; they often met at gatherings of the group known as *Le Petit Bayreuth*.¹² Lamoureux had great esteem for Chabrier's music and premiered some of his works, including *España*, a composition which made Chabrier a celebrity.¹³

Already in 1876, Chabrier had become a member of the *Société Nationale de Musique*. The *Société* was founded by Camille Saint-Saëns (1835-1921) and Romain Bussine in 1871 in an attempt to bring to light young French composers and resist foreign domination in the music world.¹⁴ Operatic works by Rossini, Meyerbeer, and Donizetti still constituted a considerable part of the Paris Opéra's repertoire, and Wagner was rapidly becoming an important figure toward the end of the century. Other than in *salons*, instrumental music had a secondary role in a society swayed by the importance of opera. In 1885 Saint-Saëns recalled the difficulty of performing instrumental music:

¹¹ Violinist and conductor, Charles Lamoureux founded the *Nouveaux Concerts* in 1881. He contributed to popularizing Wagner's works in France.

¹² A loose confederation of ardent Wagnerians organized at Antoine Lascoux's home from 1876. Lascoux was a music-loving lawyer who also supported the creation of the *Revue Wagnérienne*. Alan M. Gillmor, *Erik Satie* (New York and London: W. W. Norton, 1992), 5.

¹³ Chabrier dedicated the work to Lamoureux.

¹⁴ The Franco-Prussian War (1870-71) stirred up national consciousness in France.

Not so long ago, perhaps fifteen years, a French composer who had the audacity to try his fortunes in the field of instrumental music, had no other means of getting his works played than to give a concert himself and invite his friends and the critics to it.¹⁵

The *Société* thus greatly contributed to the popularization of instrumental music. Furthermore, the creation of the *Société* immediately after the Franco-Prussian War encouraged the revival of a national consciousness among composers dominated until then by the German tradition. Chabrier was one of the first to write piano works in an original French style; and his *Impromptu*, *Pièces pittoresques*, and *Trois valse romantiques*, were all premiered at the *Société*.

A prominent musician who helped Chabrier's career was the Austrian conductor Felix Mottl (1856-1911), the eminent Wagnerian conductor who appeared at Bayreuth on many occasions. A Belgian tenor, Ernest van Dyck (1861-1923),¹⁶ who had worked regularly with Chabrier, introduced the composer to Mottl in 1887. After Mottl saw the score of *Gwendoline*, he decided to produce the opera in

¹⁵ Edward Burlingame Hill, *Modern French Music*, 207.

¹⁶ Discovered by Lamoureux, who conducted his début in 1883, he became one of the most acclaimed Heldentenors of the day.

Germany. Holding Chabrier's music in great esteem, Mottl arranged numerous performances of the composer's operas. Performances in Germany between 1889 and 1893 include: *Gwendoline* in Karlsruhe (1889), Leipzig (1890), Stuttgart (1890), Dresden (1890), Munich (1890), and Düsseldorf (1893), and *Le Roi malgré lui* in Karlsruhe (1890), Baden (1890), Dresden (1890), and Munich (1890). There is no doubt that Chabrier was better known in Germany than in his own country at this point.¹⁷

Many French composers of the late nineteenth and early twentieth centuries incorporated the exotic character of Spain into their works. Early examples of such compositions include *Don César de Bazan* (1872) by Jules Massenet, *Carmen* (1875) by Georges Bizet, and the *Symphonie espagnole* (1875) by Edouard Lalo. Following the lead of his older contemporaries, Chabrier traveled to Spain in 1882. During this visit, which lasted almost five months, he collected popular melodies from Seville, Malaga, and Cadiz. For Chabrier, who was naturally attracted to dance rhythms, this trip was fruitful and stimulating, as he found abundant sources of inspiration in the complex rhythms of Spanish music. On his return to France, he fully exploited these ideas in *España* (1883) and *Habanera* (1885).

¹⁷ See Delage, "Emmanuel Chabrier in Germany," *Musical*

From 1883 on, Chabrier spent most of his time composing in the village of La Membrolle-sur-Choisille, in the region of Touraine. His health started to fail rapidly around 1892. And the performance of *Gwendoline* at the Paris Opéra in December 1893, long awaited by Chabrier, came too late, for he could barely recognize his work because of his cerebral dementia caused by the tertiary stage of syphilis. Chabrier died on September 13, 1894.

Chabrier's Piano Works

The works for piano hold an important place in Chabrier's œuvre. Except for the *Larghetto* for French horn and orchestra (ca. 1875), he did not write any solo instrumental compositions other than those for piano. Like many others, Chabrier composed at the piano and was himself an excellent pianist.

Chabrier's first surviving attempts at composition date from 1849. An album in manuscript containing thirteen short pieces written during the years 1849-55 already shows Chabrier's strong inclination toward dance rhythms.¹⁸ This modestly conceived collection of dances includes polkas, mazurkas, and

Quarterly 49 (January 1963): 75-84.

¹⁸ The autograph is found in the Pierpont Morgan Library.

waltzes. Some of the traits that become typical of Chabrier's later works are already present: there are many accents, tremolos, arpeggios, and detailed indications of dynamics. The first truly significant piece, however, is *Le Scalp* (1856), which was to appear later as *Marche des Cipayes* (published in 1863). In August 1857, he wrote a waltz called *Julia* bearing the first opus number, and so titled because of the name of its dedicatee, Mademoiselle Julia Jullien. His first published work was a suite of waltzes called *Souvenir de Brunehaut* (1862).

Alfred Cortot states that Chabrier's "authentic pianistic technique and the crystallization of an entirely personal style" appear with *Impromptu*, published in 1873 and dedicated to Madame Edouard Manet.¹⁹ Cortot comments on the effusion of Chabrier's personality in this work as follows:

But now already, in the texture of a fragrantly warm and piquant, seductive music, lies a quality, caught up in arresting harmonies, which is to become familiar to us, the turn of a falling phrase which heralds *Gwendoline* or *La Sulamite*, the leap of the deft progressions of the *Joyeuse Marche* and of the *Bourrée*, the swelling melodic curves of the *Ile Heureuse*.

¹⁹ Cortot, *French Piano Music*, 148. The date of composition, however, is controversial. Cortot mentions the possibility of two dates, 1861 and 1873. He supports the latter because of the originality of the piece, which seems inconceivable at the earlier time. On the other hand, Roy Howat suggests 1865 or 1868 according to Chabrier's recollections expressed in a letter to Henri Heugel in 1893. Emmanuel Chabrier, *Works for Piano* (New York: Dover Publications, 1995), x.

This is the true Chabrier, this is his very audacity, his zest and vigour. The butterfly has at last torn itself free from the chrysalis. His technique is liberated and supple, and ready for the still rarer felicities of the future.²⁰

Around the same period, Chabrier wrote *Ronde champêtre* (ca.1870), *Pas redoublé* (ca.1871), *Air de ballet* (ca.1871), and *Suite de valse* (ca.1872). *Ronde champêtre*, whose title did not originate with Chabrier, was published as part of *Cinq pièces posthumes* in 1897. The main theme comes from *Poussah's* verse in *Fisch-Ton-Kan*, a comic opera that Chabrier wrote with Verlaine's collaboration. *Pas redoublé* seems to have been intended originally for a brass band;²¹ it was published by Costallat more than ten years later under the new title of *Cortège burlesque*.

Chabrier was a great admirer of dances, and wrote different types throughout his life. *Air de ballet*, published in 1897, was taken from an earlier *Polka*. Another composition, the long-lost *Petite valse*, was composed in 1878 during a stay at Etretat, a seaside town in Normandy. Frans Durif discovered and published it in the *Revue de musicologie*.²²

²⁰ Cortot, *French Piano Music*, 151.

²¹ Emmanuel Chabrier, *L'Œuvre pour piano*, Pierre Barbizet and Jean Hubeau, pianists, commentary by Roger Delage. Erato, compact disc, 4509-95309-2, 1982.

²² See Frans Durif, "Petite valse inédite d'Emmanuel Chabrier," *Revue de musicologie* 54, no. 2 (1968): 245-48.

After the publication of *Impromptu*, Chabrier's first significant piece, an interruption of some eight years occurred before his next important set of pieces, *Pièces pittoresques*, which Chabrier apparently assembled during the summer of 1880 while on vacation. He originally intended a set of twelve pieces, but the publisher's dissatisfaction resulted in a final set of only ten.²³ Francis Poulenc considered *Pièces pittoresques* a monument of French music as important as Debussy's *Préludes*.²⁴

In 1883, shortly after returning from Spain, Chabrier composed *Aubade*, in which the sonority recalls the Spanish guitar. The Spanish influence carried over into another work, *Habanera* (1885).²⁵ Two other pieces were written in 1883: *Trois valse romantiques*, for two pianos,²⁶ and *Capriccio*. *Trois valse* was premiered at the Société by the composer and André Messager (1853-1929).²⁷ *Capriccio*, an ambitious piece, was never finished. At the

²³ The general title, as well as those of each piece was given by the composer's friend Paul Lacome. Roger Delage, "Manet et Chabrier," *Revue de l'art* 62 (1983): 62.

²⁴ Francis Poulenc, *Emmanuel Chabrier* (Geneva and Paris: La Palatine, 1961), 57.

²⁵ It is not clear whether *Habanera* was first written for piano. According to Rollo Myers and Yvonne Tiénot, the piece was originally written for piano. On the other hand, in Howat's edition, *Habanera* includes a mention of being transcribed by the composer in the piece itself.

²⁶ Fascinated by the waltzes, two teenagers, Maurice Ravel and Ricardo Viñes, played them for Chabrier in 1893. While in the Villa Medici, Debussy also played them with Paul Vidal for Liszt.

²⁷ Pupil of Saint-Saëns and Fauré, he composed operas and operettas. He was the conductor at the Opéra-Comique during the

request of Chabrier's son André, Maurice Le Boucher (1885-1929)²⁸ later completed the piece; it was published by Costallat in 1914.

Souvenirs de Munich, a piano duet written in 1885-86, comprises five short pieces: "Pantalon," "Eté," "Poule," "Pastourelle," and "Galop." They are based on themes from *Tristan* and show the French humoristic spirit of parody, similar to *Souvenirs de Bayreuth* by Fauré and Messager.²⁹ The work is dedicated to Antoine Iascoux, founder of "Le Petit Bayreuth."

"Ballabile" and "Caprice" (1889) were probably intended as sight-reading test pieces at the Bordeaux Conservatoire. They may have been composed together, as both appear on the same sheet of paper.³⁰ The following year, "Feuillet d'album" appeared in a magazine with a decoration of Art Nouveau figurations around the music.³¹ Roy Howat suggests the possibility that "Ballabile," "Caprice," and "Feuillet d'album" were conceived as a group since they are all built around the same three-note melodic motive. In any case, these three pieces, together with "Aubade" and "Ronde champêtre," were published as *Cinq pièces posthumes* in 1897.

years 1898-1903, and premiered Debussy's *Pelléas et Mélisande* in 1902.

²⁸ Music critic at the *Revue musicale*, he also composed one string quartet, songs, and works for piano.

²⁹ Frédéric Robert, *Emmanuel Chabrier: L'homme et son œuvre* (Paris: Editions Seghers, 1970), 161.

³⁰ Howat, in *Emmanuel Chabrier, Works for Piano*, xi.

³¹ Ibid.

Joyeuse marche was first conceived with the title *Rondo* for piano duet in 1883.³² Chabrier orchestrated the work in 1888 as *Marche française* for a concert at Angers in which he conducted several of his works. Because the title of "*Marche française*" was already registered, the work was published with the definitive title of *Joyeuse marche*. It was dedicated to Vincent d'Indy. Chabrier produced versions for piano solo and four hands in 1890.

Chabrier's last piano work, *Bourrée fantasque*, was composed in 1891. It is dedicated to the virtuoso pianist Edouard Risler (1873-1929), who was then beginning his career. Poulenc qualifies the work as "equal to Liszt's *Mephisto Waltz*," for its technical difficulties and adds that it "proves Chabrier's prodigious knowledge of the piano."³³ In addition, the composition of the *Bourrée* might indicate Chabrier's tribute to his native region, Auvergne, where the dance probably originated.

³² On the manuscript, held by the Pierpont Morgan Library, the following note is written next to the original title, *Rondo*. "Ce morceau a été plus tard transformé en *Marche joyeuse* laquelle marche est éditée par M. Enoch."

³³ "Egale à la *Méphisto valse*, de Liszt, elle nous prouve la prodigieuse connaissance que Chabrier avait du piano." Poulenc, *Emmanuel Chabrier*, 116. (My translation.)

Piano Works by Chabrier's Contemporaries

A brief summary of piano works written by Chabrier's contemporaries during the 1870s-90s discloses an interesting parallel between their works and Chabrier's. Fauré, Franck, and Saint-Saëns were the principal French composers writing for the piano during that time. While Chabrier was composing in his distinctive style, most other piano compositions still reflected German romanticism or Chopin's piano tradition.

Aside from the first Violin Sonata (1876) and the first Piano Quartet (1879), Gabriel Fauré wrote mainly for voice during the 1870s. Only in the 1880s did he begin to show his interest in piano works. He composed *Ballade* in 1881, and followed this with a series of character pieces from 1882 to 1886, including *impromptus*, *nocturnes*, and *barcarolles*. His most significant piano works, however, appeared after Chabrier's death. On the other hand, around the 1880s, César Franck's most important piano works, *Prélude, chorale et fugue* (1884) and *Prélude, aria et finale* (1887), revealed the direct influence of Wagner in their complex chromaticism.

Saint-Saëns also wrote number of piano pieces during these two decades: *Six études* (1877), *Variations sur un thème de Beethoven* (1874), *Romance sans parole* (1871), and *Menuet et valse*

(1878), among them. He also composed the first four piano concertos, which are early examples of the piano concerto in France. Although Saint-Saëns conveyed the French spirit in his piano music, his style remained essentially that of the *salon*.

An outstanding work from this period is Bizet's *Jeux d'enfants* (1871), one of the earliest works for piano duet in French music; this genre reappears later in Debussy's *Petite Suite* (1888-89), Fauré's *Dolly* (1894), and Ravel's *Ma Mère l'Oye* (1908-10).

Finally, one may mention some of Debussy's early works written during the 1880s: *Danse bohémienne* (1880), *Deux arabesques* (1888), and *Rêverie* (1890).

During the period in which Chabrier was active as a composer, Fauré's piano works essentially followed the tradition of Chopin. The musical aesthetics of Franck were oriented toward the Germanic tradition, and Debussy's style was still at an embryonic stage. Although some of his best compositions came from this period, Saint-Saëns's musical language remained conservative, reflecting the imprints of German composers such as Bach and Mendelssohn.

Compared to the style of his contemporaries, then, Chabrier's piano music strikes one as original and distinct, standing at the very beginning of the modern French piano school.

Chapter II

Chabrier's Aesthetics

...I don't belong to any school, probably I have only a temperament; many things that one should learn at a young age will always be missing for me, but I love music. I write as I feel, with more heart than technique perhaps, but I don't give a damn! I think I am an honest and sincere artist.¹

These few lines define Chabrier's personality quite well. As a self-taught composer belonging to no particular school, Chabrier was able to preserve his individuality. His style and aesthetic approach developed out of his artistic temperament and are closely related to his character.

He was born in the Auvergne region. The *Auvergnat* is said to have a solid and tenacious soul, and to be disposed to feel deep emotions.² Chabrier was particularly concerned by the emotional effects in his music. Duparc reported, "Emotion for him [Chabrier]

¹ "...je n'ai pas d'école, je ne suis peut-être qu'un tempérament; bien des choses qu'il faut apprendre jeune me feront toujours défaut mais j'adore la musique, je la fabrique comme je la sens, avec plus de cœur peut-être que de la technique, --mais je m'en fous! Je crois que je suis un brave et sincère artiste." Chabrier, *Correspondance*, 832. The letter is addressed to the conductor Hermann Levi, who had asked him to send a brief resumé. (My translation.)

² Jean Chantavoine, *De Couperin à Debussy*, 122.

was, as it were, the *raison d'être* of music."³ Throughout the score of *Tristan und Isolde* that Duparc lent to Chabrier, Duparc found many expressive passages underlined by Chabrier.⁴ Since Chabrier's priority was the projection of emotion in music, his piano works exhibit a spontaneity that sometimes shows a disregard for the usual practices of traditional theory. Dissonances and rhythmic figures are used to create unexpected effects and inject élan into the music, and chromaticism and harmonic suspension create atmosphere.

Chabrier's ebullient temperament as a pianist is well described by his friends. According to an article which appeared in *Gil Blas*, his piano playing was quite extravagant:

He would pound the piano with his hands, his elbows, his forehead, his stomach and his feet, extract from it the most fantastic sounds, attacking it like a whirlwind, forcing it to give out the most piercing clamor and only letting it go when the unfortunate instrument had no voice left and was staggering on its feet like a drunken man.⁵

Furthermore, his improvisations were well known at the Auvergnat club in Paris, where he would portray a scene or an event through his piano playing:

³ Letter sent from Duparc to René Martineau, one of the first Chabrier biographers. Myers, *Emmanuel Chabrier*, 26.

⁴ The score was printed in the catalogue published for the Chabrier Exposition at the Opéra-Comique in 1941.

⁵ Yvonne Tiénot, *Chabrier*, 32. Quoted in Myers, *Emmanuel Chabrier*, 28.

Someone would show him a newspaper with the description of some crime or accident and immediately he would start to sing it at the piano. If it was a crime he would dramatize it and create an atmosphere of terror—first suspense, and then you would hear the gendarmes' galloping horses.⁶

Joie de vivre and emotional drive are fundamental aspects in Chabrier's music.

Chabrier was scrupulous about writing to his family and friends, and left a considerable number of letters in which he expressed his thoughts on music. In one of them, he wrote that his "first concern is to do what pleases me while trying above all to express my personality; and my second is not to be a bore...."⁷ Entertainment was important to him. An episode with Vincent d'Indy portrayed Chabrier as a marvelous entertainer. D'Indy was chosen to play Chabrier's *Trois valse romantiques* at the *Société* for its premiere. At the first rehearsal, for which d'Indy had prepared the work respecting all the indications in the score, Chabrier stopped him in the middle of the first waltz and exclaimed: "But my dear fellow, that's not it at all! You are playing as if this was music by a

⁶ Reported by Edouard Schneider in the *Revue hebdomadaire* of 1922. This event was told to Schneider by the senator Gomot, who knew Chabrier, during the unveiling of the composer's monument erected in his native town, Ambert, in 1912. Tiénot, *Chabrier*, 33. Quoted in Myers, *Emmanuel Chabrier*, 29.

