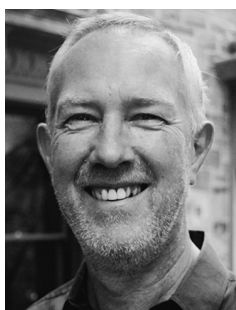


Hidden Treasure: Rediscovering *La Chanson d'Ève*

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INTRODUCTION

IN JUNE 1898 GABRIEL FAURÉ TRAVELLED to London to attend the British première of Maurice Maeterlinck's play *Pelléas et Mélisande*, for which he had provided incidental music.¹ "London was dreams and poetry: here, alas, all is prose and duty!" he wrote to one of his hosts, Elsie Swinton, on his return to Paris.² At the opening night party, hosted by Leo Frank Schuster, Fauré may have met Maeterlinck's schoolmate, close friend, and fellow Symbolist poet, Charles Van Lerberghe (1861–1907).³ There is no record of further contact between them, but Lerberghe was eventually to inspire more songs from Fauré than any other poet—eighteen in all, surpassing even Fauré's total of seventeen Verlaine settings.

It was probably the Belgian critic Albert Mockel who passed Fauré some of Lerberghe's verse in March 1906, when Fauré was in Brussels for the première of his First Piano Quintet.⁴ Mockel was a close friend and biographer of Lerberghe, and it was to him that the poet described his vision for *La Chanson d'Ève* (*The Song of Eve*), a collection published in 1904 and dedicated to another Belgian Symbolist, Émile Verhaeren.⁵ Lerberghe's Eden rejects that of Milton, "whose moralising, abominably longwinded clergyman's tone is repugnant from the outset"; dismissing the Eve of *Paradise Lost* as a mere "cook" (*cuisinière*), Lerberghe envisioned a more nuanced figure, at once pure and sensuous (and hermaphrodite, he adds), embodying both the dawn of the world and the complex and capricious frailties of humanity.⁶ While he was no theologian—around this time he made a final turn toward atheism—he was drawn to the mysticism and mythology offered by this *ur*-narrative, prompted by a quasi-Wagnerian impulse to encompass the world with all nature and art in one creation story.⁷

Lerberghe's 96-poem epic, in turn, was to prompt Fauré's longest song cycle, a ten-song collection composed and progressively published between 1906 and 1910. As Peter Low observed in an earlier article in this journal, *La Chanson d'Ève* has never enjoyed the popularity of its predecessor *La Bonne Chanson* (1894).⁸ Indeed, it divided Parisian critics from the outset. Georges Servières, normally one of Fauré's staunchest supporters, was irritated by the poetry: Lerberghe's Eve, he suggested, would be better suited to the pages of a perfume catalogue. Servières also missed a sense of narrative thread in the cycle, and felt that Fauré was supplementing a staleness of inspiration with "schooled artifice."⁹ By contrast, Robert Brussel, writing in February 1909

when just five of the ten songs were in print, lauded the music's simplicity, arguing that with its clarity of expression came added depth, richness, and expressivity: "[Fauré] perhaps had kept the best, the most moving, the most poignant, for *La Chanson d'Ève*."¹⁰

In 1957 Fauré's son Philippe Fauré-Fremiet wrote of *La Chanson d'Ève*, "Only a few artists understand what a treasure lies sleeping, disregarded, until the day that one chooses to go in search of it."¹¹ More recently, Katherine Bergeron has done just that, making the cycle the bedrock of her 2010 monograph *Voice Lessons: French mélodie in the Belle Époque*. As Lerberghe's Eve sings the world into being, so Bergeron reads in *La Chanson d'Ève* an origin story for French *mélodie* itself.¹²

The considerable feat of conveying that in print is arguably outweighed, for performers, by challenges of length, contrast, and comprehensibility. Fauré, as we shall see, viewed *La Chanson d'Ève* as a "pendant" to *La Bonne Chanson* (in 1919 he made a particular effort to have them programmed together),¹³ but the two cycles are radically different in their construction of narrative and pacing. *La Chanson d'Ève* opens in slow tempo with the most extended of all Fauré's songs, "Paradis," followed by the *Adagio molto* "Prima verba." *La Bonne Chanson*, by way of comparison, opens with the concise and flowing "Une Sainte en son auréole," which gives way to the exuberant "Puisque l'aube grandit." Seven of the nine songs of *La Bonne Chanson* are headed *Allegro* or *Allegretto*; in *La Chanson d'Ève* the liveliest tempo marking is *Allegretto*, heading just two consecutive songs in mid-cycle (numbers 6 and 7), the first of which ("Eau vivante") continues the same meter, flow of sixteenth notes, and metronome marking as the song before it (the *Andante* "L'Aube blanche"). The remaining tempo headings in *La Chanson d'Ève* are all variants of *Andante* or *Adagio*. While Fauré's concept of *Andante* is not in itself slow, *La Chanson d'Ève* manifestly lacks the variations of tempo and texture that normally serve to keep listeners engaged.

In narrative terms, too, while Fauré's *La Chanson d'Ève* traces a broad progression from creation to death, there are few decisive events or phrases for the listener to grasp. This is equally true of the poetry; any narrative arc across Lerberghe's volume is primarily defined through its four section headings, "Premières paroles," "La Tentation," "La Fuite," and "Crépuscule." There

is little narrative impetus within each section (apart from a few defining moments, such as the opening "C'est le premier matin du monde . . .," set by Fauré as "Paradis"), the poetry being essentially contemplative. Lerberghe's style, moreover, is a dense thicket of Symbolism, its resonances of association and evocation demanding repeated hearing or thoughtful rereading. Fauré's musical language also seemed to be undergoing a period of experimentation through the years of the cycle's composition, in transition between the expressive intensity of the 1890s and the sparer, terser harmonies and declamation of his last works from the First World War years onward. (This is observable even in comparing *La Chanson d'Ève* with Fauré's second Lerberghe cycle, *Le Jardin clos* of 1914.)¹⁴ In *La Chanson d'Ève*, as in his piano works of the same period (notably the nine *Préludes*, also published in 1910), Fauré is at his most harmonically nebulous. This is music that takes getting to know, demanding intellectual investment from singer, pianist, and even listeners, to grasp its harmonic idiom.

This study emerges from a decade-long project prompted by Peters Edition, the preparation of the first complete critical edition of all Fauré's hundred-plus *mélodies*. The final volume in the series, published in 2022, comprises the four late cycles (*La Chanson d'Ève*, *Le Jardin clos*, *Mirages*, and *L'Horizon chimérique*).¹⁵ In this article, we explore and explain questions of source history, notational and performing problems, and editorial procedure, in *La Chanson d'Ève*. Retracing the cycle's progressive expansion and piecemeal publication is vital to an understanding of how various practical and editorial issues arose, and how we might solve them, on the page or in performance. Most importantly, numerous interim configurations that preceded the cycle's final form of 1910 offer us a spectrum of possibilities for performance, allowing a transformative reappraisal of the cycle's place in the repertoire.

