

JACKSON, AARON RONALD, D.M.A. Maurice Ravel: *Trois Chansons* and World War I. (2014)
Directed by Dr. Welborn E. Young. 62pp.

Maurice Ravel (1875-1937) began writing *Trois Chansons* in November of 1914 and completed it in February of the following year. Durand Musical Editions published the composition in 1916. The Bathori-Engel Chorus, conducted by Louis Aubert, gave the premiere in October 1917. The compositional time frame coincides with Ravel's numerous attempts to volunteer for military service at the onset of World War I (WWI) and his eventual enlistment in March of 1916. By all accounts, *Trois Chansons* is a unique addition to Ravel's compositional oeuvre. Except for this work, Ravel wrote almost exclusively for instrumental genres; this composition is his only a cappella choral contribution. Additionally, the texts of each chanson are by the composer.

The purpose of this document is to demonstrate that *Trois Chansons* represents a level of involvement in WWI through composition and contains Ravel's both explicit and implicit commentary on WWI. This research encompasses general information about *Chansons* and commentary on Ravel's attempts to enlist in the Armée de Terre. Also included are summaries of Ravel's compositional components including text, genre, and personal dedications. Furthermore, this document outlines specific compositional devices utilized in *Trois Chansons* and includes representative musical analysis. Finally, through both compositional components and devices, this study suggests aspects of Ravel's personal commentary on WWI. This document concludes with suggestions for further research on *Trois Chansons*. In addition to a compiled bibliography, appendices

containing Ravel's original poetry for *Trois Chansons* and conductor's analysis pertaining to each chanson accompany the main body of research.

MAURICE RAVEL: *TROIS CHANSONS* AND WORLD WAR I

by

Aaron Ronald Jackson

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2014

Approved by

Committee Chair

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To Laura, my sweet wife and constant support, and to my precious daughter Julia.
Your love, patience, and faithful encouragement throughout this educational endeavor
have been a tremendous blessing to me. I love you both very much and am so thankful to
God for our life together.

Soli Deo Gloria.

APPROVAL PAGE

This dissertation written by AARON RONALD JACKSON has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____
Welborn Young

Committee Members _____
Dennis Askew

Kevin Gerald

Carole Ott

Date of Acceptance by Committee

Date of Final Oral Examination

ACKNOWLEDGMENTS

With great admiration, I wish to extend my deepest gratitude to Dr. Welborn Young, Dr. Carole Ott, Dr. Kevin Gerald, and Dr. Dennis Askew. Their musical, academic, and professional expertise will continue to inspire me throughout future endeavors. I especially wish to thank both Drs. Ott and Young for their countless hours and sacrifices made to ensure my success in the doctoral program of study. Their mentorship and friendship have permanently impacted my life. Special thanks are also given to Eleanore (Ellie) Smith for countless hours spent on proofreading and editing this document in addition to editorial assistance on numerous other studies written throughout my academic tenure. Thanks are also given to Kathy Tyndall and Jane Brown for editing and expertise offered in language structure. Finally, I wish to acknowledge Dr. N. Allan Moseley (Pastor), Elders, Staff, Worship Choir and Orchestra, and the church membership of Christ Baptist Church, Raleigh, NC, for their faithful support, enthusiasm, and encouragement throughout this degree program.

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CHAPTER I
INTRODUCTION AND MILITARY ENLISTMENT

Maurice Ravel (1875-1937) began writing *Trois Chansons* in November of 1914 and completed it in February of the following year. Durand Musical Editions published the composition in 1916. The Bathori-Engel Chorus, conducted by Louis Aubert, gave the premiere in October 1917. The compositional time frame coincides with Ravel's numerous attempts to volunteer for military service at the onset of World War I (WWI) and his eventual enlistment in March of 1916. By all accounts, *Trois Chansons* is a unique addition to Ravel's compositional oeuvre. Except for this work, Ravel wrote almost exclusively for instrumental genres; this composition is his only a cappella choral contribution. The texts of each chanson are by the composer.

The purpose of this document is to demonstrate that *Trois Chansons* represents a level of involvement in WWI through composition and contains Ravel's both explicit and implicit commentary on WWI. Chapter II encompasses information about the compositional components of *Chansons*, specifically text, genre, and personal dedications; each closely relate to Ravel's commentary. Chapter III is an outline of the compositional devices Ravel used in *Trois Chansons* including form, modality, and musical imagery. Chapter IV is a summary of Ravel's participation and his commentary on WWI as observed in this individual composition. The chapter ends with suggestions for further research.

Ravel pursued one goal in the early days of WWI: participation. As the wartime landscape intensified, and while he fought for and awaited his opportunity to enlist in military service, Ravel composed *Trois Chansons*. Composition of the work began just after the commencement of WWI in late 1914.¹ Three individual movements comprise *Trois Chansons*: “Nicolette,” “Trois beaux oiseaux du Paradis,” and “Ronde.” The chronological context and the compositional features, in addition to his personal writings, suggest Ravel was distressed by the war and sought to contribute to the national effort. In the initial months of WWI, composition was Ravel’s only significant avenue of participation. Three times he attempted to enlist in the Armée de Terre and was denied admittance for being underweight. He wrote to personal friend, Helene Kahn-Casella,² “I am two kilos too light to get mixed up in this magnificent fight. I have only one hope, that I pass the next examination and they succumb to the charm of my anatomy.”³

Ravel continued to apply for military service by fighting with officials and working to reverse decisions and remove obstacles preventing his service on the front

¹Dennis Schrock, *Choral Repertoire* (New York: Oxford University Press, Inc., 2009), 560.

²Helene Kahn-Casella was the first wife of Italian composer Alfredo Casella (1883-1947). A close friendship between Helene Kahn-Casella and Ravel began in 1911. See Stuckenschmidt, 160.

³H.H. Stuckenschmidt, *Maurice Ravel: Variations on His Life and Work*. Translated from German by Samuel Rosenbaum (Philadelphia: Chilton Book Co., 1968), 160.

lines.⁴ Roland Manuel (1891-1966), Ravel's longtime student and friend, informed researchers that there was no angle or relationship Ravel would not consider to gain access into the service.⁵ One instance included his approaching French Cabinet Minister Paul Painlevé (1863-1933), suggesting that in light of his weight deficiency, he should be placed in the Air Force.⁶ Ravel even included a plea for admittance in the closing text of "Trois beaux" as the lover says, *Emportez-le aussi* (take it also with thee).⁷

Ravel's sensibilities and his association with friends and family fueled his commitment to join the war effort. In extreme contrast to his aesthetic world, the reality of WWI shook Ravel, as if an "abyss had suddenly opened before him," with no warning or awareness.⁸ The excerpt below, from a correspondence to personal friend Cypa Godebski (1874-1937), reveals his most intimate struggle and despair:

Since the day before yesterday this sounding of alarms, these weeping women, and, above all, this terrible enthusiasm of the young people and of all the friends who have had to go and of whom I have no news. I cannot bear it any longer. The nightmare is too horrible. I think that at any moment I shall go mad or lose my mind. I have never worked so hard, with such insane, heroic rage...Just think...of the horror of this conflict. It never stops for an instant. What good will it all do?⁹

⁴Burnett James, *Ravel, His Life and Times* (New York: Midas Book/Hippocrene Books, 1983), 80.

⁵Stuckenschmidt, 160.

⁶Ibid., 161.

⁷Roger Nichols, *Ravel* (New Haven: Yale University Press, 2011), 179.

⁸Stuckenschmidt, 158.

⁹Ibid.

Ravel undoubtedly felt external pressure to join the forces because his brother and three personal friends had volunteered: Roland Manuel, Maurice Delage (1879-1961), and Tristan Klingsor (1874-1966). Correspondence to Delage shows his indecisiveness in going to war:

...If you only knew how I suffer. From morning on, without a break, the same frightful cruel thought,...to leave my poor old mother would certainly mean to kill her...And then, the fatherland is not waiting for me to save it. But all this is only an effort to be logical, when from hour to hour I see distinctly it falls apart. ...It has lasted four days already since the alarm gongs began.¹⁰

Noted French music specialist Jane Fulcher argues that Ravel and others on the Left¹¹ viewed the war not in terms of French victory, but as “bloody and tragic”;¹² they hoped WWI would end all other wars.

Ultimately, three friends were instrumental in Ravel’s eventual enlistment in the army: Tristan Klingsor, Paul Painlevé, and Mme. Paul Clémenceau (1862-1937). Tristan Klingsor, pseudonym of Arthur Justin Leon Leclère, was a poet who shared mutual

¹⁰Stuckenschmidt, 159.

¹¹The “Left” represented politicized individuals who fought against the “Rightest” bellicosity and xenophobia that was dispensed during the war. The “Left” was more pleased that the war was over rather than Germany defeated. Members of the “Left” were inclined to pacifism, averting war, and fighting the Rightest dogma of “national intellect.” See Jane Fulcher, “The Composer as Intellectual: Ideological Inscriptions in French Interwar Neoclassicism,” *The Journal of Musicology* 17, no. 2 (Spring 1999): 210-216.