⁷ "Moi, ma première préoccupation est de faire ce qui me plaît, en cherchant avant tout à dégager ma personnalité; ma seconde est de ne point être emmerdant." Chabrier, *Correspondance*, 411. (My translation.)

member of the Institute!" Then, d'Indy received a wonderful lesson of music *alla Chabrier*: contrasting accents, extreme changes in dynamics, and body gestures following the musical intentions.⁸ In fact, meticulous indications of dynamics and tempi in Chabrier's music reveal the extreme contrasts and sudden changes of mood that he wanted.

Chabrier is often perceived as a "light" music composer, which has resulted in some regrettable criticism citing a lack of seriousness in his music.⁹ In one study, however, Constant Lambert comments as follows:

He [Chabrier] was the first important composer since Mozart to show that seriousness is not the same as solemnity, that profundity is not dependent upon length, that wit is not always the same as buffoonery, and that frivolity and beauty are not necessarily enemies.¹⁰

Indeed Chabrier believed that gaiety could be part of great art.¹¹ For the program notes of the Paris première of *Joyeuse Marche*,

⁸ Vincent d'Indy, "Emmanuel Chabrier," *Le Ménestrel* 82 (1920): 222.

⁹ In one letter, Chabrier expresses his discontent about a remark made by Eugène Bertrand, director of the Paris Opéra, who considered Chabrier's music a joke. Chabrier, *Correspondance*, 1101.

¹⁰ Constant Lambert, *Music Ho!: A Study of Music in Decline* (New York: October House, 1967), 172.

¹¹ Chabrier wrote, "On peut faire du grand art gai et du grand art tragique, on peut faire *Les Maîtres Chanteurs* ou *Tristan*." Chabrier, *Correspondance*, 593.

conducted by Charles Lamoureux, Chabrier wrote: "The music can and must go through all the passions, express every sentiment from the most painful to laughter."¹² Humor and wit, which closely relate to gaiety in his music, are also important aspects. Among his piano pieces, *Souvenirs de Munich*, based on Wagner's *Tristan*, certainly embodies the most humorous character. On the other hand, *Pièces pittoresques* involve humor allied with pictorial elements, which, in fact, could well be an inheritance from the French harpsichord school. When *Pièces pittoresques* was premiered at the Société, César Franck said: "We just heard something extraordinary: Music which links our time to that of Rameau and Couperin."¹³ Despite Chabrier's lyrical inclination, *Pièces pittoresques* shows characteristics of the harpsichord school. Vivacious rhythms and staccato passages that require digital facility are striking in many of his works (Example 2-1a, b).

Example 2-1a. "Paysage," mm. 117-22



¹² Ibid., 734.

¹³ "Nous venons d'entendre quelque chose d'extraordinaire: une musique qui relie notre temps à celui de Couperin et de Rameau." Cited in Robert, *Emmanuel Chabrier*, 152. (My translation.)

Example 2-1b. "Scherzo-valse," mm. 121-27



Chabrier was close to the circle of Parnassian poets and Impressionist painters before he became a professional composer, and his artistic perceptions certainly developed through his associations with these artists, whose influence contributed a great deal to his aesthetic development. At a time when the connection between music and other arts was just beginning in France,¹⁴ Chabrier proved to be a pioneer in this domain. As the first composer to be closely involved with the Impressionist movement, he was influenced by the visual arts in his conception of color well before Debussy. Roger Delage suggests that Chabrier's associations with painters influenced the composer's work habits. In order to compensate for his lack of training, Chabrier would study like a student painter, "not so much by imitating academic models as by copying the admired methods of the

¹⁴ Roger Shattuck, *The Banquet Years* (New York: Vintage Books, 1968), 130.

masters."¹⁵ In one letter, Chabrier wrote that he was "working on studies (or sketches) in the manner of painters who hang up some job they have been at in the corner of the studio with the thought, 'that will be a fine picture for later on'."¹⁶ In another letter, addressed to a painter, Chabrier makes an analogy between music and painting, saying that "an orchestra is nothing but a palette."¹⁷ Berlioz had already developed this idea of color projected through various instrumental sonorities as a predominant element in music. Yet his sense of color was primarily limited by the orchestral sound and dynamics. Chabrier, on the other hand, tried to incorporate a concept of color into his piano music as well. Regarding Chabrier's Impressionist techniques, Myers observed:

This [Impressionist technique] is apparent no less in many of the keyboard works than in the larger orchestral frescoes, such as *España* or *Joyeuse Marche*, where timbres are mixed and contrasted like pigments on the painter's palette; while some of the piano pieces, notably *Idylle* and *Sous-bois* and the *Bourrée*, are so atmospheric that in the former one can almost feel the contrast between sun and shade, while in the latter the colour is laid on so thick that the ear is dazzled as the eye would be if the impression were purely visual.¹⁸

¹⁵ Edward Lockspeiser, *Music and Painting*, 185.

¹⁶ Ibid., 186.

¹⁷ "...un orchestre n'est pas autre chose qu'une palette." Chabrier, *Correspondance*, 1076. (My translation.)

¹⁸ Myers, *Emmanuel Chabrier*, 148-49.

Chabrier was aware of the possibility of connections between color and sound, as he compared the orchestra to the painter's palette. Instead of using different colors to create atmospheres and images, he would employ different timbres and sonorities in order to obtain similar effects. By manipulating registers and textures, he also created coloristic effects in piano music, an idea later developed by Debussy and Ravel. Ravel, a great admirer of Chabrier, explained the feeling he had in seeing Manet's *Olympia* as re-discovering Chabrier's essence in "*Mélancolie*."¹⁹ Delage points out an analogy between Manet and Chabrier in their choice of subject. They were both reluctant to accept an idea of hierarchy in the arts, and treated subjects from everyday life, such as humor and frivolity, with sincerity.²⁰ In this respect, Chabrier is one of the composers who contributed most profoundly to the formation of the Impressionist school. Further, Auguste Renoir, who knew Chabrier, apparently had the *Pièces pittoresques* in mind when he discussed "Impressionists in music" with Wagner in 1882.²¹

Although Chabrier began writing at an early age, he never thought seriously about becoming a professional composer until he

¹⁹ Arbie Orenstein, *A Ravel Reader*, 394.

²⁰ Delage, "Chabrier et ses amis impressionistes," *L'Œil* 108 (December 1963): 62.

²¹ Christopher Palmer, *Impressionism in Music* (London: Hutchinson, 1973), 105.

made a pilgrimage to Bayreuth. Many French composers visited Bayreuth around that time: d'Indy and Saint-Saëns in 1876, Duparc and Chabrier in 1879, Fauré in 1883, and Debussy in 1888 and 1889. However, no other composer seems to have been affected as strongly as Chabrier, whose life changed profoundly. The influence of Wagner on his music is evident, especially in his operas. Rich orchestral sonorities, abundant chromaticism, and long phrasing in vocal lines seem to be the main features inspired by Wagner. Nevertheless, as Stravinsky noted, Wagner's influence remains only on the surface of Chabrier's music.²² Chabrier never forgot his French heritage, and strongly believed that it was his duty to write in the French style. He observed in 1888:

Naturally, I make music which belongs to me...I am trying to inoculate his aesthetic, the man in bronze (Wagner), but his music, never, because it is his, and one must never steal even if one remains poor.²³

²² Igor Stravinsky, *An Autobiography* (London: Calder & Boyors, 1975), 19.

²³ "Naturellement, je fais là-dessus de la musique à moi, bien à moi....Je cherche à m'inoculer l'esthétique de l'autre, de l'homme en bronze (Wagner), mais sa musique, jamais, car elle est à lui, et l'on ne doit voler personne, quitte à rester pauvre." Chabrier, *Correspondance*, 515. The letter is addressed to the tenor Ernest van Dyck. (My translation.)

Even as a great admirer of Wagner, Chabrier preserved his individuality, characterized by high spirits and élan.²⁴ He succeeded in assimilating Wagner's idiom but created his own means of expression. Unresolved chromatics and sonorous chords, which certainly the direct influence of Wagner, are combined with exhilarating rhythms which produce a colorful mood. One may observe a contradictory attitude in *Souvenirs de Munich*, a parody based on Wagner's *Tristan*: on the one hand, it may be a humorous tribute, consisting of a good-natured and affectionate mocking; on the other, as suggested by Alan Gillmor, it is a "harmless attempt to purge himself of the Wagnerian fever that had so long infected him."²⁵ Whatever the reason, it seems to be further proof of Chabrier's independence of spirit.

Exoticism was another significant element in France in the latter half of the nineteenth century. Spanish music in particular influenced French composers--among them Bizet, Lalo, Chabrier, Debussy, and Ravel--during the nineteenth and early twentieth centuries. Incidentally, Edouard Manet also felt an affinity for

²⁴ One of Chabrier's close friends, Henri Duparc, was another Wagnerian. In contrast to Chabrier, his music seems deeply pervaded by Wagner's spirit.

²⁵ Gillmor, *Erik Satie*, 24.

Spanish masters, especially Velasquez, and took a trip to Spain for three weeks in 1865. Thus, both Chabrier and Manet, who were involved in the Impressionistic movement, showed their interest in Spanish culture. Chabrier's first piano teachers were also from Spain, and his father spoke Spanish fluently, as the region of Livradois where he was born had had a commercial exchange with Catalonia for a long time.²⁶ Chabrier was, therefore, well disposed to investigate Spanish culture and assimilate its popular rhythms and melodies into his music.

Spanish color is apparent in Chabrier's *Habanera*, written in 1885. Also, the beginning of *Aubade* seems to imitate a guitarist plucking the strings of his instrument (Example 2-2), and the energetic rhythm often found in Chabrier's works may also reflect the influence of the strongly accented rhythms of Spanish dance.

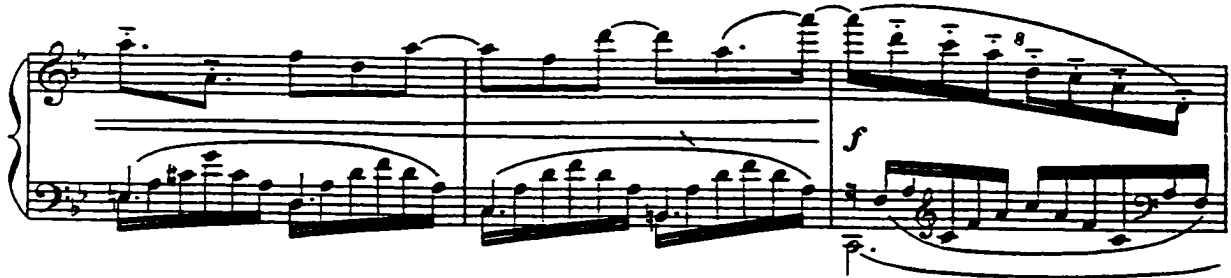
Example 2-2. *Aubade*, mm. 1-4



²⁶ Roger Delage and Frans Durif, "Emmanuel Chabrier en Espagne," *Revue de musicologie* 56, no. 2 (1970): 177.

To a lesser degree, the influence of Chopin and German romanticism is also noticeable. "*Improvisation*," from *Pièces pittoresques*, shows the imprint of Chopin in both its flexibility of rhythm and its melody and arpeggiation in the accompaniment, which would require the use of rubato (Example 2-3).

Example 2-3. "*Improvisation*," mm. 6-8



In "*Caprice*," German romanticism is reflected throughout. A brief introduction in cadenza style is followed by a succession of chords derived from Wagner's *Tristan* (Example 2-4).

Example 2-4. "*Caprice*," mm. 8-11



The central passage shows an extremely lyrical quality. The descending fortissimo octaves accompanied by a repetition of rich chords, the triplets against duplets requiring rubato, and the frequent use of sforzando on the off-beat produce dramatic effects, similar to those in Liszt and Chopin (Example 2-5).

Example 2-5. "Caprice," mm. 19-22

Thus various influences played a role in the development of Chabrier's aesthetics: Spanish culture, Impressionism in painting, and Wagner's music were all central to his evolution. However, it is his strong sense of individuality and keen awareness of French style that are at the heart of his music.

Chapter III

Form and Compositional Devices

Formal Structure

Despite the strong influence of Wagner, Chabrier attempted to maintain thoroughly French characteristics in his piano works. The dance, which has always been an important aspect of French music, punctuates most of Chabrier's œuvre. From the start, his compositions include waltzes and mazurkas, and other works that conjure up dance music. Chabrier did not write any abstract works such as sonatas or variations.¹ Instead, his piano works often evoke a specific atmosphere or image, most likely an influence of his association with the Impressionist painters. He favored piano works on a small scale in ternary and rondo form, but some are in through-composed or rounded binary form (Table 1).

¹ This is true not only for his piano works but also for his compositions in general. He did not write any symphonies or concertos. Edward Hill states that the priority of subjective expression in Chabrier's music resulted in the secondary importance of form for him. Hill, *Modern French Music*, 70.

Table 1. Form in Chabrier's Piano Music

Ternary

"Paysage"	<i>Joyeuse marche</i>	"Tourbillon"
<i>Bourrée fantasque</i>	"Aubade"	"Feuillet d'album"
"Sous bois"	"Idylle"	"Danse villageoise"
"Menuet pompeux"	<i>Habanera</i>	"Mauresque"
<i>Souvenirs de Munich</i> nos. 1 & 3		
<i>Trois valse romantiques</i> nos. 1 & 3		

Rounded binary

"Improvisation"

Rondo

"Scherzo-valse"	<i>Trois valse romantiques</i> no. 2
<i>Souvenirs de Munich</i> nos. 2, 4, & 5	

Through-composed

"Mélancolie"	"Caprice"	"Ballabile"
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Ternary (ABA) is the form most frequently found in Chabrier's piano music. Within its framework, Chabrier freely organized

Ternary (ABA) is the form most frequently found in Chabrier's piano music. Within its framework, Chabrier freely organized thematic materials and key structures in various ways, according to the character of the piece. The main types of ternary form are as follows:

- a) *da capo*;
- b) ABA form in which each section contains three subsections;
- c) thematically uniform throughout the work; the B section is contrasting to the outer sections only in terms of the tonality; and
- d) ABA form in which the second A section is larger than the first.

Souvenirs de Munich (nos. 1 and 3) and the first valse of the *Trois valses romantiques* follow the *da capo* type of ternary form. The second A sections are identical to the first, except for the last two measures of the first valse, in which the register of the ending is an octave higher.

The b) type is present in "*Menuet pompeux*," "*Danse villageoise*," and "*Paysage*". "*Menuet pompeux*" and "*Danse villageoise*" share the same structure, with the B section in a parallel key, and the second A section identical to the first, suggesting a written-out *da capo*.

"Paysage," on the other hand, has the B section in the flat submediant key, and the second A section is slightly different from the first in the ornamentation and register.

"Menuet pompeux"

A			B			A		
1-24	25-40	41-60	61-72	73-84	85-102	103-126	127-142	143-end
a	: b	a':	c	: d	c':	a	b	a'
G minor			G Major			G minor		

"Danse villageoise"

A			B			A		
1-22	23-45	46-68	69-98	99-116	117-140	141-162	163-186	187-end
a	: b	a':	c	: d	c':	a	b	a'
A Major			A minor			A Major		

"Paysage"

A			B			A'		
1-30	31-78	79-111	112-133	134-155	156-170	171-200	201-248	249-end
a	b	a'	c	: d	c' :	a	b	a'
Db Major			A Major			Db Major		
(stands for Bbb)								

As shown above, there are three phrases within each section. Because of the repeat of the d and c' phrases, the B sections suggest a rounded binary form in spite of the fact that the

c phrases end on the tonic.² Charles Rosen explains the possibility of the first phrase ending on the tonic instead of the dominant, found in such works as some of the later minuets by Haydn.³ He also suggests the possibility of a three-phrase rounded binary form containing thematic similarity (sometimes identical themes) between the first and third phrases, with a contrasting middle phrase.⁴ In fact, the B sections in Chabrier's works follow this very scheme, sharing the same theme in the outer phrases with a middle phrase in a different tonality.

This structure shows a well-organized ternary shape. However, a sense of redundancy is felt, because of the resemblance in the character and motive of a and b and of c and d in "Paysage" (Example 3-1a), and of a and b in "Menuet pompeux" (Example 3-1b). Another weakness in Chabrier's work was described by Reynaldo Hahn (1875-1947)⁵ in the words "He tries to put in too much—he overcrowds his canvas.... The conclusion we are forced to is that he erased one note to put in two more."⁶

² Rounded binary is most often found in works from the Baroque period. However, it seems appropriate to use this term here, since the spirit of these works is close to that of the French harpsichord school.

³ Charles Rosen, *Sonata Forms* (New York: W. W. Norton, 1988), 21.

⁴ Ibid.

⁵ French composer. He was a pupil of Massenet and was music critic for *Le Figaro*.

⁶ Quoted in Cortot, *French Piano Music*, 142.

Example 3-1a. "Paysage"

a

b

c

d

Example 3-1b. "Menuet pompeux"

a

Allegro franco.

b

con vigore.

The c) type is found in "*Sous bois*" and "*Idylle*," in which the atmosphere stays unchanged throughout the piece. As opposed to the preceding works, the motivic uniformity in the c) type reinforces the setting of a specific mood. The B section is different only in terms of tonality, and the steady movement of the bass helps to maintain the peaceful character of both pieces. They are in ternary form with the A sections ending on the dominant. Other examples of works in ternary form, with the first section not ending on the tonic, are found in such works as Brahms' *Intermezzo* Op. 117, nò. 2, and Mendelssohn's *Song without Words* Op. 62, no. 1. These works are similar to those of Chabrier, also establishing one specific atmosphere with a thematic uniformity throughout the piece.

"*Aubade*," *Joyeuse marche*, and *Bourrée fantasque* belong to the d) type of ternary form. This is the most complex type of ternary form, with a contrasting B section and a more elaborate third section. In "*Aubade*," toward the end of the second A section, the melodious theme of the B section delicately intercepts the theme of the first section as a reminiscence and leads to the conclusion.

Joyeuse marche has a larger ABA structure. Both A sections are preceded by an introductory motive that also concludes the

first A section. The entire piece is constructed on themes that modulate with different ornaments and harmonizations.