HOW TO MAKE GOD SPEAK: COMPOSING LA CHANSON D'ÈVE

Fauré's first setting of Lerberghe, "Crépuscule" (the eventual no. 9 in *La Chanson d'Ève*), was undertaken and even published with no cycle in mind. Fauré's son Philippe later wrote that it was "written in Paris, on the eve of the Conservatoire *concours* [the end of year

competitive public examinations], in the director's office on the [rue du] Faubourg Poissonnière, and dated 4 June 1906."¹⁶ The task was undoubtedly facilitated by reusing the still unpublished "Mélisande's Song" from Fauré's incidental music for *Pelléas et Mélisande*—a song Lerberghe would have heard in that original form in London in 1898. The first half of "Crépuscule" essentially reprises the earlier song's piano part under a new vocal line, before developing a longer second half.

During his 1906 summer holiday on Lake Maggiore, Fauré returned to Lerberghe. A series of letters to his wife documents, in unusual detail, how *La Chanson d'Ève* began to coalesce.

[3 September:] I feel that it's going to work. In short, it's something to do with this poetry collection: *La Chanson d'Ève*, by a Belgian, Van Lerberghe. It's the collection from which I've already taken "Crépuscule." Now, I'm trying to take this as a beginning, and to complete a number of pieces which will form a set, and a pendant to *La Bonne Chanson*. The difference in character between the two [sets of] poems will necessarily involve different music too, and from this perspective, the project interests me.

[5 September:] My text is difficult, it's descriptive and unsentimental. And besides, I have to make God the Father speak, and then Eve his daughter. Ah! It's not simple, having to handle such august personages.

[7 September:] I've resolved the problem of how to make God sing. When you see what his eloquence consists of, you'll be surprised it took me so long to work it out. But, alas! Bare simplicity . . . is the most difficult thing to conceive.

[8 September:] I hope to have finished this difficult song by this evening, as I got up at 6 to say good morning to the sun, and immediately returned to my little task. And I'm thinking only of starting no. 2, as early as tomorrow, if indeed I do finish no. 1 today . . . I'm only too aware how much I'll be tied up [once back in Paris], body and spirit, until the end of November.¹⁷

On 9 September Fauré wrote with the "good news" that he had completed "Paradis" the day before, and was now deciding on a text for a song to follow it. This in itself is a revealing admission; he had begun "Paradis" essentially as an experiment, without a clear plan for the cycle. Out of almost one hundred poems in Lerberghe's collection, he now had to choose a third one to set ("it's not easy . . . there is a lot of repetition")¹⁸ before decid-

ing how to continue from there. He then took ill, and completed "Prima verba" only on 28 September. On that day, he notified his publisher that he was effectively embarking on a cycle. He was sending the two new songs, he wrote,

one of them very long ["Paradis"]. Since we already have one, "Crépuscule," and I am planning to write others, I think it would be better not to give them an opus number but to keep this for the whole work when it is complete. I may be able to bring you the fourth when I return to Paris, around 6 or 7 October.¹⁹

Underlying these endeavors were two pivotal changes to Fauré's professional life. A year earlier, in June 1905, he had unexpectedly been appointed Director of the Paris Conservatoire.²⁰ He simultaneously ended his long acrimonious association with the publisher Hamelle and signed a new agreement with Henri Heugel, to take effect from 1 January 1906. The contract required Fauré to supply thirty new works in the three years 1906–1908—just as his new Conservatoire workload restricted his composing time mostly to summer holidays, and as his opera *Pénélope* would increasingly occupy that time and attention from 1907 to 1912.

Although Fauré's correspondence with Heugel is never less than cordial, his family letters over those years attest to considerable stress from the resulting pressure. In mundane terms, the more Lerberghe poems Fauré set, the more items he could tick off his contract, each song counting as a work supplied. It is little wonder, then, that he continued to add to *La Chanson d'Ève* over the next few years, letting the songs be printed one by one and repeatedly reordering them as the cycle expanded (Table 1). Despite his promises in 1906, though, it would be almost two years before Heugel received two more songs, "Roses ardentes" and "L'Aube blanche." To the singer Marie Trélat, Fauré wrote on 30 June 1908, in a letter that encapsulates his competing responsibilities:

I'm delighted that *finally* (!!!) I'll be able to be a bit more sociable to you at this Conservatoire, which is so hard to manage. I'm sorry not to be able to come and see you before we leave. For a month I've been horrendously busy. But by getting up at 7 every morning, I've nevertheless been able to write two new songs for *La Chanson d'Ève*, which will follow on from "Paradis" and the rest. Would you like to mention them to my delightful and dear interpreter, M^{lle} Pauline Segond?²¹

TABLE 1. Gabriel Fauré, *La Chanson d'Ève*; dating, keys, and changing orders of songs.

Song (final order)	Key	High-voice key ¹	Sent for engraving ²	Published	A	Es (07)	A (III), Es (08)	A (IV)	Perf. (09)	Es (09)	Es (10)
I. Paradis	e–E	F–F	3 October 1906	Jan. 1907	1	1	1	1	1	1	1
II. Prima verba	G ^b	A	3 October 1906	Jan. 1907	2	2	2	2	2	2	2
III. Roses ardentes	E	F	22 July 1908	Nov. 1908	3		3	3	3	3	3
IV. Comme Dieu rayonne	c–C	d–D	5 July 1909	Oct. 1909	4			4	5	5 (5/4) ³	5
V. L'Aube blanche	D ^b	E	22 July 1908	Nov. 1908	–		4	7	4	4	4
VI. Eau vivante	C	D	5 June 1909	Oct. 1909	–			6	6	7 (6/7)	7
VII. Veilles-tu . . .	D	E	15 January 1910	Feb. 1910	8(7) ⁴						8
VIII. Dans un parfum . . .	G	B ^b	5 June 1909	Oct. 1909	–			5		6 (5/6)	6
IX. Crépuscule	d–D	e–E	13 June 1906	Aug. 1906	–	[0]	(5) ⁵	8	7	10	9
X. Ô mort . . .	D ^b (E ^b)	E (F [#])	15 January 1910	Feb. 1910	10						10

Sources listed in Table 1:

A Individual autograph numbering of each song on the autograph (A), as assembled over 1906–10, on each cover or above first music system (dash indicates no number).

Es (07) Order as printed on cover of the single-song editions (*Es, éditions séparées*) published in January 1907.⁶

A (III), Es (08) Order set out on cover of “Roses ardentes” in A, and printed on Es cover, November 1908.

A (IV) Order set out on cover of “Comme Dieu rayonne” in A.

Perf. (09) Order on program of interim première on 26 May 1909.

Es (09) Order as printed on Es cover, October 1909.⁷

Es (10) Order as printed on Es cover, February 1910.

¹High-voice keys as in the new Peters Edition (2022).

²Dates partly marked on A, otherwise as listed in Nectoux, *Catalogue des Œuvres*, 335–344, along with dates of publication.

³Parenthesized numbers as printed above first music system/amended in pencil (apparently in Fauré’s hand) on *dépôt légal* exemplars at the Bibliothèque nationale de France, viewable via www.gallica.fr.

⁴Amended from 8 to 7 at top of cover page, which then lists all ten songs in the final order; the cover of no. X also lists all ten songs thus.

⁵This number appears only on the title page of A (III); see also Figure 1.

⁶These exemplars show the overall title “*Mélodies / SUR DES POÉSIES DE / CHARLES VAN LERBERGHE*”, followed by “I. Crépuscule / II. Paradis (*La Chanson d'Ève*, no. 1) / III. Prima verba (*La Chanson d'Ève*, no. 2).”

