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ABSTRACT

Though written by a less well-known composer, Florent Schmitt's *Lied et Scherzo*, Op. 54, is a work for double woodwind quintet featuring a principal French horn that arguably approaches the stature of such cornerstone works as the Mozart Serenades, the Beethoven *Octet*, the Strauss Serenade in E-flat, or the Stravinsky *Octet*. The work is not well known in America, however, and neither is its composer.

Unlike his contemporary Stravinsky, French composer Florent Schmitt (1870-1958) was not in the business of cultivating his own fame. He often downplayed his own significance and disliked being questioned about himself. Though Schmitt's music is high quality, it is often difficult to categorize. This is because it is comprised of a wide and colorful array of compositional styles, genres, and nationalistic traits.

This document is intended to serve as a resource for those who wish to study and perform *Lied et Scherzo*. Therefore, it fulfills two needs. The first

is to provide more biographical information about Florent Schmitt in the English language. The second is an analysis of *Lied et Scherzo*, Op. 54. As the document reveals, *Lied et Scherzo* is a musical tapestry woven from a diverse assortment of both progressive and familiar musical techniques, traditions, and ideologies.

CHAPTER ONE

Introduction

Purpose of the Document

In the wind band repertoire a handful of chamber pieces stand out, such as the Mozart Serenades, the Beethoven *Octet*, the Strauss Serenade in E-flat, and the Stravinsky's *Octet*.¹ These works are of the highest artistic merit and have been enthusiastically received by audiences and performers alike. However, there are many other pieces for chamber winds that one could argue are just as delightful, just as well crafted, and have a comparable level of artistic integrity. Though written by a less well-known composer, Florent Schmitt's *Lied et Scherzo*, Op. 54, is a work that arguably approaches the stature of these other works.

The music of Florent Schmitt has only recently become more known to scholars and performers. Unlike his contemporary Stravinsky, Schmitt was not in the

¹ In greater detail, the exact pieces being referred to are as follows: Mozart's *Serenade No. 10* for twelve winds and double bass in B-flat major, "Gran Partita", K. 361/370a (1781), *Serenade No. 11* for winds in E-flat major, K. 375 (1781-82), *Serenade No. 12* for winds in C minor, K. 388/384a (1782), Beethoven's *Wind Octet* in E-flat major, Op.103 (1792-1793), Strauss's *Serenade* in E-flat major, Op.7 (1881), and Stravinsky's *Octet* for Wind Instruments (1922-23, rev.1952).

business of cultivating his own fame. He often downplayed his own significance and disliked being questioned about himself. "I have done my work," he would say. "I have not to talk about it any more. I am no canvasser."² Though Schmitt's music is high quality, it is often difficult to categorize. This is because it is comprised of a wide and colorful array of compositional styles, genres, and nationalistic traits. However, according to Rider University's Dr. Jerry E. Rife, Schmitt's music "stands as a bold and colorful depiction of what is surely the most vibrant and exciting period in the history of French music ... it shimmers with bold conviction, elemental intensity and a fearless harmonic vocabulary."³

This study of the historical and stylistic context of composer Florent Schmitt and his *Lied et Scherzo* is intended to serve as a resource for conductors who wish to study and perform the work. As the following document reveals, the *Lied et Scherzo* is a musical

² Yves Hucher, *L'Oeuvre de Florent Schmitt: Traduction en anglais par Raymond Berthier*, trans. Raymond Berthier (Paris: Durand et C^{ie}, 1959), XLV-XLVI.

³ Phillip Nones, "Florent Schmitt: A French Composer Extraordinaire," *The Florent Schmitt Blog* <http://florentschmitt.com/florent-schmitt-french-composer/> (accessed June 8, 2014).

tapestry woven from a diverse assortment of both progressive and familiar musical techniques, traditions, and ideologies.

Need for the Document

This document fulfills two needs. The first is the need for more biographical information about Florent Schmitt in the English language. The second is an analysis of Schmitt's piece for French horn and chamber winds, *Lied et Scherzo*, Op. 54. Having conducted *Lied et Scherzo* on two separate occasions with little supporting literature, the author can attest to how helpful such resources could be to conductors in the future. Given the lack of preparation time often afforded medium-sized chamber ensembles in university settings, a truly musical performance of any advanced chamber piece is a rare accomplishment. This document will serve as a resource for conductors striving to give such a performance.

Though no large document has yet been dedicated to it, more than a few notable personalities have praised the work. As articulated by the musicologist Pierre Barbier, *Lied et Scherzo* is "a surprising diptych," "dreamy," "passionate," and "fantastic." Referring to the version for solo cello and piano, Schmitt's loyal supporter Yves Hucher wrote that the music "positively

shimmers." South African/British critic Dan Morgan acknowledged *Lied et Scherzo* for its "perky little dialogue," one of many characteristics that cause the piece to "pass in a flash." Andrey Kasparov, a member of the Invenia Piano Duo wrote that "the melodious Lied gradually segues into the driving and goal-oriented Scherzo, at times featuring intense polymetric layerings of contrasting materials that presage similar ideas by Ravel, Carter and others."⁴ These and other assessments indicate that an in-depth study of the work would be valuable.

The other need that is addressed is of biographical information to be found on Florent Schmitt in the English language. American dissertations preceding this document have pioneered what they could, but without the help of French biographer Catherine Lorent and her recent biography, *Florent Schmitt* (2012), the language barrier has simply proven too great. The great gift that Lorent has given the world, even English speakers, is to have compiled a

⁴ Phillip Nones, "Lied et Scherzo (1910), Florent Schmitt's Incredible Piece Featuring the French Horn" *The Florent Schmitt Blog* <http://florentschmitt.com/2013/11/11/lie-et-scherzo-1910-florent-schmitts-incredible-piece-featuring-the-french-horn/> (accessed June 7, 2014).

significant amount of information into one place. In essence, she has done the detective work that only advanced or native French speakers can do: locate obscure government documents and comb through countless French newspapers, magazines, articles, and letters. Until recently, English speaking conductors and performers wishing to learn more about the unassuming French composer were hard-pressed to do so. Though this document is by no means definitive, it provides a basis for further research by English-language scholars.

Limitations of the Document

This document focuses on Florent Schmitt and the *Lied et Scherzo*, Op. 54 from the standpoint of what might best assist the college or university wind band conductor. Though the piece originates as a horn solo from the Paris Conservatory's *Morceaux de concours* tradition,⁵ *Lied et Scherzo* is now seen more as a chamber wind piece than as a horn solo. This is for two reasons. First, the equality of the part distribution makes it an attractive work for all parts, not just the principal horn. Second, a conductor is necessary to perform the work efficiently, as there are several challenging tempo transitions. Therefore, *Lied et Scherzo* has fallen more and more under the care of wind band conductors rather than applied French horn faculty. Though this document will certainly be helpful to horn players, its first priority is to conductors or ensemble coaches. Furthermore, the scope of this document does not include specific pedagogical information for the seven different instruments of *Lied et Scherzo*.

⁵ The tradition of having flashy, virtuosic pieces composed for the various instrument studios' yearly exams.

This document focuses on the chamber wind version of *Lied et Scherzo* and does not examine the other three versions. Therefore, the horn and piano, cello and piano, and piano four-hands versions are, from an analytical standpoint, beyond the scope of this document.

The document does not provide a beat-by-beat Roman numeral analysis of the harmony of the piece. This is because it is not practical to describe the harmonic language of *Lied et Scherzo* in this way. As conveyed in the analysis, the highly motivic nature of the piece diminishes the importance of traditional harmonic frameworks. Timbre, rhythmic activity, pitch selection, and dynamics are far more important to developing Schmitt's contrasting theme concepts (*Lied* and *Scherzo*) than harmonic progression. This is not to say, however, that chord selection is not crucial to the tonal relationships within the piece. But the reality is that sometimes harmonic labels do not suffice, especially when trying to consider triadic stacks utilizing five or six pitches related by thirds.

Organization of the Document

The document is organized into a total of five chapters: after this introduction, CHAPTER TWO and CHAPTER THREE focus on the context of Schmitt's life amidst the bustling landscape of *fin-de-siècle* Paris as well his unique heritage as a Lorrainer. CHAPTER FOUR is an analysis of *Lied et Scherzo*, and the final chapter provides a conclusion with recommendations for further study.

Looking at each chapter in slightly greater detail: CHAPTER TWO, entitled "Florent Schmitt: A European Composer," is an in-depth biographical portrait that also serves as a survey of Schmitt's entire compositional output. Drawing from a large amount of translation and research, the chapter introduces many aspects of Schmitt's life into the English language for the first time. What this offers are new windows into the experience of a man who was as talented and as influential as his now famous contemporaries such as Debussy, Strauss, Ravel, and Stravinsky.

CHAPTER THREE is entitled, "Schmitt's Franco-German Aesthetic: A Result of his Upbringing in the Bicultural Region of Lorraine." This chapter addresses two important questions: First, did Schmitt grow up in a Franco-German hybrid culture, and if so, what were its characteristics? And second, was it common for the French to enjoy, promote, and study German music (as Schmitt did) during and after the Franco-Prussian War? To answer this question, a brief history of the Alsace-Lorraine region is provided along with commentary from experts that illuminate sociological perspectives on the history of the borderland between France and Germany. Considering that Schmitt did not move to Paris until he was a young adult, the study examines potentially unconsidered information regarding Schmitt's cultural identity and how it may differ from or confirm his nationality.

CHAPTER FOUR is the analysis of Schmitt's delightful piece for double woodwind quintet and principal French horn, *Lied et Scherzo*, Op. 54. Beginning the analysis chapter is a section entitled, "Frameworks for Analysis," where it is shown how octatonicism and the musical topic of "the hunt" not

only relate to *Lied et Scherzo*, but play important roles in its construction.

CHAPTER TWO

Florent Schmitt: A European Composer

"In the orrery of the heavens at the turn of the century, Florent Schmitt's star stands somewhat apart from the constellation of Debussy and Ravel."⁶

Living in Paris at the turn of the twentieth century, Florent Schmitt benefited from one of the most exciting atmospheres for developments in orchestral music. From the time he arrived in Paris at age nineteen, he was exposed to the latest techniques, treatments, and aesthetics in western music. After winning the Prix de Rome, his travels took him to all corners of the hemisphere and he was exposed to the music of countless cultures. Although composers such as Schoenberg and Stravinsky showcased drastic changes in their compositional styles over the years, Schmitt did not. It is true that Schmitt began his career as a rambunctious, progressive young composer, but over the decades his musical style remained more or less consistent.

⁶ Nicolas Slonimsky and Electra Yourke, *Writings on Music I: Early Articles for the Boston Evening Transcript*, (New York: Routledge, 2004), 110.

Schmitt's unique sound incorporates a variety of styles including romanticism, impressionism, neoclassicism, and even modernism. It also comprises a variety of nationalistic focal points such as the German emphasis on thematic presentation and contrast, the Russian flair for orchestration, and the French emphasis on texture and/or atmosphere. Rather than adopt and promote one set of stylistic or nationalistic attributes, Schmitt took from them all, incorporating the different styles and elements into single works, movements, or even measures. This range of style and aesthetic has made it difficult to categorize Schmitt's music and has also set him apart from his more famous French contemporaries.

For instance, Schmitt was indeed a French composer, but he was not necessarily an Impressionist. Even those with a substantial understanding of western music history may find it hard to accept the idea that a prevalent, turn-of-the-century French composer would be something other than an Impressionist (or Symbolist, as some scholars would argue). So certainly the next thought is, "Well then, what was he?" Unlike the music of Debussy or Ravel, whose vapor-like textures and

ingenious harmonic elisions blur or soften musical forms, Schmitt's music firmly promotes formal clarity. Perhaps being brought up so close to the German border deeply engrained these German traits into the young composer, or perhaps Schmitt saw no reason to be confined to one set of rules.

However, Schmitt frequently employed impressionistic techniques and was friends with Ravel and had made the acquaintance of Debussy. But unlike the subtlety or delicacy of the impressionist sound, Schmitt's approach to composition, as can be seen in *Lied et Scherzo*, often stemmed first from formal and thematic clarity delineated by rhythmic inventiveness, which he combines to great effect with a romantic, often exotic, harmonic richness. Additionally, as is most evident in works such as *Psaume XLVII* or *La Tragédie de Salomé*, Schmitt's music harbors "grandiose notions" and "a preoccupation for exotic subjects."⁷ So for these reasons, Schmitt is better characterized as a Romantic composer than Impressionist, but in his own way. Ultimately, he is an independent.

⁷ Diane C. Janda, "Dionysiaques, Op. 62: An Original Composition for Band by Florent Schmitt" (DMA diss., University of Cincinnati, 1993), 10.

Schmitt's music, and certainly *Lied et Scherzo*, is many things and comes from many places. As is known, Schmitt traveled extensively across Europe, the Mediterranean, and North Africa. His music, however, is more than just a reflection of travel. Schmitt did not notate folk music or simply incorporate new instruments and sounds into otherwise standard orchestral music. Schmitt's music is unique sounding because he had an original voice, and the intrigue of his music does not come from only one trait or stylistic feature. His sound is the realization of a young man's exposure to the music of many cultures. It comes from an openness to musical sound born of his childhood years in Lorraine and encouraged by the era of musical pioneering in which he lived, and from extensive listening, education, travel, and artistic contemplation. To better understand Florent Schmitt, the following pages present a biographical study of his life while simultaneously offering a survey of his compositional output.

The Early Years

Florent Schmitt was born on September 28, 1870, in the town of Blâmont, which is located in Meurthe-et-Moselle, a department in the former province of Lorraine. His parents, who were from the lower-Rhine region of northern Alsace, were devout Catholics and worked as merciers, or clothing peddlers (also known as haberdashers). Florent's father, Joseph Schmitt (1826-1895), was an amateur organist and took a great interest in church music.⁸ His mother, born Louise Breton (1835-1891), was a fine pianist.⁹ Of the seven children born to Joseph and Louise, three died in infancy. Florent was the sixth to be born, and the eldest of two sons.

Because his parents were both amateur musicians, Florent's interest in music was fostered from a young age. Schmitt's parents encouraged him to study the classics and music of the German Romantic composers.¹⁰

⁸ M. D. Calvocoressi, "Florent Schmitt," *The New Music Review and Church Music Review* 11, no. 128 (July 1912): 332.

⁹ Catherine Lorent, *Florent Schmitt* (Paris: Bleu nuit éd, 2012), 7-9.

¹⁰ Paul Landormy, *La Musique française, tome III; après Debussy*. (Paris: Librairie Gallimard, 1943), 112. eBook, PDF by Ebooks Libres et Gratuits.

As a boy Schmitt took instrumental lessons from his father but it was not until he discovered the music of Chopin that his attitude towards music became serious. According to Eccott, studying Chopin was a "crucial experience" for Schmitt, one that "opened up unexpected horizons in music."¹¹

In 1887, at age seventeen, he enrolled at the Nancy Conservatory where he studied piano with the cathedral organist, Henri Hess, and harmony with the conservatory director, Gustave Sandré. In addition to his studies, Schmitt spent the two years in Nancy preparing for the Paris Conservatory entrance examinations.

<http://www.ebooksgratuits.com/details.php?book=2635> (accessed June 15, 2014)
(Ils le mirent en contact avec les classiques et les romantiques allemands.)

¹¹ David Eccott, "Florent Schmitt (1870-1958)," *The Delius Society Journal* 111 (Summer 1993): 3.

Paris Conservatory and the Prix de Rôme

In 1889, Schmitt entered the Paris Conservatory. There he studied fugue with André Gédalge and harmony with Théodore Dubois and Albert Lavignac. Though he did not care for fugue-writing competitions, Schmitt was a gifted orchestrator and was awarded several prizes for harmony. Composers he enjoyed studying most included Bach, Beethoven, Wagner, Rimsky-Korsakov, Tchaikovsky, and Strauss. In addition to his studies, he served in the military at Saint Cloud for a short time, playing the flute in the military band under music director Jean Gay, a music student of d'Indy.¹²

In Paris, Schmitt originally studied composition with Jules Massenet. However, in 1896, the death of conservatory director Ambroise Thomas caused a great shake up among the conservatory faculty. Massenet, who was supposed to succeed Thomas, insisted he be appointed director for life. It seems Massenet asked for too much as this request was denied and Théodore Dubois was chosen instead. Shortly thereafter Massenet resigned from teaching and Schmitt, along with the rest

¹² Janda, 2.

of the composition students, came under the tutelage of Gabriel Fauré.¹³

As a teacher, Fauré was open-minded and encouraging. He employed a unique, though somewhat hands-off approach. Instead of rigorous technical instruction, which he left to other professors, Fauré preferred giving students advice and open displays of enthusiasm. According to Nectoux, "Fauré's spell lay as much in his presence as in anything he actually said."¹⁴ Certainly the interaction with Fauré's other notable students was important to the developing composer. Such students included Maurice Ravel, Charles Koechlin, Georges Enesco, and later Nadia Boulanger and Jean Roger-Ducasse.¹⁵ In addition to the salon-like atmosphere of Faure's classroom, the emphasis on independence would have a lasting impact on Schmitt's development as a composer.

In 1894, English composer Frederick Delius commissioned Schmitt to make the piano arrangement for his opera *Irmelin*. Schmitt would later go on to do the

¹³ Gabriel Fauré and J B. Jones, *Gabriel Fauré: A Life in Letters* (London: Batsford, 1989), 78.

¹⁴ Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life* (Cambridge New York: Cambridge University Press, 2004), 264.

¹⁵ Nectoux, 264.

same for three more of Delius's operas: *The Magic Fountain*, *Koanga* and *A Village Romeo and Juliet*.

Although intermittent, Schmitt and Delius's friendship would last for more than forty years.¹⁶

In 1900, after five attempts, Schmitt won the Prix de Rôme with *Sémiramis*, a secular cantata for three voices, mixed chorus, and orchestra. Though Schmitt had the votes of Massenet and Saint-Saëns, the young composer "believed he was victorious due largely to Fauré's vote-canvassing visits to the painters and sculptors of the Institut."¹⁷ Schmitt wrote candidly on his winning the Prix de Rôme:

I had to compete five times for the Prix de Rome to win it once. And if in the end I was not left out in the cold, it was thanks to Gabriel Fauré, my much lamented teacher, who managed to gather for me enough votes among sculptors and painters to counterbalance the animosity of musicians, who, with the exception of Massenet, Reyer and Saint-Saëns, turned thumbs down on me. So it was not really a music prize. But I have no shame for all that, for the other musicians among committee members were Paladilhe, Dubois and Lenepveu. The important thing was the 30,000 gold francs.¹⁸

¹⁶ David Eccott, "Florent Schmitt (1870-1958)" *The Delius Society Journal* 111 (Summer 1993), 3-4.

¹⁷ Janda, 3.

¹⁸ Florent Schmitt, in *Cinquante ans de musique française de 1874 à 1925*, L. Rohozinski au. (Paris, Librairie de France, 1925), vol. II p. 51.

Schmitt's stay in Rome was initially slated to last only fifteen months but ended up being a series of travels spanning more than four years. As was custom for Prix de Rôme winners, Schmitt took up residence at the Villa Medici. However, Schmitt was not entirely satisfied there and often took trips to more distant locations. In this time he left Rome to visit Marseille, Monte Carlo, Genoa, Pisa, Lucca and Florence. He returned to Paris for the summer in 1901, but not without stops in Ferrara, Venice, Trento, Milan, Lugano, and the Simplon Pass in Switzerland. On his return to Rome, Schmitt saw Nice, Corsica and Livorno. He would eventually come to know "the four corners of Europe and a little beyond."¹⁹ This included Vienna, Prague, Dresden, Denmark, Sweden, Poland, the Carpathians, Berlin (where he spent six months), Spain, Algeria, Sicily, Constantinople, and Greece. No doubt the exposure to so many cultures opened Schmitt's ear to a broad and eclectic range of musical possibilities. According to Janda, "His travels also appear to have had more tangible influences on his compositions from the Prix de Rôme years, some works showing a German

¹⁹ Landormy, 114.

Romanticism and others indicating a flair for oriental exoticism and musical pictorialism."²⁰

A year after he returned from Rome, Schmitt married a Pyrenean woman named Marie Clotilde Jeanne Barzun-Digau (1871-???)²¹ at the church of Saint Vincent in Bagnères-de-Bigorre. Together, they had their one and only child—a son named Jean, who was affectionately nicknamed "Raton" (meaning "young rat").²² According to Lorent, it appears that Schmitt experienced a time of great joy at the advent of his marriage and from becoming a father. During this time he composed a series of pieces for piano in a lighter, simpler style, each containing eight movements: *Petites musiques* (1906), *Sur cinq notes* (1906), *Pupazzi* (1907), and *Huit courtes pieces pour préparer l'élève à la musique modern* (1908).

Schmitt's professional career as a composer was solidified in Paris in 1906. It was then that Schmitt's unique style and penchant for exoticism was made known to the public. His unique savvy for orientalism, a

²⁰ Janda, 3.

²¹ Strangely, the death date of Schmitt's wife is unknown. French genealogical sources list her birthdate and date of marriage, but none contain the date she died. Lorent offers an estimation that she died in the 1940s.

²² Lorent, 38.

commodity long enjoyed in France,²³ is what would ultimately propel him into the highest artistic circles of Paris.

On December 27, 1906, *Psaume XLVII*, Op. 38, for chorus, orchestra, solo soprano, and organ was performed in Paris for the first time. It was offered as the final piece on a concert entitled "Envoi de Rome" (Sent from Rome), with Henri Busser conducting. As described by Slonimsky, the work is "remarkably proleptic in its innovating techniques, with asymmetrical meters and unresolved dissonant structures and starkly primitivistic vocal lines."²⁴ Regarding the innovative work, Emile Vuillermoz writes:

The *Psalm XLVII* holds a singular place in the history of modern music... We are in the presence of a grandiose work. Certainly, the score of 120 orchestral pages, notated on 32 staves generously blackened with notes, has not been filled with music by means of a dropper. The performers have no time to read their newspapers between two passages in forte, and the Women of Israel must not spare their high B's. But all this edifice

²³ The French taste for orientalia dates back to the 1670s with Molière's *Le Bourgeois gentilhomme* (1670) and *Le Malade imaginaire* (1673), and perpetuated over the centuries by works such as Grétry's *Caravan du Caire* (1783), Félicien David's *Le Désert* (1844), and Rabaud's *Mârrouf, savetier du Caire* (1914).

²⁴ Nicolas Slonimsky, *Music Since 1900*, Fifth edition. (New York Toronto New York: Schirmer Books Maxwell Macmillan Canada Maxwell Macmillan International, 1994), 64.

is so neat and so well balanced that it should not frighten anybody.²⁵

Though the work was a great success, at its debut Schmitt was too shy to be persuaded from his box to give a bow.²⁶

In 1907, Schmitt composed what would rival the *Psaume XLVII* as arguably his most famous work, *La Tragédie de Salomé*, Op. 50, a ballet in two acts comprised of five symphonic episodes (*Prelude, Danses de perles, Les enchantements sur la mer, Danse des éclairs, Danse de l'effroi*). Due to size constraints at the Théâtre des Arts, the original performance was given by a chamber orchestra of only twenty or so instrumentalists.²⁷ Slonimsky describes the piece:

[It is filled with] ...serpentine melismas and asymmetrical rhythms illustrating the fibrillar spasms of Salome's body as she strives to please Herod with voluptuous whirlings, and culminating in the horror of the decapitation of John the Baptist portrayed in a 'dance of fear' in an asymmetric time signature notated $\frac{3 \frac{1}{2}}{4}$, and savagely dissonant harmonies."²⁸

²⁵ Emile Vuillermoz, *Musiques d'aujourd'hui* (Paris, 1923), pp. 111-112.

²⁶ Lorent, 57.

²⁷ A performance for large orchestra was first heard in Paris at a Colonne concert on January 8, 1911.

²⁸ Slonimsky, 75.

The work was later revised into a symphonic suite in 1910, and published by Durant et C^{ie} in 1912.

When Schmitt finally settled in Paris, he became very active in the city's musical life. In particular, he was a strong advocate for new music. In 1909, the same year Diaghilev's Ballet Russes came to Paris, Schmitt helped establish the Société Musicale Indépendante, a new organization comprised of composers who wished to stand against the conservative Société Nationale. Refusing to perform new compositions by Ravel, Koechlin, and Delage, the Société Nationale was seen as excessively loyal to César Franck and Vincent d'Indy. Many considered the group dictatorial. Ravel, who would not stand for this, called for the creation of a new organization—one that would promote new music with no favoritism towards genre, style, or publication status. With Fauré as President, the Société Musicale Indépendante's steering committee was a veritable "who's who" among turn-of-the-century European composers. In addition to Schmitt, the committee included Louis Aubert, Béla Bartók, Nadia Boulanger, Manuel De Falla, Arthur Honegger, Jacques Ibert, Charles Koechlin, Maurice Ravel, Albert Roussel, Arnold

Schoenberg, and Igor Stravinsky. Interestingly, Schmitt would become president of the very group against which he initially rebelled--the Société Nationale, albeit decades later.

In December 1913, Schmitt completed *Dionysiaques*, Op. 62; a piece for band that the famous American bandleader Richard Franko Goldman called the "most ambitious" band work of its time.²⁹ Indeed, it was ambitious. Unlike much of the available band literature at the time (marches, transcriptions, and popular arrangements lush with cross-cueings and part doublings), *Dionysiaques* requires an ensemble to have expert performers on every instrument and for every part.³⁰ This was because it was composed explicitly for the French Garde Républicaine Band under the direction of Guillaume Balay, considered one of the very finest bands in the world. Frank Battisti describes the work as massive, elaborate, romantic and brilliantly orchestrated." However, due to the First World War, the piece was not published or performed until after a delay of twelve years. It was first performed under

²⁹ Richard Frank Goldman, *The Concert Band* (New York: Rinehart & Co., 1946), p. 199.

³⁰ Janda, 17.

Balay's baton on June 9, 1925, in the Jardin de Luxembourg.³¹

³¹ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 27.

The First World War

With the onset of World War I, Schmitt was called up to fight for France in 1914. He served in the 41st Territorial Infantry Regiment, 16th Company, and was stationed at Toul, a commune just west of Nancy in the Meurthe-et-Moselle.³² In November of 1915, *Etude Magazine* reported information provided by French harpist Carlos Salzedo that Schmitt was still composing in spite of being at or near the front line. "The French composer, Florent Schmitt, is in the trenches fighting for his country. He confesses that he writes a little music in his spare time. Massenet did the same in the Franco-Prussian War forty-five years ago."³³

As can be expected, the war took its toll on Schmitt's spirits. On October 31 [1914], Schmitt admitted to his colleague Jean Marnold of the *Mercure de France*, "I feel my patience exhausted."³⁴ Written on a map dated January 12 [1915], Schmitt related that things were "going as well as possible," but that he

³² Lorent, 64.