Joyeuse marche

A				B				A			
1-20	21-28	29-44	45-58	59-74	75-90	91-146	147-166	167-174	175-189	190-198	199-end
a1	b1	a2	b2	c	b3	d	a3	b4	a4	b5	coda

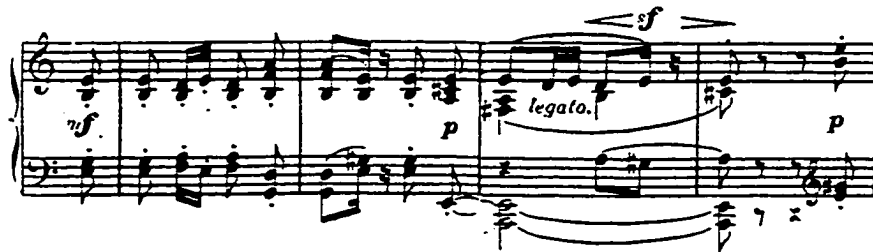
For example, the *b* theme in the B section appears in A minor instead of the C Major of the A section. The *d* theme from the B section moves from key to key until the return of the A section. Furthermore, Chabrier never writes the *a* theme, which is repeated eight times, in the same way (Example 3-2).

Example 3-2. *Joyeuse marche*

mm. 5-8 a theme



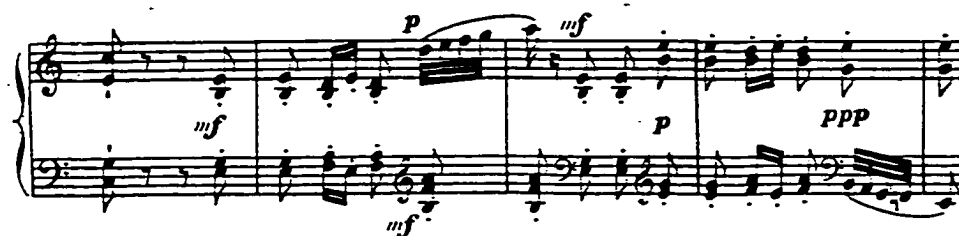
mm. 29-32 a theme



The variation of the accompaniments gives a new impulse to the theme, and sustains the élan of the music throughout the piece. Also, the unity of the work is enhanced by the relationships between the themes. For example, the a theme is related to the c theme, for both suggest an E minor chord and have a similar melodic shape around E and A (Example 3-3). As we can see, *Joyeuse marche* is a marvelous example of a piano piece giving evidence of Chabrier's ebullient imagination.

Example 3-3. *Joyeuse marche*, mm. 12-15, 59-62

a theme



c theme



In comparison with his other works, *Bourrée fantasque* appears to be written in the most elaborate of ternary forms. The piece is in an expanded ABA form with a contrasting B section. The manipulation of themes is sophisticated, and the returning A

section is much more developed than in any other work. For instance, Chabrier uses augmentation of the first theme (Example 3-4a, b), and exposes the theme in various keys to create unexpected effects.

Example 3-4a. *Bourrée fantasque*, mm. 1-5

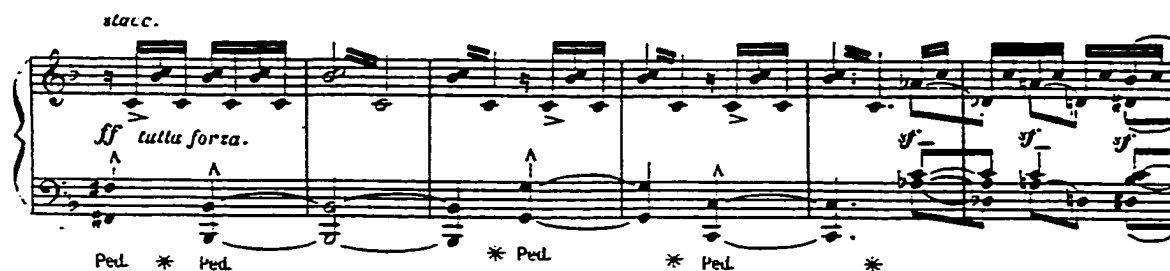


Example 3-4b. *Bourrée fantasque*, mm. 256-63

He also intertwines the themes of the A and B sections in a way that provides both contrast and a sense of unity. For example, the rhythmic motive of the A section interrupts the melodic line of the B section, and the jolting sixteenth notes in bar 169,

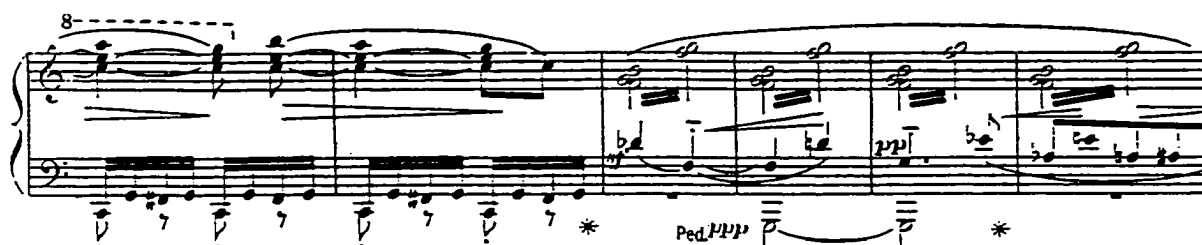
which are derived from the A theme, accompany the B theme (Example 3-5).

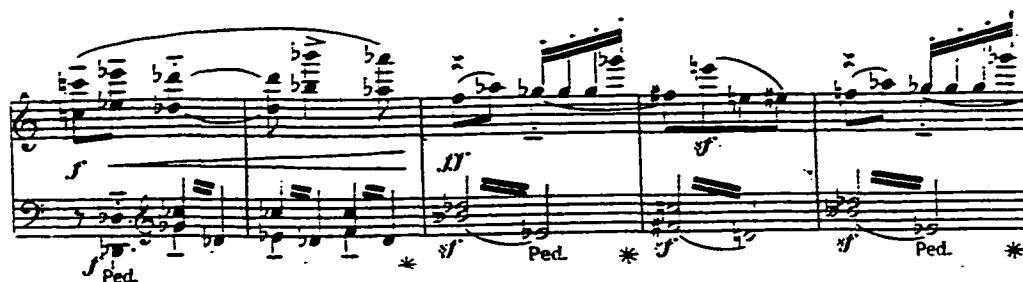
Example 3-5. *Bourrée fantasque*, mm. 169-74



Moreover, the B theme suddenly intercepts the beginning of the coda (Example 3-6a), and gradually incorporates the rhythmic shape of the A theme (Example 3-6b). As in the "*Aubade*," the reappearance of the B theme toward the end gives a sense of unity to the piece.

Example 3-6a. *Bourrée fantasque*, mm. 305-10



Example 3-6b. *Bourrée fantasque*, mm. 325-29

"*Improvisation*" is Chabrier's only piece written in rounded binary form. Interestingly enough, elements of sonata form are found in it.⁷ If one considers bars 19-25 as a short theme, the piece unfolds as follows:

*"Improvisation"*ExpositionDevelopment

1st theme	trans.	2nd theme	closing	
1-7	8-18	19-25	26-8	29-64
I	I-V	V	V	V

Recapitulation

1st theme	trans.	2nd theme	coda
65-72	73-86	87-93	94-end
I	I	I	I

⁷ Cortot, *French Piano Music*, 160.

The middle section has a developmental quality, building up the tension until the return of the first theme in the tonic, largely supported by a dominant pedal point. The A' section is thematically similar to the A section, transposed to the tonic. Within the clearly organized scheme above, the piece has a wonderful flexibility in phrase structure (as the title "*Improvisation*" suggests). Also the fermatas causing frequent interruptions in the melodic line give the work a rhapsodic quality.

Among other pieces shown in Table 1, "*Mauresque*" and "*Ballabile*" display unusual formal aspects. The musical structure of "*Mauresque*" is close to that of "*Idylle*" and "*Sous bois*"; here, however, Chabrier uses dotted rhythms, projecting a dance-like spirit as a means of creating unity (Example 3-7).

Example 3-7. "*Mauresque*," mm. 1-5

The musical score for "Mauresque" (measures 1-5) is presented in two systems. The first system begins with the tempo marking "Moderato." and the instruction "una corda." followed by a piano (p) dynamic. The right hand (treble clef) plays a melodic line characterized by dotted rhythms and frequent fermatas. The left hand (bass clef) provides a harmonic accompaniment, also featuring dotted rhythms and a dominant pedal point. Pedal markings ("Ped.") and asterisks (*) are placed below the left hand's staff. The second system continues the melodic and harmonic development, ending with a "cresc. tre corde." instruction, indicating a crescendo and the removal of the "una corda" effect.

"Mauresque"

1-2	3-18	19-34	35-42	43-58	59-68	69-72
Intro.	A	B	A'	B	A'	coda

This piece presents some structural difficulties, as it seems to contain elements of both binary and ternary form. Since the first B and A' sections are identical to the second,⁸ the piece has the design of a ternary form, A-B-A', expanded by the repeat of the last two sections leading to a coda. However, there is the possibility of dividing the A section into two periods, A-A', since it consists of two parallel phrases; in this case, one obtains a scheme for a quatrain as A A' B A'' expanded by the repeat of B-A''. Aside from the length of the B section, the piece has a similar structure to that of Mendelssohn's "Venetian Gondola Song" (Op. 30, no. 6) from the *Songs without Words*, which William Rothstein analyzes as an elaborately modified quatrain.⁹ They share a short introduction, the repeat of the second half, and a coda. The difference is found in the length of sections—greater in "Mauresque"—and the harmonic structure of the A phrases. In the "Venetian Gondola Song," the two A phrases form a question and answer, as opposed to two self-contained phrases in "Mauresque."

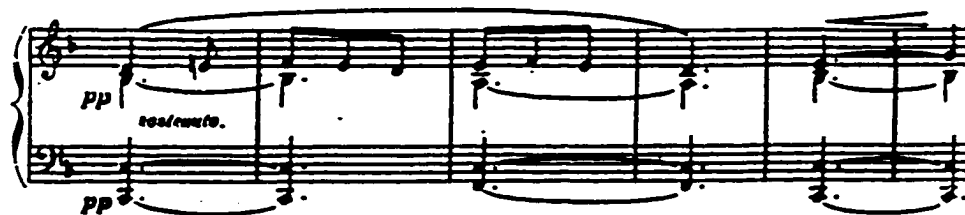
⁸ In the first edition, a repeat sign was used at measures 19 and 41. Chabrier, *Works for Piano*, xiii.

⁹ William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989), 108.

Ambiguity in the form is caused by the first two phrases in "Mauresque"; whether one considers these phrases as one section or two will change one's view of the structure. Thus, "Mauresque," containing both ternary and quasi-binary elements, can be heard as an expanded ternary form with the repeat of the two last sections; within this ternary form, the thematic design implies a quatrain.

"Ballabile" (meaning dance-like) is a through-composed work which has some aspects of ternary form. The three parts are as follows: measures 1-16, 17-52, and 53-89. The first part seems to be a long introduction leading to the middle section. After concluding the middle section on an unresolved harmony, with a feeling of suspense, the third part begins with the same motive as the first, in augmentation, creating a feeling of ternary form (Example 3-8).

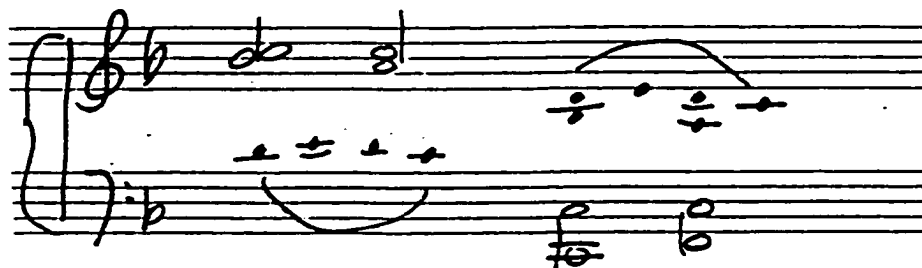
Example 3-8. "Ballabile," mm. 53-58



The harmonization, however, is slightly different: helped by the slower pulse, the third part, in root position, creates more

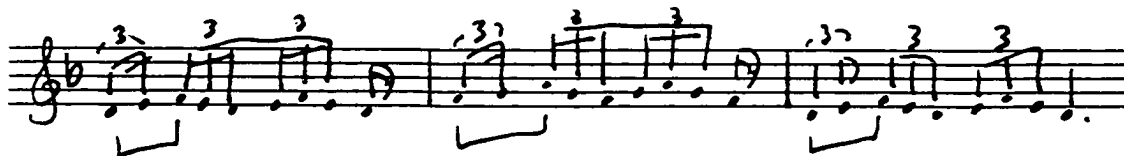
stability than does the first part, which sounds unresolved (Example 3-9).

Example 3-9. "Ballabile"



Also, the third part soon veers off in a fresh direction and proceeds quickly to a coda. "Ballabile" involves a ternary shape in its harmonic and motivic organization; the three parts are connected by a motif moving within a third (Example 3-10). By stating the third part in a similar way to the first, Chabrier strongly suggests the ternary shape. Yet the flowing discourse and the unity of motive throughout the work frame "Ballabile" as through-composed.

Example 3-10. "Ballabile"



Characteristic Compositional Devices

In Chapter II, I briefly mentioned the influence of the French harpsichord school on Chabrier's musical style. Besides César Franck's comment on *Pièces pittoresques*,¹⁰ Charles Kœchlin (1867-1950) also pointed out the French tradition of charm and gracefulness in music, shared by Rameau, Couperin, and Chabrier.¹¹ The Baroque influence is found not only in Chabrier's aesthetics, but in his compositional devices, too. Chabrier uses Baroque techniques such as sequence, imitation, augmentation, and ostinato as means of creating tension and atmosphere in his music.

Sequences are often used to build up to the climax. For instance, in *Bourrée fantasque* the ascending sequences from measure 153 on, in which the phrase rhythm shortens from four measures to two, increase the tension and prepare the sforzando in measure 167. Another example is found in the developmental section in "*Improvisation*," in measures 29-52. By using various sequences for more than twenty measures, Chabrier avoids tonal

¹⁰ Cited in Robert, *Emmanuel Chabrier*, 152.

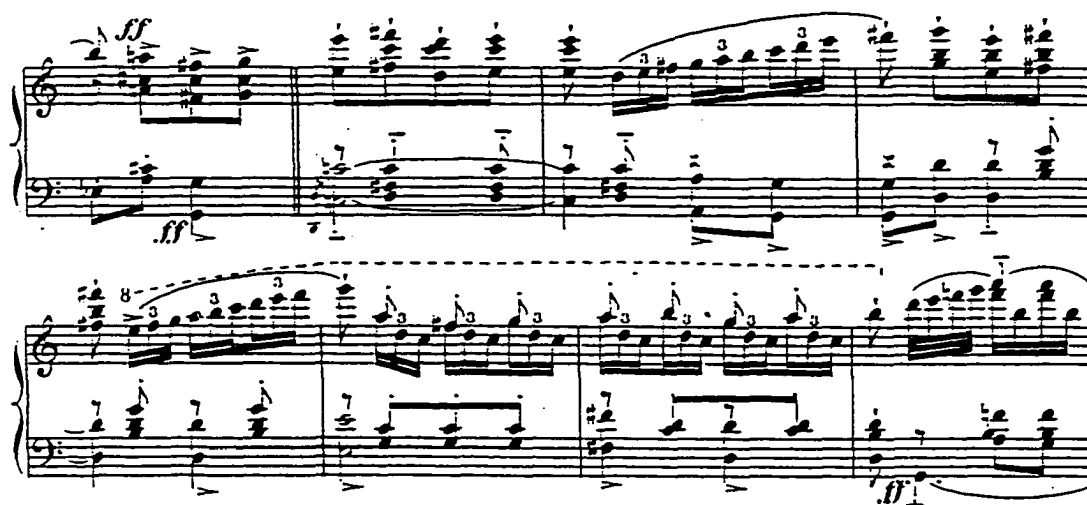
¹¹ Charles Kœchlin, "Les tendances de la musique moderne française," in *Encyclopédie de la musique et dictionnaire du Conservatoire*, ed. Albert Lavignac, part 2, vol. 1 (Paris: Librairies Delagrave, 1927), 62. Kœchlin was a pupil of Massenet and Fauré. He also published books on counterpoint, harmony, orchestration, and on Debussy and Fauré.

stability and helps to emphasize the work's rhapsodic character. A similar use of sequence is found in *Joyeuse marche* where the theme of the central section (Example 3-11a) appears in different keys (Example 3-11b, 3-12).

Example 3-11a. *Joyeuse marche*, mm. 91-100



Example 3-11b. *Joyeuse marche*, mm. 122-29



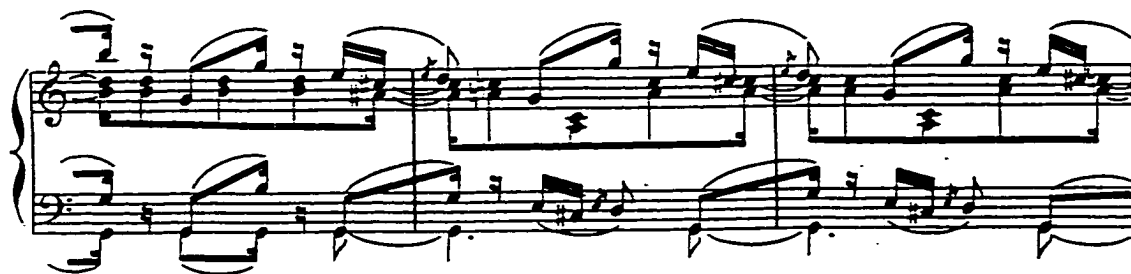
Actually the sequence is subtly disguised, since the repetitions of the theme are not always identical to the original version; the theme sometimes shifts to another key in the middle or appears only partially (Example 3-12).

Example 3-12. *Joyeuse marche*, mm. 107-16

Imitation is used in both "*Sous bois*" and "*Mélancolie*" (Example 3-13a, b).

Example 3-13a. "*Mélancolie*," mm. 9-10

Example 3-13b. "Sous bois," mm. 47-49



The canon highlights the melodies and their expressive qualities. Moreover, the canons in Chabrier's music show the influence of Robert Schumann, who often wrote melodies in a contrapuntal manner that are accompanied by a syncopation in an inner voice.¹²

Chabrier frequently employs ostinato figures in the bass to suggest certain feelings. For instance, various patterns of ostinato in a regular rhythmic pattern generate a tranquil mood in "Sous bois" (Example 3-14).