⁷These covers list numbers I–X, leaving blank spaces for titles of the forthcoming eighth and ninth songs.

“Comme Dieu rayonne,” “Eau vivante,” and “Dans un parfum de roses blanches . . .” followed a year later, all three being sent for engraving on 5 June 1909. Now able to glimpse the end of the cycle, on 25 July Fauré wrote from Lausanne to his wife:

I’ve started working a little, but this work yet again consists of getting some fodder ready for Heugel, that’s to say sketching some songs for *La Chanson d'Ève*, which I shall complete quite easily in Paris in November and December. I owe him five pieces, and I prefer to get ahead of myself. I shall work better at *Pénélope* once I feel that I am a little further ahead with Heugel’s work.²²

If such wording might startle us, no less surprising is it to find the 64 year old Director of the Paris Conservatoire, and newly elected member of the august Institut de France, writing humbly to his publisher on Boxing Day 1909:

I’m just completing—having been held up for a long time by our entrance examinations—some songs and piano pieces [the first three of the piano *Préludes*]. But I shall need another fortnight, alas, to allow for the disruptions of the festive season. Would you be so kind as to give me until 10 January, in other words to add ten days onto 1909?²³

Example 1. “Roses ardentes,” mm. 33–37, Heugel edition, 1910.

Those final additions to the cycle, “Veilles-tu, ma senteur de soleil . . .” and “Ô mort, poussière d'étoiles,” were sent for engraving on 15 January 1910,²⁴ and the completed set was première on 20 April at the inaugural concert of the Société musicale indépendante.²⁵ Fauré accompanied the cycle's dedicatee, Jeanne Raunay, who was then in the prime of her distinguished career as both a recitalist and opera performer.

COMPOSITIONAL QUANDARIES AND EDITORIAL INTERVENTIONS

As Philippe Fauré-Fremiet wrote—and his father's correspondence proves—“the Cycle of *La Chanson d'Ève* was constructed only little by little, piece by piece, without a prearranged plan, and with modifications to the order of the songs.”²⁶ Even when Fauré set his mind to deriving a cycle from Lerberghe's volume, he had no clear sense of its eventual scope or narrative arch. These developed only haphazardly over the next three and a half years. The ten songs, published separately as they were completed, were gathered into a collected volume in 1910. Only there did they assume their final sequence, one that bore little relation to their order of composition. Further variations emerge from interim orders shown on manuscript or printed title pages or documented in performances, as the “cycle” first grew from two or three songs to five, then to a set of eight, before reaching the final tally. Preparing a new edition provided an ideal prompt to broach these matters of continuity, contrast, and sequence, and to encourage performers to envisage

practical solutions that both respect the work's musical integrity and respond to the unusual circumstances of its composition.

All of *La Chanson d'Ève* survives in Fauré's autograph fair copy used for engraving the first prints; corrected proofs survive of just the first two songs.²⁷ These sources bear witness to notational or compositional challenges that the composer, sometimes pressed for time, had to resolve in terms of immediate practicality, occasionally leaving an apparent compromise, or even a contradiction, on the printed page. The most technically problematic of these can be found in the closing measures of “Roses ardentes” (Example 1). The *m.g.* (left hand) indication for the piano's dotted G[#]₄ at m. 35 is incompatible with the notation under it: changing the pedal as printed loses the tied-over bass B₂ unless the left hand is free to hold that note down. Fauré's autograph shows how the problem arose. The pedal marking originally appeared there a beat earlier, before being deleted and relocated as in Example 1. The reason for that is equally clear: the earlier pedal placement, while successfully catching the bass B₂, disagreeably blurs the resolution of the appoggiatura across mm. 34–35 (A₃ to G[#]₄). Closer examination of the autograph explains that problem in turn by revealing that the harmony originally did not change over that barline, the resolution coinciding instead with the word “son” above a tonic E₂ in the bass. The measures in question were initially written as in Example 2a, then revised and partly rewritten as in Example 2b, before being adjusted again to the final reading.

a. Original reading

mê - me At - teint son Dieu! —

sempre f

péd. *

b. Interim revised reading

sempre f

mê - me at-teint son dieu! —

sempre f *m.g.* *p*

péd. *

Example 2. “Roses ardentes,” mm. 33–37, early autograph versions.

The crucial information from all this is that Fauré’s *m.g.* marking (which can be read as implicit in Example 2a) originally formed an integral gesture with the harmony and pedalling. Fauré’s first revision, of the vocal rhythm in Example 2a (presumably to reach the top note on a strong beat, as in Example 2b), necessitated delaying the piano’s harmonic resolution and pedal application by a beat; unfortunately that in turn engendered awkward harmonic rhythm at the end of m. 34, which could be resolved only by Fauré amending the piano’s last left-hand offbeat in m. 34 from $G^{\#}_3$ to A_3 (the emendation is visible on the autograph). The problem in Example 1 can thus be seen as the last link in a chain reaction set off by the initial vocal revision. While the only viable solution in the Peters edition was to remove the piano’s

m.g. indication in m. 35, the exuberant physical gesture it conveyed is inevitably lost, taking with it some intuitive information about tempo, a topic to which we’ll return.

A telling parallel comes from a nearly synonymous earlier song, “La Rose” (op. 51, no. 4), in which the “Third Collection” of Fauré songs (issued by Hamelle in 1908) shows an oddly jarring harmonic lurch in m. 48, under the vocal line’s closing cadence, followed by a moment of equally awkward harmonic stasis for the piano in m. 52. Again we can sense a compositional problem never satisfactorily resolved; the 1891 first edition of “La Rose” reads differently through that passage, beneath a precariously high and quiet vocal ending that Fauré designed specifically for the song’s dedicatee, the outstanding tenor Maurice Bagès.²⁸ It was probably a

decade and a half of hearing less able singers come to grief there that prompted Fauré to substitute the more manageable but less elegant ending that appeared in the “Third Collection”—in the very year he was wrestling with “Roses ardentes.” (Goethe’s line “Röslein sprach: ‘Ich steche dich’” comes inescapably to mind here.)

Our other unresolvable quandary appears in “L’Aube blanche,” which was sent for engraving on the same day as “Roses ardentes” in July 1908, and whose poetic text goes awry in the song’s last strophe. Lerberghe provided this concluding quatrain:

Et mon âme, comme une rose
Tremblante, lente, tout le jour,
S’éveille à la beauté des choses,
Comme mon cœur à leur amour.

[And my soul, like a rose / That is trembling and listless
all day, / Awakens to the beauty of things, / As my heart
awakens to their love.]

Fauré’s setting (manuscript and printed) replaces Lerberghe’s “tremblante” [“trembling”] with “troublante” [“troubling”], and the last line’s “mon cœur” [“my heart”] with “mon âme” [“my soul”]:

Et mon âme, comme une rose
Troublante, lente, tout le jour,
S’éveille à la beauté des choses
Comme mon âme à leur amour.

“Troublante” might be read as an attempt to mitigate three consecutive identical nasals (“Tremblante, lente”), the sort of subtle adjustment of assonance that was a career-long characteristic of Fauré’s vocal writing.²⁹ Unfortunately it makes no sense in that context (awakening to beauty like a troubling rose?); it may well have simply resulted from Fauré’s deteriorating eyesight in those years. By the same measure, “âme à leur” in the last line is markedly more agreeable to sing than “cœur à leur,” but it makes an impossible nonsequitur to the comparative “âme” three lines earlier (m. 20 of the song). The Peters edition adopts the only semantically feasible option of restoring the original poem’s wording, the issue flagged by a footnote on the musical page. Restoring Lerberghe’s less singable wording here was a procedure of last resort, since it is normal in song editing to respect textual adjustments made by a composer for a discernible vocal purpose.

