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The French songs of Lee Hoiby

Scott LaGraff

Louisiana State University and Agricultural and Mechanical College, lagraffsp@sfasu.edu

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THE FRENCH SONGS OF LEE HOIBY

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
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in

The School of Music

by

Scott LaGraff

B.M., University of Cincinnati College-Conservatory of Music, 1991

M.M., State University of New York at Binghamton, 1994

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ABSTRACT

Lee Hoiby has written almost a hundred songs, nearly all of them in English, but an interesting and growing subset of his *oeuvre* is settings of French texts. This document delves deeply into six of them: the sets *Three French Songs* (formerly *Trois Poèmes de Rimbaud*, 1982) and *Chants d'Exil* (2002). The study begins with brief biographical and stylistic synopses, including an examination of the influence of Schubert's songs on Hoiby's own. Subsequent chapters include discussions of the poets Arthur Rimbaud and Marcel Osterrieth, analyses of their poetry, and musical analyses of Hoiby's settings, focusing on the relationship between text and music and the composer's economical use of musical material. Additionally, an appendix provides a complete listing of Hoiby's song output, including pieces not mentioned in earlier dissertations.

KEYWORDS: *Trois Poèmes de Rimbaud*, *Chants d'Exil*, Arthur Rimbaud, Marcel Osterrieth

INTRODUCTION

Lee Hoiby, by his own count, has written almost a hundred songs, nearly all of them in English. And while interest in them continues to grow, especially with tonal compositions again in vogue, there has been little written about them beyond dissertations by John Robin Rice (1993), Lori Ellefson Bade (1994), David Knowles (1994)¹ and Colleen Gray Neubert (2003). Each document gives an overview of Hoiby's compositional style and song output before discussing selected works in greater detail, but these writers concentrate on his settings of American poets. An interesting and growing subset of Hoiby's output, however, is settings of French texts, both poetry and prose. These songs are made more intriguing by the fact that they contain settings of French poet Arthur Rimbaud, whose poems have been set only rarely, and then mostly by non-Frenchmen.² In addition, he has set unpublished poetry by Marcel Osterrieth, who was a Belgian commercial engineer working in the Congo, and an extended prose passage from Marguerite Duras' novel *L'Amant*.³ But aside from a fleeting mention of his Rimbaud settings in Graham Johnson's and Richard Stokes' *A French Song Companion*, which refers to the Rimbaud set as "a useful addition to the baritone repertoire,"⁴ there has been nothing written about these works.

¹ Knowles' document was unavailable to the author.

² Most notably Britten's settings of his *Illuminations*. Graham Johnson and Richard Stokes, *A French Song Companion* (Oxford: Oxford University Press, 2002), 48.

³ This piece, entitled "Nuits" will receive its first performance on April 11, 2006 on a lecture recital by Bonnie Draina at The University of Colorado.

⁴ Ibid., 250.

Following a look at Hoiby's life and compositional style, this document will explore the poetry and songs of *Three French Songs* (formerly *Trois Poèmes de Rimbaud*, 1982) and *Chants d'Exil* (2002). This will include a discussion of the poets' lives, the poetry, and analyses of the songs themselves, focusing on motivic development and the relationship between text and music. An appendix will include the most recent and thorough list of Hoiby's song compositions to date.

CHAPTER 1

BRIEF BIOGRAPHY OF LEE HOIBY¹

Born to amateur musicians on February 17, 1926 in Madison, Wisconsin, Lee Hoiby took to music at an early age. His father played the ukulele and yodeled, but he was enraptured by his mother's playing of popular songs on the piano, leading him to take up the instrument himself.² He began formal piano study at the age of five and already his predilection for composition was evident, as he would make up tunes for nursery rhymes and improvise on the pieces given to him in his lessons.³ Later childhood efforts revealed a nascent flair for drama.

I also made up my own compositions—rather lengthy ones. I had one that I called “The Storm” and I made everyone turn out the lights when I played it. It was full of diminished seventh arpeggios and octave passages and big chords.⁴

¹ For a more thorough discussion of Hoiby's life, the reader is referred to Richard Crosby, *The Piano Music of Lee Hoiby* (DMA diss., University of Cincinnati, 1991), John Robin Rice, *The Songs of Lee Hoiby* (DMA diss., University of Cincinnati, 1993), and Lori Ellefson Bade, *Lee Hoiby: The Composer and His Compositional Style, His Role in the History of American Music and His Song Output* (DMA diss., University of Texas at Austin, 1994).

² Robert Wilder Blue, “Romantic/Radical: Lee Hoiby,” *U. S. Operaweb* (Summer 2002) <<http://www.usoperaweb.com/2002/june/hoiby.htm>> (accessed 5 December 2003).

³ See David Ewen, *American Composers: A Biographical Dictionary* (New York: G. P. Putnam's Sons, 1982), s.v. “Hoiby, Lee,” 336, and Lori Ellefson Bade, *Lee Hoiby: The Composer and His Compositional Style, His Role in the History of American Music and His Song Output* (DMA diss., University of Texas at Austin, 1994), 5.

⁴ Cited in Blue, *U. S. Operaweb*.

In high school he began to write his compositions down, but by this time had become somewhat diffident about sharing them publicly.⁵

His high school years also saw the commencement of his piano studies with Gunnar Johansen, a noted concert pianist and artist-in-residence at the University of Wisconsin. Johansen was impressed with Hoiby's ability and taught him for six years without charging for lessons. Hoiby remained Johansen's student throughout his college studies at the University of Wisconsin and credits him with leading him "into the most sacrosanct level of musicmaking (sic) on earth."⁶ Johansen also introduced Hoiby to his own teacher, Egon Petri, and after graduating with his Bachelor of Music Degree in 1947, Hoiby left the Midwest for Mills College in Oakland, California to study with Petri and begin work on his Master's Degree. Although Hoiby's intention was to become a concert pianist, his furtive composing continued.

The relationship with Petri was certainly valuable, but it was Hoiby's friend Stanley Hollingsworth who set into motion a series of events that would change the course of Hoiby's life. During a visit, Hollingsworth saw some of Hoiby's compositions sitting on the piano; impressed, he took them to show to his composition teacher at the Curtis Institute of Music in Philadelphia, the famous opera composer Gian Carlo Menotti.⁷ Menotti, too, was impressed and in 1948 offered Hoiby a full scholarship to come to Curtis and study with him, which Hoiby initially refused. Menotti was insistent, however, going so far as to send a plane ticket. "I dropped everything," Hoiby recalls,

⁵ Ewen, 336.

⁶ Blue, *U. S. Operaweb*.

⁷ John Robin Rice, *The Songs of Lee Hoiby* (DMA diss., University of Cincinnati, 1993), 4.

“left Petri and Mills College and went to the Curtis Institute and started learning from the ground up how to write music. It happened overnight.”⁸ His studies with Menotti initially focused on species counterpoint and later included orchestration.⁹ The time at Curtis was profitable; Hoiby’s skills were honed and several of his pieces were premiered, one of them by the NBC Symphony under the direction of Thomas Shippers. His successes prompted his abandoning of plans to become a concert pianist in favor of pursuing composition full time.¹⁰

He returned to California during the summer of 1951 and studied composition under Darius Milhaud. After completing his studies at Curtis in 1952, he returned again to Mills College and Petri to complete work on his Master of Arts Degree, which he received later that year. This was the end of his formal musical training.¹¹

The ensuing decades brought Hoiby considerable success. His first opera—the genre in which he would make his name—entitled *The Scarf*, premiered in Spoleto, Italy in 1958. It was commissioned (after some coaxing by Menotti) in 1958¹² by Mary Louise Curtis Bok, the founder of the Curtis Institute. Since then Hoiby has composed multiple operas, ballets, incidental music, orchestral works, piano concertos, chamber music, an oratorio, choral works, and nearly 100 songs. His works have been performed by the

⁸ Blue, *U. S. Operaweb*.

⁹ Richard Crosby, *The Piano Music of Lee Hoiby*, (Ph. D. diss., University of Cincinnati, 1990), 1 quoted in Bade, *Lee Hoiby*, 7.

¹⁰ Ewen, *American Composers*, 337.

¹¹ He did, however, win a Fulbright Scholarship to study in Rome that same year. It was during this trip that he discovered the text to “L’éternité.”

¹² Ewen, *American Composers*, 337. The date of the commission is unclear. Ewen lists it as 1955, while Rice has it in 1958, the same year as the opera’s premiere.

New York City Opera, Dallas Opera, Des Moines Metro Opera, Kansas City Opera, and by noted artists Leontyne Price, Arlene Auger, Renée Fleming, William Parker, Nathan Gunn, Jennifer Larmore, John Reardon and Jean Stapleton, among others.¹³

Alongside his successes, Hoiby has also faced many detractors. During the first three decades of his career as a composer, he faced personal and professional alienation from the serialist composers who found his work too tonal and lyric.¹⁴

Once when I was introduced to John Cage at a party, we were talking very congenially for awhile, but when I told him I was a student of Menotti, he just stopped talking, turned around, and walked away without a word. And later on, when I was sent to Rome as a Fulbright Scholar to study at the Accademia di Santa Cecilia, I was refused admittance. I later found out it was because I was a pupil of Menotti....he was tonal. I got the message that it was really not a welcome thing to be a tonal composer...¹⁵

Despite these hardships, he has remained faithful to his aesthetic and has benefited from the resurgence of tonality that began in the early 1980s, which has prompted an increase in commissions and royalties, as well as greater academic interest in the form of multiple dissertations on his works.

¹³ Rice, *Songs of Lee Hoiby*, 6.

¹⁴ <<http://www.leehoiby.com>>, accessed 5 December 2003.

¹⁵ Bade, *Lee Hoiby*, 12.

CHAPTER 2

OVERVIEW OF HOIBY'S SONG OUTPUT AND STYLE

The stylistic traits of Hoiby's songs have been discussed at some length in dissertations by John Robin Rice (1993), Lori Ellefson Bade (1993) and, most recently, by Colleen Gray Neubert (2003). The reader in search of an in-depth discussion of Hoiby's style would be well-served to access one of the aforementioned works. This document, on the other hand, will give a brief stylistic overview before discussing the influence of Schubert's songs on Hoiby's own.

Hoiby bristles at the term "neo-romantic," although that is how his music is most often described. "Never call me a neo-romantic, please. I'[ve] never been afraid to wear my heart upon my sleeve, 'for daws to peck at.'"¹ Whatever the term one chooses to use, he has composed consistently in a tonal, lyrical idiom since his first songs in the early 1950s. While his works can defy a traditional Roman numeral analysis, there is usually a clear tonal center.

His primary objective in writing songs is to clarify the text.

I take special care that the words should be understood, and not only that, but the music should help them further, to elucidate the feeling, the meaning of the words, otherwise there's no reason to set it to music....it should always support the words and make them mean more.²

¹ Hoiby to LaGraff, 6 December 2003, e-mail. Hoiby has expressed this sentiment many times in various ways in the many interviews he has given. For example, "There is nothing neo about me!" (Rice, *Songs of Lee Hoiby*, 9) and "I'm just an old romantic" (Dolores Frederickson, "Lee Hoiby: Incurable Romantic" *Clavier* 31/1: 16).

² Rice, *Songs of Lee Hoiby*, 17.

The text also provides the inspiration for the music, but goes beyond simply setting a mood.

The words themselves have the music in them. They have the pitch of the voice when you speak the words—you must find out which way you want to speak it: which syllables go up and which will go down, which will adapt themselves to a long, held note, for instance, and the feeling that surrounds those words.³

The respect that he has for the text requires him to search long and hard for the right words to set. Along with partner Mark Shulgasser, whom Hoiby claims has chosen ninety percent of his song texts over the last twenty-five years,⁴ Hoiby scours literature to find appropriate material. Sometimes this material takes the form of great poetry—and he does not shy away from setting the greatest of history’s poets—Shakespeare, Donne, Coleridge, Blake, Whitman, Dickinson, cummings, Frost, and Rimbaud, for example. Other times he sets lesser poets, like John Fandel or Marcel Osterrieth; he has even set a few of his own texts. Of his ninety-two songs, almost all are in English, with the exception of the seven French settings and one German.⁵

The care with which he treats the text has a further impact on his melodies. They tend to be syllabic, often declamatory; yet at the same time he has developed a reputation for writing long, lyric lines that challenge the singer’s technique. It is a reputation that he embraces.

My songs do require a good vocal technique. Like the Schubert songs “Nacht und Träume” and “Die Krähe,” one needs a long, sustained vocal line. I demand that

³ Ibid., 16-7.

⁴ Hoiby to LaGraff, 22 November 2005, e-mail.

⁵ Tennessee Williams’ “Jean qui rit” and Marcia Nardi’s “Pas dans mon coeur,” despite their French titles, are primarily in English.

a lot. Singers that have that like to sing my songs....They call for the best the voice has to offer.⁶

The passage from “Autumn” (*Songs for Leontyne*) underscores this (Example 2.1). Also in evidence in this example is his penchant for suspending the voice in its upper register, making further demands on a singer’s technique. These are hallmarks of his vocal writing style, and while they may be attractive to the finest of singers (one will recall the list of those who have performed his songs), they have also attracted some criticism, particularly from Victoria Etnier Villamil, who states that “his writing for voice is knowledgeable, but can be demanding, especially when he gets bogged down in overlong sustained lines or in tessituras too high for clear enunciation of the words.” She goes on to claim that Hoiby’s song “Evening” has “too many high notes.”⁷

Likewise, his accompaniments are often challenging, as one might expect from a gifted pianist. Fast runs are not uncommon, as in the opening of “Joy, Shipmate, Joy,” (*I Was There*) (Example 2.2).

⁶ Rice, *Songs of Lee Hoiby*, 23.

⁷ Victoria Etnier Villamil, *A Singer’s Guide to The American Art Song: 1870-1980* (Lanham, Md.: The Scarecrow Press, Inc., 1993), 199-200.

Example 2.1. "Autumn," mm. 21-28. Long, lyric vocal lines.

Molto lento

And we are fall - ing.

ppp

ped. tenuto

ped.

3 25

E - ven this hand must fall,

mp

ped.

ped.

and, see, the oth - er too.

mf

p

ped.

ped.

Example 2.2. “Joy, Shipmate, Joy,” mm. 1-6. Fast runs in accompaniment.



Virtuoso figuration can also be found, as in the aforementioned “Evening” (*Songs for Leontyne*), whose accompaniment Villamil called “formidable.”⁸

Example 2.3. “Evening,” mm. 20-23. Virtuositic figuration in accompaniment.



Although they are often demanding, Hoiby seeks to keep his accompaniments in balance with the vocal line.

They’re independent [voice and piano], yet they are not. They’re a perfect partnership ideally, when it works as well as it should. They are equally important....The piano of course supports the voice always...by providing this cushion of sound that the voice can ride over....Each of the elements has its own interior integrity.⁹

⁸ Ibid., 200.

⁹ Rice, *Songs of Lee Hoiby*, 19.

Most notable about his accompaniments, perhaps, is their economical use of musical material. Indeed, one cannot read an article on Hoiby's songs without encountering the phrase "economy of means." In many songs a single figure will run throughout, providing an organic unity to the composition.¹⁰

While Hoiby's vocal lines and accompaniments have been discussed at some length in the existing literature, what has been discussed very little is the fact that he attributes these elements of his style directly to the influence of Schubert's songs. "It was Schubert who taught me how to write songs,"¹¹ he said in an interview in *National Review*, and "...it was Schubert more than anybody else who taught me how to write songs,"¹² in an online interview for *U. S. Operaweb*.

"What I learned from Schubert came from long, deep, loving exposure to his songs."¹³ Although this exposure began with his piano music, Hoiby's interest in Schubert's vocal works grew greatly during his undergraduate years at the University of Wisconsin, where he and his roommate would spend hours in the practice rooms reading through Schubert's *Lieder*. "We developed a tradition," Hoiby says, "every New Year's Eve we would sing in the New Year with Schubert."¹⁴ The time spent immersed in the master's works resulted in an absorbing of elements of his compositional style, which

¹⁰ For a fuller discussion of motivic unity, the reader is referred to the analyses in chapters three and four.

¹¹ Jay Nordlinger, "Singing His Own Song," *National Review* (February 14, 2005), 54.

¹² Blue, *U. S. Operaweb*

¹³ Hoiby to LaGraff, 5 December 2003, e-mail.

¹⁴ Blue, *U. S. Operaweb*.

expressed itself even in Hoiby's earliest efforts: "...practically the first song I ever wrote (in about an hour)—'The Doe' (*Songs for Leontyne*)—reminded me immediately of 'Wohin'. It's pretty obvious."¹⁵ An examination of the opening measures of each confirms the likeness (Example 2.4).

Example 2.4. Similarities in accompaniments between Hoiby's "The Doe" and Schubert's "Wohin".