³³ *Etude Magazine* Schmitt mentioned in "World of Music" department Nov 1915 citation incomplete

³⁴ Lorent, 64.

was "stuck in the quagmire of neurasthenia."³⁵

Understandably, when a French Major named Lambert requested a new composition from Schmitt, the composer enthusiastically agreed. The result was the *Chant de guerre*, Op. 63 (1914) for tenor solo, male chorus, and orchestra (or piano). This small cantata is based on patriotic verses of Léon Tonnelier, a local poet, and was performed for convalescing soldiers several times between January and April 1915 at the Théâtre de Toul. Although demoralized, Schmitt made it through the war physically unscathed.³⁶

After World War I, Schmitt returned to composing and teaching fulltime and even earned several distinctions. The first came on August 3, 1921, when Schmitt was made Knight of the National Order of the Legion of Honor, the first of five degrees fabricating France's highest military and civil decoration.³⁷ Napoleon Bonaparte, who favored merit above nobility, founded the Order in 1804 to reward individuals for the impeccable execution of their enterprise or craft, as

³⁵ Lorent, 64. "Neurasthenia" is an antiquated and ill-defined medical condition characterized by lassitude, fatigue, headache, and irritability. It is associated chiefly with emotional disturbance.

³⁶ Ibid., 65-67.

³⁷ Ibid., 45.

well as for being creative and contributing to the growth of others.

Then, in December 1921, Lyon mayor Edouard Herriot appointed Schmitt director of the Lyon Conservatory. Schmitt accepted the position but was quoted in the *Comœdia* newspaper as stating, "I intend to remain primarily a composer, if I can not be both a composer and director, it is the latter I will sacrifice."³⁸ While at the Conservatory his harmony class was known for the "lively and insightful analyses achieved in the last quarter hour of each session."³⁹ However, he continued to be torn by the fact that his managerial duties left him little time to compose. In a letter to Henri Büsser, he expressed that he was "terribly taken by this double life."⁴⁰ In April 1924, after his continued reluctance to adequately perform his administrative duties, Schmitt was asked to resign.⁴¹ Indeed, several years later, Lyon still kept alive the memory of the peculiar director who, upon his appointment, posted a note which read: "Le directeur du

³⁸ *Comœdia* (Dec. 19, 1921) in Lorent, 45. (J'entends rester avant tout un compositeur, et si je ne puis être à la fois administrateur, c'est ce dernier état que je sacrifierai)

³⁹ Janda, 4.

⁴⁰ Lorent, 70.

⁴¹ *Ibid.*, 45.

Conservatoire prie les personnes qui viendront le voir
de ne pas lui parler de musique, surtout, de la sienna”
(The director of the Conservatory requests people not
see him to talk about music, especially his own).⁴²

⁴² Lorent, 46.

Schmitt the Orientalist

According to Nones, when it came to the realm of orientalism, Schmitt had no peer (though he certainly credits Saint-Saens, Roussel, Ravel, Bizet, Lalo, Rabaud, and the Russians for their quality orientalist contributions). From such works as the *Psaume XLVII, La Tragédie de Salomé*, or his various smaller works such as *Danse des Devadasis* (1908) or *Danse d'Abisag* (1925), he was "the major orientalist composer of his time."⁴³

Between 1920 and 1935, at the request of various sponsors, Schmitt continued earning this reputation by composing three large-scale works depicting exotic, ancient civilizations.⁴⁴ The first of these was *Antoine et Cléopâtre*, Op. 69 (1920), a musical depiction of Shakespeare's exotic tragedy, *Antony and Cleopatra*. Composed as two orchestral suites, Suite No. 1, Op. 69a, and Suite No. 2, Op. 69b, the piece is comprised of six symphonic episodes. The work was premiered at

⁴³ Phillip Nones, "Oriane et Prince d'Amour: Florent Schmitt's Final 'Orientalist' Composition (1933)" *The Florent Schmitt Blog* <http://florentschmitt.com/2013/08/26/oriane-et-le-prince-damour-florent-schmitts-final-orientalist-composition-1933/> (accessed November 9, 2014)

⁴⁴ Lorent, 87.

the Paris Opera on October 17, 1920, with Camille Chevillard (1859-1923) conducting.

In June 1925, Schmitt received a commission to write the music for a film adaptation of Flaubert's famous novel, *Salammbô* (1862), set in Carthage in the third century B.C.⁴⁵ As Schmitt was staying abroad in the Pyrenees, there was the additional challenge of composing nearly two hours of music without being able to work closely with the film's director, Pierre Marodon. Furthermore, the film was to be completed by October of that year, meaning the turn around time on the project was a mere four months. Schmitt's selection to be the film's composer appears to have been no coincidence. It is a confirmation of the composer's reputation as one of Europe's leading "orientalist" composers at that time.⁴⁶ However, the film turned out to be a disappointment. In 1926, Schmitt adapted the film score into the large concert piece, *Salammbô*, Op. 76, which is organized into three symphonic suites, each containing two episodes.

⁴⁵ In France the novel is considered canonic, yet English speakers rarely know it.

⁴⁶ Lorent, 73.

Schmitt's last great depiction of antiquity is also perhaps his least known. *Oriane et le Prince d'Amour*, Op. 83 (Oriane and the Prince of Love), is a full ballet in two acts whose topic "[deals] with a polyandrous Renaissance lady who successively seduces a poet, a Mongol merchant and a Prince of Love, but perishes when she dances at a masked ball with Death, in a musical setting saturated with polyharmonies and marked by incisive asymmetrical rhythms."⁴⁷

Oriane was originally entitled *Oriane la Sans-Égale* (Oriane with No Equal), but the name was changed at the suggestion of Serge Lifar, choreographer for the Paris Opéra. Schmitt composed *Oriane* at the request of the famed Russian *prima ballerina* Ida Rubenstein (1885-1960) in 1934. Rubenstein's influence in the world of early twentieth century French ballet cannot be overstated. Elaine Brody writes:

At a time when dance, particularly ballet, has attracted such a huge following, it seems appropriate to remember this woman who so skillfully commissioned and produced some of the foremost ballets of the century scored by some of the most celebrated international composers including Debussy,

⁴⁷ Slonimsky, 48.

Ravel, Stravinsky, Honegger, Ibert, and Auric.⁴⁸

The way Schmitt came to know of the *Oriane*

commission is described in Vicki Woolf's biography of Ida Rubinstein, *Dancing in the Vortex* (2000). In it, Woolf provides Schmitt's own account of Mademoiselle Rubenstein's quasi-comical request, which took place in person at his country retreat at Artiguemy in Hautes-Pyrenees. Schmitt recounts:

It was a beautiful summer afternoon. I was in Artiguemy lying under the apple trees facing an incomparable southern peak untouched by snow, completely at peace, thinking no evil thoughts, when a sound like an earthquake shattered the quiet. A motor car, foolishly tackling the goat path, had smashed itself around the great oak and hurled its two lady passengers onto the ground.

The oak tree had only a few scratches. As for Madame Ida Rubinstein, everyone knows she is above such calamities: tracing the line of the oak tree, as erect, as high and still smiling, she scarcely realized that she had escaped the most picturesque of deaths. By her side, no less unscathed, was Madame Fauchier-Magnan, a friend of Ida's. They came - eight hundred and seventy-three miles - to offer me this ballet *Oriane la Sans-Égale*.⁴⁹

⁴⁸ Elaine Brody. *Paris: The Musical Kaleidoscope, 1870-1925* (New York: G. Braziller, 1987), 224.

⁴⁹ Vicki Woolf, *Dancing in the Vortex: The Story of Ida Rubinstein* (New York: Routledge, 2011), 68. (Original French not provided)

Interestingly, this friendship between Rubenstein and Schmitt was formed more than twenty years prior. Rubenstein, a ballerina in Sergei Diaghilev's *Ballets Russes*, starred in the 1919 production of Schmitt's *La Tragédie de Salomé* at the Paris Opéra. Two years later she performed in *Antoine et Cléopâtre*. According to Nones, "It was only natural that in seeking another suitably exotic subject for a ballet in which she would be the *femme fatale* star, Rubenstein would look to Florent Schmitt again."⁵⁰ Although Schmitt accepted the commission, the first stage performance of *Oriane et le Prince d'Amour* did not occur until nearly five years after its composition. Initially, a concert suite Schmitt prepared from the ballet score was premiered on February 12, 1937, in a Paris performance conducted by Charles Munch. The stage premiere was given on January 7, 1938, in a Paris Opéra production.⁵¹ The famed flautist and composer-conductor Philippe Gaubert directed the production.

⁵⁰ Phillip Nones, "Oriane et le Prince d'Amour: Florent Schmitt's Final 'Orientalist' Composition (1933)" *The Florent Schmitt Blog* <http://florentschmitt.com/2013/08/26/oriane-et-le-prince-damour-florent-schmitts-final-orientalist-composition-1933/> (accessed November 9, 2014)

⁵¹ Hucher, 12.

Schmitt the Music Critic

In addition to being a composer, pianist, and conductor, Schmitt spent nearly thirty years as a professional music critic. Over the course of nearly three decades he contributed to several key periodicals: *La France* from May 6, 1912 to March 23, 1918 (with a long war-time break from June 1914 to November 1917), *Le Courrier Musical* from December 15, 1917 to April 15, 1928, *La Revue de France* from March 1922 to September 1931, and *Le Temps* from October 19, 1929 to July 8, 1939.⁵²

As a composer, Schmitt took the business of criticism unusually serious. One of his rather admirable traits was his tendency to withhold judgment until he had studied or contemplated the music thoroughly. Because he preferred to not deliver an evaluation from only one listening, he often contacted composers to acquire scores for further study. About this he wrote: "I do not pretend, in a few lines and after only a single hearing, not having had the score in front of me, to judge without appeal, the work of a

⁵² Lorent, 109.

composer, perhaps the result of several years of work."⁵³ However, Schmitt's sympathies did not prevent him from bestowing scathing reviews upon prominent composers he felt were becoming too complacent or were composing strange music only to shock audiences. Contrariwise, Schmitt was quick to praise and promote young, up-and-coming composers such as Arthur Honegger or Henri Tomasi. As he once told composer Georges Auric, "When I don't like music I make a point of listening to it more closely."⁵⁴ Pianist and musicologist Leslie De'Ath writes on Schmitt as music critic:

As a person, he was by accounts quick-witted, amiable with some and abrupt with others, and caustic upon occasion, both verbally and in print. He enjoyed his powerful position as grand-high-arbiter-of-taste during the years when he wrote regular reviews for *Le Temps* (1929-39), as much as he enjoyed creating scandal at live concerts by shouting controversial jibes from the loges. These bursts of élan were always sparked by his sense, usually at premieres of new works, that the audience was "missing the point", and he would as readily champion

⁵³ In *La France* (March 22, 1913), "Je ne prétendrais pas, en quelques lignes et après une seule audition, n'ayant pas eu la partition sous les yeux, juger sans appel l'œuvre d'un compositeur estimé, résultant peut-être de plusieurs années de labeur."

⁵⁴ James Harding, *The Ox on the Roof: Scenes from Musical Life in Paris in the Twenties* (New York: Da Capo Press, 1986), 42.

aurally daunting avant-garde works as he would decry the popular.⁵⁵

In 1936, Schmitt was elected to the Institut de France. Though the appointment was a great honor, it was also mired by controversy. When Paul Dukas died in 1935, his position became available in the Académie des Beaux-arts. The two leading candidates for the Académie *fauteuil* (chair) were Florent Schmitt and Igor Stravinsky. Some twenty years before, Schmitt and Stravinsky had been close friends. Twelve years his junior, when Stravinsky arrived in Paris in 1910 Schmitt was already a famous composer and his support of young Stravinsky's music helped forge their bond. Schmitt even named his home in St. Cloud, "Villa Oiseau de feu," after Stravinsky's 1910 ballet, *L'Oiseau de feu* (*The Firebird*).

The mutual respect and stylistic osmosis between the two composers was perhaps never greater than between the years 1910 and 1913. In fact, there are striking similarities between parts of *Lied et Scherzo*

⁵⁵ Leslie De'Ath, "Florent Schmitt (1870-1958)," Musicweb International, <http://www.musicweb-international.com/classrev/2002/Jun02/Schmitt.htm> (accessed December 17, 2014).

and Stravinsky's 1911 ballet, *Petrushka*. These similarities are described in detail in CHAPTER FOUR in the "Introduction, Measures 1-23" analysis section. In regards to *Rite of Spring*, at a 2011 performance of *La Tragédie de Salomé* by the Toronto Symphony Orchestra, French conductor Stéphane Denève declared to the audience, "Without *La Tragédie de Salomé*, Stravinsky's *Rite of Spring* would not have been the same!" According to Nones, "...the premiere of *Le Sacre du printemps* represented the high point in the relationship between Schmitt and Stravinsky."⁵⁶

Returning to the 1936 controversy, according to Janda, "There was so much negative press against Stravinsky that he was asked to withdraw, but he refused." Initially the defeat was humiliating for Stravinsky. However, Schmitt's victory as the more conservative candidate led to an outpouring of support for Stravinsky.⁵⁷ After this incident, Schmitt and Stravinsky's friendship was never the same, although

⁵⁶ Phillip Nones, "Florent Schmitt and Igor Stravinsky: A Consequential Musical Relationship" The Florent Schmitt Blog <http://florentschmitt.com/2015/02/08/florent-schmitt-and-igor-stravinsky-a-consequential-musical-relationship/> (accessed Feb. 8, 2015)

⁵⁷ Janda, 4.

that may have also had to do with the divergence of their musical tastes in the 1920s.

Of the 1930s, *Oriane* and *Symphonie concertante*, Op. 82 (1932) are perhaps the two most outstanding scores. However, there exist other notable pieces from the decade. In 1934, Schmitt returned to composing chamber music after a fifteen-year hiatus with *Suite en rocaille*, Op. 84 (1934-35) and *Sonatine en trio*, Op. 85 (1934-35). *Suite en rocaille* is for a small ensemble comprised of flute, violin, viola, cello and harp, while the *Sonatine* is even more petite, written for only a flute, clarinet, and harpsichord. Both works are charming and as Phillip Nones points out, they represent Schmitt at "his most delicate and playful." Not surprisingly, the two works are similar to each other in their lighter aesthetic and also closely resemble their older cousin, Ravel's *Introduction et Allegro*, M.46 (1905). The two chamber works differ greatly from the more severe *Symphonie concertante*, however, which was composed during the same timespan. The disparities show Schmitt's stylistic range and are

a testament to his remarkable versatility and inventiveness.⁵⁸

As part of the opening of the 1937 Paris Exposition, the 15th Festival of the International Society for Contemporary Music offered a concert of chamber music, which included Schmitt's elegant rococo piece, *Suite en rocaille*. The concert was held on June 21, 1937, and was attended by an international audience. Other composers on the program included fellow Frenchman Arthur Honegger, Japanese composer Michigo Toyama, Czech composer Karel Reiner, Catalan composer Joaquín Homs, and English composer Alan Bush.⁵⁹

Schmitt, always the traveler, spent much of the 1930s surveying the world giving concerts abroad. From November 1932 to January 1933, Schmitt interrupted his composition of *Oriane* to undertake a gargantuan American tour. Though he only visited the United States once in his life, it would seem he left few stones unturned. Visiting not only the northeastern cities of Boston, New York, and Philadelphia, he traversed the

⁵⁸ Nones, Phillip, "The Intimate Florent Schmitt," *The Florent Schmitt Blog* <http://florentschmitt.com/2012/10/28/the-intimate-florent-schmitt/> (accessed November 17, 2014).

⁵⁹ Slonimsky, 410.

continent seeing Washington D.C., Chicago, Detroit, New Orleans, San Francisco, Seattle, and Los Angeles. The 1930s also included concert ventures in the Soviet Union (by way of Poland) in the summer of 1934, Italy in 1936 and 1937, Spain in 1935 and 1936, and Germany (specifically the Baden-Baden music Festival in April) in 1939 with a trip to Morocco that same year.⁶⁰

In 1938, Schmitt became president of the *Société nationale de musique*. Though the political waters in Europe were beginning to boil, Schmitt's ever increasing musical leadership capacities made it seem only natural to continue attending festivals and conferences abroad. Unfortunately, as will be discussed in the following section, this continuity would lead to harsh criticisms and even dampen Schmitt's otherwise remarkable career.⁶¹

⁶⁰ Lorent, 106.

⁶¹ Ibid., 107.

World War II and ties to Vichy France

The war years 1939-1945 would in many ways defuse Schmitt's otherwise brilliant career. Though he survived the war and continued to compose throughout it, his right-wing political inclinations and questionably pro-Vichy sentiments would leave his legacy somewhat tarnished. Yet, the extent to which he sympathized with the Vichy Regime is one of the more delicate and relatively mysterious subjects pertaining to Schmitt's life.

Examining Schmitt's career, the war years can be split into two periods with the caesura occurring in late 1941. Leading up to 1941 Schmitt's music was, just as it had been for decades, strongly championed French music. His compositions were quite popular and were broadcasted over the radio often. In June 1941, for instance, a plethora of his pieces were aired in less than two weeks. They included: *La Tragédie de Salomé* (June 3), *Ombres*, *La Tragique chevauchée*, *les Canards libéraux* (June 13), and the orchestral version of *Musiques foraines* (June 17).⁶² However, after 1941,

⁶² Lorent, 138.

Schmitt's music began to be considered differently. Within the Vichy circles his music continued to be championed, but from this association with the "Collaboration," (an association which will be explored thoroughly in the following pages) his music, and in fact his entire reputation, came to be viewed through a lens of skepticism, questioned by those who desired a free France. But all that was outside his door, inside was a man focused on his music.

With the additional free time afforded by the war, Schmitt composed extensively but in genres that did not require large orchestra. This is evident by the variety of quartets he wrote, which include *Hasards*, Op. 96, for piano, violin, viola, and cello, and *A tour d'Anches*, Op. 97, for piano, oboe, clarinet, and bassoon.⁶³

In addition to instrumental chamber works, his wartime output included vocal music inspired by poetry. *Les Trois trios*, Op. 99, for female voices and orchestra or piano, was inspired by the poetry of Jean Cocteau, René Chalupe, and Tristan Derème.⁶⁴ *Trois*

⁶³ Lorent, 138.

⁶⁴ Hucher, 14.

chants, Op. 98, for solo voice and orchestra or piano, also inspired by poetry, concludes with "The Tortoise and the Hare," a humorous, pseudo-morality fable in reverse by Charles Sanglier published in the *Revue de France* on March 15, 1935. In March 1941, in the cold of his Pyrenean house, he completed his *Quatre poems de Ronsard*, Op. 100, a four-movement work for voice and piano inspired by the poetry of French poet Pierre de Ronsard (1524-1585).

One of the most interesting compositions from this period, however, is the *Quatuor de Saxophones*, Op. 102, which he composed between 1941 and 1943. The work's intrigue stems from the fact that it is Schmitt's first chamber piece for homogeneous winds, a genre he did not compose for until his 72nd year. In all, he would compose three quartets for winds with the others being the *Quatuor de flûtes*, Op. 106 (1944), and the *Quatuor de trois trombones et tuba*, Op. 109 (1946).

Schmitt tried to avoid as much of the war as he could, spending time away from Paris at his Bigorre vacation home in the Pyrenees. In a letter written to fellow composer/conductor Eugène Bigot on September 6, 1939, Schmitt wrote, "I think I will stay here until

the end - not Hitler, I'm afraid - but my return ticket in October..."⁶⁵ Schmitt's clarification of what "the end" was referring to suggests that he viewed the Nazi Führer as troublesome.

By the time the German Occupation began in France in 1940, Schmitt was nearly seventy years old. Unfortunately, many senior officers and highly ranked artists who attempted to carry on with their lives, as they would have otherwise, were accused of being favorable to the Occupier. Common in periods of profound conflict, the political climate of the war years garnered extensive distrust of even the most proven personalities. Perhaps Schmitt's political missteps stemmed in part from his advanced age; an elderly man calcified in his ways. And perhaps, similar to Richard Strauss, he was genuinely naïve, politically speaking. However, in late 1941 Schmitt voluntarily participated in an event that would call his loyalties as a Frenchman into question.

The crucial incident came in November 1941, shortly after he returned to his home in St. Cloud just

⁶⁵ Lorent, 137-138, quote is noted: "Lettre inédite, fonds famille Bigot." (Unpublished letter, Bigot Family funds).

outside Paris. Since 1937, Schmitt had been "member d'honneur" of the Comité France-Allemagne (France-German Committee).⁶⁶ In late autumn 1941, the decision was made for a group trip to Vienna to participate in the celebrations of the 150th anniversary of Mozart's death. The weeklong festival, held from November 28 to December 5, 1941, was complete with sumptuous feasts and a reception given by Richard Strauss.⁶⁷ The problem? The entire event took place in occupied Austria under the sinister Joseph Goebbels and Baldur von Schirach, leader of the Hitler-Youth and Reich Governor of Vienna.⁶⁸ For Schmitt to spend a week amongst the enemy in such a potent political atmosphere, even if in the name of music, provided substantial reason to suspect German loyalties.

However, the backlash of Schmitt's participation with the Collaboration would not happen for some years. It must be remembered that from 1940 to 1944, Marshall Philippe Pétain's Vichy regime was in power, not the French Republic. Whether Schmitt was, in his heart, a

⁶⁶ Lorent, 139.

⁶⁷ After the war, Strauss was also heavily criticized for his associations with the National Socialist Party. Though his name was eventually cleared, his political naïveté landed him in a similar political quagmire to that of Schmitt.

⁶⁸ Lorent, 139.

full participant, sympathizer, or pretender, to be in favor with the Vichy meant he was in the favor of the side that was in control.

The Vichy press welcomed Schmitt's Parisian return quite favorably and lavished praise upon the aging composer. On February 12, 1942, in connection with the *Revue musicale*, the Contemporary Music Association organized a festival dedicated to Schmitt's recent chamber music. Especially enjoyed were his *A Tour d'anches* and *Quatre poems de Ronsard*.⁶⁹ Then on February 17, 1942, Adolphe Borchard wrote in the *Petit Parisien*, "We were pleased to, the other evening, celebrate Florent Schmitt, the master musician, undisputed leader of the contemporary French school."⁷⁰ The following week, in the *Information musicale*, André Himonet wrote "Praise be for the A.M.C. [Contemporary Music Association] for organizing this evening in honor of the most alive, the most glorious undoubtedly French composer of today."⁷¹ Schmitt continued to enjoy faux-

⁶⁹ Lorent, 141.

⁷⁰ (On à été heureux, l'autre soir, de fêter M. Florent Schmitt, ce maître musicien, chef incontesté de notre école française contemporaine)

⁷¹ Ibid., 141-142. (Louée soit donc l'A.M.C. pour avoir organisé cette soirée en l'honneur du plus vivant, du plus glorieux sans doute des compositeurs français d'aujourd'hui)

French support until the liberation of France in the summer of 1944.

On September 5, 1944, the French Minister of the Interior issued an order for the immediate arrest of members of the "Collaboration Group." On November 24, Schmitt was interrogated at his home in St. Cloud (Paris). Schmitt, now aged 74 and widowed, provided the following verbal response:

It is true that I belonged to the Group "Collaboration" since December 1941, I belonged to the Artistic Division (musical group). This section was in no way tendentious and does not propose any political purpose. In my mind were only the interests of French music and musicians vis-à-vis [in comparison with] the Germans.⁷²

I did not attend any meetings...other than concerts. It was not of my own initiative...that I joined, it was Mr. Max d'Ollone, then Director of the Opera Comique that approached me; I accepted immediately, seeing no inconvenience and believing to solely serve the music. I have never worked with the Germans, nor any benefit derived from them. To prove that I had no Germanophiles ideas, I want to clarify that

⁷² Procès-Verbal from 11/24/1944 N° 20/1, Archives nationales, Français. Found in Lorent, 144-145. (Il est exact que j'ai appartenu au Groupe "Collaboration" depuis décembre 1941, j'appartenais à la Section Artistique (groupe musical). Cette section ne revêtait aucun caractère tendancieux et ne se proposait aucun but politique. Il s'agissait dans mon esprit de défendre uniquement les intérêts de la musique et des musiciens français vis-à-vis des Allemands.)

my title of Honorary Member - at least allowed me to sign some petitions in favor of Jewish musicians, including the singer Magdeleine Grey, pianist François Lang, composer Fernand Ochsey.⁷³

I have not given my resignation from this group, attaching little importance, occupied solely by the composition of an important work of chamber music. At the time of Liberation, 25 August 1944, I was arrested by the FFI [French Forces of the Interior]...I was taken to the Police Station in St Cloud...Less than two hours later I was released after being questioned.⁷⁴

Schmitt was interrogated again on February 17, 1945.

His response articulates yet again that his lack of interest or investment in the Collaboration Group was the reason he never formally left it. Though he acknowledges a moment of realization for Germany's

⁷³ Procès-Verbal, in Lorent, 145. (Je n'ai [...] assisté à aucune réunion autre que des concerts. Ce n'est pas de ma propre initiative que j'ai adhéré [...], c'est M. Max d'Ollone, à l'époque Directeur de l'Opéra Comique qui m'avait pressenti ; j'ai accepté immédiatement, n'y voyant aucun inconvénient, croyant uniquement servir la musique. Je n'ai jamais travaillé avec les Allemands, ni tiré d'eux aucun bénéfice. Pour vous prouver que je n'avais pas d'idées germanophiles, je tiens à préciser que mon titre de membre d'Honneur [...] m'a permis du moins de signer quelques pétitions en faveur de musiciens israélites, notamment pour la cantatrice Magdeleine Grey, le pianiste François Lang, le compositeur Fernand Ochsey.)

⁷⁴ Procès-Verbal, in Lorent, 145. (Je n'ai pas donné ma démission de ce groupement, y attachant très peu d'importance, uniquement occupé par la composition d'une œuvre importante de musique de chambre. Au moment de la Libération, le 25 août 1944, j'ai été arrêté par les FFI [...]. J'ai été conduit au Commissariat de Police de St Cloud...Moins de deux heures après j'ai été relâché, après avoir été interrogé.)