Some problems of notation or presentation are more conducive to editorial intervention. Two particular passages in *La Chanson d’Ève* contain such dense enharmonics as to be notorious for tripping up pianists. The manuscript of “L’Aube blanche” shows various reworkings around measures of particular harmonic concentration, as Fauré moves rapidly around and away from the home tonality of D^b major. At m. 6 his final reading drops into double-flat notation (Example 3a) before giving way to enharmonically equivalent naturals and even sharps in mm. 7–9. While there is no neat way to notate such rapid harmonic motion, workshops and rehearsals have so repeatedly borne witness to pianists coming adrift here that the new Peters edition takes the exceptional step—after considerable reflection—of enharmonically renotating m. 6 to give the piano an earlier shift to naturals and sharps, as in Example 3b. (Although the vocal line needs to retain D^b in m. 6, the brief enharmonic differentiation between voice and piano is in keeping with Fauré’s usage here and in the other late cycles: see, for example, m. 12 of “Comme Dieu rayonne.”)

Another instance appears in “Ô mort, poussière d’étoiles,” where the enharmonic alternations of naturals, sharps, and single or double flats in mm. 15–16 are equally treacherous for the pianist (Example 4a). Legibility there can be aided by some respelling of not only enharmonics but also clefs and layout (Example 4b), without compromising the compositional or interpretive logic. (The vocal enharmonic tie this entails in m. 15 again is in keeping with Fauré’s usage elsewhere.)

A SOPRANO EVE?

Perhaps the biggest question of editorial intervention and presentation was that of transposition. All four of Fauré’s late cycles were published in his lifetime in single-key medium-voice editions, and have never been systematically transposed into high-voice keys. This marks a break from his earlier songs, nearly all of which appeared in at least two keys during his lifetime.³⁰ While the later policy coincided with Fauré’s change of publisher, the reasons behind it are not clear. There is no evidence whatever that Fauré was opposed in principle or in practice to transposition of his songs; on the contrary, he accompanied some important premières

a. Enharmonic spelling as in sources

- toi, le so-leil luit. Mon

âme é-coute et je sou-lève Un peu

b. Peters edition, enharmonically renotating m. 6

- toi, le so-leil luit. Mon

â - me é-cou - - - - te, et je sou-lè - ve Un peu

Example 3. "L'Aube blanche," mm. 5-8.

a. Spelling as in sources

Viens, — bri-se-moi comme u - ne fleur d' é - cu - me, U - ne fleur de so - leil

b. Peters edition

Viens, — bri-se-moi com-me u-ne fleur d' é - cu - me, U - ne fleur de so - leil

Example 4. “Ô mort, poussière des étoiles,” mm. 15–17.

in transposed keys (notably the op. 58 “Venetian” cycle, which was premièred by Maurice Bagès in high-voice keys), and is on record as sometimes advising transposition or even recopying a song in another key himself, as occasion demanded.³¹ This pragmatic and flexible approach is evident in the one song from *La Chanson d'Ève* that appeared in transposition during Fauré's lifetime. The exceptionally low-lying “Ô mort, poussière d'étoiles” was issued separately in 1922 transposed a tone upward (to E^b), clearly with the aim of making it more accessible even to mezzos. (In its original D^b, a good part of the song lies on or near C₄.)

From the outset, a guiding principle of the new Peters critical edition has been to honor Fauré's essentially practical musicianship by making his songs accessible to

as many singers as possible, within appropriate bounds of taste and scholarship. The decision was accordingly made to issue the four late cycles in a high-voice volume as well as in the original medium-voice keys (thus matching the first three volumes of the series, which exist in both medium- and high-voice versions). For *Mirages* (1919) and *L'Horizon chimérique* (1921) this was a fairly straightforward process, as both cycles work well for high voice and piano if transposed a tone upward throughout. The two Lerberghe cycles are much more challenging because of their more varied vocal tessiturae; certain of the songs lie unusually high or low within mezzo or baritone range, leaving them less amenable to a uniform degree of transposition. Their piano parts also require caution in this regard, because of where

they lie on the instrument or under the hand. Some chords or figurations become unmanageable in certain keys, and in terms of tessitura, it quickly became clear that “Paradis,” with its high mezzo vocal tessitura and relatively high piano texture, could not realistically be taken up more than a semitone, an option that would in turn be useless for “Ô mort . . .”

Experimentation with specialist performers and teachers, and consideration of tonal logic, helped decide varying degrees of transposition through each of the two Lerberghe cycles. A vital precedent came from Fauré’s authorized transpositions of his two Verlaine cycles of the 1890s (the op. 58 “Venetian” songs, and *La Bonne Chanson*), both of which vary the degree of transposition from song to song without adhering to their original key sequence.³² Maintaining the original sequence of key relationships was clearly not of paramount importance in either of these earlier cycles, within bounds of sensible tonal continuity; the same can certainly be averred for *La Chanson d’Ève*, particularly given its piecemeal assembly and various internal reorderings. (“Ô mort, poussière d’étoiles” appears in the Peters medium-voice volume in both authorial keys of D^b and E^b, and correspondingly in the high-voice volume in E and F[#].)

PERFORMING SOLUTIONS (1): TEMPO AND STRUCTURE

Most of the editorial matters just discussed—transposition and enharmonics, compositional and notational tangles—can be addressed by reference to other Fauré songs (particularly the other late cycles), and to the methodology established by the earlier volumes in the Peters series. The particular circumstances that shaped the composition of *La Chanson d’Ève* leave some specific challenges of their own for performers, involving structure and narrative within and across songs. Some of this can be partly addressed on the musical page, with judicious editorial explication. Some of it, though, demands a more holistic understanding of Fauré’s compositional practice and performing habits, something that an edition can help to guide, but which requires care to avoid being intrusive on the musical page.

While Fauré’s metronome markings in *La Chanson d’Ève* are generally useful, “Comme Dieu rayonne,” “Roses ardentes,” and “Eau vivante” present practical

problems of pacing. A key to solving these first two is offered by the subtle tempo relationships discernible in the cycle’s first and longest song. The broad, fluid span of “Paradis” is subtly bound together by Fauré’s metronome markings, which link measures 1, 108, and 126 by defining the same pulse or tactus (♩ or ♩ = 23–24) at each of these measures. (This is extrapolated from his opening marking of ♩ = 69 for both the opening 3/2 meter and its return at m. 126, which can be read equivalently as ♩ = 23, compared with his ♩ = 48 marking at m. 108 where the opening theme is reprised in *alla breve* meter, yielding an almost identical ♩ = 24.)

Integral to this is what J. Barries Jones has noted as Fauré’s ability “to ‘change gear’ rather more smoothly than most [pianists].”³³ In practice, the second theme of “Paradis,” from m. 21—a chromatically undulating trope that forms the second of the cycle’s two “leitmotifs”—calls for a discreet increase in tempo if its long episode is not to sag.³⁴ This almost unnotatable quality is implicit in many of Fauré’s instrumental pieces (the First Barcarolle and First Nocturne are documented examples), and specifically attested to by some of his colleagues.³⁵ The Peters edition accordingly adds “[*Un poco più animato*]” at m. 21, the intent being a subtle elasticity that can be inferred again when the respective leitmotifs return in mm. 50 and 61.

