

# Music in Marcel Proust's À la recherche du temps perdu

A Playlist  
Resource



James Connelly  
Proust Society of America,  
Boston Chapter



Orris Publishing





Music in Marcel Proust's  
À la recherche du temps perdu

A Playlist Resource



<<Quand je ne suis pas trop triste pour en écouter,  
ma consolation est dans la musique.>>

*Marcel Fournier*

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À la recherche du temps perdu

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James Connelly



Orris Publishing  
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## Notes on the photographs of Marcel Proust (1871–1922):

**Front Cover :** Proust kneels to “serenade” Jeanne Pouquet at the boulevard Bineau tennis court, 1891. This relationship, depicted in what Proust called his “court of love,” is described in William C. Carter, *Marcel Proust, A Life* (Yale University Press: 2000), p. 123.

**Frontispiece :** Proust photographed by Paul Nadar, 21 December 1892. The quotation is from Proust’s letter of 5 January 1914 to Mme Émile Straus (Kolb, ed., *Correspondance*, t. XIII, p. 31).

### Introduction :

**Page vii :** Proust stands, center rear, with the Brancovan family, the Prince and Princesse de Polignac, and guests at the Brancovan home, Villa Bassaraba, near Évian-les-Bains, 1899. Poet Anna de Noailles is seated, second row, at right. Pianist Léon Delafosse (1874–1951), standing far right, had earlier (1894–95) dedicated to Proust the song “Baisers,” one of Delafosse’s settings of verses from Robert de Montesquiou-Fézensac’s *Les Chauves-souris*: [http://imslp.org/wiki/Les\\_Chauves-Souris\\_%28Delafosse,\\_L%C3%A9on%29](http://imslp.org/wiki/Les_Chauves-Souris_%28Delafosse,_L%C3%A9on%29). The turbulent Montesquiou–Delafosse relationship would later serve as a model for that of Charlus and Morel in *Recherche*. See John Singer Sargent’s portrait of Delafosse: [http://commons.wikimedia.org/wiki/File:John\\_Singer\\_Sargent\\_-\\_L%C3%A9on\\_Delafosse\\_01.jpg](http://commons.wikimedia.org/wiki/File:John_Singer_Sargent_-_L%C3%A9on_Delafosse_01.jpg). Sargent inscribed his (circa 1895–97) gift portrait: “à M. Léon Delafosse souvenir amical.” A pianist himself, Sargent often played together with Delafosse. Both were exponents of Gabriel Fauré’s music.

**Page viii :** Proust, seated far left, with Geneviève (Mme Émile) Straus (daughter of Fromental Halévy, q.v. *infra*, and, at the time photographed, the remarried widow of composer Georges Bizet, q.v. *infra*, [http://fr.wikipedia.org/wiki/Genevi%C3%A8ve\\_Hal%C3%A9vy](http://fr.wikipedia.org/wiki/Genevi%C3%A8ve_Hal%C3%A9vy)) in the company of mutual friends, after his 1890 discharge from his year of service in the 76th Infantry Regiment at Orléans.

**Page 56 :** Odilon Albaret, at the wheel, is misidentified as Proust in Jean-Yves Tadié’s *Marcel Proust* ([Viking: 2000] photograph 11 after page 490; [Gallimard: 1996] photograph 20 after page 328.)

**Back Cover:** Proust (c. 1905) at the home of composer and close friend Reynaldo Hahn, q.v. *infra*.

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## Introduction:

Marcel Proust's *À la recherche du temps perdu* is rife with musical references throughout its seven titles. As an aid to readers of *Recherche*, the more than one hundred Proust Playlists presented here offer a sampling of articles and suggested recordings keyed to Proust's musical references.<sup>1</sup> Sometimes, Proust refers to composers, librettists, performers, and music that remain well known today; and so recordings of certain of these composers', librettists', and performers' work are accessible with little or modest effort. But Time has eclipsed other figures whom Proust refers to; and their names, even more so their works, are known today only to specialists. Some of his references concern music or




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<sup>1</sup> These playlists are presented as an educational resource for the study of music in Proust's novel. They grew out of a series of readings and group discussions of *Recherche* at the Proust Society of America, Boston Chapter, which meets in the Boston Athenaeum. Thanks are due to Professor Hollie Markland Harder, Brandeis University, who so imaginatively guides the PSA-BC discussions, William C. Carter for his generosity and many helpful suggestions, Larry Bensky of Radio Proust at Bard College, other PSA-BC members for conversations that enhance understanding of Proust and *Recherche*, and the Athenaeum for hosting the PSA-BC. Playlist references are keyed to the 1992-93 Modern Library, Chatto & Windus, and Vintage Books edition (see pp. x-xiii, xxii-xxvii, *infra*) and to the 1987-89 Gallimard Pléiade edition (see pp. xiv-xxi).

performers now out of fashion (e.g., Louise Balthy or Felix Mayol). Their vogue sometimes predated recorded sound; and thus only traces of their careers may remain (e.g., Célestine Galli-Marié or Mlle Carvalho). In the case of certain composers – for example, Bach, Wagner, or Beethoven – Recherche’s references range from a vague mention with no particular piece specified (e.g., Charlus’ laugh is likened to Bach’s small, high trumpets, Sodom and Gomorrah, **IV**, 463–64) to the highly particular (the telephone’s ring recalls the shepherd’s pipe in Tristan und Isolde, **IV**, 177). Sometimes a reference can be both particular and vague at the same time (e.g., Charlus faults the programming of an unnamed arranger’s piano transcription of Beethoven’s Quartet No. 15, because “nothing could be less pianistic” than this Beethoven quartet, **IV**, 555 — or a glancing reference, as to a song by Pierre-Jean de Béranger or Karl Wilhelm).

Where Proust’s reference is general, some degree of judgment is inescapable in choosing illustrative compositions. And judgment is always in play in selecting a particular performance, even where Proust does specify a composition or performer. There is no objective standard for representativeness in suggesting sound-files to illustrate Recherche: a different reader-listener would make other, equally valid choices. Moreover, for obscure pieces and performers, chance availability often determines the playlist choice. That does not impede the effort or impair the result, for the goal here is to suggest to



readers of Recherche some selected recordings that give a feel or flavor for what Proust is getting at in his sometimes well developed, sometimes passing musical references and tropes. One example may suffice to make this point: Little interest remains in the once popular composer Louis Clapisson (1808–66), whose sentimental, even insipid work is nearly unrecorded; yet getting some flavor of this now-obscure composer immediately illustrates Charles Swann’s scathing estimation of Odette de Crécy’s taste (“she who was incapable of distinguishing between Bach and Clapisson,” Swann’s Way, I, 428). Internet resources make one Clapisson song available.

The playlists, then, are merely representative. Except where Proust specifies some larger orchestral work or opera, the playlists have a bias toward pieces involving small forces, such as chamber works, solo piano or violin, and vocal music – works for the salon or recitals,



such as Proust’s acquaintance Robert de Montesquiou (pictured left) or the Prince and Princesse de Polignac often mounted. Though the playlists are no more than representative, the suggested recordings and biographical links do, nonetheless, cover all of Proust’s musical references – even where recordings of certain, very familiar works abound (e.g., Beethoven’s

Symphony No. 6, “Pastoral,” The Guermites Way, III, 771). This approach avoids the questionable editorial practice of omitting anything Proust saw fit to include. Still, with exceptions (Wagner being the extreme example), the discipline of trying not to exceed a single page per playlist keeps this reference resource to a tractable length. Only a baker’s dozen exceed one page.

Being both comprehensive in addressing all of Proust’s musical references, yet selective in choosing musical examples, means that no playlist attempts to cover all of a composer’s or a performer’s

body of work. Including, for example, all of Chopin's compositions, while easy enough to do, was avoided in favor of a small but representative sampling to aid, and not swamp, a reader of *Recherche*. The playlists are for ready educational reference in the study of Proust after all, not the study of Chopin or some other musical figure. Exceptions to the strictly musical theme occur for recordings of key figures like Sarah Bernhardt or Alfred Dreyfus and for musical settings of certain poets who inspired French composers of interest to Proust (e.g., Baudelaire, Hugo, Leconte de Lisle, Mallarmé, Rimbaud, Verlaine).<sup>1</sup> These departures are few, however, and concern only historical figures and poets named in *Recherche*.<sup>2</sup>

In October 2012, Riveneuve Éditions published a unique book and compact-discs set entitled *Marcel Proust: une vie en musiques*. A score of writers contributed essays on Proust and the role of both



classical and popular music in his life and work: composers Pierre Boulez and Gérard Pesson; Proust scholars William Carter, Evelyn Bloch-Dano, Luc Fraise, Jean-Jacques Nattiez, Mireille Naturel, and Kazuyoshi Yoshikawa; actor Didier Sandre; et al.). Two dozen musical pieces were recorded expressly for the

publication and appear on two CD, accompanied by notes tying each composition to Proust's life and works. Included are works composed or performed by Beethoven, Chopin, Debussy, Delafosse, Fauré, Fragson, Franck, Guilbert, Hahn, Holmès, Massenet, Pesson, Polignac, Ravel, Saint-Saëns, Schubert,

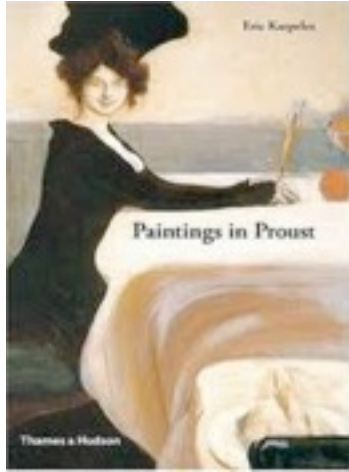
<sup>1</sup> Beyond the category of composers known to be of interest to Proust, but still included here, like Boulez, Britten, and Honegger, only the last of whom was active in Paris during, albeit very late in, Proust's life.

<sup>2</sup> A limited number of other, "omnium gatherum" playlists cover music of World War I in France, the Belle Époque, the music of the French synagogue, etc.



Schumann, and Wagner. These selections include Delafosse's and Hahn's settings of Proust poems. The performers are Trio George Sand, Lyodoh Kaneko, Cyril Bouffyesse, Édouard Delale, baritone Didier Henry, actress Caroline Gautier, Juliette, and Benoît Urbain.

There is no reader resource for Proust's musical references that



approaches, much less rivals, Eric Karpeles' immensely useful *Paintings in Proust* (Thames & Hudson, 2008) (published in France as *Le Musée imaginaire de Marcel Proust*, 2009).<sup>1</sup>

The notes and playlists here fill the gap. The overall structure of this playlist resource relies on and expands upon Terence and Joanna Kilmartin's *A Guide to Proust* (1983, 1993) – particularly its Index of Persons and Index of Themes.<sup>2</sup> The Guide is appended to Volume VI, *Time Regained*, of the 1992–93 Modern Library,

the 1992 Chatto & Windus, the 2000 Vintage Books editions (all are Random House/Bertelsman imprints). These playlist notes assume resort to the Guide for the situation or context in Proust's narrative.

But the Kilmartins' Guide, albeit quite appropriate to its purpose, is also quite cursory and omits some items.<sup>3</sup> And so, these notes

<sup>1</sup> The utility of *Paintings in Proust* will be especially evident to any reader whose first encounter with Proust predates both Karpeles' volume and the ready access to information and images the Internet now affords.

<sup>2</sup> Kilmartin acknowledges his reliance on P.A. Spalding's *Reader's Handbook to Proust* (1952), later revised by R.H. Cortie and G. Prior, and on the index prepared by the editors of the 1954 *Pleiade* edition.

