

SELECTED SOLO AND CHAMBER WORKS FOR CLARINET BY GERMAINE
TAILLEFERRE: HISTORICAL, COMPOSITIONAL AND PEDAGOGICAL
PERSPECTIVES

by
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A LECTURE-DOCUMENT

Presented to the School of Music and Dance
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“Selected Solo and Chamber Works for Clarinet by Germaine Tailleferre: Historical, Compositional and Pedagogical Perspectives,” a lecture-document prepared by Colleen Corey White in partial fulfillment of the requirements for the Doctor of Musical Arts degree in the School of Music and Dance. This lecture-document has been approved and accepted by:

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LECTURE-DOCUMENT ABSTRACT

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Title: Selected Solo and Chamber Works for Clarinet by Germaine Tailleferre: Historical, Compositional and Pedagogical Perspectives

A successful and prolific composer throughout the twentieth century, Germaine Tailleferre remains relatively unknown despite her membership in *Les Six* and collaborations and friendships with some of the most well-known twentieth century artists. Comfortable in many genres, Tailleferre composed symphonies, concertos, operas, ballets, film music, and chamber music for many combinations of instruments including woodwinds. In addition, she wrote solo works for piano, harp, voice, clarinet, flute, and oboe.

The purpose of this research is to provide historical, compositional and pedagogical context for eight of Tailleferre's solo and chamber works for clarinet. There is little scholarly research about these pieces, and no commercial recordings of the chamber works. Research was conducted by reading primary and secondary sources about Tailleferre, correspondence with the publisher of some of her works, score study, and playing the pieces.

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Thank you to the countless family and friends who have supported me along the way, especially my parents, Therese and Doug, and my sister, Rita for their unending love and encouragement. Finally, this project would not have been possible without the patience, support and love from my husband, Craig.

To my husband Craig

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CHAPTER I: INTRODUCTION

Introduction

“Germaine Tai-who?” is usually the response I get when I mention my research about Germaine Tailleferre’s solo and chamber music for clarinet. Despite the advances women have made in classical music in recent years—all three finalists for the 2017 Pulitzer Prize in Music were women, for example—the classical music canon is dominated by white male composers. With a few exceptions, almost all of the clarinet and chamber repertoire that I have performed has been composed by men. The gender imbalance is beginning to change, particularly in the new music community, but the clarinet community still has room to improve. The clarinet canon has long been dominated by male composers. Due to its reputation as being unladylike, very few women were allowed to play the clarinet before the twentieth century because it “demands breathing, distorts the face of the player...and allows drops of condensation to escape between the spread apart legs.”¹ In the nineteenth century only a handful of women composers wrote for the clarinet, likely a result of so few women performers. Prior to the twentieth century, women musicians were primarily found in convents, orphanages, or in wealthy homes. These women were typically trained in playing the piano and singing, and those who composed mostly wrote for those instruments. There are five works published in the nineteenth century by women composers for clarinet and piano, and four unaccompanied works for clarinet by women composers before

¹ “...l’instrument demande du souffle, déforme le visage de l’instrumentiste et conduit à adopter une position à l’orchestre tenue pour disgracieuse. En formation collective, mis à part dans les défilés en extérieur, le jeu de l’instrument se fait en position assise, de face, l’instrument laissant échapper l’écoulement de gouttes de condensation entre les jambes écartées.” Hyacinthe Ravet, “Devenir clarinettiste: Carrières féminines en milieu masculin,” *Actes de la recherche en sciences sociales* 168, no. 3 (2007): 154.

Tailleferre's Sonata. As a clarinetist, I have performed only two pieces by women composers on solo recitals: Alice Mary Smith's Sonata in A, and Rebecca Clarke's *Prelude, Allegretto, and Pastorale* for clarinet and viola. I also realized that I was teaching the same male-dominated canon that I had learned. When I decided to work with a student on Tailleferre's Sonata, I was surprised by the accessibility, originality, and interesting melody given the serialist nature of the piece. I wanted to know more about Tailleferre and her music, which resulted in my research into some of her solo and chamber works for clarinet.

Unfortunately, Tailleferre's music is still relatively unknown despite her membership in *Les Six*, collaborations with the conductor Sergei Diaghilev, writer and filmmaker Jean Cocteau, conductor Serge Koussevitsky, and poet Paul Valéry and friendships with Pablo Picasso, Maurice Ravel, and Igor Stravinsky, among others. She also received a wide range of positive, negative, and sexist press regarding many of her works. We might never know why Tailleferre's reputation declined throughout her life, but it is likely a combination of being a woman in a traditionally male-dominated career (especially in the early twentieth century), Tailleferre's low self-esteem, and the loss and/or inaccessibility of many of her manuscripts.² In discussing music by women composers, musicologist Eva Rieger sums up many of the reasons Tailleferre's music has not received the attention it deserves:

As long as symphonic music is looked upon as more prestigious than chamber music, as long as functional music counts less than absolute (abstract) music, as long as the product is looked on as more valuable than the act of production, as long as music is defined by qualities such as loudness, virtuosity and greatest input instead of emphasizing heightened awareness and sensibility, as long as

² Robert Shapiro, *Les Six: The French Composers and Their Mentors Jean Cocteau and Erik Satie* (London: Peter Owen Publishers, 2011), 264.

binary contrast such as body/soul, pop music/classical music, tradition/progression, functional music/absolute music etc. persist, music written by men will be looked on as superior.³

Often referred to as ‘the female member of *Les Six*’, or ‘the best French female composer of the twentieth century’, Tailleferre did not like being qualified as a female composer. She just wanted to be called a composer. Even some of her closest musical friends and colleagues could not resist describing her music as ‘fresh,’ ‘scented,’ ‘charming,’ and ‘precious.’⁴

The labeling of Tailleferre’s music as feminine and the fact she was a woman contributed to the lack of interest in her music during her lifetime, and posthumously. Even works that were published during Tailleferre’s lifetime, like her Sonata for Clarinet Solo (1957), are rarely mentioned in books about clarinet repertoire. This is disappointing considering that the 1950s were a boom era for unaccompanied clarinet pieces, and Tailleferre’s work is quite accessible to advanced high school and undergraduate students. In a survey of eight books about the clarinet and clarinet repertoire, Tailleferre is only mentioned in three of them. In *The Clarinet and Clarinet Playing*, David Pino states, “Two friends of Poulenc wrote clarinet pieces, although both of these pieces are of far less musical significance. Arthur Honegger wrote a Sonatine for A clarinet and piano, and the Frenchwoman Germaine Tailleferre wrote a piece for unaccompanied clarinet.”⁵ To add to the insult, Pino includes Honegger’s Sonatine in the list of pieces for clarinet and piano, while Tailleferre’s Sonata is not included in the list of unaccompanied clarinet

³ Eva Rieger, “‘I Recycle Sounds’: Do Women Compose Differently?” in *Source Readings in Music History*, ed. Oliver Strunk and Leo Treitler (New York: W. W. Norton & Company, 1998), 1420.

⁴ Shapiro, *Les Six*, 262.

⁵ David Pino, *The Clarinet and Clarinet Playing* (Mineola, NY: Dover Publications, 1980), 261.

solos, in which only fifteen pieces are listed. The Sonata is also not included in a paragraph listing twenty-six pieces for the clarinet alone in Eric Hoeprich's *The Clarinet*, nor are any other pieces by women composers, despite the popularity of Joan Tower's *Wings* (1981). However, Pamela Weston mentions Tailleferre's Sonata right after Stravinsky's *Three Pieces* in her chapter "Players and Composers" while discussing pieces for unaccompanied clarinet.⁶ In a survey of university repertoire lists, Tailleferre's *Sonata* and *Arabesque* can be found on some lists, but are also left off of many.

It is my goal to bring awareness to some of Tailleferre's solo and chamber works for clarinet, including *Sonata for Clarinet Solo*, *Arabesque*, *Sonate Champêtre*, *Allegretto*, *Sérénade en La Mineur*, *Menuet en Fa*, *Sarabande* and *Choral et Deux Variations* by discussing their historical, compositional and pedagogical significance within the context of Tailleferre's life, and some of the works for clarinet by other members of *Les Six*. The aim is to generate interest among clarinet teachers, students, and scholars to delve deeper into Tailleferre's music by teaching, performing, analyzing, and recording her music. There are a dozen or so commercial recordings of the *Arabesque*, a handful of the *Sonata*, and no recordings of the other works to be discussed, aside from an arrangement of *Sérénade en La Mineur* for saxophone quartet and piano.⁷ These works, along with many more that remain to be published, deserve to be heard. Tailleferre is clearly an accomplished composer with a harmonically interesting voice, an ability to creatively play with texture and timbre, and idiomatic writing for many instruments, but up until recently, she has been written out of many of the music history

⁶ Pamela Weston, "Players and Composers" in *The Cambridge Companion to the Clarinet*, ed. Colin Lawson (Cambridge, U.K.: Cambridge University Press, 1995), 104.

⁷ See Appendix.

books. In the last twenty years, there has been a renewed interest in Tailleferre's music, but most of these recordings and writings have focused on her music for piano, strings, and harp, and her biography. There is little research into her music for winds, which was a significant part of her compositional output in the last twenty-five years of her life. I hope the following will provide some insight into this part of Tailleferre's career, and encourage others to explore her music.

Literature Review

Little has been written about Tailleferre's later works, likely due to the fact that most have only recently been published by Musik Fabrik, and many more remain unpublished. There are a handful of theses and dissertations about Tailleferre, including Janelle Magnuson Gelfand's dissertation "Germaine Tailleferre (1892–1983): Piano and Chamber Works," Laura Mitgang's "La Princesse des Six: a life of Germaine Tailleferre," and Leslie Ann Light's "A Chronicle of the Life and Career of Germaine Tailleferre." Georges Hacquard, head of l'École Alsacienne where Tailleferre accompanied students in her eighties, and founder of the Germaine Tailleferre Association wrote *Germaine Tailleferre: La Dame des Six*. Other biographical information can be found in Robert Shapiro's *Les Six: The French Composers and Their Mentors, Jean Cocteau and Erik Satie*, and in Tailleferre's memoir, "Mémoires a l'emporte-pièce." Short biographies of Tailleferre can also be found in books on women composers.