Intriguingly, the subsequent change to *alla breve* at m. 73 (for “Or, Dieu lui dit”), at the indicated *Andante* ♩ = 58, slightly slows the half-note tempo at the same time as it slightly quickens the measure’s tactus (to ♩ = 29). Abstruse as this might seem, that bifurcation of flow can help us grasp a particularly elusive effect at m. 91, where Fauré’s indication *più mosso* is accompanied by a metronome marking that seems to contradict it (♩ = 104, that is, a touch *slower* than it was with the preceding ♩ = 58). In practice this can make sense if read in a broader sense of [*poco a poco*] *più mosso*, the structural “elastic” momentarily stretched back at m. 91 before moving through the *poco a poco cresc. ed accelerando* from m. 101 into the song’s main climax, a strategic case of the old French maxim “*reculer pour mieux sauter*.”³⁶ The ensuing indication *meno mosso* for the main theme’s reprise at m. 108 can then be read reciprocally as [*poco a poco*] *meno mosso*, for any sudden jolt there to a different tempo would contradict the piano’s descending

a. 5th Impromptu, op. 102, mm. 98–101

(Allegro vivo ♩ = 168)

b. “Eau vivante,” mm. 21–23

(Allegretto moderato ♩ = 76)

mous - ses, Vers l'o-cé - an o - ri - gi-nel, ———— Toi qui

Example 5. Comparison of Fifth Impromptu and “Eau vivante.”

bass scale (which was clearly designed to lead smoothly through the transition).

All this sheds light (as it were) on “Comme Dieu rayonne,” in which a gradual intensification of tempo is implicit in the lead up to m. 15, where the second theme from “Paradis” returns at what has to be a considerably more flowing tempo than the song’s opening marking of *Quasi adagio* ♩ = 56. The score specifies nothing of that, and Fauré’s equal vagueness in defining dynamics—his only marking between the opening *p* and the climactic *f* at m. 15 is a single *cresc.* indication for voice alone at m. 4—suggests his wish for the build-up and transition to happen unobtrusively (something the piano texture facilitates mostly through mm. 13–14). Once again a direct analogy can be found in Fauré’s Ninth Nocturne of 1908, which has to end considerably faster than it starts, despite the lack of any such instruction; the effect there equally has to come spontaneously from within.³⁷

This in turn brings us back to “Roses ardentes,” whose ending, as we saw in Examples 1 and 2, implies a degree of physical exuberance for both voice and piano, suggestive of a tempo well above the song’s opening indication, *Andante* ♩ = 72. If that opening tempo is suited to the initial vocal syllabification, by m. 22 an increasing breadth of syllabic rhythm supports a gradual surge to a more agile tempo for the exultant ending.

“Eau vivante” poses a different quandary of tempo. Its piano texture, read with the song’s title, suggests a considerably faster pace than either its metronome marking or its vocal line. One of several piano parts in Fauré’s song output that could almost stand as an autonomous instrumental piece (“Lydia” and “Clair de lune” also spring to mind), “Eau vivante” relates closely to Fauré’s rapid Fifth Impromptu (op. 102) from exactly the same time, characterized by a similar running texture and splashes of whole-tone color, and which was

première less than three months before “Eau vivante” was completed. Example 5 shows an example of the textural affinity.

Even if ♩ = 168 seems on the headlong side for the *Allegro Impromptu*,³⁸ ♩ = 76, less than half that speed, makes for a bizarrely slow *Allegretto* in the similar figurations of a song describing “Eau vivante qui . . . jaillis . . . jamais lasse”; as the poem makes clear, this water doesn’t trickle, it spurts and gushes. Taken on its own, this piano part could run easily and judiciously at around ♩ = 116. What caps its pace is the song’s density of vocal syllabification, although agile vocal delivery can raise that some way above ♩ = 76.

However it is treated, this song inevitably leaves a conflicting sense of intrinsic tempo between voice and piano, almost as if a vocal line had been conceived over an extant piano entity. Should that seem farfetched, we may recall that was exactly how Fauré composed “Crépuscule” (whose piano part accordingly has to flow more nimbly than it did in 1898 for the closer packed syllabification of “Mélisande’s Song”).³⁹ Nor is the conundrum in “Eau vivante” helped by its surroundings; if a livelier tempo might set that song in clearer relief from the preceding “L’Aube blanche,” it proportionately weakens the contrast into the ensuing “Veilles-tu, ma senteur de soleil . . .” (the cycle’s only other “quick” song). To solve these problems, we must consider another element of the cycle’s make-up, to which we now turn.

PERFORMING SOLUTIONS (2): ORDERING

If the drawnout, sometimes fragmented compilation of *La Chanson d’Ève* contributed to its quandaries of continuity and tempo, it also offers some unexpectedly generous solutions. Table 1 above charts the composition and progressive rearrangement of the cycle’s songs, tracked through Fauré’s autographs and the initial separate publications.⁴⁰

The autograph title page of “Roses ardentes,” dating from July 1908, lists the cycle as comprising what eventually became songs 1, 2, 3, 5, and 9, which are numbered there as 1–5. (The original printed cover page for that song and for “L’Aube blanche” does likewise, except that “Crépuscule” at the end is unnumbered; see Figure 1.) A year later, the autograph title page of “Comme Dieu rayonne” (Figure 2) shows a revised eight-song sequence



Figure 1. First edition (*édition séparée*) of “Roses ardentes,” Heugel, 1908 (reproduced by courtesy of the Bibliothèque nationale de France).

comprising nos. 1–4 then 8, 6, 5, and 9 respectively of the final ordering. Even the first complete ten-song listing in 1910, on the printed covers of “Veilles-tu . . .” and “Ô mort,” orders them differently from the collected edition issued shortly afterwards (Figure 3).⁴¹ Other permutations visible in Table 1 include variants of printed numbering on legal deposit exemplars of individual songs, along with some handwritten renumbering on those scores (possibly in Fauré’s own hand).

Documented early performances offer further configurations. The soprano Jane Bathori and Fauré appear to have premiered “Paradis” and “Prima verba” together, as part of an all-Fauré program in Paris on 9 January 1908 (ending with a complete performance of *La Bonne Chanson*).⁴² A few weeks later, Jeanne Raunay and Fauré programmed “Paradis,” “Prima verba,” and “Crépuscule” as a group, at concerts in Paris and London.⁴³ Fourteen months later, on 26 May 1909, Raunay and Fauré per-