Example 3-14. "Sous bois," mm. 1-8

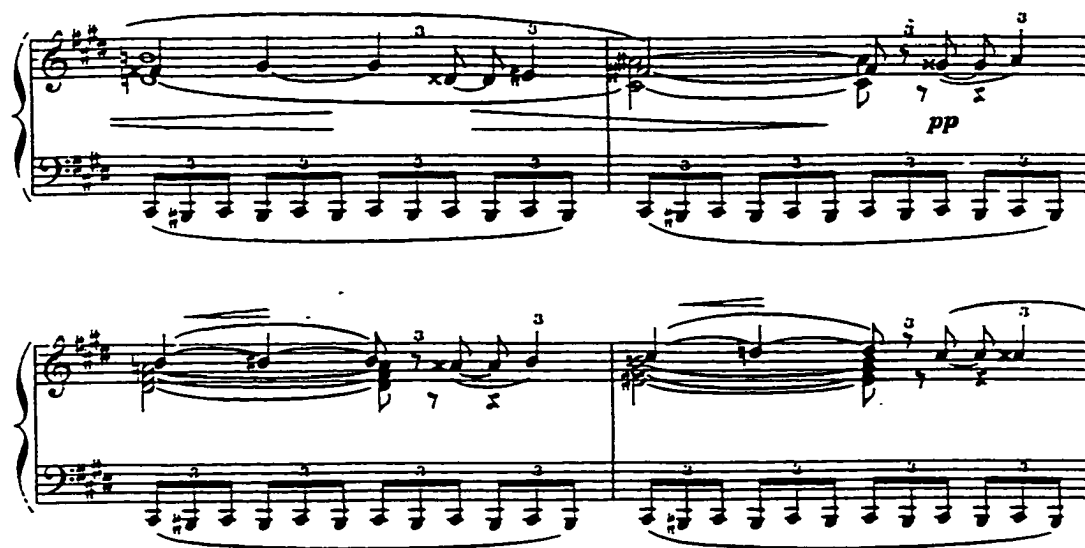
Andantino. ($\text{♩} = 60$)

pp sempre con gran dolcezza e grazia.

¹² Examples are found in *Abegg Variations* (variation no. 2) and *Carnaval* ("Reconnaissance").

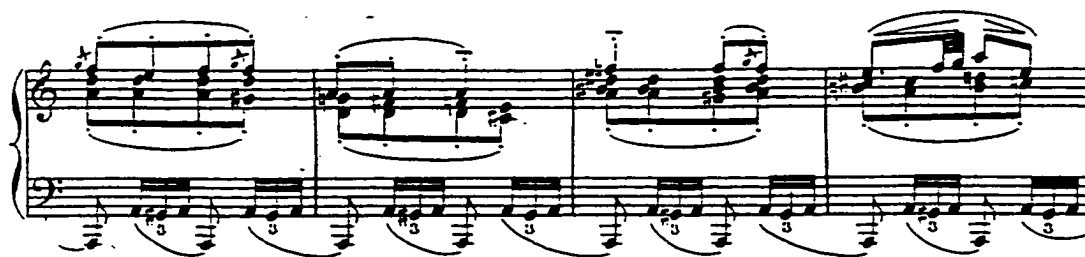
In "*Caprice*," the final section is supported by an ostinato figure (Example 3-15) which makes the return of the "Tristan motive"¹³ appear like a reminiscence of the beginning.

Example 3-15. "*Caprice*," mm. 27-30



Chabrier uses an ostinato figure in *Joyeuse marche* (mm. 74-79) as one of the variations of the theme. Here, the regular rhythmic pulse of the ostinato helps to give the music its élan (Example 3-16).

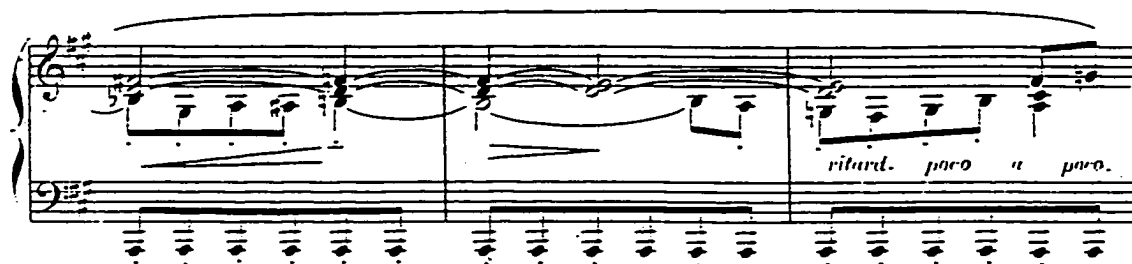
Example 3-16. *Joyeuse marche*, mm. 75-78



¹³ See Example 2-4 in page 32.

On the other hand, the ostinato figure in "Aubade," based on repeated A's, runs through the first and last sections. It becomes a long pedal point with various patterns. Furthermore, one of the figures in repeated notes seems to echo the introductory section, reflecting guitar strumming (Example 3-17a, b).

Example 3-17a. "Aubade," mm. 144-46



Example 3-17b. "Aubade," mm. 1-4



Another interesting use of repeated notes is found in the third waltz of *Trois valse romantiques* (Example 3-18). The repeated C's seem merely to connect two sections, but, in fact, the pitch of these repeated notes acts as a pivot for it begins as a tonic (of C major) and becomes a dominant (of F major) in

measure 152. Later the repeated notes are employed to support the bass.

Example 3-18. *Trois valse romantiques* no. 3, mm. 146-57

The formal structure and compositional devices in Chabrier's music show us his traditional tastes. He did not experiment with new techniques in this area. One might speculate that, because he was essentially a self-taught composer, perhaps he was inclined to maintain traditional techniques. Yet the variety of structural organizations in his ternary forms demonstrates Chabrier's

remarkable imagination. One of his main concerns was "not to be boring."¹⁴ As we shall see in the next chapter, his spontaneous expression and desire to write entertaining music were mainly manifested in his phrase structures and harmonic progressions.

¹⁴ Chabrier, *Correspondance*, 411.

Chapter IV

Tonal and Rhythmic Structures

Melodic and Rhythmic Treatment

At the *Concerts historiques Pasdeloup* in 1920, Vincent d'Indy gave a speech in homage to Emmanuel Chabrier. In it, he expressed the importance of melody in Chabrier's piano works and declared that "Chabrier was before all a melodist.... It is in the pure melody, in the expressive theme, in the musical idea, that he sought and found his originality...."¹

In Chabrier's melodic treatment one sees the strong influence of Wagner,² whose aesthetics played an essential role in Chabrier's

¹ "Chabrier fut avant tout un mélodiste...c'est dans la mélodie pure, dans le thème expressif, dans l'idée musicale, qu'il cherchait et trouvait son originalité...." Vincent d'Indy, "Emmanuel Chabrier," *Le Ménestrel* 82 (1920): 221.

² In fact many French composers from that period were swept up by Wagner's powerful music. See Chapter II, page 29.

development as a composer. In particular, the elements of chromaticism and dissonance in Chabrier's music indicate significant Wagnerian influence. Christopher Palmer observes about Wagner's chromatic discords:

For instance, the magnificent orchestral passage in Act III of *Siegfried* which accompanies the hero's ascent of the 'Magic Mountain' is based on the 'Rhinemaids' motif, in which an appoggiatura ninth is very prominent. The music progresses climactically from one statement of the theme to another on a higher degree of the scale, working a contrapuntal pattern of a number of pertinent motives in between; the effect is thus essentially that of a series of parallel ninth chords. With such unprecedented freedom in the use of chromatic discords, suspensions, appoggiaturas and accented passing-notes, *unconditional emancipation was evidently only a matter of time* [italics added].³

Chabrier is one of the composers who have contributed to emancipation of the harmonic idiom of late nineteenth-century music. By assimilating Wagner's musical language, Chabrier, with his own high-spirited temperament, created a unique combination of seriousness and joviality in his music. The peculiar blend of contrasting elements, such as Wagnerian chromaticism, diatonic modes, and French baroque style, paved the way for the modern French piano school.

Chabrier's originality is represented by the abundant grace notes, appoggiaturas, chromatic tones, and unexpected use of

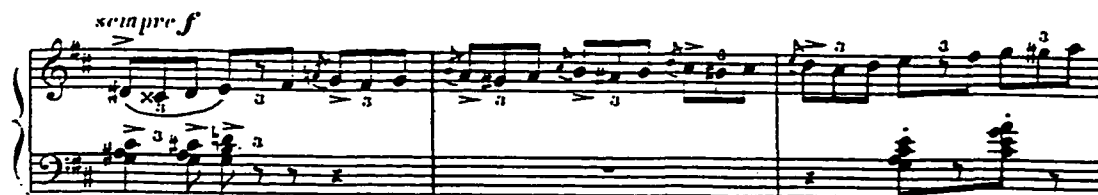
³ Palmer, *Impressionism in Music*, 100.

register in his melodic lines. They contribute in creating a vivid spirit and improvisatory character, as well as an orchestral texture, distinctive to Chabrier.

Grace notes

Grace notes are particularly abundant in Chabrier's piano works. In his early pieces, he frequently employs grace notes for ornamentation. In works such as "*Sous bois*" and "*Tourbillon*," they actually constitute an essential component. Large groups of grace notes were commonly written by composers of the nineteenth century, such as Chopin and Liszt. Often the flexibility in their rhythm helps in creating an improvisatory, expressive quality. Chabrier also exploited grace notes in this manner, as we shall see later. However, he frequently utilized a single dissonant grace note, which should be played very quickly and often accented. "*Tourbillon*" shows a good example of this. Performed properly, the effect is *acciaccatura*-like, which, again, demonstrates the influence of Baroque style in Chabrier's music (Example 4-1).

Example 4-1. "Tourbillon," mm. 5-7



Similar grace notes are found in "Mauresque" (Example 4-2a), *Joyeuse marche* (Example 4-2b), and *Bourrée fantasque* (Example 4-2c). In *Joyeuse marche*, the grace note on the offbeat enhances the rhythmic vitality.

Example 4-2a. "Mauresque," mm. 18-21

Example 4-2b. *Joyeuse marche*, mm. 20-30Example 4-2c. *Bourrée fantasque*, mm. 211-15

Groups of grace notes, rendering an improvisatory character, are found in "Sous bois" and "Aubade." For example, the arpeggiation of grace notes is the central figuration in "Sous bois," which portrays a gentle breeze and a tranquil atmosphere throughout the piece (Example 4-3).

Example 4-3. "Sous bois," mm. 5-8

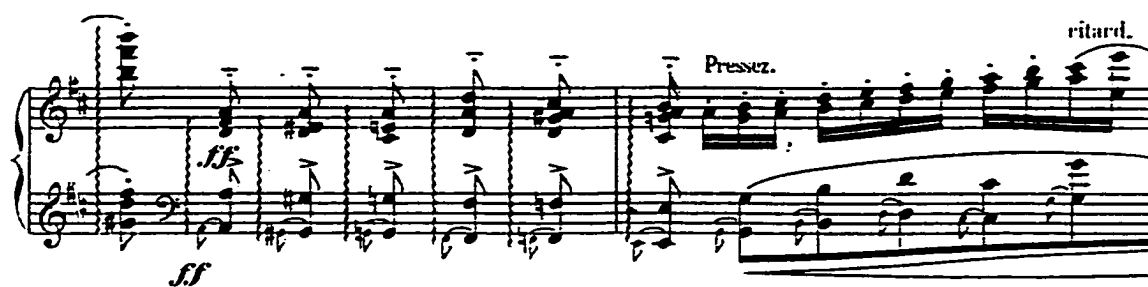


In "Aubade," groups of grace notes imitate the sound of a guitar or lute (Example 4-4a).

Example 4-4a. "Aubade," mm. 107-8

The writing is rather unusual in this rhapsodic passage; the grace notes follow the main note in the right hand but precede them in the left. The same motive also appears first in arpeggios an octave lower (Example 4-4b), as Chabrier was probably trying to suggest an improvisatory mood.

Example 4-4b. "Aubade," mm. 105-6



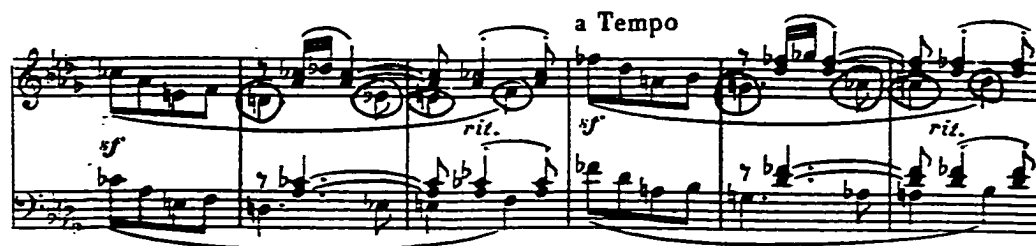
Dissonances and chromatic tones

Chabrier employed many dissonances and clashing passing tones in his works. Often these dissonances create a buoyant character and the spontaneous effects which are typical of Chabrier.

Chromaticism and dissonances in Chabrier's music reveal the strong impact of Wagner. In particular, the imprint of "*Tristan*" is quite obvious in the melodic lines of some of his works. For example, the first theme in *Caprice* directly imitates the "*Tristan*" motive.⁴ The ascending chromatic tones supported by a diminished seventh chord in "*Paysage*" also seem to reflect the "*Tristan*" motive (Example 4-5a). In addition, the second theme in *Bourrée fantasque* distantly echoes this same motive (Example 4-5b).

⁴ See Chapter II, page 32.

Example 4-5a. "Paysage," mm. 22-27

Example 4-5b. *Bourrée fantasque*, mm. 94-104

Also, ascending or descending chromatic scales frequently accompany the melody. This device is commonly found in works by composers from the Romantic period such as Chopin and Liszt.⁵ Examples of this occur in the first of the *Trois valse romantiques* (Example 4-6a) and in "Aubade" (Example 4-6b).

⁵ Examples are found in the opening section of Liszt's *Ballade* no. 2 and the first movement of Chopin's *Sonata* no. 3 (mm. 23-28). Chabrier may well have been influenced by them.

Example 4-6a. *Trois valse romantiques* no. 1, mm. 30-33.



Example 4-6b. "Aubade," mm. 112-14



Bourrée fantasque, "Sous bois," and "Aubade" show a different use of chromatic scales; W. Wright Roberts mentions the importance of this feature—drawing chromatic lines through the texture—which, according to him, had a considerable influence later on

piano works of Ravel and Debussy.⁶ For instance, in *Bourrée fantasque*, the downbeat of the theme in the accompaniment outlines a descending chromatic line (Example 4-7a).

Example 4-7a. *Bourrée fantasque*, mm. 8-13



Similarly an ascending chromatic line is drawn subtly through a descending harmonic line in "Aubade" (Example 4-7b).

Example 4-7b. "Aubade," mm. 77-79



⁶ W. Wright Roberts, "The Pianoforte Works of Chabrier," 133. Notice an earlier example of this in Chopin's *Etude* Op. 25, no. 11.

In "*Sous bois*," an ascending chromatic scale, intertwining with the melody over a dominant pedal, is outlined through syncopation and prepares the return of the first theme (Example 4-7c).

Example 4-7c. "*Sous bois*," mm. 59-62

The musical score for Example 4-7c, measures 59-62 of "*Sous bois*", is presented in two systems. The first system (measures 59-61) shows a treble staff with a melodic line and a bass staff with a dominant pedal point (G) and a chromatic ascending scale. The second system (measure 62) shows the continuation of the melodic line and the chromatic scale. Performance markings include "cresc. poco a poco ma sempre dolce." in the first system and "pp legato e n" in the second system.

Bourrée fantasque displays many interesting examples of dissonances and chromaticism. The sequence between measures 153 and 160 contains delayed resolutions of appoggiaturas, dissonances moving in parallel motion, and added sixths. Notice also the parallel ninths in measures 155 and 159 (Example 4-8a).

Example 4-8a. *Bourrée fantasque*, mm. 153-60

Handwritten annotations in Example 4-8a include "added 6th" in the treble staff at measures 153 and 155, and "delayed appo." in the bass staff at measures 154 and 156. Dynamics include *s*, *dis.*, *mf*, *p*, and *pp*. Fingerings are indicated by numbers 1-5. A "9" is written below the bass staff at measures 154 and 156.

Similar examples are also found between measures 120 and 124. Here the resolution of the appoggiatura is found in the lower voice in measures 121 and 123 (Example 4-8b).

Example 4-8b. *Bourrée fantasque*, mm. 120-23

Handwritten annotations in Example 4-8b include "CRENC." in the treble staff at measure 120. Dynamics include *mf*. Fingerings are indicated by numbers 1-5. A "2" is written below the bass staff at measure 121.

Chabrier often delays the resolution or provides it in another voice. By doing so, he actually extends the traditional rule of a dissonant appoggiatura resolving to a consonant tone. Another example is found in the unexpected way Chabrier prepares the middle section: a descending chromatic scale, drawn from C, suddenly stops on F#, which then becomes an accented neighbor resolving to G (Example 4-9).⁷

Example 4-9. *Bourrée fantasque*, mm. 67-78

The musical score for Example 4-9, *Bourrée fantasque*, mm. 67-78, is presented in two systems. The first system (mm. 67-72) shows a descending chromatic scale in the right hand, starting on C and ending on F#, which then resolves to G. The left hand has a simple accompaniment. The second system (mm. 73-78) features a more complex melodic line in the right hand, starting on G and ending on G. The left hand has a simple accompaniment. The score includes various performance markings such as 'sf', 'Ped.', 'sans ralentir.', 'Istesso tempo.', 'una corda.', 'molto espressivo.', 'pp', and 'ppp'.

The appoggiatura, without an immediate resolution, tends to lose its connection with the main tone. These contorted resolutions actually help to emphasize the dissonance of the appoggiatura in the melodic line. Additionally, in examples 4-8a and b, the

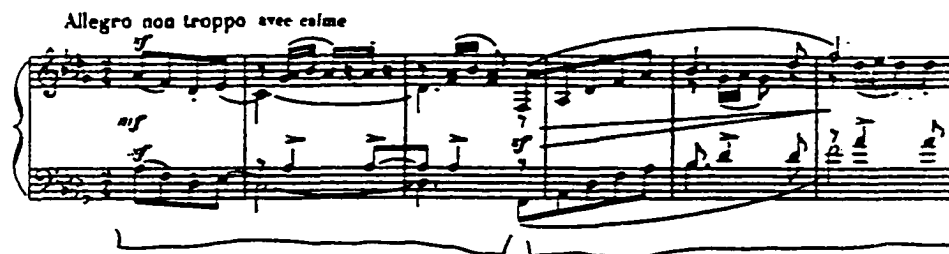
⁷ We will see the importance of this tritone C-F# later in the

tumultuous motion of dissonances helps to create an exhilarating atmosphere.