<sup>3</sup> The notes in the 2002 Penguin/Allen Lane translation (Christopher Prendergast, editor), based on the 1987–89 *Pléiade* edition, also merit mention. Prepared by each of the seven translators, these notes are an excellent supplement to – indeed, go well beyond – those in the Modern Library edition. Working backward from the Prendergast edition's notes to the text itself is, however, quite difficult when compared to using the Kilmartins' direct and easy system. Future revision of these Playlists may key them to the Penguin/Allen Lane *Recherche*, though pagination disparity between its U.K. and U.S. versions is problematic and may preclude doing so. Publication of the final three volumes in the USA is delayed for copyright reasons. The Penguin/Viking edition lacks a reference guide comparable to the Kilmartins'. Perhaps when the American edition is complete, a reference guide to each or both will be forthcoming.

enlist newer Internet resources to supplement the Kilmartins' efforts and give easier access to details about composers, performers, and compositions. These resources include images (captioned where necessary), Wikipedia and specialist websites, Amazon.fr, iTunes, Archivmusic.com, etc., which a reader–listener may consult.<sup>1</sup>

Finally, as useful as the Kilmartins' Guide is to readers of the revised Moncrieff–Mayor–Kilmartin–Enright English translation, the notes and the related indices appended to Éditions Gallimard's *Pléiade Recherche* (1987–89) have no peer as aids both to understanding and to researching Proust's text – especially, the *Pléiade's* *Index des œuvres littéraires et artistiques*. Prepared by Yves Baudelle and Eugène Nicole, the indices appear at the end of the fourth and final volume of the *Pléiade Recherche*<sup>2</sup> and follow a Roman–volume–and–Arabic–page reference model similar, *mutatis mutandis*, to the Kilmartins' Guide.

Annex 1 to this Introduction has two tables that key each of the hundred–plus playlists here to the volume and page of the 1987–89 *Pléiade Recherche* where a musical figure or work is mentioned. Some *Pléiade* entries refer to Proust's drafts or to editorial notes.

Annex 2 has a table that keys the playlists to the British editions of the Moncrieff translation: Chatto & Windus (1992) and Vintage Books (2000).

A new version of this playlist will be keyed to William C. Carter's edition of Moncrieff's *Recherche*. Yale University Press will publish *Swann's Way* November 2013. Other volumes will follow annually.

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<sup>1</sup> Of particular note is the thematically searchable website of the Père–Lachaise Cemetery where so many notables are buried: [http://www.appl-lachaise.net/appl/rubrique.php3?id\\_rubrique=36](http://www.appl-lachaise.net/appl/rubrique.php3?id_rubrique=36).

<sup>2</sup> Marcel Proust, *À la recherche du temps perdu*, ed. Jean-Yves Tadié et al. (Gallimard *Pléiade*: 1989), tome IV: *Index des noms de personnes*, *Index des noms de personnes*, **IV**, 1518-1643, and *Index des œuvres littéraires et artistiques*, **IV**, 1684-1700.

## A Note on Format:

The generally one–page format for these Proust Playlists is simple:

**Name** of composer or performer:

**Brief Identification and terminal dates;**

**Wikipedia or similar link** where available (often accompanied by a photograph or painting, if available, or brief biographical facts);

**Volume (bold Roman capitals) and page (Arabic numerals) of Recherche** where the reference to a composer, work, or performer appears in the 1992–93 Modern Library edition (2003 in paperback);

**Data on the digitally recorded performances** included in the playlists, along with occasional remarks.

The Roman numerals in **bold**, followed by Arabic numbers, are shorthand book–and–page references to Recherche. This shorthand tracks the handy system used by the Kilmartins’ Guide to the Modern Library’s six–volume edition. Proust’s seven titles are numbered as follows – volume **V** contains two titles:



Modern Library Recherche

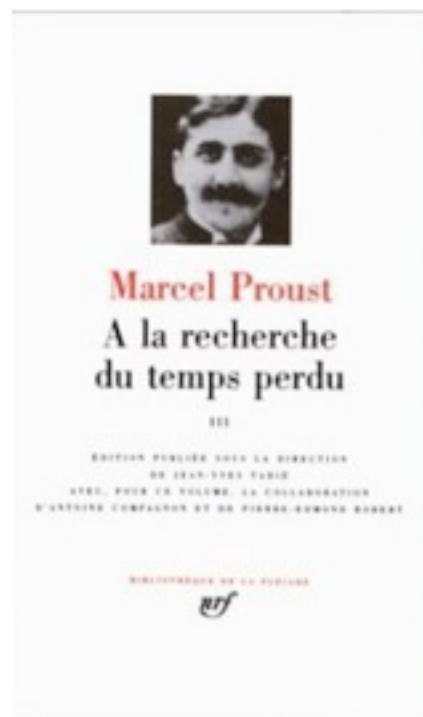
- |                               |  |
|-------------------------------|--|
| I.     Swann’s Way            | IV.   Sodom and Gomorrah                               |
| II.    Within A Budding Grove | V.    The Captive (pp. 1–559) / The Fugitive (563–936) |
| III.   The Guermites Way      | VI.   Time Regained                                    |



# Annex 1:

## Reference Tables of the Playlists and the 1987–89 Pléiade Recherche

This Annex contains two related tables. The Pléiade prints Proust's seven titles in four volumes. (The Modern Library and Chatto & Windus sets contain six volumes.) Using **Table 1** on this page, a reader can convert the Pléiade's volume (Roman numeral) and page (Arabic numeral) into Proust's book titles.



Pléiade Recherche, Tome III

### Table 1

Tome	Pages <sup>1</sup>	Title
I	1–420	Du côté de chez Swann
	421–630	À l'ombre des jeunes filles en fleurs, I
II	1–306	À l'ombre des jeunes filles en fleurs, II
	307–884	Le côté de Guermantes
III	1–515	Sodome et Gomorrhe
	517–915	La Prisonnière
IV	1–272	Albertine disparue
	273–625	Le Temps retrouvé

<sup>1</sup> Some references in **Table 2** on pp. xv–xxi are to higher page numbers than those shown in **Table 1** above. These higher-number pages are part of the Pléiade's critical apparatus, where composers, performers, and musical works appear in Proust's drafts (Esquisses) or in editorial notes (Notes et variantes), rather than in the Pléiade's established text of Recherche itself.

**Table 2** on this and succeeding pages presents Playlist subjects alphabetically, just as they appear at pages 3 through 130 of this Playlist Resource. Each entry below is followed by the Pléiade volume (Roman numeral: tomes I to IV) and page (Arabic numeral) where a particular subject appears in the Gallimard Recherche. An asterisk (\*) marks a Pléiade music reference that is neither mentioned nor implied in the Moncrieff–Kilmartin–Enright translation.<sup>1</sup> Table 2 includes brief playlist notes for four Pléiade references to composers not mentioned in the Moncrieff text: Paul Delmet, Paul Dukas, Charles Gounod, and Francesco Paolo Tosti.

## Table 2

**ADAM, Adolphe:** II, 781; III, 665

**AUBER, Daniel Esprit:** II, 740, 781



**BACH, Johann Sebastian:** I, 296; III, 125, 298, 333, 347, 419, 723; IV, 215

**BALTHY, Louise:** IV, 571

**BAUDELAIRE, Charles:** I, 176; II, 34, 54, 70, 86, 792, 858; III, 25, 374, 543, 881, 910; IV, 301, 498

**BEETHOVEN, Ludwig van:** I, 282, 472, 522; II, 110, 639, 713, 781, 811, 850; III, 7, 39, 87, 212, 289, 346, 814; IV, 347, 369, 485

**BÉRANGER, Pierre–Jean:** II, 521, 1634

**BÉRAT, Frédéric:** II, 855, 1821

**BERLIOZ, Hector:** III, 490, 726

**BERNHARDT, Sarah:** I, 74, 198; III, 456, 470, 739; IV, 404, 538

**BIZET, Georges:** III, 792

**BOIÉLDIEU, François–Adrien:** I, 191, II, 93, 781

**BORODIN, Alexander:** III, 742, 883

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<sup>1</sup> The Pléiade helpfully gathers references to unnamed musicians and pianists at Recherche’s salons and soirées. These are distilled in this footnote, separate and apart from **Table 2**:

**MUSICIENS qui, à la soirée Saint-Euverte, joue la sonate de Vintueil:** I, 331, 335, 342



**MUSICIENS qui, à la soirée Verdurin, exécutent avec Morel le Septuor de Vintueil:** III, 434-45, 494, 752-53, 755-56, 762, 773, 779-80, 791



**PIANISTES:** I, 185, 186, 197, 203, 205, 208-10, 215, 259, 279, 282, 287, 323, 326-27, 329-31, 345, 368; III, 272, 286-89, 291-94, 320, 332, 332b, 387

**BRUANT, Aristide:** III, 750, 1750



**CAPET, Lucien:** III, 791

**CAPUA, Eduardo di:** IV, 231–33

**CARVALHO, Mlle (Marie Caroline Miolan-Carvalho):** II, 757

**CHABRIER, Emmanuel:** III, 817

**CHOPIN, Frédéric:** I, 326, 329, 330; II, 68, 149; III, 209, 211–13, 217, 336, 365, 397–98, 742

**CLAPISSON, Antonin-Louis:** I, 296, 1226

**COLONNE, Édouard:** III, 146



**DEBUSSY, Claude:** III, 87, 207, 210–12, 278, 298, 335, 345, 414, 624, 734



\* **DELMET, Paul:** compositeur et chanteur français (1862–1904): I, 919 (Esquisse LXXIV); III, 937 (Esquisse II), 1804: élève de Massenet; célèbre par son répertoire de romances sentimentales qui connurent une grande vogue vers 1900; [http://fr.wikipedia.org/wiki/Paul\\_Delmet](http://fr.wikipedia.org/wiki/Paul_Delmet): Paul Delmet: Ses Chansons, 1901–1949 (Epm Musique Ferré CD)

**DESORMES, Louis-César:** I, 397 II, 1098; III, 567b 1713–14 [notes 567b and 572c]

**DIAGHILEV, Serge:** III, 141, 303

**D'INDY, Marie Théodore Vincent:** II, 278, 320

**DREYFUS, Alfred:** I–IV, passim



\* **DUKAS, Paul:** compositeur français (1865–1935): II, 914, 1849: [http://en.wikipedia.org/wiki/Paul\\_Dukas](http://en.wikipedia.org/wiki/Paul_Dukas): The Essential Paul Dukas: Margaret Fingerhut, piano, Ulster Orchestra, BBC Philharmonic, Yan Pascal Tortelier, conductor (Chandos CD)

**DUPRATO, Jules:** II, 203–05, 215–18; III, 803

**DURAND, Émile:** III, 521, 1701



**ENESCO (ENESCU), Georges:** III, 791



**FAURÉ, Gabriel:** III, 343–44, 773, 1084; IV, 123

\* **FRAGSON, Harry (Leon Victor Phillip Pott, dit) q.v., infra:** II, 1098; III, 1712

**FRANCK, César:** III, 87, 343, 344, IV, 214



**GALLI-MARIÉ, Célestine:** III, 348

**GANNE, Louis-Gaston:** IV, 409, 1243 n. 1

**GLUCK, Christoph Willibald Ritter von:** I, 322, II, 761

**GODARD, Benjamin:** compositeur français de la musique facile (1849–95): III, 414, 1575



\* **GOUNOD, Charles:** compositeur français (1818–93): II, 979 (Esquisse LIX), 1863: [http://en.wikipedia.org/wiki/Charles\\_Gounod](http://en.wikipedia.org/wiki/Charles_Gounod): Gounod, Faust: Richard Leech, Choeur de l'Armée Française, Choeur et Orchestre du Capitole de Toulouse, Michel Plasson (EMI CD)

