

A PERFORMER'S ANALYSIS OF LILI BOULANGER'S *CLAIRIÈRES DANS LE CIEL*: SONG CYCLE FOR HIGH VOICE AND PIANO; A LECTURE RECITAL TOGETHER WITH THE ROLE OF BLANCHE IN *DIALOGUES OF THE CARMELITES* BY F. POULENC AND TWO RECITALS OF SELECTED WORKS BY H. PURCELL, F. SCHUBERT, S. PROKOFIEFF, E. CHAUSSON, W. A.

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Williamson, Deborah, A Performer's Analysis of Lili Boulanger's *Clairières dans le ciel*: Song Cycle for High Voice and Piano; a Lecture Recital Together with the Role of Blanche in *Dialogues of the Carmelites* by F. Poulenc and Two Recitals of Selected Works by H. Purcell, F. Schubert, S. Prokofieff, E. Chausson, W. A. Mozart, R. Schumann and G. Fauré. Doctor of Musical Arts (Performance), December 2001, 71 pp., 1 table, 19 musical examples, references, 57 titles.

Lili Boulanger was an important composer of early twentieth century French music. Her compositional style represents a development and mastery of musical techniques of the great composers of her time including Fauré, Debussy and Wagner combined with her own creative expression. The result is a compelling musical language that was uniquely her own. She held an important place among her contemporaries in Paris and her accomplishments were considered newsworthy during her lifetime (1893-1918). She obtained a much sought-after publishing contract with Ricordi. Her more famous sister, Nadia Boulanger, felt that Lili was the better composer of the two, and her peers and music professors clearly felt that both her musical and personal qualities were extraordinary. Evidence of her intelligence, creativity, and artistic growth can be seen in her music.

As the first woman to win the *Prix de Rome* (July 5, 1913), Lili Boulanger, unlike Clara Schumann, Fanny Mendelssohn, or Alma Mahler, was acknowledged and acclaimed during her lifetime for her skill as a composer. Yet, nearly a century later the music of this talented French composer is not as well known as it deserves to be. In an

effort to discover the reasons for this relative anonymity, this document will examine Lili Boulanger's life including her family and childhood influences, musical training, preparation for the *Prix de Rome* and the influence of Claude Debussy and other composers. This document will discuss her mature compositional style, specifically as it is reflected in her song cycle, *Clairières dans le ciel*. The text will be examined in conjunction with the literary movement of symbolism in 20<sup>th</sup> century France and the symbolist poet, Francis Jammes, with special attention to the composer's personal identification with the poetry. Considerations of the musical setting of the cycle will include the melodic style as it relates to the text, the harmonic idiom and its relation to the poetry, rhythmic and metrical devices used, formal devices and the relationship of the piano accompaniment and the voice. Performance considerations for this cycle include the recommended transpositions if performed by soprano rather than the tenor voice for which it was originally composed and the level of difficulty from an interpretative as well as technical standpoint.

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## TABLE OF CONTENTS

	Page
LIST OF TABLES .....	iii
LIST OF MUSICAL EXAMPLES.....	iv
Chapter	
1. BIOGRAPHY.....	1
Introduction	
Family and Childhood Influences	
Musical Training	
<i>Prix de Rome</i> Preparation	
The Influence of Claude Debussy and Other Composers	
Mature Compositional Style	
2. THE TEXT OF <i>CLAIRIÈRES DANS LE CIEL</i> .....	8
French Symbolist Poetry	
About the Poet, Francis Jammes	
Jammes's <i>Tristesses</i> Compared to the Version Used by Lili Boulanger	
The Composer's Personal Identification with the Text	
3. THE MUSICAL SETTING OF <i>CLAIRIÈRES DANS LE CIEL</i> .....	24
Melodic Style and the Text	
Harmonic Idiom and the Text	
Rhythmic and Metrical Devices	
Formal Devices	
The Relationship of Piano Accompaniment and Voice	
Performance Considerations	
Conclusion	
APPENDIX A .....	55
APPENDIX B.....	57
BIBLIOGRAPHY .....	68

## LIST OF TABLES

Table	Page
1. Jammes's <i>Tristesses</i> and the composer's selections from it .....	11

## LIST OF MUSICAL EXAMPLES

Example	Page
1. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 3, <i>Parfois, je suis triste</i> , mesures 14-16.....	25
2. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 3, <i>Parfois, je suis triste</i> , mesures 20-25.....	26
3. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 4, <i>Un poète disait...</i> , mesures 1-11.....	27
4. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 4, <i>Un poète disait...</i> , mesures 24-29.....	28
5. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 4, <i>Un poète disait...</i> , mesures 15-20.....	29
6. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 6, <i>Si tout ceci n'est qu'un pauvre rêve</i> , mesures 1-8.....	30
7. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 6, <i>Si tout ceci n'est qu'un pauvre rêve</i> , mesures 19-29.....	31
8. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 6, <i>Si tout ceci n'est qu'un pauvre rêve</i> , mesures 30-38.....	32
9. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 1, <i>Elle était descendue au bas de la prairie</i> , mesures 1-13.....	34
10. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 1, <i>Elle était descendue au bas de la prairie</i> , mesures 14-17.....	38
11. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 3, <i>Parfois, je suis triste</i> , mesures 10-13.....	39
12. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 10, <i>Deux ancolies</i> , mesures 23-26, and No. 7, <i>Nous nous aimerons tant</i> , mesures 21-23,.....	40
13. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 6, <i>Si tout ceci n'est qu'un pauvre rêve</i> , mesures 1-11.....	41

14. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 12, <i>Je garde une médaille d'elle</i> , mesures 4-11.....	45
15. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 2, <i>Elle est gravement gaie</i> , mesures 1-8.....	46
16. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 8, <i>Vous m'avez regardé avec toute votre âme</i> , mesures 21-29 .....	47
17. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 9, <i>Les lilas qui avaient fleuri</i> , mesures 1-2.....	48
18. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 7, <i>Nous nous aimerons tant</i> , mesures 24-26,.....	48
19. Lili Boulanger, <i>Clairières dans le ciel</i> , No. 11, <i>Par ce que j'ai souffert</i> , mesures 30-40,.....	50

## CHAPTER I

### BIOGRAPHY

#### Introduction

Lili Boulanger was an important composer of early twentieth century French music. Her compositional style represents a development and mastery of musical techniques of the great composers of her time including Fauré, Debussy and Wagner combined with her own creative expression. The result is a compelling musical language that was uniquely her own. She held an important place among her contemporaries in Paris and her accomplishments were considered newsworthy during her lifetime (1893-1918). She obtained a much sought-after publishing contract with Ricordi. Her more famous sister, Nadia Boulanger, felt that Lili was the better composer of the two, and her peers and music professors clearly felt that both her musical and personal qualities were extraordinary. Evidence of her intelligence, creativity, and artistic growth can be seen in her music.

As the first woman to win the *Prix de Rome* (July 5, 1913), Lili Boulanger, unlike Clara Schumann, Fanny Mendelssohn, or Alma Mahler, was acknowledged and acclaimed during her lifetime for her skill as a composer. Yet, nearly a century later the music of this talented French composer is not as well known as it deserves to be. In an effort to discover the reasons for this relative anonymity, this document will examine Lili Boulanger's life including her family and childhood influences, musical training,

preparation for the *Prix de Rome* and the influence of Claude Debussy and other composers. This paper will discuss her mature compositional style, specifically as it is reflected in her song cycle, *Clairières dans le ciel*. The text will be examined in conjunction with the literary movement of symbolism in 20<sup>th</sup> century France and the symbolist poet, Francis Jammes, with special attention to the composer's personal identification with the poetry. Considerations of the musical setting of the cycle will include the melodic style as it relates to the text, the harmonic idiom and its relation to the poetry, rhythmic and metrical devices used, formal devices and the relationship of the piano accompaniment and the voice. Performance considerations for this cycle include the recommended transpositions if performed by soprano rather than the tenor voice for which it was originally composed and the level of difficulty from an interpretative as well as technical standpoint.

#### Family and Childhood Influences

Lili Boulanger enjoyed a rich heritage of musical and artistic talent within her family. Her paternal grandfather, Frédéric Boulanger, was a cellist, vocal coach, composer, and professor of music. In 1797 he won the first prize in cello at the Conservatoire National in Paris, and later served on its faculty. His wife, Lili's grandmother, also attended the Conservatoire where, in 1809, she won first prize in voice and, in 1810, first prize in *comédie lyrique*. In 1812 she joined the *Théâtre de l'Opéra Comique* as a regular member of the company, where she was extremely successful as evidenced by reviews which proclaimed her voice as one of great beauty, both brilliant and facile, and reported the many encores demanded by her audiences time after time at

the end of her performances. Lili's father, Ernest Boulanger, could hardly help but be influenced by the colorful artistic circle to which he was exposed as a child. Surrounded by composers, performers, poets, playwrights, librettists, and intellectuals of all sorts, he quite naturally took to the artistic world himself. Like his mother, he attended the Paris Conservatoire, winning the *Prix de Rome* Competition in composition in 1835. He had a considerable reputation as a composer in musical circles and collaborated with such librettists as Michel Carré and Jules Barbier for some of his operas. He was a professor of voice at the Conservatoire when he married Raissa Mychetsky, a Russian princess who was a gifted singer and highly educated, having simultaneously learned German, French, and Russian as a child before going to France to complete her studies.

Into this atmosphere of highly talented and artistic people Lili and her older sister Nadia were born. In a conversation with Bruno Monsaingeon, Nadia described their home life:

At home everyone made music; music was the starting point and the center of our life. My younger sister Lili played music; we were extraordinarily close and attached but quite independent. She roamed about, musically; playing the piano a little, the violin a little, the organ a little, composing. She already had ideas, some of which were developed in a very moving way. I believe that her whole talent was rooted in her first knowledge of grief. When our father died, she was six years old. And at six she understood what death was; that it is the grief of surviving someone you love. She never forgot that up to her own death; she never forgot any detail of our father's life. . . . She was so gifted that, when still a baby, at two and a half, she used to sing all the time. Moreover, much later, Fauré quite often used to come to accompany her gladly because she could sight read a melody of which she might not have been expected to understand anything but of which she seemed to understand everything.<sup>1</sup>

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<sup>1</sup> Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger* (Manchester: Carcanet Press Limited, 1985), pp. 21-22.