Rhythmic structure

Some of Chabrier's works demonstrate an unusual combination of phrase rhythms, through which his keen sense of rhythm and his freedom in melodic design are well reflected. In "Paysage," the first and last sections are built upon a three-measure phrase, but, nonetheless, the melodic lines have a natural flow. Most of the time the second measure of the phrase resolves to the next one harmonically, creating a natural pulse inside these three-measure phrases (Example 4-10a).

Example 4-10a. "Paysage," mm. 1-6



discussion of harmonic treatment. See page 88.

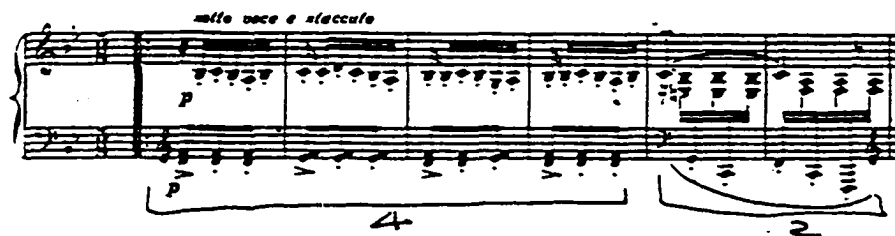
On the other hand, the middle section consists of an unusual alternation of five-measure and a six-measure phrases (Example 4-10b).

Example 4-10b. "Paysage," mm. 112-22



"Scherzo-valse" also contains a section with irregular phrasing. An alternation of four-measure and two-measure phrases begins at measure 121, which is then succeeded by three-measure phrasing at measure 145 (Example 4-11a, b).

Example 4-11a. "Scherzo-valse," mm. 121-26



Example 4-11b. "Scherzo-valse," mm. 145-56

The musical score for Example 4-11b, "Scherzo-valse," mm. 145-56, is presented in two systems. The first system is marked *poco cresc.* and the second system is marked *sf*. Both systems feature a complex, syncopated rhythmic pattern in the right hand, often beamed in groups of three, and a more rhythmic, accented pattern in the left hand. Brackets below the staves indicate groups of three measures. The key signature has one flat (B-flat).

Here Chabrier seems to have compensated for the simple melodic lines by the unexpected combinations of phrase-rhythm. "Mauresque" also uses an interesting phrase structure (Example 4-12).

Example 4-12. "Mauresque," mm. 1-12

Moderato.

p *una corda.*

Ped. *

cresc.
tre corde.

V half-cadence

f *Ped.* *

p una corda.

dim. *pp*

pp *Ped.*

V⁶₄

f *tre corde.*

V₇ *Ped.* *

I *Ped.*

One can hardly feel any regular rhythmic shape in this piece. This is caused by the absence of a downbeat in the left hand, with sforzandi taking place on weak beats. This section has an irregular phrasing of three measures and five measures, in an antecedent-consequent relationship: the first two measures are an introduction, with an antecedent phrase from measure 3 that runs through the half cadence in measure 5. Within this irregular phrasing, the rhythmic design of the melody is also unusual, as rhythmic groups often start in the middle of the measure, rendering an effect similar to hemiola for the entire passage (Example 4-13).

Example 4-13. "Mauresque," mm. 1-5

The musical score for "Mauresque," measures 1-5, is presented in two systems. The first system shows measures 1-3, and the second system shows measures 4-5. The tempo is marked "Moderato." The key signature has one sharp (F#). The time signature is 7/8. The score includes a piano introduction with a single cord (una corda) and a dynamic of piano (p). The melody is characterized by irregular phrasing and hemiola-like effects. The left hand has a steady eighth-note accompaniment. Pedal points are indicated with "Ped." and asterisks. The right hand has a complex, syncopated melody. The score ends with a crescendo (cresc.) and a final chord marked "tre corde."

Moreover, the bass plays on the second half of the second beat, reinforcing an offbeat feeling. The combination of the irregular phrasing and the offbeat rhythm nicely reflects the exotic character of the *Mauresque*.

"*Aubade*" and *Bourrée fantasque* include phrase-rhythms that imply a change of meter. Hemiola is used in measures 17-20 in *Aubade*, suggesting a meter of $\frac{2}{4}$ instead of $\frac{3}{4}$ (Example 4-14).

Example 4-14. "*Aubade*," mm. 17-20



The rhythmic pattern of the repeated A's in the left hand also helps to emphasize the sensation of duple meter. On the other hand, *Bourrée fantasque* displays a section in which the change of meter itself becomes irregular. The rhythmic shape of the melody in measures 287-90 suggests a succession of meter in $\frac{3}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$ (Example 4-15).

Example 4-15. *Bourrée fantasque*, mm. 287-91



A similar rhythmic shape occurs at the very end of the work, starting at measure 351. The meter can be heard in various ways here. If one considers registral shift as marking off phrase groupings, the meter would be $\frac{3}{4}$, $\frac{5}{4}$ and $\frac{2}{4}$ (Example 4-16). Another possibility is to hear as $\frac{3}{4}$, $\frac{5}{4}$, $\frac{3}{4}$ and $\frac{2}{4}$.

Example 4-16. *Bourrée fantasque*, mm. 351-end

sf marcato

mf

croisez.

Ped. *

5 3 3 2

5 2 2 2 2

As we see, Chabrier's high-spirited music often features irregular meter, a device that would be widely employed by most twentieth-century composers.

The use of registers

Chabrier exploits the whole range of the keyboard to create contrasts of color and atmosphere. He does not hesitate to utilize the extreme high and low registers of the keyboard in unusual ways. *Bourrée fantasque* provides a good example. The first theme appears in low, middle, and high registers, with various accompaniments, throughout the piece. The change of registers helps in creating an orchestral sonority with different colors. For example, the repeated B's, accompanying the theme in measure 256, have a bell-like quality, which contrasts greatly with the following section, measures 272-79, where the theme is played fortissimo in the lower register. More contrast occurs starting at measure 280, when it is played in high and low registers at the same time (Example 4-17a, b).

Example 4-17a. *Bourrée fantasque*, mm. 256-63

8-
una corda.

pp
marcato il canto e con malinconia.

Example 4-17b. *Bourrée fantasque*, mm. 272-86

ff
marcatissimo.
(Ped. col canto)

molto pesante.

ff
(Ped. col canto)

The frenetic effect of the ending is also achieved through registral changes, moving from the extreme low to the high, supported by a great crescendo. Indeed, this section sounds orchestral. Chabrier's vividly coloristic imagination is projected remarkably through the use of registers here. Moreover, the sudden changes of register and utilization of extreme ranges exhibit Chabrier's energetic use of the piano (Example 4-18).⁸

Example 4-18. *Bourrée fantasque*, mm. 315-23

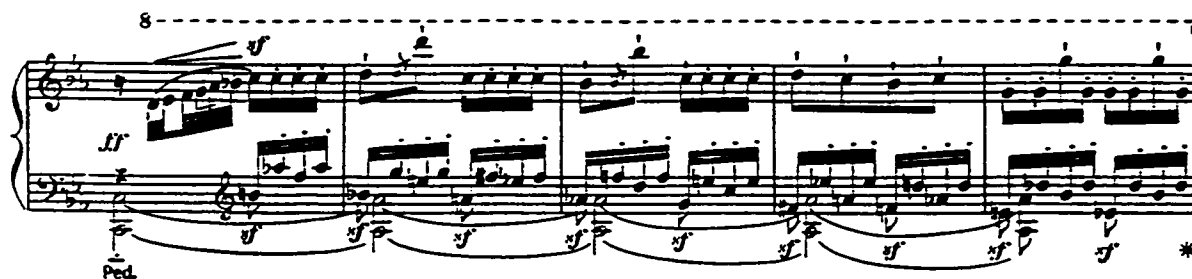


"Scherzo-valse" includes similar passages of themes moving about in different registers. These works obviously exhibit

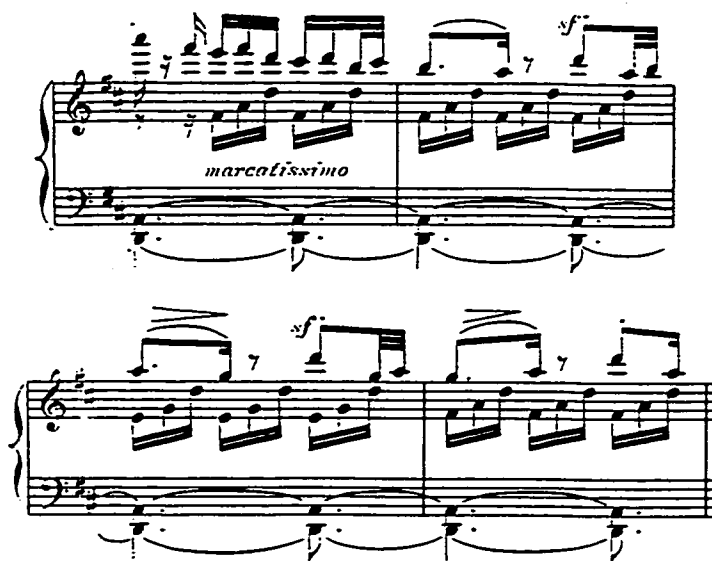
⁸ The bold use of the instrument may reflect the influence of

Chabrier's orchestral conception of piano music.⁹ The use of long tones sustained by the pedal is another element that demonstrates his orchestral thinking. Examples are found in *Bourrée fantasque* and "Scherzo-valse" (Example 4-19a, b).

Example 4-19a. *Bourrée fantasque*, mm. 56-60



Example 4-19b. "Scherzo-valse," mm. 86-89



earlier piano works by Liszt and Alkan.

⁹ Both works have orchestral versions: "Scherzo-valse," transcribed by the composer (as part of *Suite pastorale*), and *Bourrée fantasque*, transcribed by Felix Mottl. Chabrier began but never finished the orchestration of *Bourrée fantasque*. See Roland-Manuel, "Une orchestration de la *Bourrée fantasque* par Emmanuel Chabrier," *Revue de musicologie* 19 (1938): 97-100.

Harmonic Treatment

Like Chabrier's treatment of melody, his approach to harmony also preserves some of Wagner's features. "Caprice" is a good example, in which the harmonic language shows the direct influence of *Tristan*.¹⁰ However, as I mentioned earlier in this chapter, this Wagnerian influence is mixed with other contrasting elements, such as diatonic modes and the influence of the French Baroque. From there, Chabrier succeeded in expanding his harmonic vocabulary so as to foreshadow such modern features as blurred tonal centers and polytonality. I will discuss the following aspects of Chabrier's harmonic style: modality, harmonic progression, polytonality, and modulation. Some of these were to be more fully exploited by the next generation of French composers.

Modality

Modality pervades some of Chabrier's piano works. His strong inclination towards Wagner's powerful musical language and his tendency towards complex chromaticism did not prevent him from maintaining his taste for simplicity. "*Sous bois*," "*Idylle*," and

¹⁰ See Chapter II, page 32.

"Danse villageoise" from *Pièces pittoresques* particularly demonstrate a preference for diatonic combinations that create a fresh atmosphere.

The F# in "Sous bois" heard in the accompaniment throughout the first section gives a modal color to the piece. It first appears only as a lower neighbor-tone; yet the insistent repetition of the tone and its sounding by the right-hand F# in measure 6 hint at a folk-like Lydian mode (Example 4-20).

Example 4-20. "Sous bois," mm. 1-8.



The first theme of "Danse villageoise" is based upon a natural minor scale, suggesting the Aeolian mode. The descending scale in the left hand includes G $\flat$, and no G#; notice also that in measures 14 and 15 the line of the left hand implies the key of C major (Example 4-21a). The avoidance of the leading tone in

measure 30 also emphasizes the modality in this section (Example 4-21b).

Example 4-21a. "Danse villageoise," mm. 8-15



Example 4-21b. "Danse villageoise," mm. 29-33



A similar characteristic is found in the first theme of *Bourrée fantasque* as well; the theme in C minor does not contain the B $\flat$. Furthermore, the absence of the leading tone facilitates the bridge between minor and major. From measure 16, the first theme appears in its relative major key of E $\flat$. According to Leonard Duck, this modal inflection in Chabrier's music derives partly from the folk-song of his native Auvergne.¹¹ He also mentions the "tonal" ambiguity created by the modality as having an immense significance in the modern French school.¹²

¹¹ Leonard Duck, "Emmanuel Chabrier: A Transitional Composer," 210.

¹² Ibid.

Charles Kœchlin talks about the harmonic richness of late Renaissance music as follows:

Music of the sixteenth-century possessed a treasureful of great harmonic richness because of the use of triads from the scale degrees II, III, and VI, and because of the variety of tonal impressions resulting from the fullness of plain-chant modes... harmonic treatises proscribe or at least do not recommend the harmonic progression "by conjunct motion" (from I to II, II to III, etc...). But we find exquisite examples of this in *Pelléas*.¹³

The statement above also could apply to Chabrier's "*Idylle*," which Poulenc recalls with emotion as a revelation when he first heard it.¹⁴ Diatonicism predominates throughout the work and creates a pastoral atmosphere. "*Idylle*" contains both the conjunct harmonic progression described by Kœchlin and the avoidance of the dominant in the cadence. For instance, it begins with a II chord moving stepwise to a III chord (Example 4-22).

¹³ "Le 16me siècle possédait le trésor d'une grande richesse harmonique à cause des accords parfaits du second, troisième et du sixième degré, à cause aussi des impressions tonales si variées résultant de l'emploi des modes du plain-chant...le traité d'harmonie proscrirent ou du moins déconseillent ces enchaînements 'par degrés conjoints' (du premier au second degré, du second au troisième degré etc...). Mais on en trouve d'exquis dans *Pelléas*." Charles Kœchlin, "Les tendances de la musique moderne française," 62. (My translation.)

¹⁴ Poulenc, *Emmanuel Chabrier*, 62.

Example 4-22. "Idylle," mm. 1-3

bien chanté et très en dehors
dolce e leggerissimo

II III II₆

Detailed description: This is a piano score for measures 1-3 of 'Idylle'. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo/mood markings are 'bien chanté et très en dehors', 'dolce', and 'leggerissimo'. Roman numeral harmonies II, III, and II₆ are indicated below the staff.

The return of the theme in measure 59 has an interesting harmonic progression. Notice the E in the left hand in measure 60, which was missing in measure 2. The II₆ harmony of the beginning becomes a II₅^b harmony in measure 60. However, the texture of the left hand, with the arpeggiation of A-C#-E-A, could suggest the harmony to be a IV with an added sixth rather than a II₅^b. In fact, when one hears the motion of the left hand in this passage, one has a strong feeling of ascending conjunct motion. Thus the quality of diatonicism is even more emphasized at the return of the theme (Example 4-23a).

Example 4-23a. "Idylle," mm. 59-61

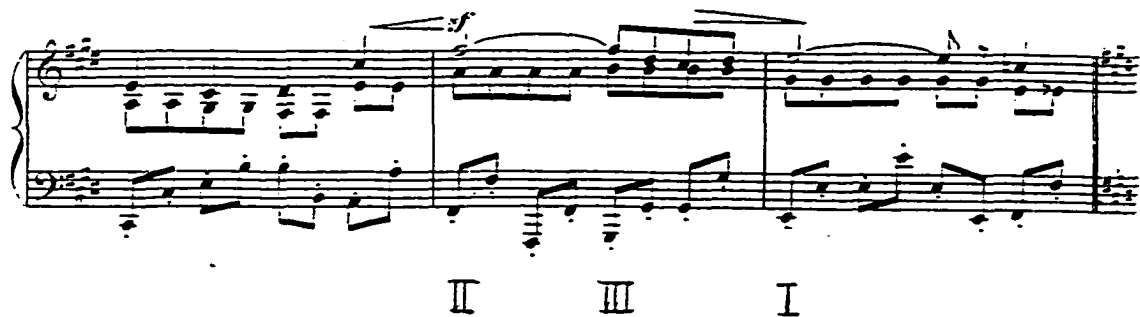
sempre dolce

III II₅^b

Detailed description: This is a piano score for measures 59-61 of 'Idylle'. The music continues in the same 3/4 time and key signature. The right hand has a more active melodic line with many sixteenth notes. The left hand features a prominent arpeggiated pattern. The tempo/mood marking is 'sempre dolce'. Roman numeral harmonies III and II₅^b are indicated below the staff.

The avoidance of the dominant at the cadence is another feature that emphasizes the sense of modality. The cadence connecting to the middle section has an unusual harmonic progression of II-III-I (Example 4-23b); the III chord here substitutes for the dominant chord.¹⁵

Example 4-23b. "Idylle," mm. 32-34



Also, Chabrier avoids a perfect cadence at the end of the piece by using a II chord instead of a dominant chord. This cadence is preceded by a conjunct ascending progression of II-III-IV, once again creating a modal effect (example 4-23c). The result is very similar to that of a plagal cadence, which accentuates the modal color of the piece.

¹⁵ This feature is also apparent in the last measure of Chopin's *Nocturne* Op. 27, no. 2.

Example 4-23c. "Idylle," mm. 96-end

The image shows a musical score for two systems. The top system consists of a piano (p) and violin (v) part. The piano part has dynamic markings of *f*, *p*, *pp*, *f*, *p*, and *pp*. The violin part has a dynamic marking of *pp*. The bottom system also consists of a piano (p) and violin (v) part. The piano part has dynamic markings of *f*, *p*, *pp*, and *ppp*. The violin part has a dynamic marking of *pp*. The score includes performance instructions: "sans ralentir jusqu'à la fin" at the top, "très en mesure" at the bottom, and Roman numerals II, III, IV, and I indicating harmonic progressions.