**GRANDMOUGIN, Charles:** II, 744

**GREGORY THE GREAT:** III, 634, 644

**GRÉTRY, André-Ernest-Modeste:** I, 191

**GUILBERT, Yvette:** III, 473



**HAHN, Reynaldo:** II, 1292b; IV, 348

**HALÉVY, Fromental:** I, 567

**HALÉVY, Ludovic:** I, 328; II, 93, 505, 785

**HAENDEL, Georg Frideric:** III, 723

**HAYDEN, Franz Joseph:** IV, 387

**HEILBRONN, Marie:** III, 348b

**HÉROLD, Louis Joseph Ferdinand:** II, 781, 1778

**HERWECK, M. d':** III, 8182 (Marcel Herwegh, musicien, figure dans le Tout-Paris de 1908)

**HOFFMANN, Ernst Theodor Wilhelm Amadeus (E.T.A.):** II, 1247

**HUGO, Victor:** I–IV, passim

**INDY, Marie Théodore Vincent d'**: Voir D'INDY, Marie Théodore Vincent



**KRAUSS, Marie-Gabrielle**: I, 1002



**LAMOUREUX, Charles**: III, 214, 490, 665

**LECONTE DE LISLE**: I, 89; II, 67-68, 107, 127, 256; III, 230, 910

**LEMAIRE, Gaston**: II, 744

**LISZT, Franz**: I, 322, 326, 334, 511; II, 68, 496

**LOTI, Pierre (Julian Viaud, dit)**: II, 510 (Voir **HAHN, Reynaldo**)

**LULLY, Jean-Baptiste**: I, 304; III, 624, 1725 (page 624, note 1: *Armide*, opéra de Lully, attributé par erreur à Rameau)



**MALLARMÉ, Stéphane (Étienne, dit)**: II, 782; III, 543; IV, 39

**MASCAGNI, Pietro**: I, 919; II, 237, 239

**MASSÉ, Victor**: I, 242, 285

**MASSENET, Jules**: I, 191; III, 210, 521, 1701; IV, 35

**MATERNA, Amalie**: I, 25

**MAUREL, Victor**: II, 853

**MAYOL, Félix**: II, 1098, 1099, 1099a, III, 114, 452, 1392-93

**MÉHUL, Étienne-Nicolas**: I, 91, 1146; IV, 530, 1284

**MELBA, Nellie (Helen Mitchell, dit)**: IV, 914

**MEILHAC, Henri**: I, 328; II, 93, 342, 505, 785; III, 280, 543; IV, 586

**MENDELSSOHN, Felix**: III, 398; IV, 214

**MÉTRA, Olivier**: I, 243

**MEYERBEER, Giacomo**: III, 345

**MISTINGUETT (Jeanne Bourgeois, dite)**: IV, 571

**MOUSSORGSKI, Modest Petrovich**: III, 624

**MOZART, Wolfgang Amadeus**: I, 328, 447; II, 781; III, 207, 355



**MUSIQUE DE LA SYNAGOGUE FRANÇAISE:** I, 90; II, 584 (Charlus parle “des chants juifs”); IV, 530



**NIETZSCHE, Friedrich Wilhelm:** I, 425; II, 92, 374a, 688, 1126; III, 665; IV, 334, 358, 430a,, 772a



**OFFENBACH, Jacques:** I, 480; II, 93, III, 240



**PADEREWSKI, Ignace:** III, 289, 294

**PALESTRINA, (Giovanni Pierluigi, dit):** III, 664; IV, 603

\* **PAULUS (Jean-Paul Habans, dit):** II, 1098, 1098; III, 567b (1713), 572c (Voir **DESORMES, Louis-César**, p. 25, infra)

**PERIER, Jean-Alexis:** III, 472

**PIANOLA:** III, 873-75, 883-84

**PICCINNI, Niccolò:** II, 761

**PLANTÉ, Francis:** I, 185; III, 289

**POLIGNAC, Prince Edmond de:** II, 826; III, 705

**PUCCHINI, Giacomo:** I, 919, III, 723

**PUGET, Loïsa:** III, 82



**RAMEAU, Jean-Philippe:** III, 624, 883 (confondu avec Lully par le Narrateur)

**RAVEL, Joseph-Maurice:** IV, 603

**RIMBAUD, Arthur:** II, 86; IV, 185

**RIMSKI-KORSAKOV, Nicolai:** III, 742

**RISLER, Édouard:** III, 289

**RUBINSTEIN, Anton:** I, 185; II, 93



**SACRIPANT, Mlle:** Voir **DUPRATO, Jules**

**SAINT-SAËNS, Camille:** I, 90, 903, 909–11, 913, 918, 935, 941; II, 706, 979, 1863; IV, 530, 1284 (page 530, n. 4)

**SATIE, Erik:** III, 210a, 1462

**SCARLATTI, Domenico:** III, 345

**SCHUBERT, FRANZ:** II, 666, 835

**SCHUMANN, Robert:** III, 185, 343, 757; IV, 82, 334, 425

**SCRIBE, Eugène:** Voir aussi Auber, Adam, Boiëldieu, Halévy, et Meyerbeer

**STAMATI, Camille:** III, 397

**STRAUSS, Johann:** I, 205 n. 1

**STRAUSS, Richard:** II, 740–41; III, 742, 769; IV, 225

**STRAVINSKI, Igor:** III, 140, 742



**TAGLIAFICO, Joseph Dieudonné:** I, 232–33

**THIBAUD, Jacques:** III, 563, 791



\* **TOSTI, Francesco Paolo:** compositeur italien (1846–1916): I, 919 (Esquisse LXXIV): [http://en.wikipedia.org/wiki/Paolo\\_Tosti](http://en.wikipedia.org/wiki/Paolo_Tosti): Enrico Caruso, Complete Recordings (vols. 3, 8, & 9), “Ideale,” “Parted,” “Luna d’estate”



**VERLAINE, Paul:** III, 346; IV, 603

**VINTEUIL CHAMBER MUSIC: INFLUENCES & MODELS:** I–IV, passim



**WAGNER, Richard:** I, 185, 296, 425, 566; II, 93, 689, 760, 781, 826, 853; III, 87, 207, 210, 298, 320, 664–67, 674, 769, 778; IV, 67, 260, 338, 355



**WAGNER, Richard: 1: Lohengrin,** I, 176, 594; II, 58, 781; IV, 260

**WAGNER, Richard: 2: Tristan et Isolde:** I, 186, 344; II, 762,

781; III, 129, 664–65, 667, 767; IV, 260; **Le Vaisseau fantôme**: II, 781

**WAGNER, Richard**: 3: **Tannhäuser**: II, 58, 686; III, 49, 767

**WAGNER, Richard**: 4: **Tristan et Isolde**: III, 129 (“tout à coup, mécanique et sublime, comme dans Tristan l’écharpe agitée ou le chalumeau du pâtre, le bruit de toupie du téléphone”)

**WAGNER, Richard**: 5: **Parsifal**: I, 624; II, 716; III, 209, 490, 665; IV, 799, 812, 825, 913, 946

**WAGNER, Richard**: 6: **Parsifal** (Enchantement du vendredi saint): I, 624; III, 490; IV, 825

**WAGNER, Richard**: 7: **Or du Rhin**: III, 767; **Le Crépuscule des dieux**: III, 706

**WAGNER, Richard**: 8: **Maîtres chanteurs de Nuremberg**: I, 252a, 544; III, 278, 767

**WAGNER, Richard**: 9: **Siegfried**: IV, 334

**WAGNER, Richard**: 10: **Le Chevauchée des Walkyries**: IV, 338; “Winterstürme wichen dem Wonnemond”; “Du bist der Lenz nach dem ich verlangte”

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**WEBER, Carl Maria von**: II, 815a (1796), 1254c

**WEYRAUCH, August Heinrich von**: II, 666

**WIDOR, Charles-Marie**: II, 723

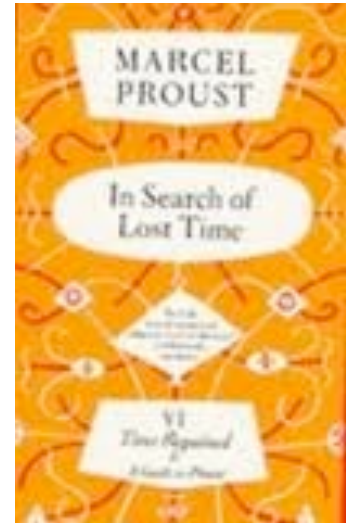
**WILHELM, Karl**: IV, 338



## Annex 2:

### Reference Table of the Playlists and the Chatto & Windus and Vintage Books editions

The Moncrieff–Kilmartin–Enright translation of *Recherche* was published in the United Kingdom by Chatto & Windus (London, 1992) and by Vintage Books (London, 2000). The translation, notes, and appendices are the same as the Modern Library's. Both the C&W and Vintage editions appear in six volumes and have the same distribution of titles by volume number as appears on page xiv supra. However, the pagination, while the same in the two British editions, differs from the Modern Library edition. The Annex 2 table of musical references below is keyed to these two British editions.



Chatto & Windus Edition



Vintage Classics Edition

**ADAM, Adolphe:** III, 567; V, 174  
**AUBER, Daniel Esprit:** I, 86; III, 518, 567; VI, 207



**BACH, Johann Sebastian:** IV, 147, 394, 497; V, 730  
**BALTHY, Louise:** IV, 380  
**BAUDELAIRE, Charles:** I, 213; II, 291, 315, 331, 334, 354; III, 581, 659; IV, 246, 411, 443; V, 433, 466; VI, 85, 285  
**BEETHOVEN, Ludwig van:** I, 307, 342, 345; II, 120; III, 603, 650; IV, 6, 102, 250, 341, 472–73; V, 353; VI, 267, 421–22  
**BÉRANGER, Pierre–Jean:** III, 521  
**BÉRAT, Frédéric:** III, 656  
**BERLIOZ, Hector:** IV, 585; V, 245  
**BERNHARDT, Sarah:** I, 87, 40–41; IV, 543, 560; V, 264; VI, 167, 336  
**BIZET, Georges:** V, 236  
**BOIËLDIEU, François–Adrien:** II, 362; III, 567  
**BORODIN, Alexander:** V, 267  
**BRUANT, Aristide:** V, 277



**CAPET, Lucien:** V, 325  
**CAPUA, Eduardo di:** V, 749–50  
**CARVALHO, Mlle (Marie Caroline Miolan–Carvalho):** III, 538  
**CHABRIER, Emmanuel:** V, 356  
**CHOPIN, Frédéric:** I, 399, 404; II, 332; IV, 246–50, 256, 398, 433, 472  
**CLAPISSON, Antonin–Louis:** I, 363  
**COLONNE, Édouard:** IV, 171



**DEBUSSY, Claude:** IV, 243–49, 327, 409, 563; V, 125  
**DESORMES, Louis–César:** I, 486  
**DIAGHILEV, Serge:** IV, 165, 358  
**D’INDY, Marie Théodore Vincent:** IV, 327, 578  
**DREYFUS, Alfred:** I–VI, passim  
**DUPRATO, Jules:** II, 493–96, 508–09; V, 400  
**DURAND, Émile:** V, 3