"The Doe," mm. 1-2.

Allegro moderato (♩ = 69) *leggero*

Through the

p *leggero*

senza ped.

The musical score for 'The Doe' (mm. 1-2) is in 3/2 time. The tempo is marked 'Allegro moderato (♩ = 69)' and the mood is 'leggero'. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 and a half note F#4 in the second measure, with the lyrics 'Through the'. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand, starting on B3 and moving up stepwise, and a bass line in the left hand with a whole rest in the first measure and a half note G2 in the second measure. The piano part is marked 'p' and 'leggero', and the instruction 'senza ped.' is present.

"Wohin," mm. 1-4.

Mässig.

Ich hört' ein Bäch-lein rau - schen

pp

The musical score for 'Wohin' (mm. 1-4) is in 2/4 time. The tempo is marked 'Mässig.'. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a half note F#4, a half note E4, and a half note D4 in the second measure, with the lyrics 'Ich hört' ein Bäch-lein rau - schen'. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand, starting on B3 and moving up stepwise, and a bass line in the left hand with a whole rest in the first measure and a half note G2 in the second measure. The piano part is marked 'pp'.

¹⁵ Hoiby to LaGraff, 10 August 2004, e-mail.

There are other signs of this very direct influence. "To an Isle on the Water," also composed in 1950, uses a sixteenth-note *ostinato* as well. What is more striking about this example, however, is that the *ostinato* is a water motive, a prominent feature in *Die Schöne Müllerin* (Example 2.5).

Example 2.5. "To an Isle in the Water," mm. 1-4. Hoiby's use of a "water motive".

The musical score for "To an Isle in the Water" (mm. 1-4) is presented in a two-staff format. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 2/4. The vocal line consists of four measures with the lyrics "Shy one, — shy — one, —". The piano accompaniment features a continuous sixteenth-note "water motive" in the right hand, marked *p legato*. The left hand has a simple bass line with a few notes and rests.

As Hoiby's compositions mature, it is more difficult to find direct correlations such as these, but he continues to use the same techniques. In his opinion, it was Schubert's tendency to compose tightly unified songs that inspired his own "extremely economical use of accompanimental material, often the same figure going through the whole song."¹⁶

Another stimulus for Hoiby's piano parts was the virtuosity of some of Schubert's own. "Another aspect of the way my accompaniments relate to those of Schubert is their relative difficulty," he stated in an e-mail to the author. "Schubert was the first composer to ask such virtuosity of a mere accompanist (see "Erlkönig," which very few people can really play)."¹⁷ Certainly, "Erlkönig" is not the only example of a difficult Schubert

¹⁶ Hoiby to LaGraff, 6 December 2003, e-mail.

accompaniment: "Rastlose Liebe," "Eifersucht und Stolz" and "Auf dem Wasser zu Singen" come readily to mind; these are but a small sampling of what is undoubtedly an extensive list. As has been pointed out, Hoiby's original aim was to be a concert pianist; it must have been inspiring for him to realize that his piano skills—already accustomed to being challenged by Schubert's works for piano—did not have to be shelved in order to compose songs.

His vocal lines, too, owe a debt to Schubert. "What I think his songs taught me mostly has to do with the line, the phrasing, the tessitura, the careful consideration of vowels, the breathing required..."¹⁸ He draws a direct parallel between the most notable characteristics of his vocal lines and those of some of Schubert's most recognized songs.

Singers say they sometimes find my [songs] difficult, but in the sense that you have to have a good technique. Take "Autumn" for instance. The line hangs way up there, pianissimo, for quite a while, long sustained notes ("And we are falling; even this hand must fall..."); but the vowels are open and there aren't many consonants. When you hear "Nacht und Träume" you don't think, gosh that's hard to sing. But it is. Only until you solve the problem.¹⁹

If one keeps in mind the fact that in its original key "Nacht und Träume" (Example 2.6) was written for medium voice (the high voice key is a minor third higher), the similarity in terms of demands made on the singer between the given passage and the excerpt from "Autumn" in Example 2.1 is easily seen. While it is difficult to trace and prove the direct influence of one composer on another, Hoiby's comments, his immersion in Schubert's songs at such an impressionable stage of his career, and the discernible correlations

¹⁷ Hoiby to LaGraff, 5 October 2004, e-mail.

¹⁸ Hoiby to LaGraff, 6 December 2003, e-mail.

¹⁹ Ibid.

between elements of the composers' styles lend credence to the assertion that in this case there is some direct, specific influence.

Example 2.6. “Nacht und Träume,” mm. 16-21. Long, lyrical vocal line in singer's upper register (compare with Example 2.1).

The musical score for "Nacht und Träume" (Example 2.6), measures 16-21, is presented in two systems. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line is in the upper register, characterized by a long, lyrical line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand. The lyrics are: "lau - schen sie mit Lust, die be - lau - schen sie mit Lust, ru - fen, wenn der Tag erwacht: keh - re".

CHAPTER 3

THREE FRENCH SONGS

The Poet

Arthur Rimbaud (1854-1891) was born in 1854 in Charleville, France, the second of four children (a fifth died at birth). His father, a military officer, left the family for good in 1860 after serving in the Crimean War. The children were left in the care of their mother, whose austere personality and rigid Catholicism made for a very strict upbringing.

Nevertheless, the young Arthur seemed to thrive in this environment and was such a keen and quick learner that he was moved ahead in school.¹ He showed a knack for poetic expression at an early age, winning a prize at fifteen for a poem in Latin and having several of his offerings published in the school paper. He was also an avid reader, especially of *Le Parnasse contemporain*, which exposed him to the works of Gautier, Banville, and Verlaine, among others. In 1870 he sent copies of some of his poetry to Banville, along with a letter requesting that they be published in *Le Parnasse*, but to no avail.

That same year saw the appointment of Georges Izambard as Rimbaud's rhetoric teacher. Still a young man himself, Izambard took Rimbaud under his wing, lending him books and encouraging the burgeoning talent he saw there. It was Izambard who informed Rimbaud upon his graduation that he had won first prize in Latin Poetry at the

¹ Wallace Fowlie, *Rimbaud: Complete Works, Selected Letters* (Chicago: The University of Chicago Press, 1966), 1.

Concours Académique.² He was more than a mentor, however, he was a trusted friend, and Rimbaud felt a sense of loss when Izambard left Charleville to join the fight against the invading Prussians, although the two did correspond by mail.³

This proved to be a tipping point for Rimbaud. Although to the outside world he had appeared to be the model student and son, inner bitterness and rebellion had been simmering for years: bitterness at his mother's sternness, the Catholic Church, and the bourgeois society and values embodied by his provincial hometown. He resolved to leave.

His first attempt to go to Paris was less than successful, however, as he did not have adequate funds to pay for his ticket, causing him to be seized mid-journey and imprisoned. After receiving a letter from his protégé, Izambard paid the fine and Arthur was released to return to Charleville. Another flight soon followed, but he returned home once again. In August of 1870, he set out once more for Paris, this time reaching his destination. But by the following March, now penniless and starving, Rimbaud was forced to return to Charleville yet again. By now, "the model schoolboy had become a long-haired tramp...writing blasphemous slogans on park benches...and making a foulmouthed nuisance of himself."⁴

What occurred in April, 1871, has become a topic of debate among Rimbaud scholars due to the uncertainty of the historical record, but it is of great importance to

² Wallace Fowlie, *Rimbaud* (Chicago: The University of Chicago Press, 1966), 12.

³ Ibid.

⁴ F. C. St. Aubyn, *Arthur Rimbaud*, updated edition (Boston: Twayne Publishers, 1988), 5.

one's understanding of "Le coeur volé," one of the poems set by Hoiby. The controversy centers on the validity of reports that Rimbaud spent the month in Paris as part of the Commune.⁵

Whatever happened in the interval, May of 1871 was one of the most important months in the history of modern poetry for it saw the writing of Rimbaud's now-famous "Lettres du voyant" (The Seer Letters). The first was a letter to Izambard, dated 13 May, the second to another friend, Paul Demeny, on 15 May. While the letters contain similar material, the second expounds upon the themes presented in the first, prompting one critic to call it "the birth certificate of modern poetry."⁶ In them, he echoed the sentiments of the Romantic poets, especially Baudelaire, in saying that the poet must look beyond the real world and reveal a "universal intelligence," and he heaped scorn upon all poets who came before, calling them "versificators" who wrote rhymed prose.⁷

What was truly revolutionary, however, was his prescription for the means by which the poet was to get in touch with this other world. "The Poet makes himself a *seer* by a long, immense, and reasoned *deranging of all the senses*...as a result of which he becomes among all men the great sick one, the great criminal, the great damned one—and the supreme Learned One—For he arrives at the *unknown!*"⁸ The poet must then simply record the confused sensations without exerting any conscious control; he is not

⁵ A more complete discussion will follow in the context of the poem.

⁶ Pierre Daix, "La grille de Rimbaud," *Nouvelle critique et art moderne* (Paris: Seuil, 1968), 25, quoted in St. Aubyn, *Arthur Rimbaud*, 20.

⁷ Charles Chadwick, *Rimbaud* (London: The Athlone Press, 1979), 21.

⁸ St. Aubyn, *Arthur Rimbaud*, 21.

personally involved in the process.⁹ Indeed, in Rimbaud's mind, the poet had no control over whether or not he would be a poet, just as a block of wood has no say in becoming a violin or a piece of brass a bugle. He should abandon ordered reality and expression and give free play to the world of imagination.¹⁰ Perhaps most famous is his proclamation that "the I is another."¹¹

Included with this correspondence were several poems, "Le coeur volé" among them. Ironically, none seems to follow the course he laid out in the letters, rather, they stick to established forms and rhyme schemes. His ideals were not manifested in his poetry until "Le bateau ivre" (The Drunken Boat), written in the summer of 1871. However, "the fact is that the poetry Rimbaud created more or less according to his theory has exerted as much influence over Western poetry as that of any other writer since his time."¹² This is even more remarkable in light of the fact that it came from the pen of a teenager.

Although The Seer Letters (and the poetry written in their mold) have cemented Rimbaud's place in history, they did little to change his state at the time. So frustrated was he at life in Charleville that a friend suggested he write to Paul Verlaine, which he did late in the summer of 1871. His first letter contained five poems, and a second dispatch, written just three days later, contained an additional three. Verlaine was

⁹ Chadwick, *Rimbaud*, 20.

¹⁰ *Ibid.*, 21.

¹¹ St. Aubyn, *Arthur Rimbaud*, 20.

¹² *Ibid.*, 22.

impressed and made arrangements for Rimbaud to visit him in Paris, thus beginning a relationship that would dominate Arthur's life for the next year and a half.

It began innocently enough, with Rimbaud spending an early October evening with Verlaine and his wife, Mathilde Mauté, who was a month away from giving birth to their first child. Rimbaud was introduced into the Parisian literary circles, where his work was met with some interest, and he had the opportunity to collaborate with the Parnassians on a satirical album. Nevertheless, through personal rudeness, public drunkenness and the like, Arthur managed to alienate virtually every contact he had made in Paris, save Verlaine.

Meanwhile, Verlaine was destroying his marriage—which was already in distress before Rimbaud's arrival—with too much drink, which led to several violent episodes at the expense of his young wife. His relationship with Rimbaud, however, had evolved from a professional acquaintance to an amorous one, a change that was not lost on a local gossip columnist, who commented on the liaison in a November article. But Verlaine and Mathilde attempted to reconcile early in 1872 and Rimbaud was sent back to Charleville.

He returned to Paris in May, and what followed was an on-again-off-again affair with Verlaine, interspersed with trips by the two to Brussels, London, and Brussels again, and punctuated by abortive reconciliations with Mathilde. The relationship reached its fateful climax in the summer of 1873, when in the midst of a drunken quarrel Verlaine fired a pistol at Rimbaud, wounding him in the wrist. Verlaine was subsequently arrested and sentenced to two years in prison. Rimbaud returned to Charleville and finished work

on *Une Saison en enfer* (A Season in Hell). In the midst of it all, he had been writing *Les Illuminations*, a collection of prose poems that transcend traditional classification.

Upon completion of *Une Saison*, finished by October of that year, Rimbaud virtually gave up writing altogether¹³ and embarked upon a life of travel. He visited London, Stuttgart, and Vienna before joining the Dutch colonial army in 1876 and setting sail for Java,¹⁴ but he deserted in Batavia and took a British ship home to Charleville. Ensuing travels took him to Bremen, Stockholm, Rome, and back home again. In late 1880, he made his way to Ethiopia where he spent the better part of the remaining ten years of his life.¹⁵ He became an arms trader for several years before contracting cancer in his leg. He managed to make it back to France, where the leg was amputated, but too late; the cancer had spread. He died on 9 November 1891. In a final ironic twist, Verlaine published the first complete edition of Rimbaud's poetry in 1895, just three months before his own death.¹⁶

The Creation of *Three French Songs*

The *Three French Songs* did not begin as a set. While studying as a Fulbright scholar in Rome in 1952, Hoiby came across the first two stanzas of Rimbaud's "L'éternité" in a story by Armen Rubin published in *The Partisan Review*, which he then proceeded to set to music. As the passage was excerpted and quoted without attribution,

¹³ It appears that a few of *Les Illuminations* were written after this date, but before 1875.

¹⁴ St. Aubyn, *Arthur Rimbaud*, 7.

¹⁵ *Ibid.*, 8-9.

¹⁶ *Ibid.*, 11.

Hoiby originally gave credit to the wrong poet, but was later corrected by a French friend.¹⁷

The piece stood alone until Hoiby was approached by baritone William Parker (1944-1993) in the early 1980s. Parker is perhaps best known today for spearheading the *AIDS Quilt Songbook* project, but he was an “important young baritone”¹⁸ who had studied with Pierre Bernac¹⁹ and recorded Poulenc with Dalton Baldwin alongside Gérard Souzay.²⁰ On the heels of his victory in the Kennedy Center-Rockefeller Foundation International Competition for Excellence in the Performance of American Music, he commissioned Hoiby to write a set of songs.

Familiar with Parker’s experience with French song and knowing that he already had a setting of a Rimbaud text, Hoiby, in conjunction with partner Mark Shulgasser, decided to create an entire Rimbaud set. Ultimately, he chose “Le coeur volé” and “Rêvé pour l’hiver” as suitable bookends for “L’éternité.” Hoiby was attracted to the “swashbuckling sexuality”²¹ of “Le coeur volé.” Of “Rêvé pour l’hiver”, Hoiby says, “I found quite charming the playful dalliance inside the cab” and he welcomed “the chance to musicalize the swaying of the coach.”²²

¹⁷ Hoiby to LaGraff, 11 November 2005, e-mail.

¹⁸ Johnson & Stokes, *French Song*, 250.

¹⁹ Liner notes from *Bach: Two Cantatas & Händel: Arias* (Harmonia Mundi, 1993), quoted at <<http://www.bach-cantatas.com/Bio/Parker-William.htm>> [accessed 17 November 2005].

²⁰ Johnson & Stokes, *French Song*, 250.

²¹ Hoiby to LaGraff, 18 November 2005, e-mail.

²² Hoiby to LaGraff, 1 November 2005, e-mail.

The completed songs were assembled in the following performance order: “Le coeur volé,” “L’éternité,” and “Rêvé pour l’hiver,” and published as *Trois poèmes de Rimbaud* in 1982 by Hoiby’s own company, Rock Valley Publishing of Long Eddy, New York. Parker premiered the work in a recital at Alice Tully Hall on May 21, 1982 with William Huckaby at the piano. Allen Hughes, critic for the New York Times, called the songs “eloquent settings of poems by Rimbaud, in which the difficulties posed by the poetry, especially in “Le coeur volé,” have been met and conquered.” Hoiby has since changed the name to *Three French Songs*.

Analyses of Poems and Songs

*Le coeur volé*²³

Written in May 1871 and included with the Seer Letters to Izambard and Demeny, “Le coeur volé” is an astounding and troubling work full of dark, brutal, even abhorrent imagery that has almost as many interpretations as there are interpreters. There are two general approaches to these readings, however, largely based on the individual commentator’s acceptance or rejection of controversial evidence that Rimbaud spent a month in Paris in April of 1871. Those who are inclined to reject the accounts as unreliable tend to take a symbolic approach,²⁴ claiming that the poem, while dealing with torment, does so in a general, representational way that does not have any connection with the actual events of Rimbaud’s life. Others, however, are more inclined to believe reports that Rimbaud returned to Paris to take part in the Commune. While there, he allegedly stayed in an army barracks,

²³ Rimbaud has also entitled this poem “Le coeur supplicié” (The Tortured Heart) and “Le coeur du pitre” (The Clown’s Heart).