Besides Fauré, others of Lili's father's close friends were the composers Charles Gounod and Massenet, the organist and composer Theodore Dubois and many other notable musicians. Even after her father's death, Lili's mother continued to cultivate the friendship of creative artists. Both Nadia and Lili Boulanger responded to this rich cultural environment and continued the family tradition in their own ways. Nadia became one of the most famous composition teachers of her time, while Lili's destiny as a composer was cut short, although we are left with a tantalizing sample of what it might have been.

#### Musical Training

Lili Boulanger's musical training was necessarily sporadic due to an illness which modern medicine would call Crohn's disease. Though she was able to audit her sister's classes at the Conservatoire, and later to study privately with Nadia for a time, Lili was unable to undertake systematic studies in music because of her condition. Between 1905 and 1909 she was in such poor health that she was frequently sent to various spas. Nevertheless, she continued her music study and began an intensive reading program at home of the Greek classics and, important to this discussion, French symbolist poets. In 1907 she began composing, which led her to seek out training in theory and composition two years later from George Caussade and Paul Vidal beginning in 1909. Although her education was irregular, it was also guided by the most accomplished teachers from the Paris Conservatoire, including Gabriel Fauré.

### *Prix de Rome* Preparation

Perhaps the most remarkable thing about Lili Boulanger was her single-minded and fierce preparation for the *Prix de Rome* competition. This prestigious award was offered by the French Académie des Beaux-Arts and included a funded period of study in Rome for winning artists and composers. Previous winners included Berlioz, Gounod, Bizet, Massenet, and Debussy.

In spite of several severe bouts of ill health, Lili Boulanger won the *Prix de Rome* on July 5, 1913. Her winning composition was a cantata entitled *Faust et Hélène*, perhaps the work for which she is still best known. As the first woman to win this award, the newspapers heralded her feat, and Lili Boulanger became “an international celebrity almost overnight. By July 7, 1913, accounts of her triumph . . . had already reached the United States,”<sup>2</sup> and she soon signed an exclusive contract with Ricordi to publish her music. As a part of the *Prix de Rome* award, Lili took up residency at the Villa de Medici in Rome, but was forced to return to Paris because of the outbreak of World War I. It was during this year that she composed the song cycle *Clairières dans le ciel*. Between 1908 and her death in 1918, at the age of 25, Lili Boulanger composed over fifty works in a variety of genres, but concentrated primarily on sacred and secular vocal music, including music for chorus with and without orchestra, vocal chamber works, songs, and an opera which she did not live to finish.<sup>3</sup>

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<sup>2</sup> Léonie Rosenstiel, *The Life and Works of Lili Boulanger* (Cranbury, New Jersey: Farleigh Dickinson University Press, 1978), p. 83.

<sup>3</sup> For a complete list of works by Lili Boulanger see Appendix 1.

## The Influence of Claude Debussy and Other Composers

The influence of Lili Boulanger's teachers upon her compositional skills and style are evident in her use of "a neo-Romantic style, similar to that of the music of Gabriel Fauré, Marcel Dupré, or Charles-Marie Widor."<sup>4</sup> Chromaticisms and contrapuntal textures characterize her earliest works. Possessed of wide musical interests, Lili Boulanger was exposed to and reacted to the music of composers from the great masters of the sixteenth century to Wagner. Another influence of great importance was the music of Claude Debussy.

The Paris musical scene being dominated by Debussy during Lili Boulanger's formative years, it is scarcely surprising that his is the influence most readily discernible in her work; but she was far from being a mere Debussyiste and a large proportion of her music shows preoccupation with pedal points and ostinati, both decidedly un-Debussyan.<sup>5</sup>

Some elements that Boulanger's works have in common with Debussy, however, are "a . . . preference for . . . symbolist poets, an emphasis on subtlety and understatement, occasional use of exotic subjects [Oriental, Spanish, American], and melodies and harmonies that focus on whole-tone and pentatonic scales."<sup>6</sup> Lili Boulanger often chose harmonies for their coloristic effect, creating tonal ambiguities, a trait shared with both Debussy and Wagner. Also in common with Debussy, the vocal lines of *Clairières dans le ciel* are frequently declamatory following the text in both stress and length. The accent

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<sup>4</sup> Jezic, *Women Composers*, p. 143.

<sup>5</sup> Christopher Palmer, "Lili Boulanger (1893-1913)" *Musical Times* 109 (March 1968): 227.

<sup>6</sup> Jezic, *Women Composers*, p. 143.

marks above many of the notes create a visual as well as aural similarity to Debussy's vocal writing. A tribute to Wagner is prominently demonstrated in the sixth song of the cycle in which the composer employs a direct quote from the prelude to *Tristan* while accompaniment patterns in the cycle are often reminiscent of Fauré in their repetitive motion.

### Mature Compositional Style

In spite of stylistic affinities with other composers, Lili Boulanger "found her own musical personality almost at once"<sup>7</sup> and her compositions stand on their own merits. "The works of her final years . . . testify to the emergence of a distinctive musical personality and are clearly the product of a distinguished, markedly individual creative intelligence."<sup>8</sup> Her emphasis upon subtlety through impressionistic devices such as harmonic ambiguity and her judicious use of timbre and dynamics result in works of great dramatic impact. She was ever conscientious to explore the potential of voices and instruments and to make idiomatic use of them. Lili Boulanger's mature compositional style including treatment of text, melodic and harmonic writing, use of rhythm and meter, formal devices and idiomatic use of voice and piano accompaniment is exemplified in the song cycle *Clairières dans le ciel*.

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<sup>7</sup> Alan Kendall, *The Tender Tyrant: Nadia Boulanger* (Wilton, Ct: Lyceum Books, 1976), p. 8.

<sup>8</sup> Palmer, "Lili Boulanger," p. 227.

## CHAPTER II

### THE TEXT OF *CLAIRIÈRES DANS LE CIEL*

#### French Symbolist Poetry

Symbolism was a major literary movement based in Paris in the 19<sup>th</sup> century that had widespread influence into the 20<sup>th</sup> century. Associated with other literary movements such as decadence, aestheticism, neoromanticism, hermeticism, modernism, imagism, and impressionism, symbolism retained certain characteristics identifiable to its own aesthetic and mystique. The goal of symbolism was to define the indeterminate in human emotions and in nature through the art of refined ambiguity. The great poets Baudelaire and Verlaine were associated with this movement but it was Stephane Mallarmé (1842-1895) whose poems served as the theoretical model for symbolism. According to Mallarmé, a symbol was created in one of two ways: from the outside in or, conversely, from the inside out. In the first instance, an object such as a statue or flower had a mysteriously haunting effect upon the poet, making him gradually aware of a seemingly unrelated emotion. In the second, an emotion such as love, hope, or despair was projected onto an exterior object such as a landscape, the sun, or the moon. The resulting ambivalence is similar to the way in which music affects us in a sensual and often inexplicable manner. It is this affinity with music that inspired the Paris symbolist poets to name Richard Wagner, the first to promote the coalition between music, poetry and all of the arts, as their patron saint. More attuned to invoking a mood than explicitly setting a scene, symbolist poets considered words primarily for their color and phonemic

structures rather than their meaning. For instance, in order to invoke a dark or somber mood, words containing darker vowels were chosen, with brighter, higher vowels for moments of joy. The result was poetry containing beauty of sound with music infused into the very words themselves. It is not surprising that such poetry has inspired so many musical settings.

#### About the Poet, Francis Jammes

Francis Jammes (1868-1938) “belongs to the symbolist movement by virtue of the liberties he took with versification and syntax, but diverges from that poetic movement in his clarity.”<sup>9</sup> His works are generally divided into two periods with the year of 1905 as the point of division. Before 1905 his verses were free in form with somewhat pagan subject matter and a lyrical style. In 1905 Jammes experienced a return to the Catholic faith of his childhood, which is reflected in his works by more religious subjects and regular verse. His love of nature is one defining characteristic throughout his writings. Another is an affinity for young girls who are innocent, frail and graceful as is the heroine in *Clairières dans le ciel*.

#### Jammes’s TRISTESSES Compared to the Version Used by Lili Boulanger

Because a song is a combination of words and music, the literary climate of a period is of basic importance to a composer. Lili Boulanger gravitated to the French symbolist poets above all others, especially Francis Jammes and Maurice Maeterlinck (*Attente*, 1912).

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<sup>9</sup> Rosenstiel, *The Life and Works of Lili Boulanger*, p. 263.

Jammes's original poetic cycle entitled *Tristesses* (1906) included twenty-four poems in which

. . . the poet expresses, in accordance with the Symbolist aesthetic his feelings toward his lost love, evoking in the process the interplay of fleeting and complex emotions which are aroused in him, for example, by a Madonna at the foot of his bed, two columbines on a hillside, the sight of a country landscape, a keepsake medal given him by his love, a memory of last year's lilacs and a sudden rainstorm.<sup>10</sup>

Of the original twenty-four poems, Lili Boulanger chose thirteen to form a dramatic whole under the title of *Clairières dans le ciel*. The following table illustrates the poetic cycle and the composer's selections from it. Lili Boulanger has maintained the order of poems from Jammes's *Tristesses* with the exception of *Je garde une médaille* which she has moved to a later position in *Clairières dans le ciel*.

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<sup>10</sup> Ibid., p. 172.