**ENESCO, Georges (George Enescu):** V, 325

**FAURÉ, Gabriel:** IV, 407–08; V, 620  
**FRAGSON, Harry :** *Pléiade II*, 1098; ; III, 1712  
**FRANCK, César:** IV, 102, 407, 408; V, 728



**GALLI-MARIÉ, Célestine:** IV, 413  
**GANNE, Louis-Gaston:** VI, 172  
**GLUCK, Christoph Willibald Ritter von:** III, 543; IV, 589; V, 126  
**GODARD, Benjamin:** IV, 491  
**GRANDMOUGIN, Charles:** III, 522  
**GREGORY THE GREAT:** V, 137, 149  
**GRÉTRY, André-Ernest-Modeste:** I, 233  
**GUILBERT, Yvette:** IV, 563



**HAHN, Reynaldo:** VI, 98  
**HALÉVY, Fromental:** I, 107; II, 175; IV, 282  
**HALÉVY, Ludovic:** I, 402; III, 235, 571–72; V, 770  
**HANDEL, Georg Frideric:** V, 241  
**HAYDEN, Franz Joseph:** VI, 145  
**HÉROLD, Louis Joseph Ferdinand:** III, 673  
**HUGO, Victor:** I–IV, passim



**INDY, Marie Théodore Vincent d':** See D'INDY



**LAMOUREUX, Charles:** IV, 295  
**LECONTE DE LISLE:** I, 106; II, 331, 558; IV, 272, 276; V, 466  
**LEMAIRE, Gaston:** III, 522  
**LISZT, Franz:** I, 395, 410; II, 332; III, 225  
**LOTI, Pierre (Julian Viaud):** III, 510; V, 218; VI, 98  
**LULLY, Jean-Baptiste:** I, 372  
**MALLARMÉ, Stéphane (Étienne):** III, 568; IV, 410; V, 520–21

- MASCAGNI, Pietro:** II, 535, 538  
**MASSÉ, Victor:** I, 295, 348–50  
**MASSENET, Jules:** IV, 248; V, 3  
**MATERNA, Amalie:** I, 28  
**MAUREL, Victor:** III, 654  
**MAYOL, Félix:** IV, 537, 626  
**MÉHUL, Étienne–Nicolas:** I, 126; IV, 530, 1284  
**MELBA, Nellie (Helen Mitchell):** VI, 384  
**MEILHAC, Henri:** I, 402; III, 41; IV, 330; V, 30, 770  
**MENDELSSOHN, Felix:** IV, 473; V, 728  
**MÉTRA, Olivier:** I, 248, 289, 297  
**MEYERBEER, Giacomo:** IV, 409  
**MISTINGUETT (Jeanne Bourgeois):** VI, 380  
**MOUSSORGSKY, Modest Petrovich:** V, 125–26  
**MOZART, Wolfgang Amadeus:** I, 401; II, 31  
**MUSIQUE OF THE FRENCH SYNAGOGUE:** I, 107–08; III, 330
- ❧
- NIETZSCHE, Friedrich Wilhelm:** II, 4; III, 455; VI, 79, 109
- ❧
- OFFENBACH, Jacques:** II, 361–62; IV, 282, V, 770
- ❧
- PADEREWSKI, Ignace:** IV, 341, 346  
**PALESTRINA, (Giovanni Pierluigi):** III, 664; IV, 603  
**PAULUS (Jean–Paul Habans):** See **DESORMES, Louis–César**  
**PERIER, Jean–Alexis:** IV, 563  
**PIANOLA:** V, 424–25, 435–37  
**PICCINNI, Niccolò:** III, 543  
**PLANTÉ, Francis:** I, 225; IV, 341  
**POLIGNAC, Prince Edmond de:** III, 621; V, 223  
**PUCCINI, Giacomo:** V, 241

**PUGET, Loïsa: IV, 95**



**RAMEAU, Jean-Philippe: IV, 126 (Armide attributed to Lully), 436**

**RAVEL, Joseph-Maurice: VI, 422**

**RIMBAUD, Arthur: II, 354; V, 694**

**RIMSKI-KORSAKOV, Nicolai: V, 267**

**RISLER, Édouard: IV, 341**

**RUBINSTEIN, Anton: I, 225; II, 362**



**SACRIPANT, Mlle: See DUPRATO, Jules**

**SAINT-SAËNS, Camille: I, 107**

**SCARLATTI, Domenico: IV, 409**

**SCHUBERT, FRANZ: III, 428, 632**

**SCHUMANN, Robert: IV, 218, 408; V, 286, 572; VI, 79, 192**

**SCRIBE, Eugène: I, 86; II, 175; III, 518, 567; IV, 282, 409 (See also Auber, Adam, Boiëldieu, Halévy, and Meyerbeer)**

**STAMATI, Camille: IV, 472**

**STRAUSS, Richard: III, 518; V, 267, 742**

**STRAVINSKI, Igor: IV, 165; V, 267**



**TAGLIAFICO, Joseph Dieudonné: I, 184**

**THIBAUD, Jacques: V, 53, 325**



**VERLAINE, Paul: II, 354; IV, 411; VI, 422**

**VINTEUIL CHAMBER PIECES – POSSIBLE INFLUENCES & MODELS:  
I–VI, passim**



**WAGNER, Richard:** I, 213, 363, 421; II, 362; III, 452, 455, 542, 544, 567, 635; IV, 57, 151, 171, 245–46, 247–48, 327, 352, 378, 623; V, 174–78, 309, 311, 506, ; VI, 79, 84



**WAGNER, Richard:** 1: **Lohengrin**, I, 213; III, 567

**WAGNER, Richard:** 2: **Tristan et Isolde**: I, 421

**WAGNER, Richard:** 3: **Tannhäuser**: III, 452, 567; IV, 57; V, 297

**WAGNER, Richard:** 4: **Tristan et Isolde**: III, 567; IV, 177

**WAGNER, Richard:** 5: **Parsifal**: II, 115; IV, 246

**WAGNER, Richard:** 6: **Parsifal**: IV, 585

**WAGNER, Richard:** 7: **Das Rheingold**: V, 297

**Die Götterdämmerung**: V, 174–78; VI, 84

**WAGNER, Richard:** 8: **Die Meistersinger von Nürnberg**: V, 297, 311

**WAGNER, Richard:** 9: **Siegfried**: III, 115; V, 178; VI, 79

**WAGNER, Richard:** 10: **Die Walküre**: VI, 84



**WEYRAUCH, August Heinrich von:** III, 428

**WIDOR, Charles–Marie:** III, 497

**WILHELM, Karl:** VI, 84





**ADAM, Adolphe:** French composer, founder of the Opéra-National (1847), 1803–56

[http://en.wikipedia.org/wiki/Adolphe\\_Adam](http://en.wikipedia.org/wiki/Adolphe_Adam)



**III, 673 : Le Chalet; V, 205**

Les pantin de Violette – Le  
chanson du canari: Carnaval!  
Sumi Jo, English Chamber  
Orchestra, Richard Bonyng  
(Decca CD)

“Si j’etais roi “ – De vos nobles aieux

“Cantique de noel”: Enrico Caruso Complete Recordings, Vol. 9 (Naxos CD)

Le postillon de longjumeau (ronde de postillon): Monsieur Villabella de l’Opera,  
Anthologie de l’opérette, vol. 1 (1850–1999) (Forlane CD)

Le postillon de longjumeau: “Freunde, vernehmet die Geschichte”: Herbert  
Ernst Groh (Nimbus CD)

Le Chalet: “Dans le service de l’Autriche”: Marcel Journet (Nimbus CD)

Le Chalet: “Arretons-nous ici”: Pol Plançon, Prima Voce: The Era of Adelina  
Patti (Nimbus CD)



**Adam’s Giselle, National Theater of Moldova**

**AUBER, Daniel Esprit:** French composer, 1782–1871

[http://en.wikipedia.org/wiki/Daniel\\_Auber](http://en.wikipedia.org/wiki/Daniel_Auber)

I, 101; III, 615, 673; VI, 244

Composer of *Les Diamants de la Couronne*, *Le Domino noir*, and *Fra Diavolo*



*Fra Diavolo* overture: Nürnberg Symphonie Orchestra, Hanspeter Gmur (Red Note CD)

*Les Diamants de la Couronne*: Slovak Radio Symphony Orchestra (Naxos CD)



*Le Domino noir* – “Je suis sauvée enfin – Ah! quelle nuit – Flamme vengeresse”: Magdalena Kozená, Mahler Chamber Orchestra, Marc Minkowski (DG<sup>1</sup> CD)

*The Black Domino* overture: Nürnberg Symphonie Orchestra, Hanspeter Gmur (Red Note CD)

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<sup>1</sup> DG = Deutsche Grammaphon Gesellschaft

**BACH, Johann Sebastian:** German composer, 1685–1750

[http://en.wikipedia.org/wiki/Johann\\_Sebastian\\_Bach](http://en.wikipedia.org/wiki/Johann_Sebastian_Bach)

IV, 172 – Bach fugue; 463–64 – Charlus’ laugh likened to Bach’s small, high trumpets; 584 – Morel plays Bach air & variations; V, 862 – sublime air of Bach

Fantasia & Fugue in G minor, BWV 543, “Great G Minor”: Karl Richter (DG Musikfest CD)

Prelude & Fugue in E flat, BWV 552, “St. Anne”

Tocatta & Fugue in D minor, BWV 565



Christmas Oratorio, BWV 248 – “Jauchzet, frohlocket!”: Nancy Argenta, Anne Sophie von Otter, English Baroque Soloists, Monteverdi Choir, John Eliot Gardiner DG Archiv CD) (included to illustrate small, high trumpets)

Brandenburg Concerto No. 1: The English Concert, Trevor Pinnock (DG Archiv CD)

Sonata No. 1 in G minor for solo violin, BWV 1001: Nathan Milstein, Bach Sonatas & Partitas (DG CD)

Flute Concerto in C, BWV 1055: Jean-Pierre Rampal, Bach Concerti for Flute, Strings, and Basso Continuo (Columbia CD)

Kantata “Ich Habe Genug”, BWV 82: Hans Hotter, Philharmonia Orchestra & Chorus, Anthony Bernard (EMI CD)

“Alleluja”: Elizabeth Schwarzkopf, Concertgebouw Orchestra, Otto Klemperer (EMI Classics CD)

“Schafe Können Sicher Weiden” from BWV 208 : Schwarzkopf, Niedermeyer/ Reznicek; Maure; Alhgrimm, Vienna (1946) (EMI Classics CD)

“Phöbus Eilt mit Schnellen Pferden”: Schwartzkopf, Concertgebouw Orchestra, Otto Klemperer (EMI Classics CD)

Bach, Mass in B minor: Boyd Neel Orchestra, BBC Chorus, Georges Enescu (q.v., infra), conductor (BBC Legends CD) (See **ENESCO, George**, infra.)



Johann Sebastian Bach.

**BALTHY, Louise:** French music-hall singer at Alcazar d'été and Folies Bergères, 1869–1925

VI, 447 – Mme de Guermantes finds Balthy “adorable” but will not cultivate her.