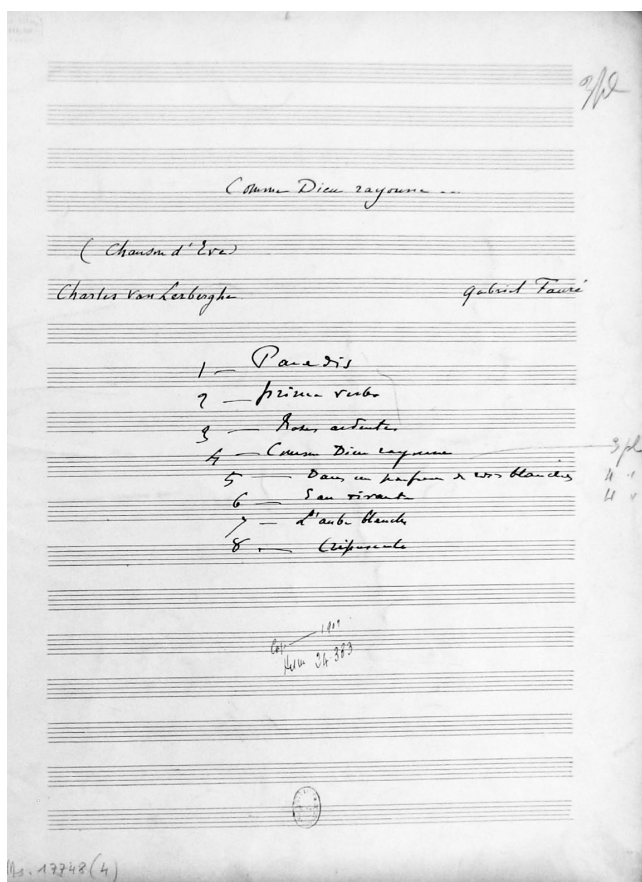


Figure 2. Autograph title page of “Comme Dieu rayonne,” July 1909 (Reproduced by courtesy of the Bibliothèque nationale de France).

formed the seven then-completed songs (nos. 1, 2, 3, 5, 4, 6, and 9 respectively of the final ordering). Advance notices for the concert announce the cycle as an apparent *fait accompli*, without suggesting it was a work in progress.⁴⁴

Table 2 shows these variant configurations, all of which still offer viable options, circumventing problems of continuity or contrast inherent in the final sequence of 1910. In particular, four of the alternative orderings avoid a disadvantageous transition from “L’Aube blanche” to “Eau vivante” (in addition to the tempo issue noted above, the printed sequence also entails an awkward tonal shift from D^b to C major). In the first of these alternative orderings (the May 1909 concert), the running texture of “Eau vivante” emerges without a change of key from the anchoring C major chord that ends “Comme Dieu rayonne,” entailing a more perceptible change of gear into the new tempo. Alternatively, the three orderings from

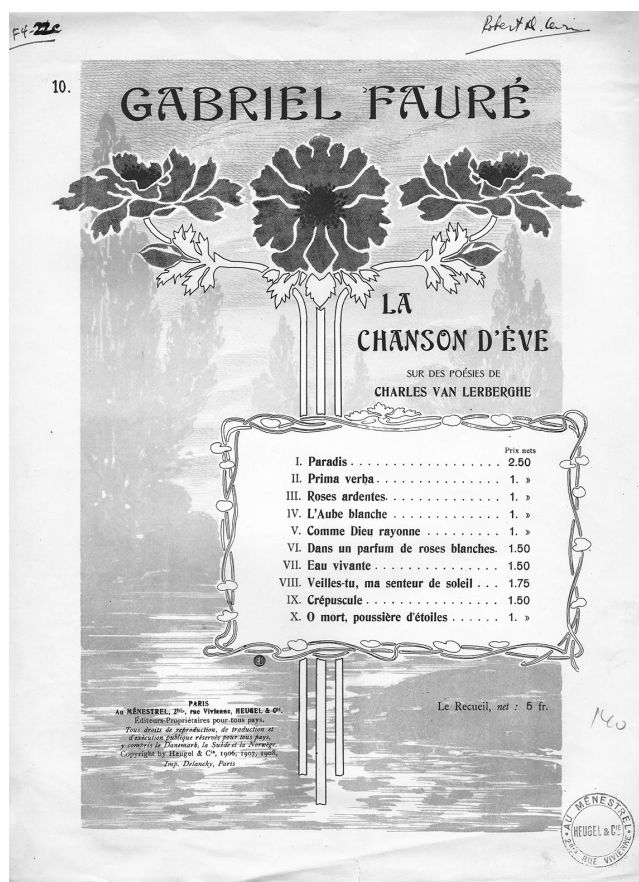


Figure 3. First edition (*édition séparée*) of “Ô mort, poussière d’étoiles,” Heugel, 1910 (Reproduced by courtesy of Robert Levin)

June 1909 to February 1910 let the G major of “Dans un parfum . . .” act as dominant preparation for the ensuing C major of “Eau vivante.” Although that transition only marginally notches up the indicated quarter-note tempo from one song into the next (from 72 to 76), the rhythmically sparser articulation in “Dans un parfum . . .” already makes that a more audible contrast. These three orderings also result in a key sequence of C–G–C across the three consecutive songs “Comme Dieu rayonne,” “Dans un parfum . . .” and “Eau vivante.” In that sequence the flattened seventh in m. 1 of “Dans un parfum . . .” even conveys a sense of a G dominant seventh harmony, quietly recalling the preceding C major. All these options allow fresher tonal and textural aeration than the final printed sequence of 1910. (The late composition of “Veilles-tu” precluded any variant ordering that might have usefully separated it farther from “Eau vivante.”)

Table 2. Fauré's evolving *La Chanson d'Ève*, in performances and music sources.

January 1908	February 1908	November 1908	May 1909	June 1909	October 1909	February 1910	April 1910
I. Paradis	I. Paradis	I. Paradis	I. Paradis	I. Paradis	I. Paradis	I. Paradis	I. Paradis
II. Prima verba	II. Prima verba	II. Prima verba	II. Prima verba	II. Prima verba	II. Prima verba	II. Prima verba	II. Prima verba
	III. Crépuscule	III. Roses ardentes	III. Roses ardentes	III. Roses ardentes	III. Roses ardentes	III. Roses ardentes	III. Roses ardentes
		IV. L'Aube blanche	IV. L'Aube blanche	IV. Comme Dieu rayonne	IV. L'Aube blanche	IV. L'Aube blanche	IV. Comme Dieu rayonne
		V. Crépuscule	V. Comme Dieu rayonne	V. Dans un parfum . . .	V. Comme Dieu rayonne	V. Comme Dieu rayonne	V. L'Aube blanche
			VI. Eau vivante	VI. Eau vivante	VI. Dans un parfum . . .	VI. Dans un parfum . . .	VI. Eau vivante
			VII. Crépuscule	VII. L'Aube blanche	VII. Eau vivante	VII. Eau vivante	VII. Veilles-tu . . .
				VIII. Crépuscule	[VIII. Crépuscule]	VII. Veilles-tu . . .	VIII. Dans un parfum . . .
						IX. Crépuscule	IX. Crépuscule
						X. Ô mort . . .	X. Ô mort . . .

Besides offering refreshing juxtapositions of key, tempo, and texture, these variant orderings may also impart contextually viable shifts of narrative emphasis. In the sequence from June 1909, for example, the final two songs paint dawn and dusk (“L’Aube blanche” to “Crépuscule”). The earlier positioning in that sequence of “Dans un parfum de roses blanches . . .” can also provide a more immediate response to “Roses ardentes,” transmuting its ecstatic “force suprême, Soleil radieux . . .” into the petals that fall into the closing stillness of “Dans un parfum.” Performers also have the option, almost uniquely in the song cycle repertoire, of ending any selected grouping with either “Ô mort, poussière d’étoiles” or “Crépuscule,” the latter song having concluded every configuration prior to February 1910. The D major sunshine that ultimately emerges from the clouds of “Crépuscule” is one of the cycle’s outstanding moments, a sudden flowering of joy that stands in striking contrast to the bleaker, hushed intensity of “Ô mort . . .” In turn, though, Fauré’s vocally flowing tempo marking for “Ô mort . . .”—*Andante molto moderato* ♩ = 63—nevertheless suggests his determination that even this stark text not be treated lugubriously.