²⁴ John Porter Houston, *The Design of Rimbaud’s Poetry*, (Westport, CT: Greenwood Press, Publishers, 1963), 37-38.

where he witnessed the brutality of military life first-hand and was perhaps even a rape victim. Some of those who hold this view claim that the poem is autobiographical and recounts a homosexual gang rape.²⁵ Another opinion, still with an autobiographical perspective, is that he was not personally a victim of any harsh treatment, but was repulsed by the soldiers to the point of revulsion.²⁶ A reading of the text will highlight the interpretive dilemma.

Mon triste coeur bave à la poupe,
 Mon cœur couvert de caporal:
 Ils y lancent des jets de soupe,
 Mon triste coeur bave à la poupe:
 Sous les quolibets de la troupe
 Qui pousse un rire général,
 Mon triste coeur bave à la poupe,
 Mon cœur couvert de caporal.

Ithyphaliques et pioupiesques,
 Leurs quolibets l'ont dépravé!
 Au gouvernail on voit des fresques
 Ithyphaliques et pioupiesques.
 O flots abracadabrantesques,
 Prenez mon cœur, qu'il soit lavé!
 Ithyphaliques et pioupiesques,
 Leurs quolibets l'ont dépravé !

Quand ils auront tari leurs chiques,
 Comment agir, ô cœur volé?
 Ce seront des hoquets bachiques
 Quand ils auront tari leurs chiques:
 J'aurai des sursauts stomachiques,
 Moi, si mon cœur est ravalé:
 Quand ils auront tari leurs chiques.
 Comment agir, ô cœur volé ?

*My sad heart slobbers at the poop-deck,
 My heart covered with tobacco:
 They squirt spurts of soup on it,
 My sad heart slobbers at the poop-deck,
 Beneath the jeers of the troop
 Who burst into general laughter,
 My sad heart slobbers at the poop-deck,
 My heart covered with tobacco.*

*Ithyphallic and soldier-like,
 Their taunts have corrupted it!
 On the rudder one can see frescoes
 Ithyphallic and soldier-like.
 O magical waves,
 Take my heart, that it may be washed!
 Ithyphallic and soldier-like,
 Their taunts have corrupted it!*

*When they have used up their stash,
 How will I act, O stolen heart?
 There will be Bacchus-like hiccups
 When they have used up their stash:
 I will retch,
 I, if my heart is disparaged:
 When they have used up their stash,
 How will I act, O stolen heart?*

Whether based on actual events or not, one is instantly struck by the preponderance of military references. *Caporal* can be translated both as “tobacco” and as a military corporal.

²⁵ Ibid., 37.

²⁶ Fowlie, *Rimbaud*, 22.

Troupe can be a military troop or simply a group of people. *Général*, as in English, can refer to the military rank of general or mean “universal” or “common”. Finally, *pioupiesque* is derived from *pioupiou*, an obsolete term for “soldier” and one of Rimbaud’s favorite words.²⁷ This certainly seems to strengthen the argument for the poem’s being based on time spent in a military barracks.

Detractors, however, would suggest that the military references are merely symbols of oppression. John Porter Houston contends that the poem is more concerned with the relationship of the poet’s heart to the tormentors, and that the persecution itself is more symbolic than actual. He notes that all the words pertaining to it are expressions of oral activities of a foul nature—slobbering, spitting soup, chewing tobacco, hiccupping, vomiting, taunting, derisive laughter—and that the heart longs to be washed of it.²⁸ Furthermore, if this poem is read in light of Rimbaud’s proclamation in the Seer letters that “the I is another,” what justification is there to interpret it autobiographically? While its actual meaning may never be firmly established, all parties seem to agree that the poem deals with the extreme physical and/or emotional mistreatment of the protagonist.

One need not be completely convinced of a single interpretation, however, to appreciate the irony of the contrasts contained therein. “Le coeur volé” was included with the Seer letters, which called for freedom from traditional forms, but is itself a *triolet*—a Medieval *forme fixe* akin to the *rondeau*. Like the other *formes fixes*, the *triolet* was associated with courtly love, but tended to be reserved for lighter expressions; in modern

²⁷ St. Aubyn, *Arthur Rimbaud*, 19.

²⁸ Houston, *Design of Rimbaud’s Poetry*, 37.

parlance, it would be most at home on a greeting card.²⁹ Yet Rimbaud chose this form for the “darkest and most dangerous” of his poems.³⁰

The poem falls into three stanzas, each with the rhyme scheme ABaAbAB, where capital letters indicate the exact repetition of a line and lower-case letters rhyming lines. *Triolets* are traditionally in iambic tetrameter, and “Le coeur volé” is no exception. Already the form and rhyme scheme of the poem itself raise questions: how will Hoiby deal with these very prominent features?

The overall form of the song is straightforward enough; it is a loose ABA', with each section corresponding to a stanza of the poem. This form is suggested by the piece's harmony and motivic activity, although the melodic material in the third verse is not a repetition of the first (this will be discussed in greater detail momentarily). Due to the abundant chromaticism, Hoiby forgoes the use of a key signature. Traditional chords abound, but are used in non-traditional ways, defying a conventional Roman-numeral analysis. There are clear tonal centers, however, corresponding to the individual stanzas of the poem, which are separated by short piano interludes (Figure 3.1). There is considerable rhythmic interest in the song as well. It begins in 9/8, but shifts often to 6/8, with passages in 3/4, 2/4 and 4/4 and an extensive use of cross rhythm.

²⁹ Conrad Geller, “Poetic Forms: The Triolet,” <<http://www.writing-world.com/poetry/triolet.shtml>> [accessed 2 December 2005].

³⁰ Yves Bonnefoy, *Rimbaud par lui-même* (Paris : Seuil, 1961), 42, quoted in St. Aubyn, *Arthur Rimbaud*, 19.

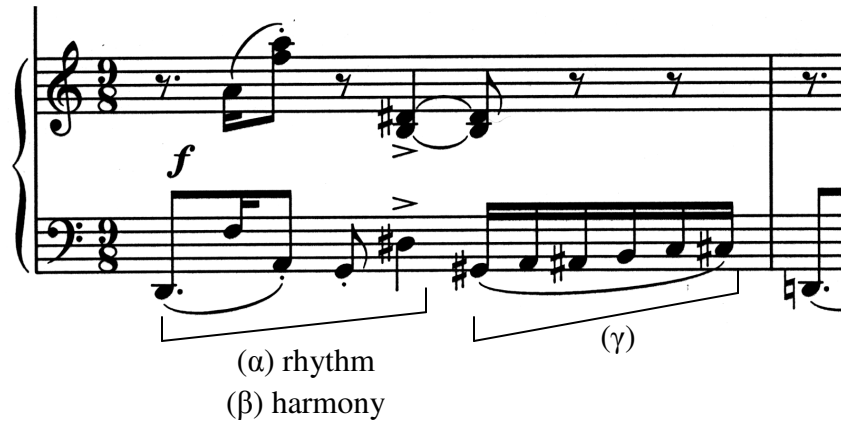
mm.	1-2	3-23	24-27	28-63	64-66	67-94	95-97
Event	Piano Intro	Voice 1st stanza	Piano Transition	Voice 2nd stanza	Piano Transition	Voice 3rd stanza	Piano Postlude
Tonal center	d			e-flat		d	

Figure 3.1. Form diagram of “Le coeur volé”.

The song opens with a devious sounding theme in the piano, remarkable for its rhythmic characteristics, namely the dotted eighth/sixteenth note rhythm and accented offbeat motion (hereafter motive (α)). Its harmonic qualities are important as well: the upward semitone motion (β) is a result of the juxtaposition of two minor triads a tritone apart, in this case D minor and G# minor. The tritone is a prominent sonority in this piece, as is the motion between D and D#/E-flat. Furthermore, the union of these two triads creates an octatonic collection³¹ (OCT 2,3); octatonic sonorities will become prominent in the song’s final stanza. The theme ends with an upward chromatic run (γ), which reappears in several guises throughout.

³¹ The octatonic collection is a means of dividing the octave into eight notes in alternating half steps and whole steps. There are only three versions of this scale, the first begins with the half step between C and C# (OCT 0,1), the second with C# and D (OCT 1,2) and the third with D and D# (OCT 2,3). For a more complete discussion, see Joseph Straus, *Introduction to Post-Tonal Theory*, 2nd edition, (Upper Saddle River, NJ: Prentice Hall, 2000), 120-122.

Example 3.1. “Le coeur volé,” m. 1. Opening theme with motives marked.



In typical Hoiby fashion, these elements will form the musical backbone of the piece, with much of the accompaniment's material being derived from them. With this theme, Hoiby has already tapped into the duality inherent in the poem, whose content is intensely dark, but whose form is whimsical. In the same way, the opening material with its sinewy chromaticism suggests, at best, underhanded activity, yet its bounce and syncopation have almost an element of humor, albeit very dark humor.

The first period, which encompasses mm. 3-14, features motive (β) played out on a deeper level, that is, motive (α) is now heard up a half-step in m. 4—the D# is now the root of the triad that lacks a third—and the answer in m. 6 begins at the same pitch (now the root of the enharmonically equivalent E-flat triad, also without a third) before coming to a half-cadence in m. 9. The second phrase begins on a second-inversion tonic triad and the brutality of “Il y lancent des jets de soupe” is accentuated by the cross-rhythms in the piano. An extended version of motive (γ) climaxes in m. 12 on an implied V/ii (note again the movement from D in the voice in m. 10 the leading-tone D# in m. 12), which gives way to a relatively conventional ii-V-i cadence in mm. 13-14, derived from motives (α) and (β). Notable, however, is the use of the lowered fifth in the dominant chord on the third beat of

m. 13, which appears in the bass. This not only increases the pull to D, but also again highlights the semitone relationship established at the outset. Also appearing in that chord is a raised sixth, creating an extended harmony popular with Debussy.

Thus far, Hoiby has given deference to the prosody without becoming its prisoner. The first, third and fourth lines have retained their iambic tetrameter rhythm, but the second, which is comprised of duples (mm. 6-7) breaks from this. Furthermore, while avoiding a literal repetition of the repeated line “Mon triste coeur bave á la poupe,” he has created a sort of rhythmic rhyme, as it were, between its first appearance in mm. 3-5 and that in mm. 12-14 by keeping the rhythm virtually identical. He has therefore retained some feel of the traditional *formes fixes* without confining himself to the literal repetitions of their Medieval and Renaissance incarnations.

The piece continues in m. 14 with the opening theme forming a link to the following material in mm. 15-18. The duples, recalled from the previous section, are doubled at the octave, creating a hollowness that emphasizes the taunting of the troops. Motives (α) and (β)—now stretched to a diminished 7th—reappear in m. 16, and beginning in m. 18 the motivic activity increases: (α) is present, (β) appears in inversion—now moving downward to a c#—and (γ) also is inverted. Mm. 18-20 features (α) moving upward by thirds, driving the music to the cadential passage in m. 21, which again features the altered dominant sonority heard in m. 13, but spelled as a first-inversion D#⁷ chord.

In m. 22, (β) is distilled to its essence in the vocal line as it moves from D to D#, back to D and then downward to C#, as the opening theme sounds below it. (γ) is then extended, beginning on the last beat of m. 23 to the downbeat of m. 26. Meanwhile, the right hand of the piano highlights the tritone between G and C#, the active notes in the dominant seventh

chord built on A, that is, the V of D minor. The listener's expectation is to hear a resolution to D, but instead Hoiby suspends the piano on octave Gs, simultaneously bringing the harmonic and rhythmic activity to a virtual standstill in mm. 26-27. Instead of resolving to the tonal center, however, he holds onto the G and brings the left hand back, now with an E-flat tonal center, as the second stanza begins.

Before moving on, one more note about prosody in the first verse is needed. Note how Hoiby continues the rhythmic rhyme scheme in mm. 18-20. Although now in augmentation, the relative values of the notes for "Mon triste coeur bave á la poupe" remain constant, incorporating a cross-rhythm in m. 20 to create a triplet feel in quarter notes across the first two beats of the measure, thus preserving the "rhyme."

The second verse opens with a transformed version of (α), its rhythmic character still easily recognizable, but melodically it is now a stepwise, descending motion. The voice is high and *piano*, as though whispering the scandalous word "ithyphalliques." Again the stark, open octaves double the duplets as the text refers to the taunts (*quolibets*) of the oppressors in mm. 30-31. This time, however, there are three notes in the accompaniment to two in the voice, as the oppressors' taunts collect in the poet's heart. New material coincides with a metric shift to 4/8 in m. 34, which returns to 6/8 in m. 37 and an inverted form of "ithyphalliques" appears in m. 38.

M. 40 signals a turning point in the poem and song. For the first—and only—time the poet speaks with his own voice as he beseeches the magical waves to take his heart and cleanse it. Hoiby responds by breaking from the declamatory approach to setting the text that has marked the song thus far, opting instead for high, sustained, pleading notes on "O flots" that soar over statements of (α) conflated with (γ) in augmentation. "Abracadabrantescues,"

a word created by Rimbaud, which would literally be translated “abracadabra-like,” is set with a clearly incantational-sounding melisma as Hoiby indulges in a bit of text-painting, which climaxes in mm. 46-47 on a high D moving to D# (a recurrence of (β)). Each note is a common tone to the changing harmonies beneath it. In m. 46, a first-inversion B-flat⁷ chord alternates with D⁷, while the progression moves up a semitone in m. 47.

The motion stops in m. 49 as the poet begs for cleansing. Having arrived at the emotional climax of the piece, Hoiby stops the piano’s frenetic activity. Sustained chords with tension-inducing tremolos in the left hand support the singer’s high-pitched plea, marked *suppliant*, lest the singer be tempted to sing this passage full voice. The E-major triad in m. 52 under the word “lavé” (cleansed) sounds all the more pure in contrast to the chromatic harmonies that have preceded it. The stanza closes with another statement of “Ithyphalliques et pioupiesques,” now in even note values, and a reprise of “Leur quolibets.” It is again in bare octaves, but now has four notes in the accompaniment to two in the voice, as the poet’s heart continues to suffocate beneath the oppressors’ jeers. His response is depicted in the sobbing melisma on the last syllable of “dépravés” over the transformed (α) motive that has become associated with the oppressors in this verse.

As he did at the end of the first stanza, Hoiby again brings the harmonic motion to a standstill in mm. 65-66. Following a descending tritone leap, the bass stops on a low E-flat—the home tone of this section. It slides down a semitone, back to D, as the third verse begins in m. 67. Motive (β), which was characterized by the semitone movement from D to D#, and ultimately back to D, has now been played out at the deepest level, as the harmonic structure of the piece can be understood as a composing out of this motive.

The (α) motive returns as well, emphasizing the return to the home key, but it is now transformed. The tempo is marked *meno mosso* and the music is weighted with exhaustion as the poet ponders how he will act once the oppressors have finished their torment. (α) remains intact, but is now stretched across two measures. The bounce and syncopation of the initial motive are now replaced with a rest and quarter note duple (Example 3.2).

Example 3.2. “Le coeur volé”, mm. 66-67. Motive (α) transformed.

The musical score for Example 3.2 shows measures 66 and 67 of "Le coeur volé". The tempo is marked "Meno mosso". The vocal line (soprano) has the lyrics "Quand ils au - ront ta - ri leur chi - ques,". The piano accompaniment consists of a right hand and a left hand. A bracket labeled with the Greek letter alpha (α) spans the first two measures of the piano accompaniment, indicating the transformed motive. The score includes various musical notations such as rests, quarter notes, eighth notes, and dynamic markings like "pp".

The upper semitone of (β) (spelled this time as E-flat) is sustained, lacking the energy for the upward chromatic rush of (γ). The emotional and physical fatigue is heard in the voice, too, as the singer can hardly move from an A until m. 70. Note how the vocal line outlines a tritone from the D in m. 70 to the A-flat in m. 71. The accompaniment is octatonic (this time OCT 1,2) and the D-A-flat tritone is outlined in the bass as well between the downbeat of m. 69 and the second beat of m. 71. The vocal line from mm. 67-68 is repeated up a semitone in mm. 72-74, the harmonic material now drawn from OCT 1,2 (the tritone again appears in the bass). The vocal line of mm. 75-76 is an exact repetition of mm. 67-68—text and music—up

a semitone. The tritone is again prominent, this time as the outer notes of (α) in m. 75, and the harmony reverts to OCT 1,2, which is spelled out in its entirety in the bass of mm. 76-77.

These measures also see an increase in activity as m. 78 is approached. The meter shifts to 2/4 and the initial tempo returns as the poet realizes that he will certainly vomit once his oppression is over. The tritone is ubiquitous in this passage: it is outlined by the voice beginning on the B-flat of “moi” and ending on the E on the closing syllable of “ravalé.” The accompaniment in mm. 84-87 features the tritone E-A# superimposed over a D and G# in the bass.