"exact position" in early 1943, he remained steadfast in his explanation that he was absorbed in his work:

I was part of the "France-Germany" group with the best of intentions, thinking it was the safest way to avoid war with our neighbors. I've never been active in this group, I confined myself to merely registering in 1937 at the request of the President [...]. [...] I have never occupied myself with politics; however, I thought at the beginning of the occupation that Pétain could be useful to France. In early 1943, I began to have doubts on the advisability of Pétain's politics for our country. [...] I realized at some point the exact position of Germany, however, I did not do anything to leave the 'Collaboration' group because, as I have said, I never attached importance to this issue, being absorbed by my work.⁷⁵

To uncover more regarding Schmitt's quandary with the Vichy, we turn to Myriam Chimènes's *La Vie musicale sous Vichy* (2001), a book which explores the musical life of Vichy France. In it she relates that the Vichy

⁷⁵ Procès-verbal from 2/17/1945 N° 20/6 in Lorent, 145-146. ([...]Je fis partie du groupe "France-Allemagne" dans la meilleure des intentions, pensant que c'était le plus sûr moyen d'éviter la guerre avec nos voisins. Je n'ai jamais eu d'activité dans ce groupement, je me suis borné à m'y faire inscrire en 1937 à la demande de la Présidente [...]. [...] Jamais je ne me suis occupé de politique ; j'ai toutefois pensé au début de l'occupation que Pétain pouvait être utile à la France. Au début de 1943, j'ai commencé à avoir des doutes sur l'opportunité de la politique de Pétain pour notre pays. [...] Si je me suis aperçu un certain moment de la position exacte de l'Allemagne, je n'ai cependant rien fait pour quitter le groupe 'Collaboration' parce que, comme je vous l'ai dit, je n'avais jamais attaché d'importance à cette question, étant absorbé par mon travail.)

government, as a puppet extension of the Third Reich, placed an unprecedented amount of importance on music and the designed State control of all music professions.⁷⁶ On the one hand, this involvement by the State provided favors for many musicians. Though Schmitt was faced with the usual fare of wartime hardships and inconveniences, he was ultimately cared for by the Institute.⁷⁷ On the other hand, the State favors were really part of an undercover strategy by the Nazis to ensure German influence in the cultural politics of France.⁷⁸ This was especially true for Radio-Paris, which Chimènes states was "controlled by the Germans, but animated by the French."⁷⁹

The following excerpts from Chimènes book illustrate that even after Schmitt's public explanations and sixty years time, the air of "guilty by association" has not, nor may ever, completely dissipate. Chimènes writes:

If opportunism undoubtedly characterizes the conduct of some that take advantage of the situation, this "need to accommodate" must

⁷⁶ Myriam Chimènes, et al, *La Vie musicale sous Vichy* (Bruxelles: Complexe, 2001), 20. ("poste contrôlé par les Allemands mais animé par des Français")

⁷⁷ Lorent, 140.

⁷⁸ Chimènes, 20-21.

⁷⁹ Ibid., 24.

be distinguished from the attitude of musicians who clearly choose the collaboration camp.⁸⁰

Decisive and pointed is Chimènes's word choice, "qui choisissent clairement le camp de la collaboration," meaning, "who clearly chose the collaboration camp."

She continues:

The musical section of the Collaboration Group, long known as the "France-Germany Committee," is chaired by Max d'Ollone, director of the Opera Comique in 1941, is surrounded by two honorary presidents, Florent Schmitt and Alfred Bachelet, members of the Academy of Fine Arts...⁸¹

Though Chimènes does not discuss Schmitt as a collaborator individually, she inevitably categorizes him by way of association; an association that indicts him of "clearly choosing to collaborate."

Schmitt's tarnished legacy from his Vichy ties goes beyond the printed page. On January 1, 2005, the Lycée Florent Schmitt, a secondary school just outside

⁸⁰ Chimènes, 29. (Si l'opportunisme caractérise incontestablement la conduite de certains qui mettent à profit la situation, cette "accommodation de nécessité" doit être distinguée de l'attitude des musiciens qui choisissent clairement le camp de la collaboration.)

⁸¹ Ibid. (La section musicale du Groupe Collaboration, prolongeant le Comité France-Allemagne, est présidée par Max d'Ollone, directeur de l'Opéra Comique à partir de 1941, qui est entouré de deux présidents d'honneur, Florent Schmitt et Alfred Bachelet, membres de l'Académie des Beaux-Arts...)

Paris, changed its name to the Lycée Alexander Dumas after a ten-year controversy.⁸² The school's website states that from 1968 until 2004, the school held Schmitt's name. In 1995, however, a teacher discovered an article that troubled the school community. The article (which is not specified) told of the incident where Florent Schmitt demonstrated overt anti-Semitism by shouting, "Vive Hitler!" (Long live, Hitler!) at a recital of Kurt Weill's music on November 26, 1933.⁸³ Additional facts of Schmitt's participation with the Collaboration group were verified and petitions were signed by the student body to change the name. In December 2002, the Board of Directors voted and the name was changed. The school publicly displays the explanation of the name change on its website.⁸⁴

What must be understood in terms of the lingering distaste for the Vichy regime is that to this day it remains a source of national shame for France. Gaullian opinions of Pétain's cowardly and illegitimate

⁸² Scott McCarrey and Lesley A. Wright, *Perspectives on the Performance of French Piano Music* (Burlington, VT: Ashgate, 2014) 151.

⁸³ It should be pointed out that Weill, composer of *The Threepenny Opera*, was a Jewish avant-garde musician and communist sympathizer who took refuge in France due to the coming to power of Hitler.

⁸⁴ <http://www.lyc-dumas-st-cloud.ac-versailles.fr/nom.html> (accessed December 12, 2014).

negotiation of the Armistice are one thing, but the guilt and shame of aiding Hitler with his deranged "final solution" are, to most, unshakeable. In his now famous *Mémoires de guerre*, De Gaulle writes:

...the principal offense of Pétain and his government was to have, in the name of France, negotiated the so-called "armistice" with the enemy... All the offenses that Vichy was later led to commit: collaboration with the invaders; ...battles against the resistance in cooperation with German police and armed forces; the handing over of French political prisoners, Jews, and foreigners who had found refuge among us...flowed inevitably from this poisoned spring.⁸⁵

In fact, it wasn't until 1995 that French President Jacques Chirac "recognized France's responsibility in the Holocaust," which was "the first time the head of the French state accepted the nation's culpability in the deportation of the Jews."⁸⁶ Before then, the French government's official point of view was always that the Vichy regime was an illegal government separate from the French Republic, established by traitors under foreign influence.

⁸⁵ Charles de Gaulle, *Mémoires de guerre* (Paris: 1954-59), III, 248-249 in Peter Novick, *The Resistance versus Vichy: The Purge of Collaborators in Liberated France*. (London: Chatto & Windus, 1968) 3.

⁸⁶ Laird Boswell, "Should France be Ashamed of its History? Coming to Terms with the Past in France and its Eastern Borderlands," *Totalitarian Movements and Political Religions* 9, No. 2-3 (June-September 2008): 237.

Unfortunately, perception is reality, and in war the guilty often stand next to the innocent. The purging of Vichy associates by Resistance leaders in liberated France was a necessity, but opportunism was abundant and the distinction between those considered right and those considered wrong was far too one dimensional. Take Schmitt as one example. Just because he did not forfeit his station on the committee does not mean he was a Nazi devotee or war criminal. In the mires of war, men are often accused as much for inaction as they are for action. Furthermore, any political implications of Schmitt's honorary appointments, which were bestowed upon him years before the war, should not be considered in the same way because of the mutilation of preexisting cultural-political frameworks by the invasion and resulting occupation. If Schmitt had promoted ethnic violence or openly condoned the atrocities perpetrated by the Occupier, those sentiments would have been more readily observed and widely recorded. And though the Weill incident certainly may have been in poor taste,

shouting "Vive Hitler!" in 1933 is quite different than shouting it in 1944.⁸⁷

In addition to the favor of those who knew Schmitt intimately, such as Hucher and Cortot, the testimonies of many students and colleagues are compiled in Hucher's book *L'œuvre de Florent Schmitt*. From a variety of standpoints, the testimonies validate Schmitt as a good man and second what Hucher said about him, "he was always there when something honest and good was attempted ...happy when he could think he had given to others a work of beauty."⁸⁸ After all, words of love and admiration written with pen and ink are likely to have been forged from a personal relationship. Would it not be best to consider them first? Should not a greater weight be placed on that perspective than one that is impersonal and rooted in political finger pointing? At least to some degree, these testimonies should amplify the importance of Schmitt's own mention

⁸⁷ Though the author of this document certainly condemns Anti-Semitism, it must be acknowledged that in 19th century and the first half of 20th century Europe, anti-Semitism was common and even fashionable in certain political circles. However, sanctions against the Jews began to take place in April 1933, meaning that Schmitt was most likely aware of the Nazis's stance against Jews. Still, Hitler's political momentum in 1933 was not predicated on calculated, systematic ethnic annihilation as it was in 1944.

⁸⁸ Hucher, LXXI.

of using whatever pale authority his collaboration ties gave him to help Jewish musicians. Recognizing this allows for a discussion of a relatively recent field of study over changing perspectives on Vichy France.

"Once upon a time everything was black and white when it came to the image of Vichy during World War II," writes Barnett Singer in his 2008 article *The Changing Image of Vichy in France*.⁸⁹ "The two-sided dyptic of bad old Vichy and good Resistance largely continued into the '80s and even part of the '90s. Then came a huge sea change, and now the word 'paradox' must certainly be applied to the picture of Vichy, especially in France itself."⁹⁰ Singer writes:

...it turns out that Vichy was a many-layered thing. As there were myriad levels of French resistance, so there were many varieties of Vichy behaviour, running (crudely put) from overt collaborationism with the Germans, to weathervane middlingness or a prudent biding of time for a 'conversion', to 'Vichy Resistance' from the get-go.⁹¹

It seems that uncovering and recounting acts of Nazi subversion by the "Vichy Resistance" is a growing historical field. Perhaps twenty-first century

⁸⁹ Barnett Singer, "The Changing Image of Vichy in France," *Contemporary Review* 291, no. 1693 (Summer 2009): 197.

⁹⁰ Singer, 198.

⁹¹ *Ibid.*

reexaminations of the war years, nearly three generations removed, are capable of greater objectivity. In 2008, Singer published a biography of General Maxime Weygand and dedicated several chapters to the General's courageous opposition of the Nazi's through a spy network and the preservation of French North Africa. Simon Epstein's book from 2008, *A French Paradox: Antiracists in the Collaboration, Antisemites in the Resistance*, "thoroughly blows the old simplification that all Vichy personnel were long-term, right-wing anti-Semites." Citing Epstein's work, Singer provides example after example of Collaborationists aiding Jews:

[Pertaining to being a right-wing anti-Semite] ...neither had been true of a previously more philosemitic Bousquet, nor of his predecessor at the police, Henri Rollin, married to a Jewess, and escaping to Britain in 1943; nor of Marcel Peyrouton, an originator of the first, disgusting Jewish statute in wartime, but quondam defender of Tunisian Jews; nor of Jérôme Carcopino, a Vichy Minister of Education enforcing 'laws of exception'; and on it went. Epstein considers it 'false to conceive of Vichy as the place of convergence for perpetual antisemites, who had supposedly finally located the opportunity to take long-stored revenge and put their sinister programme into operation'. He then reveals how many in the Resistance - some of them hallowed names

in France - had themselves been antisemitic.⁹²

After the war came the time known as "l'épuration," or "purification." On May 30, 1945, the *Comité National d'Épuration des Gens de Lettres, Auteurs et Compositeurs* (National Purification Committee of Men of Letters, Songwriters) was founded with Joseph-Eugène Szyfer as its music representative.⁹³ On January 7, 1946, the Committee chaired by Gérard Frêche issued a total ban of Schmitt's work for one year. This included any performance of his works - old or new, participation in radio programs, and the ability to collaborate with newspapers, magazines or periodicals, etc. However, the extent to which the above sentence was enforced is debatable. Perhaps within Schmitt's tightest musical circles (such as within the closed doors of the Société Nationale) his music was secretly allowed? On February 6, 1946, Schmitt's *Trio à cordes*, Op. 105 (1945-46) for violin, viola, and cello was premiered for the Société Nationale by the work's dedicatee, the Pasquier Trio.

⁹² Singer, 202.

⁹³ Lorent, 146.

Then, on February 26, 1946, Marcelle De Lacour premiered the *Clavecin obtempérant*, Op. 107 (1946-47), for the same body. Organist J. Zilgien performed an unfinished version of Schmitt's organ work, *March nuptiale*, Op. 108 (which was not fully completed until 1951), on March 27, 1946, at the church of Saint François Xavier.⁹⁴

Nevertheless, the sentence was officially served and Schmitt's case was closed with no further sanctions. Proof of this exists in the form of a response to a letter written July 6, 1948, by the mayor of St. Cloud who made the mistake of writing, "M. Schmitt was convicted by your court April 16, 1945 of the *Indignité nationale*... ." ⁹⁵ The Government Commissioner, under the Court of Justice of the Seine department, corrects the mistake in a statement from July 31, 1948: "I have the honor to inform you that

⁹⁴ Hucher, *Catalogue l'œuvre de Florent Schmitt*, 15-16.

⁹⁵ (Monsieur Schmitt a été condamné par votre juridiction le 16 avril 1945 à l'indignité nationale...). *Indignité nationale* (French for "National unworthiness") was a legally defined offense established after the Liberation in 1944. While the laws in application in 1939 accounted for such things as murder, treason, or other such crimes, they did not take into account the reprehensible behaviors that occurred during the Occupation and Vichy regime such as participation in the *Milice* (French militia fighters who aided Germany by fighting against the French Resistance) or *Waffen-SS*. Thus, the offence of *Indignité nationale* was created to fill this legal void.

regarding Mr. Schmitt [...] his case was closed without further action on my floor, and that he was not prosecuted in Civic Chamber, and, consequently, could not have been sentenced to the National Degradation⁹⁶.⁹⁷

To sum up this section on Schmitt and Vichy France: the amount of information to process regarding the Vichy regime and its role in defining post-war France is voluminous. Amid the vastness, Florent Schmitt's role as a "collaborator" is indeed far less than even a needle in a haystack. Regardless of his politic involvement, and regardless of his true inner thoughts concerning Judaism, the Third Reich, France or Germany, Schmitt's greater focus was his music and the beauty it might contribute to the world. As Schmitt described it once in an interview with Yves Hucher, "music pure simple!"⁹⁸ Though Schmitt strayed to the wrong side of history for a time, he ultimately

⁹⁶ *Dégradation nationale* was one of the sentences available to the *Cours de justice* as a means to punish offences of *Indignité nationale*. Individuals sentenced to *degradation nationale* were stripped of their political, civil, and professional rights.

⁹⁷ Archives Nationales Extraits, cote Z 6 SN /23617, dossier "correspondance" in Lorent, 147. (J'ai l'honneur de vous faire connaître que le dossier du sieur Schmitt [...] a été classé sans suite à mon parquet, et que l'intéressé n'a pas été poursuivi en Chambre Civique, et, par suite, n'a pu être condamné à la Dégradation Nationale.)

⁹⁸ Hucher, LXIX.

returned and regained his direction as a patriarch of French music.

The Final Years

In his final twelve years, Schmitt completed more than thirty new works. Though he did compose a few large-scale works, he remained primarily interested in small-scale chamber music. Continuing his exploration of small homogeneous ensembles, he composed the *Sextuor de clarinettes*, Op. 128 in 1953 for E-flat clarinet, two B-flat or A clarinets, Bass horn, Bass clarinet, and Double bass clarinet. According to Nones, “[the sextet] is a highly original piece, characterized by the bold utilization of rhythm and sometimes-dissonant harmonies – though still remaining firmly within the realm of tonality. ...it is acknowledged as a significant work in the repertoire for clarinet ensembles; indeed, there are been only a few works written expressly for this combination of instruments.”⁹⁹

Unlike Debussy and Ravel, who ventured early into the idiom, Schmitt, like Franck and Fauré, waited until the end of his long life to compose his one and only

⁹⁹ Phillip Nones, “Winsome Winds: Florent Schmitt’s Clarinet Sextet (1953)” *The Florent Schmitt Blog* <http://florentschmitt.com/2014/10/17/winsome-winds-florent-schmitts-clarinet-sextet-1953/> (accessed December 15, 2014).

string quartet. Reverentially, Schmitt circumvented opus number 111 out of respect to Beethoven, the great master, whose final Piano Sonata, No. 32, carries 111 as its opus number.¹⁰⁰ Therefore, Schmitt's string quartet, the *Quatuor à cordes*, also known as the *Quatuor en sol dièse* (Quartet in G-sharp) of 1949, carries the opus number 112. According to Lorent, the quartet "...is one of the masterpieces of chamber music, at the same level as his Quintette."¹⁰¹ The quartet was a special work for Schmitt and he precedes the score with two pages of notes describing the four movements: "Rêve" (Dream), "Jeu" (Game), "In memoriam" (In memory), and "Élan" (Rush). Notable among them is Schmitt's offering for the third movement, which he dedicates to the memory of "...the great Dead: Chopin, Chabrier, Fauré, Borodin, Rimsky - the Rimsky of *Antar*, the *Conte féérique* (Fairy Tale), the *Coq d'or* (Golden Rooster) - Balakirev of *Thamar*, Albéniz and, by

¹⁰⁰ According to Lorent (page 148), Schmitt also evaded opus number 121 out of respect to Fauré's string quartet, which holds that number. However, there appears to be some discrepancy in the literature. In Hucher's *Catalogue*, Schmitt's opus number 122 is listed as vacant with opus 121 assigned to the *Quinque cantus* (1952). This is confirmed on the *Quinque cantus*'s original plate published by Durand & C^{ie} in 1953. The author can find no second source to confirm Schmitt's intention to change opus numbers post-publication.

¹⁰¹ Lorent, 148. (est un des chefs-d'œuvre de la musique de chambre, au même rang que son Quintette.)

anticipation, the other major Dead, as yet unborn..."¹⁰²
Between the careful avoidance of certain opus numbers and the rare inclusion of his own heartfelt words of homage, it appears that in these later years, Schmitt, who was always so steadfast and forward-looking, became more nostalgic, more openly reflective. The Quartet was first performed June 10, 1948, at the Strasbourg Festival by the work's dedicatees; the Calvet Quartet led by Joseph Calvet.

Schmitt's final decade was filled with public praise. For his eightieth birthday, the *Journal des J.M.F.* published on October 4, 1950 a great tribute to Schmitt. The spread, which covered many pages, gave composers of the day the opportunity to write on Schmitt's behalf. André Jolivet spoke to the octogenarian's continual radiation of youthful warmth (il rayonne de juvénile cordialité) and for Schmitt's constantly renewed creative power (et d'une puissance créatrice toujours renouvelée). Pierre Capdevielle offered a particularly insightful and eloquent praise of Schmitt - an observation regarding Schmitt's style -

¹⁰² Florent Schmitt, trans. E. Shannon, *Quatuor à cordes*, Op. 112 (Durand & C^{ie}: Paris, 1949).

of how he harmoniously combines into one, a Dionysian incandescence with an Apollonian coldness (allier si singulièrement - et si harmonieusement - les incandescences dionysiques aux froideurs apolliniennes).¹⁰³

In the years after the war, Schmitt again traveled abroad, seeing even more of the world. In 1949, he spent three months in Brazil and attended a festival held in his honor in Rio de Janeiro on October 31. At the concert, Schmitt's friend and famed South American composer Heitor Villa-Lobos conducted Schmitt's *Ronde Burlesque*, Op. 78, with the composer taking the baton for *Psaupe XLVII* and *La Tragédie*. The following summer Schmitt traveled north by bus, passing through Norway where he visited the home of Grieg on his way to the Arctic fjords near the Arctic Circle.¹⁰⁴ Later in the 1950s he would see Yugoslavia, make his return to Greece and Turkey, and just before his eighty-seventh birthday, travel again to the north, visiting the major cities in Holland and Sweden.

¹⁰³ Lorent, 152.

¹⁰⁴ Ibid., 151-152.

Schmitt was bestowed with two great honors late in life. The first came on October 28, 1952, when he was promoted to Commander of the Legion of Honor, the third of five degrees comprising France's highest decoration.¹⁰⁵ The second great award came on May 2, 1957, when he was awarded the *Grand Prix Musical de la ville de Paris*.¹⁰⁶

Schmitt devoted his last strengths to his Second Symphony, Op. 137 (1958), his "chant d'adieu à la vie" (farewell song to life). Though it was not titled as such, Schmitt considered the *Symphonie concertante*, Op. 82, his first symphony. At only twenty-five minutes in length, the *Second Symphony*, which is dedicated to his former Paris Conservatory classmate Gustave Samazeuilh, is not a particularly long piece, but it is "an intriguing synthesis of the various musical styles that marked the composer's output from his earliest years forward."¹⁰⁷

In the book, *Frederick Delius: Music, Art, and Literature* (1998), edited by Lionel Carley, British

¹⁰⁵ Lorent, 147.

¹⁰⁶ Ibid., 153.

¹⁰⁷ Phillip Nones, "Florent Schmitt's Valedictory Composition: Symphony No. 2 (1957)" *The Florent Schmitt Blog* <http://florentschmitt.com/2012/09/30/florent-schmitts-valedictory-composition/> (accessed December 16, 2014).

composer and author David Eccott makes several interesting observations about the Second Symphony in his chapter over Schmitt's relationship with English composer and friend Frederick Delius. Eccott writes:

It has been said, and quite rightly so, that Schmitt's *Second Symphony* is a work of youth. Certainly, upon study of the score it soon becomes obvious that Schmitt has not lost his capabilities of inventiveness or his powers of orchestration. The complicated rhythms, almost a trademark of the composer, are still there and the mood is as rich and vibrant as ever. As always with Schmitt, it soon becomes apparent that one is listening to the work of a master who was able to conceive patterns within patterns and to visualize an ultimate coherence within the completed fabric. The Second Symphony does not contain even a hint of the despair and melancholy of old age. There are no regrets, unfulfilled dreams or hopeless sentiments. The music does not take on a reserved stateliness or sentimental nostalgia, but instead moves with unbounded enthusiasm and sprightly agility.¹⁰⁸

The symphony's premiere performance was given on June 15, 1958, at the Strasbourg Festival under the baton of Alsatian musician, Charles Munch. Schmitt attended the performance and was rewarded with a standing ovation. The concert was to be his last. Though faint of voice,

¹⁰⁸ David Eccott, "Florent Schmitt," in *Frederick Delius : Music, Art, and Literature*, Ed. Lionel Carley. (Aldershot, Hants, England Brookfield Vt: Ashgate, 1998), 146-147.

weak and emaciated by lung cancer, Schmitt said goodbye to the public.¹⁰⁹

On the evening of August 17, 1958, Florent Schmitt died at the American Hospital in Neuilly. His funeral was held on August 20, and his body is buried in the Bagneux cemetery on the southern edge of Paris. On October 10, 1958, a special service was held at the Church of St. Pierre de Chaillot for the premiere of his final opus number, the *Messe en quatre parties*, Op. 138 (1958). The four-movement *Mass* is not a funeral mass, however, and employs no solo voices. Only days before the service, on October 4, the French Fifth Republic was established. Poignantly, Lorent illuminates a parallel in the changing of the guard - a caesura between governments and the passing of a great musical leader. With the dawn of a new French Republic, it seemed only fitting that Schmitt, who was of the old world, pass on and take his place in the halls of memory, standing now as a "symbol of another time".¹¹⁰

¹⁰⁹ Lorent, 154.

¹¹⁰ Ibid., 155. (symbole d'un autre temps)

CHAPTER THREE

Schmitt's Franco-German Aesthetic: A Result of his Upbringing in the Bicultural Region of Lorraine

When discussing the music of Florent Schmitt, it is commonly mentioned that his music embodies both French and German stylistic qualities. This is, for the purpose of musicological categorization, generally true. Though Schmitt's natural inventiveness and extensive travel played perhaps the primary role in cultivating his unique sound, Schmitt enthusiasts also tend to agree that his eclectic musical aesthetic is a result of growing up in the diverse, bicultural Alsace-Lorraine region, which may have led to his open-mindedness and easy absorption of different styles.

As a way to investigate this claim and determine to what extent it may be true, the following chapter presents research on three interconnected topics which include: modern commentary on the Alsace-Lorraine region and the history of the border between France and Germany, key events and outcomes of the Franco-Prussian War (such as the 1871 cession of Alsace and Lorraine),

and French attitudes towards German music, specifically during and after the time of the Franco-Prussian War.

Like lodge poles of a tipi, which stand apart until finally coming together in support of the greater structure, the individual topics of the aforementioned research combine to answer two important questions: First, did Schmitt grow up in a Franco-German hybrid culture and if so, what were its characteristics? And second, was it common for the French to enjoy, promote, and study German music (as Schmitt did) during and after the Franco-Prussian War?

For both questions, the short answer is "yes." Schmitt's first twenty years were spent in a region where conflicting cultural mindsets and forced nationalization produced a population that Parisians and Berliners alike considered strange hybrids. Furthermore, even though modern American musicology often highlights the late nineteenth century French pursuit of a unique, non-German symphonic style, in truth, the French enjoyed German music very much. The following chapter substantiates these points in much greater detail. Collectively, the information provides an illuminating panorama of the political and cultural

setting for Schmitt's most impressionable years - his
childhood in Lorraine.