¹²Fulcher, 216.

influences and interests with Ravel.¹³ They were both members of the literary, musical, and artistic group of contemporaries, “Les Apaches.”¹⁴ Ravel had composed music for three poems from Klingsor’s anthology *Schéhérazade*. Of the three, his relationship with Klingsor was strongest and Klingsor had an established connection with the French military. Mme. Clémenceau was helpful by introducing Ravel to Cabinet Minister Painlevé in her salon. Paul Painlevé’s influence with the French military authorities helped Ravel secure a position in the Armée de Terre.¹⁵ In March 1916, Ravel was admitted to the army as a driver for military convoys, far from the front lines.¹⁶

Ravel, a self-proclaimed patriot who longed for peace, could not remain neutral; he anxiously awaited his opportunity to be sent to the front lines.¹⁷ Ravel’s own words communicate this sentiment:

And now, if you wish, Vive la France! But, above all, down with Germany and Austria! Or at least what those two nations represent at the present time. And with all my heart: long live the Internationale and Peace.¹⁸

¹³Peter Kaminsky, ed., *Unmasking Ravel* (New York: University of Rochester Press, 2011), 23-24.

¹⁴Barbara Kelly, "Ravel, Maurice." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 25, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52145>.

¹⁵Nichols, 179.

¹⁶Kelly.

¹⁷Victor I. Seroff, *Maurice Ravel* (New York: Henry Holt and Co., 1953), 184, 186.

¹⁸Arbie Orenstein, *Ravel: Man and Musician* (New York: Columbia University Press, 1975), 185.

Fulcher concludes, “WWI had been a turning point for Ravel, who, although patriotic, would discover that his patriotism was rooted in the Universalist goals¹⁹ defined by the Left since the French Revolution.”²⁰

¹⁹Goals included ending intellectual constraints; autonomous and critical intelligence; cultural and political rapprochement; human unity and progress. See Fulcher.

²⁰Fulcher, 214.

CHAPTER II
TEXT, GENRE, AND PERSONAL DEDICATIONS

Three compositional components of *Trois Chansons* indicate Ravel's desire to participate in the war effort: original texts, use of nationalistic and historical genre, and personal dedications. Ravel also used these components to express his commentary on WWI. In his book, *Ravel, His Life and Times*, Ravel biographer Burnett James argues, "The war may have been intrusive, and it was certainly distracting; but in the larger sense it was irrelevant to the act of personal creation."²¹ Contrary to James' argument, through the "act of personal creation" evident in this composition, Ravel was able to satisfy his desire to participate in WWI. *Trois Chansons* appears to be a direct result of Ravel's wartime involvement. This creative process was the only significant option available until his ultimate military admittance in 1916.

From an early age, Ravel demonstrated an enthusiasm for both music and poetry.²² Rather than selecting or modifying preexisting text, Ravel set his own text to music. The text appears in Appendix A. *Trois Chansons* is only one of two compositions in which he wrote the text; the other is *Noel des jouets*.²³ By the very nature of his

²¹James, 80.

²²Schrock, 569.

²³Arbie Orenstein, *A Ravel Reader: Correspondence, Articles, Interviews* (New York: Columbia University Press, 1990), 164.

poetry, Ravel appeared to provide commentary, explicit and implicit, on the impact of WWI on France. Naturally, the music amplifies this commentary. In effect, Ravel inserted himself into the world conflict using the only available option: composition.

Ravel was a friend of poets and writers and enjoyed the interplay of music and language.²⁴ More specifically, he studied the French Renaissance poetry of Clément Marot (1496-1544). No doubt the forms and turn-of-phrase in the poetry of *Trois Chansons* reflect this study. Criticism of Ravel's music also frequently reflects literary description. French linguist professor, André Mirambel (1900-1970) wrote that "Ravel's melodic lines often have the sense of spoken phrases...he elevates musical language to the heights of musical prose."²⁵ In addition to the purely aesthetic, Ravel sought higher royalties by inscribing his own text to his music.²⁶

Central to each of the three poems is the concept of loss. In "Nicolette," the central figure, a young and innocent girl, faces three characters while collecting wildflowers in a meadow: the wolf – she flees from in fear; the handsome page – she leaves, protecting her innocence; finally, she accepts the offer of the 'twisted, ugly, stinking, and fat' but rich gentleman,²⁷ thus surrendering her prized innocence for "pieces

²⁴Deborah Mawer, ed., *Ravel Studies* (London: Cambridge University Press, 2010), 46.

²⁵*Ibid.*

²⁶*A Ravel Reader*, 164.

²⁷Deborah Mawer, ed., *The Cambridge Companion to Ravel* (London: Cambridge University Press, 2000), 186.

of silver.” The loss of a loved one assumed dead in battle is the centerpiece of “Trois Beaux.” Three birds, whose individual colors represent each color present in the French flag (blue, white, and red), bring the narrator a gift. The gifts of these birds have been interpreted in the following way: the blue bird offers a gaze, perhaps through the eyes of the deceased soldier, the white delivers his kiss, and the red not only holds his heart but evokes the idea of the bloody battle. This bird delivers what is perhaps the very spirit and soul of her dead lover.²⁸ Finally, “Ronde” is a tale that evokes the loss of respect for the established order. Ravel pitted youth against age. Warnings by the elders to avoid the Ormond Woods because of the fearsome and mythological creatures that inhabit it go unheeded by the youth of the village. Ultimately, the youth discover that the elders’ warnings are baseless. The youth conclude that they will not see the creatures, subtly suggesting that was the intent of venturing into the woods, because the elders had frightened them away. “Trois Beaux” explicitly and patriotically comments on the war. Implicitly, both “Nicolette” and “Ronde” suggest a national loss of innocence and loss of respect for the establishment by a young generation. The feeling of loss that Ravel expresses in these texts appears to reflect the loss felt by many in France and around the world, at the onset of WWI. This concept significantly represents Ravel’s explicit and implicit wartime commentary.

²⁸John William Hugo, *Relationships Between Text and Musical Setting in Selected Choral Works by Debussy, Ravel, Poulenc, and Bonheur*. (Order No. 8802783, Arizona State University). *ProQuest Dissertations and Theses*, 205-205 p., accessed October 24, 2013, <http://search.proquest.com/docview/303486041?accountid=14604> (303486041), 70.

Irony pervades all three poems. The whimsical, fairytale-like stories in the first and last movements amplify the striking sense of loss in both: loss of innocence and loss of respect. In the second movement, the beautiful birds of paradise, birds revered for their vibrancy, ironically deliver piecemeal the overriding message of death. In light of this message, the lover invites the birds to take her heart as well, since she no longer needs it. H. H. Stuckenschmidt, in the book *Maurice Ravel*, offers three suggestions as to why Ravel would select childhood fairytales and irony to cast his poetry:

He was oppressed by the seriousness and the constant menace of the present, by its sham heroics. He turned toward a flight from the times, a flight from himself, a retreat to a better, a gayer world, a past that, to be sure, had also known the horrors of war. But this past epoch became an artistic dugout, a protective shelter against the daily routine of a war that made no sense.²⁹

To some extent protection and escapism may be relevant; Ravel's continued attempts to enlist appear to contradict these ideas.

The compositional devices found in *Trois Chansons*, discussed in Chapter III, recall antecedent genres such as Renaissance Parisian Chanson and the Italian Madrigal. Ravel's deliberate choice of Chanson and Madrigal as formal models served as efficient vehicles to demonstrate his nationalistic participation and deliver the thematic idea of 'loss' in each movement. During the mid to late 16th century composers began to abandon the antecedent chanson forms of rondeau, ballade, and virelai, in favor of single strophes

²⁹Stuckenschmidt, 161.

that highlighted natural prosody and syntax.³⁰ As composers transitioned from polyphonic textures to varied homophonic and homorhythmic lines, simpler strophic settings overwhelmingly represented the Chanson genre.³¹

The Parisian chansons of the second half of the 16th century, to which Ravel's *Trois Chansons* allude, "follow no fixed rhyme scheme, although they are often strophic, and their patterned repetitions are usually immediately intelligible."³² Many of the Parisian chansons are organized according to an AABBC scheme but this represents only one of many options available to composers of this time and genre. As the 16th century progressed, the French Chanson paralleled the Italian Madrigal with elements such as heightened textual responsiveness, contrasting rhythms and textures, and use of melodic and harmonic chromatic alterations.³³ *Trois Chansons* utilizes many of these Chanson and Madrigal characteristics.

Ravel's selection of the Chanson genre to compose *Trois Chansons* demonstrates his patriotism and subtly infers a portion of his war commentary: French nationalism.

³⁰Frank Dobbins, "Chanson." *The Oxford Companion to Music*. Oxford University Press, accessed April 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1284>.

³¹Frank Dobbins, "Chanson." *The Oxford Companion to Music*. Oxford University Press, accessed April 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1284>.

³²Howard Mayer Brown/Richard Freedman, "Chanson." Oxford Music Online. Oxford University Press, accessed April 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40032>.

³³Dobbins.

Italian musicologist and Ravel researcher Renato Calza (b. 1954), in his article “Ravel e la Grande Guerra,” suggests a strong connection between *Trois Chansons* and the nationalistic atmosphere of the initial days of WWI, comparing it to the compositional link of *Trois Chansons* to the French Renaissance Chanson.³⁴ The days and months that led to the onset of WWI created national feelings of insecurity and alarm. These anxious feelings were countered with sentiments of awareness and nationalism. France, like other nations, desired a national identity that would distinguish it from the German aggressor. A part of this new distinctiveness included defined musical characteristics that would set it apart from foreign influences. Thus, the “chanson was venerated as the pure, fundamental, and unassailable national music, a natural emanation of French lyric and comic inspiration.”³⁵ French musicologist Jean Chantavoine (1877-1952) in *De Couperin a Debussy* argued,

[During the war years] (the French Chanson) was promoted as the complete and national art, the axis of French music, the essential piece of its skeleton...the characteristic from which all other proceed. French music is defined by its intellectualizing unions of words and music.³⁶

³⁴Renato Calza, "Ravel e la Grande Guerra: Trois chansons pour chœur (1914-1915) – 'Mon ami z – il est à la guerre (...moi, je reste ici, hélas!)." *Musica E Storia* 6, no. 2 (December 1998): 421-461. Available from *RILM Abstracts of Music Literature*, EBSCOhost (accessed November 5, 2013).