This newfound energy is short-lived, however, and the *meno mosso* returns in m. 89, with an even further pared down version of (α). Only the initial dotted rhythm remains, now divided between two hands (Example 3.3).

Example 3.3. “Le coeur volé,” mm. 88-90. Motive (α) further transformed.

The musical score for Example 3.3 shows measures 88-90. The tempo is marked 'Meno mosso'. The lyrics are 'Quand ils au-ront ta - ri leurs chi-ques,'. The piano part features a tritone (E-A#) superimposed over a D and G# in the bass. The vocal line begins on B-flat and ends on E. The piano part has a dynamic marking 'p' and a tritone symbol α .

Notably, the bass returns on a low A, preparing for a dominant that is finally achieved in m. 94. The E-flat in m. 92 remains in the listener’s ear, forming the altered dominant sonority that appeared in the first verse. The vocal line in mm. 92-94 again outlines a tritone.

A short tag recalls the original theme in its entirety, now a step higher and marked *piano*, as the devious oppressors slink away, their subjugation of the poet having reached an end.

A final note about prosody in this stanza is necessary. Verse three is the only one in which Hoiby remains completely faithful to the *triolet* scheme. Compare the rhythmic values and melodic shape of each appearance of “Quand ils auront tari leurs chiques” to “Ce seront des hoquets bachiques” and “J’aurai des sursauts stomachiques,” all rhyming lines. Note that each is comprised of a duplet followed by a triplet and two more duplets. This is augmented in m. 78 and looks different on paper due to the switch to 2/4, but is readily apprehended by the ear. Furthermore, the melodic material consists of a repeated pitch dropping a whole step on the last note. Compare now “Comment agir, O coeur volé” and “Moi, si mon coeur est ravalé.” Again the three lines possess virtually identical melodic and rhythmic shapes that outline a rising tritone.

This is a rich piece for both the analyst and casual listener. Hoiby’s innate sense of drama and his ability to project a complex mood through musical means make this song readily appreciable to all. But to those who wish to dig deeper, there is much to be unearthed by way of motivic development at varying levels of structure and attention to prosodic detail.

L’éternité

“L’éternité” is the one poem in this set devoid of erotic content. Written in the early summer of 1872, it is a deeply spiritual poem, leading one writer to call it one of Rimbaud’s “minor miracles.” It is the fourth poem in his set entitled *Fêtes de la patience* (Festivals of Patience). It differs vastly from “Le coeur volé,” but in its own way is still difficult to interpret.

Elle est retrouvée.
Quoi ?—L'Eternité.
C'est la mer allée
Avec le soleil.

*It has been recovered.
What ?—Eternity.
It is the sea gone
With the sun.*

Ame sentinelle,
Murmurons l'aveu
De la nuit si nulle
Et du jour en feu.

*Guardian soul,
Let us whisper the confession
Of the empty night
And the fiery day.*

Des humains suffrages,
Des communs élans
Là tu te dégages
Et voles selon.

*From human approval,
From vulgar impulses
There you free yourself
And fly away accordingly.*

Puisque de vous seules,
Braises de satin,
Le Devoir s'exhale
Sans qu'on dise: enfin.

*Since from you alone,
satin embers,
Duty breathes
Without anyone's saying: finally.*

Là pas d'espérance.
Nul orietur.
Science avec patience,
Le supplice est sûr.

*There is no expectation there.
Nor religion.
Science with patience,
Suffering is certain.*

Elle est retrouvée.
Quoi ?—L'Eternité.
C'est la mer allée
Avec le soleil.

*It has been recovered.
What ?—Eternity.
It is the sea gone
With the sun.*

As with "Le cœur volé," opinions about its meaning vary widely, again pitting abstract interpretations against autobiographical ones. One writer suggests that the poem is a symbolic representation of the renewal of Rimbaud's relationship with Verlaine, pointing to a passage in *Les Illuminations* in which Rimbaud uses sun imagery in reference to his older lover.³² Another interpretation eschews such concrete underpinnings: eternity is an infinite collection of fleeting moments such as a sunset, and

³² Chadwick, *Rimbaud*, 44-5.

our lives are but one of those moments.³³ Still another writer sees this poem as a syncretic expression of spirituality with no clear theological foundation, in the manner of the mystical poems of Hugo and Nerval.³⁴

Much debate about the poem's meaning is circumvented, however, by the fact that Hoiby has only set the first two stanzas, raising interesting formal conundrums. The original poem consists of six stanzas of four lines each. The rhyme scheme is *aaaa bcbc dede...aaaa*, with the final stanza an exact repetition of the first, creating a sort of refrain. In setting only the first two stanzas, however, Hoiby is left with an asymmetrical rhyme structure of *aaaa bcbc*, although the lines are all in trochaic trimeter. The song's formal plan follows the poem exactly, as the following chart illustrates.

mm.	1-4	5-14	15-17	18-25
Event	Piano intro	Voice 1st stanza	Piano Inter-lude	Voice 2nd stanza
Tonal center	A-flat--F#		G#	

Figure 3.2. Form chart of “L'éternité.”

The song opens with a winding treble *ostinato* over widely spaced chords in the bass. The tonality is obscure, but may perhaps best be understood as a second inversion A-flat major chord alternating with an E 4/2 chord over an F pedal. Although the roots of the chords are a diminished fourth apart, Hoiby changes from sonority to sonority with the least possible movement, keeping the common tone A-flat, the root of the first chord,

³³ St. Aubyn, *Arthur Rimbaud*, 78.

³⁴ Houston, *Design of Rimbaud's Poetry*, 131-6.

as a G#, the third of the second chord. The bass note (not the pedal) moves down only a semitone from E-flat to D. The treble notes also move only by half step, if at all. This oscillation continues unchanged until m. 7, after the voice has finished its first statement.

Although the voice enters on the incomplete neighbor tone B-flat in m. 5, it is helped out by the sounding of the same note in the piano. In the next measure, however, the voice sustains a G-natural against the piano's G# and F#.

Beginning in m. 7, the bass starts to descend. While the lowest voice—formerly the pedal tone—moves chromatically, the inner voices move somewhat more sporadically, first by diminished 3rd (essentially a whole step) from m. 7 to m. 8, then by half step into m. 9, then a combination of the two (top voice by semitone, middle by °3rd), and finally both drop a fourth into m. 11, arriving on a G#-minor sonority. While it is difficult to quantify this passage harmonically, one is immediately struck by the chain of parallel fifths, which add a tone of solemnity in keeping with the essentially religious nature of the poem. Also significant in this measure is the change in the right hand ostinato, which has repeated its two-measure pattern since the beginning of the song. It begins to ascend, perhaps as a signal that a significant event is on the horizon.

Measure 12 confirms that m. 11 is a harbinger of important things to come and is noteworthy in two ways: the bass leaps an octave—there have been no harmonies preserved over the bar line to this point—and the harmonic rhythm begins to accelerate. To this point, the left hand of the piano has moved exclusively in whole notes, but now the A# retardation into the B changes that. The right hand continues its climb, intensifying the listener's expectation, and all of the voices in the left hand now move at

the faster rate, culminating in eighth-note movement on the last beat of m. 13 and further strengthened by the *ritard*.

The heralded event arrives in m. 14: a cadence on F# major following the second inversion C#⁷ with added 9th that sounded on the third beat of m. 13. The F# arrival is the clearest tonal moment in the piece and is all the more brilliant in its contrast to the harmonic ambiguity that has preceded it. Significantly, it corresponds with the word “soleil” in the voice.

A brief link follows in m. 15, which drops the right hand into a lower register and restores the relative tranquility of the opening. The ostinato from mm. 1-2 reappears in m. 16, unchanged except for register, but the notes underneath are different. What was an F, E-flat and A-flat in m. 1, is now a D over a C-flat in m. 16. Octave low E's and a C# in m. 17 take the place of the F-D-G# of m. 2. Whereas the first verse was characterized by parallel fifths in the bass, the second features open octaves often moving by tritone, beginning in mm. 17-18 with the movement from E to B-flat.

The voice's line in mm. 18-19 mirrors its initial entrance in mm. 5-6, but it is harmonized differently, as is the ostinato. The vocal line diverges slightly from verse one beginning in m. 20. While the melodic shapes are the same, verse two is slightly truncated, as the lines of poetry in the second verse constitute a single thought, prompting Hoiby to shorten the note values of “Murmurons” (compare to “Quoi?” in m. 9) and “l’aveu” (compare to “L’Eternité” in mm. 10-11). “Murmurons l’aveu” also begins a minor third lower than its counterpart in the first verse. This continues essentially throughout if one takes into account enharmonic spellings. Just as it did in the first verse, the harmonic rhythm speeds up in m. 22, although Hoiby creates a written out

ritard in the first three beats of that measure by adding an eighth note's duration to each of the first two beats and switching the meter to 5/4 to accommodate it. Measure 23, like m. 14 before it, features another moment of relative tonal clarity, outlining a B minor chord in first inversion. The rising fifth leap into the sonority, however, denies this moment equality with the F# arrival in m. 14. The bass then drops a tritone onto G# minor as the voice ascends by tritone to the third of the chord. Another written out *ritard* in the right hand brings the piece to a close, but not without first disturbing the repose of the G# minor sonority by adding an F double-sharp.

The song's admixture of stasis and change raises interesting questions. Is Hoiby commenting on the nature of eternity itself? That is, is eternity an unending linear progression of individual events or a single, all-encompassing moment? The song seems to suggest a combination of the two; there is a non-stop harmonic journey throughout the song, but its ultimate resting point is essentially the same as that of its departure (A-flat = G#). Furthermore, the two verses are very similar, yet slightly changed—stasis and progression existing simultaneously.

One final note of interest: the two moments of relative tonal clarity correspond to references to the sun, “Avec le soleil” and “Et du jour en feu.” Perhaps it is nothing more than word-painting, using harmonic clarity to suggest the brilliance of sunlight, but it could be that Hoiby is amplifying these words to highlight the very moment—as Rimbaud suggests in the poem—when temporal humanity comes into contact with the eternal.

Rêvé pour l'hiver

Likely written in the autumn of 1870, “Rêvé pour l’hiver” is easily the most straightforward poem of the set.

L’hiver, nous irons dans un petit wagon rose
Avec des coussins bleus.
Nous serons bien. Un nid de baisers fous repose
Dans chaque coin moelleux.

*In winter, we will ride in a little red carriage
With blue cushions.
We will be comfortable. A nest of passionate kisses rests
in each velvety corner.*

Tu fermeras l’œil, pour ne point voir, par la glace,
Grimacer les ombres des soirs,
Ces monstruosités hargneuses, populace
De démons noirs et de loups noirs.

*You will close your eyes, so as not to see through the window,
The grimacing shadows of evening,
These snarling monstrosities, rabble
Of black demons and black wolves.*

Puis tu te sentiras la joue égratignée...
Un petit baiser, comme une folle araignée,
Te courra par le cou...

*Then you will feel your cheek scratched...
A little kiss, like a mad spider,
Will run around your neck...*

Et tu me diras: ‘Cherche!’ en inclinant la tête,
--Et nous prendrons du temps à trouver cette bête
--Qui voyage beaucoup...

*And you will say to me: ‘Look for it!’ while lifting your head,
--And we will take our time finding this beast
--Who travels a great deal...*

Unlike the other poems studied thus far, there is little debate among scholars about the proper interpretation of this work. It is an erotic fantasy, and as it was written around the time of Rimbaud’s first trip to Paris (on which he was arrested for not having the proper fare), at least one author has surmised that the lonely train journey inspired visions of an accompanied one.³⁵

The prosody recalls classic French poetry in its use of the alexandrine, a line of twelve syllables; these alternate with shorter, six-syllable lines in the first, third and fourth stanzas. In the second stanza, however, the shorter lines have eight syllables, a fact that suggests that this stanza will be unique in some way. Furthermore, while the first two stanzas are each four lines long, the final two consist of only three lines, with

³⁵ Chadwick, *Rimbaud*, 16.

two alexandrines in rhymed couplets (its traditional use since the time of Ronsard)³⁶ joined with a single six-syllable line to create an *abab cdcd eef ggf* form.

For the first time in this set, however, Hoiby strays from Rimbaud's poetic form, choosing instead to treat the last line of the third stanza as the first line of the last stanza, creating a new form, *abab cdcd eef ggf*. The altered structure produces a third stanza of equal proportion to the first, but slightly different. While the first verse alternates in a 12-6-12-6 syllable pattern, the newly-arranged final verse is 6-12-12-6, which enables Hoiby to recapitulate the opening musical material without necessitating too drastic an adjustment of the vocal line. The musical form falls into three sections, with what were the first two lines of the original third verse acting as a bridge between the second and third (Figure 3.3).

mm.	1-4	5-21	22-23	24-35	35-39	40-43	44-62	62-70
Poetic form		abab		cdcd		ee!	fggf	
Event	Piano Intro	Voice 1 st stanza	Piano Inter-lude	Voice 2nd stanza	Piano Inter-Lude	Voice "bridge" —recit.	Voice 3rd stanza	Piano (voice) coda
Tonal center	C			B-flat		B	C	
Musical form	A			B			A'	

Figure 3.3. Form chart of "Rêvé pour l'hiver".

As in the others, this song presents the bulk of the musical material upon which it will be based in the introduction. The first theme divides into two motives; the left-hand

³⁶ <<http://www.infoplease.com>>, s.v. "Alexandrine", [accessed 31 October 2005].

material (α) features a triplet pattern consisting of a stable bass note—in this case C—leaping upward a major tenth then down an augmented fifth (or its enharmonic equivalent, a minor sixth). The upper notes then descend chromatically, almost to the level of the anchor tone C. The right-hand motive (β), meanwhile, is notable for its accented offbeat entrance and chromatic descent followed by a small upward leap and a leap of a sixth downward, finally coming to rest a diminished octave below its starting note (Example 3.4). Whether heard simultaneously or independent of one another, these motives suggest the slightly awkward lurching of a carriage. The tonal center at this point is clearly C and the preponderance of semitone motion leads one to believe that it will be an important interval in this piece.

Example 3.4. “Rêvé pour l’hiver,” mm. 1-3. Opening theme with motives marked.

The musical score for measures 1-3 of "Rêvé pour l'hiver" is presented in 9/8 time, marked "Allegretto" with a tempo of 88. The piece begins with a piano (*p*) dynamic. The right hand features a triplet pattern labeled α and a chromatic descent labeled β . The left hand features a chromatic descent labeled β . The score is marked "legato" and includes a tempo marking of 88.

After the initial two-and-a-half measure theme, a short passage in 6/8 brings the accompaniment back to the beginning of the carriage music at m. 5, the right hand now transposed up an octave. The voice enters with a declamatory, octatonic melody (OCT 1,2) that incorporates the syncopation of (β) at its outset—note also the decoration of (β) in the right hand in m. 7. The voice’s hemiola in m. 8 is accompanied by an altered

version of (β) in which only the rhythmic element of the opening eighth notes is recognizable. It culminates in a $D^{\circ 7}$ harmony in m. 10, the C-natural in the voice departing from the octatonic context.

The carriage theme recurs in m. 11, now on a G and slightly abbreviated, acting as a transition back to C in m. 13, where (β) is further decorated. The second line of text initiates harmonic movement away from C in m. 15 as the carriage theme is back at G and (β) appears in inversion. A descending sixteenth note passage in the right hand of m. 17 suggests the passionate—or mad—kisses spoken of by the voice; in the meantime, the anchor note of (α) has risen to C# in the bass. In m. 18, the opening eighth-note gesture of (β) is expanded into four notes, still descending chromatically (Example 3.5). The bass note continues to fluctuate in the ensuing measures, moving from G# to G to F# on the downbeat of m. 20 before being shortened to two notes and landing on C# on the downbeat of m. 21. It descends to C midway through the measure.

Example 3.5. “Rêvé pour l’hiver,” mm. 18-20. Four-note version of (β).



The transformed version of (β) will form the basis of a new motive (γ) suggestive of the wind howling at the carriage windows, which appears fully formed for the first time

in m. 22 (in conjunction with (α)) during the brief piano interlude between verses (Example 3.6). By introducing the wind motive at this point, Hoiby is foreshadowing the specific content of the second stanza—the first line of text refers to looking out the window—as well as its general mood by suggesting that the world outside of the carriage is cold and foreboding, which the subsequent text affirms.

Example 3.6. “Rêvé pour l’hiver,” m. 22. Motive (γ) marked.