Biographical data about Balthy are limited. A talented performer born in Bayonne (in the Pyrénées-Atlantiques region), trained in ballet, Balthy broke onto the stage as a comic songstress. At age 17 (1892), she got enthusiastic notices in the review “Taraboum” at Eldorado, a Parisian music hall. She later played at La Scala and the Palais Royal. She was a favorite model of Henri Toulouse-Lautrec and of other poster artists such as Jules Chéret and Leonetto Capiello. She performed comic songs in a stern manner, occasionally playing the xylophone. She parodied various dance styles and impersonated contemporary actresses (particularly **SARAH BERNHARDT**, q.v. infra). She drew on her Bayonne origin to affect Spanish mannerisms in her performances. Balthy left no recordings, but she is said to have



sung “Rien n’est sacré pour un sapeur” and have sounded like the original singer of the song, Thérésa (Eugenie–Emma Valladon, 1837–1916):



Theatrical Posters  
 Left: Jules Chéret, 1893  
 Right: Leonetto Capiello, 1899

(<http://fr.wikipedia.org/wiki/Th%C3%A9r%C3%A9sa> ).<sup>1</sup> Balthy, in turn, is said to have sounded like Henriette Leblond, recording and film personality from c. 1900 to the mid-1930s. By default, Leblond's recording of this song is included in the playlist, as indicative of Balthy's and similar music hall performance styles that Proust likely had in mind.

“Rien n'est sacré pour un sapeur”: Henriette Leblond, *Anthologie de la chanson française: Les chansons de diseuses et d'auteurs, 1900–1920* (Epm/Believe CD – iTunes purchase)



**Balthy with playwright, poet, and Wagnerian Catulle Mendès, (left):  
1907 caricature by “BIB” (George Brasseur, 1888–1966)**

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<sup>1</sup> Thérésa, “the renowned vaudeville star of the ‘Alcazar’”, received less than honorable mention from Prosper Mérimée – i.e., as a courtesan catering to esteemed (even titled and royal) visitors to Paris’ Great Exhibition of 1867, in the waning years of the Second Empire. Mérimée acidulously observed: “These ladies are doing a brilliant business and have raised their prices, like the butchers; like them they too are selling fresh meat, or what passes for it.” Alistair Horne, *The Fall of Paris: The Siege and The Commune, 1870–71* (Penguin: 2007), p. 10.



**BAUDELAIRE, Charles:** French poet, 1821–67

[http://en.wikipedia.org/wiki/Charles\\_Baudelaire](http://en.wikipedia.org/wiki/Charles_Baudelaire)

I, 251; II, 343, 372, 391, 394, 418; III, 689, 781; IV, 289, 483, 521; V, 511, 550–51; VI, 101, 335.

Recherche makes more than a dozen references to Baudelaire, only one of which is directly linked to music (Baudelaire's description of the sound of the trumpet as "delicious" is evoked by Oriane de Guermantes's entry into the Combray church at I, 251). Baudelaire's poems, however, inspired numerous French composer to set them. Some of these settings are listed below by composer and poem title.



Hugues Cuenod chante Debussy: Cinq Poèmes de Baudelaire – Hugues Cuenod, Martin Isepp, piano (Nimbus CD)

Melodies sur des poèmes de Charles Baudelaire – Felicity Lott, Graham Johnson, piano (Harmonia Mundi CD)

Henri Duparc: L'invitation au voyage; La vie antérieure

Gabriel Fauré: Chant d'automne; La rançon; Hymne

Pierre de Bréville: Harmonie du soir

Déodat de Séverac: Les hiboux

Henri Sauguet: Le chat

Pierre Capdevielle: Je n'ai pas oublié, voisine de la ville

Emmanuel Chabrier: L'invitation au voyage

Claude Debussy: Le balcon; Harmonie du soir; Le jet d'eau; Recueillement; La mort des amants

**BEETHOVEN, Ludwig van:** German composer, 1770–1827

[http://en.wikipedia.org/wiki/Ludwig\\_van\\_Beethoven](http://en.wikipedia.org/wiki/Ludwig_van_Beethoven)

**I**, 361 – Ninth Symphony; 403–04, 407 – Moonlight Sonata in the Bois; **II**, 142–43 – late quartets; **III**, 715 – Razumovsky quartets; 771 – Sixth Symphony played chez Charlus; **IV**, 7, 119, 293 (Fidelio), 400–01, 555–56; **V**, 416; **VI**, 314–15, 496 (Kreuzer Sonata)

Symphony No. 9 in D minor (“Choral”): Beethoven 9 Symphonien – Karajan, Berlin Philharmonic Orchestra (DG CD)

Quartets Nos. 8 in E minor, Op. 59/2, and 9 in C, Op. 59/3 (two of the “Razumovsky Quartets”) – Guarneri Quartet, Beethoven, The Middle Quartets (RCA CD)

Symphony No. 6 in F major (“Pastoral”): Beethoven, The Nine Symphonies– Leipzig Gewandhausorchester, Kurt Masur (Decca/Brilliant CD)



Piano Sonata No. 14 in C sharp minor, Op. 27/2, “Mondlicht”: Maurizio Pollini, Sonaten Opp. 27/1–27/2–28 (DG CD)

Fidelio, Op. 7, Act 2: “Heil Sei Dem Tag” (Prisoners’ chorus): Chicago Symphony Orchestra and Chorus, Georg Solti (Decca CD)

String Quartet No. 15 in A minor, Op. 132 (“Heiliger Dankgesang”): Guarneri Quartet, Beethoven Late String Quartets (RCA CD)

Piano transcription (synthesized of String Quartet No. 15 in A minor, Op. 132: <http://www.lvbeethoven.com/Oeuvres/Music-Midi-Mp3-String-Quartets.html>)

Violin Sonata No. 9 in A, Op. 47 (“Kreutzer Sonata”): Arthur Grumiaux, Clara Haskl (Phillips CD)

**BÉRANGER, Pierre–Jean de:** French poet, songwriter, 1780–1857

[http://en.wikipedia.org/wiki/Pierre–Jean\\_de\\_B%C3%A9ranger](http://en.wikipedia.org/wiki/Pierre–Jean_de_B%C3%A9ranger)

III, 300 – the chanson “Le roi d’Yvetot”

Béranger, a very popular, Paris–born songwriter (chansonnier), was of humble origin, despite his father’s affecting the aristocratic “de” in his surname. He overcame a limited education to eke out a living in verse and literary hackwork. Around 1804, he secured the patronage Lucien Bonaparte. During the Bourbon Restoration, Béranger faced prison for socialist and republican verses. His songs later aided in the July Revolution (1830) and the rise of Louis–Philippe. After the Revolution of 1848, Béranger was elected to the Constituent Assembly. He published his well–regarded correspondence and counted Chateaubriand among his friends. His fame is largely forgotten today. Recherche does not mention Béranger but mentions his 1813 song “Le roi d’Yvetot”. As he enters Madame de Villeparisis’s reception in The Guermantes Way, the Duc de Guermantes’s smile is described as “un sourire permanent de bon roi d’Yvetot légèrement pompette” (Moncrieff’s translation — “a permanent smile suggesting a slightly tipsy ‘Good King Wenceslas’” — effaces Proust’s oblique reference to Béranger).



“Le roi d’Yvetot”: Alan Mills, Hélène Baillargeon, Chantons en français (Folkways Records, Volume 2; iTunes download)

For the lyrics of “Le roi d’Yvetot, see: [http://poesie.webnet.fr/lesgrandsclassiques/poemes/pierre\\_jean\\_de\\_b\\_ranger/le\\_roi\\_d\\_yvetot.html](http://poesie.webnet.fr/lesgrandsclassiques/poemes/pierre_jean_de_b_ranger/le_roi_d_yvetot.html)

See also Robert Louis Stephenson’s 1911 article on Béranger: [http://en.wikisource.org/wiki/1911\\_Encyclop%C3%A6dia\\_Britannica/B%C3%A9ranger,\\_Pierre\\_Jean\\_de](http://en.wikisource.org/wiki/1911_Encyclop%C3%A6dia_Britannica/B%C3%A9ranger,_Pierre_Jean_de)



**BÉRAT, Frédéric:** French composer of humorous and satirical songs, 1801–55

[http://fr.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric\\_B%C3%A9rat](http://fr.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric_B%C3%A9rat)

[http://en.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric\\_B%C3%A9rat](http://en.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric_B%C3%A9rat)

[http://fr.wikisource.org/wiki/Ma\\_Normandie](http://fr.wikisource.org/wiki/Ma_Normandie)

III, 777

In 1836, Bérat composed “Ma Normandie”, which has become the unofficial Norman anthem and the National Anthem of Jersey, a British Crown Colony Dependency, one of the Channel Islands off the Cotentin Peninsula of Normandy.

The refrain of “Ma Normandie” is quoted in part and without attribution in the letter from Françoise’s young footman to his cousin, which the Narrator finds left in his room after his visit to Charlus in *The Guermantes Way*. The letter reads: “[...] car je voudrais guérir le pays qui m’a donné le jour de l’ignorance qui mène fatalement jusqu’au crime” (“for I would cure the land which gave me birth of ignorance which leads inevitably to crime”). The first verse of Bérat song ends in the refrain: “J’irai revoir ma Normandie, / C’est le pays qui m’a donné le jour.”

“Ma Normandie”: Réda Caire, *Mémoires et Opérettes* (iTunes download)

“Ma Normandie”: Slovak Radio Symphony Orchestra, *National Anthems of the Commonwealth, Jersey* (Naxos CD)

**BERLIOZ, Hector:** French composer,  
1803–69

[http://en.wikipedia.org/wiki/Hector\\_Berlioz](http://en.wikipedia.org/wiki/Hector_Berlioz)

**IV, 688; V, 288**



L'Enfance du Christ: John Aler, et al., Corydon Orchestra, Matthew Best (Hyperion CD)

Berlioz Melodies: Anne Sofie Von Otter, Cord Garben, piano (DG CD)

Harold in Italy & Overtures: Boston Symphony Orchestra, Charles Munch (RCA CD)

Songs of Hector Berlioz: Janice Taylor (Dorian CD)

La Damnation de Faust: José Van Dam, Chicago Symphony Orchestra, Georg Solti (London CD)



Symphonie Fantastique: Charles Munch, Boston Symphony Orchestra (RCA CD)

Roméo et Juliette (Dramatic Symphonie), Op. 17

**BERNHARDT, Sarah:** French actress & sculptress, 1844–1923



[http://en.wikipedia.org/wiki/Sarah\\_Bernhardt](http://en.wikipedia.org/wiki/Sarah_Bernhardt)

Robert Gottlieb, *Sarah, The Life of Sarah Bernhardt* (Yale University Press, 2010)

I, 102, 283; IV, 639, 659; V, 311; VI, 197, 396

Bernhardt is likely the principal model for La Berma, the fictional actress whom the Narrator so desires to see in Racine's *Phèdre* (II, 10–11, 20–29).

As Sardou's *Gismonda*  
(Théobald Chartran, 1894)

Racine, *Phèdre*: La déclaration (1910 Edison Amberol: 35008), University of California Santa Barbara Cylinder Digitization Project (<http://cylinders.library.ucsb.edu/>) (See V, 873.)