Table 1

<u>Original Poem</u>	<u>Position in <i>Clairières dans le ciel</i></u>
1. <i>Je la désire</i>	
2. <i>Elle était descendue</i>	1
3. <i>Dans le chemin</i>	
4. <i>Elle est gravement gaie</i>	2
5. <i>Parfois, je suis triste</i>	3
6. <i>Un poète disait</i>	4
7. <i>Son souvenir emplit l'air</i>	
8. <i>Au pied de mon lit</i>	5
9. <i>Elle avait emporté</i>	
10. <i>Si tout ceci n'est qu'un pauvre rêve</i>	6
11. <i>Je ne désire point</i>	
12. <i>O mon coeur! ce sera</i>	
13. <i>Nous nous aimerons tant</i>	7
14. <i>Faisait-il beau</i>	
15. <i>Je garde une médaille</i>	12
16. <i>J'ai quelqu'un dans le coeur</i>	
17. <i>Vous m'avez regardé</i>	8
18. <i>Je songe à ce jour-là</i>	
19. <i>Les lilas qui avaient fleuri</i>	9
20. <i>Deux ancolies se balançaient</i>	10
21. <i>Par ce que j'ai souffert</i>	11
22. <i>Venez sous la tonnelle</i>	
23. <i>Venez, ma bien-aimée</i>	
24. <i>Demain fera un an</i>	13

The first poem, *Elle était descendue au bas de la prairie* is the poet's tender remembrance of the heroine in a meadow. Use of sexual symbolism gives these words added intimacy and, even in this early poem, a sense of pervasive melancholy.

Elle était descendue au bas de la prairie  
Et, comme la prairie, était toute fleurie de plantes  
Dont la tige aime à pousser dans l'eau. . . .  
Ces plantes inondées je les avais cueillies.  
Bientôt, s'étant mouillée,  
Elle gagna le haut de cette prairie là qui était toute fleurie.  
Elle riait et s'ébrouait. . . .  
Avec la grace dégingandée qu'ont les jeunes filles trop grandes.  
Elle avait le regard qu'ont les fleurs de lavande.

She had gone down to the foot of the meadow  
And like the meadow, was decked with flowers  
Whose stems love to shoot forth from the water. . . .  
Those drenched plants which I had picked.  
Soon, dripping,  
she reached the top of that meadow which was all abloom.  
She was laughing and splashing about. . . .  
with that awkward grace peculiar to overly tall girls.  
She had the look of lavender flowers.

In the second poem of the cycle, *Elle est gravement gaie*, the poet continues the description of his love in a more personal vein recalling the juxtaposition of seriousness and gaiety within her personality.

Elle est gravement gaie.  
Par moments son regard se levait  
comme pour surprendre ma pensée. . . .  
Elle était douce alors comme quand il est tard,  
Le velours jaune et bleu d'une allée de pensées.

She is serious but mirthful.  
Sometimes she would suddenly glance up at me  
As if to catch my thought. . . .  
She was sweet then, as when it is late,  
The yellow and blue velvet of a path of pansies.

*Parfois je suis triste*, the third poem of the cycle, is a graphic depiction of the uncertainty of new love and the desolation of the loss of love. Here the poet expresses his unhappy loneliness when separated from the heroine quickly followed by his joyfulness

in the remembrance of her. In these verses, the melancholy of the first poem grows into a very real sense of foreboding as the poet expresses his sorrow at the realization of an irrevocable separation between him and his love. The ambiguity so prevalent in the words of the symbolists exists in the unrevealed nature of the heroine's fate.

Parfois, je suis triste. . . .  
Et, soudain, je pense à elle  
Alors, je suis joyeux. Mais je redeviens triste  
De ce que je ne sais pas combien elle m'aime.  
Elle est la jeune fille à l'âme toute claire,  
Et qui, dedans son cœur, garde avec jalousie  
L'unique passion que l'on donne à un seul.  
Elle est partie avant que s'ouvrent les tilleuls,  
Et, comme ils ont fleuri depuis. . . qu'elle est partie,  
Je me suis étonné de voir, ô mes amis,  
Des branches de tilleuls qui n'avaient pas de fleurs.

Sometimes I am sad. . . .  
And, suddenly, I think of her  
Then, I am joyful. But I grow sad again,  
Not knowing how much she loves me.  
She is the young girl whose soul is bright,  
And who jealously holds in her heart  
That unique passion reserved for only one.  
She left before the blossoming of the lindens  
And since they bloomed after she departed  
I was amazed to see, oh my friends,  
Branches of lindens which had no flowers.

In the fourth poem, *Un poète disait*, the poet's joy returns as he speaks of anointing his love with "the color of a perfume that will be nameless."

Un poète disait que lorsqu'il était jeune,  
Il fleurissait des vers comme un rosier des roses.  
Lorsque je pense à elle,  
Il me semble que jase une fontaine intarissable dans mon coeur.  
Comme sur le lys Dieu pose un parfum d'église,  
Comme il met du corail aux joues de la cerise,  
Je veux poser sur elle, avec devotion,  
La couleur d'un parfum qui n'aura pas de nom.

A poet once said that when he was young  
He festooned his verses like a rosebush with roses.  
And when I think of her,  
I feel an inexhaustible fountain spring forth in my heart.  
As God bestows a holy scent on the lily,  
As He colors the skin of the cherry with coral,  
So would I, with devotion, anoint her  
with the color of a perfume that will be nameless.

The earlier sense of doubt returns with the fifth poem, *Au pied de mon lit* a prayer to the Virgin whose statue sits at the foot of the poet's bed. Here he expresses gratitude for the restoration of his spirit even in those moments when he is feeling unworthy of the heroine's love.

Au pied de mon lit, une Vierge négresse  
Fût mise par ma mere.  
Et j'aime cette Vierge  
d'une religion un peu italienne.  
Virgo Lauretana, debout dans un fond d'or.  
Qui me faites penser á mille fruits de mer  
Que l'on vend sur les quais ou pas un soufflé d'air  
N'émeut les pavillons qui lourdement s'endorment.  
Virgo Lauretana, vous savez qu'en ces heures  
Où je ne me sens pas digne d'être aimé d'elle.  
C'est vous dont le parfum me rafraîchit le coeur.

At the foot of my bed my mother placed  
a black Virgin.  
And I love that Virgin  
with a rather Italianate piety.  
Virgo Laetana, standing before a golden backdrop.  
You who bring to mind a thousand catches of the sea  
which they sell on the wharves, where not a breath  
of air disturbs the heavy, slumbering tents.  
Virgo Laetana, you know that during those hours  
when I feel unworthy of her love,  
it is you whose perfume restores my spirit.

In the sixth poem, the poet's melancholy increases as he ponders the possibility that his happiness has only been a dream and that disillusionment is, once again, inevitable in his life.

Si tout ceci n'est qu'un pauvre rêve.  
Et s'il faut que j'ajoute dans ma vie  
Une fois encore, la désillusion. . . aux désillusions;  
Et si je dois encore, par ma somber folie,  
chercher dans la douceur du vent et de la pluie  
les seules vaines voix que m'aient en passion.  
Je ne sais si je guerirai, ô mon amie.

If all this is no more than a dream,  
and if once again in my life  
I must add disillusion. . . upon disillusion;  
and if I must, once again in my melancholy distraction,  
seek in the gentle wind and rain  
the only hollow voices which have impassioned me,  
I do not know if I shall ever recover, oh my friend.

The tender mood of the seventh poem *Nous nous aimerons tant* is descriptive of the poet's desire for a love in which no words are necessary; only a touch is needed to convey the lovers' feelings for one another.

Nous nous aimerons tant que nous tairons nos mots,  
en nous tendant la main, quand nous nous reverrons.  
Vous serez ombragée par d'anciens rameaux  
sur le banc que je sais où nous nous assoierons.  
Donc, nous nous assoierons sur ce banc, tous deux seuls. . .  
D'un long moment, ô mon amie,  
Vous n'oserez. . .  
Que vous me serez douce et que je tremblerai.

We shall love each other so much that we won't need words.  
When, hands entwined, we see each other again,  
you will be shaded by ancient branches along a  
riverbank that I know, where we will sit.  
Yes, we will sit on that bank, just the two of us. . .  
Alone for a long while, my love.  
You won't dare to. . . .  
How sweet you will be to me, and how I shall tremble.

In *Vous m'avez regardé*, song eight, the wistfulness of the beginning of the cycle returns as the poet recalls a look of impassioned calm shared with his love.

Vous m'avez regardé avec toute votre âme.  
Vous m'avez regardé longtemps comme un ciel bleu.  
J'ai mis votre regard à l'ombre de mes yeux.  
Que ce regard était passionné et calme.

You looked at me with all your soul.  
You looked at me a long while like a blue sky.  
I took that look into the depths of my own eyes.  
How impassioned yet calm was that look.

Anguish is the pervasive tone of the ninth poem, *Les lilas qui avaient fleuri* as the poet bewails the lack of something hoped for, something even he doesn't know how to describe, but that he had wanted from her.

Les lilas qui avaient fleuri l'année dernière  
vont fleurir de nouveau dans les tristes parterres.  
Déjà le pêcher grêle à jonché  
le ciel bleu de ses roses,  
comme un enfant la Fête-Dieu.

Mon coeur devrait mourir au milieu de ces choses  
Car c'était au milieu des vergers blancs et roses  
Que j'avais espéré. . . je ne sais quoi. . . de vous  
Mon âme rêve sourdement sur vos genoux.  
Ne la repoussez point. Ne la relevez pas,  
de peur qu'en s'éloignant de vous elle ne voie  
combien vous êtes faible, et troublée  
dans ses bras.

The lilacs that bloomed last year  
will bloom once again in the wretched flowerbeds.  
The delicate peach tree has already sprinkled  
the blue sky with its blossoms  
like a child on Corpus Christi day.  
My heart should have broken in the midst of all this.  
For it was in the midst of white and pink orchards  
that I had hoped for something. . . I don't know what. . . from you.  
My soul languishes, insensible on your lap.  
Do not thrust it aside. Do not awaken it  
lest when you dismiss it, it should see how  
very weak and disconcerted you have been  
in its embrace.

This seemingly unrelated poem depicts, through the story of two columbines,  
mutual vulnerability and the potential fulfillment of embracing such vulnerability and  
risking love.