Motive (α) is now at B-flat in m. 24 as the second verse begins. As suggested by the prosody, this stanza differs from the first, both in its poetic and musical content. Duples, which have made an occasional appearance thus far, now become the distinguishing rhythmic feature of the chromatic vocal line beginning in m. 25. Contrasted with the steadily flowing triplets of the carriage, the duples sound angular and menacing and will be associated with the ominous creatures that lurk outside. Beneath this, a fragment of (α) appears in the right hand for the first time. The wind motive reappears in m. 26, amplified by the right hand and doubled by the voice’s “par la glace,” appropriate in that it is against the window that the wind is blowing. The carriage music has now risen a

tritone to E, part of a sequence of paired statements of (α) and (γ) that appear first at B-flat in mm. 24-25, then at E in mm. 26-27, then back to B-flat in m. 28. “Grimacer les ombres des soirs” sounds strongly octatonic, save for the D-natural in m. 28. The wind music in m. 29 moves back to (α) in m. 30, again at B-flat. The carriage’s triplet pattern, rising chromatically with each beat in mm. 30-31, is contrasted directly with the monsters’ duples, which continue almost uninterrupted until m. 33. The bass line, meanwhile, has shifted to outlining diminished triads in mm. 32-33, while the right hand and vocal line explore different octatonic collections: OCT 0,1 in m. 32 and OCT 2,3 in m. 33. Also notable is the chain of parallel sixths in the right hand.

The *ritard* in m. 33 sets the music up for a clever bit of text painting in m. 34. On the word “loups” (wolves), Hoiby places the voice in the upper part of the baritone range and calls for the male *false* *setto*. The combination of the [u] vowel and the *false* *setto* create a simulated wolf’s howl out of the word itself, intensified by sixteenth-note runs in the left hand. The phrase climaxes on an E, set against a B-flat in the bass. The clash of the carriage’s triplets and the monsters’ duplets takes center stage in m. 35 as a four-note motive, G-A-A-G, is heard in *stretto* in the duplets. It turns minor in m. 36 and eventually takes over the entire texture, beginning halfway through m. 37; in m. 38, the note values change to dotted quarters, effecting a written out *ritard* that brings to music to a virtual standstill in m. 40.

Having reached the point where he parts ways with Rimbaud’s poetic form, Hoiby does several things beginning in m. 40 to set these lines apart. First, the bass has moved from B-flat, the tonal center of the second stanza, to a B-natural. Second, he foreshadows a registral motive in the right hand of the piano; the sixteenth notes in the

right hand suggest the register and texture of the coda. In both places, the sonority depicts the “spider,” which represents the poet’s kisses. Finally, and most obviously, the two now-independent lines of text are set as recitative, setting them completely apart from the material that precedes and follows them. The second line, beginning in m. 42, sees the bass move up a tritone to F; the “spider” sonority returns and the voice continues in recitative as an octatonic line brings the bass back to C for the return of the opening musical material in m. 44.

There is an *accelerando* beginning in m. 44, following the freedom of the recitative section and the *poco ritard* at the end of m. 43, as though the carriage had come to a stop with the first kiss and is now resuming its journey as its occupants commence their flirtation in earnest. The musical material combines elements of the introduction (mm. 1-3) and the first verse (mm. 5-7). The pitch level is that of the introduction, but motive (β) is decorated as in the first verse. The vocal line carrying the text “Te courra par le cou”—one will remember this is the last line of Rimbaud’s third stanza, thus it is only six syllables long—is necessarily of a different shape than its counterpart in verse one, but outlines the same descending major third from B to G. The accompaniment continues unchanged from the first verse, but the vocal line is considerably more flexible to accommodate the text. In m. 49 he illustrates the lifting of the woman’s head to facilitate the poets “search” for the spider with an ascending chromatic line in the voice, thus departing from the first verse’s template.

All similarities between the two end in measure 51, however, as a momentary shift to B-flat recalls the tonal center of the second stanza. The reference to the spider as a “beast”—which does not occur until m. 55—prompts a return of the menacing duples

from that same verse, but now in a lighter, less dangerous texture. Notable also is the fact that the carriage music has gone, replaced by gently flowing triplets, as the coach's occupants no longer notice the awkward rocking of their ride. The ascending duplet material beginning in m. 56 now suggests the slow climbing of the spider. The voice outlines an octatonic scale (OCT 0,1) on its final statement before giving way to the coda, drawn from the same octatonic collection, which begins with the new tempo in m. 62. C returns as the tonal center as the piano's upper register, first associated with the spider in the recitative section before the final stanza, suggests its suddenly quick travels across the landscape of the poet's companion. The coda exploits the tension between C-natural and C#, alternating between the two before including both in the final chord.

In this song, one can again see how the musical material in the introduction has provided the blueprint for the harmonic structure of the piece, albeit somewhat less directly than in the other songs in the set. The abundance of semitone movement is reflected at the deepest level of structure in the climb from the B-flat to B to C after the initial whole step downward. Also like the others, this song is tightly unified by its motivic material. Furthermore, it features a prominent use of the tritone, particularly in the second stanza and bridge, where it exploits the relationship between B-flat and E.

Conclusions

Three French Poems would be an important work simply because it is a rare setting of one of modern history's most influential poets by one of America's leading composers, and commissioned by an important singer of French *mélodie*. Its value, however, goes beyond this. It is, as Johnson and Stokes have said, an important addition

to the baritone repertoire. Furthermore, the pieces contained therein are studies in motivic unity and development and offer a great deal to the analyst as well as the singer.

CHAPTER 4

CHANTS D'EXIL

The Poet

Marcel Paul Louis Alfred Marie Ghislain Osterrieth (1902-1947) was a Belgian commercial engineer, having received his degree from the Solvay Institute of the Université Libre du Bruxelles. At the onset of the Second World War, he attempted to enlist in the Belgian army, but was refused admittance due to poor health. Intent on contributing to the war effort, Osterrieth secured a government post in the Office of Procurement in the Belgian Congo, where he lived apart from his family for two years before they were able to join him. Upon the conclusion of the war, he returned to his homeland with his family, but suffered kidney failure¹ shortly thereafter and died at the age of forty-five.

Born into a prominent family with a long history of involvement in the arts (there are ties to Gounod)², Osterrieth was himself an amateur musician who had perfect pitch and played the cello, piano and horn.³ Writing poetry was another of his hobbies and in

¹ Claudine Torfs to Scott LaGraff, 12 December 2005, e-mail.

² Emmanuel de Bertier de Sauvigny, *Quelques Photographies et Lettres Inédites de Gounod, Massenet et Saint Saëns* (La Jourdan: Société de Musicologie du Languedoc, date unknown), 3-5. This volume contains letters between Léonie Osterrieth-Mols, who was Marcel's grandmother, and Gounod. Léonie was apparently quite friendly with the composer and a patron of his work.

³ Torfs to LaGraff, 12 December 2005, e-mail.

1946 he published *Rhythmes d'Exil* (Rhythms of Exile),⁴ a book of poems written during his time in the Congo. It received a very limited circulation.

The Creation of *Chants d'Exil*

Hoiby met Osterrieth's daughter—Dr. Claudine Torfs, an epidemiologist from Berkeley, California—at a performance of portions of his *Romeo and Juliet* at the Kennedy Center in Washington, D. C. A friendship developed between the two and early in 2002 Torfs commissioned Hoiby to set some of her father's poems to music.⁵ With the help of Mark Shulgasser, he chose “Lucioles,” “Anniversaire,” and “Chant du Kisandji.” The set was completed in August 2002 and has yet to be performed.

Analyses of Poems and Songs

Lucioles

Osterrieth's poetry could scarcely be more different than Rimbaud's; the former is as charming and straightforward as the latter is shocking and perplexing. “Lucioles” (Fireflies) is an atmospheric poem in the tradition of the “insect” poetry made so famous in the fin-de-siècle *mélodie*, specifically Rosemonde Gérard's “Les cigales” (The Cicadas) set by Chabrier, Jules Renard's *Histoires Naturelles*, the inspiration for Ravel's most innovative song collection, which featured “Le grillon” (The Cricket), and Guillaume Appolinaire's *Le Bestiaire*, Poulenc's first attempt at song, which paid homage to “Le sauterelle” (The Grasshopper).

It is a short poem—only four lines, each an alexandrine—whose rhyme scheme is *abab*.

⁴ Paul Osterrieth, *Histoires de la famille Osterrieth* (Eresee: Memory Press, 1998), 53.

⁵ Claudine Torfs, phone interview by author, 12 December 2005.

Lucioles, lumignons ailés des nuits d'Afrique
Cortège de lampions, lumens en liberté,
Échappés un certain soir d'une ampoule électrique
Dont le cœur éclatait de désirs comprimés.

*Fireflies, winged candles of the African nights
Procession of fairy lights, lamps in freedom,
Escaped one evening from an electric light bulb
Whose heart was breaking from repressed desires.*

The content is equally clear, if somewhat fanciful in its suggestion that the fireflies have escaped from a light bulb; perhaps this is an imaginative way of describing the familiar image of the insects trapped in a glass jar. At any rate, the poem, like those of the tradition in which it follows, does not aspire to be grand, and in this simplicity finds its success. Neither is it meant to be comical, reminding one of Poulenc's statement: "To sing *Le Bestiaire* with irony is to misunderstand Appolinaire's poetry and my music."⁶

In keeping with the poem's simplicity, the song is in a two-part form and although the halves are of unequal lengths, each encompasses two lines of text (Figure 4).

mm.	1-6	7-12	13-20	21-24	25-32	32-37
Event	Piano intro	Voice First line	Voice Second line	Voice Third line	Voice Fourth line	Piano postlude
Tonal Center	A			F#		
Other ideas	Blinking firefly			Flying firefly		

Figure 4.1. Form chart of "Lucioles".

In addition to having different tonal centers, the halves are further delineated by dissimilar motivic material (called "Other ideas" on the form chart), which will be discussed in detail below.

⁶ Pierre Bernac, *The Interpretation of French Song* (New York: W. W. Norton & Company, 1970), 277.

Hoiby captures the text's atmospheric quality instantly with impressionistic sonorities reminiscent of *Histoires Naturelles*, again exploiting the tritone, in this case the A in the bass against the octave D# in the right hand. Although that is the most striking aural feature, it does not fully reflect the harmonic activity of the opening measures—or the song for that matter, which uses traditional chords in non-traditional ways, as has been the case with all of Hoiby's French songs thus far. An open fifth in the bass (A—E) acts as a pedal, while the right hand—set in the bass clef—oscillates between first inversion B major and G# major chords, each doubling the third at the octave and lacking a fifth; the cross relation between the B-natural of the first and third beats and the B# of the second and fourth is striking. The opening B major chord returns on the downbeat of measure two, but it has been transformed into a second-inversion G augmented triad (more on this momentarily), now two beats long and followed by a first-inversion G major chord, still lacking its fifth, but with an added #9th.

These two measures form the first (α) of three motives that together will create a six-measure theme suggestive of the stillness of the African night. The second segment, mm. 3-4, also features first-inversion chords doubled at the octave with a missing fifth. These plane upward, moving first by semitone, then two leaps of a minor third. In m. 4, the figure is transposed up a minor second before beginning a mirror-like descent, first by minor third, then augmented second (enharmonically equivalent to a minor third). At this point, an extra downward leap of a minor third is added, taking the line a half step below its original pitch, which it regains on the downbeat of m. 5. Measures 5-6 are similar to mm. 1-2, with only one difference: the second beat of m. 5 ascends to a C major chord instead of descending to G#, which it does on the fourth beat. Measure 6 is identical to

m. 2, completing the theme, whose overall effect, despite the continuous motion, is one of stillness (Example 7). Also of note is the fact that each measure is drawn from an octatonic collection.

Example 4.1. “Lucioles,” mm. 1-6 with motives marked.

The musical score for "Lucioles" measures 1-6 is presented in 4/4 time, marked "Lento" with a tempo of 72. The score is in a key with three sharps (F#, C#, G#). The piano part is marked "pp" and "con pedale". Motives are labeled with Greek letters: α (alpha) for measures 1-2, β (beta) for measures 3-4, γ (gamma) for measures 5-6, and δ (delta) for a specific bass clef gesture. A vocal line for "Lu" is shown in measure 6.

Punctuating the tranquility is another motive (δ) representing the intermittent flashes of the fireflies' lights. It appears over the bar lines in each of the first six measures, except for m. 1, with twin statements at the top of the treble clef surrounding two at the bottom of the bass clef, perhaps to suggest the relative distance of the insects from the poet or their position within the "light bulb." While the bass-clef gesture is little more than an embellishment of the bass pedal, the treble-clef statements in mm. 2 & 6

actually change the harmony of the B major triad into a second-inversion G augmented chord.

A single statement of these two contrasting ideas—the African night and the fireflies—makes up the introduction in mm. 1-6 and repeats without modification in mm. 7-12 as the accompaniment to the first line of text. The voice enters on an E, conforming to the bass harmony, but moves to a G, again transforming the B major harmony of the right hand into a G augmented chord and clashing with the G# major sonority that follows. Hoiby highlights the separate statements in the text by inserting a measure's rest for the voice. The second entrance, in m. 9, is in unison with the octaves of (β) and the first few notes of (γ) in m. 11.

Although m. 13 is clearly based on the opening theme, it introduces the first departure from the status quo, as the last beat of the measure moves upward a semitone instead of the original minor third. The following measure seems as though it will reproduce (α) transposed up an augmented fourth, but the final beat moves upward a minor third to an E-flat chord (minus the third), rather than back to the C major sonority of the second beat. The firefly motive has also moved to a new pitch level a tritone above the E and continues upward chromatically through B-natural to C, which acts now as the fifth of the piece's first new bass harmony, which is built on F. Like the bass, the African night theme is also transposed up a minor sixth, now oscillating between first-inversion G and E chords, as is the second firefly statement, which has swapped notes with the bass and now begins on an A. The voice continues to double the right hand of the piano.

Having arrived at a new pitch level, the opening themes are reproduced unchanged in mm. 15-16, save for their transposition. While the second chord in the right hand of m. 16 is spelled differently than its counterpart in m. 2, they are almost the same chord an octave apart. The chord in m. 2 is spelled B, G, A# (the D# from the previous chord is still fresh enough in the ear and there are enough common tones to consider it an augmented fifth of the chord), while m. 15's version is spelled G, D#, F# (the B from the firefly motive is sounding as well). The only difference in the sound of the two chords is that the first contains a ninth and the second a seventh.

The theme continues in m. 17, again slightly altered from its original form. It begins as the original statement in m.3 transposed down a major third, but instead of rising a semitone and repeating the intervals downward, the passage in m. 18 leaps a major third, then inverts the intervals on its downward course—minor second/augmented second/minor third—before moving downward another minor third to regain the starting pitch from m. 15. But the right hand does not continue to (γ) as would be expected; instead, it reprises (α) as the bass moves upward again, this time to a G and D. The accelerated harmonic rhythm brings about a sense of anticipation without disrupting the placid texture. For the first time, the voice—after its pause in mm. 16-17 to accentuate the separate ideas in the text—does not move in unison with the right hand of the piano, instead sounding the missing fifth of the chords in mm. 18-19.

The right hand stops short of a full statement of (α) in m. 20, leaving off the second chord. This coincides with the dividing point of the piece, as here begins the third line, a new tonal center of F#, and a slightly faster tempo. Even more striking is the change in texture; the blinking firefly figure (δ) is gone, replaced by steadily moving

eighth notes suggestive of newfound freedom as the insects escape from the light bulb. Yet despite the many new elements, (γ) is still recognizable, albeit transformed. The first chord is difficult to identify as spelled—an augmented E chord with a raised fourth substituted for the third—but is more easily recognized aurally in its enharmonic equivalent: a first inversion C7 chord with a doubled third and no fifth, which also relates it more closely to the original version of the (γ) motive. It differs, however, in that the right hand material doubles the seventh above the bass instead of the tritone, so while the bass is now a major sixth above its original position, the treble is only a half step higher. Aside from these differences, (γ) continues as expected, first ascending a semitone and returning before leaping downward by minor third and back to the starting sonority, but instead of leaping upward by sixth in m. 22, it moves by tritone. The last portion of the motive is repeated in m. 23, now as an E#7 chord that leaps by perfect fifth in the second half of the measure. The entire passage takes place over a contrapuntally active, but harmonically inert, bass that never leaves its F# major position.

Beginning in m. 21, the voice's music changes character as well, expressing the fireflies' freedom through a more disjunct line that incorporates wide leaps, such as the major sixth from A# to C# in m. 21 and the ninth from C# to D# outlined in mm. 22-23. The D# also signals an increase in range as it is a full augmented second above the highest previous note. Furthermore, in contrast to the first two lines of text, Hoiby sets this passage virtually without interruption in keeping with its expression of a single thought.