The Alsace-Lorraine



Figure 1.
Map of Alsace-Lorraine Region

The regions of Alsace and Lorraine are the most northeastern of the twenty-seven French regions. Located roughly 200 miles east of Paris, Lorraine is slightly smaller than the state of Vermont with Alsace perhaps a third that size. Together, they are the only two French regions that share a border with Germany. This is why they are often grouped together and referred to as the "Alsace-Lorraine." As can be seen in

Figure 1, Lorraine also shares a border with Luxembourg and Belgium. This makes it more than just a borderland, but a crossroad between four different nations.¹¹¹

Throughout history, the border between France and Germany has been redrawn many times for many different reasons. In the nineteenth century this venture was primarily a result of the formation of nation-states. According to Dr. Thomas Höpel, a professor in the Department of Cultural Studies at the University of Leipzig, "The drawing and re-drawing of the French-German border in the 19th and 20th centuries was part of the general process of the formation of nation-states, which resulted in borders being interpreted and conceptualized as national borders in Europe generally." He goes on to state, "This shift is particularly conspicuous in the case of France and Germany because the Revolutionary Wars and the wars of liberation (*Befreiungskriege*) gave rise to nationalist sentiments which proved enduring." It wasn't until after 1815 that travelers thought of the French-German

¹¹¹ Similarly, Gustav Mahler (1860-1911) grew up in Iglau (now known as Jihlava) of the Austrian Empire, which has a history as a crossroads between Prague and Brno. The diverse nature and inclusion of janissary elements in Mahler's music has often been attributed to the diversity he witnessed as a child from travelers and military groups passing through town.

border as being a single, linear demarcation. Before then, it was thought of as a "zone" defined by "successive cultural transitions."¹¹² Höpel addresses further issues with defining the French-German border historically:

During the process of the emergence of the French and German nations, marked conflicts arose over the defining of borders. Border regions such as the Saarland, Alsace and Lorraine assumed symbolic significance in the context of nationalist discourses. Concepts such as "natural borders", the sovereignty of peoples and linguistic borders were drawn into these discourses and subsequently influenced and directed the emergence of collective ideas among the French and German populations about what space belonged to their respective nations. The "mental maps" which these ideas gave rise to were not compatible with each other. In the context of the emerging nationalist discourses, these mental maps gave rise to a forceful dynamic and formed the basis for demands by both sides for a redrawing of the border. The numerous border revisions which occurred during successive wars were also influenced by these concepts of national space. This had lasting consequences in the Region involved. On the one hand, there emerged a mixture of institutions, which were based on German and French traditions, as well as forms of cultural exchange and cultural interconnections. On the other hand, the border regions were also at all times sites of the clash of cultures. The

¹¹² Thomas Höpel, "The French-German Borderlands: Borderlands and Nation-Building in the 19th and 20th Centuries.]," European History Online (EGO), published by the Leibniz Institute of European History (IEG), Mainz 2012-08-23, <http://www.ieg-ego.eu/hoepelt-2012-en> (accessed June 22, 2014).

shifting border frequently resulted in new tensions and in the local population rejecting its neighbours.¹¹³

Over time, border shifts have been caused by a number of things. French Revolutionaries of 1789 adopted the idea of "natural borders," something French scholars had discussed since the Middle Ages. Under this line of thinking, the eastern border of France would be the Rhine River. It was, in their eyes, the best way to define the most natural, or "ideal geometric form of France."¹¹⁴ Another prevalent idea during the French Revolution was that residents should be able to choose which nation they belonged to; an idea promoted by rising enthusiasm for the theories of natural law and self-determination. This new concept of self-determination was first applied in 1791 during the *réunion* of the papal enclave of Avignon with France. Shortly thereafter, in late 1792 and early 1793, a host of communities east of the Rhine River requested to be reunited with the French Republic.¹¹⁵

¹¹³ Höpel, (paragraph 1).

¹¹⁴ Ibid., (paragraph 4).

¹¹⁵ Ibid., (paragraph 5).

Then in the nineteenth century, the French concept of self-determination was countered by increasingly popular German concepts of linguistic and cultural unity. These contradictory ideas led to nationalist discourses on both sides of the border. In 1840, the French attempted to claim territory west of the Rhine River as compensation for a diplomatic defeat in the Middle East. This action triggered a backlash of nationalist sentiments that affected large sections of society in both Prussia and France. It was in this "nationalist delirium," Höpel writes, that efforts were made "to depict the land of Alsace-Lorraine as an ancient German territory which must be reclaimed."¹¹⁶ Therefore, it is generally thought that The Rhine Crisis of 1840 sparked the emergence of modern German nationalism - the force that ultimately led to the Franco-Prussian war and the unification of the German states.¹¹⁷

¹¹⁶ Höpel, (paragraph 16).

¹¹⁷ Hans-Ulrich Wehler, *Deutsche Gesellschaftsgeschichte* [German Social History] vol. 2 (CH Beck, 1987), p. 399, in Höpel (paragraph 8).

The Franco-Prussian War

Considering that Schmitt was born only weeks after the Prussian invasion of France, it is beneficial to know a little about the conflict that defined the landscape of his childhood. After all, it was from this war that France lost Alsace and much of Lorraine to the newly formed German Empire when the border was redrawn. The following section provides a synopsis of key events and personalities involved in the Franco-Prussian War.

After the 1848 Revolution, France dissolved the July Monarchy and established what would be a short-lived Second Republic (1848-1852). Though previously exiled, Louis-Napoleon Bonaparte (1808-1873), nephew of the famous Napoleon I, was allowed to return to France. In quick fashion, he was elected to the National Assembly and won its Presidency. However, because the French constitution stated a President could only serve one term, he staged a coup d'état and on December 2, 1851, named himself dictator. He soon declared France an Empire and himself Emperor, thus beginning the Second Empire (1852-1870).

For the Germans, the most notable personality of the time was Otto von Bismarck (1815-1898), a "shrewd man, every inch as creative, daring, and supple as Cavour."¹¹⁸ Bismarck considered diplomacy and politics "...the capacity to choose in each fleeting moment of a situation that which is... most opportune."¹¹⁹ In 1866, Prussian leadership of the German states defeated Austria in a series of skirmishes known as the Seven Weeks' War. According to Wawro, "Bismarck staked his career on the Austro-Prussian War. If he could beat the Austrians and take the north German states for Prussia, physically joining the eastern and western halves of the kingdom, he would silence his critics."¹²⁰ Led by Bismarck, who was then Chancellor of the North German Confederation and previously Prussian Ambassador to France, the swift and decisive victory shocked French military leaders, heightening political tensions between France and the German states. The attack on

¹¹⁸ Geoffrey Wawro, *The Franco-Prussian War the German Conquest of France in 1870-1871* (Cambridge, UK New York: Cambridge University Press, 2003), 12. "Cavour" refers to Camillo Benso, Count of Cavour (1810-1861), a powerful Italian statesman and leading figure in the mid-nineteenth century movement towards Italian unification.

¹¹⁹ Otto Pflanze, *Bismarck and the Development of Germany*, vol. I (Princeton, 1990), p.82 in Wawro, 12.

¹²⁰ Wawro, 14.

Austria was a daring move by Bismarck, but it paid off. Following the quick defeat of Austria, the Prussian leadership of German states was confirmed and the path to full German unification made clear. Many in France were unsettled by the Germany's growing strength, and after a failed Mexican campaign ending in 1867, Napoleon III, like Bismarck, saw a Franco-Prussian war as a way to achieve his personal political agenda.

From 1868 on, Bismarck worked diligently to unite the northern German Protestant states with the German Catholic states in the South. In his mind, war with France was the fastest way to accomplish the task, which may otherwise have taken decades. Wawro writes:

In Bismarck's view, the political and cultural obstacles separating Germany's Protestant north and Catholic south might take years, even decades, to overcome, but a French invasion, a *Napoleonic* invasion no less, would smash them down in an instant. Francophobia lingering from the Napoleonic wars - when France had taxed and looted the German states and forced 250,000 German in to French military service - would set the machinery of the North German Confederation in motion and put the armies of the German south at Bismarck's disposal.¹²¹

¹²¹ Wawro, 21.

Although provoking the proud, overly confident French would not be so difficult, the time needed to be right. Though the two sides nearly clashed in 1867 and again 1868, each time they reluctantly backed down. The great opportunity came in September 1869, however, when the Spanish parliament, or *cortes*, offered the throne of Spain to Prince Leopold of Hohenzollern-Sigmaringen, nephew of King Wilhelm I of Prussia. Bismarck saw the Spanish offer as his way to finally ignite the war with France and spur on German unification.

From the Spanish perspective, Leopold was a fine candidate. In addition to being the Prussian King's nephew, he was a Roman Catholic and married to a Portuguese infanta. However, neither King Wilhelm of Prussia nor Prince Leopold were interested in the project. "The Spanish monarchy was shaky, and if Leopold were chased from the throne as Queen Isabella had been in 1868, it would only embarrass the Prussians and involve them in unwanted adventures."¹²²

The Hohenzollern candidature would have ended there, but Bismarck intervened. He knew that if the prince accepted, then France would be flanked by two

¹²² Wawro, 34.

Hohenzollern monarchies. It was "the perfect trap in which to snare Napoleon III."¹²³ With great insistence from Bismarck and Spain's de facto leader, Juan Prim, Leopold accepted the offer. On July 2, 1870, the Spanish informed the newly appointed, warmonger of a French foreign minister, Duke Antoine Agénor of Gramont, of their selection.

Upon hearing the news, Gramont assembled the legislature and gave an aggressive, agitated speech. Though he knew the Prussian army to be stronger than that of the French, he also believed that recently embarrassed Austria-Hungary, and also Denmark, who surrendered Schleswig and Holstein to Prussia in 1864, would assist France in a revenge war against the Prussians. He also believed that Italy would assist, as repayment for France's military support against Austria in 1859. Together, the countries of Gramont's imaginary coalition would have formed a formidable, three-front opponent for the Prussians. But Gramont was a languid, presumptuous aristocrat and never formalized such an alliance.

¹²³ Waldersee, vol. I, 74 in Wawro, 34.

Diplomatic and other public pressures resulted in the Prussian King's withdrawal of his son's candidacy on July 12, 1870, and war seemed to have been averted, much to the displeasure of Bismarck and Gramont. But if Gramont could not have war with the Prussians, he at least wanted to embarrass them. Wawro writes:

Denied a war, Gramont sought at the very least to humiliate the Prussians. The next morning, still unaware of Gramont's machinations, King Wilhelm spotted Benedetti in the garden of his hotel and strolled over to congratulate the French ambassador on a peaceful end to the crisis. It was there on the *Brunnenpromenade*, the fateful "interview at Ems," that Benedetti conveyed Gramont's extra demands [that King Wilhelm should sign and publish a document pledging Prussia would never again offer candidates for the Spanish throne in addition to linking himself directly to the renunciation of Leopold's candidacy]. Wilhelm was appalled. He listened in silence to the French Ambassador, coldly tipped his hat, and walked away, informing his entourage to cancel an audience with Benedetti later that day. Even without Bismarck at his side, Wilhelm now understood that Napoleon III was after something more than security; he sought to humble Prussia in the eyes of Europe.¹²⁴

The next day Wilhelm sent a telegram describing the interview to Bismarck. Bismarck edited the telegram, removing courtesies exchanged between the

¹²⁴ Wawro, 36-37.

Ambassador and the King, and made it appear to the public as if the two men had openly insulted each other. The publication of Bismarck's version intensified the demands for war coming from Paris and Berlin. On July 19, 1870, France, with no allies, declared war against Prussia.

The Prussian victory over France was swift and decisive. Prussian armies quickly invaded northeast France by way of Strasbourg and Metz and crushed the French in a matter of weeks.¹²⁵ On September 2, Napoleon III's army was captured at Sedan, where he surrendered. Word of the surrender reached Paris the following day and on September 4, 1870, a group of angered revolutionaries including Jules Favre, Jules Ferry, Jules Simon, Léon Gambetta, and General Louis Trochu called for a new Republic - the French Third Republic (1870-1940). The Prussians surrounded Paris on

¹²⁵ Comparing the two countries military strength and organization, it took France 21 days to mobilize 300,000 soldiers while it only took Prussia eight days to mobilize 470,000. Prussian generals utilized the railroad systems effectively and could move 13.7 miles per day, while the French moved only 5.6 miles per day. Furthermore, French soldiers of that time served in the military for seven long years with little opportunity for promotion. Moral was understandably quite low. On the Prussian side, however, soldiers were conscripted for short terms, allowing those interested in long-term participation more opportunity for promotion and thus moral was significantly higher (Sowerwine, 11).

September 18, 1870, ten days before Florent Schmitt was born in Blâmont.

The Prussian siege of Paris, which lasted less than a year, was somewhat peculiar. According to Sowerwine, "The Prussians allowed people out and often in. Many well-to-do Parisians went to the country. With them went many officials, leaving a power vacuum in the city."¹²⁶ In many ways, it was a tale of two sieges. Parisians with money ate well and went about their business, while those with little means starved. The Prussian blockade of regular food shipments caused conditions within Paris to decline rapidly for the lower classes. During one of the coldest winters in memory, women, if not prostituting themselves, would wait in line all night to purchase the only edible thing they could afford: butchered rats. Needless to say, this led to social unrest and a variety of uprisings, the most notable being the Paris Commune (March 18 - May 28, 1871), which was violently put down by the regular French army between May 21 and May 28, now known as "The Bloody Week."

¹²⁶ Sowerwine, 15.

The Cession of Alsace and Lorraine

For Bismarck, the war achieved his goal of unifying the German States. As a result of the military success in France, the four Southern German States joined Bismarck's North German Confederation, laying the groundwork for the German Empire. On January 18, 1871, Prussian King Wilhelm I was declared Emperor of the German Empire in the Hall of Mirrors at the Palace of Versailles.



Figure 2.
Map of the New German Border as Defined by
the Treaty of Frankfurt,
May 10, 1871.

On May 10, 1871, by a vote of 433 to 98, the French Assembly ratified the Treaty of Frankfurt, which required France to cede the Moselle portion of Lorraine and all of Alsace (except for Belfort) (Fig.2). This was in addition to paying Prussia an indemnity of 5 billion gold francs and allowing Prussian troops to march through Paris, where they would stay until the debt was repaid.¹²⁷ Though the Prussian occupation and exorbitant war debt was difficult, losing Alsace and Lorraine was particularly demoralizing.¹²⁸

According to Sowerwine, "The 'lost provinces' kept revenge on the French agenda."¹²⁹ Bismarck predicted this and was actually hesitant to take certain portions of Lorraine. In a conversation with journalist Heinrich von Poschinger, Bismarck acknowledged that his view differed between Alsace and Lorraine:

As you see, we are keeping Metz; but I confess I do not like that part of the arrangement. Strasbourg is German in speech, and will be so in heart ten years hence. Metz, however, is French, and will be a hotbed of disaffection for a long time to come.¹³⁰

¹²⁷ Charles D. Hazen, *Alsace-Lorraine Under German Rule* [1917] (Freeport, New York: Books for Libraries Press, 1971), 3-5.

¹²⁸ Sowerwine, 16.

¹²⁹ Ibid.

¹³⁰ *Conversations with Prince Bismarck*, collected by Heinrich von Poschinger, tr. By Sidney Whitman, p. 98 in Putnam, 182.

However, in the end, Emperor Wilhelm I sided with Helmuth von Moltke the Elder, who felt that pushing the entire French border back away from the Rhine River was a strategic military advantage that could not be passed up. Ever since the French Revolution and Napoleonic Wars, the French were viewed as a highly aggressive people.

Another practical element in the decision to expand was the delicate relationship between Berlin and the new German states of Baden and Bavaria. Having been opponents of Prussia as recently as 1866, Baden and Bavaria were more than happy to have the French border pushed as far west as possible to avoid, or at least limit, orders from Berlin pertaining to construction and control of border fortifications. Therefore, the choice to expand past the Rhine found much support from these states. Additionally, the lands west of the Rhine River were incredibly rich in iron, a key resource for the German's growing industrialization.

There were also strong cultural reasons to take Alsace and the Moselle portion of Lorraine. In Roman times, many thousands of emigrants from Germani crossed

the Rhine River into Gaul and settled in the Vosges ("Mons Vosegus"). Even then, relations were strained between the Gallic peoples and immigrants from over the Rhine. As reported to Julius Caesar by Divitiacus the Æduan, "about 15,000 Germans had 'at first crossed the Rhine; but after these wild barbarians had become enamoured of the lands and the refinement and abundance of the Gauls, more were brought over, until about 120,000 of them were in Gaul.'"¹³¹ Translating more of the Latin account, Putnam writes:

Within a few years, the entire population of Gaul would be expatriated, and the Germans would all cross the Rhine; for there was no comparison between the land of the Germans, and that of the Sequanians,¹³² or between the standard of living among the former and that of the latter.¹³³

Later, in the Middle Ages, the French pursued what they deemed the "natural boundaries" of France, which were the English Channel to the north, the Pyrenees to the southwest, the Alps to the southeast, and the Rhine River to the east. During the Thirty Years War (1618-

¹³¹ (*De Bello Gallico*, i., cap. xxxi.) In Ruth Putnam, *Alsace and Lorraine, from Caesar to Kaiser*, 58 B.C.-1871 A.D. [1915] (Freeport, New York: Books for Libraries Press, 1971), 5.

¹³² An exonym given by the Romans, the "Sequani" were a Gallic people who inhabited an area in the Vosges near the Saône River.

¹³³ Divitiacus, *De Bello Gallico*, I., cap. xxxi. in Putnam, 7.

1648) Louis XIV progressively conquered Alsace with Louis XV acquiring Lorraine in the eighteenth century. However, one of the core prerogatives of the budding German Empire was to unite all German dialect speakers into a single nation-state. With significant ancestral ties to the lands west of the Rhine and because a large number of people there spoke Alemannic German dialects, the German Empire coveted them. Thus, in deciding the terms for the Treaty of Frankfurt, the Germans did not consider themselves to be conquering new lands, but rather taking old lands back. In all, the acquisition of Alsace and the Moselle portion of Lorraine ceded more than 5,600 square miles of land, 1,694 villages, towns, or cities, and 1,597,538 human lives to the German Empire.¹³⁴

Florent Schmitt's hometown of Blâmont was southeast of Nancy in the southern portion of Lorraine. Therefore, the first clarification to be made as to his Germanness is that Schmitt did not grow up under German rule. He lived his entire life as a Frenchman. Second, although he did grow up near the German border, only a

¹³⁴ Hazen, 5.

short time before it had merely been the Alsatian border. There was still a buffer of forty-five miles between where he lived and the true German border from before 1870. Third, in the years that Schmitt was growing up, attitudes of the formerly French population in the newly converted "Elsass-Lothringen"¹³⁵ were often negative towards the German administration and it is logical to predict that the French population near the ceded lands would have been sympathetic to the plight of their former countrymen. American historian and Columbia University professor Charles Downer Hazen later wrote:

It must not be thought for a minute that cession, reconstruction, and German-directed administration were accepted smoothly and resignedly. There were bitter protests from the inhabitants against any forcible transference of their homes, their communities, their institutions, to another nationality.¹³⁶

The resistance of German nationalization by the formerly French population can also be confirmed by contemporary German accounts. However, German politicians were confident that it was only a matter of time before the former Frenchmen reawakened to their

¹³⁵ German for "Alsace-Lorraine."

¹³⁶ Putnam, 180.

own kind. In 1880, German statesman Heinrich von Sybel wrote:

We know indeed, that the Lorrainers, since 1766, the Alsatians, since 1801, have become good Frenchmen, and today, oppose, by a large majority, the reunion with their Fatherland. For such an attitude, we do not deny, we feel respect. The inhabitants were born and brought up in the great French commonwealth; they would be men destitute of common feeling and patriotism if, notwithstanding their German speech, they did not consider themselves French today. But we trust to the power of Nature; water can be diverted for a time into artificial channels, but with the removal of the dam will flow with the full stream. If today the inhabitants find the French more sympathetic than the Germans, soon they will find themselves among their own kind in Germany. In Germany they find the best gifts of the French State, the consciousness and security of a mighty commonwealth, a sound harvest of science and art, a wide market for their industry and a progressive parliamentary life. They will have lighter taxes, greater religious freedom, numerous schools, and in the army will meet the sons of the educated classes.¹³⁷

But after two decades of German occupation, it became apparent to the Germans that "the souls of the Alsatians and Lorrainers, when they returned to the German Empire, were not, to use the phrase of a certain

¹³⁷ "Deutschlands Rechte auf Elsass und Lothringen," *Kleine Historische Schriften*, Heinrich von Sybel, iii. P. 457, Stuttgart, 1880 in Putnam, 186-187.

author, foreign-glazed German crystals.'"¹³⁸ The Germans observed that even though the Alsace-Lorrainers' outer form seemed German enough, their internal spirit had changed. According to Putnam, "They had not attained the best that France could give her own children and they lost all German idealism. They were strange hybrids."¹³⁹ Some of the most noticed traits, or lack there-of, was that they did not possess the "half-mystic" feeling for nature, so characteristic of young Germany. They also lacked the dreamy ideality for the new German State. On the topic of what a newly reclaimed Alsace-Lorrainer was ignorant of, Putnam includes the following writing:

He knew nothing of our renaissance. So he returned, a Gallicized stranger, to an Empire grown strange in its new intellectual splendor. Only a wretched fragment of German speech remained to him, and this fragment was wholly insufficient for intellectual purposes. The only intellectual life he knew moved to French rhythm. To France, Alsations and Lorrainers had looked for cultivation, and to Germany they were alien.¹⁴⁰

The fact that German nationalization of the Alsace-Lorraine had yet to be fully realized after two

¹³⁸ Putnam, 189.

¹³⁹ Ibid., 190.

¹⁴⁰ Author unknown, in Putnam, 190.

decades is important to the assessment of Schmitt's childhood environment. It indicates that from birth until the time he moved to Paris, Schmitt lived in a contentious zone of cultural identification. If a person or family possessed some German trait, it was more than likely counterbalanced by some equally substantial French trait. Therefore, persons or families such as these could move between cultures, existing within both, but defining neither - which is perhaps an apt way to describe Schmitt's musical DNA.

French Attitudes Toward German Music During and After the Franco-Prussian War

What were French attitudes toward German music during and after the Franco-Prussian War? It is known that Schmitt's parents encouraged him to study the Classical and German Romantic masters, but was this common?¹⁴¹ By answering these questions we might better understand Florent's absorption of German music and his eventual adoption of its stylistic characteristics.

Returning to the Franco-Prussian War, recent scholarship has confirmed that artistic life continued in Paris throughout the entire war period, including the siege. From this scholarship, insights into the musical tastes and attitudes of the French during the Franco-Prussian War can be gleaned. Émile Mathieu de Monter, critic for *La Revue et gazette musicale de Paris*, wrote that the onset of war with Prussia had no great impact on the arts in Paris:

The declaration of war did not bring about immediate harm to the lyric and dramatic enterprises of Paris, far from it. The theaters and concert halls were no less filled each night; music and songs resounded only more beautifully in the great cloud of

¹⁴¹ Confirmed in Ferroud and Janda.

the storm. Never did one see a great people on the edge of the abyss distract and forget themselves so consciously.¹⁴²

Being that France and Germany were at war, it would seem logical for them to avoid performing each other's music, but this was not the case. In his article, "Music in Paris during the Franco-Prussian War and the Commune," Jess Tyre relates author Lucien Nass's argument that during and after the war, "French taste was much too sophisticated and worldly... to react prejudicially because of the war." Having observed a concert in Paris seven years after the war on October 23, 1878, Nass writes:

The concert was moving: After the *Marseillaise*... they set upon the great classics, and the public, so ardently patriotic... praised the most beautiful passages by... German composers: Beethoven and Weber were applauded, moreover, by a public sufficiently intelligent not to confuse patriotism and chauvinism, and to welcome genius from whatever country it comes. It is difficult to imagine better proof of taste and artistic eclecticism than the example of these besieged inhabitants admiring, without

¹⁴² Émile Mathieu de Monter, "Revue rétrospective, janvier 1870-octobre 1871," *Revue et gazette musicale de Paris* 38.36 (1 October 1870-71): 269-273, in Jess Tyre, "Music in Paris during the Franco-Prussian War and the Commune" *The Journal of Musicology* 22, No. 2 (Spring 2005): 175-176.

reservation, the masterpieces of their enemies.¹⁴³

Johannes Weber, music critic for *Le Temps*, was among those who admired the masterpieces of his enemy. Weber, who often attacked Bismarck and denounced most things German, always spoke highly of Beethoven. In fact, more than Auber, Hérold or Rossini, Weber considered Beethoven "as the measure of good taste," associating him with "all that is lofty and sustaining in music."¹⁴⁴ This is not surprising, however, as Beethoven was a special composer whose music and artistic influence transcended national borders. Perhaps Weber's appreciation for Beethoven softened his criticisms of other German composers, were more or less ambivalent. Tyre explores this notion:

He [Weber] also claims that the war has not prevented the French from distinguishing good music from bad, and he suggests that the truly discriminating listener identifies more with the German composer's work than with French and Italian opera. Weber thereby not only places Beethoven's music above that of these popular composers, he elevates it to a politically ambiguous domain of aesthetics where the lines between prejudice

¹⁴³ Lucien Nass, *Le Siège de Paris et la Commune*, Essais de pathologie historique (Paris: Plon-Nourrit, 1914), 72 in Tyre, 179-180.

¹⁴⁴ Tyre, 181.

and good taste are often blurred. The reader is led to believe that the significance of Beethoven's music can be divorced from the symbol of German creative power that the composer represents, for his art lives outside the scope of the Franco-Germanic conflict; its message extends to everyone.¹⁴⁵

The music of Beethoven was even performed as a measure of support for the fight against Germany. On November 3, 1870, *Le Soir* reported, "M. Saint-Saëns, organist at the Madeleine, presided at the organ. As his concluding voluntary he played the *Triumphal March* by Beethoven. May this fine composition be the prelude to the impending success of our armies!"¹⁴⁶

So, French appreciation for music by the great German composers, specifically Beethoven, did exist. And, in fact, it was prevalent and longstanding. So much so that in spite of war with Germany, the French continued to program and study music by German composers. However, Nass's assertion that there were no anti-German sentiments at concerts before the Commune could also have been because Beethoven was very much if not equally associated with the Viennese culture of

¹⁴⁵ Tyre, 181.

¹⁴⁶ From *La Soir*, November 3, 1870, quoted in *Gabriel Fauré: A Life in Letters*, trans. and ed. J. Barrie Jones (London: B.T. Batsford, 1989), 26.

Austria rather than that of Germany.¹⁴⁷ Regardless, Beethoven's popularity in France was significant.

Since being introduced by Habeneck and the Société des Concerts in the 1830s and 1840s, Beethoven's symphonies had been programmed continuously in France. By 1870, Beethoven was viewed as *the* supreme force in European art music. Additionally, according to Tyre, "his image as one who had triumphed against adversity would soon be expanded to incorporate the social and nationalistic ideals of the Third Republic."¹⁴⁸ Late nineteenth and early twentieth century writings by Théodore de Wyzewa, Vincent d'Indy, Raymond Bouyer, and Romain Rolland all show integration of German music into French republican ideologies.

In truth, the importance of German Romanticism on French culture in the nineteenth century culminated in an interesting irony during the Franco-Prussian War.¹⁴⁹

¹⁴⁷ Recall also that prior to 1866, Austria was an enemy of Prussia.

¹⁴⁸ Tyre, 180.