Deux ancolies se balançaient sur la colline  
Et l'ancolie disait à sa soeur l'ancolie:  
Je tremble devant toi et demeure confuse.  
Et l'autre répondait:  
Si dans la roche qu'use l'eau, goutte à goutte,  
Si je me mire, je vois que je tremble,  
Et je suis confuse comme toi.  
Le vent de plus en plus les berçait toutes deux,  
Les emplissait d'amour  
et mêlait leur coeur bleu.

Two columbines were swaying on a hill.  
 One columbine said to her sister columbine,  
 "I tremble before you and that embarrasses me."  
 The other answered,  
 "When I look at myself in the pool in the rock so worn down by the trickling of water,  
 I see that I too am trembling,  
 and I am embarrassed just like you."  
 The wind continued to rock them both.  
 It filled them with love,  
 and intertwined their blue hearts.

In the eleventh poem, *Par ce que j'ai souffert* the poet states that his own suffering has helped him to understand the suffering of others. This, the most passionate poem of the cycle to this point, depicts the poet's anguish, his sleepless nights, and his resignation that the loss of his love is irrevocable.

Par ce que j'ai souffert, ma mésange bénie,  
 Je sais ce qu'a souffert l'autre:  
 Car j'étais deux.  
 Je sais vos longs réveils au milieu de la nuit  
 Et l'angoisse de moi qui vous gonfle le sein.  
 On dirait. . . on dirait par moments  
 Qu'une tête chérie, confiante et pure,  
 Ô vous qui êtes la soeur des lins en fleurs  
 Et qui parfois fixez le ciel comme eux,  
 On dirait qu'une tête inclinée dans la nuit  
 Pèse de tout son poids, à jamais, sur ma vie.

Because of what I have suffered, my dear little creature,  
 I know what another has suffered:  
 for I have been two.  
 I will know your long vigils in the middle of the night  
 and the anguish for me that swells your breast.  
 One would say. . . one would say at times  
 that a beloved head, confident and pure,  
 Oh you who are the sister of the flax in blossom  
 who sometimes gazes at the sky the same way,  
 One would say that a head bent in the night,  
 will forever be a burden, with all its heaviness, upon my life.

The anguish and melancholy continue to grow deeper in the twelfth poem of the cycle, *Je garde une médaille d'elle* as the poet tells of a medal which belonged to his love and which he has kept. The keepsake, however, is tarnished now and the dark medal reminds him of the tarnished emotions associated with her.

Je garde une médaille d'elle où sont gravés  
Une date et les mots: prier, croire, espérer.  
Mais moi, je vois surtout que la médaille est sombre:  
Son argent a noirci sur son col de colombe.

I keep a medallion of hers on which are engraved  
a date and the inscription: pray, believe, hope.  
But as for me, I see above all that the medal is dark:  
Its silver has tarnished on her dovelike neck.

The last poem of the cycle, *Demain fera un an* is by far the most poignant. It contains a distillation of all of the preceding emotions of the cycle but from the perspective of the story's end. It tells of the early days of happiness, but always with the knowledge that this happiness will be lost, causing the poet to question why he, too, did not die on the day, just one year before, that the joy went out of his life.

Demain fera un an qu'à Audaux je cueillais les fleurs  
 Dont j'ai parlé, de la prairie mouillée.  
 C'est aujourd'hui le plus beau jour des jours de Pâques.  
 Je me suis enfoncé dans l'azur des campagnes,  
 À travers bois, à travers prés, à travers champs.  
 Comment, mon coeur, n'es-tu pas mort depuis un an?  
 Mon coeur, je t'ai donné encore ce calvaire  
 de revoir ce village où j'avais tant souffert,  
 ces roses qui saignaient devant le presbytère,  
 ces lilas qui me tuent dans les triste parterres,  
 Je me suis souvenu de ma détresse ancienne,  
 et je ne sais comment je ne suis pas tombé sur l'ocre du sentier,  
 le front dans la poussière.  
 Plus rien. Je n'ai plus rien, plus rien qui me soutienne.  
 Plus rien. Pour quoi fait-il si beau et pour-quoi suis-je né?  
 J'aurais voulu poser sur vos calmes genoux  
 la fatigue qui rompt mon âme  
 qui se couche ainsi qu'une pauvre au fossé de la route.  
 Dormir. Pouvoir dormir. Dormir à tout jamais  
 sous les aver ses bleues, sous les tonnerres frais.  
 Ne plus sentir. Ne plus savoir votre existence.  
 Ne plus voir cet azur engloutir ces coteaux  
 dans ce vertige bleu qui mêle l'air à l'eau,  
 Ni ce vide où je cherche en vain votre présence.  
 Il me semble sentir pleurer au fond de moi,  
 d'un lourd sanglot muet, quell qu'un qui n'est pas la.  
 J'écris. Et la campagne est sonore de joie.  
 "Elle était descendue au bas de la prairie,  
 et comme la prairie était toute fleurie."  
 Plus rien. Je n'ai plus rien, plus rien qui me soutienne.  
 Plus rien. Plus rien.

Tomorrow will mark a year since I gathered the flowers  
 I spoke of from that dewy field at Audaux.  
 Today is the most lovely Easter day.  
 I plunged into the blue countryside  
 through woods, across meadows and fields.  
 Yet, oh my heart, have you not been dead for the entire year?  
 Heart, I have put you through the holy agony  
 of seeing again that town where I'd suffered so,  
 those bleeding roses in front of the parson's house,  
 the fatal lilacs in those wretched flowerbeds.  
 I recalled the old torments  
 and I do not know how I did not just collapse right there on the yellow pathway,

my face in the dust.  
 Nothing. I have nothing left; nothing to sustain me.  
 Nothing. Why is this day so lovely; and why was I born?  
 I should like to have placed in your calm lap  
 the weariness that breaks my spirit,  
 which lies like a pauper in a ditch along the roadside.  
 To sleep. To be able to sleep. To sleep forever  
 under the blue downpours, under the cool thunderbolts.  
 To feel no more. To know your existence no longer.  
 To no more see the azure  
 engulf those hills in whirl of blue, mingling water with air,  
 nor that void where I still search in vain for your presence.  
 I seem to weep at the very depths of my being  
 with a heavy, stifled sob, someone who is not really there.  
 I cry out. And the countryside resounds with joy  
 “She had gone down to the foot of the meadow  
 and like the meadow, was decked with flowers.”  
 Nothing. I have nothing left, nothing can sustain me.  
 Nothing left. Nothing.

Jammes’s poems are highly segmented and “may be described as free Alexandrine verse whose rhymes, when they occur at all, result from the internal meanings of the poem rather than being imposed by external considerations of poetic form.”<sup>11</sup> Lili Boulanger’s compositional style reflects this with free flowing responses to the moods expressed by the poet.

#### The Composer’s Personal Identification with the Text

The number thirteen had a special significance for the composer, for there were thirteen letters in her name, and she therefore used the number thirteen as a symbol for herself. As her biographer Léonie Rosenstiel comments, “. . . the thirteen songs in *Clairières dans le ciel* are a personal and private way, one known only to the composer

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<sup>11</sup> Ibid., p. 221.

and those closest to her, of showing how deeply involved she was[in this cycle].”<sup>12</sup> She felt a very strong identification with the heroine of the poems, “a tall, somewhat mysterious young girl who suddenly disappeared from the poet’s life,”<sup>13</sup> and marked what she believed to be the similarities between the fictional woman and herself. An example of these similarities may be seen in the first song, in which the heroine—tall, like Lili herself—is described as having an “awkward grace peculiar to overly tall girls.” In the second song the heroine is said to be “serious but mirthful.” Lili had quite a mature, serious outlook on life due largely to the immense amount of suffering she had endured; yet those closest to her, according to their personal accounts, were charmed by a giddy quality that would emerge mischievously before being hidden away again. The third song refers to “the young girl whose soul is bright” before sadly recounting, “She left before the blossoming of the lindens.” These passages appear to be autobiographical in nature as the brightness of Lili’s soul was often reflected in her good humor and yet she left this earth before fully blossoming into the woman and composer that she might have been. The fifth song “had a deeply personal meaning for Lili Boulanger, beginning as it does with the description of a black Virgin put at the foot of the poet’s bed by his mother. Lili kept one of her mother’s Russian icons at the foot of her own bed.”<sup>14</sup> Further evidence of this relation can be seen in Lili’s dedication of the fifth song to her mother. Having lived her entire life faced with an incurable illness that frequently left her

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<sup>12</sup> Ibid., pp. 173-174.

<sup>13</sup> Ibid., p. 173.

<sup>14</sup> Ibid., p. 178.

weak and unable to function, Lili was already very preoccupied with her own impending death, and in song number six she may have identified with the phrase, “I do not know if I shall ever recover.” In the eleventh song the poet expresses

. . . that his own suffering has helped him to understand that of others. Those knowing the circumstances of Lili Boulanger’s life . . . must see a direct parallel between the words of the poet and the ideas of Lili Boulanger herself.<sup>15</sup>

Similarly, all of the songs dealing with loss and unrealized dreams must have struck a chord of recognition within Lili. The final song of the cycle reflects the hollowness of death in its words, “Plus rien. Je n’ai plus rien, plus rien qui me soutienne. Plus rien.” “Nothing. I have nothing left, nothing can sustain me. Nothing.”

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<sup>15</sup> Ibid., p. 183.

## CHAPTER III

### THE MUSICAL SETTING OF *CLAIRIÈRES DANS LE CIEL*

Lili Boulanger remains true to the poet's intent by connecting his poems into a musical cycle just as he had connected them into a poetic one. Her selections of poems, connected as they are by a general idea, tell the story and retain the emotional progression of the poet. The songs are designed to form a musical unit with key relationships and returning musical material between the songs as unifying factors.

The coloristic qualities of the music of Lili Boulanger's *Clairières dans le ciel* call to mind a prism with its subtle yet ever changing kaleidoscope of colors. Although her use of modality, polytonality and chromaticism make the vocabulary of functional harmony inadequate when discussing music of this kind, Boulanger's strict training in functional harmony, counterpoint, and fugue and her exceptional craftsmanship are easily recognizable upon examination of the score.