The fourth line of text continues to introduce changes to the musical fabric, beginning with the sweeping melody that starts on the last two beats of m. 25 and is taken

up by the voice a measure later. The first gesture in the piano rises to a G#, and then to an A in m. 26 when joined by the voice, finally culminating in the leap from E# to D# across the bar line into m. 27, at which time it moves upward still to E. The shape of the entire passage is suggestive of the insects' upward flight away from their prison, finally soaring completely free in m. 27 over motive (γ), which now sounds a full two octaves above its original pitch in m. 5. Its harmony has changed, too, as the B pedal in the bass (first heard in m. 25) finally gives this motive a pure B major sonority, which is also reflected in the C-sharp on beat two. The motive leaps downward a perfect fifth before coming to rest on an F# minor triad (the third is filled in by the tenor) on the downbeat of m. 28.

Having reached its climax in m. 27—and with the fireflies now safely flown away—the musical tension begins to dissipate in m. 29 with a slowing of the harmonic rhythm and a descent toward the piece's original register. Hoiby uses F# dorian in mm. 28-31 to maintain the impressionistic texture. The *ritard* in m. 31 coupled with the momentary ceasing of eighth-note motion eases the music to a point of almost complete harmonic repose in m. 32, the sense of arrival strengthened by the B an octave below the pedal point. Although the eighth notes return, reminding the listener that the fireflies continue their flight to freedom, its repetitive pattern does not give a sense of harmonic motion. The piece concludes with a slow climb, regaining the piece's original register, to a second-inversion F# minor chord, the home pitch of the second half.

Although the tritone is important early on, the interval of a minor third is prominent enough in this piece to merit special consideration. For example, the African night theme is a string of sixths and thirds usually moving by third, as in the first measure

(α), where the right hand oscillates between chords a third apart. In the second measure, the motive leaps upward by sixth (the third's inversion). The following two measures (motive (β)) feature movement by minor thirds and augmented seconds (the enharmonic equivalent of a minor third). An examination of the same motive as it appears in mm. 17-18 features movement by the same intervals. The minor third is also expressed at the deepest level of structure, in that the song is divided evenly between the tonal centers of A and F#, a major sixth/minor third apart. In "Lucioles," written twenty years after the publication of *Three French Songs*, Hoiby's penchant for composing songs with tight, motivic unity—both on the surface and at deeper structural levels—is still evident.

Anniversaire

While the Rimbaud poems offered eroticism, Osterrieth's "Anniversaire" presents pure romance, but in a typically French fashion: philosophically and devoid of sentimentality. As was the case with "Lucioles," the poetic form is very straightforward: three stanzas, each containing four six-syllable lines. The rhyme scheme is *abab cdcd efef*.

Songes-tu aujourd'hui
 A l'enivrante étreinte
 Quand tremblante tu mis
 Tes mains sur mes mains jointes?

*Do you dream today
 Of that intoxicating embrace
 When, trembling, you placed
 Your hands on my clasped hands?*

Nous ne vieillirons point
 En attendant l'automne.
 J'ai déjà pris demain
 Dans ce que tu me donnes...

*We will not age
 While awaiting autumn
 I have already taken tomorrow
 In what you give me...*

Car le temps ne peut fuir
 Pour ceux qui s'appartiennent.
 Il devient souvenir
 Et nos cœurs le retiennent.

*For time does not pass
 For those who belong to each other.
 It becomes memory
 And our hearts retain it.*

The form of the song is equally lucid, adhering to the poetry (Figure 4.2). While motivic unity is a trademark of Hoiby's style, this piece is constructed in an exceptionally tight manner, with nearly all of the accompanimental material deriving from two basic motives.

mm.	1-6	7-15	16-19	20-23	24-26	27-30	31-46	47-51
Event	Piano intro	Voice v. 1	Piano inter-lude	Voice v. 2	Piano inter-lude	Voice v. 2 (con't)	Voice v. 3	Piano postlude
Tonal Centers	B-flat		B-flat—G-flat	G-flat	E	F pedal	G, C, B-flat	B-flat

Figure 4.2. Form diagram of “Anniversaire.”

True to form, the motivic material is presented in the introduction. The first foundational motive (α) is heard in the right hand of the piano and features parallel thirds climbing in quarter notes. At the peak of their climb is a dotted quarter followed by a descending eighth note and two half notes. The first of the half notes is an accented passing tone, which, along with related gestures (suspension, incomplete neighbor, etc.) will also be an extremely important unifying element in the song. This is a common musical means of expressing love and desire, and Hoiby, never ashamed of his romantic heritage, uses it to its fullest potential.

Closely related to (α) is (β), seen for the first time in mm. 4-6. Its melodic shape is an arch like that of (α), but it begins with two eighth notes instead of quarters and takes a downward step (in this case in m. 4 on the end of beat 4) before leaping upward to its pinnacle. It then begins its descent, again with dotted quarters and eighths, but two sets this time, and concludes with the accented passing tone figure in half notes.

The second foundational motivic idea (γ) first appears in the left hand of the piano in m. 2, but briefly, comprising only the first four notes of this entrance. It is characterized by an offbeat entrance and large skips, often arpeggiating notes of a chord. Although the first entrance is conflated with a slightly abbreviated form of (β), an extended version of the motive can be seen in mm. 4-6. Its related idea (δ) appears in m. 19. It retains the offbeat entrance and arpeggiation, but is a sextuplet figure and tends to outline larger leaps than (γ) (Example 4.2).

Having identified the raw materials, a study of the song will now be more fruitful. As previously described, it opens with a statement of (α) in the right hand of the piano, whose arching melodic line and accented passing tone give the piece a romantic sweep, capturing the poem's tender character.

Example 4.2. “Anniversaire,” mm. 1-6 with motives marked.

The image shows a musical score for the first six measures of the piece "Anniversaire". The score is written for piano in 4/4 time, with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) features a melodic line with a strong arch, starting on a half note C#4 and moving through various intervals, including a leap to G#4. The left hand (bass clef) provides harmonic support with chords and arpeggiated figures. Motives are marked with brackets and Greek letters: α (measures 1-2), β (measures 3-6), γ (measures 2-4), and γ (measures 5-6). The first measure begins with a piano (*p*) dynamic marking.

Although the initial chord is C#, the actual tonal center of the piece is B-flat, which is achieved at the end of m. 2. Of particular interest, however, is the juxtaposition of the E-natural, which appears first in the soprano in the opening chord and again on the downbeat of m.2, and the B-flat in the alto on the third beat of the second measure. This

tritone will become an important feature in the piece. The arching melodic line and accented passing tone give the piece a romantic sweep, capturing the poem's tender character. The left hand enters with a brief statement of (γ) joined to an abbreviated version of (β), again exploiting the relationship between the B-flat in the alto and the E-natural in the bass. Over an extended statement of (γ) in the left hand, (β) is heard in its entirety beginning in m. 4. The B-flat/E-natural tritone is prominent in this passage as well, as the alto sounds the E-natural on beat two and the soprano arrives at the B-flat on beat three.

Although not readily recognizable as one of the previously identified motives, the voice's first entrance in m. 7 has in common with them the arch-shaped phrase that begins with a rising third and ends with a stepwise descent in m. 10. Beneath this, (γ) is again paired with (β) in m. 8, but this time in separate hands of the piano. The opening gesture of motive (β) forms the basis for an ascending sequence, whose rising motion suggests the passion of the lovers' first intoxicating embrace. The interplay between these motives continues in mm. 12-13, but gives way to (α) in m. 14, its thirds now inverted to sixths, over a transformed version of (γ) featuring sixteenth-note motion and closer intervals. Together with the soaring vocal line, these ideas express the trembling of the lovers' hands and the breathless ardor of their first moments together; they are further intensified by being transferred up an octave in m. 16. Motive (α) now has the third doubled at the octave with no fifth (a favorite sonority in "Lucioles") and appears in stretto in mm. 16-17 before moving into a lower register and down a third in m. 18, diffusing the energy of the previous phrase. The emotional power of the accented

passing tones is particularly evident in this passage. Motive (δ) makes its first appearance in m. 19 and pulls the tonality toward G-flat as the second stanza begins.

The melodic interest remains in the piano in m. 20 as (α) continues to sound, now a semitone lower than its previous appearance, beneath a *parlando* vocal line of repeated D-flats, which leaps upward a major seventh in m. 21. The retardation from C to D-flat exerts the same pull as the accented passing tones of (α) sounding beneath it. Motive (δ) appears again in m. 21 before the closing half notes of (α) are developed in mm. 22-23 while the voice sings a variant of (β); stripped of its opening eighth notes, the remaining material is transformed into quarter-note triplets. Another variant of (γ) sounds in m. 23—the rhythmic quality is unmistakable—followed by the same motive in augmentation in mm. 24-26. Meanwhile, (β) is elided to (α) in the same measures to form a brief interlude mid-stanza. As has been his habit thus far, Hoiby allows the dramatic and grammatical context to guide him more than the poetic form, thus, the unexpected interlude, which highlights the two independent ideas found in the second stanza. The interlude is also interesting because it falls at the exact mid-point of the text and has as its tonal center E major, a tritone from the home key of B-flat major. The repeated appearances of A# (enharmonically equivalent to B-flat) confirm the interval as both a localized event and a deeper structural element.

The second half of verse two is of a different character than the first. The sextuplets of (δ)—or at least a derivative thereof—return, now in the right hand and with a slightly different pattern of arpeggiation. The voice becomes much more declamatory, incorporating octave leaps into the line as the poet stalwartly defies time and age. An F

pedal anchors these measures harmonically, but gives way to G in m. 31 as a new sentiment takes over at the beginning of the third verse.

The nearly static texture of bars 27-30 is propelled forward in m. 31 by a simple note-against-note passage, which, despite its simplicity, possesses great emotional power and drives the piece toward its climax in m. 38. The passage consists of a contrapuntal two-voice treble over G minor and E-flat minor triads in the bass. Each treble voice consists of four quarter notes followed by a whole note and the interplay between the two attests to Hoiby's training in species counterpoint as it creates multiple suspensions and suspension-like figures.

On the surface, mm. 31-36 seems to be the only place in the score not derived in some way from the previous motivic material. A closer look, however, reveals that the first four-note pattern in the treble is actually (α) in inversion while the material in m. 32 is simply the descending gesture from (β) seen first in m. 5. The bass material is an augmentation of (γ) akin to its appearance in m. 24 (Example 4.3). Each motive has been stripped of its distinguishing rhythmic characteristics—there are no dotted rhythms or eighth notes—but the relationship is unmistakable.

The voice, meanwhile, floats over the surface on repeated B-flats in mm. 33-36 before its climactic ascent to the high F in m. 38. Motive (δ) returns in inversion in m. 37 on G and descends to C in m. 38.

Example 4.3. “Anniversaire,” mm. 31-36 with motives marked.

The musical score for measures 31-36 of "Anniversaire" is shown. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Motives are marked with Greek letters: β under the first measure, α under the second measure, and γ under the third measure. The lyrics are "Car le temps ne peut fuir Pour". The piano part features a sweeping vocal line and a cadential 6/4—5/3 in the tenor.

The right hand doubles the upper contrapuntal voice at the octave before leaping to the upper neighbor of C on the downbeat of m. 38. The sweeping vocal line, when joined with the treble appoggiatura and the cadential 6/4—5/3 in the tenor creates a passage that is almost Wagnerian in its emotional effect, further intensified by the *allargando molto* as the phrase cadences on a powerful C7 chord.

The piece quickly regains the declamatory feel of mm. 27-30 at the *Quasi a tempo* in m. 40. Motive (δ) returns in its original form as the voice returns to a more intimate presentation of the final lines of text. Motive (α) returns over (δ) in m. 41 and the accompaniment comes to rest on an E7 chord in m. 42, bringing the music nearly to a complete stop. Though it repeats the last two notes of the previous measure's presentation of (α) at the beginning of its final line, the voice's material is actually more closely related to the middle of (β) in its initial downward step followed by an upward leap. Interestingly, it appears here at the same pitch as in mm. 4-5, but spelled

enharmonically, save for the B-natural in m. 43. The voice closes by dropping a tritone to return to a B-flat tonality; the accompaniment does the same, closing with repeated statements of (α) over (δ)—whose interaction repeatedly juxtaposes the B-flat in the bass and the E-natural in the alto—and ultimately coming to rest at the high point of (α). The resulting B-flat⁷ chord averts a sense of closure, leaving the piece—and the lovers—looking toward the future.

"Anniversaire" highlights Hoiby's commitment to expressing the grammatical and dramatic content of the text, even at the expense of the poetic form. This is most clearly seen in the piano interlude that appears mid-stanza in mm. 24-26 to delineate the verse's two independent thoughts. A look at the third and fourth lines of the poem, mm. 11-15, shows that Hoiby also chooses here to set the text in such a way as to clarify its meaning rather than remain faithful to the poetic form. The poem reads, "Quand tremblante tu mis/Tes mains sur mes mains jointes." Osterrieth breaks the lines mid-thought to create a rhyme, a very common poetic convention, but in so doing separates the verb from its object. In normal conversation one would say "Tu mis tes mains sur mes mains jointes," and it is this reading that Hoiby uses. He does so by inserting a rest after "tremblante" and making "tu mis tes mains" part of a unified melodic line devoid of rests.

The B-flat/E-natural tritone is undoubtedly the piece's single most important musical feature. It is embedded in motives (α) and (β) and is a frequent by-product of interactions between these ideas and motives (γ) and (δ), particularly in the song's opening and closing passages. It appears as written when the tonal center is B flat major, and as its enharmonic equivalent when in the key of E major, as in mm. 23-26. Furthermore, it forms the basis of the song's deepest tonal plan: movement from B-flat

major to E major at the midpoint of the text (m. 23) and back to B-flat major as the piece closes.

The preponderance of such a motive creates an interesting interpretive dilemma, however. Because its members frame the greatest possible harmonic distance between two keys, composers have often used the tritone as a means of suggesting separation or alienation, particularly between lovers. It is possible that Hoiby is drawing on this idea to create an ironic reading of the text in which the poet's words are false and the music reveals his duplicity.

Given the beauty of the music, however, this would be a cynical reading indeed, and quite unsatisfying. An examination of the text when E major appears may perhaps point to a more gratifying interpretation. Its first emergence coincides with the line "En attendant l'automne" (While awaiting autumn) in m. 23. Autumn clearly represents aging, therefore, in this instance at least, E major seems to be associated with growing old, and by extension, death; this is confirmed by the previous line "Nous ne vieillirons point" (We will not age at all). Therein lies the lovers' conflict. While their spirits retain the rapture of their love, steadfastly resisting the ravages of time, their bodies continue to age, marching inexorably toward death.

Now note the context for the next appearance of E major in mm. 41-44. The poet has just stated, "Car le temps ne peut fuir/Pour ce qui s'appartiennent./Il devient souvenir" (For time does not pass/For those who belong to one another./It becomes memory). It is precisely on the word "souvenir" that E major returns, a reminder that time does indeed pass, at least externally. Sadly, there will come a time when, for one of the lovers, memory of the other is all that remains. If E major represents aging and death, then B-

flat is associated with the lovers' commitment to one another, and it is in the conflict between these two forces that the song finds its strength.

This reading, while imparting a bittersweet quality, convincingly accounts for the ubiquitous tritone; its components represent two of life's most powerful forces: love and death. At no point in the piece is one member present without the other, that is, if a passage is in B-flat, there will be an E-natural present. If in E, the A# is at hand. Through the motivic use of a single interval, expressed on the musical surface and at the deepest structural level, Hoiby has composed a work that is stunning in its beauty and profundity. It is a fitting centerpiece to *Chants d'Exil*.

Chant du kisandji

The final poem of the set returns to subject matter closely tied to Osterrieth's experiences in the Congo, that of a Congolese night watchman playing his *kisandji*. The *kisandji* is a small, hand-held lamellophone that consists of metal tongues or tines attached to a sounding board; the tongues (*lamellae*) are of varying lengths, producing different pitches (Figure 4.3) and often have rings of glass or other substances attached to them to modify the sound.



. **Figure 4.3.** Lamellophones.

The performer holds the instrument in his hands and plucks the *lamellae* with his thumbs and occasionally his fingers, earning it the moniker “thumb-piano” in the West. Thought to have originated in the Javanese gamelan,⁷ the *kisandji* is believed to have been transported west to the Congo as a sort of portable xylophone,⁸ and from there to the rest of Africa.⁹ Depending on the region, it takes on different shapes and names, among them *kalimba*, *lukembi* and *sanza*; *mbira* is a general term that refers to the family of instruments as a whole.

Osterrieth had a night-watchman who used to play the *kisandji* and sing to keep himself awake,¹⁰ apparently keeping the poet awake in the process, and while the text is not a transcription of the watchman's songs, a portion of it was inspired by them.¹¹ It is the longest poem of the set, comprised of six eight-line stanzas and a final ten-line stanza, with each line having four syllables—save for the last four lines, which dwindle from three to two to one syllable apiece as the guardian returns home.

⁷ <<http://www.bbc.co.uk/music/features/africa/paninsmbira.shtml>> [accessed 4 January 2006].