The only dissertation to concern itself with Tailleferre's clarinet music is Janice L. Minor's "Were They Truly Neoclassic? A study of French Neoclassicism Through

Selected Clarinet Sonatas by “Les Six” Composers: Arthur Honegger, Germaine Tailleferre, Darius Milhaud, and Francis Poulenc.” Gelfand’s dissertation also deals extensively with Tailleferre’s chamber music; though she focuses primarily on chamber music for strings and piano, she does devote a few pages to *Image pour huit instruments* (1918), scored for flute, clarinet, celesta, piano, and string quartet. There are not any publications that discuss Tailleferre’s Sonata, *Arabesque*, *Sonate Champêtre*, *Allegretto*, *Sérénade en La Mineur*, *Menuet en Fa*, *Sarabande* and *Choral et Deux Variations* in detail. Aside from the Sonata and *Arabesque*, and a saxophone arrangement of the *Sérénade en La Mineur*, I do not believe that there are any commercial recordings, or substantial program or liner notes of the other works.

There is much more scholarly research on the other members of *Les Six*, particularly Milhaud and Poulenc. There are numerous theses and dissertations about various aspects of Poulenc’s Sonata for Clarinet and Piano, which is one of the most commonly performed works on the clarinet. Poulenc’s Sonata for Clarinet and Piano is also frequently discussed in books about the clarinet and clarinet repertoire. There is also a dissertation by Thomas Duncan Stirzaker titled “A Comparative Study of Selected Clarinet Works by Arthur Honegger, Darius Milhaud and Francis Poulenc.”

CHAPTER II: GERMAINE TAILLEFERRE AND *LES SIX*

Germaine Tailleferre

Germaine Tailleferre was born Marcelle Germaine Taillefesse on April 19, 1892 to Marie-Desirée and Arthur Taillefesse in Parc Saint-Maur, a suburb of Paris. The youngest of five children, Germaine found refuge at the piano as a respite from her parents' difficult marriage. Tailleferre's parents shared the same last name before marriage. Marie-Desirée was set to be married to another man when her father met Arthur Taillefesse on a train, and insisted that the two of them be married because of their shared last name. Along with her mother and sisters, Germaine later changed her name to Tailleferre because they were often teased about the name Taillefesse, which means "cut buttock," and Tailleferre also had Norman roots like Taillefesse.⁸

Tailleferre grew up in a musical family listening to her mother and sister play the piano. She got her musical start on a toy piano at age two. By age eight she dreamed of composing an opera, and by age twelve she was studying at the Paris Conservatoire. Tailleferre received the first medal in solfège, and first prizes in harmony, counterpoint, and accompaniment.⁹ She met Georges Auric, Arthur Honegger, and Darius Milhaud at the Conservatoire in 1913. Milhaud introduced Tailleferre to the compositions of Stravinsky, Schoenberg, and Ravel, who would later become one of her close friends.

After her studies at the Conservatoire, Tailleferre took composition and orchestration lessons with Charles Koechlin from 1916–1923. Like Koechlin, Tailleferre uses polytonality and expanded harmonies to create an intriguing harmonic language.

⁸ Janelle Magnuson Gelfand, "Germaine Tailleferre (1892–1983): Piano and Chamber Works," (PhD diss., University of Cincinnati College-Conservatory of Music, 1999), 6.

⁹ Ibid., 10.

This may be coincidence, but Koechlin was also known for self-borrowing, and did not receive the recognition he deserved during his lifetime.¹⁰

An aspiring artist, Tailleferre almost gave up composition, but was encouraged by her art teacher, Ker-Xavier Roussel to continue composing. After the war, Tailleferre also became acquainted with the artists Moïse Kisling, Amedeo Modigliani, and Pablo Picasso at a Montparnasse café. In 1918, a Swedish colleague from the Conservatoire, Melkers, and Erik Satie collaborated in organizing courtyard events with art exhibits at Salle Huyghens, the studio of artist Emile Lejeune and *musique d'ameublement* (“furniture music”) that would allow for people to talk while looking at art.¹¹ Melkers recruited Tailleferre and Louis Durey, who were later joined by Georges Auric, Arthur Honegger, Darius Milhaud, and Francis Poulenc for what would become the first concert of *Les Nouveaux Jeunes* (“The New Youth”), as coined by Satie. In preparation for this concert, Tailleferre had a chance meeting with Erik Satie, who upon hearing her *Jeux de plein air* called Tailleferre his “musical daughter.”¹² Some of Tailleferre’s chamber works that she wrote for these concerts include *Quatuor à cordes*, and *Jeux de plein air* for two pianos. *Image* (1918), Tailleferre’s first work to include winds, premiered in April 1919 at one of the Salle Huyghens concerts. Scored for flute, clarinet, piano, celesta, and string quartet, *Image* is a short, joyful work with hints of Impressionism, Ravel and Stravinsky. Tailleferre later arranged and published *Image* for two pianos.

¹⁰ Robert Orledge, “Koechlin, Charles,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15248> (accessed June 27, 2017).

¹¹ Germaine Tailleferre, “Mémoires a l’emporte-pièce,” ed. Frédéric Robert, *Revue internationale de musique française* 19 (February 1986): 24.

¹² *Ibid.*, 26.

In the midst of concerts and collaborations with *Les Six*, Tailleferre toured England with Durey in 1920, and then Scandinavia with the singer Louise Alvar. Tailleferre found great success in the early 1920s with her ballets *Marchand d'oiseaux*, and *La Nouvelle Cythère*, which was commissioned by Sergei Diaghilev, but unfortunately never fully performed due to Diaghilev's death. She also composed a Ballade for Piano and Orchestra, premiered by pianist Ricardo Viñes in 1923, and *Concerto pour piano et orchestre*, premiered by the Philadelphia Orchestra and pianist Alfred Cortot on March 20, 1925.

Tailleferre visited the United States multiple times in 1925 and 1926 to tour, teach, travel, and hear her works premiered. In 1926, Tailleferre married the American illustrator Ralph Barton after he proposed on the night of their first meeting at a soirée. The couple settled in Manhattan where they were frequently visited by Charlie Chaplin, Sinclair Lewis, and other famous artists. Barton did not support Tailleferre's career as a composer, and Tailleferre composed little while living in the U.S. Barton suggested they move to Paris, to which Tailleferre happily obliged. After moving back to Paris, Tailleferre returned to composing despite her husband's objections, and produced her *Concertino pour harpe et orchestra*, her first song cycle, *Six chansons françaises*, and a few piano pieces. Barton and Tailleferre's marriage was never a happy one, and they divorced in 1930 after Tailleferre suffered a miscarriage as a result of running away from Barton after he threatened to kill the fetus.¹³ Barton soon returned to New York where he committed suicide in 1931.

Tailleferre also suffered the death of her mother the same year, and the birth of her only child, Françoise, with the French lawyer Jean Lageat. Lageat and Tailleferre

¹³ Ibid., 61.

married in 1932, but this marriage did not fare any better than her first. Lageat, an alcoholic, abused both Tailleferre and Françoise, and discouraged Tailleferre from composing. In 1932, Lageat contracted tuberculosis, and the family spent time in Switzerland while Lageat received treatment at a sanatorium in Lausanne. Tailleferre continued composing, including *Ouverture* for orchestra, which premiered on Christmas day 1932 by the Orchestre Symphonique de Paris with Pierre Monteux conducting. This was followed by her *Concerto pour deux pianos, chœur et orchestre* in 1934 (with Tailleferre and François Lang at the pianos), an opera, violin concerto, and a cantata, *Cantate de Narcisse*, in collaboration with Paul Valéry. Tailleferre had already fled with her daughter to the United States; she was disappointed to miss the 1942 and 1944 performances of her *Cantate* in Marseilles and Paris.

With Lageat working as a French diplomat in Washington D.C., Tailleferre and her daughter lived independently, eventually settling in Philadelphia after a stint in New York City. Tailleferre composed little while in the U.S. from 1942–46, but did some teaching, enjoyed visits from the Stravinskys (who had relocated to California), and visited Monteux and his family in Hancock, Maine.

Upon returning to France, Tailleferre lamented the loss of many of her manuscripts left behind in her home, which became a German communications center during the war.¹⁴ Tailleferre mourned the loss of some close friends, and reconnected with old friends upon return, including Auric and Picasso. She returned to composing after the War, including film scores, the lyric satire opera *Il était un petit navire*, a ballet, *Suite pour orchestra*, Piano Concerto No. 2 (1951), which she wrote for her daughter, and the *Concertino pour flute, piano, et orchestra de chambre*, premiered by Jean-Pierre

¹⁴ Gelfand, “Germaine Tailleferre,” 80.

Rampal. In the late 1940s and early 1950s, Tailleferre began reworking and self-borrowing from many earlier works, which she continued to do throughout her life as is seen in many of her later chamber works discussed in this paper.

Postwar, the members of *Les Six* rekindled their friendship. Tailleferre was particularly fond of Poulenc, or “Poupoul” as she called him.¹⁵ In 1953, there was a concert and traveling exhibit celebrating the thirty-fifth anniversary of the beginning of *Les Six*. Lageat asked for a divorce in 1955 because he had fallen in love with another woman, to which Tailleferre happily agreed. She used the settlement from the divorce to purchase a small home in the Mediterranean town of Saint-Tropez, where she and Durey were neighbors. Tailleferre’s granddaughter Elvire was born in 1955 following Françoise’s marriage to Jean-Luc de Rudder. Following the de Rudders’ divorce, Françoise became unable to care for her children, so Elvire and her half-brother Gilles went to live with Germaine.