Edmond Rostand: *L'aiglon*: La plaine de Wagram (1910 Edison Amberol: 35007)

Miguel Zamacoïs: *Les bouffons*: La brise conte (1910 Edison Amberol: 35011)



As *Phèdre* (Paul Nadar)

Edmond Rostand: La Samaritaine, 1er acte  
(1910 Edison Amberol: 35011)

Racine: Phèdre - Le Théâtre Française (EMI  
CD)

Edmond Rostand: La Samaritaine

Rosemonde Gérard: Les Vieux

Maurice Bernard: Le Lac



**Phèdre, above and right (Paul Nadar)**

**BIZET, Georges:** French composer,  
1838–75

[http://en.wikipedia.org/wiki/Georges\\_Bizet](http://en.wikipedia.org/wiki/Georges_Bizet)

V, 384–85

“Ouvre ton coeur”: Ann Murray, Graham Johnson,  
piano, Songs by Bizet (Hyperion CD)

“Vieille chanson”

“Adieux de l’hotesse arabe”



Poster for 1875 Paris premiere

“Tarantelle”: Yvi Jänicke, Thomas Hans,  
Georges Bizet: Melodies (Orfeo CD)

“Ma vie a son secret”

Carmen: “La fleur que tu m’avais jetée”  
– Jussi Björling: Prima Voce – Björling  
Volume 2 (Nimbus CD)

“Chanson d’avril”: Gerard Souzay,  
Mélodies Françaises (Phillips CD)

“Chanson du fou”: Dietrich Fischer-  
Dieskau, Mélodies Romantiques  
(Teldarc CD)

L’Arlésienne Suites 1 & 2: Leonard  
Bernstein, New York Philharmonic:  
Bernstein Century – Bizet (Sony CD)



**BOIËLDIEU, François-Adrien:** French composer, 1775–1834

[http://en.wikipedia.org/wiki/François-Adrien\\_Boieldieu](http://en.wikipedia.org/wiki/François-Adrien_Boieldieu)

II, 427; III, 672

La Dame Blanche: “Chut! Chut! écoutons” – Magdalena Kozená, Mahler Chamber Orchestra, Marc Minkowski, conductor (DG CD)

La Dame Blanche: “Ce domaine” – Marie Gutheil-Schoder & Fraz Naval, The Record of Singing, 1899–1952 (EMI CD)



La Fête du Village Voisin: “Bolero” – Sumi Jo, Carnaval! – French Coloratura Arias, English Chamber Orchestra, Richard Bonyngue (Decca CD)

Violin Sonata No. 1 in E flat major: Eva-Christina Schönweiss, violin, Kirsten Ecke, harp: Poésie, Music for Violin and Harp (Genuin CD)

Solo for Horn with Harp Accompaniment: Erica Goodman & Soren Hermansson (BIS CD)

19th Century image publicitaire  
(Chocolate-maker Guérin-Boutron)

**BORODIN, Alexander:** Russian composer,  
1833–87

[http://en.wikipedia.org/wiki/  
Alexander\\_Borodin](http://en.wikipedia.org/wiki/Alexander_Borodin)

**V, 315, 514**

Prince Igor: Dance of the Polovtsian maidens –  
Sofia Festival Orchestra, Emil Tchakarov, Prince Igor  
(Sony CD)

Prince Igor: Polovtsian March – Chicago Symphony  
Orchestra, Fritz Reiner, Moussorgsky: Pictures at an  
Exhibition etc. (RCA CD)

In the Steppes of Central Asia: Ernest Ansermet, The World of Borodin (Decca  
CD)

Maurice Ravel: A la manière de Borodine – Jean-Yves Thibaudet, Ravel, Works  
for Solo Piano (Decca CD)



**Yurt , steppe dwelling, in Central Asia (V, 514)**

**BRUANT, Aristide:** French cabaret singer,  
1851–1925

[http://en.wikipedia.org/wiki/Aristide\\_Bruant](http://en.wikipedia.org/wiki/Aristide_Bruant)

V, 327

Very briefly alluded to in Recherche, Bruant was a singer, songwriter, comedian, and Montmartre nightclub owner. His routines satirized the bourgeois attendees slumming at his cabaret. Though a bourgeois himself, Bruant was also an exponent of the *chanson réaliste*, a socially and politically conscious genre usually associated with singers of working-class origin like Édith Piaf. His black garb and signature red scarf made him a favorite of poster designs by artists like Henri de Toulouse-Lautrec, who also portrayed Yvette Guilbert in her trademark long black gloves. He performed and acted as master of ceremonies in his own Montmartre club, Le Mirliton.



By Toulouse-Lautrec



“Ballade du Chat Noir”: Jody-Karin Appelbaum and Marc-André Hamelin, Farewell to Bohème (iTunes download)

“À Saint-Lazare”

“Après de ma blonde”: Aristide Bruant, 1850–1899: Les Chansons de ces années-là (Exposition Universelle, Paris 1889) (Forlane CD; iTunes download)

“Le Chat Noir”

“Le 113ème de ligne”

**CAPET, Lucien:** French violinist & composer, 1873–1928

[http://en.wikipedia.org/wiki/Lucien\\_Capet](http://en.wikipedia.org/wiki/Lucien_Capet)

V, 383



**Capet String Quartet**

Capet's career is described in Anne Penesco, *Proust et le violon intérieur*, Chapter VI: Lucien Capet, <<L'apôtre>> du quatuor à cordes (Les Éditions du cerf: 2011) pp. 59–77.

Capet String Quartet No. 1 (Opus Kura CD): Beethoven, String Quartet No. 5 in A major; Hayden, String Quartet No. 53 in D major ("The Lark"), Op. 64, No. 5, FHE No. 35, Hoboken No. III; Schubert, String Quartet No. 14 in D minor, D. 810 ("Der Tod und Das Mädchen")

Capet String Quartet 5 (Opus Kura CD): Ravel, String Quartet; Debussy, String Quartet; Schumann, String Quartet No.1



**Lucien Capet**

**CAPUA, Eduardo di:** Italian singer and songwriter of “O sole mio,” 1865–1917. (“O sole mio” lyrics are by Giovanni Capurro, 1859–1920.)

[http://en.wikipedia.org/wiki/Eduardo\\_di\\_Capua](http://en.wikipedia.org/wiki/Eduardo_di_Capua)

[http://en.wikipedia.org/wiki/Giovanni\\_Capurro](http://en.wikipedia.org/wiki/Giovanni_Capurro)

V, 886–87

The song, composed in 1898, is heard during the visit to Venice by the Narrator and his mother. He finds the song at once “trivial” yet with “a despairing but hypnotic charm.” No attribution to Capua and Capurro appears in the novel’s text.



“O sole mio”: Enrico Caruso, Prima Voce – Caruso in Song (Nimbus CD)

“O sole mio”: Mario del Monaco, Grandi Voce – Mario del Monaco (Decca CD)

“O sole mio”: Giuseppe Di Stefano, Neapolitan Songs, Vol. 1 (Testament CD)



**Giovanni Capurro**

**CARVALHO, Mlle (Marie Caroline Miolan-Carvalho):** Opéra-Comique <sup>1</sup> coloratura & vocal teacher, 1827–95

[http://en.wikipedia.org/wiki/Marie\\_Caroline\\_Miolan-Carvalho](http://en.wikipedia.org/wiki/Marie_Caroline_Miolan-Carvalho)

III, 638

Famed and feted in her prime, Mlle Carvalho retired from the stage in 1885. She died 1895, just at the dawn of commercial recordings, and so she left no record of her voice. She played in operettas by Clapisson and Massé (q.v. infra), both of whom are scorned by Charles Swann.



**Mlle Carvalho sang at the Salle Favart, home of the Opéra-Comique from 1840 until destroyed by fire in 1887.**

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<sup>1</sup> Proust also mentions her husband, Léon Carvalho (1825-97), director of the Opéra-Comique, in Jean Santeuil. See Marcel Proust, *Jean Santeuil précédé de Les Plaisirs et les jours*, ed. Pierre Clarac, Yves Sandre (Gallimard:1971), pp. 377, 1019 (*Page 377*, n. 1).

**CHABRIER, Emmanuel:** French composer, 1841–94

[http://en.wikipedia.org/wiki/Emmanuel\\_Chabrier](http://en.wikipedia.org/wiki/Emmanuel_Chabrier)

V, 420



**Autour du piano (detail): Chabrier seated  
Henri Fantin-Latour (1885)**

Musique Adorable! The Complete Songs of Emmanuel Chabrier: Felicity Lott, Geraldine McGreevy, Graham Johnson, piano (Hyperion CD)

Idylle: Masters of the French Piano Tradition: Francis Planté and His Peers, Lazare Levy (Arbiter CD)

Sous bois

“L’île heureuse”: Stephen Varcoe, Graham Johnson: La Procession – 80 Years of French Song (Hyperion CD)

Overture to Gwendoline: España, John Eliot Gardner, Wiener Philharmoniker (DG CD)

España

**CHOPIN, Frédéric:** Polish composer & pianist, 1810–49

[http://en.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric\\_Chopin](http://en.wikipedia.org/wiki/Fr%C3%A9d%C3%A9ric_Chopin)

I, 471, 476; II, 392; IV, 288–94, 301, 468, 509, 554–55<sup>1</sup>

Nocturne No. 1 in B flat minor, Op. 9/1, CT 108: Garrick Ohlsson, Chopin, The Complete Works (Hyperion CD)

Prelude No. 8 in F sharp minor, Op. 28/8

Etude No. 3 in E, Op. 10/3, “Tristesse”

Scherzo No. 4 in E, Op. 54

Polonaise in A, Op. 40/1

Waltz in A flat, Op. 34/1

Mazurka No. 5 in B flat, Op. 7/1

Chopin, The Complete Etudes, Op. 10, Op. 25: Louis Lortie (Chandos CD)

Chopin, The Sonatas, Fantasie in F minor: Arthur Rubinstein. The Chopin Collection (RCA CD)

“Zyczenie”, Op. 74/1 – The Maiden’s Wish, Ewa Podles: Garrick Ohlsson, Chopin, The Complete Works (Hyperion CD)

“Wiosna”, Op. 74/2, B 116 – Spring: Urszula Kryger, Charles Spencer, Chopin: Polish Songs (Hyperion/Helios CD)




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<sup>1</sup> Proust’s poem “Chopin” in *Portraits de peintres et de musiciens* begins: “Chopin, mer de soupirs, de larmes, de sanglots / Qu’un vol de papillons sans se poser traverse / Jouant sur la tristesse ou dansant sur les flots.” Marcel Proust, *Jean Santeuil précédé de Les Plaisirs et les jours*, ed. Pierre Clarac, Yves Sandre (Gallimard:1971), p. 82. See also Marcel Proust, *Pleasures and Days*, tr. Andrew Brown (Hesperus Classics: 2004), pp. 85-88.



**CLAPISSON, Antonin-Louis:** French composer of opéras-comiques (e.g., *Le Figurant*; *La Promise*; *La Fanchonette*), early curator and instrument donor to the Musée de la Musique, Paris, 1808–66

[http://www.cite-musique.fr/pdf/dp\\_presse/PR\\_Reopening\\_Musee\\_de\\_la\\_musique-Paris.pdf](http://www.cite-musique.fr/pdf/dp_presse/PR_Reopening_Musee_de_la_musique-Paris.pdf) The site says this about Clapisson:

“1864 The Musée Instrumental at last opens to the public, following the purchase, in 1861, of the collection of the composer Louis Clapisson, who becomes its first curator. He dies shortly afterwards, to be succeeded by Hector Berlioz, who is in turn succeeded by Gustave Chouquet.”



See also: [http://www.charm.kcl.ac.uk/discography/search/search\\_advanced?operatorSel\\_0=and&parameterSel\\_0=composer&parameterKey\\_0=compo\\_005662&parameterKeyTxt\\_0=Clapisson#](http://www.charm.kcl.ac.uk/discography/search/search_advanced?operatorSel_0=and&parameterSel_0=composer&parameterKey_0=compo_005662&parameterKeyTxt_0=Clapisson#)

I, 428

To Charles Swann, Clapisson is emblematic of Odette de Crécy’s bad musical taste. He recalls her affectations about Wagner and Bayreuth, angrily thinking her “incapable of distinguishing between Bach and Clapisson.” Cf. Albertine at V, 3 at **DURAND, Émile**, q.v., *infra*.