⁸ <<http://www.bbc.co.uk/music/features/africa/paninsmbira.shtml>>.

⁹ Gerhard Kubik and Peter Cooke, “Lamellophone,” *Grove Music Online*, ed. L. Macy [accessed 4 January 2006].

¹⁰ Claudine Torfs to Scott LaGraff, 6 December 2005, e-mail.

¹¹ Claudine Torfs to Scott LaGraff, 4 January 2006, e-mail.

Le Kisandji
Do, la, si, mi,
Triste musique
Des nuits d'Afrique
Do, la, si, mi
Air monotone
Du kisandji
Qui m'emprisonne.

*The thumb-piano
Do, la, si, mi,
Sad music
Of the African nights
Do, la, si, mi
Monotonous tune
Of the thumb-piano
That imprisons me.*

Trois notes claires
Un son fêlé
Touches d'acier
Bague de verre
Oh! nostalgie
Des mélodies
Du kisandji
Do, la, si, mi.

*Three clear notes,
A cracked sound,
Keys of steel,
Ring of glass.
Oh! nostalgia
From the melodies
Of the thumb-piano
Do, la, si, mi.*

Un seul refrain:
C'est la chanson
Du vieux gardien
De la maison
Et chaque nuit
Ce chant s'élève
Et me poursuit
Tuant mes rêves...

*A single refrain:
It is the song
Of the old guardian
Of the house.
And each night
This song rises
And haunts me
Killing my dreams...*

"A te veiller
Nuit après nuit,
Aurai-je assez
Pour acheter
Le nouveau pagne
Que j'ai promis
Do, la, si, mi,
A ma compagne?

*"To watch you
Night after night,
Will I have enough
To buy
The new loincloth
That I promised
Do, la, si, mi,
To my companion?*

"Je ne vois plus
Ai-je dormi?
J'entends l'Esprit
Le feu s'éteint...
Petit Jésus
Chasse la Mort
Le vieux gardien
Veut vivre encor...

*I cannot see
Did I sleep?
I hear the Spirit
The fire is going out...
Little Jesus
Chase away Death
The old guardian
Wants to live a little longer...*

"Ah! La lumière!
C'est le matin;
Je n'ai plus peur
Je me sens bien,
Mon âme est fière
Do, la, si, mi,
Le kisandji
Est mon sauveur."

*Ah! Light!
It's morning;
I am no longer afraid
I feel good,
My soul is proud
Do, la, si, mi
The thumb-piano
Is my savior."*

Le vieux gardien
Rentre chez lui
Pinçant, ravi
Son kisandji
Au seul refrain:
Do, la, si, mi
Kisandji
Do, la, si
La, si
Si.....

*The old guardian
Returns home
Plucking, delightedly,
His thumb-piano
To the lone refrain:
Do, la, si, mi
Kisandji
Do, la, si
La, si
Si.....*

One is instantly struck by the irregularity of the rhyme scheme, particularly in comparison to Osterrieth's other poems studied thus far. Each stanza is different in its construction: 1. *aabbacac* 2. *deedffff* 3. *ghghijij* 4. *klkmlm* 5. *noopnqpq* 6. *rstsrut* 7. *vwwwvwwww*. The first and last verses contain only two rhymes, while the second and fourth have three and the third, fifth and sixth have four rhymes apiece; yet the order of the rhymed elements is different each time, imparting a somewhat erratic texture to the work, reminiscent of *kisandji* music itself. Furthermore, "Do, la, si, mi" runs throughout the poem as an irregular refrain, appearing at different points in each stanza and often in the middle of unrelated thoughts, evidence of the poet's inability to free himself from the watchman's song.

The text of Hoiby's setting differs somewhat from the original in a number of places, however, beginning with the first line. Instead of "Le kisandji," Hoiby only sets "Kisandji." The final line of the first stanza deviates as well; the original reads "Qui

m'emprisonne," but the song simply reads "M'emprisonne." Hoiby asserts that he must have received a different version of the poem.¹²

While these differences are inconsequential to the poem's meaning, slightly less so to its form (the omission of the first "Le" leaves the opening line with only three syllables), Hoiby's intentional alterations are more substantial and deal exclusively with the "Do, la, si, mi" refrain. The first deviation from the original poetry comes in the form of an added line between the first and second lines of the first stanza and the same line inserted between the fourth and fifth. Desiring to change the musical pattern,¹³ Hoiby adds "Do, la, mi, si," which switches the position of the "mi" and "si". In so doing, he creates a new musical idea that will play a prominent role in the song, but he also alters the poetic structure by giving the first stanza ten lines instead of eight.

The second departure from Osterrieth's poem consists of omissions of the original refrain at the last line of the second stanza, the penultimate line of the fourth stanza, and the last four lines of the final stanza in which the poem "fades away," as it were. Hoiby refrained from setting the poem's final lines because "it just seemed like too much."¹⁴ By that, one assumes that he meant too much repetition of the refrain, which is perhaps the reason for the omission of the last line of the second stanza. The exclusion of the phrase from the fourth verse has more to do with textual clarity, however. In the poem, the single thought "Que j'ai promis á ma compagne" is expressed as two lines of poetry, but interrupted by the refrain. Hoiby chooses to express the text as it would be spoken, thereby deviating from the poetic form and creating a seven-line stanza.

¹² Lee Hoiby to Scott LaGraff, 2 January 2006, e-mail.

¹³ Lee Hoiby to Scott LaGraff, 4 January 2006, e-mail.

¹⁴ Ibid.

The song's form is best understood as ABA and is divided between the two characters of the poem: the poet and the night watchman. The poet's music, which opens and closes the song, centers on A minor, while the night watchman's music is more episodic, changing tonal center and tempo depending upon the content of the verse. In addition to being unified by tonal center, the A sections are also tied together motivically, which will be discussed in greater depth momentarily.

mm.	1-5	6-21	22-32	33-40	41-48	49-63	64-78	79-83	84-91	92-94
Event	piano intro	voice v. 1	voice v.2	voice v. 3	voice v. 4	voice v. 5	voice v. 6	piano int.	voice v. 7	piano "tag"
Tonal Ctr.	A-minor			A-minor trans.	E-flat minor	C#-minor	F#--trans.	A-minor		
Form	A				B			A		

Figure 4.4. Form chart of "Chant du kisandji."

The backbone of the piece is formed by a cyclical, Latinesque *ostinato* in the accompaniment, its languid character is meant to evoke the atmosphere of a moonlit night in the Congo.¹⁵ This material, which is heard in the introduction, almost always appears in A-minor, using the natural form of the scale. Furthermore, as the bass line (β) remains virtually unchanged save for miniscule variations, the treble (α)¹⁶ can move in a somewhat modular fashion, creating interest by causing fluctuations at the musical surface without moving the bass from its A-minor anchor. The *ostinato* itself, however,

¹⁵ Lee Hoiby to Scott LaGraff, 10 January 2006, e-mail.

¹⁶ For ease of identification, the treble modules are labeled ($\alpha 1$), ($\alpha 2$), etc.

is based on the two most prominent musical figures in the vocal line, which, in turn, are derived from the poetry. Hoiby sets the poetic line, "Do, la, si, mi," in m. 9, understandably, as C, A, B, E—the fixed-do counterparts to the solfege syllables. This pattern (A2), in addition to recurring throughout the song as it does in the poem, forms the basis for module ($\alpha 2$), which is a decorated version of the original. Although ($\alpha 2$) appears first in m. 2 with a C on the end of the fourth beat instead of the expected B, it is the B that occurs most commonly during the course of the song as seen in m. 9. In m. 8 is Hoiby's variation on Osterrieth's poetry, created to provide musical variety (A1). It, too, is set with the fixed-do notes corresponding to the solfege syllables and is the source of the musical material in ($\alpha 1$). Like ($\alpha 2$), it also appears first in altered form in m. 1, replacing the E with a C on the pickup to beat 5; it can be seen unaltered in m. 8 (Example 4.4).

Example 4.4. "Chant du kisandji," mm. 1-9 with motives marked.

The musical score for "Chant du kisandji" (measures 1-9) is presented in two systems. The first system (measures 1-4) is in 7/8 time and features piano accompaniment. Motives are marked as follows: $\alpha 1$ (measures 1-2), $\alpha 2$ (measures 2-3), $\alpha 3$ (measures 3-4), and $\alpha 4$ (measures 4-5). A bracket labeled β spans measures 1-4. The second system (measures 5-9) includes a vocal line and piano accompaniment. The vocal line starts at measure 5 with the lyrics "Ki - sand - ji". Motives are marked as follows: $\alpha 1$ (measures 5-6), A1 (measures 7-8), A2 (measures 8-9), $\alpha 1$ (measures 5-6), and $\alpha 2$ (measures 7-8). The piano accompaniment continues with the same motives as the first system.

The *ostinato* is presented in its entirety in the introduction, shifting almost imperceptibly from 7/4 to 3/2, whereupon the voice enters with the single word "Kisandji" at the pickup to m. 6.

Hoiby again separates unrelated thoughts by inserting an instrumental passage, in this case two measures of the minor dominant, which will become another important sonority in the song as it acts as a divider between sections. The meter is restored to 7/4 as the accompaniment returns to the *ostinato* figure in m. 8 while the voice introduces the *kisandji's* refrain. The modular nature of the accompaniment becomes apparent in mm. 8-16, where it initially uses only the first four motives¹⁷ followed by two statements of ($\alpha 1$)—both in the unaltered form—then ($\alpha 2$) and ($\alpha 4-5$), this time over an E in the bass, recalling mm. 6-7.

Following the minor dominant, the *ostinato* again recycles beginning in m. 17, comprised of three statements of ($\alpha 1$) and a single statement of ($\alpha 2$) in this passage. The stability of the accompaniment enables Hoiby to be extremely flexible in his setting of the vocal line for this verse, which suspends the singer in the upper register on a sustained *piano* E, a technically challenging passage. The dominant sonority returns in m. 21, signaling the end of the verse, but over the E in the bass is an ascending pentatonic passage that alternates between D-E and A-B dyads; it will return in the song's final measures.

The musical fabric changes completely beginning in m. 22. Instead of the running eighth-note *ostinato* there are now block chords beneath a repeated-note treble.

¹⁷ Measure 11, while noticeably different from m. 4, is considered a variation of ($\alpha 4$) due to its identical opening gesture and the presence of the G in the second half of the measure.

The vocal line, so disjunct in the previous section, is now the canvas for some subtle text painting. The text describes three clear notes, which is what Hoiby writes, but in order to do so, he must repress the final, unaccented syllable of "notes," which would normally be pronounced in French prosody (but not in conversational French). The melody for "Un son fêlé" more closely resembles the music of the first verse with its arpeggiated leaps, but the F# on the fifth beat of m. 24 is a surprise, lending a brief octatonic flavor to the vocal line and highlighting the word "cracked". Notably, the F# returns to F-natural in the following measure. Measure 26 introduces yet another texture: half-note chords, which are then repeated in a descending arpeggio. It is tempting to designate this passage, beginning with m. 22, as a new formal section, but despite the new musical ideas, the A pedal in the bass keeps the tonality firmly anchored in A-minor.

Furthermore, the first four notes of the vocal line (A,B,C,E) are simply a re-ordering of the kisandji's tune, in this case, "La, si, do, mi." When considered in combination with the return of the A-minor *ostinato* in m. 29, these elements suggest that a formal division at this point is premature.

The *ostinato*'s return is short-lived, consisting of only four measures. This time Hoiby strings together the versions of ($\alpha 1$) & ($\alpha 2$) from the introduction with ($\alpha 4$) from m. 11. The vocal line, while similar to its verse one utterances, has yet to repeat itself, and the leap to the high E in m. 29 again challenges the singer's technique. Once more, the minor dominant divider signals the end of the verse in m. 32.

The third stanza marks a turning point in the song: it is the poem's first direct reference to the night watchman and his song, the content of which follows in verse four. Just as the poetry begins a transition, so does the music, using the third stanza to change

musically from the person of the poet to the person of the watchman. The passage begins with a conflation of the two musical ideas presented thus far: the vocal line carries the music associated with the *ostinato*, specifically, an altered form of (A1) that uses a D instead of E on what would be the syllable "mi" (beat 6, m. 33); the accompaniment revisits the music from the second stanza, but transferred down two octaves. The touch of D-major harmony first seen in m. 24 with the F# appears in m. 33 as well in the form of a C# on the second half of beat six. Although it quickly reverts to a C-natural in m. 34, the F# returns on the fourth beat of m. 35, the third of what is now a clear D major triad.

It is at this point that the harmonic transition begins in earnest, for in the following measure starts a sequence that moves convincingly away from A minor. The sequence uses ($\alpha 1$) in the treble with the bass material from m. 8 as it moves upward by thirds, beginning with a C-minor sonority in m. 36. Measure 37 moves to E-flat minor, but ($\alpha 1$) is presented in abbreviated form as it leaves off the final note. The opening gesture, which is repeated at the end of the measure, acts essentially as a passing tone between the B-flat in the right hand of m. 37 and the C# in m. 38. The C# is the fifth of the F# minor harmony in m. 38 (the enharmonic equivalent of G-flat, preserving the motion by thirds), at which level the abbreviated version of the motive is again presented. Hoiby turns to the octatonic scale (OCT 0,1) in both hands on the fifth beat, however, to create an ethereal sonority inspired by the word "rêves" (dreams). The motivic activity, now the abbreviated version of ($\alpha 1$) in diminution, continues unabated in this new sonority, climaxing on a high A in the right hand over a G in the left, where the music comes to a complete stop before continuing into the fourth verse.

The voice retains its B-flat while the accompaniment returns in E-flat minor, which has many tones in common with the octatonic scale of the preceding transition. This is a significant dividing point in the piece and Hoiby again moves a tritone from the home key, the significance of which will be discussed in greater detail shortly. Here the night watchman speaks for the first time. As it is set by Hoiby, there are two sections to his monologue; the fourth stanza is the first and together the fifth and sixth stanzas comprise the second section. It would appear from the poem that Osterrieth saw this as the watchman's song, but Hoiby makes a different choice, setting it instead as though the man were speaking to himself, for if "Do, la, si, mi" is the music of the *kisandji* he is playing—and these notes have been set in a very direct and recognizable way—one would expect that his vocal line would relate to this pre-existing tune either melodically or harmonically. But the key is a tritone away from the *kisandji* music of the first verses and one would expect that the watchman's instrument would not have enough keys (*lamellae*) to accommodate such a transposition. Furthermore, Hoiby omits the "Do, la, si, mi" refrain from this stanza, removing any direct musical references from the text itself. As was mentioned previously, this also allows him to set the text as would be spoken, "Que j'ai promis à ma compagne."

As the watchman begins his discourse, the character of the vocal line changes noticeably. In contrast to the flexible, arpeggiated patterns of the first verse, the voice now settles into a melody that moves in a stepwise manner and lacks the earlier dance-like syncopation, moving instead in a steady quarter-quarter-quarter-half note rhythm. In spite of its new key, meter and vocal persona, however, this passage is still motivically

very closely related to the A section. Although rhythmically slightly altered, the right hand material is ($\alpha 3$) in each of mm. 41-46.

Another texture and meter change ushers in the second part of the watchman's monologue, but despite this, the vocal line continues the pattern of three quarter notes followed by a longer note. The watchman has apparently dozed off; marked *ppp*, Hoiby uses a C# minor sonority with an added second and sixth in the piano's upper register to suggest the dreamy place between waking and sleeping. This shifts to OCT 2,3 in mm. 52-53. The watchman begins to clear his head in m. 54, with a corresponding clear C major triad that alternates with F major, both over a G pedal. With his fire dying in the dark moments just before dawn, the watchman cries out to the baby Jesus for help¹⁸ and asks that his life be preserved until morning. Although the watchman is still overcome by fear, Hoiby uses the clear, diatonic harmonies and rising arpeggios to foreshadow the dawn, which will arrive in the ensuing stanza; changes in the accompaniment beginning in m. 60 reinforce this conclusion. The right-hand sextuplet figure is altered slightly by the tying together of alternate notes, modifying the idea's rhythmic profile. A look forward to m. 64 reveals that this is the primary rhythmic motive for the sixth stanza. Furthermore, the descending quarter-note melody in the right hand of mm. 60-63 adumbrates, in transposition, the voice's line in mm. 73-74 where the watchman, now reassured by the morning's light, declares that his soul is proud to have persevered through another night. In the passage from mm. 60-63, the figure is stated twice, each

¹⁸ Most Congolese natives at the time had an extremely limited education provided by Catholic or Protestant missionaries. Their rudimentary understanding of Jesus was as the baby in a manger, hence the prayer to "petit Jésus". Claudine Torfs to Scott LaGraff, 4 January 2006, e-mail.

time spanning a tritone, moving first from C down to F#, then again from F-natural to B-natural.