#### Melodic Style and the Text

The melodic style of these songs is greatly influenced by the mood of the poetry. In the happier, more peaceful poems, the vocal line is more conjunct with scale-wise motion and triadic intervals. In the poems depicting grief, loss or foreboding the vocal line is much more disjunct with greater chromaticism and awkward leaps such as minor sixths and tritones. In the first song of the cycle a sense of tenderness created in part by the sweeping melodic line pervades before "the poet's changing moods are mirrored in sudden skips in the vocal line."<sup>16</sup> The third song marks the first time that a sense of

sadness and loss is depicted. The use of a declamatory style in the vocal line for these moments of unhappiness, doubt, and loss as demonstrated by Musical Example 1 creates a sharp contrast to the more lyrical melodic style employed for remembrances of happier times as in Musical Example 2. The composer also emphasizes the word *triste* in the second measure of Musical Example 1. Translated “sad,” this word is heightened with a 9-8 suspension doubled at the octave in the accompaniment.

Musical Example 1 (Song 3: *Parfois, je suis triste*, measures 14-16)

Tempo I, *douloureux* 9 - 8 *poco accel:*

Mais je re.de.viens tris - - te de ce que je ne sais  
 But I grow sad again not knowing

Tempo I, *très soutenu* *f* *f* *poco accel:*

<sup>16</sup> Ibid., p. 174.

Musical Example 2 (Song 3: *Parfois, je suis triste*, measures 20-25)

The musical score for measures 20-25 of Song 3 is presented in two systems. The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Un peu plus lent avec émotion" and "Elle / She". The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Performance markings include "rit.", "Un peu plus lent", "pp très calme", and "doucement sonore".

The second system continues the vocal line with the lyrics "est la jeu - ne fille à l'à - me tou - te" and "is the young girl whose soul is bright". The piano accompaniment continues with the same eighth-note pattern in the right hand and a similar bass line in the left hand.

The melodic line of the fourth song is almost conversational, with predominantly eighth-note motion and a syllabic text setting in the first ten bars as the poet relates something he once heard. The melodic contour and rhythm follow that of normal speech inflection and the rhythm of the spoken words. (See Musical Example 3.)

Musical Example 3 (Song 4, *Un poète disait...*, measures 1-11)

*Sans lenteur*

*P et très souple*

*P* *sans rigueur*

Un po - è - te di - sait que lorsqu'il é - tait jeu - ne,  
 A poet once said that when he was young

*cédez*

il fleuris - sait des vers..... comme un ro - sier des  
 he festooned his verses like a rosebush with

*cédez*

*a tempo* *pp subito* *P mais ému*

ro - ses Lors - que je  
 roses and when I

*a tempo* *p subito*

Musical Example 4 shows how the eighth note rhythms give way to longer note values in the vocal line accentuated by a sweeping accompaniment as the poet talks of God's creations of scent and color.

Musical Example 4 (Song 4, *Un poète disait...*, measures 24-29)

The musical score for Song 4, measures 24-29, is presented in two systems. The first system shows the vocal line and piano accompaniment for the first two measures. The lyrics are: "sur le lys Dieu pose un parfum d'é - sans rigueur / on the lily God bestows a holy scent". The piano accompaniment features a sweeping eighth-note figure in the right hand and a more static bass line in the left hand. The second system shows the vocal line and piano accompaniment for the next three measures. The lyrics are: "- gli - - - - se, Comme il / As He / clair / m.g. / cresc.". The piano accompaniment continues with the sweeping eighth-note figure in the right hand and a more static bass line in the left hand. The vocal line has a melodic contour that rises towards the end of the phrase.

Another skillful example of melodic highlighting of textual ideas is illustrated in this song by the ascending vocal line which climaxes on a G#<sup>2</sup> as the poet describes the “inexhaustible springing forth of a fountain in his heart.” The composer emphasizes the intent of this section with the expressive markings *sans ralentir* and *accelerando*.

(Musical Example 5.)

Musical Example 5 (Song 4, *Un poète disait...*, measures 15-20)

The musical score for Song 4, measures 15-20, is presented in two systems. The first system shows the vocal line with lyrics "il me semble que ja - se u - ne fontaine in - ris -" and "I feel an inexhaustible". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the vocal line with lyrics "- sa - fountain - spring - forth ble dans mon" and "cédes....." and "in my cédes.....". The piano accompaniment continues with the same rhythmic pattern. The score includes dynamic markings like "p" and "accel:....." and performance instructions like "sans ralentir" and "cédes.....".

In the sixth song, Boulanger creates a sense of unreality and emptiness in the melodic line by the repetition of an F-natural in the middle register of the voice. This device, frequently used by Wagner for the same purpose, gives the impression of the poet mulling over a single repetitive thought. (Musical Example 6.)

Musical Example 6 (Song 6, *Si tout ceci n'est qu'un pauvre rêve*, measures 1-8)

The musical score consists of two systems. The first system shows the vocal line starting with a rest, followed by the lyrics "Si tout ce-ci..." and "If all this...". The piano accompaniment is marked "Assez lent" and "expressif et sobre". The second system continues the vocal line with lyrics "... n'est qu'un pauvre rêve, et... s'il faut..." and "... is no more than a dream and if...". The piano accompaniment is marked "un peu mouvementé".

This pervading mood of hollowness is interrupted by a short, agitated section in which the melodic line suddenly becomes very chromatic for the words, “melancholy distraction” and full of more jagged leaps for the text, “search,” and “hollow voices.” The awkwardness of the vocal line is perhaps a depiction of a sexual yearning and the poet’s passionate response to the possibility that the love between himself and the heroine may only be a dream and that he may, once again, have to search in vain for fulfillment.

(Musical Example 7.)

Musical Example 7 (Song 6, *Si tout ceci n'est qu'un pauvre rêve*, measures 19-29)

Plus vite  
*p avec agitation contenue*

et si je dois en.co - re, par ma som.bre fo - li - e, cher -  
and if I must once again in my melancholy distraction search

Plus vite  
*P tortueux*

Un peu calmé  
*P douloureux*

- cher dans la douceur du vent..... et de la plui - e les  
in the gentle wind and rain the

Un peu calmé  
*P subito*

*accel:.....*

21

*apre*

seu - les vaines voix qui m'aient en pas - si - on.....  
only hollow voices which have impassioned me

*apre*

*Vite*

*Vite*

A return to the same F-naturals and slower tempo reflects the hopelessness portrayed in the text. (Musical Example 8.)

Musical Example 8 (Song 6, *Si tout ceci n'est qu'un pauvre rêve*, measures 30-38)

The musical score for Song 6, measures 30-38, is presented in two systems. The first system shows the vocal line and piano accompaniment. The vocal line begins with a recitative-like declamation of the text "je ne sais do not know" (measures 30-31), followed by "si je gue-ri-rai, doux, expressif" (measures 32-33), and "if I shall ever recover" (measures 34-35). The piano accompaniment includes markings such as "Lent p sans couleur", "molto dim.", "rit.", "sombre", and "plus adouci". The score concludes with a fermata over the final note of the vocal line.

The final song of *Clairières dans le ciel*, illustrated in Appendix B, begins with a recitative-like declamation of the text, then proceeds to use all of the melodic devices previously employed in the cycle: the hollow tunelessness of repeated pitches, the jagged leaps of passionate emotions, and the beautiful, flowing melodies of happy dreams and remembrances. Short phrases, broken by rests, add a breathless quality as the hero describes his journey across the countryside.

### Harmonic Idiom and the Text

In the harmonic idiom as in the melodic style of these pieces there exists a close affinity between the music and the mood created by the text. Lili Boulanger makes full and frequent use of the richness of seventh, ninth, and eleventh chords within the framework of modal, chromatic, and even polytonal writing. In the first song, the device of planing major seventh chords in descending and later ascending patterns is used the first of several times throughout the cycle. An example of text painting in this first song is illustrated in the first two poetic sentences. (See Musical Example 9.) The first sentence, “She had gone down to the foot of the meadow,” (measures 1-6) is illuminated by a harmonic progression that descends by whole steps from E to B-flat<sup>7</sup>; while the second sentence, “Soon, dripping, she reached the top of that meadow,” (measures 9-10) is depicted by an ascending harmonic progression in minor thirds from C#<sup>7</sup> to B-flat<sup>7</sup>.

Musical Example 9 (Song 1, *Elle était descendue au bas de la prairie*, measures 1-13)

*Modéré* *simple et songeur* *p*

Elle é-tait descen - due au bas de la prai -

*Modéré* She had gone down to the foot of the

*pp très enveloppé*

E ..... \* D<sup>7</sup>

- ri - e et, comme la prai - ri - e, é - tait tou - te fleu -

meadow and like the meadow was decked with

*rit.* ..... *p*

- ri - e de plan - tes dont la tige aime à pousser dans l'eau..... ces

flowers whose stems love to shoot forth from the water those

C B flat<sup>7</sup>





Through the use of certain keys Boulanger achieves harmonic unity within the cycle. The key of E major seems to have significance for the composer, as this is her choice for those poems that are of a happy or peaceful mood. Included in this group are the first two songs, *Elle était descendue au bas de la prairie* and *Elle est gravement gaie*, in their tender description of the heroine and the fourth song, *Un poète disait*, that speaks of the poet's desire to anoint his love with a nameless perfume. The fifth song, *Au pied de mon lit*, with its religious piety toward the Virgin, and the eighth song, *Vous m'avez regardé avec toute votre âme*, in its description of the calm and passionate look shared between the lovers are also of a calm and happy nature. For the poems of a more somber mood such as the third, *Parfois, je suis triste*, the sixth, *Si tout ceci n'est qu'un pauvre rêve*, the twelfth, *Je garde une médaille d'elle*, and the final song, *Demain fera un an* the composer uses the minor keys of a, f, d, and d respectively. In general, the harmonic language of the happier, calmer songs is on a more triadic basis, though it is not always classically diatonic. The songs depicting darker emotions, on the other hand, are more chromatic both melodically and harmonically.