³⁵Mary E. Davis, “Modernity à la mode: Popular Culture and Avant-gardism in Erik Satie's Sports et divertissements,” *The Musical Quarterly*, Vol. 83, No. 3 (Fall 1999): 462.

³⁶*Ibid.*, 463.

At the onset of WWI, the French Chanson became emblematic of national heritage and identity. The Chanson was revered and promoted as a unifying element during WWI.

Ravel gave each movement of *Trois Chansons* a dedicatory note in recognition of his friends' efforts to help him gain admittance into the French army. These dedications confirm Ravel's desire to join the war effort and they further show his nationalistic commentary. Figures 1, 2, and 3 below show the dedications as they appear in the musical score; each one is located in the subtext of the separate titles.³⁷ Ravel dedicated the first chanson, "Nicolette," to longtime friend and poet, Tristan Klingsor; the second, "Trois beaux oiseaux du paradis," to Cabinet Minister Paul Painlevé; the third, "Ronde," to Mme. Paul Clémenceau.

Figure 1. Dedicatory Indication of "Nicolette" to Tristan Klingsor

to Tristan Klingsor
I. Nicolette
SATB, unaccompanied

Figure 2. Dedicatory Indication of "Trois beaux oiseaux du paradis" to Paul Painlevé

to Paul Painlevé
II. Trois beaux oiseaux du paradis
SATB, unaccompanied

³⁷Maurice Ravel, *Trois Chansons*, A Musical Score (Paris: Durand Editions Musicales, 1916, 2003).

Figure 3. Dedicatory Indication of “Ronde” to Mme. Paul Clémenceau

to Mme. Paul Clémenceau

III. Ronde

SATB, unaccompanied

The composition of *Trois Chansons* implies that Ravel was at the very least affected, if not emotionally distraught, by the onset of the war. His personal relationships and correspondences further corroborate his desire to enter the Armée de Terre. Until his eventual enlistment, Ravel’s only option for participation was composition. Through original poetry, use of antecedent genres, and personal dedications, Ravel demonstrated nationalistic fervor and commitment to contribute to WWI.

CHAPTER III
COMPOSITIONAL DEVICES

Historical models and historically based compositional devices are the scaffolding for Ravel's *Trois Chansons*. Ravel utilized devices such as antecedent forms, modality, and text-evoking imagery to create three movements that recall Renaissance Chanson and Madrigal, and communicate his war commentary. Music theorist, Joseph Straus maintains,

Music composed in the first half of the 20th century is permeated by the music of the past. Traditional sonorities, forms, and musical gestures pervade even works that seem stylistically most progressive....Sonorities like the triad, forms like the sonata, and structural motions like the descending perfect fifth are...emblematic of traditional tonal practices.³⁸

Ravel infuses his music with contemporary compositional language that reinterprets antecedent models. Composer and actor Arthur Hoérée (1897-1986) stated, "Ravel's 'imitation' makes one forget the model and stamps the borrowed material with the characteristic of the new artisan."³⁹ Ravel modernized the historically based

³⁸Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge: Harvard University Press, 1990), 1.

³⁹Madeleine Goss, *Bolero: The Life of Maurice Ravel* (New York: Henry Holt and Co., 1940), 98.

compositional devices with the following alterations: 1. Form and phrasal modifications; 2. Modal mixtures, sparse textures, and added note vertical structures; 3. Contrasts in vocal registers, dissonances and dynamics, and vocal writing. These modifications make *Trois Chansons* a product of the modern era.

Central to Ravel's compositional process was his use of traditional forms, an evocation of past styles. In hindsight, critics generally associate Ravel's compositional style with the term neoclassicism because his works exhibit features such as balance, objectivity, and transparency. Reliance upon antique models also pervades Ravel's works, which the term neoclassical, in a broader sense, embodies. Ravel's use of earlier musical forms augmented the relationship with antique nationalistic genres. Scholars suggest several reasons for Ravel's interest in older forms. In *The Cambridge Companion to Ravel*, musicologist Barbara Kelly argues, "His [Ravel's] expression of 'delight' in the 'return to pure forms, this neoclassicism – call it what you will' was due to the fact that he had never abandoned his use of traditional forms and classicizing titles."⁴⁰ Deborah Mawer, in *Ravel Studies*, comments on Ravel's return to the past:

Ravel was heavily invested in the power of the imagination to transform experience, hybridize media, and transport the self...makes full sense that he had an interest in Pastiche, which allows an artist to adopt historical style and genre in order to inhabit virtually another time and place, and even to slip into the skin of another artist.⁴¹

⁴⁰*The Cambridge Companion*, 26.

⁴¹*Ravel Studies*, 60.

Finally, noted musicologist Scott Messing contends, “WWI provided the catalyst for Ravel’s renewed interest in older forms and styles.”⁴² Kelly and Mawer offer plausible reasons for Ravel’s use of older forms. However, Ravel’s return to preceding genres and classical forms in *Trois Chansons*, alludes to nationalistic sentiments ignited by WWI.

Ravel used what appears to be simple strophic form in each of the three *Chansons* movements. John Hugo, in his dissertation, *Relationships Between Text and Musical Setting in Selected Choral Works by Debussy, Ravel, Poulenc, and Bonheur*, states that the three movements also suggest theme and variation, rondo, and varied strophic form.⁴³ The first setting, “Nicolette,” seems purely strophic with choral accompaniments in mostly homophonic and homorhythmic movement. The stanzas have two distinct parts: the first portion introduces a specific character to Nicolette; the second portion is Nicolette’s response to these characters. Hugo argues that each stanza has an unvaried melody with differing vocal accompaniments, thereby maintaining its own uniqueness, creating a “theme and variations” appeal.⁴⁴ The repeated interaction of an unvaried melody with altered textures for accompaniment, simultaneously gives the sense of strophic form, and theme and variation. Chart 1.1 in Appendix B is a conductor’s analysis that shows the formal layout of these stanzas and their respective parts. Although the

⁴²*The Cambridge Companion*, 22.

⁴³Hugo, 66, 71.

⁴⁴*Ibid.*, 66.

vocal accompaniments to stanzas 2, 3, and 4 are varied, the identical melodic material indicates a strophic structure.

Like “Nicolette,” “Trois beaux” appears to be a strophic setting. Hugo proposes a rondo form, with a patterned return of the melodic material plus an added coda.⁴⁵ Figure 4 is the large formal structure of movement 2, as indicated by Hugo.⁴⁶

Figure 4. John Hugo’s Formal Structure of “Trois beaux”

ABABA:A

A lack of finality is the result of Ravel’s direct repetition of A to conclude the movement, thus modifying and modernizing the traditional form. The open-ended form in conjunction with dynamic elements, sparseness of texture, languid melodic line, and modality communicates a sense of longing, which reflects the text and is consistent with Ravel’s overall war commentary. Further departure from the traditional rondo form, ABACABA, is noted by the absence of a contrasting ‘C’ section. The conductor’s analysis, Chart 1.2 in Appendix B, shows the sectional repetitions and also depicts the strophes. Perhaps this movement can be best described as variation of a binary form or strophic setting with recurring melodic and textual themes. The open-ended form and other compositional features heighten the theme of wartime loss.

⁴⁵Hugo, 71.