Tailleferre composed prolifically throughout the late 1950s and early 1960s, including operas, a song cycle, sonata for harp, piano pieces, and her first and only serialist pieces, Sonata for Clarinet Solo and the opera *La Petite Sirène*, both composed in 1957. She continued to expand her harmonic language throughout the 1960s with *Hommage à Rameau* (1964) for two pianos and percussion. 1963 was a difficult year for Tailleferre with the sudden deaths of Poulenc and Jean Cocteau. In honor of Poulenc, Tailleferre set the Apollinaire poem “L’Adieu du Cavalier” for soprano and piano. She

¹⁵ Ibid., 86.

also kept the armchair that he used to always sit in at her home. In addition to composing, Tailleferre enjoyed “restoring antiques, painting pictures and producing fine tapestries.”¹⁶

Tailleferre’s writing for winds picked up in the 1960s with a commission by Georges Tzipane for reed trio and string orchestra. Titled *Partita*, this work was arranged by Désiré Dondeyne for reed trio and small wind orchestra in 1969. Tailleferre’s friendship with Dondeyne, a prominent wind conductor and composer, resulted in her compositional interest in writing for winds. Tailleferre expressed her admiration of Dondeyne’s orchestration capabilities, and the two friends collaborated multiple times together.¹⁷

Tailleferre composed up until the end of her life, as this was “her motivation to continue living.”¹⁸ She also went back to teaching harmony, counterpoint, and accompaniment, which she found refreshing, saying, “As a teacher to students, I feel myself becoming a student again, which is a pleasant way of ending one’s life by repeating it.”¹⁹ Tailleferre taught accompaniment at the Paris Schola Cantorum from 1970–72, and then at l’École Alsacienne where she accompanied children’s movement classes from 1975–80. She became good friends with the director of the school, Georges Hacquard, who later started the Germaine Tailleferre Association. Hacquard encouraged Tailleferre to perform at school events, and she also premiered some of her works at the school. Her improvisations while accompanying students resulted in her piano pieces,

¹⁶ Shapiro, *Les Six*, 270.

¹⁷ Tailleferre, “Mémoires,” 76–77.

¹⁸ Shapiro, *Les Six*, 274.

¹⁹ “Enseignant à des élèves, je me sens redevenir moi-même élève à mon tour, ce qui est une façon agréable de terminer sa vie en la recommençant.” Tailleferre, “Mémoires,” 78.

Enfantines. Tailleferre continued self-borrowing, including one of her most well-known works for a wind instrument, *Arabesque* (1972) for clarinet and piano, which included borrowed material from *La Petite Sirène*. Tailleferre wrote many short chamber works like *Arabesque* during the 1970s, including *Sonate Champêtre*, *Allegretto*, *Sérénade en La mineur*, *Menuet en Fa*, *Sarabande*, and *Choral et Deux Variations*. Tailleferre composed her last work, *Concerto de la fidélité pour voix élevée et orchestra*, at the age of 89. It was premiered at the Paris Opera in 1982 by the coloratura soprano Arleen Auger.

Despite Tailleferre's celebrity status earlier in her career, she was relatively unrecognized and poor in her later years. She received few commissions and royalties in the 1970s, but found great joy in playing for children and composing.²⁰ Tailleferre passed away November 7, 1983, as the last surviving member of *Les Six*. Her death was noted in numerous newspapers around the world, including the New York Times.

Much of Tailleferre's music remained unpublished at the time of her death. As owner of Musik Fabrik, Paul Wehage has worked to publish many of Tailleferre's chamber pieces. He started Musik Fabrik after every publishing house that he asked to publish her music "said 'no,' that Tailleferre wouldn't sell and it wasn't interesting."²¹ Wehage gained access to Tailleferre's manuscripts through his membership in "The Friends of Germaine Tailleferre."²² As president of the association, Georges Hacquard had access to the scores; Wehage assumed that he was the rights holder, which turned out

²⁰ Shapiro, *Les Six*, 273.

²¹ Paul Wehage, email to author, June 8, 2017. See Appendix.

²² According to Hacquard, *l'Association Germaine Tailleferre*. Georges Hacquard, *Germaine Tailleferre: La Dame des Six* (Paris: L'Harmattan: 1998), back cover.

to be false. Tailleferre's granddaughter Elvire was the sole heir of the estate, and she "thought that the works had been under lock and key...oops."²³ Fortunately for Wehage, Elvire supported his efforts to publish her grandmother's works, and the two have become good friends. There are still many works of Tailleferre's that are lost or remain unpublished.

Les Six

Originally called *Les Nouveaux Jeunes*, *Les Six* were named by journalist Henri Collet in his 1920 article "*Les cinq russes, les six français et M. Satie*" for the arts newspaper *Comœdia*. *Les Six* consisted of Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre. Though there is not an official start date for the group, Auric, Honegger, Milhaud, and Tailleferre met at the Paris Conservatoire between 1911–1913, and with the addition of Durey and Poulenc began giving concerts together in 1917. The members of *Les Six* also collaborated on *Album des Six*, which contained piano pieces by all of the members, and *Les Mariés de la Tour Eiffel*, a ballet-play with text and choreography by Jean Cocteau. The Ballets-Suédois premiered the work at the Théâtre des Champs-Élysées on June 18, 1921 with five members of *Les Six* providing music for one dance number each. Durey did not participate in *Les Mariés de la Tour Eiffel*, and a few years after the completion of this project *Les Six* disbanded. *Les Six* argued that their group was based on friendship, and never a cohesive philosophy, nor an official movement. All of *Les Six* respected Cocteau's writings and ideas. Robert Shapiro argues, "It remains evident, none the less,

²³ Wehage, email.

that each of the six composers wrote examples of what may reasonably be considered music in a *Les Six* idiom: one underscoring clarity, with a basis in melody and sparse harmony, all the while evoking a characteristic atmosphere that enthusiastically proclaimed an unadulterated embracing of a certain *joie de vivre*.”²⁴

Along with their mentor, Satie, and proponent, Cocteau, *Les Six* philosophically rejected the German musical ideals—particularly those of Richard Wagner—and also the Impressionist styles of Claude Debussy. Satie called *Les Six*’s aesthetic *musique d’ameublement*, or “utilitarian music intended to be as integral to the practical environment as chairs were for sitting: a background or ambient music to be appreciated while involved in some activity other than attentively listening to the composition in question.”²⁵ In addition, *Les Six* sought to “take its subject matter and its stimulus from everyday life; it was not to turn its back on machines, whether as instruments or as a source for the imagination; it was also to learn from the music hall, the circus and the jazz band; and its principal qualities were to be dryness, brevity and straightforwardness.”²⁶

²⁴ Shapiro, *Les Six*, 25.

²⁵ Ibid., 24.

²⁶ Paul Griffiths, “Six, Les,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25911> (accessed June 4, 2017).

CHAPTER III: CHAMBER MUSIC FOR CLARINET BY *LES SIX*

All of the members of *Les Six* composed for the clarinet—some with more success than others. Except for Durey, all of *Les Six* composed at least one piece for clarinet and piano, including the most popular twentieth-century sonata for clarinet and piano, Poulenc's *Sonata for Clarinet and Piano*, FP 184 (1962). Milhaud's compositions for clarinet and piano include *Sonatina*, op. 100 (1927), and *Duo Concertante*, op. 351 (1956) for Ulysse Delecluse, clarinet professor at the Paris Conservatoire, which was used as the *Solo de Concours* in 1956. He also wrote a *Clarinet Concerto*, op. 230 (1941) commissioned by Benny Goodman. Milhaud's works reflect jazz influences.

Like Milhaud's *Sonatina*, Honegger's *Sonatine* (1921–22) also features jazz influences. It was premiered in Paris by clarinetist and composer Louis Cahuzac, and jazz pianist Jean Weiner. Honegger maintained some Impressionistic sensibilities, despite opposition to Impressionism by other members of *Les Six*. Honegger dedicated his *Sonatine* to the amateur clarinetist and philanthropist Werner Reinhart, for whom Stravinsky wrote his *Three Pieces* as a token of gratitude for his support of *L'histoire du soldat*.²⁷

Georges Auric composed a work for clarinet and piano titled *Imaginées III* (1971), which is part of a series of *Imaginées* that he composed in the late 1960s to 1970s. *Imaginées I* (1968) is for flute and piano, *Imaginées II* (1969) is for cello and piano, *Imaginées IV* (1973) is for voice and piano, *Imaginées V* (1974) is for piano, and *Imaginées VI* (1976) is for voice, oboe, and chamber ensemble. Composed mostly in the last decade of Auric's life, this series is reminiscent of Poulenc's proposed project to compose sonatas for every wind instrument. Auric explores serialism in this series.

²⁷ Jonathan Cohler, *Moonflowers Baby!* Crystal Records CD733, 1994.

Imaginées III is not well known, and I have not been able to find any commercial recordings of the piece.

Auric became a successful film composer, scoring dozens of movies including *Moulin Rouge* (1952), and *Roman Holiday* (1955), and frequently collaborating with Cocteau. Often taking on more than he could handle, an “overwhelmed and panicked” Auric asked Tailleferre to help him complete the score for *Torrents* (1947).²⁸ Between work on film scores, Auric occasionally wrote ballet and chamber music. Aside from his film scores, one of Auric’s best-known pieces is his three movement Trio for Oboe, Clarinet and Bassoon (1938), a playful and jovial work.