The motive of a descending second, either major or minor is a signature device of the composer in this cycle. This motive appears in the opening measures, in the accompaniment, vocal line, or both, of all of the songs, except numbers seven, ten and thirteen, frequently as a harmonic as well as melodic device. According to tradition, one of the defining characteristics of a song cycle is that it begins and ends in the same key. Lili Boulanger adapts this definition to her own purposes, instead using the descending second as a unifying device for *Clairières dans le ciel* in the area of key relationships with the first song beginning in E major and the final song a descending second in d minor.

#### Rhythmic and Metrical Devices

Rhythmic and metrical devices in *Clairières dans le ciel* also serve to express the meaning of the poet's words and to highlight the composer's personal identification with the text. Lili Boulanger makes frequent use of meter change to depict a change in mood and rhythmic figures such as triplets for joy and pedal points for seriousness. Harmonic rhythm and augmentation are other musical devices used by the composer for emotional expression. The first reference the composer thought to be personal, "that awkward grace peculiar to overly tall girls," is marked by the first use of syncopation in the accompaniment. (Musical Example 10.)

Musical Example 10 (Song 1, *Elle était descendue au bas de la prairie*, mesures 14-17)

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for measures 14-17. The vocal line has the lyrics: "- ait et s'é-brou-ait..... a-vec la grâ - ce dé - gin-gan -" and "and splashing about with that awkward grace". The piano accompaniment features a syncopated bass line in the first system, indicated by a bracket and the label "syncopation". Dynamics include *pp* and *ppp*. The second system continues the vocal line with lyrics: "- dé - e qu'ont les jou-nes fil - les trop gran - des" and "peculiar to overly tall girls". The piano accompaniment continues with a *mf* dynamic and a *p* dynamic. The score ends with a *mf* dynamic marking.

The change of meter from common to triple time as well as a new harmonic rhythm in the second song marks the change from a happy, commonplace memory to a more melancholy remembrance. *Elle était douce alors comme quand il est tard. . .*, (She was sweet then as when it is late). In the third song, *Parfois, je suis triste*, triplet figures announce the *joyeux* of the poet. (Musical Example 11.)

Musical Example 11 (Song 3, *Parfois, je suis triste*, measures 10-13)

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for measures 10-13. The vocal line is in G major and 3/4 time, with lyrics: "A - lors, je suis joy -" and "Then, I am joyful". The piano accompaniment features a triplet figure in the right hand and a steady bass line. The tempo is marked "sans ralentir". The second system shows the vocal line and piano accompaniment for measures 14-17. The vocal line is in G major and 3/4 time, with lyrics: "- eux" and "Plus animé encore". The piano accompaniment features a triplet figure in the right hand and a steady bass line. The tempo is marked "Plus animé encore" and "lumineux et calme". The piano part is marked "p".

Triplet figures in accompaniment

A sense of unrest predominates in the vocal line with each entrance occurring on a weak beat.

In the tenth song of the cycle, *Deux ancolies*, the right hand of the accompaniment illustrates the embarrassment of the swaying columbines in its triplet figuration. The accompaniment then continues the previous rhythm in augmentation as embarrassment turns to acceptance. Similarly, in these measures from the seventh song the composer

repeats a motive in diminution in order to illustrate the lovers' increasing passion for one another. (Musical Example 12.)

Musical Example 12 (Song 10, *Deux ancolies*, measures 23-26, and Song 7, *Nous nous aimerons tant*, measures 21-23)

A musical score for two songs. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The vocal line includes the lyrics: "peu... à l'aise Vite - fu - se comme toi... Vite". The piano accompaniment features a descending eighth-note motive in the right hand, which is repeated in a smaller interval (diminution) and then in a larger interval (augmentation). The score includes dynamic markings such as *p*, *f*, and *rit.*, and tempo markings like *Vite*.

and

A musical score for the song "Clairières dans le ciel". The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The vocal line includes the lyrics: "Lent Mais profondément intense en pressant... Lent Donc". The piano accompaniment features a descending eighth-note motive in the right hand, which is repeated in a smaller interval (diminution). The score includes dynamic markings such as *m.f.*, *f*, and *rit.*, and tempo markings like *Lent*.

### Formal Devices

Perhaps the most striking aspect of *Clairières dans le ciel* is the attention to unity. Boulanger very skillfully draws on several formal devices to achieve this unity, such as the use of sequences, recurring motives (including the previously mentioned descending

second), rhythmic units and ostinato figures. (See Musical Example 13.) In the sixth song of the cycle a two-bar chromatic passage is presented three times, then twice more at a higher pitch level. This sequence is based on material drawn from the prelude to Wagner’s *Tristan und Isolde* and “literally forms a sort of *leitmotiv* throughout this song.”<sup>17</sup> As in Wagner’s prelude the languishing effect of this song creates an impression of uncertainty and irresolution.

Musical Example 13 (Wagner, Prelude to *Tristan und Isolde*, mm. 1-18)

The image shows a musical score for Wagner's Prelude to *Tristan und Isolde*, measures 1-18. The tempo is marked "Langsam und schmachtend". The score is written for piano and includes parts for various instruments: Violins (Vc.), Oboes (Ob.), Clarinets and Bassoons (Cl., Bn.), English Horns (Eng. hn.), Flutes (Fl.), Violas (Vl.), and Basses (Bn.). The piano part features a prominent chromatic passage in the right hand, with dynamic markings of *pp*, *p*, and *f*. The woodwind and string parts provide accompaniment, with some instruments playing sustained notes. The score concludes with the instruction "Tutti".

<sup>17</sup> Ibid., p. 179.

(Boulangier, Song 6, *Si tout ceci n'est qu'un pauvre rêve*, measures 1-11)

*Assez lent* *mf douloureux et résigné*

Si tout ce - ci.....  
If all this

*Assez lent*  
*expressif et sobre*

..... n'est qu'un pau - vre rê - ve, et..... s'il faut.....  
is no more than a dream, and if once

*un peu mouvementé*.....

..... que J'a - jou - - te dans ma vi - e, u - ne fois en -  
again in my life I must

*las*  
*cédez*

In addition to the descending second that appears throughout the cycle, Lili Boulanger uses the device of a recurring motif particularly in the final song.

*Demain fera un an*, number thirteen, is a distillation of the ideas presented in the rest of the cycle. As Schubert did in his *Winterreise*, Lili Boulanger creates a psychological whole out of the disparate elements of the twelve preceding songs by interweaving in this last song, elements of the others. This is not all the composer's doing alone. The poem itself is also full of allusions to those in the cycle which preceded it.<sup>18</sup>

In the opening words of this final song, the poet states numbly that tomorrow will mark a year since he gathered the flowers of his love. Boulanger, once again, as she did in the sixth song, utilizes the repeating single pitch, this time on D natural, to illustrate the hollowness of the poet's sorrow. The music seems to evoke the memories that press in on the poet. Among musical quotations in this last song is the rhythmic accompaniment pattern of the fourth song, prompting the poet's statement, "Heart, I have put you through the holy agony of seeing again that town where I'd suffered so. . . ." The *Tristan* motive of the sixth song reappears as the poet says, "I recalled the old torments and I do not know how I did not just collapse right there on the yellow pathway, my face in the dust." Both the words and music of the opening of the first song mark the poet's last sweetly melancholic remembrance of the heroine, as she was at the beginning of their time together.<sup>19</sup>

Another formal device common to these songs is the use of ostinato figures. One example is the two-bar ostinato of the tenth song of the cycle, which is stated four times

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<sup>18</sup> Ibid., p. 186.

<sup>19</sup> Appendix B.

at the beginning of the song. Boulanger frequently used pedal points as well, as in the sixth song, illustrated back in Musical Example 13. This D-flat pedal relates it to the song that follows it, number seven, *Nous nous aimerons tant*, which contains a D-flat pedal as well. The first seven bars of the ninth song are over an E pedal point. In the tenth song Boulanger employs two different pedal points: F for the first section, D-Flat for the next before returning to F for the last section of the song.

### The Relationship of Piano Accompaniment and Voice

Lili Boulanger has maintained an excellent balance between the piano and the voice in *Clairières dans le ciel*. In the relationship of the piano and the voice, the composer achieves textual highlighting through range and rhythmic figurations, establishes accompaniment patterns such as rhythmic ostinato or recitative style support for the voice, and uses the piano as an initiator of the drama. The piano accompaniment with its chromatic changes alternates shades of light and dark in an effect of *chiaroscuro*, which enhances but never obscures the complicated text and the emotions that it contains. An example of this is found in the twelfth song, Musical Example 14, in which “the inner conflicts of the hero are mirrored in the deliberate dissonances between the vocal line and the accompaniment.”<sup>20</sup> In this song the hero relates the words inscribed upon the medallion, “pray, believe, hope.” The pitch in the vocal line for the word “believe” is E with a D set directly against it in the piano accompaniment. The next instance occurs on the word *sombre* as the poet describes the darkness of the medal. Here the G-natural of the vocal line is juxtaposed with a G-sharp in the accompaniment.

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<sup>20</sup> Ibid., p. 185.

Musical Example 14 (Song 12, *Je garde une médaille d'elle*, mesures 4-11)

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for measures 4-11. The vocal line has lyrics in French and English. The piano accompaniment features a rhythmic ostinato in the right hand and a more active bass line. The second system continues the vocal line and piano accompaniment, with the piano part becoming more sustained and expressive.

The influence of Fauré is readily recognizable in the accompaniment figurations used by Lili Boulanger. Like Fauré, Boulanger sets up a rhythmic ostinato in the accompaniment; but hers is frequently more virtuosic utilizing a wider range. A good example of these characteristics is in the second song of the cycle, *Elle est gravement gaie*. (Musical Example 15)

Musical Example 15 (Song 2, *Elle est gravement gai*, mesures 1-8)

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for the first four measures. The tempo is marked 'Modéré, sans lenteur'. The piano part begins with a piano (*p*) dynamic and a 'recueilli' character. The lyrics are 'Elle est gravement gai - e.'. The piano accompaniment features a steady, arpeggiated pattern in the right hand and a more active bass line. The second system covers measures 5-8. The vocal line continues with the lyrics 'Par mo - ments..... son re - gard se le - - vait com -'. The piano part includes dynamics such as 'poco più f' and 'cresc...'. The overall mood is light and graceful.