An important key to re-establishing *La Chanson d'Ève* in the repertoire may thus lie in treating its ten songs not as an inviolable unit but as a collection from which variant groupings or sequences can be extracted: from five, seven, or eight songs down to three or even a single song. All these options are implicit and justifiable in terms of the collection’s genesis and sources. For example, nos. 1, 2, and 9, as performed by Raunay and Fauré early in 1908, make a powerful triptych, just as the seven songs of their 1909 performance form an equally coherent longer group. Nor is there any reason why performers should not experiment with further orderings. Pierre Bernac suggested that a “beautiful group can be formed” of nos. 2, 5, 7, 9, and 10.⁴⁵ “Paradis” can also hold its own as a self-standing mini-cantata, while “Crépuscule” was initially conceived to stand alone. More experimentally, the trajectory of the poetry could be elevated by juxtaposing “Roses ardentes” and “Prima verba” (which appear as nos. 5 and 6 in Lerberghe’s *La Chanson d'Ève*), or by isolating “Veilles-tu . . .,” the only poem Fauré drew from the part of that collection subtitled “La Tentation.”⁴⁶ The abstract nature of the narrative in both Lerberghe’s and

Fauré's *La Chanson d'Ève* easily absorbs such experimentation and resequencing.

In sum, *La Chanson d'Ève* was an exceptionally mutable and exploratory project from its first pen strokes. Contractual pressure may have pushed Fauré into making it longer than he would otherwise have done, leaving us a work which, if treated as a fixed entity, is inescapably unwieldy. Consideration of its gestational history more usefully yields us a visionary ten-song anthology with multiple and expanding possibilities. Almost uniquely in the repertoire, this *Ève* is a cycle that can justifiably be dismantled, excerpted, or reassembled according to taste, voice, and circumstance. Let us, then, follow the advice of the composer's son and go in search of a "sleeping treasure," one well worth the kiss of awakening.

NOTES

1. See Robert Orledge, "Fauré's *Pelléas et Mélisande*," *Music and Letters* 56, no. 2 (April 1975): 170–179.
2. Gabriel Fauré, *Correspondance*, ed. Jean-Michel Nectoux (Paris: Fayard, 2015), 244 (letter of 11 July 1898).
3. Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life*, trans. Roger Nichols (Cambridge: Cambridge University Press, 1991), 356.
4. *Ibid.*, 365; see 366 regarding Fauré's annotations on his exemplar of the poems.
5. A critical study of Van Lerberghe is found in Albert Mockel, *Charles Van Lerberghe* (Paris: Société du Mercure de France, 1904).
6. Charles Van Lerberghe, *Lettres à Albert Mockel*, vol. 1, ed. Robert Debever and Jacques Detemmerman (Brussels: Labor, 1986), 297–299.
7. See Graham Johnson, *Gabriel Fauré: The Songs and their Poets* (Aldershot: Ashgate, 2009), 305.
8. Peter Low, "La Chanson d'Ève—Fauré and the Poet of Paradise," *Journal of Singing* 67, no. 2 (November/December 2010): 163–169.
9. Georges Servières, "Lieder français : Gabriel Fauré," *Le Guide musical* 59, nos. 31–32 (August 1913): 523–527 at 527.
10. Robert Brussel, "Les Lieder de Gabriel Fauré," *Musica* 77 (February 1909): 21–22 at 22.
11. Philippe Fauré-Fremiet, *Gabriel Fauré* (Paris: Albin Michel, 1957), 98–99.
12. Katherine Bergeron, *Voice lessons: French mélodie in the Belle Époque* (New York: Oxford University Press, 2020). See also Stephen Rumph's *The Fauré Song Cycles: Poetry and Music, 1861–1921* (Berkeley: University of California Press, 2020), which devotes a chapter to *La Chanson d'Ève* (chapter 5, "Theatrical Song").
13. See Fauré, *Correspondance*, 467 (letter to the pianist Robert Lortat dated 17 March 1919). The occasion was a Fauré Festival hosted by the Université des Annales; in the event *La Chanson d'Ève* was performed on its own, by Madeleine Grey and Fauré.
14. This eight-song cycle takes its texts from Lerberghe's earlier collection *Entrevues* (1898).
15. *Gabriel Fauré: Complete Songs*, ed. Roy Howat and Emily Kilpatrick: Volume 1: 1861–1882 (EP11391, 2014); Volume 2: 1884–1919 (EP11392, 2017); Volume 3: The Complete Verlaine Settings (EP11393, 2015); Volume 4: Four Late Song Cycles, 1906–1921 (EP11394, 2022); plus *Gabriel Fauré: 45 Vocalises* (EP 11385, 2013).
16. Philippe Fauré-Fremiet, "La Chanson d'Ève de Van Lerberghe-Fauré," *Synthèses* (Brussels) 196–197 (September–October 1962): 1–12 at 4.
17. Philippe Fauré-Fremiet (ed.), *Gabriel Fauré: Lettres intimes* (Paris: Grasset, 1951), 127–130.
18. *Ibid.*, 130–131.
19. Fauré, *Correspondance*, 327.
20. Fauré succeeded Théodore Dubois, who departed in the wake of the 1905 Prix de Rome scandal (in which Maurice Ravel was famously eliminated in the opening round, before all the candidates accepted for the final round were found to be pupils of Charles Lenepveu, the only composition professor on the jury). Lenepveu's hopes of succeeding Dubois became untenable, and Fauré, whose integrity in the affair stood out, was vaulted into the Directorship.
21. Fauré, *Correspondance*, 340–341. Trélat was a distinguished teacher and long-time friend of Fauré and Saint-Saëns; her pupil Pauline Segond was the dedicatee of Fauré's "La Fleur qui va sur l'eau" (op. 85 no. 2, 1902), and gave a private première of "Le Don silencieux" in 1906.
22. J. Barrie Jones, ed. and trans., *Gabriel Fauré: A Life in Letters* (London: Batsford, 1988), 134. Fauré's closing term "besogne" could more bluntly be translated as "drudgery."
23. Fauré, *Correspondance*, 360. From 1909 Fauré's contract with Heugel was renewed annually.
24. Meanwhile an identically titled six-song cycle had appeared from the composer Paul Lacombe (op. 132, dated 1907 in its 1909 first edition by Durdilly-Hayet, Paris). The poems Lacombe set include "Roses ardentes," "L'Aube blanche" and "Ce soir, à travers le bonheur . . ." (the last of those set by Fauré as "Crépuscule").