Harmonic progression

The harmonic progressions in Chabrier's works demonstrate many unconventional devices. Other than the unusual conjunct motion that we saw above, he frequently makes a detour into different keys and resolves a harmonic progression with an unexpected chord. Also Chabrier sometimes employs harmonies for their purely coloristic effects. His last piano work, *Bourrée fantasque*, probably represents his most imaginative piece in this respect, particularly in the middle section. The C-F# tritone relationship at the beginning of this section plays a significant role. Chabrier develops the harmonic progression of the second theme

around this tritone relationship. Two triads are built around C and F#, also known as the "Petrushka chord".¹⁶ Each of these chords introduces the second theme supported by a pedal-tone that belongs to the other chord: C-E-G over F#, and F#-A#-C# over C. At the same time these chords create a specific sonic color resulting from the dissonance between C and C#, and G and F#. The second theme is first heard with F#, which is an appoggiatura, Bb(A#), and C. Then it repeats with Bb(A#), Db(C#), and F# supported by a C pedal (Example 4-24a, b).

Example 4-24a. *Bourrée fantasque*, mm. 72-78

The musical score for Example 4-24a shows a piano accompaniment in 3/4 time. The right hand (treble clef) plays a melodic line with a tritone relationship between C and F#. The left hand (bass clef) provides a harmonic support with a pedal point. The score includes markings for "Istesso tempo.", "molto espressivo.", "una corda.", "pp", "Ped.", and "sf".

Example 4-24b. *Bourrée fantasque*, mm. 94-101

The musical score for Example 4-24b shows a piano accompaniment in 3/4 time. The right hand (treble clef) plays a melodic line with a tritone relationship between C and F#. The left hand (bass clef) provides a harmonic support with a pedal point. The score includes markings for "espressivo.", "una corda.", "dimin. molto.", "mf", "Ped.", and "sf".

¹⁶ Chabrier's influence on Stravinsky will be discussed briefly in the next chapter.

It leads to the first climax in $G\flat/F\sharp$ major in measure 131. This unexpected cadence in $G\flat/F\sharp$ major evidently relates to the $F\sharp$ of the tritone relationship. Then the $F\sharp$ becomes the pedal-tone with the theme taking place in the inner voice. Now the theme has a C-E-G harmony over an $F\sharp$ pedal (Example 4-24c).

Example 4-24c. *Bourrée fantasque*, mm. 133-40

One may find another example of Wagnerian influence in the fourth scene of *Das Rheingold* (Example 4-25). Although the harmony in this passage is an $F\sharp$ minor ninth chord with diminished fifth, the C major triad over the $F\sharp$ pedal creates a sonority similar to that of Chabrier's.

Example 4-25. *Das Rheingold*, fourth scene

Frei - heit er - ster Gruss! Wiedurch Fluch er mir ge-rieth, ver-
 free - dom's fore - most word! As by curse came it to me, ac-

Fluch sei dieser Ring! Gab sein Gold mir Macht oh-ne Maass, nun zeug' sein Zauber Tod dem, der ihn
 curse be ayethis ring! As its gold gave meo-sureless might, let now its ma-gic deal death to its

(Beckenwirbel)

The section in *Bourrée fantasque* demonstrates Chabrier's vivid imagination in creating unusual harmonic combinations. In a sense, he uses the interval of the tritone as a scaffold upon which to build his harmony. The dissonance resulting from the combination of these harmonies is colorful and forward-looking.

Another interesting harmonic progression, this time of consecutive parallel seventh chords, is found at the end of *Bourrée fantasque* (Example 4-26). It begins with a dominant type seventh chord of Db which moves toward D seventh and E seventh

chords. Each of these latter chords is preceded by a half-diminished seventh chord acting as a kind of appoggiatura.

Example 4-26. *Bourrée fantasque*, mm. 324-35

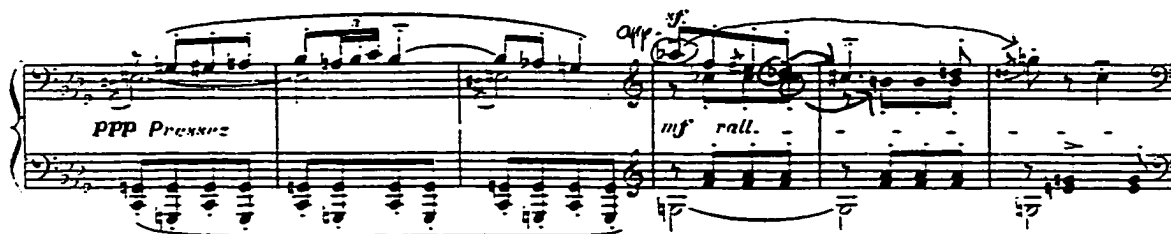
The tonal center is blurred in this passage. The non-resolution of the dominant sevenths in measures 330 and 332, and the unexpected arrival the of $A\flat$ seventh in measure 333, blur the sense of tonality.¹⁷ Finally the last dominant seventh chord on $A\flat$ resolves as an augmented sixth to G instead of to $D\flat$ major.

¹⁷ This feature is fully exploited by Debussy, whose music led toward tonal ambiguity.

Polytonality (superimposition of chords)

The superimposition of two chords from different keys constitutes one of the sources of polytonality, a device widely employed in twentieth-century music. One finds various kinds of superimposition, such as a chord over a multiple pedal or the alteration of one chord in a passage in its original key.¹⁸ Chabrier's harmonic language includes some foreshadowing of polytonality. For example, the chords built around the tritone relationship in *Bourrée fantasque* can be viewed as polytonal, if one considers the pedal tone as representing the other tonality. In measure 95, the C pedal under the F# major triad is actually the dominant of F major. Similarly, the F# pedal under the C major triad in measure 133 sounds like the dominant of B major, although it never resolves to B major here. The same pattern occurs at measure 58 in "Paysage" as well (Example 4-27).

Example 4-27. "Paysage," mm. 55-60



¹⁸ Kœchlin, "Les tendances de la musique moderne française," 62.

Here a theme enters in a $D\flat$ seventh harmony over the G pedal that comes from the previous passage in C. The tonality of this passage (measures 56-57) is rather ambiguous, hovering between C major and C minor, because of the $A\flat$ and $B\flat$ in the melody. On the other hand, these tones relate to the $D\flat$ seventh harmony (measure 59) which is the $\flat II_7$ of C minor, and thus creating a connection between the two sections. Also, there is an enharmonic relationship between measures 58 and 59, in which Chabrier rewrites $D\flat$ and $C\flat$ in measure 58 to $C\sharp$ and $B\flat$ in the following measure. Because of these enharmonic tones, the $D\flat$ seventh harmony in measure 58 actually behaves as an expanded appoggiatura, the first $A\flat$ of the right hand being a dominant ninth, which moves to VII_7 chord of C in measure 59 before the resolution. The apparent superimposition of keys gives an exotic color to the cadence here.

In "*Sous bois*," a more distinct use of superimposition is employed. The jumping chords in the right hand are in $A\flat$ major while the left hand accompanies in C major. One can understand the augmented triad $G-B\flat-E\flat$ as an altered dominant of $A\flat$. Nonetheless, the neighbor note, $B\flat$, also helps to maintain a connection with the key of C major (Example 4-28).

Example 4-28. "Sous bois," mm. 72-75

5 — 6^b — 5
3^b — 3^b — 3^b

In measure 75, the $A\flat_6$ chord resolves to C major by moving the third and the sixth by half-step. Both in "Paysage" (Example 4-26) and in "Sous bois" (Example 4-27), the chord which is superimposed behaves as a neighbor chord; in "Paysage," the $D\flat$ seventh harmony is the $\flat$ II, (Neapolitan) of the key of C, and the superimposition of C and $A\flat$ chords in "Sous bois" underlies the $V - VI\flat - V$ progression. Moreover, the strangeness of the key of $A\flat$ adds a colorful, unexpected atmosphere to the piece.

Modulation

Chabrier's special qualities are also seen in his techniques of modulation. He demonstrates a variety of ways to modulate, sometimes to a very remote key. An unexpected sudden shift of tonality is not unusual in his works.

He generally favors third relationships, a well-known usage in Schubert's music, among others, expressed sometimes enharmonically. For instance, *Habanera* includes the following key relationships:

1-52	53-59	60-83	84-end
D $\flat$ major	- E major	- A $\flat$ major	- D $\flat$ major

With E as an enharmonic equivalent of F $\flat$, *Habanera* proceeds by a cycle of thirds toward the dominant key. The modulation from D $\flat$ major to E major is realized in a straightforward way by using the A $\flat$ -G $\sharp$ as a common tone (Example 4-29).

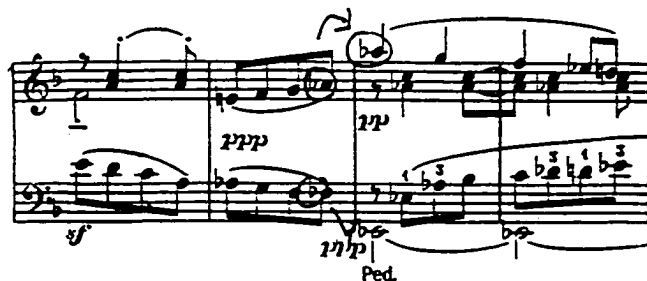
Example 4-29. *Habanera*, mm. 47-54

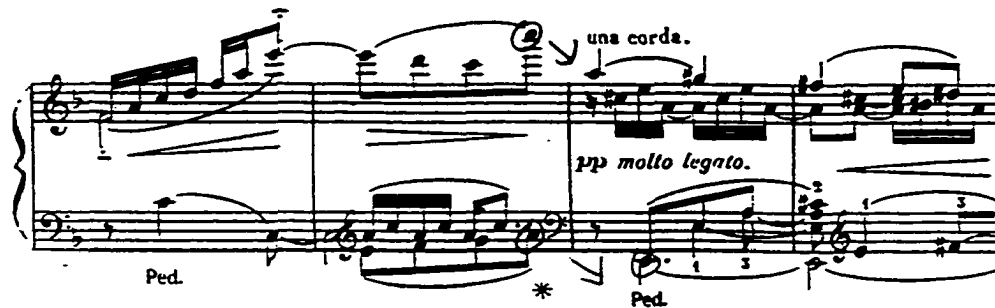
The musical score for Example 4-29, *Habanera*, mm. 47-54, is presented in two systems. The first system (mm. 47-50) shows a modulation from D $\flat$ major to E major. The second system (mm. 51-54) continues in E major. Dynamics include 'dimin', 'pp', and 'ppp'. A marking 'Un peu retenu' is present in the second system.

Then Chabrier modulates from E major to A $\flat$ major by moving the E a half step down to E $\flat$, and the B a half step up to C (Example 4-30).

Example 4-30. *Habanera*, mm. 59-60

Other examples of modulation by third relationship are found in *Bourrée fantasque*. In measures 109-19, the melodic line moves from F major to A $\flat$ major to C $\flat$ major. Later, between measures 179 and 199, the same pattern repeats with the second and third keys a half step higher, from F major to A major to C major. Chabrier modulates the second time to a key a half step higher by changing the A $\flat$ (measure 112) to an A (measure 182), and changing the descending chromatic line of the left hand leading to an E $\flat$ to an ascending diatonic line leading to an E (Example 4-31a, b).

Example 4-31a. *Bourrée fantasque*, mm. 111-14

Example 4-31b. *Bourrée fantasque*, mm. 181-84

Sudden changes of key are particularly abundant in *Bourrée fantasque* and *Joyeuse marche*. The constant changes in an unexpected manner help in projecting an eccentric and capricious character in *Bourrée fantasque* and the buoyant nature in *Joyeuse marche*, as the titles of both works suggest. Moreover, it seems to represent Chabrier's jovial nature. Chabrier often shifts a chord a half step in order to modulate to a new key. For instance, in the following passage of *Bourrée fantasque*, Chabrier raises the bass a half step in the resolution: the $D\flat$ dominant seventh surprisingly resolves to a C major $\frac{6}{4}$ chord instead of a $G\flat$ major triad (Example 4-32). Viewed another way, the $D\flat$ dominant seventh behaves as an augmented sixth chord, though its resolution is not the usual one.

Example 4-32. *Bourrée fantasque*, mm. 44-48

In *Joyeuse marche*, an unexpected modulation by third relationship occurs in measures 101-14. Chabrier shifts the E major triad to an E minor chord, which then functions as VI in G major. Then a modulation from G major to E $\flat$ major happens through a half-step motion in the middle of a phrase: B moves to B $\flat$ and D moves to E $\flat$ (Example 4-33).

Example 4-33. *Joyeuse marche*, 101-14

The musical score consists of two systems of piano music. The first system is in G major, marked *pp* and *legg.*, with a tempo of $\frac{1}{2}$. It features a tritone substitution ($V_{\frac{4}{2}}$) and a modulation to Eb major. The second system continues the modulation, marked *pp* and *I*, with a tritone substitution (*IV*) and a modulation to Eb major.

The swiftness of the change from E major to G major and the sudden change from G major to Eb major within the same phrase produce a surprising effect.

Another example in *Joyeuse marche* occurs where Chabrier modulates by using the tritone (Example 4-34a) or raising $\hat{4}$ a half-step (Example 4-34b), which then becomes the dominant of the new key.

Example 4-34a. *Joyeuse marche*, mm. 113-17

Tritone

E $\flat$ major D major $\bar{V}$ ——— I

Example 4-34b. *Joyeuse marche*, mm. 87-90

F major E major $\bar{V}_7$ ——— I

Chabrier succeeds in realizing a rapid modulation to a very remote key (a half-step) in both examples. In retrospect, one could consider the first key in these examples as the $\flat$ III (Neapolitan) of the second key.

Modulation in Chabrier's works is characterized by unusual resolutions, such as by semitonal shifts. Even when he employs the traditional relationship by thirds to modulate, he explores different chromatic possibilities. Furthermore, he skillfully

manipulates the Neapolitan key, neighboring chords, and seventh chords in his harmonic progressions. Chabrier's piano works show a remarkable freedom in melodic, rhythmic, and harmonic structures. As we shall see in the next chapter, his vivid imagination and forward-looking features would have important consequences for the next generation of French composers.

Chapter V

Chabrier's Influence on the Next Generation of Composers

The piano works that Chabrier produced within the last fifteen years of his life represented a significant legacy for composers, mostly French, of the next generation. He inspired many composers with his coloristic sounds. Independence of spirit and a close association with painters certainly helped Chabrier to develop this quality, and expand pianistic conventions. His last piano work, *Bourrée fantasque*, displays many of his quintessential characteristics. Alfred Cortot praised it as "using unsuspected orchestral resources, exploiting timbres to stress rhythms, and all the brilliant impressionist possibilities of the pedal. This short *divertissement* for the piano set composers on the track of a new technique of musical tone colour."¹ Cortot also referred to

¹ Cortot, *French Piano Music*, 169.

Chabrier's piano works as having a significant influence on the evolution of the modern French piano school.²

One may speculate the influence that Chabrier could have had on Gabriel Fauré, or vice versa, who is another distinctive composer from that period. Both were members of the *Société Nationale de Musique*, and knew each other well. They certainly had a high esteem for each other,³ yet no relevant letters or documentation appear to be found about their mutual influence. It is interesting to see that both Chabrier and Fauré contributed to the evolution of a distinctive French style in engaging a very contrasting path. Complexity of Fauré's harmonic language is probably a result of the Wagnerian influence, a trait shared by Chabrier as well. Yet the spiritual and noble qualities in Fauré's music contrast with Chabrier's earthy and energetic qualities. Fauré and Chabrier, both born in the same year, left a considerable legacy; they pointed the way to new and different directions that became the basis for French piano music in the twentieth century.

Among the many composers who acknowledged the importance and influence of Chabrier's music in their development, Maurice Ravel

² See the quotation from Cortot on page 1.

³ Fauré participated in the private audition of Chabrier's opéra. See footnote 5, page 2.

is probably the one who absorbed Chabrier's spirit and music the most.

Influence on Maurice Ravel⁴

The influence that I underwent at the time confirmed my opinion that there are not different kinds of art: of course, I was influenced above all by a musician: Chabrier, who moreover still does not have the recognition he deserves, for all of contemporary French music stems from his work. His role was as important as that of Manet in painting. Incidentally, it was Chabrier who owned the most beautiful Manets, like *Le bar des Folies-Bergère*, for example.⁵

As described above, Ravel showed his interest in Chabrier's music at an early stage. Many of his works display the imprint of Chabrier, either in spirit or in sound. Roger Delage comments on the resemblance of attitudes between the two as follows:

Following the example of Chabrier, Ravel did not think that serious music had to be reserved only to strict forms.... Besides, while working on *La Valse* Ravel wrote to Jean Marnold: "You know my intense attraction to these wonderful rhythms and that I value the *Joie de vivre* expressed in the dance much more deeply than Franckist Puritanism."⁶

⁴ See Roger Delage, "Ravel and Chabrier," *Musical Quarterly* 61 (October 1975): 546-52.

⁵ Orenstein, *A Ravel Reader*, 394.

⁶ Delage, "Ravel and Chabrier," 551.

As with Chabrier, an attraction to dance rhythm and Spanish music is reflected in many of Ravel's works, such as the *Rapsodie espagnole*, *Valses nobles et sentimentales*, and *Vocalise-Etude en forme de Habanera*. The spirit of Ravel's *Histoires naturelles* also derives from Chabrier's animal songs, which include *Villanelle des petits canards*, *Ballade des gros dindons*, *Les cigales*, and *Pastorale des cochons roses*.⁷

As to Ravel's piano works, some of his early pieces seem to be modeled directly after Chabrier. The *Sérénade grotesque*,⁸ composed in 1893, was clearly influenced by *Bourrée fantasque*—the title itself is quite revealing. Arbie Orenstein has pointed out that both begin in duple meter with marked, staccato passages.⁹ For the *Pavane pour une infante défunte* (1899), which is often compared with "*Idylle*," Ravel admitted "the too flagrant influence of Chabrier."¹⁰ In comparing the opening of the two pieces, one observes a similar gentle lyricism. Also the disposition of the hands is identical: the right hand plays both the melody and an

⁷ Orenstein, *Ravel: Man and Musician* (New York: Columbia University Press, 1975; New York: Dover publications, 1991), 163.

⁸ The work was first performed by Arbie Orenstein at Queens College in 1975.

⁹ Orenstein, *Ravel: Man and Musician*, 140.

¹⁰ Ravel later criticized its poor form. See Orenstein, *Ravel: Man and Musician*, 22.

accompaniment in staccato in a steady rhythm, while the left hand accompanies in a quiet regular rhythm (Example 5-1a, b).¹¹

Example 5-1a. Ravel, *Pavane pour une infante défunte*, mm. 1-4



Example 5-1b. Chabrier, "Idylle," mm. 1-3



Another early work by Ravel, *Menuet antique* (1895), demonstrates an interesting resemblance to a work of Chabrier's, the "*Menuet pompeux*."¹² Both are in ABA form, with the middle section in the parallel major key. Also sections of both pieces share a similar character: the A sections have strong accentuation in a brusque mood, which contrasts with the quiet melodic B

¹¹ Ibid., 150.