Lili Boulanger’s use of range in the piano accompaniment helps to define the emotional content of the poetry. In the eighth song, *Vous m’avez regardé avec toute votre âme*, the piano accompaniment rises steadily in range and arpeggiated figurations through the words, “how impassioned was that look” before settling into the descending second motive presented in a rhythmic ostinato for the words “yet calm.” (Musical Example 16.)

Musical Example 16 (Song 8, *Vous m'avez regardé avec toute votre âme*, measure 21-29)

*p très intense*  
Que ce re - gard é - tait pas - si - on -  
How impassioned was that look

*p*  
- né..... et cal - me...  
yet calm.

*confessé*  
*expressionnément en dehors*  
*sinfies pp*

In the ninth song, *Les lilas qui avaient fleuri*, the agony of loss is presented in the accompaniment before the vocal line enters. Again, a rhythmic ostinato is established with a harp-like accompaniment figure in which the hands move in contrary motion. The resulting dissonances on the second and fourth beats of each measure suggest to the listener that the joy of the eighth song is past and that troubled memories once again plague the poet. (Musical Example 17.)

Musical Example 17 (Song 9, *Les lilas qui avaient fleuri*, measures 1-2)

There are several recitative-like sections within the cycle in which the piano accompaniment serves the same purpose as the recitative accompaniment of the Baroque era: providing a harmonic framework and a source of rhythmic organization under the free flowing speech rhythms of the vocal line. One such example occurs in the seventh song, *Nous nous aimerons tant*. (Musical Example 18.)

Musical Example 18 (Song 7, *Nous nous aimerons tant*, measures 24-26)

At other times, the piano accompaniment initiates the drama, arriving at the emotional core of the poetry with strong sonorities on the beats ahead of the voice whose entrances

occur on the upbeats of the measure. One such example is the dramatic ending to the eleventh song (the only song in the cycle that ends on a forte dynamic), *Par ce que j'ai souffert*. (Musical Example 19.)

Musical Example 19 (Song 11, *Par ce que j'ai souffert*, measures 30-40)

(see next page)

Tempo I. *ardemment contenu* *à l'aise*.....

on di - rait qu' u - ne tête..... in - cli - né - e dans la  
 one would say that a head bent in the

*pp* *suivies*.....

*pp* *gravement tendre*

naît..... où - se de tout son  
 night will forever be

*expressif*

*à l'aise*

en dehors, laissez vibrer

*a tempo*

poids, à ja - mais, sur ma vi -  
 a burden, with all its heaviness upon my life.

*molto rit.*..... *a tempo*

*cres.*..... *soutenu*

Consistently, the final song of the cycle contains all of the aforementioned piano accompaniment devices. The texture alternates between the rhythmic ostinati and the bare or hollow chords that accompany the recitative-like moments of despair. At other times the texture acts as the impetus for the strong emotions of the poet.

#### Performance Considerations

The vocal writing of *Clairières dans le ciel* was inspired by the voice of David Devriés, the tenor who had sung in the first performance of Lili Boulanger's winning *Prix de Rome* composition, the cantata, *Faust et Hélène*. The high *tessitura* of these songs requires a singer who is able to successfully negotiate the *passaggio*. In the original keys the cycle is well suited to only the highly trained light lyric tenor voice, a voice type that is generally more comfortable and able to spend longer periods of time in the *passaggio* than are most women's voices. The numerous forward, closed vowels set to notes in the upper register with a *pianissimo* dynamic marking also contribute to the difficulty of this music and are much more easily managed by the higher, brighter voice types. Additionally, the French school of singing is largely built around the lateral vowel. Tenors trained in this tradition may find the music more technically accessible than those trained in the traditional Italian or German schools. The internationally acclaimed collaborative pianist and coach, Dalton Baldwin, related to this singer a conversation between himself and Nadia Boulanger in which she communicated Lili's desire that the cycle be transposed down one step if sung by a soprano.<sup>21</sup> This transposition helps make this music accessible to sopranos, yet the *tessitura* is still exceedingly challenging.

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<sup>21</sup> Conversation with Dalton Baldwin, October 25, 2000.

Besides the technical difficulties for the singer, these songs with their chromatic, modal, and polytonal harmonies are formidable throughout the learning process for both singer and accompanist; and are most successfully assimilated by the most experienced and mature musicians. Nevertheless, the rewards are great and the process truly enriching. The cycle is not only harmonically satisfying, but also emotionally fulfilling in its length, which affords an opportunity for full exploration of the poet's psyche. The childlike vulnerability of many of the songs is universal in its appeal.

### Conclusion

“With its constant and irrational alternations of joy and fear, *Clairières dans le ciel* seems like a dramatic tableau of the life of Lili Boulanger.”<sup>22</sup> Familiarity with this score reveals not only the tremendous talent of the composer but an immense dedication to the perfecting of her craft. Her song writing achieves a high level of dramatic integration through the use of melodic highlighting of textual ideas, harmonic writing and its relation to the poetry, key relationships, rhythmic and metrical elements, the use of formal devices and the relationship between the piano accompaniment and the voice.

She achieves melodic highlighting of textual ideas through declamatory style and conjunct or disjunct vocal lines. Her harmonic writing is related to the poetry in triadic, diatonic writing for the happier songs and more chromatic, modal and polytonal writing for the songs depicting melancholy or despair. The key relationships between the songs,

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<sup>22</sup> Anya Laurence, *Women of Notes. One Thousand Women Composers Born before 1900* (New York: Richards Rosen Press, 1978), p. 31.

and the association of certain keys as “content or peaceful” with others keys, usually minor, as “sad or anguished” are another musical depiction of textual ideas.

Rhythmic and metrical elements are also used in this way. Changes in meter depict changes in mood and rhythmic figures such as triplets and pedal points highlight moments of joy and profundity. Rhythmic augmentation and diminution unify material within the cycle. Lili Boulanger’s use of formal devices such as ostinato figures, recurring motives like the descending second, sequences, and cyclical elements of returning melodic, harmonic, and textual material are evidence of her attention to detail and unity. The relationship of the piano accompaniment and the voice complement the meaning of the words through range and rhythmic figurations in the piano, various accompaniment styles and patterns, including rhythmic ostinati or recitative style, and finally by the use of the piano in certain places as an initiator of the drama.

Although her works in many ways represent a logical progression from the musical styles and languages of the influential composers of her time including Debussy, Wagner and Fauré, Lili Boulanger’s development of these ideas reveals her individual gifts. One wonders if the seriousness of her illness motivated her to reach these heights of expression, skill, and depths of emotion at so young an age. If she had not felt the ever-present threat of an early death, would she have pushed so hard and been so determined to accomplish all that she did? On the other hand, if death had not taken her away at so young an age, what else might she have accomplished? We can only know what she did accomplish in her short life, and that those achievements have not received the recognition that they deserve. Perhaps one of the reasons is the level of difficulty of her

works, which demand complete technical control, making them inaccessible to the fledgling musician. Additionally, for many years, Lili Boulanger's works were difficult to attain commercially and the manuscripts remained in the personal possession of her sister, Nadia Boulanger. Whatever the reasons for this relative anonymity, perhaps, with time and continued exposure the musical world at large will finally discover another great composer in Lili Boulanger.

APPENDIX A  
LIST OF VOCAL WORKS

## LIST OF VOCAL WORKS

### STAGE

*La princess Maleine* (op. 5, M. Maeterlinck and T. Ricordi), 1911-18, unfinished

### CHORAL

Ps cxxxix *Ils m'ont assez opprimé*, Baritone, male chorus, orchestra, 1910-16

Ps cxxx *Du fond de l'abîme*, Alto, Tenor, chorus, organ, orchestra 1910-17

*Les sirens* (C. Grandmougin), Mezzo, chorus, pianoforte, 1911

*Sous bois* (P. Gille), chorus, orchestra, 1911

*Soleils de Septembre*, chorus, pianoforte, 1911-12, incomplete

*Renouveau* (A. Silvestre), chorus, 4 solo voices, pianoforte/orchestra, 1911-13

*Hymne au soleil* (C. Delavigne), Alto, chorus, pianoforte/orchestra, 1912

*Le soir*, chorus, pianoforte/orchestra, 1912

*Soir d'été*, chorus, pianoforte, 1912, incomplete

*La source* (C. Leconte de Lisle), chorus, orchestra, 1912

*La tempête (Pendant la tempête)* (T. Gautier), chorus, pianoforte, 1912

*Pour les funérailles d'un soldat* (A. de Musset), Baritone, chorus, orchestra, 1912-13

*Soir la plaine* (A. Samain), Soprano, Tenor, chorus, orchestra, 1913

*Vieille prière bouddhique* (Buddhist prayer from *Visuddhimagga*, trans. S. Karpelés),  
Tenor, chorus, orchestra, 1914-17

Ps xxiv *La terre appartient à l'Eternel*, Tenor, chorus, organ, orchestra, 1916

### OTHER VOCAL

*Maïa* (cant., F. Beisser), Soprano, Tenor, Bass, pianoforte, 1911

*Reflets* (M. Maeterlinck), 1 voice, pianoforte/orchestra, 1911

*Frédégonde* (cant., C. Morel), Soprano, Tenor, Bass, pianoforte, 1911-12, incomplete

*Attente* (M. Maeterlinck), 1 voice, pianoforte, 1912

*Le retour* (G. Delaquys), 1 voice, pianoforte, 1912 [original version: *La nef légère*,  
chorus, pianoforte, 1912]

2 vocal fugues, 4 voices, 1912, 1913

*Faust et Hélène* (cantata, E. Adenis, after J. W. von Goethe), Mezzo, Tenor, Baritone,  
orchestra, 1913

*Clairières dans le ciel* (F. Jammes), cycle of 13 songs, Tenor, pianoforte, 1913-14 [nos.  
1, 5-7, 10-13 orchestrated, 1915-16]

*Dans l'immense tristesse* (B. Galéron de Calone), 1 voice, pianoforte, 1916

*Pie Jesu*, Soprano, string quartet, harp, organ, 1918

APPENDIX B

SONG 13, *Demain fera un an*

# Demain fera un an

repeating pitch illustrating the hollowness of the poet's sorrow

*Librement*  
*Lent p résigné*

De - main fe - ra un an qu'à Au - daux je cueil -  
Tomorrow will mark a year since I gathered

*P grave et morne*

- lais les fleurs..... dont j'ai par - lé..... de la prai - rie mouil - lée.  
the flowers I spoke of from that dewy field at Audaux.