25. Fauré had agreed to be president of this new concert society organized by Ravel and his peers; see Jean-Michel Nectoux, "Ravel/Fauré et les débuts de la Société Musicale Indépendante," *Revue de musicologie* 61, no. 2 (1975): 295–318.
26. Fauré-Fremiet, "La Chanson d'Ève," 5.
27. The autograph of "Ô mort . . ." is held at the Harry Ransom Humanities Research Center, University of Texas at Austin (Carlton Lake Collection); the other nine (each song in a separate gathering) are in the Music department of the Bibliothèque nationale de France, Paris (Ms. 17748), along with corrected proofs of nos. 1–2 (Rés. Vma. 300(1), ex. coll. Risler).
28. See Roy Howat and Emily Kilpatrick, "Gabriel Fauré's Middle-Period Songs: Editorial Quandaries, and the Chimeras of the 'Original' Key," *JRMA* 139, no. 2 (Autumn 2014): 303–337 at 327–334. The new Peters edition (*Gabriel Fauré: Complete Songs*, vol. 2) prints both endings.
29. See Emily Kilpatrick, "Moot Point: Editing Poetry and Punctuation in Fauré's Early Songs," *Nineteenth Century Music Review* 9, no. 2 (December 2012): 213–235 at 221–222, and Nectoux, *Gabriel Fauré*, 351–354.
30. A few of the transpositions first appeared after 1906, notably in the collected volumes Hamelle issued or reissued in 1908; Fauré also left several songs in more than one manuscript key. See the Critical Commentaries to vols. 1–3 of the new Peters edition.
31. See Howat and Kilpatrick, "Gabriel Fauré's Middle-Period Songs," 306–313.
32. Fauré had four of the op. 58 songs transposed between a semitone and a fourth upward for their initial high-voice publications in 1891, with just "À Clymène" transposed downward for the medium-voice edition (its autograph E minor became the high-voice key). The 1908 medium-voice edition of *La Bonne Chanson* leaves the opening song untransposed, then transposes the others variously down a semitone, tone, or minor third. Fauré's 1898 chamber ensemble transcription of *La Bonne Chanson* conversely transposed only its first two songs a tone upward; postpublication autographs also exist of two of its songs transposed down a semitone.
33. J. Barrie Jones, "Fauré's Performance Practice," *Tempo* 151 (December 1984): 32–35 at 33.
34. Regarding Fauré's treatment of these leitmotifs across the cycle, see Bergeron, 17–57.
35. See the critical commentaries to the London Peters editions of Fauré's Nocturnes and Barcarolles (EP 7659 and 71904, ed. Roy Howat), also Roy Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier* (London and New Haven: Yale University Press, 2009), 267–268 and 370, regarding tempo "arches" or accumulation across the First Nocturne and First Barcarolle, as reported by Vlado Perlemuter and Philippe Fauré-Fremiet and audible from Fauré's 1912 Welte-Mignon piano roll recording of the First Barcarolle, plus Fauré's advice to the pianist Robert Casadesus about inherent tempo accumulation in the *Fantaisie* op. 111.
36. As often, the sources show Fauré struggling here to convey some subtle large-scale flexibility: his manuscript originally had [c] from m. 73, before being amended at proof to [c], with [c] added at m. 91, probably to reflect the piano texture moving in half-notes in mm. 73–90 then in smaller values from m. 91, also increasing the sense of flow.
37. See the London Peters edition, EP 7659.
38. The nimble fingered Marguerite Long, who gave the piece's première, may have literally had a hand in that marking, whose provenance cannot be confirmed (the piece's engraving manuscript being lost).
39. "Mélisande's song" would be vocally impossible at Fauré's metronome marking for "Crépuscule" of $\text{♩} = 72$.
40. Nectoux shows some of this information in his Table 2, in *Gabriel Fauré*, 365; see also his surrounding discussion on 366 and 583.
41. This ordering may have been partly a remnant of that on the title page for the three prints of October 1909, which leaves spaces for the forthcoming nos. VIII and IX, numbering "Crépuscule" as X; "Veilles-tu" might have been slotted into the first of these gaps in February 1910, amending just the two titles listed after it. The autographs from which these last two songs were engraved list the ten songs in the order of the later collected edition, as does the program of the full première in April 1910. That said, the February 1910 ordering (see Figure 3) offers the most viable solution in any ten-song sequence to the otherwise problematic final position of "Eau vivante."
42. Reported in the newspaper *Messidor* (10 January 1908).
43. At the Salle des Agriculteurs, Paris, on 3 February, then Bechstein (now Wigmore) Hall, London on 18 March, along with some private soirées. A letter of 16 March from Fauré to Marguerite Hasselmans (*Fauré, Correspondance*, 645), written after one of these occasions, describes Raunay as "mediocre" in "Paradis" but notes "Grand succès pour 'Prima verba'." A review of the Bechstein Hall concert in *Comœdia* (21 March 1908) noted that the new songs had "rather less" success than more well known ones; in her defence, Raunay had a large program to sing, including *La Bonne Chanson*.
44. "Dans un parfum de roses blanches" must have been completed within days of that performance, as it was sent for engraving just ten days later, with "Comme Dieu rayonne" and "Eau vivante."

45. Pierre Bernac, *The Interpretation of French Song* (London: Gollanz, 1970), 148.
46. Fauré drew seven poems from Lerberghe's first section, "Premières paroles": the final songs 1–6, plus "Dans un parfum . . .", which appear respectively as poems 1, 6, 5, 10, 14, 20, and 27); two poems are drawn from the final section, "Crépuscule" (Fauré's songs 9 and 10, which appear as poems 2 and 10 in that section). The final arrangement thus loosely tracks the ordering of Lerberghe's volume, where the poems appear without separate title; Fauré used first lines to head six of his songs, devised his own titles for "Paradis," "Prima verba," and "Eau vivante," and adopted Lerberghe's section title for "Crépuscule."

Pianist and scholar, **Emily Kilpatrick** is co-editor, with Roy Howat, of *Gabriel Fauré: Complete Songs* (Peters), the first complete critical edition of Fauré's songs; and his *45 Vocalises*, published for the first time in 2013. Her recordings include Fauré's piano duets (with Roy Howat) and, with tenor Tony Boutté, the first recording of *La Bonne Chanson* after the new Peters critical edition. Emily has published widely on French music, her research exploring performance and staging practice, musical analysis, historic recordings, the critical editing process, text-music

interchanges, and documentary and cultural history. Her first book, *The Operas of Maurice Ravel* (Cambridge, 2015), was described in the *TLS* as "an invaluable contribution." Her new book, *French Art Song: History of a New Music, 1870–1914*, is due for publication in November 2022 from University of Rochester Press. Emily has held an academic lectureship at the Royal Academy of Music since 2017. In 2022 she was appointed an Associate Professor of the University of London.

Scottish-born **Roy Howat** enjoys an international career as concert pianist and scholar. After graduating from Cambridge University, he studied French repertoire in Paris with Vlado Perlemuter, who had worked closely with Fauré and Ravel. Roy is author of two ground-breaking books, *Debussy in Proportion* (1983) and *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier* (2009), and is one of the founding editors of the Paris-based complete Debussy edition. His numerous editions of Fauré include the Peters critical edition of *Gabriel Fauré: Complete Songs* and *45 Vocalises*, co-edited with Emily Kilpatrick. Roy's recordings include CDs of Fauré songs with bass Jared Schwartz and tenor Tony Boutté, and a 2-CD album (ABC Classics) of Fauré piano solos and duets with Emily Kilpatrick. Roy is Keyboard Research Fellow at London's Royal Academy of Music, and Senior Research Fellow at the Royal Conservatoire of Scotland, and holds visiting appointments in Australia.



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