Milhaud also composed two works for reed trio: *Pastorale, op. 147* (1935), and *Suite d’après Corrette, op. 161* (1937). The eight-movement *Suite* is modeled after the Baroque dance suite and eighteenth-century French composer, Michel Corrette. Tailleferre followed the Baroque dance suite form for her *Choral et Variations*. Unlike her contemporaries who wrote for the reed trio in the 1930s, Tailleferre did not compose for this instrumentation until the 1960s, but even then her pieces including reed trio always added piano or strings. Durey contributed *Divertissement, op. 107* (1967) to the reed trio repertoire. Reed trios were a popular medium in twentieth-century France, with Henri Sauguet, Jacques Ibert, Pierre Max Dubois, and Jean Françaix also adding to this repertoire.

Poulenc’s best-known chamber piece, *Sextuor, FP 100* (1932–39), for wind quintet and piano contains a frenetic energy combined with glorious melodies that gives each instrument moments to shine. Poulenc played the piano part at the premiere in 1933. Aside from this work by Poulenc, Milhaud was the only other member of *Les Six* to write

²⁸ Shapiro, *Les Six*, 134.

for woodwind quintet. He composed his popular seven-movement suite, *La cheminée du roi René*, op. 205 in 1939, which was adapted from film music he wrote for *Cavalcade d'amour*. By contrast, Milhaud's Wind Quintet, op. 443 (1973) is rarely heard. Some of Poulenc's other chamber music for clarinet include one of his earliest compositions, the Sonata for Two Clarinets, FP 7 (1918, rev. 1945), an unusual work due to the combination of timbres from one B-flat clarinet and one A clarinet, and Sonata for Clarinet and Bassoon, FP 32 (1922, rev. 1945), a short, three-movement work that has a circus-like quality to it. Both of these pieces mix tonal and modal harmonies, which Tailleferre also does in many of her chamber works for winds.

One of the last compositions that he completed, Poulenc's Sonata for Clarinet and Piano was part of a series of sonatas for woodwinds. Poulenc completed his Sonata for Flute and Piano, FP 164 in 1956, and the Sonata for Oboe and Piano, FP 185 a couple of weeks after the clarinet sonata. He died before he had the opportunity to start his intended sonata for bassoon and piano. Poulenc dedicated the clarinet sonata to fellow *Les Six* member Honegger, who died in 1955. Benny Goodman and Poulenc were supposed to premiere the work, but Poulenc died of a heart attack on January 30, 1963 before the work was published. Goodman and Leonard Bernstein gave the premiere at Carnegie Hall on April 10, 1963.

Aside from *Image*, Tailleferre's chamber music output was primarily for piano, strings, and voice until the 1960s. It is unclear why she did not write more chamber music for winds earlier in her career, especially because many of her colleagues championed the woodwind timbres in the 1920s. Like many of *Les Six*, Tailleferre embraced short character pieces as a reaction against Romanticism and Wagner. Much of her chamber

music for winds came at the encouragement of Désiré Dondeyne, a notable wind band conductor and composer, and Georges Hacquard, Tailleferre's friend, supporter, and president of the Germaine Tailleferre Association.

CHAPTER IV: SOLO WORKS FOR CLARINET

Sonata

The Sonata for Clarinet Solo (1957) is an accessible unaccompanied work for clarinet. Rongwen Music, the publisher of the work, commissioned this piece.²⁹ Tailleferre dedicated the Sonata to Henri Dionet (1911–2006), who served as co-principal clarinet of the Paris Opera from 1945–1973. Rongwen also published Miklós Rózsa's Sonatina for clarinet solo, op. 27 (1957), and Ernst Krenek's *Monologue* (1956). These represent two familiar, accessible unaccompanied solos for clarinet that are frequently heard in university settings in the U.S. Technically, the Sonata is suitable for advanced high school and undergraduate students. Totalling about 4.5 minutes, the three short movements do not require much endurance nor any extended techniques. This solo and her opera *La Petite Sirène* are the only works of Tailleferre's that are written a serialist style. Tailleferre good-humoredly writes, "I also tried to introduce myself to the twelve-tone technique and my Sonata for clarinet solo was my only incursion—melodic in this mysterious and complex universe. I was a little too old to 'restart' in such a new technique."³⁰ Despite the serial techniques, Tailleferre creates a tuneful piece that could serve as a good introduction to serialism. As Shapiro notes, "Even within the formal, often sterile domain of serialism, Tailleferre managed to write an appealing work that

²⁹ Shapiro, *Les Six*, 260.

³⁰ "J'ai aussi tenté de m'initier à la technique dodécaphonique et ma Sonate pour clarinette seule aura constitué mon unique incursion - mélodique s'entend - dans cet univers mystérieux et complexe. J'étais un peu trop vieille pour 'repartir' dans une technique aussi nouvelle." Tailleferre, "Mémoires," 76.

does not resemble a conscious attempt to avoid emotion, as the work is far from clinical; the composer never hesitated to experiment with new or unfamiliar forms or genres.”³¹

There are few unaccompanied clarinet solos that are accessible to high school and young university students, and the Sonata should be included among them. When introducing students to unaccompanied clarinet solos, most teachers recommend Willson Osborne’s *Rhapsody* (1958), originally written for bassoon. Other unaccompanied solos of similar difficulty include Gordon Jacob’s *Five Pieces* (1972), and Krenek’s *Monologue* (1956). It is worth noting that these accessible unaccompanied clarinet solos were written in the late 1950s to early 1970s. Unaccompanied clarinet solos were beginning to gain popularity at this time following the success of Stravinsky’s *Three Pieces*, composed in 1919. The Sonata is a bit reminiscent of *Three Pieces* in terms of its form of three very short movements. The short melodic fragments in the first and second movements of the Sonata are similar in shape and intervals to the melodic fragments in the first movement of *Three Pieces*. Other interesting similarities are the tempo indications in the first movements—*Sempre e molto tranquillo* in the Stravinsky, and *Allegro tranquillo* in the Tailleferre—and the breath marks indicated by the composers. It is likely that Tailleferre was familiar with *Three Pieces*, especially considering her admiration for and friendship with Stravinsky.

The Sonata is also one of the only accessible unaccompanied solos by a woman composer. Living female composers Libby Larsen, Shulamit Ran, Joan Tower, and Chen Yi have all composed unaccompanied works for clarinet, but they are much more difficult than Tailleferre’s Sonata. In a survey of clarinet repertoire lists on college and university professors’ websites, the Tailleferre work is often excluded. Compared to the

³¹ Shapiro, *Les Six*, 260.

dozen or so commercial recordings of Tailleferre's *Arabesque*, the Sonata remains largely unpopular with only a few commercial recordings.

Compositionally, the Sonata loosely follows a twelve-tone approach, but in my basic analysis Tailleferre uses a combination of set theory and transposition of short thematic ideas. She also emphasizes the intervals of a half step, tritone, and major third spelled as a diminished fourth. It is also interesting that she uses the D major key signature in each of the three short movements.

The first movement follows the form AABC with the A and B sections comprised of repeated three or four note themes. Sets [014] and [016], also known as the Viennese trichord, are the most common sets found throughout this movement. The melodic motives are grouped into two measure mini-phrases indicated by breath marks or rests. Most of the larger phrases are comprised of two two-measure phrases, which mimic a period with an antecedent and consequent phrase. The first and third measures are the basic idea, while the second and fourth measures are the contrasting ideas. The first two measures include ten different pitches; B-flat and B-natural do not appear until m. 4. This movement emphasizes the pitch A with it often being the highest pitch, or the start of a melodic fragment. Tailleferre ends both of the A sections with repeated A5s in mm. 13–14 and 27–28. This is significant because the third movement includes no As. It seems as if Tailleferre is poking fun at her efforts to write in the twelve-tone style. [Ex. 4.1]

The B section uses some of the melodic motives from the A section, including the F-natural descending to C-sharp first found on beats three and four in m.1, the [016] set from beats one and two in m. 2, and the [015] set from beats one and two in m. 7. Tailleferre transposes these melodic ideas up one whole step or up an octave. The

accelerando beginning in m. 41 gives the movement a sense of urgency and increased tension leading into the fortissimo, altissimo quarter-note triplets at the beginning of the C section in m. 45.

Ex. 4.1 Sonata, Allegro tranquillo, mm. 1–14

Germaine Tailleferre
(1957)

Allegro tranquillo (♩=84) (♩=♩) throughout

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The C section is thematically different from the A and B sections with its almost continuous quarter-note triplets, but Tailleferre links it to the earlier sections through the use of half-steps frequently found in the A and B sections. In mm. 50–52, Tailleferre brings back melodic fragments transposed down an octave from mm. 2 and 4. The final seven measures of the piece are marked *pp* and *calmato*, which combined with the leaping up and stepping down quarter-note triplet pattern gives the ending a hypnotic close. [Ex. 4.2]

Ex. 4.2 Sonata, Allegro tranquillo, mm. 50–58



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The second movement, *Andantino espressivo*, again seems to focus on short melodic motives and intervals, especially the half step, major third, and tritone. As seen in the first movement, Tailleferre frequently begins phrases with an eighth note rest, and often repeats melodic fragments. This movement follows an ABA form with a five-measure coda that uses fragments from the first four measures of the movement. All twelve pitches are used every six to eight measures for a total of four times; the last seven measures only use seven pitches. Interestingly, the last pitch used three out of the four times is D-sharp, and the other time is an A. Tailleferre also maintains an emphasis on the pitch A by using it as the high point and at the beginning of melodic ideas. She also crafts many of the melodic fragments in this movement around the pitch A through frequent use of A-flats, A-sharps, B-flats, and B-naturals.