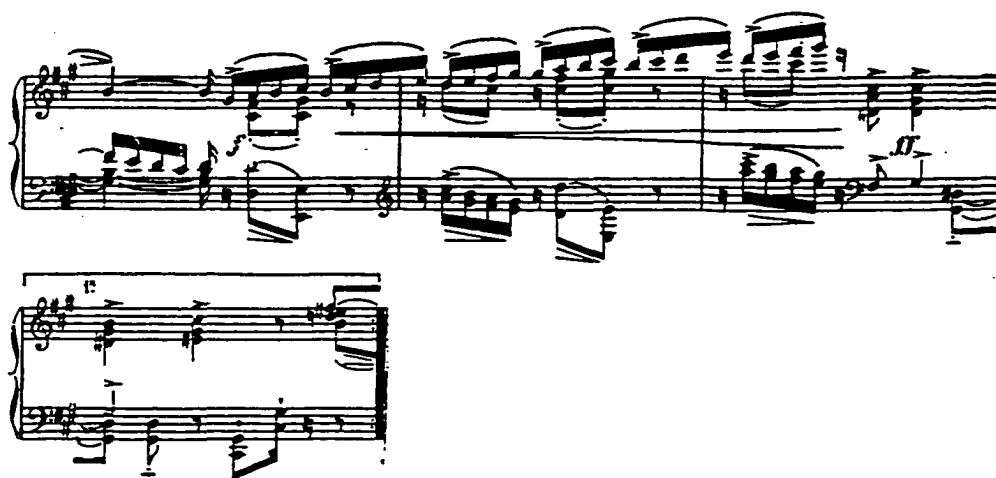
¹² Ibid., 141.

sections. As the title suggests, the theme of *Menuet antique* contains a modal quality, like "*Menuet pompeux*," owing to the use of the natural minor scale. Notice also a similar ascending line occurring in both pieces before a cadence (Example 5-2a, b).

Example 5-2a. Chabrier, "*Menuet pompeux*," mm. 8-12

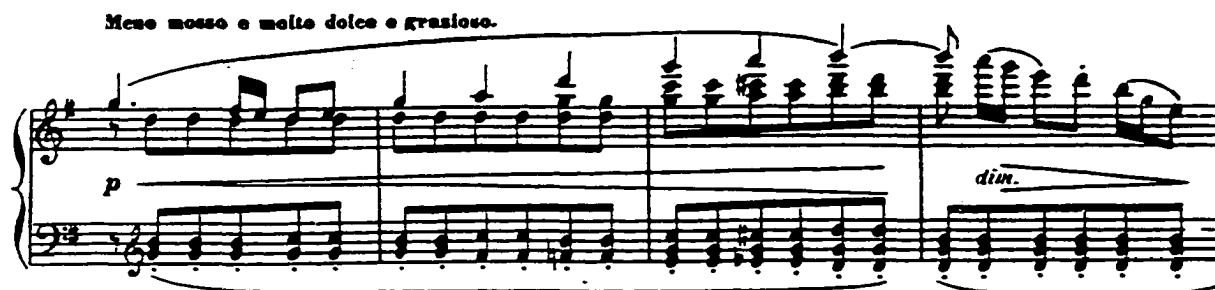


Example 5-2b. Ravel, *Menuet antique*, mm. 5-8

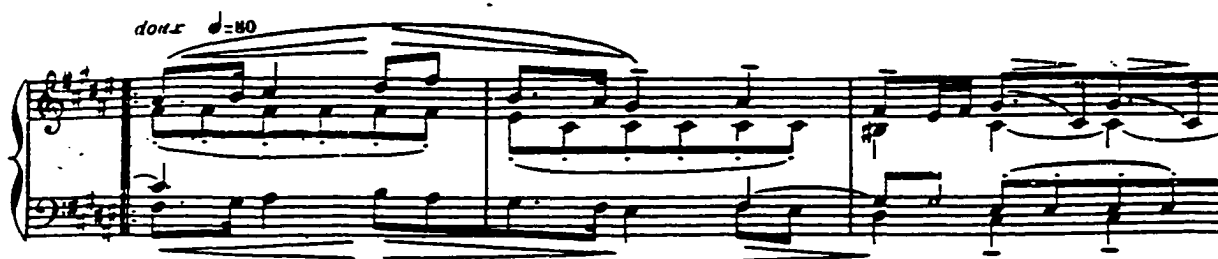


In the B sections, the similarity of the texture is quite striking; in both pieces, the gentle melody is accompanied by repeated notes in regular rhythm (Example 5-3a, b).¹³

Example 5-3a. Chabrier, "Menuet pompeux," mm. 61-64



Example 5-3b. Ravel, *Menuet antique*, mm. 46-48



¹³ The same texture is employed in the *Pavane pour une infante défunte*. See page 107.

Later, in 1919, Ravel transcribed "*Menuet pompeux*" for orchestra on commission from Diaghilev for the Ballets Russes.¹⁴ He also thought of re-writing Chabrier's *Le Roi malgré lui*¹⁵; he wrote to Chabrier's daughter-in-law, Madame Bretton-Chabrier:

The other day, at the performance of *Le Roi malgré lui*, a work which I can play by heart from beginning to end, and which I was seeing for the first time, I noticed certain imperfections in its inspired orchestration, and during the performance, I could not help thinking of certain adjustments which would increase its effect tenfold.¹⁶

Unfortunately the project was never realized because of Ravel's failing health.¹⁷

Several other works by Ravel, such as "*Scarbo*," "*Alborada del gracioso*," "*Ondine*," and *Jeux d'eau*, include devices which echo to some extent Chabrier's *Bourrée fantasque*. Percussive repeated notes and the bold usage of the keyboard are both fully developed in "*Scarbo*." "*Alborada del gracioso*" contains the strong accentuation of Spanish rhythm, as well as the pattern of syncopation in the accompaniment found in the middle section of *Bourrée fantasque* (Example 5-4a, b).

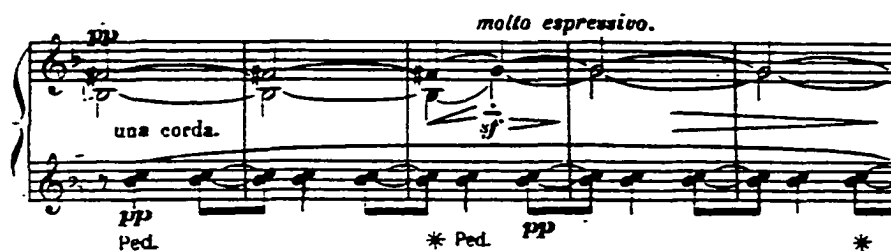
¹⁴ Gerald Larner, *Maurice Ravel*, (London: Phaidon Press, 1996), 163.

¹⁵ Ravel made a comment that its first performance changed the orientation of French harmony.

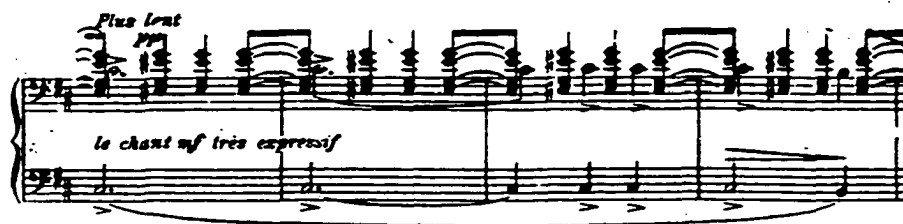
¹⁶ Letter dated December 4, 1929, in Orenstein, *A Ravel Reader*, 303.

¹⁷ Delage, "Ravel and Chabrier," 550.

Example 5-4a. Chabrier, *Bourrée fantasque*, mm. 74-78



Example 5-4b. Ravel, "Alborada del gracioso," mm. 107-10



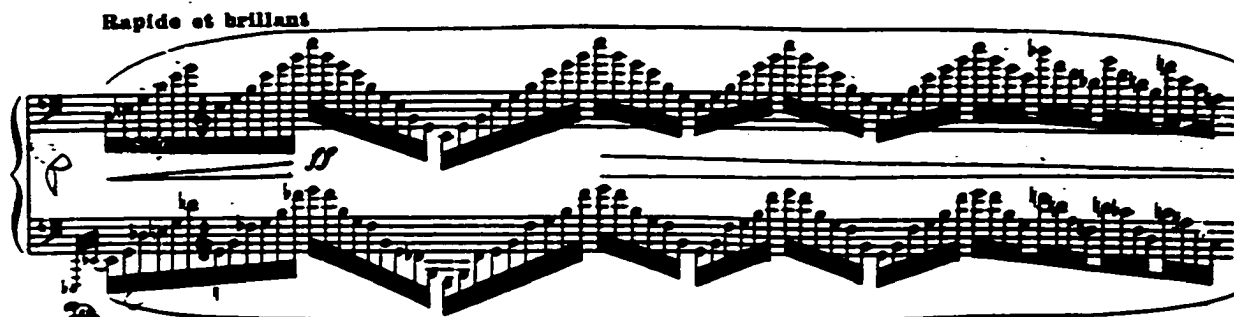
A similar use of syncopation is found in "La vallée des cloches," from *Miroirs* (Example 5-4c).

Example 5-4c. Ravel, "La vallée des cloches," mm. 21-23

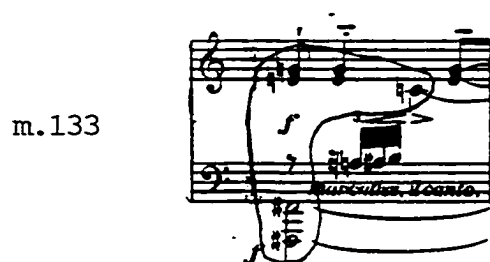
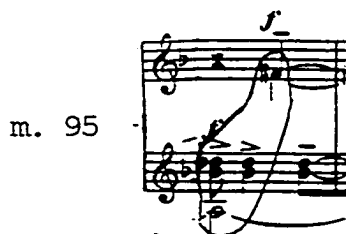


Passages from "*Ondine*" and *Jeux d'eau* also reflect Chabrier's harmonic devices. In "*Ondine*," the arpeggiation on the last page is based on a major triad with an added chromatic tone; the same idea is found in the middle section of Chabrier's *Bourrée fantasque* (Example 5-5a, b).¹⁸

Example 5-5a. Ravel, "*Ondine*," m. 90



Example 5-5b. Chabrier, *Bourrée fantasque*, mm. 95 and 133

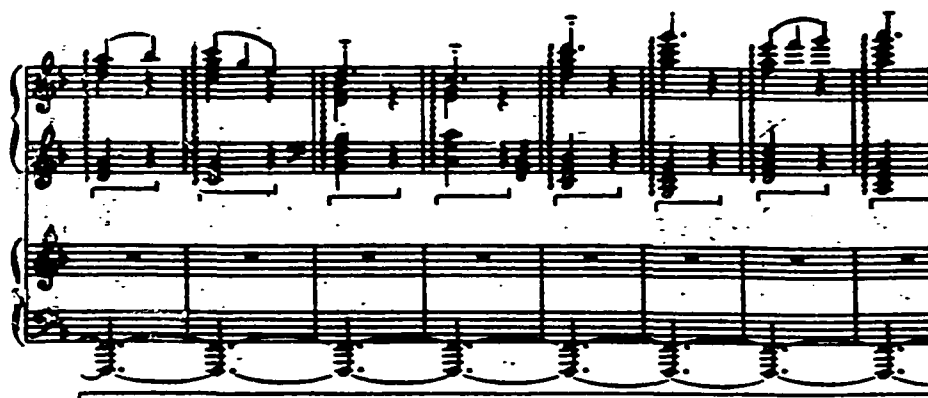


¹⁸ See Chapter IV, page 89. Additionally, the arpeggiation at the end of Liszt's *Feux follets* has a similar harmony: a B $\flat$ major triad with an added G $\flat$.

In *Jeux d'eau*, the arpeggiation in measure 72 is based upon two triads, C major and F# major. The sonic impression is close to the passage from the middle section in *Bourrée fantasque*, shown in Example 5-5a.

Frédéric Robert feels that the audacity of texture and harmony in Chabrier's *Trois valse romantiques* may have led to "Le jardin féérique" from *Ma Mère l'Oye*.¹⁹ One finds a similar gentle character at the beginning of the third valse and in "Le jardin féérique." Notice also the similar usage of arpeggiated chords, which shape the melody in both works (Example 5-6a, b).

Example 5-6a. Chabrier, *Trois valse romantiques* no. 3, mm. 15-22



¹⁹ Robert, *Emmanuel Chabrier*, 161.

Example 5-6b. Ravel, "*Le jardin féérique*," mm. 23-27



Furthermore, these two pieces are in triple meter and share almost the same pulse: the speed of the dotted half notes in the third valse (Animato) is approximately the same as that of the quarter notes in "*Le jardin féérique*" (Lent et grave).

Many other works by Ravel show Chabrier's spiritual influence. The robust dance rhythm of "*Rigaudon*" from *Le tombeau de Couperin* reflects the peasant-like character found in Chabrier's "*Scherzo-valse*" and "*Danse villageoise*." Poulenc noticed a relationship between "*Mauresque*" and the middle section of the "*Forlane*" from *Le tombeau de Couperin*, in which the delicate dance rhythm must be played in strict tempo.²⁰ Moreover, asked by Alfredo Casella (1883-1947)²¹ to write some pastiches, Ravel wrote a short piece called *A la manière de ... Chabrier*, in which the theme actually is from Siebel's song in Gounod's *Faust*. In writing Gounod's theme à la

²⁰ Poulenc, *Emmanuel Chabrier*, 60.

²¹ Italian pianist, conductor, and composer. He toured widely as a performer and premiered several works by Ravel.

manière de Chabrier, Ravel demonstrated his profound knowledge of Chabrier's art.

Influence on Erik Satie

Erik Satie, one of the most unconventional composers of the time, showed interest in Chabrier's music from a young age. It is reported that Satie tried to make Chabrier's acquaintance by sending him one of his compositions. Thrilled by the comic opera *Le Roi malgré lui*, which opened in May 1887, Satie presented his work,²² inscribed with his peculiar calligraphy in red ink and Gothic script, to the composer's doorman.²³ There is no record of a reply. However, the two may have met at Ernest Chausson's home during one of the frequent meetings there of progressive artists.²⁴ Satie's interest in Chabrier's music was recorded on another occasion by one of Satie's close friends, Pierre Bertin,²⁵ as follows:

²² Alan Gillmor, in his book *Erik Satie*, suggests that the work was *Ogives*, written in 1886. On the other hand, Roger Shattuck thinks it was the *Sarabandes*.

²³ Gillmor, *Erik Satie*, 19.

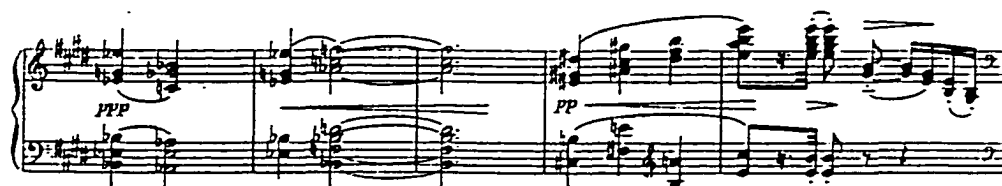
²⁴ Ibid.

²⁵ Pierre Bertin (1895-1984). Well-known actor, singer, playwright, and theatre director. His wife, Marcelle Meyer, was a pupil of Ricardo Viñes and was regarded by Satie as the best interpreter of his music.

...Satie never paid the slightest attention to the work taking place in the theatre. Only sounds interested him --his own sound. I can't count the number of times I've seen him at a concert, when it happened they were playing one of his works, leave the hall as soon as his piece was over, or walk up and down the corridors outside until it was his turn. I think he may have made an exception for Chabrier.²⁶

Alan Gillmor states that at least two aspects of *Le Roi malgré lui* might have delighted Satie: the advanced harmonic idiom and its high-spirited good humor.²⁷ The three *Sarabandes*, which Satie composed a few months after the opening of *Le Roi malgré lui* in 1887, display an interesting harmonic progression that is often compared with one in the *Prélude* of *Le Roi malgré lui* (Example 5-7a, b, c, d).

Example 5-7a. Chabrier, *Le Roi malgré lui*, *Prélude*, mm. 15-19



²⁶ Robert Orledge, *Satie Remembered* (Portland: Amadeus Press, 1995), 103-4.

²⁷ Gillmor, *Erik Satie*, 19.

Example 5-7b. Satie, *Sarabande* no. 1, mm. 1-5



Example 5-7c. Satie, *Sarabande* no. 2, mm. 39-44



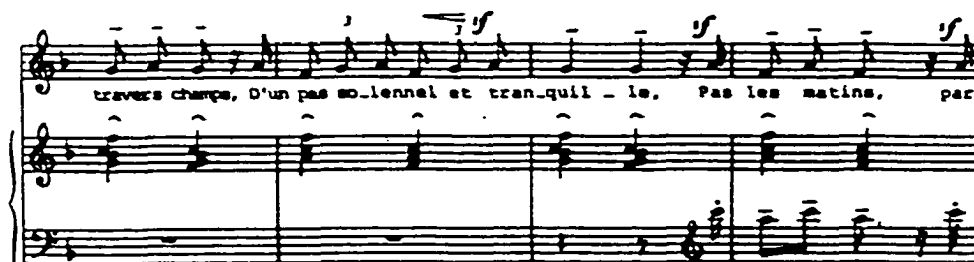
Example 5-7d. Satie, *Sarabande* no. 3, mm. 54-58



Thus there is a similar harmonic progression, successions of unresolved ninths, and rhythmic shape: they all have blocks of

chords moving in a ceremonial manner.²⁸ Gillmor points out another similarity between Chabrier's *mélodie*, *Ballade des gros dindons*, Satie's "Sur une lanterne" from *Descriptions automatiques* (1913), and his "Aubade" from *Avant-dernières pensées* (1915)²⁹: both composers employ a sparse, rocking movement in the rhythmic figure of the piano accompaniment (Example 5-8a, b, c).

Example 5-8a. Chabrier, *Ballade des gros dindons*, mm. 6-9



5-8b. Satie, "Sur une lanterne," line 3



²⁸ The *Prélude* of *Le Roi malgré lui* is marked *Maestoso*.