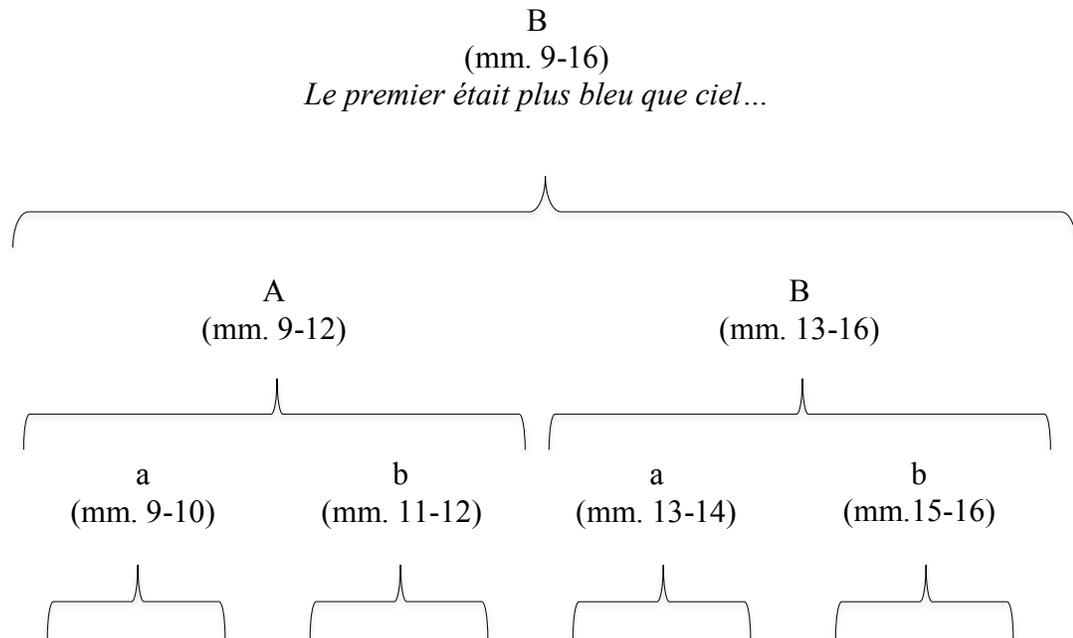
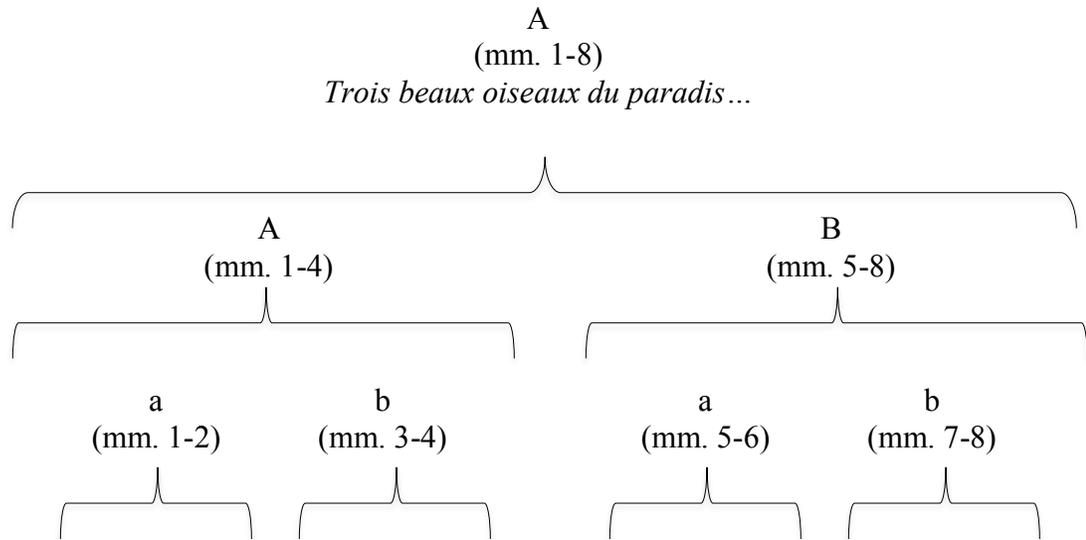
⁴⁶Ibid.

“Ronde” does not indicate the musical form of the last movement. This term refers to textual repetition. In this third movement, Ravel used a decided strophic chanson form. Each verse consists of three contrasting sections followed by transitional material. The conductor’s analysis, chart 1.3 in Appendix B, demonstrates this formal layout. The forms in all three movements show connections to the early Parisian Chanson and Madrigal genres.

Ravel’s use of 2-measure phrases is seminal to the larger forms and permeates all three movements. The phrases are primarily diatonic, repeated or sequential in character and form phrasal arcs.⁴⁷ The regularity of the phrases and cadences are reminiscent of preceding classical characteristics. Of the three movements, the phrases in “Trois beaux” are most lyrically driven and illustrate Ravel’s arch-shaped phrases, use of diatonicism, and repetition. The two beginning 8-measure phrases of this movement are divisible into two 4-measure sub-phrases, and even further into four 2-measure micro-phrases as observed in Figure 5 below.

⁴⁷*Ravel: Man and Musician*, 131.

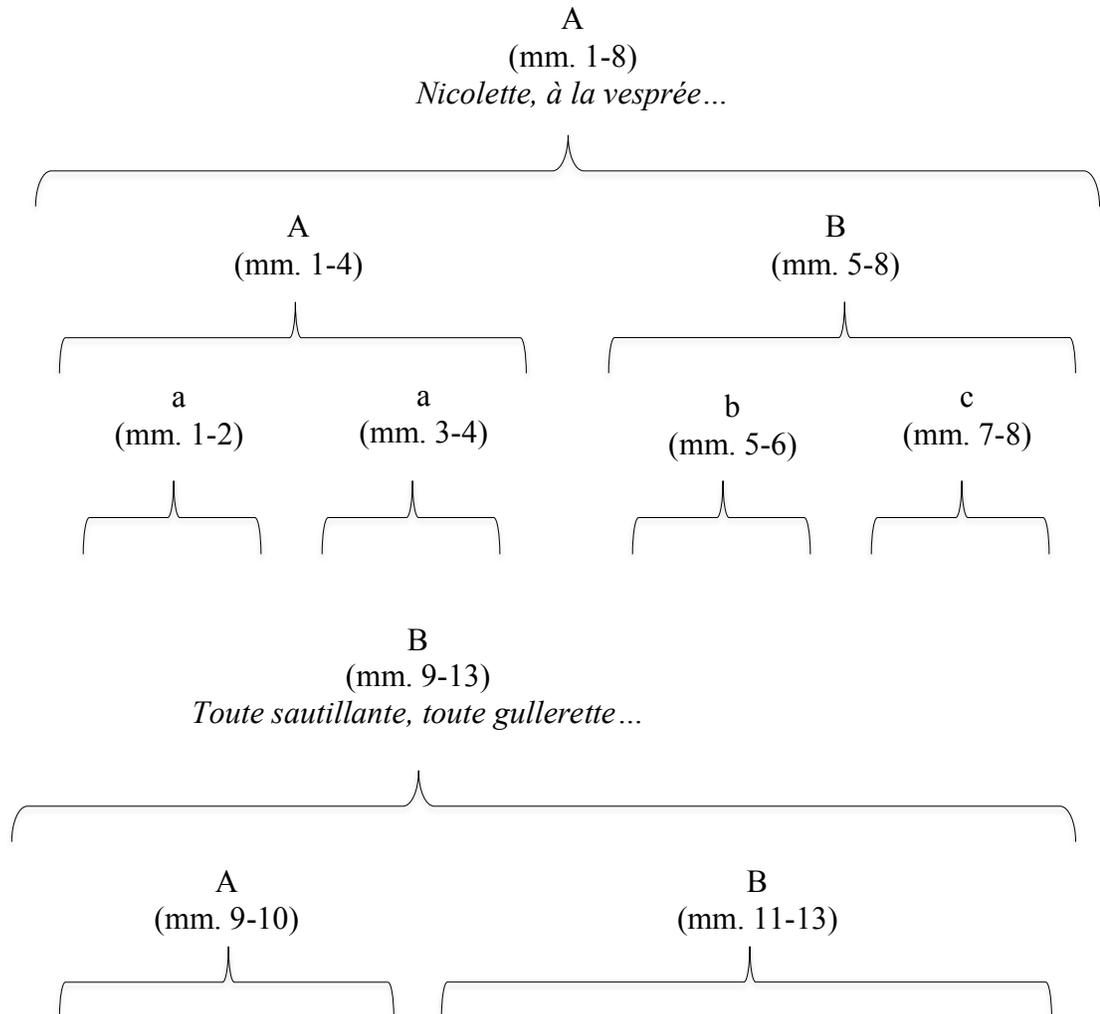
Figure 5. Micro Phrasal Analysis of “Trois beaux,” Phrase A and B



In addition to the natural rise and fall, the melody outlines the tonality of the movement, in this case, the f-minor triad. The melodic line is purely diatonic with no chromatic alterations. The melody is repeated once in its entirety in measures 17-32 with partial statements in measures 33, 41, and 45.

Most apparent in “Nicolette” and “Ronde” are large antecedent and consequence phrases built on the 2-measure framework. In these movements Ravel either created asymmetrical phrases or modified phrase length in the consequence phrases. Phrase alteration is an additional way Ravel contemporized this composition. In “Nicolette,” measures 1-13, the first stanza is divided into two macro-phrases, measures 1-8 and 9-13. However, the second or consequence phrase, measures 9-13, is shortened. The asymmetry becomes clear in Figure 6 below. Four 2-measure phrases create the antecedent phrase; one 2-measure phrase and one 3-measure phrase form the consequence phrase.

Figure 6. Micro Phrasal Analysis of “Nicolette,” Phrase A and B



Phrase modifications also appear in “Ronde.” Like “Nicolette,” the first 8-measure phrase of “Ronde” is symmetrical, 2+2+2+2 or abac, abac. The second phrase, mm. 9-14, deviates from the 8-measure structure by being two measures shorter and built on a 3+3 configuration rather than 2+2, as seen in Figure 7 below. The final phrase, mm. 15-24, is two measures longer than the initial 8-measure phrase, 2+2+2+2+2, seen in Figure 8 below.