Like the first movement, the *Andantino espressivo* is composed primarily of eighth-note motives, though this movement is in compound meters of 6/8 and 9/8, while the first movement moves between 3/4, 4/4, and 5/4. Despite frequent repetition of melodic fragments, Tailleferre creates interest with hemiolas, and dynamic and registral

changes, especially at the climax of each movement. In both movements the high point is an F-sharp⁶. [Ex. 4.3]

Ex. 4.3 Sonata, Andantino espressivo, mm. 10–17



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The Allegro brioso finale is much more active than the first two movements with almost constant sixteenth notes. It follows the form AAB-Cadenza-AAC-Coda. This movement demonstrates significant repetition, with the opening melodic fragment on beats one and two in m. 1 played sixteen times throughout the movement. [Ex. 4.4]

Ex. 4.4 Sonata, Allegro brioso, mm. 1–4



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The half step and tritone are both still important intervals here, but Tailleferre also provides variety with descending major sevenths. As previously mentioned, there are no As in this movement, but there is still an emphasis on the pitches surrounding A: G-natural, G-sharp, A-sharp, and B-natural. The cadenza and the end of the piece both end on G6s, creating climaxes in the middle and at the end of the piece. Tailleferre hints at a slow, relaxed ending like the first two movements with a *recitativo lento* marking in the penultimate measure, but then adds an *accelerando* in the last measure over repeated C-sharps which push toward a frenzied, tongued thirty-second note passage up to G6. [Ex. 4.5]

Ex. 4.5 Sonata, Allegro brioso, mm. 20–21



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Pedagogically, this piece is more challenging than the *Arabesque* due to the number of accidentals, large leaps over partials, the fast sixteenth-note passages in the third movement, and its unaccompanied nature. Unaccompanied solos are difficult because all aspects of playing are exposed. The performer is responsible for phrasing, dynamics, color changes, and matching pitch quality, while maintaining good breath support and technical integrity, which is challenging with few breaks in the music. This piece provides a good introduction to the unaccompanied clarinet repertoire because it is accessible to advanced high school and undergraduate students. Its short and repetitive nature makes the technical challenges manageable with some focused practice. Unlike

many unaccompanied pieces, this one does not include any extended techniques. The twelve-tone nature also allows for discussions about serialism and set theory, and how phrasing might differ from a tonal work.

Arabesque

Like her Sonata, Tailleferre's *Arabesque for Clarinet and Piano* (1972) is also accessible to advanced high school and undergraduate students, but again, it is rarely studied or performed. Its brevity and tuneful melody are appealing. From a pedagogical standpoint, it provides a wonderful opportunity to work on lyrical playing and good breath support over the altissimo break. Interestingly, Tailleferre uses a limited range of the clarinet from B4–F6, which means that the whole piece is in the clarion or altissimo register. The clarinet part never goes below the break; it is quite unusual to omit the rich, warm sounds of the chalumeau range. A solo restricted to the clarion and altissimo range requires sustained and consistent breath support in order to match the quality of sound throughout the range. The most difficult leaps are the broken triads on beat three in mm. 1 and 3, and the sixths in mm. 5 and 6. Students will often lessen their air support when they are afraid of altissimo notes not speaking or squeaking when jumping partials as is the case in mm. 1 and 3. In order to “control” their sound, students will typically bite by applying more bottom lip pressure. This results in a pinched and thin sounding altissimo note. Instead, students need to be taught that altissimo notes are not something to be afraid of, but rather something to be embraced. To play altissimo notes well, especially in leaps, the clarinetist must keep their shoulders relaxed, not change their embouchure, use faster air, and voice higher by lifting the tongue. Students also have a tendency to lessen

their air support when there are descending leaps that are separated by slur markings as seen in mm. 5 and 6 because the slurs emphasize the ascending leap, and not the descending one. When facing slurs like this, students will likely stop their air after each slur, resulting in a choppy sounding melody. Instead of stopping the air, *more* air should be directed through the descending jump. [Ex. 4.6]

Ex. 4.6 *Arabesque*, mm. 1–6



This piece is musically challenging for both the clarinetist and pianist due to the short slurs—the tendency is to stop the momentum after each slur rather than creating a larger phrase from the smaller sections.

Tailleferre dedicated *Arabesque* to Désiré Dondeyne, the wind band conductor and composer who inspired Tailleferre to write for wind instruments. Dondeyne was a clarinetist who earned first prize in clarinet from the Paris Conservatoire, and later served as solo clarinet of the French Air Force Band. Tailleferre and Dondeyne first met in 1970 while he was working on a concert to honor *Les Six*, and later became good friends. Dondeyne also transcribed some of Tailleferre's earlier works for wind band, and worked with her to orchestrate her own works. In addition, Dondeyne wrote numerous works for clarinet ensembles, wind bands, and other chamber wind groups.

Known for self-borrowing, Tailleferre based *Arabesque* on material from her opera *La Petite Sirène*.³² Compositionally, *Arabesque* is not as harmonically complex as some of her other works, but it still maintains the mysterious and curious wonder that is present in so many of her pieces. *Arabesque* is in the key of B-flat minor and in 3/4 meter. It follows an ABA form with the A sections each comprised of one sixteen measure period. The basic idea found in mm. 1–4 and 9–12 contains mostly stepwise motion outlining the B-flat minor triad; the contrasting idea in mm. 5–8 and 13–16 is more disjunct with leaps of sixths in the first two measures followed by descending stepwise motion to the half cadence in m. 8, and the perfect authentic cadence in m. 16.

The B section uses melodic themes from both the main and contrasting ideas found in the A section, but this section is not symmetrical, and it wanders harmonically. It begins with a four-measure main idea loosely in B-flat minor, giving hints in mm. 18 and 20 that something different is poised to happen. The contrasting idea is just three measures, rather than four. The V chord at the end of m. 23 sounds like the set-up for a perfect authentic cadence, but instead Tailleferre relaunches an extension of the main idea over the next nine measures in F major, followed by F minor, G major, A minor, back to G major, and finally settling in G diminished. Measures 33–35 provide the beginning of a transition back to the A theme by juxtaposing the keys of B-flat minor, G major, and G minor in the piano left hand, piano right hand, and clarinet, respectively. The clarinet solo in mm. 35–37 ascends stepwise back to the main idea of the A section in m. 38. [Ex. 4.7]

³² Shapiro, *Les Six*, 261.

Arabesque is relatively simple in terms of ensemble; the clarinet and piano right hand are mostly in thirds harmonically and in rhythmic unison, however subdivisions must be accurate in order to coordinate the dotted eighth sixteenth note rhythm. Meanwhile, the piano left hand mostly outlines the harmony in eighth notes or quarter-note chords in the contrasting idea sections.

Ex. 4.7 *Arabesque*, mm. 32–37

The musical score for Ex. 4.7, *Arabesque*, measures 32–37, is written for a clarinet and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piano part consists of two staves: a treble staff and a bass staff. The clarinet part is on a single staff. The score includes various musical notations and performance markings.

- Measure 32:** The piano right hand (RH) plays a dotted eighth sixteenth note rhythm. The piano left hand (LH) plays a series of eighth notes. The clarinet part is silent.
- Measure 33:** The piano RH continues with the dotted eighth sixteenth note rhythm. The piano LH continues with eighth notes. The clarinet part is silent.
- Measure 34:** The piano RH continues with the dotted eighth sixteenth note rhythm. The piano LH continues with eighth notes. The clarinet part is silent.
- Measure 35:** The piano RH continues with the dotted eighth sixteenth note rhythm. The piano LH continues with eighth notes. The clarinet part is silent.
- Measure 36:** The piano RH continues with the dotted eighth sixteenth note rhythm. The piano LH continues with eighth notes. The clarinet part is silent.
- Measure 37:** The piano RH continues with the dotted eighth sixteenth note rhythm. The piano LH continues with eighth notes. The clarinet part is silent.

Performance markings include *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *rit.* (ritardando), and *tr* (trill).

CHAPTER V: CHAMBER WORKS FOR CLARINET

The six chamber works of Tailleferre that I will be exploring, *Sonate Champêtre*, *Allegretto*, *Sarabande*, *Menuet en Fa*, *Sérénade en La Mineur*, and *Choral et Deux Variations* are neo-classical works. As a member of *Les Six*, and friends with Satie and Stravinsky, Tailleferre was at the forefront of the neo-classical movement, which arose between World War I and World War II to return to the balanced forms of the Baroque and Classical periods and reject the excessiveness of Romanticism and the blurriness of Impressionism. French Neo-classical composers' desire to reject all things German at this time resulted in simpler and shorter forms—often for smaller ensembles—with innovations in tonality and modality. These works sometimes parodied the forms they were borrowing or emulating. In her document, Janice Minor argues that the members of *Les Six* “succeeded in breaking away from the romantic aesthetic of the nineteenth century with lightness, humor, simplicity, and clarity,” but the extent to which they employed neo-classical principles varied widely among the group.³³ Tailleferre adhered to a conservative neo-classical approach throughout her career by writing concise works that employ classical forms, polytonality, and polymodality.

Tailleferre composed in the neo-classical style well into the 1970s as is evidenced by the six chamber works that I will be discussing. Her use of predictable forms from the seventeenth and eighteenth centuries, including the serenade and minuet, combined with polytonality and polymodality, brevity, and the use of small ensembles cements her neo-classical style.

³³ Janice L. Minor, “Were They Truly Neoclassic? A Study of French Neoclassicism through Selected Clarinet Sonatas by “Les Six” Composers: Arthur Honegger, Germaine Tailleferre, Darius Milhaud, and Francis Poulenc” (DMA document, University of Cincinnati, 2004), 11.