²⁹ Gillmor, *Erik Satie*, 22-23.

5-8c. Satie, "Aubade," line 2



The expression of humor through music is another element found in both composers. Roger Shattuck states that "if any influences are detectable in his [Satie] work, they are Chabrier for harmonic freedom and musical humor...."³⁰ One may find a parallel between Chabrier's *Souvenirs de Munich*, a pastiche based on Wagner's *Tristan*, and Satie's "Españña," obviously a pastiche of Chabrier's *España*, from *Croquis d'un gros bonhomme en bois* (1913). It may be a gesture of homage by Satie in the same way that Chabrier honored Wagner.³¹

Shattuck explains the interest that Satie had in the extramusical world as follows:

In a later lecture on Debussy, Satie spoke of how their ideas developed in those days of teeming life. "Why not make use of the means of representation which Claude Monet, Cézanne, Toulouse-Lautrec were showing us?" Chabrier, the friend of Villiers de l'Isle-Adam and Verlaine and Coppée, of Manet and Monet and Renoir, was the first modern French composer to work

³⁰ Shattuck, *The Banquet Years*, 118.

³¹ See Chapter II, page 30.

in close touch with the extramusical ideas of his time. Debussy showed the same inclinations. It is both the quality and the shortcoming of Satie's music that for long periods he subjected himself almost exclusively to nonmusical influences. This explains in part the wealth of its innovation, the economy of its means, and its small scale. There are times when his music becomes as "white" ("blank") as some of Monet's last pictures, which seem to disappear on the canvas.³²

Like Chabrier, Satie worked closely with painters, especially during his last ten years; these included Georges Braque, Pablo Picasso, Fernand Léger, and Constantin Brancusi.³³

Influence on Other Composers

To a lesser degree, Chabrier's influence is also found in works by Debussy, Poulenc, and Stravinsky.

Debussy's music, which is often called "Impressionist," has a spirit which may have originated in Chabrier's music. The importance of coloristic effects is a significant aspect of Impressionism. Although Debussy was not particularly close to Impressionist painters, his music exploited the blurring of

³² Shattuck, *The Banquet Years*, 130.

³³ Ibid. Picasso designed the sets and costumes for Satie's *Parade* (1917) and *Mercure* (1924).

tonality and different harmonic colors that parallel the brushwork of the Impressionist painters.

The following anecdote shows us how much Debussy liked Chabrier's music: The conductor Inghelbrecht³⁴ remembered a rehearsal at which he conducted *Ode à la musique* (1890) in the presence of Debussy. After he played it through, Debussy asked him to play it again. Then Debussy assured him that it was quite all right the first time, and added, "but I love this music so much that I wanted to hear it again."³⁵

Debussy never acknowledged Chabrier's influence, and yet his harmonies and colors indicate the importance of Chabrier. The common harmonic aspects of Chabrier and Debussy have been noticed by Martin Cooper as follows:

In the *Prelude* of *Le Roi malgré lui*, for example, there is the same obsession with chords of the ninth as affected Debussy, while in *Gwendoline* there are passages of a quite uncertain tonality which lie well forward on the road leading from light harmonic experiments with the whole-tone scale to Debussy's deliberate rejection of traditional tonality.³⁶

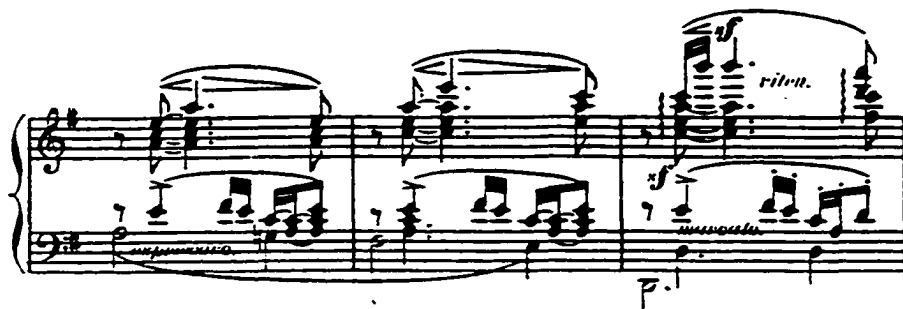
³⁴ Désiré-Emile Inghelbrecht (1880-1965), French conductor and composer. A friend of Debussy, he conducted the Ballets Suédois and at the Paris Opéra.

³⁵ Myers, *Emmanuel Chabrier*, 104. It was programmed for the inaugural concert at the new Théâtre des Champs-Élysées in April 1913.

³⁶ Martin Cooper, *French Music: From the Death of Berlioz to the Death of Fauré* (London: Oxford University Press, 1951), 40-41.

Francis Poulenc, moreover recounted that he often played two measures from the "*Menuet pompeux*" (Example 5-9) to music lovers who despised Chabrier, and then asked them to guess the composer. They would answer, "But my God, it's Debussy."³⁷

Example 5-9. Chabrier, "*Menuet pompeux*," mm. 82-84



Debussy's treatment of vocal music was compared with that of Chabrier by Léon Vallas. In Debussy's *mélodie Spleen* (1888), Vallas suggests that the manner in which the theme recurs in the accompaniment is derived from the *Epithalame* in Chabrier's *Gwendoline*.³⁸ Although Debussy deplored Chabrier's tendency to write lyrical drama in a Wagnerian manner, he may have been influenced by *Gwendoline* in his conception. Indeed both Debussy's and Chabrier's themes appear throughout their respective pieces as echoes (Example 5-10a, b).

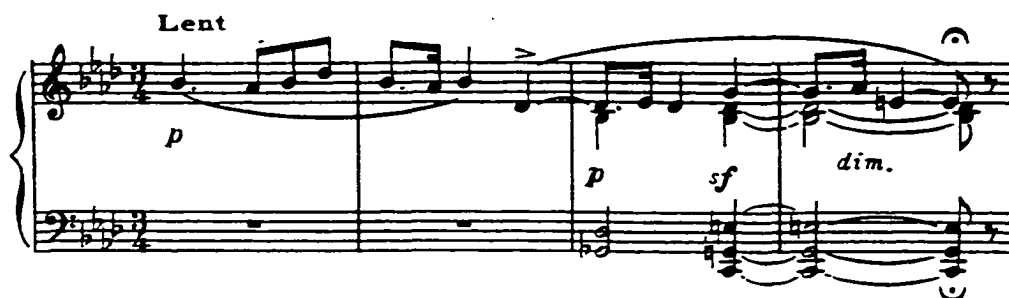
³⁷ Poulenc, *Emmanuel Chabrier*, 62.

³⁸ Edward Lockspeiser, *Debussy* (London: J. M. Dent & Sons, 1963), 128.

Example 5-10a. Chabrier, *Gwendoline*, *Epithalame*, mm. 1-3



Example 5-10b. Debussy, *Spleen*, mm. 1-4



Debussy was one of the most original and idiosyncratic composers of his time. Beside the concept of sound color, the main influence of Chabrier's music on Debussy can be seen in the spirit of his music. They both believed wit and entertainment to be important elements in music; Debussy said, "Music should humbly seek to please....Beauty must appeal to the senses, must provide us with immediate enjoyment, must impress us or insinuate itself into us

without any effort on our part."³⁹ He admired the high-spirited quality of Chabrier's music, which was "so marvelously endowed by the comic muse," and considered some melodies in *Marche joyeuse* as masterpieces of imagination.⁴⁰ Examples of humor and the use of popular tunes in Debussy's works can be found in compositions such as "*Hommage à S. Pickwick Esq. P. P. M. P. C.*" from the *Préludes*, and "*Jardin sous la pluie*" from the *Estampes*. He also followed the trend of incorporating Spanish character into many works such as "*Soirée dans Grenade*" from the *Estampes* and *Iberia*. Debussy shared many aspects of style with Chabrier--wit, gaiety, Spanish elements, whole-tone color, and modal writing--yet he developed his own language, one that was to be one of the most significant of the twentieth century.

Like Maurice Ravel, who expressed his admiration for Chabrier on many occasions, Francis Poulenc also found a spiritual mentor in Chabrier. During an interview, Poulenc responded to the assumption of his good-tempered mood was inherited from Chabrier as follows:

Ah! Chabrier, I love him as one loves a father! An indulgent father, always merry, his pockets full of tasty titbits. Chabrier's music is a treasure house you can never exhaust; I

³⁹ Léon Vallas, *The Theories of Claude Debussy* (New York: Dover Publications, 1967), 13.

⁴⁰ Ibid., 56.

just-could-not-do-without-it! It consoles me on my darkest days, for you know, my faithful friend, I'm a sad man... who likes to laugh, as do all sad men.⁴¹

Poulenc's fondness for Chabrier also led him to write a book reevaluating Chabrier's music. An example of Chabrier's spiritual inheritance is demonstrated in Poulenc's *Le Bestiaire* (1919), a song cycle based on animal life, which derives from Chabrier's humorous animal songs (as do Ravel's *Histoires naturelles*).

Poulenc's comic opera *Les mamelles de Tirésias* (1944) is said to be a direct successor of *Le Roi malgré lui*, sharing the same rumbustiousness,⁴² and the last movement of his Sonata for piano duet (1939) recalls Chabrier's tenderness.⁴³

Chabrier's influence on Igor Stravinsky is especially apparent in the latter's early works. Stravinsky discovered the repertoire of French music through a friend, Ivan Pokrovsky, around 1897.⁴⁴ He became familiar with the music of Bizet, Gounod, and Delibes, among others, and was particularly attracted by

⁴¹ Francis Poulenc, *My Friends and Myself* (London: Dennis Dobson, 1963), 54.

⁴² Henri Hell, *Francis Poulenc* (New York: Grove Press, 1959), 71.

⁴³ Benjamin Ivry, *Francis Poulenc, 20th Century Composers*, ed. Norman Lebrecht (London: Phaidon Press, 1996), 25.

⁴⁴ The discovery of French music, with its fresh language and different conception, was very significant for the young Stravinsky. He expresses his debt to Pokrovsky in his autobiography.

Chabrier's art. In his autobiography, Stravinsky declared that "Chabrier appealed most to me, notwithstanding his well-known Wagnerianism (to my mind a purely superficial and outward aspect of him), and my taste for his music has increased with time."⁴⁵ Chabrier's orchestration and coloristic effects seem to have had an influence on Stravinsky. Poulenc noted an "echo" of Chabrier's color in *Petrushka* (1911),⁴⁶ and while studying Chabrier's unfinished orchestration of *Bourrée fantasque*, Ernest Ansermet (1883-1969)⁴⁷ wrote to Roland-Manuel about the significant traits that Chabrier and Stravinsky had in common in the technique of instrumentation.⁴⁸

Composers of the early twentieth century, such as Paul Dukas, Gustave Charpentier, and Alfred Bruneau, have referred to Chabrier's influence in their development.⁴⁹ Chabrier's unique style, characterized by a mixture of high spirits, humor, and gaiety, gave a new impulse to the next generation of composers and contributed to the development of the modern French piano school.

⁴⁵ Stravinsky, *An Autobiography*, 19.

⁴⁶ Poulenc, *Emmanuel Chabrier*, 121-22.

⁴⁷ Swiss conductor. Founder-director of the Orchestre de la Suisse Romande, he collaborated closely with Stravinsky and left numerous recordings, particularly of the French repertoire.

⁴⁸ Roland-Manuel, "Une orchestration de la *Bourrée fantasque* par Emmanuel Chabrier," 99.

⁴⁹ Hill, *Modern French Music*, 79.

Conclusion

In 1929, the composer Pierre-Octave Ferroud stated that without Chabrier the subsequent history of music would have been changed.¹ Though this is arguable, it seems that Chabrier's works, and especially his piano music, had a deep influence on French music of the twentieth century. His coloristic sounds were influenced by Impressionist painters and his bold usage of dissonances and harmonic progressions were exploited by the next generation of composers.

Chabrier developed his spiritual independence and created his own language in music in spite of Wagner's strong influence. At the time he began to write, novel colors and unexpected harmonic combinations were frowned upon by the musical "establishments". Paul Dukas (1865-1935) wrote about the strong impression he received when he first heard Chabrier's *España*:

¹ Pierre-Octave Ferroud, "Moussorgsky and Chabrier," 259. French composer, Pierre-Octave Ferroud (1900-36) was a pupil of Florent Schmitt. He wrote about 30 works. His ballets *Le Porcher*,

I was then a young student in the harmony class at the Conservatoire [1894], but the revelation of Wagner, still very disputed at the time, and our fanatic admiration for Gluck, Beethoven, and Berlioz made us conceive of music from a most exclusive point of view. We could not allow laughter in this sacred place. So, I must confess, the unbridled and spicy fantasy of *España*, bursting forth after works by the great composers that M. Lamoureux imposed on the public with such authoritative superiority, took us completely by surprise and left us disconcerted.²

Chabrier's humor and exuberant character helped evolve the non-traditional conceptions in his music, and opened new paths in French piano music. We have seen how his harmonic language shows the beginning of new concepts: the use of unresolved sevenths and appoggiaturas, the emphasis on the tritone in the melodic line which gives a whole-tone coloration, and the blurring of tonality. Although the tradition of French dance rhythms underlies much of Chabrier's music, the asymmetrical structures found in his rhythmic figures foreshadow the irregular metric approaches of modern music. In the previous section, we briefly noticed these

was produced by the Ballet Suédois in 1924, and *Jeunesse* was produced at the Paris Opéra in 1933.

² "Nous étions alors un petit élève d'harmonie au Conservatoire, mais la révélation de Wagner encore si discuté à l'époque et notre fanatique admiration pour Gluck, Beethoven, et Berlioz nous faisait concevoir la musique au point de vue le plus exclusif. Nous ne pouvions admettre qu'on rit dans le sanctuaire. Aussi, nous l'avouons, la fantaisie débridée et savoureuse d'*España*, éclatant après les œuvres des grands maîtres que M. Lamoureux nous imposait en ce temps à son public avec une si magistrale supériorité, nous prit absolument au dépourvu et nous déconcerta." Paul Dukas, *Les écrits de Paul Dukas sur la musique* (Paris: Editions SEFI, 1948), 203. (My translation.)

features unfolding in Stravinsky's works. Another interesting aspect is the blending of the French Baroque idiom and the church modes with the irregular rhythmic devices described above. Later, Ravel frequently incorporated the French Baroque style into his works, and created a peculiar blend of ancient traditions with modern features.

Unfortunately, Chabrier was not recognized by his compatriots as a serious composer, except by those who tried to help his career. Scholars have deplored the underestimation of Chabrier's music in several articles. Leonard Duck wrote, "...it must be admitted that many of his innovations have been more fully exploited by later composers, so that they do not today convey the force of original thought. Such is the fate of pioneers: the innovations that startled contemporary ears are taken for granted."³ Similarly, W. Wright Roberts said, "He [Chabrier] has shared the lot of those pioneers not themselves geniuses of the first order, who show the way to more brilliant successors. These latter are the men of whom the public becomes aware, as artistic movements reach maturity."⁴ However, in recent years, interest in his music seems to have increased; most of his works are now

³ Leonard Duck, "Emmanuel Chabrier: A Transitional Composer," 209-11.

⁴ Roberts, "The Pianoforte Works of Emmanuel Chabrier," 131.

recorded, including the unfinished opera, *Briséis*. The centennial anniversary of his death, in 1994, undoubtedly helped in promoting his œuvre.

Alfred Cortot, one of the greatest pianist of this century, observed that "if his [Chabrier's] influence has penetrated the musical art of our time and is daily increasing, it is because it bore a quality more enduring and convincing than laughter, even resounding laughter."⁵ Considering Chabrier as a pioneer in the achievement of a distinctive French harmonic idiom, Hill wrote that Chabrier has "inspired more than one generation of French composers. Indeed, much of the vital originality of later French music may be ascribed to Chabrier, and his life is still conspicuous for its unswerving fidelity to creative instinct."⁶

Freed from the influence of German Romanticism in France, Chabrier revived French humor and joviality in music. His works deserve to be performed and heard more often.

⁵ Cortot, *French Piano Music*, 177.

⁶ Hill, *Modern French Music*, 80.

APPENDIX: CHABRIER'S PIANO WORKS

<u>Title</u>	<u>Date of Composition</u>	<u>Dedicatee</u>
Piano solo		
<i>Le scalp</i>	1856 p.*1863	
(later <i>Marche des Cipayes</i>)		
<i>Julia valse</i> , Op.1	1857.....	Julia Jullien
<i>Souvenir de Brunehaut</i>	p.1862	
<i>Ronde champêtre**</i>	ca.1870.....	Louis Diémer
<i>Air de ballet</i>	ca.1871 p.1897	
<i>Suite de valse</i>	ca.1872 p.1913	
<i>Impromptu</i>	p.1873.....	Mme Edouard Manet
<i>Petite valse</i>	1878 p.1968	
<i>Dix pièces pittoresques</i>	ca.1880	
1. <i>Paysage</i>		Comtesse Narbonne-Lara
2. <i>Mélancolie</i>		Marie Pillon
3. <i>Tourbillon</i>		Marie Meurice
4. <i>Sous bois</i>		Marie de la Guéronnière
5. <i>Mauresque</i>		Charles Phalen
6. <i>Idylle</i>		Jane Monvoisin
7. <i>Danse villageoise</i>		Yvonne de Montesquieu
8. <i>Improvisation</i>		Marguerite Gagne
9. <i>Menuet pompeux</i>		Gabrielle Petitdemange
10. <i>Scherzo-valse</i>		Nina de Gabriac
<i>Aubade**</i>	1883.....	Marie Jaël
<i>Capriccio***</i> (incomplete) ...	1883 p.1914	
<i>Habanera</i>	ca.1885.....	Marguerite Lamoureux
<i>Ballabile**</i> and <i>Caprice**</i> ...	ca.1889	
<i>Feuillet d'album**</i>	p.1890.....	Edouard Risler
<i>Joyeuse marche</i>	ca.1888 p.1890...	Vincent d'Indy
<i>Bourrée fantasque</i>	1891.....	Edouard Risler

Piano four hands

Pas redoublé..... ca.1871 p.1913... Pelletier
 (later *Cortège burlesque*)
Souvenirs de Munich ca.1885-86..... Auguste Lascoux
Joyeuse marche ca.1888 p.1890

Two pianos

Trois valse romantiques 1883

ca. circa
 * p. Published
 ** Published as *Cinq pièces posthumes* in 1897
 *** Completed by Maurice le Boucher

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