“Les oiseaux de Notre Dame”(music, L. Clapisson; words, F. de Courcy): Pierre Valray, Website of Université de Napierville, Québec: Du temps des cerises aux feuilles mortes, un site consacré à la chanson française de la fin du Second Empire aux années cinquantes.

[http://www.dutempsdescerisesauxfeuillesmortes.net/textes\\_divers/chansons\\_perdues/chansons\\_perdues\\_02.htm](http://www.dutempsdescerisesauxfeuillesmortes.net/textes_divers/chansons_perdues/chansons_perdues_02.htm) (See Song No. 278)

**COLONNE, Édouard:** French orchestra conductor and violinist, 1838–1910

[http://en.wikipedia.org/wiki/%C3%89douard\\_Colonne](http://en.wikipedia.org/wiki/%C3%89douard_Colonne)

IV, 201



Édouard Juda Colonne (born Judas Colonna) founded Paris's le Concert national in 1871 and later the Association des concerts Colonne (a name retained till 1960), though which he championed French music for forty years. He was an ardent promoter of Berlioz and Wagner in particular, but included among his wide

range Saint-Saëns and Mahler. Colonne premiered Tchaikovsky 4th Symphony and went to Russia several times on musical exchanges. In his capacity as music critic, Bernard Shaw spoke highly of Colonne. He made some of the very first orchestral recording for Pathé at the turn of the 20th century. The conductor is alluded to briefly in *Sodom and Gomorrah* in connection with the socially ascendant Odette Swann's supposed musical taste and interests: "Utterly insignificant society women were attracted towards Odette for a diametrically oposite reason; hearing that she attended the Colonne concerts and professed herself a Wagnerian, they concluded from this that she must be 'rather a lark ['farceuse'],' and were greatly excited by the idea of getting to know her."

L'Orchestre Colonne sous la direction même de Édouard Colonne (Symposium CD): This CD offers pieces by some composers mentioned in *Recherche*, ranging from Mozart and Beethoven through Chopin, Saint-Saëns, Wagner, Bizet, Massenet, Widor, and Godard. It offers a sense of how these and other works were played in Paris when Proust was in his thirties.

**DEBUSSY, Claude:** French composer,  
1862–1918

[http://en.wikipedia.org/wiki/Claude\\_Debussy](http://en.wikipedia.org/wiki/Claude_Debussy)

**IV, 285–93, 384, 481, 578 V, 147–49.**

“Le Faune”: Dietrich Fischer–Dieskau, Hartmut Höll,  
Claude Debussy: Mélodies (Claves CD)

12 Études: Book 2 – Pour les accords: Maurizio Pollini,  
Debussy: 12 Études (DG CD)

Piano Trio in G major: the Florestan Trio (Hyperion CD)

Sonata for Violin and Piano in G minor: Jacques Thibaud, Alfred Cortot (EMI CD)

Pelléas et Mélisande: Colette Alliot–Lugaz, Didier Henry, Gilles Cachemaille,  
Charles Dutoit, Orchestre Symphonique de Montréal

Debussy: Nocturnes, La Mer, Prélude à l’après–midi d’un faune: George Solti,  
Chicago Symphony Orchestra (Decca CD)



**Debussy at the piano –  
Chausson turning pages (1893)**



**With daughter Claude–Emma (“Chou–Chou”),  
dedicatee of his Children’s Corner piano suite**

**DESORMES, Louis-César:** French composer of “En revenant de la revue”, 1840–98: his song but not his name is mentioned in the text

[http://www.dutempsdescerisesauxfeuillesmortes.net/fiches\\_bio/desormes\\_louis\\_cesar/desormes\\_louis\\_cesar.htm](http://www.dutempsdescerisesauxfeuillesmortes.net/fiches_bio/desormes_louis_cesar/desormes_louis_cesar.htm)

[http://www.dutempsdescerisesauxfeuillesmortes.net/50\\_chansons/05\\_en\\_revenant\\_de\\_la\\_revue.htm](http://www.dutempsdescerisesauxfeuillesmortes.net/50_chansons/05_en_revenant_de_la_revue.htm)

I, 575

“En revenant de la revue” (played on a barrel-organ under the Narrator’s window in Swann’s Way) describes Bastille Day at Paris’ Hippodrome de Longchamp in 1886.<sup>1</sup> The political rise of General Georges Boulanger (1837–91), a cavalry officer who became Minister of War (<http://en.wikipedia.org/wiki/>



[Georges Ernest Boulanger](http://en.wikipedia.org/wiki/Georges_Ernest_Boulanger)), led to the song’s other title, “The Boulanger March”. Boulanger nearly became France’s “Man on Horseback” before his post-putsch flight (1889) to Jersey in the Channel Islands and his gothic suicide (on his mistress’s grave in Brussels, where he too lies buried). Thwarted boulangiste sentiment is thought by some (including thrice-Prime Minister Léon Blum, <http://>

<sup>1</sup> The song’s July 1886 date puts the winter day when the barrel-organist plays “En revenant de la revue” around January–March 1887. Yet such calculations only point out matters to which Proust may be inattentive or indifferent. See also George Painter, *Marcel Proust: A Biography* (Random House: 1989), I, 302 (in 1902, Proust judged as disgraceful Antoine Bibesco’s noisy performance of Desormes’ song in a 12th-century church); but see *Correspondance*, t. I, page 98, lettre, date du 15 juillet 1887, where a pre-Dreyfus Proust was more avid about Boulanger.

[en.wikipedia.org/wiki/L%C3%A9on\\_Blum](http://en.wikipedia.org/wiki/L%C3%A9on_Blum)) to have contributed to the



anti-Republicanism and overt anti-Semitism of the Dreyfus Affair. Boulanger himself is not mentioned in Recherche. His life is described in Roger Shattuck, *The Banquet Years*, rev. ed. (Vintage 1968), pp. 14–15, and Frederick Brown, *For the Soul of France* (Knopf: 2010), pp. 81–123. “En revenant de la revue” was popularized by the singer Paulus, who is pictured above at left ( [http://fr.wikipedia.org/wiki/Paulus\\_%28chanteur%29](http://fr.wikipedia.org/wiki/Paulus_%28chanteur%29) ) (see FRAGSON, Harry, footnote, infra):

Alain Charrié, *Anthologie de la chanson française: L’histoire en chansons* (iTunes download)

Jean Peheu, *Anthologie de la chanson française: Les chansons patriotiques, 1900–1920* (iTunes download)

Malloire, 1850–1899 *Les chansons de ces années-là* (Exposition Universelle Paris 1889) (Forlane CD)



**DIAGHILEV, Serge:** Russian impresario of Les Ballets Russes, 1872–1929

[http://en.wikipedia.org/wiki/Sergei\\_Diaghilev](http://en.wikipedia.org/wiki/Sergei_Diaghilev)

[http://en.wikipedia.org/wiki/Ballets\\_Russes](http://en.wikipedia.org/wiki/Ballets_Russes)

IV, 194, 420–21

The profound and lasting effect of Diaghilev, his company, and their productions on the music, performance, art, and theater of 20<sup>th</sup> Century France would be hard to overstate.



A sampling of this effect can be had in the CD compilation *Firebirds of Paris: French and Belgian Singers in Russian Opera and Song*, produced by Marston Records. See also **STRAVINSKY, Igor**, *infra*.

[http://www.marstonrecords.com/firebirds/firebirds\\_tracks.htm](http://www.marstonrecords.com/firebirds/firebirds_tracks.htm)



Hänssler Classics, a German label, has produced a seven-disc series under the rubric “Diaghilev – Les Ballets Russes.” This set comprises modern performances of the music from many of the ballets mounted by the Diaghilev company. Some of these discs remain available through <http://www.haenssler-classic.de/en/home.html> and [www.amazon.com](http://www.amazon.com).

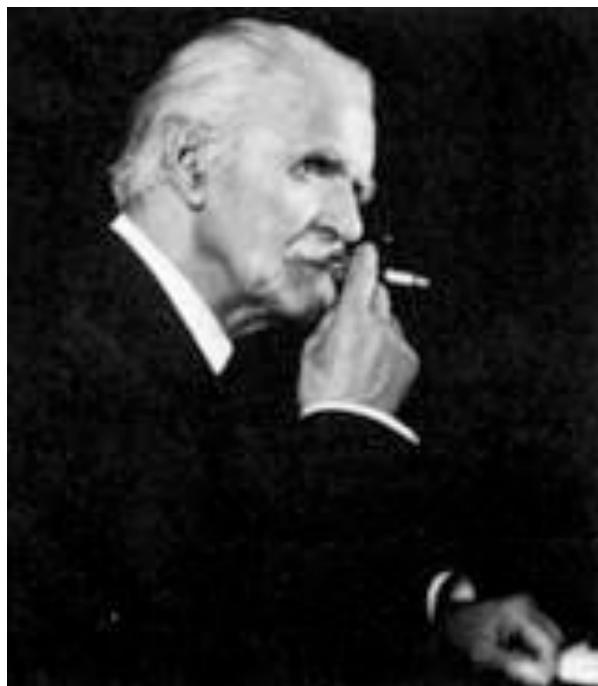
Diaghilev, seated, with his biographer Walter Nouvel, left, and dancer Serge Lifar, right, Lido, Venice (1927)

**D'INDY, Marie Théodore Vincent:** French composer, 1851–1931

[http://en.wikipedia.org/wiki/Vincent\\_d%27Indy](http://en.wikipedia.org/wiki/Vincent_d%27Indy)

IV, 384, 444

“Madrigal,” Op. 4: Dietrich Fischer–Dieskau, *Mélodies Romantiques* (Teldarc CD)



“Lied Maritime,” Op. 43

String Quartets Nos. 1 & 2: Koldaly Quartet (Marco Polo CD)

Symphonie sur un chant montagnard français (Symphony on a French Mountain Air for Piano and Orchestra), Op. 25: Nicole Henriot–Schweitzer, Charles Munch, Boston Symphony Orchestra (RCA CD)

Istar/Wallenstein/La Forêt enchantée: Pierre Dervaux, Orchestre Philharmonique des Pays de Loire (EMI CD)

**DREYFUS, Alfred:** French artillery officer, 1859–1935

[http://en.wikipedia.org/wiki/Alfred\\_Dreyfus](http://en.wikipedia.org/wiki/Alfred_Dreyfus)

<http://www.dreyfus.culture.fr/en/index.htm>

II–VI, passim

Many books chart the slander and intrigue that led to Captain Dreyfus' arrest and court-martial (1894–95), his imprisonment on Devil's Island, Émile Zola's broadsheet broadside against the French Army ("J'accuse"), and Dreyfus' long-drawn-out (nearly 12 years) but ultimate vindication. These studies describe the political, social, and artistic explosions that the Dreyfus Affair sparked in turn-of-the-Century France.<sup>1</sup>

The effects of the Dreyfus Affair were profound. Two recent books offer up-to-date treatment of the Affair: Frederick Brown, *For the Soul of France* (Knopf: 2010), pp. 175–230; Ruth Harris, *Dreyfus, Politics, Emotion, and the Scandal of the Century* (Metropolitan/Henry Holt: 2010) (published in the U.K. as *The Man on Devil's Island* [Allen Lane: 2010]).