Sonate Champêtre

Tailleferre wrote *Sonate Champêtre* in 1974 in honor of her friend, *Les Six* supporter, and composer Henri Sauguet. *Champêtre* translates as rustic or rural, and is composed in the style of an outdoor classical serenade like Franz Krommer's *Harmonien*. The champêtre reference also signifies Sauguet's arrangement for Tailleferre and her granddaughter to spend a summer vacation at the Château of Rondon in Brittany.³⁴ Also similar to French *Harmoniemusik* of the 1780s which "used *pièces d'harmonie*, which were a group of six or so short pieces normally selected and arranged from opera originals", Tailleferre borrows themes from her opera *Il était un petit navire* for the first and second movements.³⁵

Tailleferre composed *Sonate Champêtre* for oboe, clarinet in B-flat, bassoon, and piano. It was written for a concert at the Paris Schola Cantorum where Tailleferre taught counterpoint from 1970–1976.³⁶ Tailleferre's granddaughter and heir, Elvire de Rudder, approved an arrangement of *Sonate Champêtre* for violin, viola, cello, and piano at the request of the Ambache Ensemble, which has had success performing this work. De Rudder specified that no notes should be changed in creating the arrangement for strings.

Sonate Champêtre is comprised of three movements: I. Allegro Moderato, II. Andantino, III. Allegro Vivace-Gaiement. Unlike in Mozart serenades or Krommer partitas, there is no minuet movement. The first movement is in sonata-allegro form, but

³⁴ Musik Fabrik, "The Sonate Champêtre for Oboe, Clarinet in Bb, Bassoon and Piano by Germaine Tailleferre," www.classicalmusicnow.com/Tailleferresc.htm (accessed May 8, 2017).

³⁵ Roger Hellyer, "Harmoniemusik," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12392> (accessed June 10, 2017).

³⁶ Wehage, email.

it does not follow the traditional I–V–I harmonic direction. The movement begins in G mixolydian and ends in G major, but is never firmly in one key or mode.

Similar to the first movement, the last movement also begins in G mixolydian as is evidenced by the F naturals. Tailleferre maintains the modal ambiguity throughout the piece and ends with a perfect fifth (G–D). [Ex. 5.1]

Ex. 5.1 *Sonate Champêtre*, Allegro Vivace-Gaiement, mm. 123–126



The clarinet part is not particularly difficult for an intermediate player, but it is the most difficult of the six chamber pieces that I have explored in this paper. The most challenging aspect is the frequent motion over the break, which requires good breath support, voicing, and coordinated fingers. Measures 106–109 in the Allegro Moderato are the most difficult measures in the clarinet part because they require fingering planning for the D-sharps in mm. 106–107, and good technique to cleanly execute the descending sixteenth note A major thirds beginning on altissimo C-sharp in mm. 108–109. [Ex. 5.2]

Ex. 5.2 *Sonate Champêtre*, Allegro Moderato, mm. 104–113



In the second movement, the most challenging aspect is the altissimo register in mm. 40–42, reaching up to G6 in mm. 40 and 42. [Ex. 5.3]

Ex. 5.3 *Sonate Champêtre*, Andantino, mm. 37–42



The third movement is an endurance test for the clarinetist. It features fairly continuous tongued eighth notes, including repeatedly tonguing eighth notes back and forth over the break in mm. 70–77, and mm. 122–125. [Ex. 5.4 and 5.5]

Ex. 5.4 *Sonate Champêtre*, Allegro Vivace-Gaïement, mm. 61–85



Ex. 5.5 *Sonate Champêtre*, Allegro Vivace-Gaïement, mm. 122–126



Allegretto

Tailleferre's *Allegretto* is a simple work for three clarinets and piano. The publisher Musik Fabrik has also made arrangements for three saxophones and three trumpets. According to Paul Wehage of Musik Fabrik, "The score is in C with three solo staves and a piano part. The decision was made to publish this in a number of instrumentations. It's also really more of a piece for students and has been performed often at class auditions here in France."³⁷

Structurally, *Allegretto* consists of eight, eight-measure phrases plus a one-measure transition between the penultimate and final phrase. The piece follows the form

³⁷ Wehage, email.

ABAB'AB''CA' with the A and B phrases constructed of one period each. This form is beneficial pedagogically because the repetition allows the performers to explore different ways of phrasing and blending to keep the music interesting. Tailleferre considered the importance of all three parts by giving each one a solo during the piece. [Table 5.1]

This is clearly a student work, but it is harmonically interesting, and it provides valuable learning opportunities in all of the clarinet parts. The key of E major offers some technical challenges on the clarinet because of the pinky coordination around B4, C-sharp5, and D-sharp5. There is also ample opportunity for practicing motion over the break in all three parts.

Table 5.1 *Allegretto*

| Measures | Form | Instrumentation | Key |
|----------|------|--|---------|
| 1–8 | A | 3 clarinets, unison rhythm | D major |
| 9–16 | B | Clarinet II solo + piano | B minor |
| 17–24 | A | 3 clarinets, unison rhythm | D major |
| 25–32 | B' | Clarinet III (B melody), Clarinet I countermelody, piano | G minor |
| 33–40 | A | 3 clarinets, unison rhythm | D major |
| 41–48 | B'' | Clarinet I solo + piano | D minor |
| 49–57 | C | 3 clarinets + piano, little rhythmic movement | B minor |
| 58–65 | A' | 3 clarinets, unison rhythm | D major |

This piece includes many different articulations, allowing clarinet students to explore staccato, tenuto, tongued, and slurred notes, and how to match articulation qualities with

their peers. This is notable because the three parts are in rhythmic unison in each A section. The clarinet parts primarily create major or minor triads which provide an opportunity for students to work on tuning with each other, and with the piano. [Ex. 5.6]

Ex. 5.6 *Allegretto*, mm. 1–6

The musical score for Ex. 5.6, *Allegretto*, mm. 1–6, is written in 2/4 time and the key of D major (two sharps). It features three staves for woodwinds (I, II, III) and a grand staff for piano. The woodwinds play a rhythmic melody in unison, primarily using quarter and eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first system covers measures 1-3, and the second system covers measures 4-6. Dynamics include forte (f) and piano (p).

Sérénade en La Mineur

Historically, “serenades were originally played or sung in the evening by a lover at his lady's window, or as a greeting to an important personage, and were frequently accompanied by a guitar or other plucked instrument,” but developed into an instrumental genre in the late eighteenth century.³⁹ Mozart’s wind serenades are some of the best-known examples of this development. Tailleferre’s *Sérénade en La Mineur* is written on a much smaller scale, with fewer instruments and three attacca movements.

Composed in 1976–77, Tailleferre’s *Sérénade en La Mineur* includes two oboes, clarinet in B-flat, bassoon, and piano. The *Sérénade* is dedicated to oboist Laurent Hacquard, son of Georges Hacquard, the former director of l’École Alsacienne (Paris), where Tailleferre accompanied children’s movement classes from 1975–80, president of the Germaine Tailleferre Association, and author of *Germaine Tailleferre: La Dame des Six*.

Paul Wehage of Musik Fabrik, the publisher of *Sérénade en La Mineur*, explains that this piece also exists in many other formats, including,

“Nocturne” for organ (just the slow bit) (this also exists for flute, oboe, clarinet and bassoon, but the manuscript has been lost), “Aube” for a capella mixed chorus, movt III of the Suite Divertimento for band, Berceuse from *Enfantines* for Piano (again, just the slow part...although there is reason to believe that the faster part was in the original, unadulterated [sic] version of “*Enfantines*”...the published version has a number of substitutions [sic] from the original manuscript, probably made by the publisher)...etc.⁴⁰

Musik Fabrik has also published *Sérénade en La Mineur* for two oboes, English horn, bassoon, and harpsichord or piano; three clarinets in B-flat, bass clarinet and harpsichord

³⁹ Peter Lynan, “Serenade,” *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6099> (accessed May 8, 2017).

⁴⁰ Wehage, email.

or piano; and SATB saxophone quartet and harpsichord or piano.

The piece is comprised of three continuous sections without pause: I. Prologue, II. Rondeau, and III. Epilogue, which uses the same musical material as the Prologue.

Sérénade remains in A minor throughout the piece, but Tailleferre's use of polymodality to create seventh and ninth chords is harmonically interesting, and does not make the piece feel restrictively in A minor. The form of the Prologue is AA'BAA'BC. The first A section is nine measures, A' and B are eight measures each, and C is five measures. In the first seventeen measures of the Prologue, Tailleferre uses the A minor key signature, but sets the instruments in different modes. The oboe I and clarinet parts are in C lydian, which is evidenced by the F-sharps; the oboe II part is in F lydian, while the piano right hand is in G mixolydian. The bassoon and piano left hand supply pedal As through m. 6, and again in mm. 10–13. The modality in each part becomes more ambiguous in mm. 18–25 with the piano playing block C major, D minor, and E minor seventh and ninth chords, resolving to an E minor chord at the end of m. 25. The tonal ambiguity returns in the Prologue's coda. At the end of m. 29 Tailleferre writes an E major chord, which gives the listener the sense that it will finally resolve to an A minor chord, but instead ends with an A minor chord plus a G and B. The Rondeau is harmonically much more straightforward than the Prologue and Epilogue. The most complex aspect of this piece is the harmony because almost every chord is a seventh or ninth chord, which might be more difficult for young ensembles to tune or simply less familiar in sound.

Rhythmically, this piece is quite simple with most of the parts moving in rhythmic unison on quarter notes and half notes in the Prologue and Epilogue. The Rondeau again includes mostly rhythmic unisons, but is more rhythmically complex with sixteenth and

eighth notes. The bassoon part is the most rhythmically independent with notes that are often longer in duration than the other parts. For example, in the Prologue and Epilogue, the bassoon primarily plays dotted whole and dotted half notes while the other parts play quarter and half notes. [Ex. 5.7]

Ex. 5.7 *Sérénade en La Mineur*, mm. 1–8

I. Prologue **Germaine TAILLEFERRE**
Andantino

The musical score for the Prologue of *Sérénade en La Mineur* by Germaine Tailleferre, measures 1–8. The score is for five parts: Hrb 1, Hrb 2, Clar., Bsn., and Piano. The key signature is one flat (B-flat major or D-flat minor) and the time signature is 6/8. The tempo is Andantino. The bassoon part (Bsn.) is notably more rhythmically independent, featuring dotted whole and dotted half notes, while the other parts play quarter and half notes. The piano part provides a harmonic foundation with chords and moving lines.