Figure 7. Micro Phrasal Analysis of “Ronde,” Phrase B

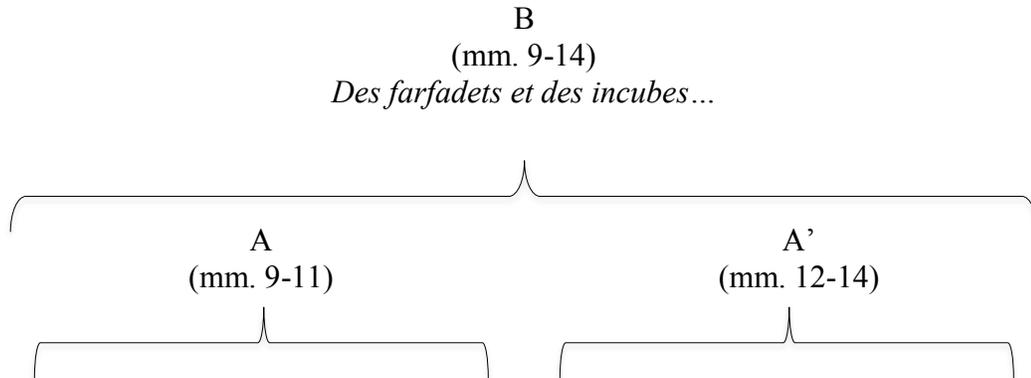
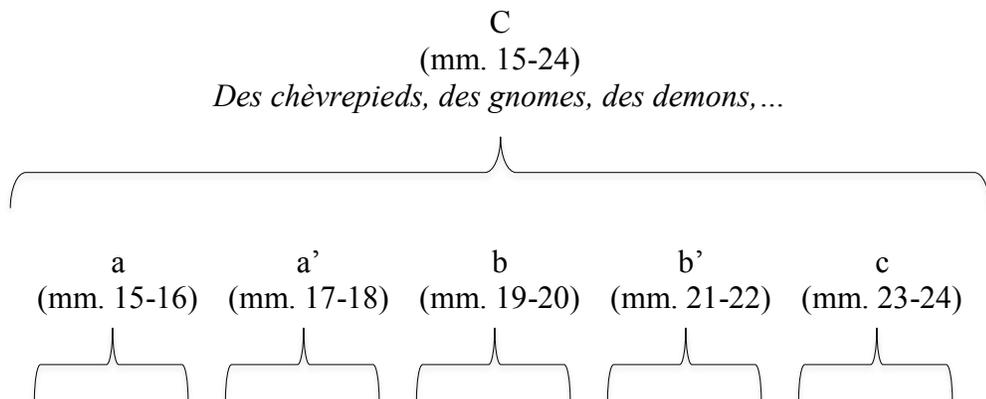


Figure 8. Micro Phrasal Analysis of “Ronde,” Phrase C



“Nicolette,” “Trois beaux,” and “Ronde” overall exhibit strophic characteristics. These movements also contain elements that have led to additional formal classifications such as theme and variation, and rondo. Each movement uses large antecedent and consequence phrases built on foundational 2-measure micro phrases. Ravel modernized the neoclassical formal balance exhibited here, through modifications including asymmetrical phrases and varied phrase length.

Ravel used modes in each movement of *Trois Chansons*. This compositional device creates an antique effect, further connecting this work to the nationalistic genres upon which it is built. This relationship demonstrates Ravel's implicit commentary of nationalism during the early days of WWI. The three movements are set to Renaissance modes. Ravel composed "Nicolette" and "Trois beaux" in Dorian and Aeolian modes, respectively. "Ronde" includes a number of differing modalities such as Lydian, Dorian, and Mixolydian. The conductor's analysis, chart 1.3 in Appendix B, shows the modality shift in "Ronde," paralleling the phrase progressions.

Ravel modernized the modal constructions through tonic or final prolongation and alternating modalities. In Example 1 below, "Trois beaux," mm. 19-23, Ravel combined both aspects of this concept by prolonging the final of f-Aeolian in the pedal tone, while alluding to the approaching Ab-Major on beat 3 of measure 22.⁴⁸ These techniques are trademarks of Ravel's compositions and significantly transform the ancient into contemporary. Biographer Rollo Myers comments on Ravel's approach to tonality in the following excerpt:

[Ravel] ... was content to work in classical forms and on the basis of the generally accepted harmonic system of his day, still firmly rooted in tonality. But this is not to say that he did not considerably extend that basis and enrich the harmonic language derived from it in a manner that seemed at the time both original and bold...He created a language of his own. He saw what diatonic harmony was potentially capable of, and being endowed with an extremely acute ear and an ultra sensitive harmonic sense he was able to build on existing foundations a wonderfully rare and subtle sonorous edifice....⁴⁹

⁴⁸*Trois Chansons*, A Musical Score.

⁴⁹Rolo Myers, *Ravel Life & Works* (Westport, CT: Greenwood Press, 1960), 95.

Example 1. "Trois beaux," mm. 19-23

19

mi z-il est à la guer - re) Beaux oi - se - lets du pa - ra - dis, Qu'ap - por - tez par i -

pp

pp

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Shifting modalities is also notable in "Nicolette." Within the homorhythmic movements, major triads appear and quickly dissipate, before returning to the preceding mode. Example 2, mm. 49-52, demonstrates the alternations.⁵⁰

⁵⁰*Trois Chansons*, A Musical Score.

Example 2. "Nicolette," mm. 49-52

The musical score for "Nicolette" (mm. 49-52) is presented in four staves. The first two staves are vocal lines, and the last two are piano accompaniment. The score includes dynamic markings (*p*, *pp*), tempo markings (*Lento*, *rall.*), and performance instructions (arcs, arrows). The lyrics are: "bon - ne Ni - co - lette, Ah! n'est re - ve - nue. bon - ne Ni - co - lette, Ah! n'est re - ve - nue. bon - ne Ni - co - let - te, Ja - mais n'est re - ve - nue. bon - ne Ni - co - let - te, Ja - mais au pré n'est plus re - ve - nue." The score is in 2/4 time and features a modal mixture.

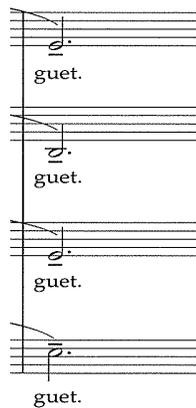
Finally, this modal mixture is observed in "Ronde." Following multiple mode selections, Ravel tonicized A-Major to end the suite. The conductor's analyses found in charts 1.1, 1.2, and 1.3 in Appendix B outline the harmonic structures of each movement. Music theorist Phillip Russom argues, "Ravel's music shares many of the structural attributes of traditional tonal music, and yet it is distinct enough to be considered as a separate, non-tonal style of composition."⁵¹

Ravel's use of sparse textures within modal constructs creates openness of sound and aurally reinforces the antiquated modes. Ravel's initial use of sparse textures is

⁵¹Philip Wade Russom, *A Theory of Pitch Organization for the Early Works of Maurice Ravel* (UMI Dissertation Services, Yale University, 1985), 2.

evident in the cadential figures such as Example 3, seen below.⁵² “Nicolette” has a total of six fully defined cadential figures. Five of the six have open textures, which further amplifies the antique sound; only two include the major 3rd.

Example 3. “Nicolette,” ms. 8



These open textures favor intervals of a 4th and 5th, much like Ravel’s melodic approach,⁵³ and notably lack the triadic third. Open sonorities are apparent in the initial phrase of “Trois beaux.” Example 4 shows the use of the 4th and 5th intervals and the lowered 7th. In this phrase, these intervals emphasize a subdued, plaintive mood and lead to the first inauthentic cadence on a soprano and alto unison.⁵⁴ The open textures of “Trois beaux” correspond to the sparseness of text throughout the movement; only soloists are used to sing Ravel’s texts in this movement.

⁵²*Trois Chansons*, A Musical Score.

⁵³*Ravel: Man and Musician*, 131.

⁵⁴*Ibid*, 184.

Example 4, “Trois beaux,” mm. 1-4

Moderato (♩ = 76)

Soprano Solo
Trois beaux oi - seaux du pa - ra - dis, (Mon a - mi z-il est à la guer - re)

Soprano
Ah.

Alto
Ah.

Ravel also used the sparse textures as internal vehicles of accompaniment. In “Trois beaux,” this direct war metaphor is cast with each voice part, in turn, singing the primary melodic line with the other voices acting as simple accompaniment sung on neutral syllable ‘ah.’⁵⁵ As seen in Example 1 above, Ravel used the open textured 4th and 5th intervals in the inner voices, as supporting accompaniment to the soloist. This construct is repeated multiple times within the movement.

Ravel further modernized the modal constructs through using extended or added note chords such as the 9th, 11th, and 13th and the major 7th. These sonorities are integral to *Trois Chansons* and can be identified throughout this composition. Ravel’s use of chromatically altered and added notes consistently interrupts the modal patterns, creating

⁵⁵Myers, 144.

an eclectic approach to his composition,⁵⁶ and thereby contemporizing the modal system. Stuckenschmidt says *Trois Chansons* exhibit pseudo archaic restraint and simultaneously maintain a sense of modernity.⁵⁷

Ravel musically characterized or evoked images of the text in *Trois Chansons*. Like his use of form and modality, these images not only reflect the text but also allude to Ravel's war commentary. In "Nicolette," this characterization occurs through contrasted vocal registrations that depict personages and sounds. The text for the "big, bad wolf" is sung by a bass: *Rencontra vieux loup grognant* (She met a growling old wolf); the voice for the handsome page is the mezzo and tenor voice: *Rencontra page joli* (She met a nice page); finally, the bass and tenor voice represent the smelly, fat, rich man: *Rencontra seigneur chenu* (She met an ancient lord). The vocal registrations reflect the personages they depict⁵⁸ as seen in musical examples 5, 6, and 7 respectively.⁵⁹

⁵⁶Arthur Shearin, "The Choral Music of Debussy and Ravel," *Choral Journal* 19, no. 6: 8, Music Index, EBSCOhost (accessed November 5, 2013).

⁵⁷Stuckenschmidt, 162.

⁵⁸*Ravel Studies*, 44.

⁵⁹*Trois Chansons*, A Musical Score.