¹⁴⁹ Even after the war, the significance of German music cannot be ignored: "In the years 1870-1900 Beethoven's name appeared on symphonic concert programs 659 times, Mendelssohn's 482 times, Wagner's 431, Weber's 382, Schumann's 302, and Haydn's and Mozart's 92 and 112 times, respectively. Compare this to the total number of performances of orchestral works by the period's leading

Specifically, how were the French to qualify their appreciation of German music at war-benefit concerts meant to raise money to fight the Germans? One answer to this conundrum was given at a concert on November 6, 1870, where Father Alphonse Coquerel delivered a speech that set "civic responsibility against cultural open-mindedness."¹⁵⁰ Coquerel inquired:

While they enclose us with a girdle of artillery, and with great trouble bring their enormous Krupp cannons from afar and put them in place against us, what do we do here? We play their music. You come to hear and applaud the grand works of Beethoven, of Weber, and of Mendelssohn—Germans all three. Is this, on our part, an infidelity to our country, a complicity somewhat with those who have so cruelly invaded her? Not in the least. These illustrious dead are not our enemies. The domain of the ideal into which they introduce us has no frontier. Their great works are a part of the universal patrimony of humanity.¹⁵¹

After Beethoven's death, French appreciation for German music split into two camps. The first was the Wagner camp. In the 1840s, the French thought Wagner a

French composers—Saint-Saëns, Franck, Debussy and Berlioz—which amount to no more than 450" (Jess Tyre, "Musical Prelude to War: The German "Invasion" of *les Grands Concerts* in Fin-de-siècle France," *Proceedings of the American Historical Association, Washington D.C., 2004*, ref. #10485) in Tyre, 183.

¹⁵⁰ Tyre, 183.

¹⁵¹ Coquerel, quoted in Sheppard, *Shut up in Paris, 138-139* in Tyre, 183.

crazy person and the feeling was mutual. In 1843, he wrote to his sister, Cécilie, "Oh, how I hate Paris, vast, monstrous, alien to our German hearts."¹⁵² But Wagner's disdain was part of what fueled his success in France. By the 1880s, many French "had placed him on a pedestal."¹⁵³ The other camp was the Mendelssohn, Schumann, Brahms camp, which "offered technical polish but was deemed an aesthetic cul-de-sac."¹⁵⁴

Looking beyond the Franco-Prussian War, the strength of the national identities forged in Europe at the end of the nineteenth century made it increasingly difficult to separate artists from their countries. In the years leading up to the Great War, French appreciation for German music began to wane. However, by then, most French adults (and especially artists) had been raised listening to German music.

The French painter, Odilon Redon (1840-1916), was exposed to music at a young age and credited "the most lively emotions of his youth to music."¹⁵⁵ Recalling his older brother Ernest, a prodigy musician, Redon wrote,

¹⁵² Richard Wagner, quoted in Robert W. Gutman, *Richard Wagner, The Man, His Mind, and His Music* (New York, 1968), p. 2.

¹⁵³ Brody, 22.

¹⁵⁴ Tyre, 183, n. 27.

¹⁵⁵ Brody, 117.

"At my birth, he was already playing. In the cradle, I heard Beethoven and Bach. I was born on a sonorous wave."¹⁵⁶ As he grew older, Mozart, Beethoven, and Schumann became Redon's favorite composers. It is said that he could even play Beethoven well enough to perform for company.¹⁵⁷

The French sculptor, Auguste Rodin (1840-1917), also had a notable preoccupation with German music. In 1936, Judith Cladel, who was one of Rodin's biographers, wrote about his fixation with music:

It had not struck me [Cladel] until now how music and art are related in Rodin's work. I had not discerned the gift he possessed - one imparted to only a few sculptors - to create a correlation between the art forms and that of sounds, between the most defined and the most ephemeral. This parallelism, which Rodin noted subconsciously but very definitely, results in part from his sense of harmony. The rest is due to his prejudice, his need to maintain an intermediate zone between his sculptures and their ambiance, a sort of aura that subtly joins them... and that inscribes them with the imprecision of musical expression. The particular rhythm, the very personal rhythm according to which he arranges the texture of his sculpture, as well as that of his drawings and watercolors, accentuates this relationship. Not surprisingly, the fundamental laws of all arts reconcile the ideal constructions of a Bach, a Mozart, a

¹⁵⁶ Redon quoted in Gutman, 67.

¹⁵⁷ Brody, 118.

Gluck, and a Beethoven. Rodin's dramatic romanticism, the inexhaustible flow of his imagination, disposed him to express a fraternal tenderness towards the master of the symphonies [Beethoven].¹⁵⁸

Therefore, if even non-musicians such as Rodin and Redon were so moved by the communicative innovations of nineteenth century German music, then acknowledging the potential for even greater absorption by a musical mind - such as Schmitt's - is easy to do.

Lastly, two fellow composers from the Lorraine region join Schmitt as young men from the hybrid-culture near the Rhine. They are Gustave Charpentier (1860-1956) and Gabriel Pierné (1863-1937). Comparing the early lives of the three men and their eventual musical styles offers some interesting findings. Whereas Schmitt lived in the southern portion of Lorraine that was not ceded to Germany, he remained in the Vosges, spending his first twenty years in Lorraine. On the other hand, the Charpentier and Pierné families moved away to avoid the Germans. The Charpentiers went north to Tourcoing, a town near the Belgian border, in 1870. Not wanting to live under

¹⁵⁸ Judith Cladel, *Rodin: Sa Vie glorieuse, sa vie inconnue* (Paris, 1936), pp. 253ff in Brody, 124.

German rule, the Piernés moved to Paris after the war in 1871.

Though Pierné and Charpentier were almost assuredly exposed to the music of the German masters growing up, the fact that their families physically avoided German contact and influence suggests a very different upbringing than Schmitt.

Whereas young Schmitt's favorite composers were recorded to have been German and Russian, Charpentier was much more a student of Berlioz, Debussy, and Gounod.¹⁵⁹ For Pierné, it was Debussy, Frank, and Saint-Saëns.

¹⁵⁹ Robert Orledge. "Charpentier, Gustave." Grove Music Online. Oxford Music Online. Oxford University Press, (accessed January 30, 2015).

Summary

To summarize the chapter, a series of points will be made to retrace the many steps taken to illustrate the complex cultural circumstances of Schmitt's formative years. Each point will conclude with a designation of either (German), to indicate that the point explains or substantiates Schmitt's cultural Germaneness, or (French), to substantiate that about him that was French.

To begin with, Schmitt's parents were from the Bas-Rhin (lower-Rhine) region in northern Alsace and almost certainly could speak some dialect of German (German). According to German leadership, this was the primary trait that could reunite a Frenchman's loyalty to the Fatherland. Whereas Schmitt's fellow composers from Lorraine left the region because of the Franco-Prussian war, Schmitt remained there from birth until he moved to Paris at age 19 (German). Growing up, Schmitt studied the German and Russian masters such as Beethoven, Bach, Rimsky-Korsakov, Tchaikovsky, and Strauss, while fellow Lorrainers Charpentier and Pierné

primarily studied the French masters Saint-Saëns, Debussy, Franck, and Berlioz (German).

On the other hand, Schmitt's primary language was French (French). Schmitt's parents were not Lutheran but devout Catholics, raising him to be such (Southern Germans/French). Except for the first year or so of his life, Schmitt lived his entire childhood under French governance (French). Schmitt first attended the Conservatory in Nancy and not Strasbourg (French). Schmitt spent two years preparing to enter the Paris Conservatory and then vigorously pursued the Prix de Rôme prize five times before winning it in 1900 (French).

Returning to the original two questions: "Did Schmitt grow up in a Franco-German hybrid culture and if so, what were its characteristics?" And "Was it common for the French to enjoy, promote, and study German music (as Schmitt did) during and after the Franco-Prussian War?" The answer to both is "yes." Between 1870 and the First World War, the Alsace-Lorrainer became a "strange hybrid," lacking the quasi-mystic German infatuation with nature and knowing little of the recent German renaissance. As for the

second question, beginning with Beethoven, France became enamored with German Romanticism, within which many of their republican ideologies can be found. Therefore, Schmitt grew up in a setting where his family's encouragement to study the music of the German masters would have been commonplace or at the very least, not disputed. Thus, it is stated with confidence that a very large part of Schmitt's unique Franco-German aesthetic is the result of his upbringing in Lorraine of the bicultural Alsace-Lorraine region.

CHAPTER FOUR

An Analysis of *Lied et Scherzo*, Op.54

Background Information

Lied et Scherzo, Op. 54 (1910) is a ten minute chamber composition composed for double woodwind quintet. The work was completed in Paris in May of 1910. It was composed at the request of Gabriel Fauré for the Paris Conservatory's 1910 *Morceaux de Concours* for Horn (final exam).¹⁶⁰ It is dedicated to fellow composer, Paul Dukas, who composed his own concert piece for French horn only four years earlier. Dukas' 1906 composition, which is entitled *Villanelle*, was used for the *Morceaux de Concours* for Horn in 1906, 1913, and 1927. Like the *Villanelle*, in *Lied et Scherzo*, the principal French horn is featured as a soloist making the work a kind of "concert vignette" or "concertante" for horn. Steven Ritter gives a vivid characterization of the work:

Lied et Scherzo, a nonet for double wind quintet that makes a solo part out of one of the horns, has a dark, brooding, wonderfully

¹⁶⁰ Susan Rekwart, "The Horn at the Paris Conservatoire and its *Morceaux de Concours* for Horn" (master's thesis, North Texas University, 1997), 47.

mysterious opening "song" section that feels like Faure with a Stravinsky addiction. But then a typically French transition takes place at the opening of the longer scherzo section, and the work bursts into a jovial, buoyant dance like the ones Poulenc specialized in. But most remarkable is the way Schmitt keeps bringing back the haunted song of the first movement, with the fluttering undercurrent of the scherzo never giving way underneath. It is a work of genius that metabolizes structural unity while chilling the emotions with its spine-tingling beauty. I wish it were more than just nine minutes long.¹⁶¹

As was common with Schmitt, he eventually created several versions of *Lied et Scherzo* for different instrumentations. In all, there are four versions. The original version for double woodwind quintet (1910) is the primary focus of this study. Shortly thereafter, it was joined by a version for solo cello and piano, then one for solo French horn and piano, and finally a version for piano four-hands. Interestingly, the very first public performance of *Lied et Scherzo* was the version for solo cello, performed by French cellist, Paul Bazelaire (1886-1958) on April 26, 1911, at the

¹⁶¹ Steven E. Ritter, "Schmitt: Lied & Scherzo; Rococo Suite; At the Tower of Anches; Alize's Songs," *American Record Guide* (July 1, 2001).
<http://search.proquest.com/docview/223386058?accountid=7043>.
(accessed July 17, 2014)

Salle des Agriculteurs in Paris.¹⁶² Durand & C^{ie} published all four versions in 1912.

Shortly after the four versions of *Lied et Scherzo* were published, the version for chamber winds and principal horn was performed internationally. In 1914, the Barrère Ensemble of Wind Instruments featured *Lied et Scherzo* on a cross-country tour of the United States. The Barrère Ensemble, a performing group organized by the Franco-American principal flautist of the New York Philharmonic, Georges Barrère, performed the work in Detroit, Cincinnati, New York City, and Charleston, West Virginia.¹⁶³

¹⁶² Hucher, 9.

¹⁶³ Phillip Nones, "Lied et Scherzo (1910), Florent Schmitt's Incredible Piece Featuring the French Horn," *The Florent Schmitt Blog* <http://florentschmitt.com/2013/11/11/lie-et-scherzo-1910-florent-schmitts-incredible-piece-featuring-the-french-horn/> (accessed July 5, 2014).

Frameworks for Analysis

Before entering into the analysis, two major topics will be discussed in order to provide the reader a greater understanding of the harmonic and rhythmic context of *Lied et Scherzo*. This context, once established, illuminates a great deal about Schmitt's chamber piece and establishes the author's framework for analysis.

I. Tonal, Harmonic Language

In the music of the late nineteenth and early twentieth century, tonal constructions forming harmonic language were as much a part of a composer's individual style as were preferred thematic and rhythmic gestures. Although *Lied et Scherzo* offers several memorable, singable melodies, its harmonic structures sometimes fall outside the realm of traditional diatonic description. Instead, harmonies and tonal correlations in *Lied et Scherzo* are largely formed by the composer's exploration of mediant relationships, which certain theorists consider to be the root of octatonicism. This places the work at or near the forefront of harmonic

innovation for its time. The following pages provide a concise look at the history of octatonicism as it pertains to Schmitt, and crafts a context for its use in achieving *Lied et Scherzo*.

In western music, the octatonic scale is generally considered to have its starting point with Stravinsky. In 1963, Arthur Berger introduced the term *octatonic* as he acknowledged the theoretical scale as a useful framework for analyzing much of Stravinsky's music. Pieter van den Toorn later followed up with this discussion by examining Stravinsky's octatonic practice in much greater depth. But as Steven Baur points out in his article, "Ravel's 'Russian' Period: Octatonicism in His Early Works, 1893-1908," "Neither Berger nor van den Toorn sought to account for the origins of the octatonic scale, prompting Richard Taruskin's brilliant historical survey in which he mapped these origins and subsequent appearances of the scale prior to Stravinsky."¹⁶⁴ To accomplish this, Taruskin traced the roots of both the octatonic and whole tone scales to

¹⁶⁴ Steven Baur, "Ravel's 'Russian' Period: Octatonicism in His Early Works, 1893-1908," *Journal of the American Musicological Society* 52, No. 3 (Autumn 1999): 531.

"the prominent mediant relationships common in the music of Schubert and Liszt" as well as uncovering "the extent to which both pitch fields pervade Russian chromatic harmony from the latter half of the nineteenth century." Taruskin found significant use of these scales in the works of Glinka, Musorgsky, Borodin, Lyadov and Cherepnin, but found that "no composer engaged more extensively with octatonicism than Nikolai Rimsky-Korsakov (Stravinsky's teacher from 1905 to 1908)."¹⁶⁵

According to Taruskin, octatonicism is a byproduct of third-related harmonic progressions and specifically cites Liszt's symphonic poem, *Ce qu'on entend sur la montagne* (1848-49), as perhaps its earliest example. In this work, a descending octatonic scale in the bass line connects a series of chords related by minor thirds. Taruskin also acknowledges early use of the whole tone scale, citing Glinka's *Ruslan and Lyudmila* (1842) for a descending whole tone scale leitmotif that represents the evil sorcerer, Chernomor. Found in the overture, the descending scale connects harmonies that are related by major thirds. Again, this is an example

¹⁶⁵ Baur, 531.

of a scale being recognized and labeled after the fact. But shortly thereafter, composers became aware of the unique harmonic possibilities elicited from the octatonic and whole tone scales. Rimsky-Korsakov wrote about them in connection with his tone poem *Sadko* (1867), which, according to Baur, offers "his earliest explicit application of the octatonic scale." Rimsky-Korsakov writes:

The Introduction [to *Sadko*]... contains the harmonic and modulatory basis of the beginning of Liszt's '*Ce qu'on entend sur la montagne*' (modulation by a minor third downward). The beginning of the Allegro ... is reminiscent of the moment where Lyudmila is spirited away by Chernomor in Act I of *Ruslan and Lyudmila*. However, Glinka's scale, descending by whole tones, has been replaced by another descending scale of semitone, whole tone, semitone, whole tone - a scale which subsequently played an important role in many of my compositions.¹⁶⁶

Baur's study of Ravel's use of octatonicism is pertinent to Schmitt because as he states, "none of the literature on French octatonicism has been significantly informed by the wealth of scholarship on the Russian octatonic tradition."¹⁶⁷ Though indirect,

¹⁶⁶ Nikolai Rimsky-Korsakov, *My Musical Life*, trans. Judah A. Joffe (London: Eulenberg, 1974), 78 in Baur, n.8, 535.

¹⁶⁷ Baur, 532.

Ravel and Schmitt's friendship and close proximity should allow for the consideration that they share many of the same musical influences. Regarding their exploration of harmony, the proposed influence is the Russian's use of the octatonic and whole tone scales, but primarily that of Rimsky-Korsakov.

As for how Russian music made it into the hands of the young French composition students, the short answer is that it was available for study in the Paris Conservatory library. Considering the French interest in all things the "exotic" or "oriental," it is not surprising that the library acquired and housed scores from countries far and wide. For instance, in October 1874, a package arrived at the Paris Conservatory library that contained twenty-seven scores of Russian music, which included Rimsky-Korsakov's *Sadko* and Glinka's *Ruslan and Lyudmila*.¹⁶⁸ Debussy, who first attended the Conservatory in 1873, eventually had access to these scores and according to Baur, "almost every example [of Debussy's octatonicism] cited by

¹⁶⁸ André Schaeffner, "Debussy et ses rapports avec la musique russe," in *Musique russe: Études reunites par Pierre Souvtchinsky*, ed. Pierre Souvtchinsky (Paris: Presses Universitaires de France, 1953), 1:107-8, in Baur, 536-37.

Forte¹⁶⁹ predating *La Mer* (1905) can be reduced to the same median progressions that first drew Liszt and Rimsky-Korsakov to the octatonic."¹⁷⁰

Baur relates that Ravel's contact with Russian music would have been "even more extensive than that of Debussy."¹⁷¹ As early as 1880, music history courses taught at the Paris Conservatory by Louis Bourgault-Ducoudray included the music of Russian composers including Musorgsky and Rimsky-Korsakov. Then, in 1889, the year that both Ravel and Schmitt entered the Paris Conservatory, the Conservatory library received another one hundred Russian scores to complement those from 1874. The same year, Rimsky-Korsakov conducted two concerts of Russian music in Paris at the World Exposition, an event Ravel frequented with friends. Furthermore, regarding the popularity of the Russian scores in the Conservatory library, "Schaeffner assures us that the Conservatory's collection of Russian scores circulated regularly."¹⁷²

¹⁶⁹ Referring to Allen Forte, American music theorist, musicologist, and author of *The Structure of Atonal Music* (1973).

¹⁷⁰ Baur, 536.

¹⁷¹ *Ibid.*, 540. Clarification: "than that of [Debussy's contact with Russian music.]"

¹⁷² *Ibid.*, n.22, 540.

Here is one last brief note on Russian octatonicism and how it may have influenced Schmitt. According to Taruskin, in the nineteenth century Russian composers used certain kinds of chromaticism to represent the world of evil magic. Sorcerers and other supernatural characters were often portrayed with elements from the octatonic or whole tone scales, while folk characters remained rooted in diatonicism and other traditional modes. Schmitt's attraction to exotic topics could very likely have drawn him to study the Russian's tactics in depicting fantastical characters or concepts with these symmetrical scales.

To conclude, the Russian influence on the young French composers, and specifically the influence of Rimsky-Korsakov, ties back to the earlier mentioned concept of a "contentious zone of cultural identification."¹⁷³ To the French, Russian culture was unique in that it was at the same time similar (European) and yet quite different. This balance of "otherness" with continental familiarity/neutrality made it attractive and easily palatable to the exotic-loving French and may have even filled a void as

¹⁷³ See page 96.

Austro-Germanic music fell more and more out of favor in the years leading up to the First World War. Now that a context for Schmitt's familiarity with octatonicism has been laid out, how it pertains to *Lied et Scherzo* will be described.

The octatonic scale is constructed from a series of pitches that follow a strict alternation of whole tones and semitones. Being that any octatonic scale built on a pitch a minor third away will produce the same pitch collection, there are only three total pitch collections for the scale. This is why Messiaen classified the scale as one of the "modes of limited transposition." For this analysis, shown in Figure 3, the pitch collections will be referred to as follows: Pitch Collection I [0,1] (beginning on C, with the first interval in the series being a half step), Pitch Collection II, [1,2] (beginning on C#, with the first interval in the series also being a half step), and Pitch Collection III, [0,2] (beginning on C, with the first interval in the series being a whole step).¹⁷⁴

¹⁷⁴ The numbers inside the brackets in the pitch collection names refer to the post-tonal numbering of the twelve pitches from 0 to 11. In this case, the numbering begins on the pitch C, therefore C is 0, C#/D♭ is 1, D is 2, and so on.

Pitch Collection I [0,1]



Pitch Collection II [1,2]



Pitch Collection III [0,2]



Figure 3.
Octatonic Pitch Collections for *Lied et Scherzo*
Analysis

The octatonic scale is also sometimes called the “diminished scale.” This is because any two non-enharmonic diminished seventh chords combined will produce an octatonic scale. For example, if one combines the pitches of an F# diminished seventh chord (F#, A, C, E \flat) with the pitches of a G# diminished seventh chord (G#, B, D, F), then one will have constructed Pitch Collection III, [0,2]. If one combines the pitches of an F# diminished seventh chord (F#, A, C, E \flat) with the pitches of a G diminished seventh chord (G, B \flat /A#, C#/D \flat , F \flat /E), then one will have constructed Pitch Collection I, [0,1]. Moreover,

in the octatonic or "diminished" mode, minor-third and diminished-fifth relationships often assume privileged positions. The other name for a diminished-fifth is "tritone," an interval that is extremely important in *Lied et Scherzo*.

By the time Schmitt composed *Lied et Scherzo* he was nearly forty years old and a seasoned composer. He was well aware of the rich harmonic and melodic possibilities offered by the octatonic or "diminished" mode. As will be seen, he utilizes this advanced system of tonal and harmonic relationships to navigate pitch collections, pivot between tonal centers, and construct malleable, multifunctional motives.

II. Rhythmic Associations

Throughout *Lied et Scherzo*, carefully chosen pitches are given temporal distinction from clever rhythmic treatments that create highly stylized motivic gestures, which are then expanded into large thematic areas. However, though Schmitt's rhythmic employment is creative and highly individualistic, much of the piece's rhythmic content seems familiar, even upon first hearing. Upon further investigation, this appears to be the result of Schmitt harnessing the French horn's cultural and historical associations to "the hunt," or as it is known in French, "la Chasse." Therefore, as a framework for rhythmic analysis, the following section explores the musical topic of the hunt and exposes similarities between the Dampierre-style hunting fanfares and Schmitt's "scherzo" content in *Lied et Scherzo*.

As defined by Leonard Ratner in his book, *Classic Music: Expression, Form, and Style* (1980), musical topics are "subjects for musical discourse," which come primarily from music in the early eighteenth century and its "contacts with worship, poetry, drama,

entertainment, dance, ceremony, the military, the hunt, and the life of the lower classes."¹⁷⁵ He goes on to state that topics can be "fully worked-out pieces, i.e., types, or as figures and progressions within a piece, i.e., styles."¹⁷⁶ Ultimately, the distinction between types of music and styles of music is rather flexible. For example, a quickstep march represents a complete type of composition, but it also furnishes a style to be used in other pieces. When the stylistic characteristics of one musical type are employed in another, then the extra-musical associations of the borrowed type/style are often present in the new work, which is often the point of their usage.¹⁷⁷

In the case of *Lied et Scherzo*, Schmitt employs meters and rhythms that are stylistically consistent with traditional European hunting calls, which were blown on hunting horns and used as a form of communication during large hunting events. In her article for the Historic Brass Society Journal, "Early

¹⁷⁵ Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 9.

¹⁷⁶ Ibid.

¹⁷⁷ For instance, Beethoven harnessed the stylistic characteristics of a Turkish march for a passage in his Ninth Symphony. He did not compose a Turkish march as a freestanding composition - he borrowed the stylistic attributes of Turkish marches and employed them in his symphony.

Hunting Horn Calls and Their Transmission: Some New Discoveries," Eva Heater, a scholar in the area of early hunting horn writes:

In the early examples... the horn was used to assist in the hunt, to sound in triumph, or to signal others. Its function changed as the hunt evolved from a quest for food into a serious sporting activity. In the more sophisticated organized hunt the horn functioned as the main means of communication that directed the participants. The significant measures that were taken to preserve hunting calls, through verbal descriptions and several systems of notation, are evidence of this evolution from a noisemaker capable of conveying sound over a long distance to a vehicle for communicating real ideas. In order to accomplish this, hunting horns and their players had to be sophisticated enough to produce more than mere noises. While both the calls and the technique used to play them may have been rudimentary by modern standards, the fact that these calls exist in various notational and descriptive forms demonstrates the existence of common basic playing techniques and practices.¹⁷⁸

Cultivated over centuries, these calls were composed based on the capabilities of the available instruments, which were initially animal horns and later metal. Because of the inconsistent ranges and limited number of pitches playable on the primitive

¹⁷⁸ Eva Marie Heater, "Early Hunting Horn Calls and Their Transmission: Some New Discoveries" *Historic Brass Society Journal* 7 (1995), 126.

horns, rhythms were perhaps the most important aspect to the calls from the very beginning. In fact, the hunting treatise *La vénerie* (1573) by Jaques du Fouilloux, which is one of the earliest known instance of horn calls being written out in conventional notation, provides rhythms only - all on the pitch C. Georgie Gascoigne's *The Noble Art of Venerie or Hunting* (1575) is a nearly identical translation of the Fouilloux treatise but lists the call rhythms on the pitch D.¹⁷⁹ An example of a call from Gascoigne's book can be seen in Figure 4.

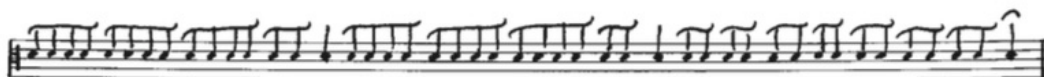


Figure 4.

"The Pryse of an Hart Royall. With Three Windes."¹⁸⁰
 From Gascoigne's *The Noble Art of Venerie or Hunting*

The majority of early hunt calls were not written down. They were easy enough to pass on and publishers did not want to waste time and money on them. But eventually the calls became more complex, and writing

¹⁷⁹ Heater, 129.

¹⁸⁰ "The Hart royall was a stag of ten years or older that had been hunted by the King and not taken; a proclamation was then issued to warn everyone that no one could chase or kill the hart, making it a 'hart royall'." Edward of Norwich, *The Master of Game*, p. 226 quoted in Heater, 133.

them down became a necessity. Thus, the majority of published horn call sets are the later, more complex calls of the eighteenth century. By this time, horns such as the *trompe de chasse* were made of metal and had an upper range that included the fourth register, enabling players to perform quasi-diatonic melodies. It is in these sets that we find the rhythmic foundations for the hunt style that Schmitt has harnessed in *Lied et Scherzo*.

In 1705, André Danican Philidor, musician and composer in the French royal chapel, compiled a collection of French and foreign marches for oboe, trumpet, horn, and drums. This collection, which was found in the library of music at Versailles, also includes two pages of hunting calls, which are considered to be the earliest recorded melodic hunting calls. Of particular interest is the last call, "la sourcillade," which was named for M. de Sourcy, hunting-master for Louis XIV.¹⁸¹ (Fig. 5.1) Within it is perhaps the first, authentically hunt-related instance of the motive rhythm Schmitt first uses at measure

¹⁸¹ Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006), 44.

eleven in *Lied et Scherzo*. (Fig. 5.2) That Schmitt used this particular rhythm from this specific source is not being suggested. The correlation is merely offered as a basis for understanding the ancestry of hunt style rhythms and their association with the French horn instrument.