This piece is appropriate for fairly young students because despite parts of the piece being in 6/4, the subdivisions are mostly quarter notes and half notes, and the parts are in rhythmic unison, which allows for easier ensemble. The Rondeau in 2/4 provides a good introduction to basic sixteenth-note rhythms, which are primarily an eighth followed by two sixteenths. With the parts mostly in rhythmic unison, this would be a good opportunity for young students to practice these rhythms in a contextual setting.

Technically, the four wind parts are mostly stepwise with very few leaps, which makes this piece suitable for younger students. The clarinet part ranges from A3 to D5 with the Prologue and Epilogue mostly below the break. The Rondeau is more difficult for the clarinetist because it involves continuous tonguing above the break in the clarion register. Tailleferre writes one altissimo D, which provides good practice for a student just learning to play altissimo notes.

Interestingly, the piece does not include any slurs. Tonguing every note might be taxing for younger students, but it also provides good practice in varying articulation qualities. A legato tongue seems more suitable for the Prologue and Epilogue, while a bouncier staccato articulation suits the Rondeau. The rhythmic unison also allows for discussions about matching articulation qualities and note lengths.

Menuet en Fa

Tailleferre's *Menuet en Fa* for oboe, clarinet, bassoon, and piano is written in the standard ABA' minuet form. The A and A' sections are both thirty-two measures in length, and comprised of four eight-bar sentences. A musical sentence is typically comprised of two four-bar phrases with the first phrase or presentation phrase made up of

two basic ideas. The second phrase or continuation phrase propels the melody and harmony forward through an acceleration of melodic and harmonic material and sequences, as can be seen in mm. 1–8. Tailleferre begins each phrase in the A section with the same melodic material from the presentation phrase, but moves the melodic line from the oboe in measures 1–16 to the clarinet in mm. 17–32.

Rhythmically, this piece is quite simple with eighth, quarter, half, and dotted half notes. In the A section only one instrument plays the melody at a time while the other instruments play a harmonic or countermelodic role. The non-melodic parts are often in rhythmic unison, which would allow the musicians to focus on ensemble, intonation, and blend. The passing of the melody from the oboe to the clarinet allows these two players to discuss how they will phrase the melody and the qualities of articulations.

Pedagogically, this piece could provide an excellent introduction to the style, form, and history of the minuet. Technically, the clarinet part is not very difficult with a two-octave range of B3 to B5. The part allows the performer to practice going over the break smoothly as seen in the first measure of the clarinet solo in m. 17. This part also provides an opportunity to execute the accidentals E-sharp, and A-sharp, in addition to C-sharp, D-sharp, and G-sharp. Most of these accidentals require some pinky coordination. Articulation qualities must also be taken into consideration.

Menuet en Fa is bitonal in the beginning with the oboe and bassoon in F major, while the clarinet is in C major, modulating to D minor in m. 9. When the piano enters in m. 8, it supports both the F major and D minor tonalities with m. 8 ending with D, F, A, C, and E. [Ex. 5.8]

Ex. 5.8 *Menuet en Fa*, mm. 1–12

Tempo di Minuetto

Oboe *mf*

Clarinet in B \flat *p*

Bassoon *p*

Piano

Ob. ⁷

B \flat Cl. ⁷

Bn. ⁷

Pno. ⁷ *p*

This piece is taken from the larger *Choral et Variations* for two pianos or orchestra, which includes nine short movements: I. Prologue, II. Variation 1–Sarabande, III. Variation 2–La Crouille, IV. Variation 3–Scarlatino, V. Variation 4–Pastourelle, VI. Variation 5–Ariette, VII. Variation 6–Menuet, VIII. Variation 7–Rigaudon, and IX. Epilogue. The orchestral version is scored for one flute (doubling piccolo), one oboe, one clarinet in B-flat, one bassoon, two horns in F, two trumpets in C, timpani, percussion 1 and 2, harp, celesta, piano, and full complement of strings. Musik Fabrik has also produced arrangements of two of the variations, *Choral et Deux Variations* for both woodwind quintet and brass quintet. *Menuet en Fa* and *Sarabande* have been excerpted from this larger work, and arranged for soprano, alto, and baritone saxophone, and piano; and violin, viola, cello, and piano.

Wehage confirms that Tailleferre wrote many of her later works for students, including *Choral et Variations* which was “written as a commission for ‘teaching music,’ Tailleferre wrote a sort of ‘soup’ in which teachers could take out themes and entire pieces and orchestrate things according to their needs. The piece was devised to be this kind of music, and this is why so many versions of ‘Menuet en Fa’ (as well as ‘Sarabande’ which is from the same piece) are published.”⁴¹ The Menuet movement in the *Choral et Variations* is scored for oboe, clarinet in B-flat, bassoon, harp, celesta, and strings. The oboe, clarinet, and bassoon parts in *Menuet en Fa* are identical to the parts in the Menuet movement. The piano part in *Menuet en Fa* is a transcription of the string, harp, and celesta parts.

⁴¹ Wehage, email.

Sarabande

Similar to *Menuet en Fa*, *Sarabande* has also been published in five other arrangements: piano; oboe (or flute) and clarinet; two B-flat clarinets; soprano saxophone and alto saxophone; and violin and viola. The oboe line closely follows the oboe line in the orchestral version, while the clarinet line follows the bassoon line in mm. 1–16 and 34–53, and the clarinet line in mm. 17–33. The oboe and clarinet parts are exact transcriptions of the orchestral score, except for the last measure. There is a pizzicato downbeat in the harp, cello, and double bass parts in m. 54 in the orchestral version, whereas the oboe and clarinet version ends with a fermata on the last note in m. 53. The pizzicati on beats two and three throughout the orchestral version are missing in the oboe and clarinet version.

All of the variations in *Choral et Variations* are based on movements from a Baroque dance suite. The sarabande is a slow, stately dance in a triple meter that typically appeared in dance suites for solo instruments during the mid- to late-Baroque periods in France and Germany. It also includes four-bar phrases often in an AABB form, and “frequently a *petite reprise* occurs at the end, an exact or slightly varied repetition of the last four bars of the piece.”⁴³ Tailleferre’s *Sarabande* follows an ABCA’ form, but maintains consistent four-bar phrases for the most part. [Table 5.2]

Like the *Menuet en Fa* and the *Allegretto*, the *Sarabande* is not particularly difficult, especially the clarinet part in the oboe, clarinet, bassoon, and piano arrangement. Except for the C section, the clarinet plays mostly quarter and half notes in

⁴³ Richard Hudson and Meredith Ellis Little, “Sarabande,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24574> (accessed June 9, 2017).

the chalumeau range. The C section is more challenging for the clarinet, requiring some over the break activity and disjunct motion in the clarion range.

Table 5.2 *Sarabande*

| Measures | Form | Phrasing | Instrumentation | Key |
|----------|------------|---------------------------------|--|--|
| 1–16 | A | 4 four-bar phrases | Clarinet part mm. 1–4, 9–13 same | A natural minor |
| 17–24 | B | 2 four-bar phrases | Oboe part mm. 17–18 & 19–20 same, 21–22 & 23–24 same | A natural minor (mm. 17–20) D natural minor (mm. 21–24) |
| 25–26 | transition | | m. 26 repeats m. 25 | |
| 27–33 | C | 3+4-bar phrases | mm. 27–29 triplets, mm. 30–33 2-beat pattern in 3/4 | Oboe G major-ish Clarinet A major-ish |
| 34–53 | A' | 3 four-bar + 1 eight-bar phrase | mm. 50–53 prolongs tonic A, but ends with A/F# | A natural minor |

The A-sharp⁵ to C-sharp⁵ requires some finger coordination in order to make the leap smooth. The oboe part is much more difficult than the clarinet part with constant eighth notes, a two-plus-octave range, and frequent disjunct motion.

Choral et Deux Variations

Choral et Deux Variations for woodwind quintet was arranged in 1979. That same year, Tailleferre composed *Choral et Variations* for orchestra or two pianos, and she created the arrangements of *Sarabande* and *Menuet en Fa*. *Choral et Deux Variations* is an arrangement of the first, fifth, and eighth movements of *Choral et Variations*. The Choral is an arrangement of the Prologue, and the Pastourelle and Rigaudon maintain the

same variation titles. Like many of her other works for winds, Tailleferre also dedicated this piece to Dondeyne.

The Choral is in 3/4 and is marked Lent, however this differs greatly from the Allegro marked for the Prologue in the orchestral arrangement. The Choral is in A natural minor and is only seventeen measures in length. It is comprised of four four-measure phrases with the form ABA'C. In keeping with her unconventional harmonic writing, Tailleferre ends the first phrase with an A minor⁷ chord, and the second phrase with a G major chord plus a C pedal in the bassoon. The last two phrases end more conventionally with a first inversion A minor chord in m. 12, and the final chord is an A minor chord in root position. The flute has the main melody throughout the movement while the oboe, clarinet, and horn provide the chorale harmonies. The bassoon mostly supplies the bass notes in dotted half notes.

The pastourelle has its roots in 12th century pastoral poetry of the troubadours in lyric form. This movement is in rounded binary form with the A sections in G major and *Allegretto*, and the B section in A-flat major and *Un peu plus lent*. The flute, oboe, and clarinet take turns sharing the melody while the horn and bassoon primarily play a harmonic role. The A section is comprised of four eight-measure phrases, and the B section is comprised of one nine-measure phrase, followed by a ten-measure phrase, both of which include measures of 2/4 and 3/4.