*poco accel..... rit.....*

*douloureux*  
C'est au - jourd'hui le plus beau jour des jours de Pâ - ques.  
Today is the most lovely Easter day.

*a tempo*  
*plus sonore*

*moins lent et plus agité*  
Je me suis en - fon - cé dans l'a - zur des cam - pa - gnes,  
I plunged into the blue countryside,

*animez petit a petit.....*  
*P sourd*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with a long note on 'De - main' and the piano accompaniment with a low, sustained chord. The second system continues the vocal line with 'lais les fleurs...' and the piano accompaniment with a similar sustained texture. The third system features a more active piano accompaniment with a triplet in the right hand and a steady bass line. The fourth system shows the vocal line with 'Je me suis en - fon - cé...' and the piano accompaniment with a more rhythmic and active texture. The score includes various performance instructions such as 'Librement', 'Lent p résigné', 'P grave et morne', 'poco accel...', 'rit...', 'douloureux', 'a tempo', 'plus sonore', 'moins lent et plus agité', and 'P sourd'. The lyrics are in French and English.

à tra-vers bois, through woods, à tra-vers prés, across meadows, à tra-vers and

*sombre* *crese:*

*Lent profondément grave*

champs..... Com-ment, mon cœur, n'es-tu pas fields. Yet, oh my heart, have you not

*Lent*

mort..... de puis un an? been dead for this entire year?

*dim. molto* *pp*

2<sup>da</sup>

*Un peu moins lent*  
*ppp avec une grande lassitude*

Mon cœur,..... Je t'ai don-né eno-re ce cal- Heart, have put you through the holy

*Un peu moins lent*  
*éteint*

rhythmic accompaniment pattern of the fourth song

*à l'aise*

- vai - re de re - voir ce vil - la - ge où j'avaie tant souf -  
 agony of seeing again that town where I'd suffered so.

*animés un peu*

*Animé*

- fert,..... ces ro - ses qui sai - gnaient devant le presby -  
 those bleeding roses in front of the

*Animé p* *accél.*

*en dehors*

- ti - re, ces li - las qui me tà - ent dans les tris - tes par -  
 parson's house, the fatal lilacs in those wretched

*cresc.*

*Très lent p découragé*

- ter - res, Je me suis souve - nu.....  
 flowerbeds, I recalled

*rit.* *Très lent*

*p éteint*

Tristan motive of the sixth song

de ma dé-tresse an - cien - ne, et je ne sais com -  
 the old torments, and I do not know  
*accel. poco*

Tristan motive continues

- ment je ne suis pas tom - bé sur l'ocre du sen tier,..... le front dans la pous -  
 how I did not just collapse right there on the yellow pathway, my face in the dust.  
*accel. molto*

*Vite* *sec* *Tempo I.* *pp* *douloureux*  
 - siè - re. Plus rien. Je n'ai plus rien, plus rien qui me sou -  
 Nothing. I have nothing left: -nothing to sustain me  
*Vite* *Tempo I.* *pp*

- tien - - ne..... Plus rien.....  
 Nothing.  
*pp très détaché*

*p* *très mesuré*

Pour.quoi..... fait-il si beau et pour.quoi suis-je né?.....  
 Why is this day so lovely; and why was I born?

*animés*..... *beaucoup*.....

*m.d.* *allegro*

*Vite*

*ff*

*seco*

*p* *pensif*

J'aurais voulu po - ser sur vos cal - mes ge - noux la fa -  
 I should like to have placed in your calm lap the

*tranquille*

*p*

*p*

ti - gue qui rompt mon à - me qui se cou - che ain -  
 weariness that breaks my spirit, which lies

- si qu'un pauvre au fos - sé de la rou - te.....  
 like a pauper in a ditch along the roadside.

*mf*

Dormir..... Pouvoir dormir.....  
 To sleep. To be able to sleep.

*en éteignant*

*mf lourd*

*déchirant* *doux* *ppp*

Dormir..... à tout ja - mais sous les a.ver. ses bleu - es, sous les tonner-res frais....  
 To sleep forever under the blue downpours, under the cool thunderbolts.

*p*

*Agité*  
*p*  
 Ne plus sen - tir. Ne plus sa - voir..... votre exis -  
 To feel no more. To know your

*P douloureux*

- ten - - - - - existence no longer. No plus voir cet a - zur.....  
 To no more see the azure

*Vite*

*Vite*

..... en - glou - tir ces co - teaux..... dans ce ver - ti - ge  
 engulf those hills in whirl of

*à l'aise*

*à l'aise*

bleu qui mêle l'air à l'eau.....  
 blue, mingling water with air.

Vite *mf*

ni ce vi - de où je cherche en  
nor that void where I still search in

Vite 8 *très expressif*

*mf*

*ff déchirant*

vain vo - tre pré - sen -  
vain for your presence.

*p éteint*

oe. Il me sem.ble sen - tir pleu.rer au  
I seem to weep at the

8 *rit.* *p* *sans nuances*

*p douloureux*

un peu en dehors

fond de moi, d'un lourd san - glet mu.et, quel.  
very depths of my being with a heavy, stifled sob, someone

*pp*

qu'un qui n'est pas là, ..... J'écris.....  
 who is not really there. I cry out.

*p simple*

*pp*

*cédez.....*

Et la campagne est sonore de joie.  
 And the countryside resounds with joy.

*Modéré* *pp* *comme une évocation claire, lointaine*  
 Elle était descendue au bas de la prairie.  
 She had gone down to the foot of the

*Modéré*  
*pp* *très enveloppé*

words and music of the first song

ri - e, et comme la prairie était toute fleurie.  
 meadow, and like the meadow was decked with

*p* - ri - e"  
flowers.

*p las* Plus rien.....  
Nothing

Tempo I.

..... Je n'ai plus rien,..... plus rien qui me sou - tien - ne.  
I have nothing left, nothing can sustain me.

*pp* Plus rien..... Plus rien.....  
Nothing left. Nothing.

*rit.* *p doux et clair*

*pp* *ppp*

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A Doctoral Recital

**DEBORAH WILLIAMSON, *soprano***

assisted by

Brad Bennight, *harpsichord* • John Tarver, *piano*

Sunday, March 5, 2000

4:00 pm

Concert Hall

*Fairest Isle* ..... Henry Purcell  
*Bess of Bedlam*

*Mignon Lieder* ..... Franz Schubert  
*Kennst du das Land*  
*Heiss mich nicht reden*  
*So lasst mich scheinen, bis ich werde*  
*Nur wer die Sehnsucht kennt*

— INTERMISSION —

*Five Poems of Anna Akhmatova, Opus 27 (Sung in Russian)* . . . Serge Prokofieff  
*Sunlight Streaming in the Chamber*  
*There is Nothing Comparable with Love*  
*Thoughts of Sunlight*  
*Greetings!*  
*The Gray-Eyed King*

*Poème de l'Amour et de la Mer* ..... Ernest Chausson  
*La Fleur des Eaux*  
*La Mort de l'Amour*  
*Le Temps des Lilas*

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the requirements for the degree of  
Doctor of Musical Arts

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University of North Texas  
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A Doctoral Recital

**DEBORAH WILLIAMSON, *soprano***

accompanied by  
John Tarver, *piano*

Monday, March 12, 2001

6:30 pm

Recital Hall

PROGRAM

*An Chloe, K. 524* ..... Wolfgang Amadeus Mozart  
*Der Zauberer, K. 472*  
*Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, K. 520*  
*Abendempfindung, K. 523*

*Mignon Lieder, Opus 98a* ..... Robert Schumann  
*Kennst du das Land*  
*Nur wer die Sehnsucht kennt*  
*Heiss mich nicht reden*  
*So lasst mich scheinen*

— INTERMISSION —

*La Bonne Chanson, Opus 61* ..... Gabriel Fauré  
*Une Sainte en son auréole*  
*Puisque l'aube grandit*  
*La lune blanche luit dans les bois*  
*J'allais par des chemins perfides*  
*J'ai presque peur, en vérité*  
*Avant que tu ne t'en ailles*  
*Donc, ce sera par un clair jour d'été*  
*N'est-ce pas?*  
*L'hiver a cessé*

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A Doctoral Lecture Recital

**DEBORAH WILLIAMSON, soprano**

accompanied by  
John Tarver, piano

Friday, October 12, 2001

6:30 pm

Recital Hall

**A PERFORMER'S ANALYSIS OF LILI BOULANGER'S  
CLAIRIÈRES DANS LE CIEL: SONG CYCLE FOR HIGH  
VOICE AND PIANO**

**PROGRAM**

Clairières dans le ciel (1913-1914) ..... Lili Boulanger  
Elle était descendue au bas de la prairie (1893-1918)  
Elle est gravement gaie  
Parfois, je suis triste  
Un poète disait . . .  
Au pied de mon lit  
Si tout ceci n'est qu'un pauvre rêve  
Nous nous aimerons tant  
Vous m'avez regardé avec toute votre âme  
Les lilas qui avaient fleuri  
Deux ancolies  
Par ce que j'ai souffert  
Je garde une médaille d'elle  
Demain fera un an

Presented in partial fulfillment of the degree  
Doctor of Musical Arts  
MUGC 6954.704

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