Figure 5.1

André Danican Philidor, "La Sourcillade" Hunting Call, 1705¹⁸²
 (Meas. 5-6 Contain *Lied et Scherzo's* Motive **c** (Link) Rhythm)



Figure 5.2

Motive **c** (Link), *Lied et Scherzo*, Meas. 11-12

¹⁸² Philidor, André Danican, ed., *Recueil de marches françaises et étrangères pour hautbois, basse, tambour, d'airs du carrousel pour trompettes, timbales, hautbois, basse, suivis d'appels de trompe de chasse de différents auteurs*, Bibliothèque municipale de Versailles (1705), p. 179.

http://www.bibliotheques.versailles.fr/simclient/Integration/FONDS_ANCIEN/DossiersDoc/voirDossManuscrit.asp?INSTANCE=DOSSIERSDOCS_VERSAILLES&DOSS=BKDD_BMVMsmus_000006_MSMUS168 (accessed February 3, 2015)

Over time, hunting calls made their way into instrumental and choral music alike. In his impressive book, *The Musical Topic*, author Raymond Monelle provides a large number of examples of this kind of incorporation. Listed are three excerpts from his text:

...a call listed by du Fouilloux is copied by a prominent composer... Near the beginning of the second act of Purcell's opera *Dido and Aeneas* (1689), Aeneas returns from the hunt bearing the trophies, and holds up the huge head of a wild boar. After his words, "Upon my bending spear a monster's head stands bleeding", the orchestra repeats a rhythm notated by du Fouilloux.¹⁸³

There is a similar trace of contemporary horn calls in the hunting madrigal, "Ein edler Jäger wohlgemut" by the German organist Malchior Schramm (ca. 1553-1619).¹⁸⁴

Bach's secular Cantata no. 208, *Was mir behagt*, known as the "Hunting cantata", presents a little classical drama, with Diana, Endymion, and Pan as characters. It was written for hunting enthusiast, Christian of Saxe-Weissenfels, and was Bach's first secular cantata, probably performed in 1713. ...Two *corni da caccia* in F play triadic calls in the ritornello, resembling the simple calls in Flemming [referring to H.F. von Flemming, author of the comprehensive hunting manual *Der vollkommene teutsche Jäger* (1724)]. However, Bach is writing for virtuosic players, and the first horn soon plays a florid

¹⁸³ Monelle, 72.

¹⁸⁴ Ibid., 73.

elaboration of the simple hunting style. The voice copies the triadic motives, developing them into a vocal melody. Within a few bars, three kinds of hunt evocation are presented: the simple triadic horn call, the association with the hunt through timbre alone, and a triadic vocal tune.¹⁸⁵

By the end of the eighteenth century, French nobleman Marquis Marc Antoine de Dampierre (1676-1756) had become a central figure in the area of hunting calls. Dampierre, who "served as *Lieutenant des Chasses* to the Duke of Maine from 1709 and to Louis XV from 1727," preserved his calls in a personal collection, which was mostly finished by 1734.¹⁸⁶ Before his death, Dampierre gave a copy of the collection to one of his pupils, who later published it in 1778. However, rather curiously, the first Dampierre-style hunting calls appear in an appendix to a peculiar work from 1734 entitled *Les Dons des Enfants de Latone*. The appendix heading is rather lengthy, but begins with "Tons de Chasse et Fanfares, a une et deux trompes composées par Mr. de Dampierre..." (Hunting calls and fanfares for one and two horns by M. de Dampierre...). However, not all of the calls are Dampierre's. As Monelle relates, the

¹⁸⁵ Monelle, 75.

¹⁸⁶ Ibid., 50.

compiler credits certain calls to others, but there is a high likelihood that because of Dampierre's stature as a hunt-master, many calls were simply attributed to him.¹⁸⁷

From the stylistic consistency of the "Dampierre" canon came a "Dampierre" style. According to Monelle, "The style of Dampierre hunting calls, whether composed by Dampierre or by others, is sharply defined." First, all calls are in 6/8 time. Second, Dampierre calls are highly melodic and do not sound like signals, often taking advantage of the higher eighth to twelfth natural notes on the instrument. In terms of form, Dampierre calls can be binary, rounded-binary, and even *rondeau* form, complete with two contrasting *couplets* (ABACA). Some reflect French folk songs, which are also often in 6/8 time. For example, the incipit of the Dampierre call "La Royale" (1734) in Figure 6.1 is identical to the prominent French folk song, "Il était un' bergère" shown in Figure 6.2.¹⁸⁸ Finally, the "Dampierre" canon is filled with hunt calls played as *bicinia*, meaning in two parts, often echoing each other

¹⁸⁷ Monelle, 51.

¹⁸⁸ Ibid., 56.

(and sometimes even three horns). For an example of this refer to Figure 7.1.



Figure 6.1
Dampierre, "La Royale," ca. 1734 ¹⁸⁹

Figure 6.2
French Folk Tune, "Il était un' bergère"

Summarizing the "Dampierre" style, Monelle writes:

In short, the Dampierre-style fanfares are sophisticated musical numbers. Performed in the sonorous harmony of two or three horns, they must have become a joyous musical accompaniment to the chase, rather than just a signaling system.¹⁹⁰

In the pursuit of historical context for Schmitt's hunt-style rhythms, this study has sought evidence to

¹⁸⁹ Dampierre, *Recueil de fanfares pour la chasse* (1772).

¹⁹⁰ Monelle, 57.

support the theory that hunting calls were absorbed into concert music and, through the centuries, made their way to Schmitt by way of historical associations of the French horn instrument.¹⁹¹ With regard to this, Monelle offers an insight that may need clarification.

He writes:

It is hard to employ this style as a musical topic, since such charming melodies, already part of the art-music world, melt into the texture of concert music. In spite of this, such melodies do appear in music of all centuries from the eighteenth onward. But manifestations of the hunt topic, as it appears in instrumental music, are usually much simpler, more wedded to the third-register triadic shapes of the older fanfares.¹⁹²

Monelle offers the prominence and self-sufficiency of Dampierre-style *melodies* as to why it is difficult to employ the newer fanfares into other works as a musical topic. However, this analysis framework for *Lied et Scherzo* does not necessarily need to consider tonal content, but rather only the stylistic characteristics of the rhythms and galloping triple-meter feel. In the following figures, one can observe rhythmic

¹⁹¹ And also Paul Dukas, whose 1906 piece for horn, *Villanelle*, was a model for *Lied et Scherzo* and largely written in styles indicative of the "Dampierre" canon.

¹⁹² Monelle, 57.

similarities between a Dampierre fanfare (Fig. 7.1) and Schmitt's "scherzo" content in *Lied et Scherzo*. (Fig. 7.2)



Figure 7.1


Dampierre, "La Georgienne," for Two Horns or *Bicinia*, 1768 ¹⁹³

¹⁹³ Dampierre, *Fanfares nouvelles pour deux cors de chasse ou deux trompettes et les musettes, vièles et haubois*, Bibliothèque nationale de France, département Musique, VM7-7000 (Paris: de La Chevardièrre, 1768)
<http://gallica.bnf.fr/ark:/12148/btv1b9064228z/f1.image.r=Dampierre.langFR> (accessed February 3, 2015)

The image shows a page of a musical score for the piece *Lied et Scherzo*. The score is for a woodwind section, with parts for Bassoon (B.F.), Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Trumpet (Cor.), and Trombone (Tons). The key signature is two sharps (F# and C#), and the time signature is 12/8. The tempo is marked "Au mouvt". The score shows a transposed motive for the Oboe in the second staff, starting at measure 114. The music features a perpetual stream of eighth notes, with dynamics ranging from *ff* to *p*. The Clarinet part has a *ff p subito* marking. The Trombone part has a *p* marking.

Figure 7.2
Motive **f** Transposed (Oboe), *Lied et Scherzo*, Meas. 114-115

Though the *Lied et Scherzo* passage is in 12/8 as opposed to the *Dampierre* being in 6/8, both employ a triple meter where the beat division is represented by an eighth note. Then, as in the *Dampierre*-style *ton de vénerie*,¹⁹⁴ where groups of eighth notes are repeatedly played in a dotted rhythm, the primary rhythmic content of Schmitt's passage is the perpetual stream of similar subdivision variations, all resembling the *Dampierre*-style rhythm. More rhythmic similarities between the

¹⁹⁴ The *ton de vénerie* rhythm: 

Dampierre-style and *Lied et Scherzo* are found in the Dampierre hunting call, "La Petitbourg," as can be seen in Figures 8.1 through 8.3.

Figure 8.1
Dampierre, "La Petitbourg," ca. 1734 ¹⁹⁵

Figure 8.2
Schmitt, *Lied et Scherzo*, Meas. 118-120
Similarities with "La Petitbourg."

Figure 8.3.
Schmitt, *Lied et Scherzo*, Meas. 121-122
Similarities with "La Petitbourg."

¹⁹⁵ Dampierre, ed. by Donald Sur, *Tons de chasse et fanfares: à 1 et 2 cors* [1734] (Cambridge, Mass., Composers Collaborative, 1981), 18.

Schmitt was certainly not the only composer to utilize the Dampierre-style as a basis for an early twentieth century French horn piece. As already mentioned, Paul Dukas composed such a work in 1906 entitled, *Villanelle*. This piece, which could have likely been a model for Schmitt, also displays many rhythmic similarities to the Dampierre-style. Figures 9.1 and 9.2 reveal the similarities between the Dampierre call, "Autre Ton pour Chien que l'on sonne comme le precedent," and the opening measures of *Villanelle* by Dukas. Examining measures three through six of 9.1, the rhythm is nearly identical to the Dukas melody in 9.2.



Figure 9.1
Dampierre, "Autre Ton pour Chien que l'on sonne comme le
précédent," ca. 1734 ¹⁹⁶

¹⁹⁶ Dampierre, ed. Donald Sur, 4.



Figure 9.2
Paul Dukas, *Villanelle*, Meas. 10-14

Since a large portion of this document explores Schmitt's Franco-German aesthetic, one final comment about *Lied et Scherzo* and the hunt as a musical topic is with regards to the nationality of the call styles employed by Schmitt (and Dukas), which are predominately French. This is generally attributed to two things. First, even though the German hunting manuals were far more elaborate than the French, they did not include written out hunting calls. According to Monelle, "...this is because the standard hunting calls were features of the *parforce*¹⁹⁷ hunt, which was little

¹⁹⁷ Further explanation regarding the *Parforce* Hunt: "...There were two main types of stag hunt in Europe. The first was the hunt *par force de chiens*, or simply, *parforce*. A single animal was pursued by mounted huntsmen and a pack of hounds across open country or at large within a spacious deer park" (Monelle, 54). The other kind of hunt was the *chasse aux toiles*, where "a large enclosure of canvas screens, some three meters high, called an *accourre* or

practiced in Germany."¹⁹⁸ Second, the Germans preferred smaller, trumpet-like instruments (pipe length around seven feet) to the larger bass horns (pipe length around fourteen feet). With the shorter pipe length resulting in a higher fundamental pitch, the German calls remained mostly in the third register, causing them to stay triadic, signal-like, and therefore somewhat less melodic. To this day, modern hunting horn groups in France (known as *corps de chasseurs*) play horns, whereas the principal signaling instrument of modern German huntsmen is the *Fürst-Pless horn*, which is a small brass instrument with three valves in the key of B-flat, essentially a trumpet.¹⁹⁹ Therefore, in drawing upon historical associations of the *horn*, the nationality influence is primarily French.

As the previous pages have shown, there is meaningful evidence to support the idea that Schmitt employed the musical topic of the hunt as a way to bring his little piece for horn to life. The use of 6/8, 9/8, and 12/8 meters, and persistent *tons de*

Laufft, was erected somewhere in the park, into which the game was herded by professional huntsmen" (Monelle, 59).

¹⁹⁸ Monelle, 53.

¹⁹⁹ The *Fürst-Pless horn* was the preferred instrument of Hans Heinrich, Count of Hochberg and Prince of Pless (Fürst Pless). He was named director of the Prussian Court Hunt in 1878.

véneire rhythms are quite indicative of the Dampierre-style hunting fanfares from the late eighteenth century. Furthermore, it is well documented that over the centuries European composers have incorporated hunting horn calls and fanfares into their concert music and Schmitt is no exception. In the following analysis, the consistency of this usage will become fully apparent.

Analysis

Introduction, Measures 1-23

As the title suggests, *Lied et Scherzo* is a combination of song and dance elements to form a single movement work. *Lied*, which is German for "song," implies lyricism while *Scherzo*, which is Italian for "jest or play," implies activity such as dance. However, instead of being presented separately in two self-contained formal sections (such as William Schuman's *Chester* or Howard Hanson's *Chorale and Alleluia*), *Lied et Scherzo* is a continual exploration of motivic and thematic interaction whereby both ideas are nearly always present. Throughout the work, Schmitt juxtaposes, contrasts, transposes, extends and truncates the two ideas to create delightful musical conversations with no shortage of attractive musical design.

Lied et Scherzo is a rather free ternary form (A-B-A¹) with a large introduction and several substantial transitional areas. The introduction (measures 1-23) is a non-thematic exposition of three principal motives and the formal roles they will embody throughout the

rest of the piece. The opening five measures contain the initial presentation of the *Lied* and *Scherzo* concepts as short motives that are later expanded into themes.

It is evident from the opening gestures of the work that motivic development is the key apparatus for generating new musical ideas in *Lied et Scherzo*. Since the content of the piece is non-programmatic, motivic and thematic cohesion must come from relationships within the music. Table I provides a concise overview of the form of *Lied et Scherzo*.

Table I.
Form of *Lied et Scherzo*, Op. 54

Large Form	Key Signature	Rehearsal Marking	Measures	Internal Form (motives)
Introduction	C Major/ A minor		1-3	a
			4-5	b
			6-7	a ₁
			8-10	b ₁
			11-13	c (link)
		1	14-15	a ₂ transposed
			16	b ₂ transposed
			17	a ₁ varied
			18-19	b ₁ varied
			20-23	c ₁ (link)
Transition I		2	24-27	d, (over c ₁)
			28-33	d ₁
		3	34-39	d ₂ with b ₁ fragment
			40-43	c ₂ (link), b ₁ fragments
A	B \flat Major/ G minor	4	44-46	a ₂ varied
			47-51	b ₁ varied
			52-53	a ₂ varied
			54-57	b ₁ varied
			58-60	d ₃ (link)
A¹		5	61-64	e (similar to a ₂ varied)
			65-68	e varied
			69-72	e ₁
		6	73-77	e ₁ varied, e fragments
			78-79	d ₃ varied (link)
			80-81	(link cont'd) d ₃ varied diminution
A		7	82-85	a ₂ varied
			86-89	b ₁ varied
			90-91	b ₁ and d ₂ fragment
			92-93	b ₁ varied (link)
Transition II		8	94-101	d ₃ , various d fragments

		9	102-105	c varied (link)
B	A Major/ F# minor	10	106-109	f
			110-112	g
			113	c ₃ (link)
		11	114-117	f transposed, extended
			118-120	g transposed
		12	121-124	g ₁
			125	c ₄ (link)
		13	126-132	g varied, extended
			133	c ₄ transposed (link)
		14	134-139	g varied, extended
			140-142	g, g ₁ varied extension
		15	143-146	c varied (link)
Transition III	C Major/ A minor	16	147-154	a ₃
		17	155-159	g ₁ varied
		18	160-161	c varied (link), extended
		(19)	162-179	a ₃ varied
		20	180-186	g ₂ , c ₁ varied
			187-188	c ₄ varied
		21	189-191	a ₃ varied
			192-193	b varied
			194-195	a ₃ varied, transposed
			196	b ₂ transposed
			197-200	a ₃ varied
A¹	B \flat Major/ G minor	22	201-208	e varied, c ₂
			209	c ₅
		23	210-218	e varied, c ₂ and c ₅ fragments
		24	219-222	c ₅ varied, c ₂ varied
			223-226	c ₅ varied, c ₂ varied (link)
Coda		25	227-231	d ₃ varied, c ₂ varied
			232-235	d ₂ varied, a ₂ fragments
			236	c ₅ varied (retrograde action)
			237-242	a fragment varied

Similar to Schmitt's better-known work for band, *Dionysiaques*, in *Lied et Scherzo*, pitch and rhythm are organized into relatively short segments which form motives and even smaller sub-motivic entities. These entities then become the source material for nearly all of the music to come. In *Lied et Scherzo*, the exploration and application of octatonicism as well as other nontraditional pitch and intervallic elements such as parallel seconds or consecutive major triads, illuminates Schmitt's tonal language as an important factor in designing the piece's motivic structures.

The opening six measures house the most concentrated motivic entities that are fundamental to the contrasting concepts of the title. The work opens with short back-and-forth interjections of these concepts with the initial *Lied* concept presented by the principal French horn, and various representations of the *Scherzo* concept first presented by the clarinets. The key signature, only found in the woodwinds, indicates C Major / A minor.

Marked *Lent*, the mysterious opening gesture, played by the principal horn, is slow and soft. This is motive **a** (m.1). As shown in Figure 10, motive **a** is an

upward-moving arpeggiation of what seems at first a concert C minor triad that steps down by half-step to rest on the tritone, concert F \sharp . However, as established in the "Frameworks for Analysis" section of this chapter, *Lied et Scherzo* often employs octatonicism. Looking again, all of the pitches in this motive (C, E \flat , G, F \sharp) fall within octatonic Pitch Collection I, [0,1]. Therefore, in addition to being a tritone above C, the F \sharp must also be recognized as the fifth scale degree of Pitch Collection I [0,1].



Figure 10.
Principal Horn Opening Gesture, Motive **a**, Meas. 1-5

As the horn steps down to a concert F \sharp in measure four, there is an instantaneous, unprepared change in tempo and style. Here is Schmitt's first interaction between the *Lied* and *Scherzo* concepts: a delightful juxtaposition not of pitch, but of character. The pitches C and F \sharp are the same, but in a strikingly quick, pianistic fashion, the two B \flat clarinets play ascending octave leaps in parallel major seconds as

borrowed) a few interesting compositional ideas with *Lied et Scherzo*. In the Second Tableau, at rehearsal marking 49, Stravinsky employs clarinet in A and clarinet in B \flat in parallel seconds on a unison rhythm shown in Figure 12. The only exception to the major second interval is when the two clarinets both play written A (concert F \sharp against concert G), compressing the interval to a half step. When played aloud, this gesture sounds strikingly similar to Schmitt's initial *Scherzo* idea (motive **b**) presented in measures four and five.



Figure 12.
From Stravinsky's *Petrushka*,
Similar Parallel Motion in the Clarinets

Then, only thirteen measures later in *Petrushka* at rehearsal marking 51, there stands one of the twentieth century's well known musical objects: the "Petrushka Chord." Comprised of the pitches C, C \sharp , E, F \sharp , G, and

A#, Stravinsky's "Petrouchka Chord" is a polychord formed by combining two major chords built on C and F#. However, Stravinsky's chord also fits tightly within Pitch Collection I [0,1] as it offers six of the eight pitches of that collection. Schmitt's *Lied* idea, which is lyrical and flowing, obviously sounds dissimilar, but although Stravinsky's tritone employment takes the form of stacked triads rather than Schmitt's linear outlining, the emphasis on the diminished-fifth relationship between C and F# of Pitch Collection I [0,1] is there nonetheless.

Furthermore, there is internal significance to Schmitt's unison rhythm in the clarinets a major second apart. First, the upper clarinet is echoing the C to F# tritone motion first presented by the solo horn. Second, the combination of pitches played by clarinets, C, F#, Bb, and E, provides several harmonic possibilities as each pitch can provide a departure point to another tonal center. Lastly, the distinct way in which the sixteenth notes flick up to notes of greater duration produces a nimble gesture that recalls the *tons de vénerie* of the Dampierre-style hunting horn calls, which are highly significant to European music

through the musical topic of “the hunt,” or “la Chasse.”²⁰¹

Marked *Animé*, measure four offers the first presentation of the *Scherzo* idea. Though this lively gesture lasts only two measures, it is the first of many similar moments where the quicker *Animé* (scherzo) idea overtakes the slower, more lyrical *Lent* (lied) idea. Although it is marked *Animé*, Schmitt provides further instruction for how the section’s tempo is to be achieved. This can be seen in Figure 13. The score reads that the speed of the new half note (or dotted half note) should equal the previous quarter note (or dotted quarter note). But this has the potential to be somewhat confusing.

$$\text{Animé } \text{♩} (\text{ou } \text{♩}.) = \text{♩} (\text{ou } \text{♩}.) \text{ précédente}$$

Figure 13.
Tempo Relationship Instructions, Meas. 4

To begin with, the initial time signature for the French horns is 3/4 time, however the remainder of the ensemble is written in 9/8 time. In rehearsal, if the conductor refers to only one time signature or the

²⁰¹ The musical topic of “the hunt” and the Dampierre-style hunting horn calls are discussed in the “Rhythmic Associations” section of this chapter.

other it could lead to confusion. However, since the only difference between the two is the internal subdivision of the quarter note pulse, and since the principal horn part does not call for any note duration smaller than a quarter note, the difference is not perceived by the listener.

Nevertheless, the tempo change instructions are somewhat difficult to wrap one's mind around. Here is why: They do not correlate intuitively to the written parts. For example, in the new tempo, the clarinets do not play anything resembling a half note. Furthermore, there are three beats in measure four, not two or four beats, so why would Schmitt use a two beat duration to describe the tempo for a three beat measure? Consider that in both $3/4$ time and $9/8$ time, the note used to mark an entire measure is a dotted half note, therefore a dotted half note would seem better suited to describe the tempo change since it functions as a full measure in both time signatures. Yet in Schmitt's tempo instructions, the new duration to be compared to the previous pulse is a half note. Schmitt immediately lists a dotted half note next to the half note in his instructions, but the dotted half note is relegated to

parenthesis, which leads to more confusion. On the other side of the equals sign, the note duration in parenthesis is a dotted quarter note. The principal horn, which does play a dotted half note (leading the conductor to believe that the parenthesis refers to the horn player), never plays a dotted quarter. So the parenthesis relationships cannot be thought of in this way. They do not refer directly to the parts, but rather refer only to themselves. Regardless, the tempo correlation between the slow *lied* idea and the quick *scherzo* idea is very important, and the goal of the conductor is to help the ensemble learn to internalize the right tempo (since the change must happen nearly instantaneously). So here is how it can be found, and how one should think of it.

First of all, metronome tempo markings will be used to aid with understanding the tempo relationship. However, these are for interpretive purposes and are not from the score (and therefore not from Schmitt). The *Lento* tempo is very slow, around 50 beats per minute. Briefly ignoring the parenthesized durations in the instructions, the half note pulse in the *Animé* section should equal the quarter note pulse of the

previous *Lento* section. This means that the new pulse in the *Animé* section would be at 100 beats per minute, because an *Animé* half note, which is now 50 beats per minute, subdivided by two is 100 beats per minute. So, in its most simple form, the opening tempo should be around 50 beats per minute, and at the *Animé* marking the pulse should jump to around 100 beats per minute.

However, one cannot completely ignore the parenthesized durations, but how do they apply? The complexity in the instructions veils the simple fact that if the conductor wished to think in terms of the parenthesized durations, and did not link them explicitly to one part or another, he or she would arrive at the same tempo relationship. If the parenthesized dotted half note is used instead of the half note, then it means that the new dotted half note, or an entire measure, is equal to a dotted quarter note in the previous tempo. If a quarter note is about 50 beats per minute in the initial tempo, then a dotted quarter note would be around 33 beats per minute. With this tempo now representing the speed of a dotted half note - or an entire $9/8$ *Animé* measure - then subdivided

into three pulses the tempo is again around 100 beats per minute.

With the initial *Lied* idea being motive **a** (m.1), and the initial *Scherzo* idea being motive **b** (m.4), then measures six through ten contain extended variations of these opening gestures as motives **a**₁ (m.6) and **b**₁ (m.8). This motivic conversation culminates in a linking idea called motive **c** (m.11), shown in Figure 14.

The image displays a musical score for an ensemble of instruments, specifically measures 11 and 12. The instruments listed on the left are Solo Horn, Piccolo, Flute, Oboe, E. Horn, Bb Clar. 1, Bb Clar. 2, Horn 2, Bassoon 1, and Bassoon 2. The score is written in 3/4 time and features a dynamic marking of *ff* (fortissimo). The Solo Horn part begins with a melodic line, while the other instruments provide accompaniment with various rhythmic patterns and textures. The score is divided into two measures, with a double bar line at the end of measure 12.

Figure 14.
Ensemble, Motive **c** (Link), Meas. 11-12

Motive **c** is an important structural device in *Lied et Scherzo*. This is for two reasons. First, it is a pivot point between motive sections. This is because it functions as both an arrival point as well as a point of departure. Secondly, just as motives **a** and **b** are the germinating ideas for their respective *Lied* or *Scherzo* concept, motive **c** is the motivic foundation for all future connection or linking content. In measure eleven, the powerful rhythmic exclamation of motive **c** is first blasted by the horns, and then echoed in the oboe and English horn, and then by the bassoons. Again, harkening back to the tradition of "the hunt" or "la chasse", Schmitt's rhythmic invention is a pulse hungry gallop that drives forward even as it is passed between the instruments, slowing and echoing away until it melts into the next motive.

In addition to the rhythmic prominence, equally notable is Schmitt's pitch selection. Whereas the opening tritone element focused primarily on C and F#, here at the arrival moment in measure eleven the E-B \flat tritone is emphasized, which earlier was the subservient tritone pair played by the second clarinet in measures four and five and again in measure eight.

The horns' initial declaration is on concert E, followed by the double reeds and clarinets on concert B \flat . Then, notably, the bassoons take their turn, but on a comfortably consonant E \flat . From this E \flat emerges the third iteration of the *Lied* concept by way of motive **a₂** (m.14), which is transposed up a minor third from the first two instances. Incidentally, by invoking the mediant relationship between C and E \flat , the bassoon E \flat acts as a tonal pivot for Schmitt's transposition of motive **a₂**.

The remaining measures of the introduction (m.14-23) are essentially a repeat of the opening but with the new tonal center of E \flat and several minor motivic variations. However, one of these minor variations actually does elicit a new motive altogether. This new motive, motive **c₁** (m.20), conveys a "perpetual rhythm" idea achieved by repeating motive **c**'s dotted eighth sixteenth note rhythm over and over again. It is fascinating how such a simple musical idea can be so effective. The lightness and transparency of the flute and oboe color combined with the rapid *tons de vénerie* variant on but a single pitch over and over again

evokes a strange sense of time and space. There should be a hushed urgency to this passage, yet it is almost as if time is passing more slowly, as if one were gazing with great anticipation of something at the seconds hand of a clock; each second taking far more than its usual allotment to pass.