Example 5. "Nicolette," mm. 12-15

poco rit. *p a tempo*
Ren - con - tra vieux loup gro - gnant,

Example 6. "Nicolette," mm. 27-28

p
Ren - con - tra pa - ge jo - li,

Example 7. "Nicolette," mm. 38-41

p mar - ri. Ren - con - tra sei - gneur che - nu,
mf Ren - con - tra sei - gneur - che - nu,

Ravel used the tenor and mezzo ranges to sound the howls of the wolf in the second stanza of "Nicolette" on the text: *Rencontra vieux loup grognant* (She met a growling old wolf).⁶⁰ Example 8, mm. 14-16, shows the interaction between the tenor and mezzo voices imitating the howling wolf by using a closed [u] vowel.⁶¹

⁶⁰Hugo, 63.

⁶¹*Trois Chansons, A Musical Score.*

Example 8. “Nicolette,” mm. 14-16

Setting the howl with the closed vowel and in the lower tenor passagio gives the howl an authentic, siren-like sound. The similarity between the howling wolf and the wartime sounds of the sirens in France is noticeable.

Ravel also used sudden dynamic shifts within each individual movement to evoke significant images of the text. The conductor’s analysis in charts 1.1, 1.2, and 1.3 in Appendix B, show the overall dynamic characteristic for these three movements is *piano*. At one or two moments within each *chanson*, Ravel used a *forte* dynamic stemming from the surrounding texture. In “Nicolette,” the *forte* occurs as Nicolette loses her breath while fleeing the wolf and again while running to the arms of the rich man. In “Trois beaux,” the *forte* sounds as the cry of the lover who has suffered extreme loss in war.⁶² The anguish is heard when the accompanying voices leave the soft, underlying dynamics and sound *forte* just prior to the texts, *Ah, je sens mon coeur qui froidit...Emportez-le aussi* (Ah, I feel my heart freezing...take it away as well) as seen in Example 9.⁶³ In

⁶²Hugo, 71.

⁶³*Trois Chansons, A Musical Score.*

“Ronde,” the *forte* occurs as the instructions are shouted and repeated by elders and youth, *N’allez pas au bois d’Ormonde* (Don’t go into the Ormond Woods).

Example 9. “Trois beaux,” mm. 43-48

43

Soprano Solo *p* très doux *rit.*

“Ah! je sens mon cœur qui froi-dit... Em-por - tez le aus - si.”

mi z-il est à la guer-re)“...

p < *f pp* bouche fermée
Ah.

f pp bouche fermée *rit.*

f

f

Ravel used specific dissonances and localized chromaticisms to punctuate and evoke certain textual phrases. In Example 15 on page 45, Ravel used half-step semitone clashes to heighten Nicolette’s escape from the wolf. Ravel’s use of chromatic alterations

significantly enhances the textual imagery. This is most notable in the last stanza of the first movement as Nicolette agrees to follow the old, fat, stinky man. This character wears the same musical clothing as the bad wolf, as seen in Example 5 above, only made worse by the chromatically induced dissonances in the bass line, observed in Example 10 below.⁶⁴ Perhaps the wolf character symbolizes the aggressor in the war. Though the wolf frightens individuals initially, in the end, the effects are inescapable. Similarly, although Ravel wished the war gone, he could not resist participating in the fight. Example 10 depicts the descending leaps in the tenor, alto, and soprano and the chromatically ornamented bass line that creates dissonances before settling on the E-Major triad.⁶⁵

Example 10. "Nicolette," mm. 40-41

Lento (♩ = 60) **mf**

Soprano: ...che - nu.

Alto: ...che - nu,

Tenor: Ren - con - tra sei - gneur che - nu,

Bass: Ren - con - tra sei - gneur - che - nu,

⁶⁴Hugo, 65.

⁶⁵*Trois Chansons*, A Musical Score.

One additional example of Ravel’s dissonance usage is observed in “Ronde” where chromatic alterations in the soprano, alto, and bass create parallel dissonances, which intensify the text, *des diableses* (the she-devils), as observed in Example 11.⁶⁶

Example 11. “Ronde,” ms. 41

41

n'al - lez

n'al - lez

n'al - lez

des dia-bles - ses,

Through contrasts in melodic vocal writing, Ravel evoked textual themes of playfulness, false security, and solemnity. In contrast to the beautiful, linear writing of “Trois beaux,” with its limited leaps and contoured melody, both “Nicolette” and “Ronde” incorporate elements of disjunct writing that accentuate textual meanings. The initial pointilistic character of the first four measures of “Nicolette,” as seen in Example 12 below, contrasts the linear melodic line of the second four measures shown in

⁶⁶*Trois Chansons, A Musical Score.*

Example 13, also below.⁶⁷ This juxtaposition repeats in each stanza. The pointilistic articulations appear to represent the playful interaction with the personages while the linear portions of the phrase correspond to images of false security at “Grandmother’s house”, with the “gentle friend,” and finally, through obtaining “pieces of gold.”⁶⁸

Example 12. “Nicolette,” mm. 1-4

Words and Music by
Maurice Ravel (1875 – 1937)

Allegro moderato (♩ = 100)

Soprano
Ni - co - lette, à la ves - préé, S'al - lait pro - me - ner au pré,

Alto
Ni - co - lette, à la ves - préé, S'al - lait pro - me - ner au pré,

Tenor
Ni - co - lette, à la ves - préé, S'al - lait pro - me - ner au pré,

Bass
Ni - co - lette, à la ves - préé, S'al - lait pro - me - ner au pré,

⁶⁷*Trois Chansons*, A Musical Score.

⁶⁸*Ibid.*

Example 13. "Nicolette," mm. 5-8

5

The image shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) for the piece "Nicolette" in measures 5-8. The score is written in 3/4 time and features a key signature of one sharp (F#). The lyrics are: "Cueil - lir la pâ - que - ret - te, la jon - quille et le mu - guet." The music is characterized by short, crisp staccato articulations, particularly in the vocal lines, which are supported by a bass line with similar rhythmic patterns. The lyrics are printed below each staff.

In "Ronde," although jumps are limited and more stepwise motion is used, the short, crisp staccato articulations support childlike sounds and playfulness.⁶⁹ Example 14 below, the initial measures of "Ronde," best demonstrate this articulation.⁷⁰

⁶⁹Hugo, 76.

⁷⁰*Trois Chansons*, A Musical Score.

Example 14. “Ronde,” mm. 1-4

Allegro (♩ = 132)
LES VIEILLES

Soprano
N'al-lez pas au bois d'Or-mon-de, Jeu-nes fil-les, n'al-lez pas au bois:

Alto
La la la la

Tenor
La la la la

Bass
La la la la

In contrast to the short, playful articulations of the first and last movements, in “Trois beaux,” legato, linear melodic phrases represent the solemnity of the beautiful birds visiting the lover from paradise. Example 4 on page 35 shows the legato and linear soprano line appearing to float over the vocal accompaniments.⁷¹ Simplicity is the hallmark in “Trois beaux,” best reflecting the somber feeling of loss of the lover who has just received a spiritual gaze, kiss, and the heart of her lover who is assumed dead as a result of war battles.

Finally, Ravel combined and contrasted tempo, dynamics, and texture in “Nicolette” and “Ronde” to evoke images of fear and urgency. Ravel used percussive

⁷¹*Trois Chansons*, A Musical Score.

consonants to create onomatopoeic soundscapes in “Nicolette.”⁷² Example 15 shows Nicolette fleeing from the threatening wolf.⁷³ The ‘ta-ka-ta-ka-ta-ka’ articulations in the tenor and alto voice portray Nicolette’s running footsteps.

Example 15. “Nicolette,” mm. 22-23

22 **Vivo**

f A per - te d'ha - lei - ne, s'en - fuit Ni - co - lette, Ah! —

diminuendo

f Ta ka ta ka

diminuendo

f Ta ka ta ka

diminuendo

f A per - te d'ha - lei - ne, s'en - fuit Ni - co - lette, Ah! —

diminuendo

The tempo shifts to *vivo* and the use of the ‘ta-ka-ta-ka’ on successive 16th notes reinforces an increased pace and depicts a panicked, urgent escape for Nicolette. This is indicative of wartime sounds such as artillery firing or soldiers’ boots hastily marching in France. As stated above, this is one of only two instances when Ravel changed the dynamic to *forte* in this movement, further amplifying the sense of urgency and fear.

⁷²Ravel *Studies*, 44.

⁷³*Trois Chansons*, A Musical Score.

Finally, the parallel octaves of the outer voices and the successive thirds of the inner voices simultaneously create dissonant textures and open intervals. The tenor voice is dissonant to the soprano and bass voice while the alto voice sings in open intervals of 6ths, 5ths, and 4ths to the bass and soprano. These contrasts allude to concepts of uncertainty, anxiety, and fear observed in Ravel's texts and his war commentary.

Ravel altered the tempo in "Ronde" to further communicate the sense of urgency and fear. The initial tempo, *allegro*, set by the elders' text, *N'allez pas au bois d'Ormonde* (Go not to the woods of Ormond), communicates an urgent plea for the youth to stay away from the woods. When the youth musically respond on the text, *N'irons plus au bois d'Ormonde* (We shall no more to the woods go), the tempo is reduced as if to indicate their disappointment. Their dissatisfaction appears to turn to anger as the tempo gradually speeds and returns to the initial *allegro* as the text catalogues the absence of mythological creatures because the elders have frightened them away.