As the fifth stanza draws to a close, the harmony settles on a B[°]7 chord in m. 63, suggesting a return to the C major tonality of m. 54, but Hoiby instead treats it as the chord's enharmonic equivalent of E#[°]7 and moves to F# minor in m. 64. The key signature indicates B major, but this enables Hoiby to continue using the subtonic as he has throughout the song thus far. The presence of a rare E# in the cadence of mm. 74-75 confirms F# as the tonal center for the sixth stanza.

The tempo quickens as the watchman now sees the morning sun for himself, perhaps suggestive of his quickening pulse and breathing. The rising patterns in the piano, carried over from the end of the fifth verse, while suggestive of the sunrise, seem more to represent hope and relief. The rhythmic pattern from the previous two verses continues in the voice, albeit slightly altered; in the voice's first statement, Hoiby inserts a rest after "Ah", highlighting the poet's exclamation of joy. "C'est le matin" and "Je n'ai plus peur" feature quarter-note triplets instead of straight quarters, a result of the watchman's excitement. The quarters reappear, however, in m. 71 as the watchman begins to compose himself. Proud at having survived the night, he returns to plucking his *kisandji* in m. 75, but the tune is slightly altered by the new key, which raises the "do" and "la" each a semitone from their original positions, creating yet another variation of this recurring theme. As he did at the end of the fifth stanza, Hoiby again uses an unexpected harmonic progression to return to the home key of A minor. The F# major chord in m. 77 is the dominant of B, however, Hoiby interjects a deceptive cadence by adding the E in the voice on the last beat, transforming the G chord into the minor

dominant of A minor, thereby re-inserting the minor dominant divider before the final stanza.

Measures 75-78 function essentially as a retransition to the double return of the initial music and tonal center in m. 79. The languid Latinesque melody is recapitulated, an exact repetition of the introduction, but while it evoked the Congolese night in its first appearance, it now suggests the security of morning and a return to normalcy for the watchman. The minor dominant divider appears yet again in mm. 84-85, after the introductory material, during which the voice announces the watchman's return to his home. The spring in his step is reflected in the piano's embellished treatment of (α4) two octaves above its original register. The vocal line comes full circle in its closing statement; "Au seul refrain" is set to the notes of Hoiby's interpolated "Do, la, mi, si" (see m. 8) and his omission of the final four lines of text enables the voice to close with a full statement of the ubiquitous refrain: "Do, la, si, mi." The pentatonic version of the minor dominant divider from m. 21 sounds a final time, now two measures long, before the song closes on an A minor chord with an added ninth.

Although not directly derived from the song's thematic material, the tritone again plays a significant role in "Chant du kisandji," both on the musical surface, as in the statements in mm. 60-63, echoed in mm. 73-74, and at the deepest structural level. This is seen in the movement from A minor at the piece's beginning to E-flat minor at the beginning of the fourth verse (m. 41). As in "Anniversaire," this is the textual midpoint of the song. It also has in common with the previous piece the fact that the interval illuminates the listener's understanding of the text.

As was previously mentioned, the tritone can be used to indicate distance, and, to some extent, that is its purpose in the present piece. But it is not romantic distance in this case; rather, it serves to highlight the differences between the persons of the poet and the night watchman. The poet,¹⁹ whose home key is A minor, is European, educated, and affluent by Congolese standards. The watchman, associated with E-flat minor in m. 41, is the antithesis: African, uneducated, and poor. Even the difference in their skin color is suggested by the two tonalities; an A minor triad is played solely on white keys, while an E-flat minor triad uses only black keys. "Chant du kisandji" is yet another example of Hoiby's using musical means to amplify the text's meaning.

Conclusions

Chants d'Exil represents a significant new contribution to the modern French vocal repertoire. It is perfectly suited for the baritone voice, but is accessible to other voice types as well. While it remains faithful to the style of the *mélodie* from the late nineteenth and early twentieth centuries—particularly "Lucioles"—it is imbued with Hoiby's personal approach to songwriting: long, sustained vocal lines often in the singer's upper register, non-functional use of functional chords, and an extremely economical use of musical material. Furthermore, its sophistication offers opportunities for deep analysis and discussion of the theoretical implications contained therein.

¹⁹ As the poem is clearly autobiographical, or at very least loosely based on Osterrieth's own experiences, one can with some confidence use the poet himself as a model for the protagonist.

CHAPTER 5

GENERAL CONCLUSIONS

Having studied *Three French Songs* and *Chants d'Exil*, one can draw some general conclusions about Hoiby's compositional approach. Furthermore, these songs are of added value because they span virtually his entire compositional career—"L'éternité" was composed in 1952 and *Chants d'Exil* in 2002—enabling the observer to document recurring and/or emergent musical tendencies. Although several of Hoiby's stylistic inclinations have already been well-documented, both here and elsewhere, a discussion of them in the context of his French songs is useful.

Perhaps the most easily discernible trait is Hoiby's skill in musically expressing extra-musical ideas with the aim of clarifying the text. He accomplishes this at two levels: the concrete and the conceptual. In other words, certain elements are expressed very directly in the music through text painting in which Hoiby essentially creates a musical picture of the object suggested by the text. Conversely, less tangible ideas are associated with more abstract musical features.

A clear example of a concrete expression would be the thirty-second-note gestures in the upper and lower registers of the piano at the beginning of "Lucioles," which effectively evoke the image of fireflies blinking in the dark African night. "Rêvé pour l'hiver" contains several instances of text painting: the angular triplets in the opening measures that suggest the swaying of the carriage, the depiction of the wind by rising & falling chromatic lines in mm. 22-23, the *false* wolf's howl on the word "loups" in m. 34, and, finally, the "spider" represented in the piano's upper register in the coda.

The protagonist's exhaustion at the end of "Le coeur volé," suggested by the slower tempo and incomplete statement of the piece's opening motive, is a more subtle example of the same process. So, too, the accumulation of notes in successive references to the soldiers' taunts (see mm. 15, 30-31, 55-56) is an understated, but effective, picture of increasing torment. Sudden tonal clarity corresponds to the mention of the sun in "L'éternité." The passage in mm. 14-17 of "Anniversaire," in which sixteenth notes first appear and the melody is transferred up an octave, evokes the lovers' first embrace and is yet another subtle example of Hoiby's skill at creating concrete musical representations of extra-musical objects.

Equally impressive, if not more so, is his ability to embed philosophical concepts in the music itself. The first example of this can be seen in the contrasting pictures of eternity—an unending succession of linear events versus a single, all-encompassing moment—embodied in the continuous musical progression that ends where it began in "L'éternité." Also, the tritone is used to indicate the opposing forces of love and death in "Anniversaire" and to contrast the personal, economic and racial separation of the two characters in "Chant du kisandji."

There is a consistent musical language in these works as well, despite the many years that separate them. Each song is clearly written in a tonal idiom, but achieves this through the non-traditional use of traditional chords. Furthermore, Hoiby is clearly fond of octatonic sonorities throughout. The interval of a tritone is also a favorite musical device; it appears frequently on the musical surface as well as at the deepest levels of structure, as in "Anniversaire" and "Chant du kisandji."

Hoiby is well known for his "economy of means" and his French songs are replete with examples of tight motivic construction. "Le coeur volé" is unified by the motive heard in the opening measure, whose musical fabric and interpretive meaning are transformed throughout the piece depending upon the dramatic context. Additionally, its harmonic profile is reflected in the song's overall tonal plan. There is scarcely a measure of "L'éternité" in which the winding quarter-note *ostinato* does not appear, and the semitone is featured prominently on the surface and at the deepest level of structure in "Rêvé pour l'hiver." The African night theme is the integrating element in "Lucioles," remarkable for its movement by minor third, which is also the interval outlined by the tonal centers of each half of the song. "Anniversaire" is perhaps the most tightly constructed of all those studied; the entire piece springs from two foundational melodic ideas. The tritone is featured prominently in the melodic and harmonic elements of the song and is also expressed in the piece's deep tonal plan. "Chant du kisandji" is unified by the languid Latinesque *ostinato* and the kisandji's incessant "do, la, mi, si."

Despite these many similarities, the sets are not identical. Rather, in the manner of Wolf and Debussy, Hoiby's music reacts to the differences in the poetic content. There is an angular quality to *Three French Songs*, heard even in the tranquil "L'éternité," that is undoubtedly due to the boldness and rawness of Rimbaud's verses. Osterrieth's poems, on the other hand, evoke a more atmospheric and tender response.

Hoiby's French songs, though few in number, are rich in content. To the singer they offer beauty and drama, power and expressiveness. For the analyst, there is a wealth of material for study. If these are the hallmarks of enduring works of art, then these songs deserve to stand the test of time.

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APPENDIX

COMPLETE LISTING OF LEE HOIBY'S SONG COMPOSITIONS

This chart is based closely on that of Colleen Gray Neubert in her dissertation entitled *Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance Considerations* (University of West Virginia, 2003) <http://kitkat.wvu.edu:8080/files/3167/Neubert_Colleen_dissertation.pdf> [accessed 18 November 2005]. Additions made by the author are in boldface.

Due to various revisions by Hoiby and the joining of earlier songs with later ones to create sets, this list is only partially chronological. All songs are dated, but those that appear in a cycle will be listed with that set in standard performance order. The date of the set's publication will be listed. If an individual song was composed in a year other than the publication year of the set, the song's original composition date will be listed as well, along with the date of any revisions.

INDIVIDUAL SONGS

<u>Title of Composition</u>	<u>Poet</u>	<u>Date of Composition</u>
To An Isle in the Water	William Butler Yeats	1950
Christmas, 1951	John Fandel	1951 (Rev. 1993)
O Star	John Fandel	1951 (Rev. 1979)
She Tells Her Love	Robert Graves	1952
An Immorality	Ezra Pound	1952

Summer Song	John Fandel	1952 (Rev. 1967)
Night	Anonymous (Trans. Alkman of Sparta)	1953 (Rev. 1979)
The Dust of Snow	Robert Frost	1954
The River-Merchant's Wife: a letter	Rihaku (Trans. Ezra Pound)	1955 (Rev. 1979)
Daphne	Harry Duncan	1955
Pas dans mon Coeur	Marcia Nardi	1961
A Christmas Song	Jacques Mitchell	1970
Love Love Today	Charlotte Mew	1970
Where the Music Comes From	Lee Hoiby	1973 (Rev. 1986)
The Message	John Donne	1977
Jean qui rit	Tennessee Williams	1979
As the Work is Done	Lee Hoiby	1970s
Let Go, Let God	Lee Hoiby	1970s
The Night of Sorrow	Li Po	1970s
The Lover (from the Italian Lesson)	Ruth Draper	1981
Twenty-eight Young Men	Walt Whitman	1983
Bermudas (also as duet)	Andrew Marvell	1984
Why Don't You?	Robert Beers	1984
Lied der Liebe	Friedrich Hölderlin	1984
always it's Spring	e. e. cummings	1985
Jabberwocky	Lewis Carroll	1986

What if...?	Samuel Taylor Coleridge	1986
Investiture at Cecconi's	James Merrill	1991
Nero and Sporus	Aldous Huxley	2003
Nuits	Marguerite Duras (from <i>L'Amant</i>)	2004
The Darkling Thrush	Thomas Hardy	2004
Private First Class Jesse Givens	Jesse Givens	2006

SYMPHONIC SONGS

The Tides of Sleep	Thomas Wolfe	1961
I Have a Dream	Martin Luther King, Jr.	1987

SETS/CYCLES

<u>Title of Composition</u>	<u>Poet</u>	<u>Date of Publication</u>
<i>Songs of the Fool</i> (voice & lute) 1. O Mistress Mine 2. Come Away, Death 3. When that I was and a little boy	William Shakespeare	1955
<i>Three French Songs</i> 1. Le coeur volé 2. L'éternité (1952, Rev. 1982) 3. Rêvé pour l'hiver	Arthur Rimbaud	1982
<i>O Florida</i> 1. Floral Decorations for Bananas 2. Gubbinal 3. Continual Conversations with a Silent Man 4. Before My Door (originally titled "Contrary Theses") 5. O Florida	Wallace Stevens	1983

<i>Night Songs</i>	Adelaide Crapsey	1984
1. Night (1950, Rev. 1979)		
2. Pierrot (1950)		
3. Angelique (1950)		
4. The Shroud (1950)		
<i>Songs for Leontyne</i>		1985
1. The Doe (1950, Rev. 1983)	John Fandel	
2. Evening (1983)	Wallace Stevens	
3. Autumn (1979)	Rainier Maria Rilke (trans. Harry Duncan)	
4. Winter Song (1950, Rev. 1983)	Wilfred Owen	
5. In the Wand of the Wind (1952)	John Fandel	
6. The Serpent (1979)	Theodore Roethke	
<i>Two Songs of Innocence</i>	William Blake	1987
1. The Shepherd		
2. The Lamb		
<i>Three Women</i>		1988
1. Miss Alma Calls	Tennessee Williams	
2. Lady of the Harbor (1985)*	Emma Lazarus	
3. The Waltz	Dorothy Parker	
*The second piece was originally a setting of Thornton Wilder's "Goodbye, Goodbye, World," but after difficulty obtaining international publication rights from the Wilder family, Hoiby withdrew the song and replaced it with "Lady of the Harbor."		
<i>The Shining Place</i>	Emily Dickinson	ca. 1995
1. The Shining Place (1989)		
2. A Letter (1987)		
3. How the Waters Closed (1950, as The Drowned Boy, Rev. ca.1980)		
4. Wild Nights (1986)		
5. There Came a Wind Like a Bugle (1987)		
<i>Three Ages of Woman</i>	Elizabeth Bishop	1990
1. Manners		
2. Filling Station		
3. Insomnia		
<i>I Was There</i> (also for voice & orchestra)	Walt Whitman	1990
1. Beginning My Studies (1988)		
2. I Was There (1988)		
3. A Clear Midnight (1988)		
4. O Captain! My Captain!		
5. Joy, Shipmate, Joy! (1988)		

<i>Southern Voices</i>		1990
1. Butterflies	A. R. Ammons	
2. Lullaby	Robert Penn Warren	
3. Bells for John Whiteside's Daughter	J. C. Ransom	
4. Berenice	Sadie Brown Carson McCullers	
<i>Rain Forest</i>	Elizabeth Bishop	1996
1. Giant Toad		
2. Strayed Crab		
3. Giant Snail		
4. Sandpiper		
<i>The Life of the Bee</i> (Voice, cello and piano)	Jeffery Beam	2001
1. Millennium Approaches		
2. The Spirit of the Hive		
3. The Queen		
4. The Sting		
5. The Swarm		
<i>Chants d'Exil</i>	Marcel Osterrieth	2002
1. Lumioles		
2. Anniversaire		
3. Chant du Kisandji		
<i>Sonnets and Soliloquies</i>	William Shakespeare	2004
1. If music be the food of love		
2. Sonnet 116 (1991)		
3. Sonnet 128		
4. Portia's Plea		
<i>Winter and Summer</i>	Ricardo Castro	2005
1. Winter Hubris		
2. Summer's Retort		

VITA

Scott LaGraff, a native of Athens, Ohio, received the Bachelor of Music degree in musicology from The University of Cincinnati College-Conservatory of Music in 1991, after which he began master's work in opera performance at the State University of New York at Binghamton. Upon finishing his master's degree, LaGraff remained in Binghamton as a Resident Artist at Tri-Cities Opera. A select list of roles performed there includes the title roles in *Don Giovanni* and *Le Nozze di Figaro*, as well as The Villains in *Les Contes d'Hoffmann*, Reverend Hale in *The Crucible* and Capulet in *Roméo et Juliette*. He has also appeared with the Syracuse, Tulsa, Pensacola, Westchester Hudson, East Texas and Ithaca opera companies. A selected list of his concert engagements includes performances of the Fauré *Requiem* and Handel's *Messiah* with the Syracuse Symphony Orchestra, the Bruckner *Te Deum* at Carnegie Hall with MidAmerica Productions, the Dvořák *Te Deum* with the Baton Rouge Symphony and solo appearances with the Ocean City Pops, the Binghamton Pops, and the Syracuse Oratorio Society. Furthermore, he has sung solo recitals at various venues in the Midwest and South.

LaGraff spent several years as a member of the vocal coaching staff at Cornell University in Ithaca, New York, and a semester as adjunct faculty at Wilkes University in Wilkes-Barre, Pennsylvania, before accepting his first full-time position as a member of the voice faculty at Simpson College in Indianola, Iowa. After a three-year stay, he began doctoral work in vocal performance with a minor in music theory at Louisiana State University in Baton Rouge, Louisiana, where he sang the role of Olin Blitch in

Carlisle Floyd's *Susannah*. He has been a member of the voice faculty at Stephen F. Austin State University in Nacogdoches, Texas, since 2004.