As can be seen in Figure 15, the flute and oboe extend the return of the motive **c** link to form the new motive. The four measures of the motive **c₁** section (m.10-23) masterfully link the introduction to the first large transition section from nothing more than a change in volume, from fortissimo to pianissimo. In performance, be sure that the oboe gets soft enough in measure 22 to avoid a sharp drop off in sound. Performers should strive for a smooth taper, leaving nothing but the flute octaves. Motive **c₁** does not only provide a link into a new passage, however. It also becomes a fixture of the new transition section (m.24-43). With the "perpetual rhythm" serving as a texture device to create the musical background, it is also passed between instruments as an exploration of timbre, continuously accompanying the new motivic material.

The image displays a musical score for measures 20 through 23. The instruments listed on the left are Solo Horn, Piccolo, Flute, Oboe, E. Horn, Bb Clar. 1, Bb Clar. 2, Horn 2, Bassoon 1, and Bassoon 2. The Solo Horn part begins in measure 20 with a rhythmic motif marked *ff*. The Piccolo part also starts in measure 20 with a similar rhythmic pattern. The Flute and Oboe parts enter in measure 21, playing a continuous sixteenth-note figure marked *dim.*. The E. Horn, Bb Clar. 1, Bb Clar. 2, Horn 2, Bassoon 1, and Bassoon 2 parts are present in measure 20 but are silent in measures 21, 22, and 23. The Piccolo part concludes in measure 23 with a *pp* dynamic marking.

Figure 15.
 "Perpetual Rhythm" Idea as Motive c_1 (Link), Meas. 20-23

Transition I, Measures 24-43

Though the introduction presents important motives, it is thematically unstable. This is because each motive is overtaken by the next as if being cut off in the conversation. Then, thematic cohesion begins to form at the beginning of the first transition section (m.24). However, this is not the arrival of the main **A** section. The reason why is that the melodic material presented here is far too short to stand alone as a full theme. It lacks longevity and, more importantly, provides no antecedence or consequence.

The section begins with new motive **d** (m.24-25) introduced in the principal horn. Motive **d** is an example of how Schmitt manipulates previously presented ideas to create new formal sections through orchestration. Motive **d**, a dotted half note followed by three quarter notes, is essentially a distant variation of motive **a**, the *Lied* idea. However, because of the new tonal area, introduction of the second pitch collection, and "perpetual rhythm" layer inspired from motive **c**, the section becomes its own entity; a transitory place that exists not as a place to be, but

a place to move through (like a subway tunnel or elevator shaft). Just as motives **a** and **b** inspire variations and themes that are related to the *Lied* and *Scherzo* concepts respectively, moving forward motives **c** and **d** are the conceptual basis for links and transitions.

As the principal device for the transition section, motive **d** is a wandering idea, but also something Schmitt utilizes to anticipate the impending **A** section. One way Schmitt achieves this is by introducing new harmonies. Interestingly, motive **d** is the first *Lied* motive to be harmonized; all preceding instances are heard in monody. So by layering multiple pitch collections over identical rhythms, Schmitt creates triads that dance around the original A-C#-E chord only to return after one brief measure.

As can be seen in Figure 16, the principal horn and second clarinet play parallel versions of motive **d** a fifth apart, while the first clarinet furnishes major thirds. The horn part, comprised of the pitches E, F, D, and G is Pitch Collection II [1,2]. The second clarinet part, comprised of the pitches A, B \flat , G, and C, is Pitch Collection I [0,1]. More interesting,

however, is the first clarinet part. Comprised of the pitches C#, D, B, and D#, the first clarinet part does not fit into any pitch collection. But that is if all four pitches are considered. The note that disqualifies the group is the D#. Without the D#, the first three pitches fall into Pitch Collection II [1,2]. So, take a step back. Admiring the parallel major triads of measures 24 and 25, why would Schmitt fit everything into pitch collections except one note? A possible answer is that if the same intervallic pattern had been followed as in the other two parts, then there should be an E where the D# is, fitting nicely into Pitch Collection II [1,2]. But an E on beat three of measure 25 would anticipate the E on the downbeat of 26, where motive **d** repeats. Instead, Schmitt adjusts the pattern by one half step to create a leading tone, D# to E, thus firming the boundaries of the motive.

The musical score shows measures 24, 25, and 26. At the top, there are instructions: "bouchés", "pp mais un peu en dehors", and "2 Sans s'attarder". The woodwind parts include Piccolo Flute (P.F.), Flute (Fl.), Horn (Hb), Clarinet in A (C.A.), and Clarinet in Bb (Cl.). The string parts are at the bottom. The score is divided into three measures, with measure numbers 24, 25, and 26 indicated at the bottom.

Figure 16.
Motive **d**, Meas. 24-26

The transition, therefore, is largely an exploration of timbre. In tandem with the “perpetual rhythm” on a concert E pedal, the motive **d** material is passed between two different color groups. In measures 24-25, the clarinets accompany the horn, which takes the lead. But then in measures 26-27, the horn switches to the perpetual rhythm idea and the flute and piccolo take the lead with the oboe and English horn replacing the clarinets.

Schmitt repeats the timbre exchange for measures 28 through 32, but reduces the duration of the motive's first note from a dotted half note to a half note and forms motive **d₁** (m.28-29). This creates a heightened sense of urgency because although the motive is tonally the same, it transpires more quickly. It also means that on the back end of the motive, the return to the central pitch E occurs on beat three instead of the downbeat, allowing Schmitt to add one more step in the upward sequence to a concert G \sharp , which also moves the ensemble's pitch center up a major third (another mediant relationship).

As seen in Figure 17, the second horn steps in for the principal horn and takes a turn with the perpetual rhythm in measure 30. In performance, the second horn should be considered the principal horn for these two measures and should strive to match the sound and articulation strength that the principal horn used for the previous instance in measures 26 and 27. Looking ahead, the second horn has yet another short solo moment in an upcoming link, in which the new variation motive **c₂** (m.42) is presented. Motive **c₂** is a rhythmic

section is harmonically unstable, there is a clear arch contour of energy that progresses upward through different tonal centers indicated by clear triads. It begins with A major with an emphasis on E (m. 24-29), then C# minor with an emphasis on G# (m.30-33), a very brief E dominant seventh with the emphasis on C (m.34), and finally down by way of G diminished with an emphasis on D \flat (C#) (m.35-41).

The image shows a musical score for measures 34 and 35. The instruments listed on the left are Solo Horn, Piccolo, Flute, Oboe, E. Horn, Bb Clar. 1, Bb Clar. 2, Horn 2, Bassoon 1, and Bassoon 2. The Solo Horn part is marked with a '3' in a box and a forte 'f' dynamic. The Piccolo part is also marked with a forte 'f' dynamic. The Flute, Oboe, E. Horn, Bb Clar. 1, and Bb Clar. 2 parts are marked with a forte 'f' dynamic. The Horn 2 part is marked with a forte 'f' dynamic. The Bassoon 1 and Bassoon 2 parts are marked with a forte 'f' dynamic. The score shows a transition section climax with sixteenth-note octatonic scales in parallel thirds. The Solo Horn part is marked with a '3' in a box and a forte 'f' dynamic. The Piccolo part is also marked with a forte 'f' dynamic. The Flute, Oboe, E. Horn, Bb Clar. 1, and Bb Clar. 2 parts are marked with a forte 'f' dynamic. The Horn 2 part is marked with a forte 'f' dynamic. The Bassoon 1 and Bassoon 2 parts are marked with a forte 'f' dynamic. The score shows a transition section climax with sixteenth-note octatonic scales in parallel thirds.

Figure 18.

Variation Motive **d**₂, the Transition Section Climax, D \flat (C \sharp) in the Horns, Sixteenth Note Octatonic Scales in Parallel Thirds (G/B \flat), Meas. 34-35

Shown in Figure 18, the transition section reaches a frenetic climax at measure 34. Here the various **c** and **d** motivic variations culminate with great excitement into a short but free motive variation called motive **d**₂ (m.34). Measure 35 houses the highest point of the climax, where Schmitt employs a concert D \flat (C \sharp) above the staff in the horns, a spirited chromatic neighbor

to the previously heard concert C. If thinking in terms of Pitch Collection II [1,2], the $D\flat$ ($C\sharp$) in the horns is the diminished-fifth above G (sounded by the flute, clarinet, and English horn), making the tonal relationship here synonymous with the C and $F\sharp$ relationship from the opening (Pitch Collection I [0,1]). Ultimately, the high $D\flat$ ($C\sharp$) sparks the downward trajectory of the passage by way of parallel sixteenth note octatonic scales (both Pitch Collection I [0,1]) separated by a minor third.

From measure 37 to 43, a previously unremarkable rhythmic idea begins to take on a greater role. As can be seen in Figure 19, the principal horn plays an augmented sub-motivic \mathbf{b}_1 fragment. What is striking about the gesture is the silence on the downbeat. Comparing it to motive \mathbf{b} from Figure 11, one can see the rhythmic resemblance, i.e. no downbeat. Here is more musical conversation between the *Lied* and *Scherzo* concepts: a motive \mathbf{d}_2 variant and a \mathbf{b}_1 fragment taking turns speaking in windows each created by the other.

The image shows a page of a musical score for measures 36, 37, and 38. The instruments listed on the left are Solo Horn, Piccolo, Flute, Oboe, E. Horn, Bb Clar. 1, Bb Clar. 2, Horn 2, Bassoon 1, and Bassoon 2. The Solo Horn part has a melodic line with a triplet in measure 38, marked *dim.* and **Retenez un peu**. The Piccolo, Flute, Oboe, and E. Horn parts have accompaniment with *dim.* markings. The Bb Clarinet and Bassoon parts have *mp* markings. The Solo Horn part has a *mp* marking at the end of measure 38. The measures are numbered 36, 37, and 38 at the bottom.

Figure 19.

Lied Concept (Motive d_2 in the Winds) Conversing with Scherzo Concept (b_1 Fragment in the Horns), Meas. 36-38

Solo Horn *Retenez davantage*

Piccolo

Flute

Oboe

E. Horn

Bb Clar. 1

Bb Clar. 2

Horn 2 *bouchés*
dim.

Bassoon 1 *pp*

Bassoon 2 *pp*

39 40

Solo Horn *(ouverts)*
p mais chanté

Retenez encore 4 *Lent*

Piccolo

Flute

Oboe

E. Horn

Bb Clar. 1 *pp*

Bb Clar. 2 *pp*

Horn 2 *sempre dim.*

Bassoon 1

Bassoon 2 *poco*

42 43 44 45

Figure 20.
Link Section, **b**₁ Fragments and Motive **c**₂, Meas. 40-43

The transition section ends very softly with the character of the initial *Lied* concept. Occurring a total of three times, the downward octatonic sixteenth note scales are like flights of stairs, taking the listener from high above in the tower all the way down to the crypt. If the apex at measure 34 is the gleaming castle tower, then the link section (m.40-43) is the mysterious crypt. As can be seen in Figure 20, down in the crypt the bassoons play a curious sub-motivic entity (m.41) constructed by parallel minor thirds. This sub-motivic entity is a rare combination of both the *Lied* and *Scherzo* into one gesture.²⁰²

As mentioned earlier, the second horn takes the lead in the measures preceding theme **A**. After a striking stopped-horn gesture in measure 40, a new motive is introduced, motive **c₂**, at measure 42. This motive is cleverly contrived as both an augmentation of the motive **c₁** "perpetual rhythm" and also a "flattening out" of the **b₁** fragment idea by containing it an articulated rhythm on one pitch only. Motive **c₂** also

²⁰² The *Lied* concept is represented by the upward arpeggiation of the eighth notes. Both the *Lied* and *Scherzo* concepts are represented by parallel motion of the two voices. And the *Scherzo* concept is represented by the lack of a downbeat.

prepares the polyrhythmic feel soon to be played by the clarinets as accompaniment to Theme **A**.

A Section, Measures 44-93

The music of formal section **A** (m.44), marked *Lent*, is a lyrical theme predicated on the ideas that have thus far represented the *Lied* concept. Because it is an eight bar melody, it will be referred to as theme **A** (m.44-51). The first two measures of theme **A** outline a D minor triad on the same rhythm as motive **a** (m.1). However, theme **A** does not have the downward step to the tritone like motive **a**. Instead, Schmitt moves to G (and not G#), which reinforces the idea that theme **A** is meant to be more flowing and consonant. Although accidentals are abundant, the key signature for the woodwinds changes at measure 44 to indicate B \flat Major / G minor.

Theme **A** is a musical sentence that can be broken into two halves with some degree of antecedence and consequence. The first half (m.44-46), as seen in Figure 21, lasts a little more than three measures and is derived from motive **a**. The second half (m.47-50), as seen in Figure 22, is similar in length but is loosely derived from motive **b**₁, borrowing the triplet beat division and lack of downbeat from the *Scherzo* concept.

The image shows a page of a musical score for measures 44-47. The instruments listed on the left are Solo Horn, Piccolo, Flute, Oboe, E. Horn, Bb Clar. 1, Bb Clar. 2, Horn 2, Bassoon 1, and Bassoon 2. The Solo Horn part begins with the instruction *p mais chanté* and a tempo marking of **4/4 Lent**. The Bb Clarinet parts (1 and 2) play a rhythmic pattern of eighth notes, marked *pp*. The Bassoon 1 part has a *poco* marking. The Solo Horn part has a measure number ¹(3) above it. The measures are numbered 44, 45, 46, and 47 at the bottom of the staves.

Figure 21.
Theme **A** First Half, Motive **a**₂ Varied, Meas. 44-46

The horn initiates the theme on the upbeat of the previous measure (also similar to motive **a**), while the clarinets provide a new kind of “perpetual rhythm” which functions as a texture device and provides a tonal anchor for the passage (B \flat /D). This polyrhythmic eighth note gesture adds a unique motion under the theme, almost like lungs breathing, pulsing with a kind of inexact precision that only exists in organic systems.

The image displays a musical score for measures 47 through 51. The instruments listed on the left are Solo Horn, Piccolo, Flute, Oboe, E. Horn, Bb Clar. 1, Bb Clar. 2, Horn 2, Bassoon 1, and Bassoon 2. The score is divided into two systems. The first system covers measures 47, 48, and 49. The second system covers measures 50 and 51. In measure 47, the Solo Horn part has a dynamic marking of *pp* and a rehearsal mark. The Bb Clarinet parts (1 and 2) play a rhythmic pattern of eighth notes. In measure 48, the Bassoon 1 part has a *dim.* marking. In measure 49, the Solo Horn part has a *pp* marking. In measure 50, the Horn 2 part has a *pp* marking and the instruction 'Sourdine (ouv.)'. The Bb Clarinet parts continue their rhythmic pattern. In measure 51, the Solo Horn part has a *pp* marking. The score concludes with a double bar line at the end of measure 51.

Figure 22.

Theme **A** Second Half, Motive **b₁** Influenced, Meas. 47-51

The clarinet gesture discussed above exposes yet another curious similarity between Stravinsky's *Petrushka* and Schmitt's *Lied et Scherzo*. In *Petrushka*, five bars after rehearsal marking 42 in the First Tableau, Stravinsky employs clarinets in much the same way Schmitt does for Theme **A**. This is shown in Figure 23.

The image shows a page of a musical score for Stravinsky's *Petrushka*. It features seven staves: Oboe I, Clarinets I, II, III, and Bass Clarinet, Horns, Piano, and Violin Solo. The Clarinet parts (I, II, III, and Bass) are the focus, showing a series of repeated rhythmic patterns. The Oboe I part has a 'Solo' marking. The Piano part has a '5' marking. The Violin Solo part has a '5' marking. The score includes dynamic markings such as 'p' (piano) and 'simile'.

Figure 23.
 Stravinsky's *Petrushka*,
 Similarities in the Clarinet Accompaniment

As shown in Figure 24, the oboe initiates a repeat of the Theme **A** melody at measure 51, but this time it is more emphatic. Rather than turning down by major second, the repeated incipit (also an **a** variation) leads to a soaring minor third leap that descends in the same fashion as before (a **b₁** variation), only from a higher starting point.

Musical score for measures 50-53. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Cor (Sourline (ouv.)), and Bassoon (Bons). The Flute part has a *cresc.* marking in measure 52. The Horn part has a *p* marking in measure 51 and a *cresc.* marking in measure 52. The Clarinet part has a rhythmic pattern of eighth notes with slurs. The Cor part has a *pp* marking in measure 50. The Bassoon part has a *p* marking in measure 52. Measure numbers 50, 51, 52, and 53 are indicated at the bottom.

Musical score for measures 54-56. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Cor, and Bassoon (Bons). The Flute part has a *mf* marking in measure 56. The Horn part has a *cresc.* marking in measure 55. The Clarinet part has a *cresc.* marking in measure 55. The Cor part has a *cresc.* marking in measure 55. The Bassoon part has a *cresc.* marking in measure 54. Measure numbers 54, 55, and 56 are indicated at the bottom.

Figure 24.
Theme A Second Statement, Oboe & Horn Soli, Meas. 50-57

Accompanying the second statement of Theme **A** is a variation of the "perpetual rhythm" in the clarinets. Beginning at the crest of the principal horn and oboe soli line, quick sixteenth notes replace the triplet half of the sub-motivic module. This variation happens two times, once at measure 54 and again at measure 56. There is actually a pattern to the variation. As can be seen above in Figure 24, the sixteenth note variation occurs, then two regular versions. Then the sixteenth note variation again, but then only one regular module. This is because the melodic phrase is complete and a link section takes over. When the melody returns at measure 82, the intended pattern of one sixteenth-note variation module followed by two regular triplet-duple modules is confirmed as it occurs four times.

The end of theme **A** leads into another short link section (m.58-60). However, this link section is built from motive **d** material instead of motive **c** material. Rather than being a half note followed by three quarter notes, Motive **d**₃ (m.58) is a dotted quarter note followed by three eighth notes, a variation by diminution with pitches squarely nestled in Pitch Collection I [0,1]. This is a handy variation because

it allows the motive to fit into one measure instead of two, making it perfect for short linking transitions.

Measure 60 modulates the tonal center from a G/D relationship in the Theme **A** section to an F/C relationship in the Theme **A**¹ section by way of a G^b/F[#] minor pivot area. As can be seen in Figure 25, Schmitt layers motive **d**₃ with a *Scherzo* concept gesture in the first clarinet, which outlines a G^b/F[#] minor chord over two octaves and even incorporates the motive **c** perpetual rhythm on beat three of measures 58 and 59. Quite masterfully, Schmitt exposes the principal horn on an anacrusis quarter note of concert B^b, signaling the impending move to C over F and beginning the **A**¹ section (m.61-81), a quicker variation of theme **A**.

The image shows a musical score for measures 58, 59, and 60. The instruments listed are Solo Horn, P.F. (Percussion/Feld), Fl. (Flute), Hb. (Horn in B-flat), C.A. (Clarinet in A), Cl. (Clarinet in C), Cor. (Cor Anglais), and Bsns. (Bassoons). The Solo Horn part starts with a *mf* dynamic and a *p expressif* instruction. The P.F. part has a *mp* dynamic. The Fl., Hb., C.A., Cl., Cor., and Bsns. parts all start with a *mf* dynamic and then transition to a *dim.* (diminuendo) dynamic starting in measure 59. The Cl. part features a complex rhythmic pattern with triplets and sixteenth notes. The Bsns. part has a descending line with a *dim.* marking.

Figure 25.
Link, Motive d_3 , Meas. 58-60

Section A^1 is marked *Animez légèrement*, which means to "animate slightly." This theme variation is a condensed, five (sometimes four) measure version of the six measure Theme **A**. It is also a kind of development section within the larger Theme **A** section. From the extent of the variation and the addition of a new descending accompaniment idea (first presented in the clarinets), a new motivic section is formed. Instead of the longer two part, antecedent-consequent idea like in Theme **A**, Theme A^1 exists as a series of overlapped

motive **e** (m.61) statements. Each overlap is an opportunity for Schmitt to develop the motive. After the initial five-measure presentation by the solo horn (m.61-64), motive **e** is played as a four-measure version by the oboe and English horn varied slightly by resolving directly to $A\flat$, rather than passing through a measure of $A\sharp$ (m.65-68). This shorter version is then repeated by the horn albeit up a whole step in D, which is motive **e**₁ (m.69-77).

As seen in Figure 26, overt octatonic scales return in measure 67 by way of ascending eighth notes (without downbeats, **b** content) in the second horn passed to the flute and principal horn in measure 68. In measure 67, the second horn sounds the pitches D, $E\flat$, F, $G\flat$, $G\sharp$, and finally $A\flat$. With the exception of the $G\sharp$, which is a chromatic passing/leading tone, the pitches comprise Pitch Collection III [0,2]. In measure 68, however, beginning on a concert $A\flat$, the principal horn and flute play the pitches A, $B\flat$, $C\flat$ ($B\sharp$), $D\flat$, and $D\sharp$, which are purely Pitch Collection II [1,2].

The image shows a musical score for measures 65-68. The score is written for a woodwind ensemble. The instruments are: Flute (Fl.), Horn in B-flat (Hb), Clarinet in A (C.A.), Clarinet (Cl.), Cor Anglais (Cor), and Bassoon (Bons). The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The score includes various dynamics and markings: 'dim.' (diminuendo) at the start of measure 65, 'mp expressif' (mezzo-piano, expressive) for the Horn and Clarinet in A parts, 'pp' (pianissimo) for the Flute part in measure 67, and 'poco cresc.' (poco crescendo) for the Cor part in measure 68. The measures are numbered 65, 66, 67, and 68 at the bottom of the score.

Figure 26.
Ascending Octatonic Scales, meas. 65-68

The counterpoint of measures 69 to 78 is arguably some of Schmitt's finest. With the exception of one color doubling (first clarinet and English horn), each instrument has a uniquely individualized part yet all compliment each other. As can be seen in Figure 27, Schmitt freely employs rhythmic and melodic content from both the *Lied* and *Scherzo* concepts with as many as four previously established motives or sub-motivic ideas happening at once. For this reason, balance and

blend is crucial in this passage. In performance, the second horn should play as softly as possible as to not cover up the first clarinet arpeggio or the low flute part. After all, the previous dynamic marking for the second horn, which is marked back at measure 61, is *pianissimo*.

P.F. *mf*
 Fl. *mp*
 Hb.
 C.A.
 Cl. *poco cresc.* *mf*
 Cor.
 Bsns. *poco cresc.* *mf*
poco cresc. 70 *mf* 71 72

P.F. *dim.*
 Fl. *dim.*
 Hb. *dim.*
 C.A.
 Cl. *dim.*
 Cor. *dim.* *sempre dim.*
 Bsns. *dim.*
dim. 73 74 75 *sempre dim.*

Figure 27.
 Theme A_1 as a Development, Motive e_1 , Meas. 69-77

The motive **e**₁ section ends with another motive **d**₃ (varied) link section (m.78-81). Shown in Figure 28, the main idea of this section is the downward motion of the pitches D to B \flat , a mediant relationship. Underlying this repetitive gesture, however, are stacks of tertian harmonies difficult to categorize. Essentially, from measure 78 to 82, the harmonic idea is v/#IV⁷⁻⁹ (in second inversion) to B \flat major; in other words: B \flat minor to E \flat major seven-nine to B \flat major. The large number of equidistant intervals between the two chords, and the fact that they are complexly overlapped, creates a sort of neutral, atmospheric sound that allows other factors such as the D to B \flat melodic gesture, the slowing tempo, and Schmitt's variety of timbres to take center stage. Additionally, the clarinets have the same kind of arpeggiation gesture as at measure 58 but this time they outline the B \flat minor triad augmented as triplet eighth notes. The final two measures of the link retard masterfully via hemiola to slow the tempo back for a return of theme **A** (m.82-93). Each group of two slurred

quarter notes should be treated stylistically the same; what changes is the timbre.

Figure 28.
Motive d_3 (Varied) Link, Meas. 77-81

In performance, measure 85 begins an oboe/flute color pairing on the melody where the flute ascends to a high F above the staff. Schmitt wisely marks this *mezzo forte*, but even still, this sound can easily dominate the texture. Then, in measure 90, the second horn takes another turn as acting principal and plays a

lovely duet with the piccolo. There is never a moment in the piece when Schmitt is not pursuing some unique color or sound.

Transition Section II, Measures 94-101

Between the **A** and **B** sections is a delightful second transition section (m.94-101) that teems with frenetic energy. In addition to exploring more variants of motive **d₃**, this second transition boasts a pointillistic approach as it passes staccato triplet sixteenth note rhythms between all voices. Increasing the energy of the transition through articulation prepares the imminent presentation of the large, stylistically contrasting *Scherzo* concept or **B** section.

At rehearsal marking eight, Schmitt marks *piano* for the principal horn, but he also writes "but a little outside," referring to the blend with the bassoons. As can be seen in Figure 29, the principal horn and two bassoons play the motive **d** material as a series of triads, with the horn sounding the fifth of each chord.

S *p* mais un peu en dehors
 Fl. *pp*
 Hb. *pp*
 C.A. *pp*
 Cl. *pp*
 Cor. *pp* Sourdine
 Bsns. *pp*
 94 95

P.F. *cresc.*
 Fl. *pp*
 Hb. *pp*
 C.A. *cresc.*
 Cl. *cresc.*
 Cor. *cresc.*
 Bsns. *cresc.*
 96 97

Figure 29.
Transition II, Motive d_3 (Varied), Meas. 94-97

Also in Figure 29, one can see the triplet sixteenth note figures (colloquially referred to as "sixlets") in the clarinets and flute. Though this part outlines a G-B \flat -D triad, the emphasis is clearly on the pitch D (Transition I was A-C \sharp -E with the emphasis on E). Though the meter has not been marked in over nine score pages (m.34-35, m.38 in bassoons), the second transition section is still in 3/4 time. Therefore, the triplet sixteenth notes are a pivot back to the faster tempo and 9/8 meter. Conductors should conduct the eighth note pulse as if the passage were in 3/2 time, beating six pulses per measure: 1-te, 2-te, 3-te. Conducting this way will have already established the tempo for measure 102. Though marked 2/4, conduct measure 101 as a fast 4/4 pattern in order to make it clearer for the performers. The conductor can then simply switch to the three-pattern for the 9/8 time (shown in Figure 30).