A similar concept is reflected through the dynamic and texture contrasts. The initial dynamic is *piano*, but this dynamic gradually increases to *forte* as the elders fearfully plead for the youth to stay away from the Ormond Woods. For the youth, a similar dynamic growth is born out of irritation and resentment, not fear. Ravel selected the loudest dynamic of the entire work, *fortissimo*, and its singular use, for the angry cry of the youth, *N'allez pas au bois d'Ormonde* (Go not to the woods of Ormond). This dynamic contrast is heightened by a thickening rhythmic texture, representing both the elders' fear and the youths' frustration. Ravel repeatedly juxtaposes compound and

simple figures. Example 16 best depicts this rhythmic gesture.⁷⁴ The soprano and alto triplets contrast the tenor and bass eight-notes. These rhythmic variances appear to represent the fear of the old and the almost careless ambition of the young. The metaphorical resistance to establishment by the youth, and the fearful control demonstrated by the elders, communicates yet another aspect of Ravel's war commentary: establishment versus freedom.

Example 16. "Ronde," mm. 17-20

17

cresc. poco a poco

Des loups-ga-rous, des el-fes, des myr-mi-dons, Des en-chan-teurs et des ma-ges, des stry-ges, des

cresc. poco a poco

Des loups-ga-rous, des el-fes, des myr-mi-dons, Des en-chan-teurs et des ma-ges, des stry-ges, des

cresc. poco a poco

la la

cresc. poco a poco

la la

Ravel used the historical compositional devices of form, modality, and evocative imagery to recall preceding nationalistic genres of Chanson and Madrigal. He manipulated these features with form and phrasing alterations, modal adjustments, and

⁷⁴*Trois Chansons, A Musical Score.*

elemental contrasts to systematically modernize the ancient. These compositional devices and subsequent modernization enabled Ravel to communicate his commentary on WWI in direct and indirect manners. This commentary offers listeners and researchers an in depth view into the composer's creative process, offering significant insight not apparent at surface levels, into the composition.

CHAPTER IV

CONCLUSIONS

Trois Chansons represents Ravel's participation in WWI prior to his enlistment and it contains his explicit and implicit war commentary. Given his unsatisfied desire to enlist in the early months of the war, composition was a natural outlet for Ravel's desired involvement. The themes of the text, the style of the poetry, and the musical genres and devices Ravel combined create a composition that recalls the past as it comments on current events.

Ravel's participation and war commentary is initially noted through his enlistment attempts and ensuing compositional dedications. Ravel attempted to enlist in the French armed forces numerous times, only to face repeated rejection. Upon his eventual enlistment in March of 1916, he dedicated each movement of *Trois Chansons* to the individuals who significantly helped him gain entrance into the French military. These dedications inextricably link *Trois Chansons* to WWI. His multiple attempts to volunteer and the subsequent dedications explicitly demonstrate his desire to participate in the war effort and implicitly communicate nationalistic commentary.

Ravel's original poetry also reveals his war commentary. These texts include direct and indirect references to war and imply extreme grief over loss of innocence, life, love, safety, and respect. The texts are strophic in nature and the first and last movements are reminiscent of childlike tales and playfulness. Each text conveys ironic circumstances

and ends with sad or resentful undertones, which distinguish these stories from other fairytales which end ‘happily ever after.’ These ironic circumstances reinforced the commentary of loss and reflected national sentiments during the war.

Finally, Ravel’s selection of the Chanson and Madrigal genres indicated his patriotism and nationalistic war commentary. His creative use and modernization of compositional devices in *Chansons* recall and transform these historical genres. Through musical form, modality, and imagery, contemporized in various manners, Ravel systematically created a marriage of the ancient and modern, the contemporary and the historical, the old and new; Ravel created a work that was simultaneously one foot in two worlds. His compositional style indicated a drive for innovation within the borders of tradition, demonstrated through his approach to compositional features in *Trois Chansons*. He used the unique combination of old and new to further communicate his war commentary.

Additional exploration and research on *Trois Chansons* is encouraged. Future investigations include a complete conductor’s analysis, which encompasses pedagogical aspects for the study and performance of the composition. In addition, comparing *Trois Chansons* with other twentieth-century, war-related compositions would contribute to an overall evaluation of *Chansons*. This assessment would offer an understanding of compositional and philosophical approaches used when addressing war-related themes. Such compositional comparisons might include Francis Poulenc’s (1899-1963) *Figure humaine* (The face of man) 1943, *Un soir de neige*, FP 126 (1944) or Darius Milhaud’s (1892-1974) *Six sonnets composés au secret* (1946) or *Le château du feu* (1954). Finally,

researchers could investigate Ravel's unpublished choral pieces, if manuscripts are extant, to determine and assess any relationship to *Trois Chansons*.

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APPENDIX A

TEXTS FOR *TROIS CHANSONS* (1914-1915)

TEXTS FOR *TROIS CHANSONS*⁷⁵ (1914-1915)

Nicolette

Nicolette, à la vesprée,
S'allait promener au pré,
Cueillir la pâquerette,
la jonquille et le muguet.
Toute sautillante, toute guillerette,
Lorgnant ci, là, de tous les côtés.
Rencontra vieux loup grognant,
Tout hérissé l'oeil brillant:
"Hé là! ma Nicolette,
viens-tu pas chex Mère-Grand?"
A perte d'haleine, s'enfuit Nicolette,
Laissant là cornette et socues blancs.
Recontra page joli,
Chausses bleues et pourpoint gris:
"Hé là! ma Nicolette,
veux-tu pas d'un doux ami?"
Sage, s'en retourna, pauvre Nicolette,
Très lentement, le coeur bien mari.
Rencontra seigneur chenu,
Tors, laid, puant et ventru:
"Hé là! ma Nicolette,
veux-tu pas tous ces écus?"
Vite fut enses bras, bonne Nicolette,

Jamais au pré n'est plus revenue.

Nicolette

Nicolette, at evening,
went out to stroll in the meadow,
to gather daisies,
jonquils and lilies-of-the-valley.
Skippy, perky,
looking here, there, and everywhere.
She met a growling old wolf,
all bristled up and with a shining eye:
"Hey there, my Nicolette,
aren't you coming to Grandma's house?"
Losing her breath, Nicolette fled,
leaving her hat and white socks.
She met a nice page,
blue stocking and grey vest:
"Hey there, my Nicolette,
don't you want a gentle friend?"
Wisely turning away – poor Nicolette—
and very slowly, her heart truly grieved.
She met an ancient lord,
twisted, ugly, stinking, and gib-bellied:
"Hey there, my Nicolette,
don't you want all these pieces of silver?"
She way quickly in his harms, good
Nicolette...
never again did she return to the meadow.

⁷⁵*Trois Chansons*, Musical Score.

Trois beaux oiseaux du Paradis

Trois beaux oiseaux du Paradis,
(Mon ami z-il est à la guerre)
Trois beaux oiseaux du Paradis
Ont passé par ici.
Le premier était plus bleu que ciel,
(Mon ami z-il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.
“Beaux oiselets du Paradis,
(Mon ami z-il est à la guerre)
Beaux oiselets du Paradis,
qu’apportez par ici?”
“J’apporte un regard couleur d’azur.
(Ton ami z-il est à la guerre)”
“Et moi, sur beau front couleur de neige,

Un baiser dois mettre, encor plus pur.”
“Oiseau vermeil du Paradis,
(Mon ami z-il est à la guerre)
Oiseau vermeil du Paradis,
que portez-vous ainsi?”
“Un joli coeur tout cramoisi,
(Ton ami z-il est à la guerre)”...
“Ah! je sens mon coeur qui froidit...
Emportez-le aussi.”

Three beautiful birds from paradise

Three beautiful birds from paradise,
(My beloved is gone to war)
three beautiful birds from paradise
passed by here.
The first was bluer than the sky,
(My beloved is gone to war)
The second was the color of snow,
the third was red vermilion.
“Beautiful little birds from paradise,
(My beloved is gone to war)
beautiful little birds from paradise,
what are you bringing here?”
“I bring an azure-colored glance.
(Your beloved is gone to war)”
“And I, on your beautiful snow-colored
forehead,
must place a kiss, even more pure.”
“Vermilion bird from paradise,
(My beloved is gone to war)
vermilion bird from paradise,
what are you bringing there?”
“A pretty heart, completely crimson
(Your beloved is gone to war)”...
“Ah, I feel my heart freezing...
take it away as well.”

Ronde

LES VIEILLES

N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres, de centaures,
de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diablots, diabolins,
Des chèvre-pieds, des gnomes, des démons,
Des loups-garous, des elfes, des myrmidons,
Des enchanteurs et des mages, des stryges,
des sylpehs, des moines-bourrus,
des cyclopes,
des djinns, gobelins, korrigans,
nécromans, kobolds...Ah!
N'allez pas au bois d'Ormonde.

LES VIEUX

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:
Il y a plein des faunes
De bacchantes et de males fées,
Des satyresses, des ogresses,
Et des babaïgas,
Des centaures et des diablasses,
Goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes, des myrmidones,
Hamadryades, dyrades, naïades,
ménades, thyades, follettes,
lémures, gnomides, succubes,
gorgones, gobelines...Ah!
N'allez pas au bois d'Ormonde.

Roundelay

THE OLD WOMEN

Don't go into the Ormond Woods,
little girls, don't go into the woods:
They are full of satyrs, centaurs,
evil sorcerers,
hobgoblins and male demons,
ogres, mischievous sprites,
fauns, scatter-brains, ancient monsters,
devils, imps, little imps,
goat-footed animals, gnomes, demons,
werewolves, elves, dwarves,
enchanters and magicians, vampires,
sylphs, surly monks,
cyclops,
jinnis, goblins, troublesome fairies,
necromancers, gnomes...Ah!
Don't go into the Ormond Woods.