The last movement, a rigaudon, is a dance form in a quick duple meter. The rigaudon typically followed the sarabande in instrumental dance suites, but in Tailleferre's *Choral et Variations* the sarabande is the first variation, and the rigaudon is

the last variation.⁴⁴ The Rigaudon is also in a rounded binary form with the A sections in B major, and the B section in D major. Interestingly, the A section is comprised of eleven-measure phrases. There is a continuous eighth-note pulse throughout the movement, which are occasionally interrupted by two accented quarter notes. The melody is primarily in the flute and oboe parts, but the clarinet and horn present the melody on occasion. This movement is also characterized by sudden shifts in dynamics every couple of measures. [Table 5.3]

Table 5.3 *Choral et Deux Variations*, Rigaudon

| Measures | Form | Phrasing | Instrumentation | Key |
|----------|------|-------------------------------|--|---------|
| 1–44 | A | 4 11-bar phrases (aa'ba'') | Melody in flute and oboe | B major |
| 45–81 | B | 8+12+16-bar phrases (cdc') | Melody mostly in flute, eighth note accompaniment | D major |
| 82–114 | A' | 3 11-bar phrases (a'b'a'') | Melody in flute and oboe | B major |

The clarinet part is accessible to young high school students. Rhythmically it's not very difficult, but the key signatures in the second and third movements are more challenging. The Choral offers opportunities to work on consistent breath support, matching tone color, and going over the break smoothly. The Pastourelle is pretty simple for the clarinet with mostly repeated quarter notes in the chalumeau range. The most difficult sections are the slurred eighth notes that ascend and then leap down, and coordinating fingers in the sixteenth note section in mm. 69–72. Slurred leaps require

⁴⁴ Meredith Ellis Little, "Rigaudon," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23459> (accessed July 12, 2017).

accurate voicing from the player. The Rigaudon is by far the most difficult movement because it's in D-flat major and E major, and there are many octave leaps.

CHAPTER VI: CONCLUSION

In exploring Tailleferre's chamber music for clarinet, I have found her mix of old forms with modern harmonies to be engaging, surprising, interesting and accessible. Though not a clarinetist, Tailleferre often writes idiomatically for the clarinet, although sometimes in keys that are more challenging for the clarinetist. In the pieces that I examined, one can hear Tailleferre's ability to compose in many styles from neo-Baroque to serial. In addition to being intriguing, her pieces are functional for the clarinet and wind chamber groups, and offer many excellent teaching moments for students. Despite the relatively simple melodies and rhythms, Tailleferre's music challenges the performers to listen for balance, blend, and intonation, particularly in extended harmonies.

Most of Tailleferre's chamber music for winds written in the 1970s includes piano, which is inspiring because Tailleferre likely wrote these parts for herself, a woman in her eighties who still found joy in composing and playing the piano after a distinguished, but sometimes challenging career as a composer. Because some of her wind chamber music was intended for students with herself at the piano, the piano parts are often more difficult than the wind parts, which complement and contrast the wind parts well. Her chamber works for winds have a youthful feel despite her age at the time she wrote them.

In an age when classical music institutions are trying to diversify their audiences, I believe that Tailleferre's music can offer a bridge between audiences who want to hear more music by women and people of color, and audiences who are committed to the classical canon. Tailleferre's music is still not widely known despite her success and popularity during her lifetime. Her music also offers similarities to her friends and better-

known composers, Poulenc, Ravel, and Stravinsky, which provides an avenue for those familiar with the aforementioned composers to draw connections with Tailleferre's music.

Tailleferre's wind music also presents an opportunity for students and audiences to hear and study music by a woman composer whose life spans much of the twentieth century. While Tailleferre did not like being called a woman composer, it's still important for women's compositional voices to be recognized and heard, especially from a time when women's musical voices were often silenced. It seems likely that if Tailleferre were a man, her music would be much better known today considering her collaborations with members of *Les Six*, Diaghilev, Cocteau, Koussevitsky, and Valéry and friendships with Picasso, Ravel, and Stravinsky, among others.

Relatively little research has been done on Tailleferre's life and compositions, which leaves open the possibility for scholars to conduct new research into Tailleferre's life, her compositional process and output, and theoretical analyses of her works. Unfortunately, many of Tailleferre's manuscripts are lost or are still privately held by her granddaughter. Wehage's efforts to publish many of Tailleferre's works over the past twenty years allowed me to be able to study many of these works. There are also ample opportunities for wind players to make recordings of pieces that have never been commercially recorded. Aside from the *Sonata*, *Arabesque*, and *Sérénade en La Mineur*, none of the other pieces discussed in this paper have been recorded. Recordings would allow Tailleferre's music to gain more exposure and appreciation, which is so rightly deserved in 2017, the 125th anniversary of her birth year.

In Gelfand's 1999 dissertation about Tailleferre's chamber music she hoped for more research into Tailleferre's music, more access to Tailleferre's scores, and "that Tailleferre's compositions will once again grace concert programs on an equal footing with those of her more famous male colleagues, fully recognized as superior works of art."⁴⁵ Progress has been made on all three of her wishes, but there is considerable work left to do. I hope this document has contributed in small way towards this goal, and that others will continue to study and perform Tailleferre's works with greater frequency.

⁴⁵ Gelfand, "Tailleferre," 5.

APPENDIX: EMAIL CORRESPONDENCE WITH PAUL WEHAGE

On Thu, Jun 8, 2017 at 10:51 AM, Colleen C White <cwhite10@uoregon.edu> wrote:

Dear Paul,

Thanks so much for your willingness to answer some of my questions. Is the following the original instrumentation for each of the pieces: Serenade en La Mineur (2 oboes, clarinet, bassoon, piano or harpsichord?), Menuet en Fa (oboe, clarinet, bassoon, piano), Sonate Champetre (oboe, clarinet, bassoon, piano), and Allegretto for Three Clarinets and Piano? I know some of these have been arranged for other chamber groups. Are the manuscripts for the pieces public? How did you obtain these manuscripts and why did you decide to publish them? Do you know if any of these pieces were premiered during Tailleferre's life? Did she write these pieces with specific performers in mind? Aside from Sonate Champetre, did Tailleferre write these works for students? I understand she was working at a school when these pieces were written, and they seem quite accessible to young students. The reed combination is somewhat unusual, do you know why she liked this combination? Are you aware of any recordings of these works?

Thanks so much for your time. I greatly appreciate your insight, and thank you for publishing these works! I'm really enjoying getting to know Tailleferre's music, and am looking forward to performing some of these works in the near future.

Best,

Colleen

On Thu, Jun 8, 2017 at 12:36 PM Paul Wehage <paul.wehage@gmail.com> wrote:

Dear Colleen,

That quite a bit of information there!

First of all, I started my publishing company after producing the Clinton-Narboni 2-piano CD on Elan. I had copied all of the works into Finale and went into see all of the major publishing houses, offering to give them the files if they would agree to publish these works (which had all just been recorded). To my surprise, they all, without exception, said “no”, that Tailleferre wouldn’t sell and that it wasn't interesting....As I had several friends whose works were also not being published at the time, I decided “to take the bull by the horns” and start my own company. This isn't something that I intended on doing, but felt that I had no other choice but to do it.

I was given access to these works through my membership in an association called “The Friends of Germaine Tailleferre”, the president (who was the former director of the school where Tailleferre worked) acted as if he was the rights holder...and since he had access to all of these materials, I had no reason to doubt that he did. When I decided to publish these works, I went to him to ask about the contracts. To my surprise, I found out that there was a Tailleferre heir. When I finally met her, I asked her about this and found out that she had thought that the works had been in a safe place, under lock and key...oops. However, she was grateful to find out what was happening and I've been working with her ever since to unravel this business. We've become close friends.

Talking about “original instrumentations” for these works is a bit tricky, as they exist in many versions: Sérénade en La minor also exists as:

- “Nocturne” for organ (just the slow bit) (this also exists for flute, oboe, clarinet and bassoon, but the manuscript has been lost)
- “Aube” for a capella mixed chorus
- movt III of the Suite Divertimento for band
- Berceuse from *Enfantines* for Piano (again, just the slow part...although there is reason to believe that the faster part was in the original, unadulterated version of “*Enfantines*”...the published version has a number of substitutions from the original manuscript, probably made by the publisher)...etc.

Tailleferre in her “*Mémoires à L'emporte-pièce*” talks about Ravel telling her to take one piece and to orchestrate it in as many ways as she could think of...One could see this as an example of that. One will note, however, that Tailleferre never changes the key of a piece. With a strong sense of perfect pitch, she never alters the basic tonal scheme of a theme.

“Choral et Variations” (from which “Menuet en Fa” is taken) was written to illustrate this point. Written as a commission for “teaching music”, Tailleferre wrote a sort of “soup” in which teachers could take out themes and entire pieces and orchestrate things according to their needs. The piece was devised to be this kind of music, and this is why so many versions of “Menuet en Fa” (as well as “Sarabande” which is from the same piece) are published.

The *Sonate Champetre* uses themes from the comic opera “*Il était un Petit Navire*”. It was written for a concert at the school where Tailleferre taught and dedicated to her friend Henri Sauguet, a close friend of Les Six. This version was for wind trio and piano. When the Ambache Ensemble of England asked for a version for string trio and

piano, the heir felt that her grandmother would like the idea...however, she did specify that no notes should be changed!

It's not clear from the manuscript what "Allegretto" is for: The score is in C with three solo staves and a piano part. The decision was made to publish this in a number of instrumentations. It's also really more of a piece for students and has been performed often at class auditions here in France.

So, you see, it's not as "cut and dried" as all of that. Tailleferre wanted her music to be played, and especially that it should be useful.

In terms of recordings, I'm only aware of the SONY recording that a saxophone quartet did of the Sérénade last year. I have a private recording of the Sonate champêtre done in California a few years back, but no one has recorded this in a public recording.

I hope that this makes things a bit more clear.

best wishes,

Paul Wehage

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