P.F. *sempre cresc.*
cresc. 6
 Fl. *cresc. 6*
 Hb. *cresc.*
 C.A. *sempre cresc.*
 Cl. *cresc.*
 Cor. *ôtez la Sourdine*
sempre cresc.
 Bons *sempre cresc.*

98 99

P.F.
 Fl.
 Hb.
 C.A.
 Cl.
 Cor.
 Bons

100 101

Figure 30.
Transition II, Motive d_3 (Varied), Meas. 98-101

Like Transition I (m.24-43), Transition II concludes with a motive **c** link (m.102-105). It is extended by a crucial fourth measure, however, one that will become a fixture of the **B** section. Tonally, the link modulates into the new key signature as can be seen in Figure 31. Here the *ton de vénerie* iterations move downward by fifth relationships: C to G \flat (diminished fifth), G \flat to B \natural (perfect fifth), B \natural to F (diminished fifth). Schmitt's flashy drop from F to E occurs via an E-B \flat -E eighth note gesture in the horns and bassoon, aided by an E lydian scale flourish (m.105).

Figure 31.
Transition II, Motive **c** Link, Meas. 102-105

B Section, Measures 106-146

The music of formal section **B** (m.106-146) is a perfect contrast to the lyricism of section **A**. Lighthearted, bouncy, and even a little raucous, Schmitt's second theme section conveys the *Scherzo* concept with ease. Theme **B**, marked *au Mouvt*^t (*Animé*), meaning, "to move (Lively)," is a musical sentence formed from two motives. Motive **f** (m.106), shown in Figure 32, forms the first part.

The image shows a musical score for measures 106 and 107. The score is written for a woodwind ensemble, including Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Cor, and Bassoon (Bons). The music is in 12/8 time and D major. The key signature has two sharps (F# and C#). The tempo/mood is marked *au Mouvt*^t (*Animé*). The score shows the first part of Theme B, Motive f, starting in measure 106. The music is marked *ff* and *p* *subit*. The score includes staves for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Cor, and Bassoon (Bons). The music is in 12/8 time and D major. The key signature has two sharps (F# and C#). The tempo/mood is marked *au Mouvt*^t (*Animé*). The score shows the first part of Theme B, Motive f, starting in measure 106. The music is marked *ff* and *p* *subit*.

Figure 32.

Theme **B** (1st Part), Motive **f** (Oboe), Meas. 106-107

After its initial presentation by the oboe, motive **f** is repeated by the principal horn. If one were to compare the incipit of motive **f** (m.106) with the

incipit of motive **b** (m.4), one finds the same rhythm with an absent downbeat. Motive **f** is perched atop an E pedal, sounded by the second bassoon, and parallel seconds (concert E and D) in the clarinets. Completing the motivic contraption is a quasi-chromatic series of pitches punctuated by the second horn and first bassoon on the third eighth-note division of each beat (Fig. 32).

The image displays a musical score for measures 110, 111, and 112. The score is arranged in two systems. The first system (measures 110-111) includes staves for Solo Horn, Piccolo, Flute, Oboe, E. Horn (marked *p*), Bb Clar. 1, Bb Clar. 2, Horn 2 (marked *p*), Bassoon 1 (marked *p*), and Bassoon 2. The second system (measure 112) includes staves for P.F., Fl., Fl., Horn 1, G.A., Cl., Cor, and Horns. The Solo Horn part in measure 110 features a complex rhythmic pattern with eighth notes and a quarter note. The E. Horn part in measure 110 has a long note with a *p* dynamic. The Horn 2 part in measure 110 has a long note with a *p* dynamic. The Bassoon 1 part in measure 110 has a long note with a *p* dynamic. The Horn 1 part in measure 112 has a long note with a *ff* dynamic. The Fl. part in measure 112 has a long note with a *ff* dynamic. The Cl. part in measure 112 has a long note with a *ff* dynamic. The Cor part in measure 112 has a long note with a *ff* dynamic. The Horns part in measure 112 has a long note with a *ff* dynamic.

Figure 33.

Theme **B** (2nd Part), Motive **g** (Horn), Meas. 110-112

Motive **g** (m.110), which is shown in Figure 33, is the second part of the music sentence that is Theme **B**. Though both motives are active and based on Dampierre-style triplet rhythms, motive **f** avoids the downbeat while motive **g** emphasizes it. Beginning at measure 106, Schmitt marks the dynamics for all instruments as *piano*. Thus, these measures are all about clarity of articulation. If the ensemble can achieve the highly articulate patterns at an extremely low volume level, then it can bring to life a very energetic passage full of dance-like character.

Motive **c** links continue throughout section **B** by way of quaint, single measure transitions that conclude the theme presentation and prepare what comes next. Measure 113 is the first instance of this. As seen in Figure 34, a short motive **c₃** link substitutes the *ton de vénerie* rhythm from measure 105 for the rhythm from motive **f**'s third beat. Instead of E lydian scales, Schmitt writes G Major.

113

Figure 34.

One-Measure Motive **c** Link, Meas. 113

Section **B** goes through a series of repetitions of the **f** and **g** motives. At rehearsal mark 11, motives **f** and **g** are transposed up by minor third to G. Then, following a diverted cadence in measure 121, there is a repeat of motive **g** that includes an extra measure. Coupled with a quasi-duple rhythm in the clarinets and bassoons, the extension creates a slightly longer variation of motive **g** called motive **g**₁ (m.121-124), shown in Figure 35.

The image shows a musical score for measures 121-124. The instruments listed on the left are Solo Horn, P.F., Fl., Eb, C.A., Cl., Cor., and Bsns. The score is divided into two systems, each with two measures. Measure numbers 121 and 122 are centered under the first system, and 123 and 124 are centered under the second system. The Solo Horn part features a trill in measures 121 and 122. The P.F. part has a box around measure 121. Dynamics include *pp*, *mp*, *mf*, and *cresc.* across the different parts.

Figure 35.
 Motive g_1 (Extended, Horn Trill), Meas. 121-124

Beyond extension, another new aspect to the motive **g**₁ variation is the trilling by the principal horn, oboe, flute, and piccolo. This provides a light, spirited texture and creates variety between repetitions. Schmitt's orchestration also explores the differences in timbre between the instruments. Shown in Figure 36, at rehearsal mark 12, the horn trills while the flute and piccolo provide the melody at a *pianissimo* dynamic, then at rehearsal mark 13 the roles are reversed as the horn plays the melody and the flute and piccolo trill but at a *forte* dynamic. This is notable not only for observing Schmitt's techniques for layering, timbre, and texture, but also to understand how he achieves formal contour through gesture escalation. The "trill atop melody" technique occurs three times: m.121-122, m.126-129, and m.134-137, each as a variation of the motive **f/g** tandem (theme **B**), and each building towards the **B** section's climax, which arrives at measure 143.

Horn Trill, Flute Melody

121

Flute/Piccolo Trill, Horn Melody

126

Figure 36.
Trill Gesture Timbre Comparison, Meas. 121 and 126

In performance, there should be a distinct change in dynamic at measure 128, but if it is too soft then the decrescendo in measure 129 may be jeopardized. In measure 126 and 127, encourage the accompaniment to give their repeated triplet eighth notes direction by slightly increasing volume and articulation strength, then ask the principal horn to noticeably strike the downbeat of the trill at measure 128 with a very firm tongue. Let measures 126 and 127 build to nearly fortissimo and then, at measure 128, make sure the

performers reduce the volume to just less than half (more like *mezzo piano* than *piano*). This will create a dramatic change in volume, achieving the *subito*, but will also allow the performers ample room to decrescendo in spite of their ascending line. This will achieve the proper evaporation effect that leads into measure 130 (Fig. 37).

The image shows a musical score for measures 127, 128, and 129. The score is arranged in a system with eight staves. From top to bottom, the staves are labeled: P.F. (Piano/Forte), Fl. (Flute), Hb. (Horn), C.A. (Clarinet in A), Cl. (Clarinet), Cor. (Cornet), and Bass. The key signature is two sharps (F# and C#). In measure 127, the P.F. part has a dynamic marking of *fp*. In measure 128, the Hb., C.A., and Cl. parts have a dynamic marking of *p subit*. In measure 129, the Hb. part has a dynamic marking of *pp*. The score shows various musical notations including notes, rests, and dynamic markings.

Figure 37.
Achieving Schmitt's Dynamics, Meas. 127-129

In measure 138 and 139, Schmitt extends the motive with a series of yodeling triadic patterns. However, these patterns precede arguably the second most

difficult rhythm in the entire piece, which is found in the bassoons and second horn part from measure 140 to 142. Shown in Figure 38, Schmitt has employed a "three over four" figure, but has not written it out as a grand-triplet. Instead, he has taken advantage of the triple beat division of the 12/8 meter by grouping eighth notes and eighth rests in pairs.

The image shows a musical score for measures 140, 141, and 142. The instruments listed are P.F. (Piano Forte), Fl. (Flute), Hb. (Horn B), C.A. (Clarinet A), Cl. (Clarinet), Cor. (Cor Anglais), and Kobs. (Kobzar). The score is in 12/8 time and features a 'Three Over Four' motive. Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). The measures are numbered 140, 141, and 142 at the bottom.

Figure 38.

"Three Over Four" Motive g_1 (Varied) Extension, Meas. 140-142

Measure 143 contains the most jarring, emphatic motive **c** link yet (m.143-146), with B \flat forcefully pitted against E \sharp . Though it is not marked in the

score, the bassoon statement in measure 144 should be in bass clef. This is an erratum in the wind version and can be confirmed by cross-referencing the other versions. Therefore, the bassoons should be in unison octaves with the oboe and English horn.

Transition III, Measures 147-200

At rehearsal mark 16, the transition material returns. This section is Transition III (m.147-200). Though the melody and overall tone is similar to the *Lent* section, the tempo remains quick as Schmitt marks it *Sans s'attarder* or "without saturation." Schmitt contrasts velocity with lyricism, which works well and plays on the listener's perceptions of slow and fast. It can be likened to the blades of a helicopter. Though the true rotation speed is violently fast, the human senses detect mostly a slow, smooth circular motion.

Whereas the first two transition sections (m.24-43 and m.94-105) were primarily comprised of the freestanding motive **d**, here Schmitt recalls the *Lied* concept with a new version of motive **a** atop the motive **c₁** perpetual rhythm. Thus, the third transition section of the piece offers the new variation motive **a₃** (m.147-154). Like the earlier transitions, motive **a₃** portions of Transition III have a similar kind of stasis or timelessness. As can be seen in Figure 39, this can be attributed to Schmitt's skill with orchestration. For one, having fast and slow elements happening

simultaneously creates a temporal juxtaposition, which expands the listener's perception of the musical space beyond the mere expectation of the next beat. Secondly, the perpetual rhythm remains on B \flat , creating a pedal point that sets a harmonic anchor. Thirdly, there is only one point of harmony against the melody; a simple, consonant, descending line in the second bassoon.

The image shows a musical score for measures 149, 150, and 151. The score is arranged in a system with five staves. From top to bottom, the staves are labeled: Solo Horn, Fl., Hb., Cl., and Basses. The Solo Horn part consists of a single melodic line with a long note in measure 151. The Flute part has a rhythmic pattern of eighth notes in measures 149 and 150, followed by a rest in measure 151. The Horns part has a rest in measure 149 and 150, and a melodic line starting in measure 151. The Clarinet part has a rest in measure 149 and 150, and a melodic line starting in measure 151. The Basses part has a long note in measure 149 and 150, followed by a rest in measure 151. The score includes dynamic markings of *pp* and *p*. The measure numbers 149, 150, and 151 are printed below the staves.

Figure 39.
Temporal Stasis from Schmitt's Orchestration.
Measures 3-5 Shown from Motive **a**₃, Meas. 147-154

From measures 180 to 188, Transition III culminates with a dramatic, highly rhythmic argument between woodwinds and horns that ends in a powerful downward arpeggio very reminiscent of the famous horn solo from *Till Eulenspiegel's Merry Pranks* (1895) by Richard Strauss. Shown in Figures 40.1 and 40.2, one can see general rhythmic and notational similarities between the Strauss solo and *Lied et Scherzo*, in particular, the emphatic downward arpeggios to punctuate the phrase.



Figure 40.1

Horn Solo from *Till Eulenspiegel's Merry Pranks*,
Richard Strauss, Meas. 14-20

186

187

188

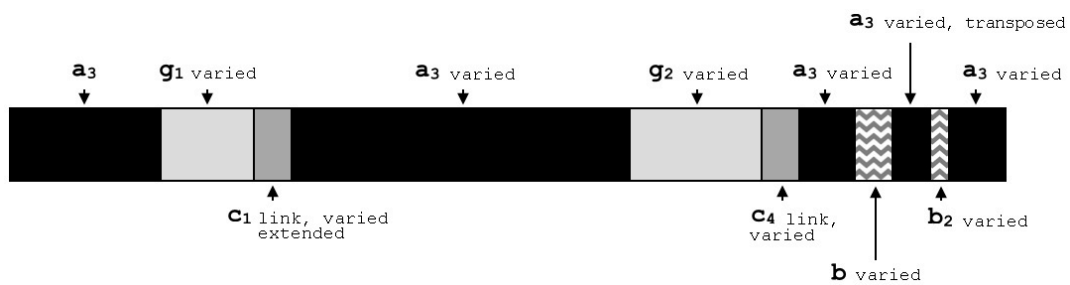
Figure 40.2
Lied et Scherzo, Meas. 186-188,
 Descending Eighth Note Arpeggio Similar to Strauss

Motive **a₃** is presented a total of five times, separated by interjections from *Scherzo* concept motives. Interestingly, because of the back and forth conversation between the *Lied* and *Scherzo* ideas, a kind of internal nine-part "rondo" is formed.²⁰³ However, the third, fourth, and fifth returns of motive **a₃** are too different in terms of length and function to be seen as equal returns. Instead, the final three motive **a₃**

²⁰³ The term "rondo" is used very liberally here.

presentations interact with motive **b** material exactly like in the introduction: the slow, melancholy, triadic figure interrupted by the nimble clarinets, calling out their octave leaps in parallel seconds. The motive proportions are shown to scale (by number of measures) in Table II.

Table II.
Transition III, Motive Proportions, meas. 147-200



A¹ Section, Measures 201-226

At measure 201 is Schmitt's final *Lento* marking for the *Lied* concept. The section is a beautiful reiteration of the flowing melody presented at measure 61. Contrived mostly of motivic material already presented such as several variations of motive **e**, the section also introduces one last alteration of motive **c**. Variation motive **c**₅ (m.209) is an upward-moving, B^b minor arpeggio. From eighth notes, to triplet eighth notes, to quintuplet sixteenth notes, the arpeggio's rhythm moves quicker for every succeeding beat. The first time this happens is in measure 209, but it occurs again in measures 214, 216, and is extended over several measures from measure 223 to 225. Masked by their virtuosity and incredibly atmospheric texture, the arpeggios in measure 219 and 221 are also variations of motive **c**₅. As can be seen in Figure 41, these tertian flourishes bring to life what is perhaps the piece's most impressionist moment.

Coda, Measures 227-242

The final sixteen measures of *Lied et Scherzo* are considered a Coda (m.227-242) and conclude freely as a tapestry of motivic snippets taken from every part of the piece. With a tonal center of G, the section is deemed a coda because it comprises the final measures of the work and because it acts as a kind of cadential extension. It should be noted, however, that even though there is a clear sense of melodic arrival heard when reaching measure 227, the term "cadential" is used loosely as there is no harmonic closure in the traditional sense. In fact, the sense of arrival that can be heard at measure 227 is prepared eight measures earlier in measure 219. The **A¹** section, which is comprised of motive **e** with **c₂** and **c₅** variants, ends in measure 218 with a deceptive slide into the atmospheric stasis of measure 219 and the diversion does not seem to land anywhere until measure 227. Here a variation of motive **d₃** takes the listener toward the piece's final climax in measure 233, where fast, descending octatonic scales release the musical tension just like in measures 35 to 40 of Transition I.

Earlier it was mentioned that measure 140 housed *Lied et Scherzo's* second most difficult rhythm. The first most difficult measure for performers and conductors alike is measure 236, motive **c₅'s** final influence. Shown in Figure 42, this quirky, rather difficult ensemble rhythm is a retrograde version of the rhythm in measure 209. If performers and conductors have trouble slowing the tempo and playing the rhythm accurately, try letting the performers slow beat three down themselves. Specifically for conductors: conduct beats one and two, then wait and catch the ensemble on either beat four or the eighth note upbeat of four. It just depends on your ensemble. This transition will take a great deal of practice, but time spent rehearsing it will pay off in achieving the slowing tempo and final mood at measure 237.

The image shows a musical score for measures 236-238. The score is written for woodwinds and brass. The instruments listed are P.F. (Piccolo Flute), Fl. (Flute), Hb. (Horn), C.A. (Clarinet in A), Cl. (Clarinet in Bb), Cor. (Trumpet), and Bous. (Bassoon). The score is in 2/4 time and features a key signature of one flat (Bb). The dynamics are marked as *mp* (mezzo-piano) and *p* (piano). Performance instructions include "Retenez" (hold), "Retenez encore" (hold again), "bouchés" (muted), and "Sourdine" (muted). The score is divided into three measures: 236, 237, and 238. Measure 236 starts with a *mp* dynamic and a sixteenth-note pattern. Measure 237 features a *p* dynamic and a half-note chord. Measure 238 concludes with a *pp* dynamic and a half-note chord.

Figure 42.
 Motive c_5 Link (Retrograde Variation), Meas. 236-238

The final six measures of the piece dance between G minor and G Major but ultimately settle on G Major. The principal horn's final pitch is a stopped-horn concert B \natural on the third of the major G-B \natural -D chord. Most players will use second valve on the F side of the horn to play this pitch, so they should be mindful to adjust for the lowered third with their lips. The principal

horn should also carefully blend with the bassoon's G and D open-fifth, matching volume and tone (as best as one can) to make a cohesive, blended sound.

The last emotions of the piece should be peaceful ones. The conversations between the *Lied* and *Scherzo* concepts (sometimes in the form of arguments) are over and there is no winner or loser. Instead, the ideas fade together and join their previous identities into the long tonal strands created by the soft, sustained, perfect fifths. In some ways the ending of *Lied et Scherzo* is similar to the ending of Mahler's Ninth Symphony (1909), albeit on a vastly miniaturized scale, where motives, theme concepts, and associations wither into mere strands of sound, losing their previous meaning and understanding (similarities shown in Figures 43.1 and 43.2). Whereas before they were vivid, ambitious and goal oriented, in the final moments they have forgotten all that. Not only is it no longer important, it is hardly remembered. The final measures are about the beauty of wind color and lingering tonal presence. Hold the sound until it cannot be held any longer. Then let it go.

Figure 43.1
Gustav Mahler, Final measures from the Ninth Symphony.

Figure 43.2
Schmitt, Final Measures of *Lied et Scherzo*, Meas. 237-242

CHAPTER FIVE

Summary and Recommendations for Further Study

Summary

The main observation of this study is that Florent Schmitt was a remarkable musician and man whose music is, in many cases, of the caliber of his famous contemporaries. It is unfortunate that he is not more well known in the United States, as his long list of eclectic compositions would seem to be ripe pickings for the music schools of modern day American universities. Perhaps this document will help familiarize American music teachers, conductors, and performers with this decorated yet relatively forgotten man of music.

Reflecting on the 138 opus numbers of Schmitt's oeuvre, one notes that much of his music was composed *for* something. Although he never wrote any purely programmatic pieces, with Schmitt there is always vivid imagery or drama animating the music, depicting the delights and amusing imperfections of what it is to be human.

Schmitt was not just a musical mind; he was an artistic mind, open and alert to all art forms. Even as a young man, he appears to have had fruitful and harmonious relationships with non-musicians. When he won the Prix de Rôme, it was because of the support of the sculptors, artists, and dancers. He would later befriend the great Russian dancer, actress, and *Belle Époque* figure, Ida Rubinstein, who was attracted to Schmitt for his proclivity toward orientalism and exoticism. His orchestral suite, *Salammbô*, was also composed with exotic imagery in mind, was a film score first.

Schmitt, like Hindemith, was a prolific composer who crafted music for a wide range of musical genres. However, as history shows, this may have worked against him. He composed forty works for piano, twenty-four works for piano four-hands, more than forty vocal works including religious music, solo music for practically every instrument, film and incidental music, more than fifty works for orchestras of various sizes, two pieces for wind band, military music, and wind and string chamber music in the form of trios, quartets and sextets. Yet Schmitt's lack of activity in the

prestigious genres of opera and symphony play a large role in his relative obscurity today. He never composed an opera and merely dabbled in the realm of the symphony.²⁰⁴ Furthermore, his contemporary fame as an orientalist composer now lacks validity as most forms of faux-exotic art are today seen as kitsch.

Powerfully individualistic, Schmitt began his career as a composer at the forefront of harmonic and rhythmic possibility. Initially seen as a progressive, he promoted new musical ideas and challenged those of the past. In helping to establish the Société Musicale Indépendante, a group opposed to the highly conservative, Société Nationale de Musique, he embraced the post-romantic explorations of harmony, timbre, and form. However, there seems to have come a point (somewhere in the 1920s) when musical exploration ventured further than Schmitt was willing to go (i.e. atonality, serialism, aleatoric music). At that point he settled into his role as a representative for non-atonal twentieth century music.

²⁰⁴ The *Symphonie concertante*, Op. 82 (1932) and the Second Symphony, Op. 137 (1958).

Much like Sibelius and Hindemith, whose styles were very much their own, over the decades Schmitt's style remained firmly within the frameworks he established as a young man during the Parisian *fin-de-siècle*. Unlike Schoenberg or Stravinsky, who showcased drastic changes in their stylistic output over the years, Schmitt's compositional style remained relatively consistent.

The devastation of the two World Wars left Europe, if not the entire world, significantly changed. It is safe to state then that Schmitt's career can be defined as much by what changed around him, as by how he changed as an artist and composer. Though he originally helped found the Société Musicale Indépendante, he eventually became President of the Société Nationale de Musique - the very group he once stood against. His musical criticisms of the 1920s and 1930s show him to have been a kind of guardian of what to him was "the old world," the post-romantic, quasi-tonal world of the 1890s and the first decades of the twentieth century.

As for his unique style or sound, he was born into a world of dual culture and then traveled extensively as a young man. The sights and sounds of the world were

his muse. Schmitt knew what it was to be an artist. He knew that if one makes art with sincerity, then no matter what, it must be considered quality art. Schmitt's music, his art, is sincere, and worth exploring. Whether or not it ever finds its way into the concert halls as frequently as his famous contemporaries will remain to be seen.

Recommendations for Further Study

Recommendations for further study or projects pertaining to the composer Florent Schmitt and the *Lied et Scherzo*, Op. 54 include:

- 1) A detailed comparison of orchestration differences between the four versions of *Lied et Scherzo*, Op. 54.
- 2) A compilation or list of Schmitt's students: who they were, when and where they studied with him, and an examination of their musical aesthetic or stylistic traits as compared to Schmitt's.
- 3) A professional recording project of the cello and piano version of *Lied et Scherzo*, Op. 54, which currently does not exist.
- 4) A critical edition of *Lied et Scherzo*, Op. 54 (the version for chamber winds) with more legible individual parts with a reduced number of cues.

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APPENDIX A

Translations of French and French Musical Terms from the Score

Lied et Scherzo, Op. 54

- m.1, *Lent* - slow
m.4, *Animé* - lively
m.4, *précédente* - previous
m.13, *Retenez (retenu)* - hold, held back
m.24, *bouchés* - clogged (stopped horn)
m.24, *mais un peu en dehors* - but a bit outside
m.24, *Sans s'attarder* - without saturation
m.32, *ouverts* - open
m.38, *Retenez un peu* - hold a little
m.40, *Retenez davantage* - hold more
m.43, *mais chanté* - but sung
m.43, *Retenez encore* - hold still
m.50, *Sourdine* - mute

Score, Page 8:

Les respirations ainsi indiquées sont facultatives et de préférence à éviter si possible.

"Breaths so indicated are optional and best avoided if possible."

- m.61, *Animez légèrement* - liven up slightly
m.61, *sans Sourdine* - without mute
m.82, *au Mouvt*^t - to move
m.89, *ôtez la Sourdine* - remove the mute
m.105, *Un peu élargi* - Slightly broadened
m.108, *léger* - light
m.125, *Élargissez un peu* - Widen a little

- m.126, *en dehors* - out, prominent
m.143, *cuivré* - brassy
m.147, *expressif et soutenu* - expressive and supported
m.176, *marqué* - marked
m.201, *Mouvement du début* - beginning movement or tempo
m.216, *expressif* - expressive
m.229, *toujours en Sourdine* - still muted

APPENDIX B

Discography - *Lied et Scherzo*, Op. 54

Horn and Chamber Winds Version

Norwegian Armed Forces Staff Band

Eivind Aadland, conductor

Steinar G. Nilsen, French horn

*2003 WASBE Jönköping, Sweden: The Staff Band of the
Norwegian Armed Forces*

CD, Mark Records, 2012.

ASIN: B008EQ0TB2

L'Orchestre d'Harmonie de la Région Centre

Philippe Ferro, conductor, Jean-Pierre Berry, horn

Intégrale pour ensembles à vent

CD, Corelia Label, 2008.

ASIN: B001GKVE6M

Prague Wind Quintet/Czech Nonet

Daniel Wiesner, director

*Florent Schmitt, Chamber Music: Lied et Scherzo, Suite en
Rocaille*

CD HM 90, Praga Czech Rep. Label, 2001.

ASIN: B0000560NP

Serenade Orchestra

Janos Komives, conductor

*Musique Impressionniste: Emmanuel Chabrier, Theodore
Dubois, Vincent D'Indy, Gabriel Pierne, Reynaldo
Hahn, et al.*

CD, Koch Schwann Label, 1994, released 1997.

3-1568

ASIN: B000001SW1

Sylvan Winds

Jongen, Bernard, D'Indy, Schmitt

CD, Koch International Classics, 1997.

ASIN: B004HSBHCG

Omnibus Wind Ensemble
From Mozart to Zappa
Recorded at Bälinge Church, Sweden
CD, Opus 3 Label, 1992

Lydian Chamber Players
John Stephens, conductor
Recorded at the Episcopal Cathedral of St. John the
Divine in New York City
CD, AmCam Label, November 1977.
ACR 10313

Horn and Piano Version

Pierre del Vescovo, horn, Jean Hubeau, piano
Cor & Piano
LP, 12", 33 RPM
Erato Label, 1980.
STU 71286

Piano Four-Hands Version

Invencia Piano Duo
Andrey Kasparov and Oksana Lutsyshyn, pianists
*Florent Schmitt: Complete Original Works for Piano Duet
and Duo, Vol. 4*
Recorded in the Wilson G. Chandler Recital Hall,
Old Dominion University
NAXOS Grand Piano, 2013.
ASIN: B00ENZIJD8

Cello and Piano Version

(none)