THE OLD MEN

Don't go into the Ormond Woods,
little boys, don't go into the woods:
they are full of fauns,
bacchantes and evil fairies,
satyresses, ogresses,
and baba-yagas,
centaures and devils,
ghouls returning from their Sabbath,
hobgoblins and demons,
worm-like creatures, nymphs, whippersnappers,
hamadryads, forest gods, river gods,
lascivious females, bacchantes, scatter-brains
dead spirits, gnomes, female demons,
gorgons, goblins...Ah!
Don't go into the Ormond Woods.

LES FILLES

N'irons plus au bois d'Ormonde
Il n'y a plus de satyres,
Plus de farfadets, plus d'incubes,
Plus d'ogres, de lutins,
De fauns, de follets, de lamies,
Diables, diablots, diabolins,
De chèvre-pieds, de gnomes, de démons,
De loups-garous, ni d'elfes, de
myrmidons,
Plus d'enchanteurs ni de mages,
de stryges, de sylphes,
de moines-bourrus, de cyclopes, de djinns,
de diabloteaux, d'éfrits, d'aegypan, de
sylvains, gobelins, korrigans,
nécromans, kobolds...Ah!

LES GARÇONS

Hélas! plus jamais n'irons au bois.
Plus de nymphes ni de males fées.
Plus d'ogresses, non.
De satyresses, non.
Plus de fauness's, non!
De centaures's, de naïad's, de thyad's
Ni de ménad's, d'hamadryades, dryads,
follettes,
lémures, gnomides, succubes,
gorgones, gobelines...

LES FILLES & LES GARÇONS

N'allez pas au bois d'Ormonde.
Les malavisé's vieilles,
Les malavisés vieux
les ont effarouchés...Ah!

THE YOUNG GIRLS

We'll go to the Ormond Woods never again.
There are no more satyrs,
no more hobgoblins, male demons,
no more ogres, mischievous sprites,
fauns, scatter-brains, ancient monsters,
devils, diablots, little imps,
goat-footed animals, gnomes, demons,
werewolves, no more elves,
dwarves,
no more enchanters nor wisemen,
oriental vampires, sylphes,
surly monks, cyclops, jinnis,
little devils, evil geniuses, Pans,
forest gods, goblins, evil fairies,
necromancers, gnomes...Ah!

THE YOUNG BOYS

Alas! never more shall we go into the woods.
No more nymphs, no more evil fairies.
No more ogresses, no.
The satyresses, no.
No more fauns, no!
No more centaresses, river gods, bacchantes
nor the lascivious females, hamadryads, forest gods,
scatter-brains,
dead spirits, gnomes, female demons,
gorgons, goblins...

THE YOUNG GIRLS & THE YOUNG BOYS

Don't go into the Ormonde Woods.
The ill-advised old women,
the ill-advised old men
have frightened them away...Ah!

APPENDIX B
CONDUCTOR'S ANALYSIS

Chart No. 1.1
Conductor's Analysis of Maurice Ravel's *Trois Chansons*: "Nicolette"

	<u>V1</u>		<u>V2</u>	
	A	B	A'	B'
Ms.	1	8	14	22
Text	Nicolette, à la vesprée	Toute sautillante	Rencontra vieux	A perte
Forces	S _____ A _____ T _____ B _____	_____	A _____ T _____ B _____	S _____ A _____ T _____ B _____
	A cappella →			
Dynamic	<i>p</i>			<i>f</i> >>>>
Metric Formation	6 Mss. 2/4; 5 Mss. 3/4; 2 Mss. 2/4;			
Harmonic Structure	A-Dorian			
	HC	IAC	HC	IAC

Chart No. 1.1 (continued)
Conductor's Analysis of Maurice Ravel's *Trois Chansons*: "Nicolette"

	<u>V3</u>		<u>V4</u>		
	A''	B''	A'''	B'''	
Ms.	27	35	40	48	52
Text	Recontra page joli	Sage, s'en retourna	Rencontra seigneur	Vite fut	
Forces	_____ _____ _____	_____ _____ _____	S _____ A _____ T _____ B _____	_____ _____ _____	
	A cappella 				
Dynamic					
Metric Formation					
Harmonic Structure	F-Major/C-Major	A-Dorian		A-Major: I	
	HC	IAC	HC	IAC	

Chart No. 1.2
Conductor's Analysis of Maurice Ravel's *Trois Chansons*: "Trois beaux"

		<u>V1</u>		<u>V2</u>		<u>V3</u>		
		A	B	A	B'	A	A	Coda
Ms.		1	9	18	25 28/29	33	41	46
Text		Trois beaux oiseaux	Le premier	Beaux oiselets	J'apporte un regard	Oiseau vermeil	Un joli coeur	Ah! Je sens mon
Forces		S(S)----- S----- A----- T----- B-----	----- ----- ----- ----- -----	S(S)----- S----- A----- T----- B-----	T(S)-----A(S) - S----- A----- T----- B-----	S(S)----- S----- A----- T----- B-----	B(S)----- ----- T----- B-----	S(S)----- S----- A----- ----- -----
A Cappella --		-----	-----	-----	-----	-----	-----	----->
Dynamic		<i>pp</i>	<i>p f pp</i>	<i>pp</i>	<i>p</i> <<◇>>	<i>pp</i>	<i>mp <<f</i>	<i>pp</i>
Harmonic Structure		f-aeolian IAC	Ab: I (Ionian) HC	f-aeolian IAC	Ab: I (Ionian) HC	f-aeolian IAC	f-aeolian IAC	f-aeolian IAC

Chart No. 1.3
Conductor's Analysis of Maurice Ravel's *Trois Chansons*: "Ronde"

	<u>V1</u>				<u>V2</u>			
	A	B	C	Trans.	A'	B'	C'	Trans.
Ms.	1	9	15	25	29	37	43	53 56
Text	N'allez pas au bois	Des farfadets	Des chèvrepieds	N'allez pas au	N'allez pas au bois	Des satyresses	Des farfadettes	N'allez pas au bous
Forces	S----- A----- T----- B-----	----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----
	A cappella ----->							
Dynamic	<i>p mf</i>	<i>p</i>	<i>p <<<<</i>	<i>f >>>></i>	<i>p mf</i>	<i>p</i>	<i>p <<<<</i>	<i>f >>>></i>
Harmonic Structure	A-Lydian HC	B-Dorian IAC	E- Mixolydian	E- Mixolydian/ C- Mixolydian IAC	A-Lydian HC	B-Lydian IAC	E- Mixolydian	D- Mixolydian / B- Mixolydian IAC

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Chart No. 1.3 (continued)
Conductor's Analysis of Maurice Ravel's *Trois Chansons*: "Ronde"

V3

	A"	B"	C"	Trans.	Coda
Ms.	57	65	71	83	89
Text	N'irons plus au bois	Plus de farfadets	Des chèvrepieds	N'allez pas au bois	Les malavisé's
Forces	S----- A----- T----- B-----	----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----	----- ----- ----- -----
	A cappella ----->				
Dynamic	<i>p mf</i>	<i>p</i>	<i>p <<<<</i>	<i>ff >>>></i>	<i>mp, fp, f</i>
Harmonic Structure	A-Lydian HC	B-Dorian IAC	G-Lydian	F-Lydian/ D-Mixolydian/ B-Mixolydian IAC	A-Lydian; A: I IAC

APPENDIX C
COPYRIGHT PERMISSION

Memo

To: Lucia Castellini

From: Aaron R. Jackson

cc:

Date: October 7, 2014

Re: Copyright Permission for Maurice Ravel's *Trois Chansons* for use in
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Lucia,

This document signifies my request for copyright permission of Maurice Ravel's *Trois Chansons* (50600022) from Hal Leonard MGB Classical Office for use in my Doctoral Dissertation at the University of North Carolina at Greensboro.

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Greensboro, NC, USA

Dissertation Title: Maurice Ravel: *Trois Chansons* and World War I

Oral Defense Date: October 21, 2014

Excerpts Required:

Example 1. “Trois beaux,” mm. 19-23

Example 2. “Nicolette,” mm. 49-52

Example 3. “Nicolette,” ms. 8

Example 4. “Trois beaux,” mm. 1-4

Example 5. “Nicolette,” mm. 12-15

Example 6. “Nicolette,” mm. 27-28

Example 7. “Nicolette,” mm. 38-41

Example 8. “Nicolette,” mm. 14-16

Example 9. “Trois beaux,” mm.43-48

Example 10. “Nicolette,” mm. 40-41

Example 11. “Ronde,” ms. 41

Example 12. “Nicolette,” mm. 1-4

Example 13. “Nicolette,” mm. 5-8

Example 14. “Ronde,” mm. 1-4

Example 15. “Nicolette,” mm. 22-23

Example 16. “Ronde,” mm. 17-20

Figures Required:

Figure 1. Dedicatory Indication of “Nicolette” to Tristan Klingsor

Figure 2. Dedicatory Indication of “Trois beaux oiseaux du paradis” to Paul Painlevé

Figure 3. Dedicatory Indication of ‘Ronde’ to Mme. Paul Clémenceau

Texts and Translations found on pages 2 and 3 of the score.

For approval:



Lucia Castellini

Editor & Licensing manager



Hal Leonard MGB

via Liguria, 4 – Fraz. Sesto Ulteriano
20098 San Giuliano Milanese MI (Italy)

+39 02 98813 4301 ph

+39 02 98813 4305 fax

lcastellini@halleonardmgb.com

<http://www.mgbhalleonard.it>