<sup>1</sup>The Affair had other effects, too. The Hungarian-Jewish journalist Theodor Herzl (1860–1904) covered the Dreyfus trial and surrounding political and social reactions and events. Up until his experience covering the Dreyfus Affair, Herzl had been an advocate of Jewish emancipation and assimilation into European life. Shortly after his first experiences covering the trial, Herzl began and published perhaps the seminal tract of Zionism, *Der Judenstaat: Versuch einer modernen Lösung der Judenfrage* (1896), followed by his Zionist novel *Altneuland* (1902).



Dreyfus' own voice may be heard in the selection below, recorded some years after the events. The contrasting images to the right are of Dreyfus' dishonorable discharge from the Army and of his later rehabilitation and reinstatement.

“Ma rehabilitation du 20 juillet 1906 (extrait)”: Anthologie de la Chanson Française, Les Chansons de l’Histoire, 1905–1909 (Epm, Amazon.fr MP3 download)



Émile Zola's broadside



Above, Dreyfus in disgrace and ultimate vindication

**DUPRATO, Jules:** French composer, 1827–92

[http://fr.wikipedia.org/wiki/Jules\\_Duprato](http://fr.wikipedia.org/wiki/Jules_Duprato)

[http://fr.wikipedia.org/wiki/Philippe\\_Gille](http://fr.wikipedia.org/wiki/Philippe_Gille)

II, 583–85, 600–04; V, 400



In 1866, Jules Duprato (not mentioned in the text) collaborated with librettist Philippe Gille on a two-act opera comique, entitled *Sacripant*.<sup>1</sup> (Gille also collaborated with Bizet, Delibes, Massenet, and Offenbach among others composers. Gille’s daughter married Victor Massé, a composer Swann contemns.) “Un sacripant” means a scoundrel or rascal in French. Within *A Budding Grove* discloses an earlier identity of Odette de Crécy in a portrait by the painter Elstir, who kept it for years but concealed it from his own wife. The portrait bears Elstir’s inscription: “Miss Sacripant, October, 1872.”<sup>2</sup> The date is some six years after the debut of the Duprato–Gille musical comedy, described by Elstir as “une stupide petite opérette” (*Pléiade*, II, 215). Though the reference is not developed further,<sup>3</sup> i.e., not as a musical matter, the *Sacripant* theme is an important one. (No recording exists of *Sacripant*.) The Narrator sees the image of “a young actress of an earlier generation half dressed up as a man” in a “bowler beneath which the hair was fluffy but short” and a lapel-less velvet jacket and



<sup>1</sup> The main character *Giovannio* is called *Sacripant*. An actress was cast in this male role and appeared late in the piece disguised as a woman, resulting in double cross-dressing. See Kazuyoshi Yoshikawa, “The Models for *Sacripant*,” in Armine Mortimer and Katherine Kolb, *Proust in Perspective, Visions and Revisions* (University of Illinois Press, 2002), p. 241. See also Marcel Proust, *À la recherche du temps perdu*, ed. Jean-Yves Tadié et al. (Gallimard *Pléiade*:1988), II:1441-42 n.1; and see translator James Grieve’s notes, *In the Shadow of Young Girls in Flower* (Penguin UK edition, 2002), p. 543, n. 89 and n. 90 (p. 547 in the 2004 US edition).

<sup>2</sup> Odette was probably about 20 years old when she sat for Elstir. See *Pléiade*, II, LX, 985 n. 2, 1864

<sup>3</sup> Apart, that is, from Charlus’ revelations in *The Captive*, V, 401-03; *Pléiade*, III, 803-05.

white shirt” (II, 584–85).<sup>1</sup> It turns out to be a portrait of Odette as “a somewhat boyish girl . . . with a suggestion rather of an effeminate, vicious and pensive youth.” The ambiguity/travesty of the image gives the Narrator pause, makes him “hesitate as to the period of the clothes and the sex of the model.” His chance discovery of the portrait corroborates Swann’s doubts about Odette’s sexual duality expressed in “Swann in Love.” It foreshadows revelations to come. The portrait presents Odette before she and her hairdressers and couturiers disciplined her face and form as a Belle Epoque cocotte (II, 601). (Contemporaneous images on a cross-dressing theme by Nadar, Whistler, Manet, and Renoir appear infra at page 101.)

For further instances of cross-dressing and gender-ambiguity as a theme in 19th Century France, one can look to the occasional predilections of George Sand (Amantine Dupin) and Charles Sainte-Beuve (pictured below, though only Sand appears “en travesti”). For a novelistic treatment of Sainte-Beuve’s adulterous affair with Victor Hugo’s wife, Adèle, see Helen Humphreys’ *The Reinvention of Love* (Serpent’s Tail: 2011): imaginative depictions of Sainte-Beuve in cross-dressing disguise as “Charlotte” during his trysts with Adèle Hugo and of the divided feelings “Charles-Charlotte” may perhaps



have stirred in her (see, e.g., pp. 35–40, 62, 176–79). Examples could likely be multiplied in that era of free-wheeling artistic experimentation.

Sand



Sainte-Beuve

<sup>1</sup> The bowler hat and its association with sexual ambiguity seem to anticipate Sabina’s donning of her grandfather’s bowler during a tryst with Tomas in Milan Kundera’s *The Unbearable Lightness of Being* (1984). Might there also be some oblique reference in Odette’s earlier, but now-hidden portrait to Wilde’s *The Picture of Dorian Gray* (1890)?



At Le Cimetière du Père-Lachaise

**DURAND, Émile:** French musical theorist, harmony teacher at Paris Conservatoire, & composer, 1830–1903

[http://www.appl-lachaise.net/appl/article.php3?id\\_article=2092](http://www.appl-lachaise.net/appl/article.php3?id_article=2092)

[http://en.wikipedia.org/wiki/Emile\\_Durand](http://en.wikipedia.org/wiki/Emile_Durand)

V, 3

In *The Captive*, Albertine Simonet endlessly whistles “Le Biniou,” a chanson bretonne by Durand (“biniou” is Breton for “bagpipe”): <http://en.wikipedia.org/wiki/Biniou>). Its quoted lyric (by Calvados-born poet Hippolyte-Louis Guérin de Litteau: [http://fr.wikipedia.org/wiki/Hippolyte\\_Guérin](http://fr.wikipedia.org/wiki/Hippolyte_Guérin)) runs: “Les douleurs sont des folles, / Et qui les écoute est encore plus fou.” The Narrator smiles at her bad taste (“de son mauvais goût musical”). Cf. Swann’s similar attitude (I, 428) to Odette and Antonin-Louis Clapisson, q.v. supra.

Durand studied with Fromental Halévy at the Paris Conservatoire – Debussy, in turn was, a harmony student of Durand.<sup>1</sup> Durand wrote an opéra comique, *L’Elixir de Cornélius*, with librettist Henri Meilhac

<sup>1</sup> Durand’s 1873 assessment of his student Debussy comments: “Élève très bien doué pour l’harmonie, mais d’une étourderie désespérante” ([http://www.debussy.fr/cdfr/bio/bio1\\_62-82.php](http://www.debussy.fr/cdfr/bio/bio1_62-82.php)).

and an operetta, L'Astronome du Pont-Neuf, with Jules Moineaux. Durand was active in preserving his native Breton and Celtic culture.

Recordings of Durand's music are scarce; but the links below are to versions of "Le biniou" on Edison cylinders from the period 1898–1909 by Henri Stamler, André Maréchal, Théodore Botrel (1868–1925: [http://en.wikipedia.org/wiki/Th%C3%A9odore\\_Botrel](http://en.wikipedia.org/wiki/Th%C3%A9odore_Botrel)), and Joachim Cerdan.

"Le biniou": Henri Stamler, chanteur, Les cylindres EDISON (Malibran: iTunes or Amazon.fr download)

<http://cylinders.library.ucsb.edu/search.php?queryType=@attr%20=1016&query=le+biniou&num=1&start=4&sortBy=&sortOrder=ia>

<http://cylinders.library.ucsb.edu/search.php?queryType=@attr%20=1016&query=le+biniou&num=1&start=2&sortBy=&sortOrder=ia>

<http://cylinders.library.ucsb.edu/search.php?query=le+biniou&queryType=@attr%20=1016&sortBy=cnum&sortOrder=ia>

"Valse in E-flat, op.83": Lars Roos, The Magic of Piano: 21 Piano Miniatures (Phillips CD)

"Valse en mi bémol majeur, op. 83": Harold Bauer, The Complete Recordings (APR 3-CD set)



**ENESCO (ENESCU), Georges:** Rumanian violinist, conductor, & composer, 1881–1955

[http://en.wikipedia.org/wiki/George\\_Enescu](http://en.wikipedia.org/wiki/George_Enescu)

V, 383



Piano Sonata No. 3 in D, Op. 25: Dinu Lipati, Great Recordings of the Century (EMI CD)

Sept Chansons de Clément Marot, Op. 15: Sarah Walker, Roger Vignoles, Romantic French Songs: Enescu, Roussel, Debussy (Unicorn–Kanchana CD)

Bach, Mass in B minor: Boyd Neel Orchestra, BBC Chorus, Georges Enescu, conductor (BBC Legends CD)

Enescu, Violin Sonata No. 3 in A minor, Op. 25: The Columbia Recordings (including works of Corelli, Handel, Chausson, Kreisler, et al.) (Opus Kura CD)

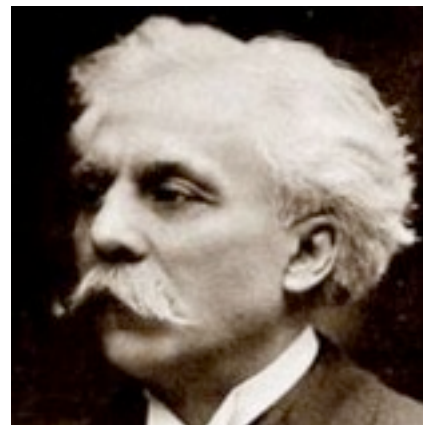


Enesco with violinist Serge Blanc

**FAURÉ, Gabriel:** French composer,  
1845–1924

[http://en.wikipedia.org/wiki/Gabriel\\_Faur%C3%A9](http://en.wikipedia.org/wiki/Gabriel_Faur%C3%A9)

IV, 479–80; V, 731



Piano and Violin Sonata No. 1 in A, Op. 13: Jacques Thibaud and Alfred Cortot (EMI References CD)

Piano Quintet, No. 1, Op. 15: Arthur Rubenstein, Guarneri Quartet (RCA CD)

Berceuse (excerpt from Dolly, Op. 56)

Violin Concerto in D minor, Op. 14: Rare French Works for Violin and Orchestra, Philippe Graffin, Thierry Fischer, Ulster Orchestra (Hyperion CD)

Piano Quintets, No. 1 in D minor, Op. 89; No. 2 in C minor, Op. 115: fine Arts Quartet, Christina Ortiz, Piano (Naxos CD)

“Le Secret”, Op. 23/3: Felicity Lott, Graham Johnson, Fauré: The Complete Songs, vol. 3 (Hyperion CD)

“Au bord de l’eau”, Op. 8/1

La Naissance de Vénus, Op. 29: Jean-Claude Pennetier, Bernard Tétu, Soloistes de Lyon (EMI CD)

Cinq Mélodies de Venise: Sarah Walker, Malcolm Martineau, Fauré: Mélodies, vol. 4 (Cdr Records/Agro CD)



**FRAGSON, Harry (Léon Victor Phillip Pott/ Harry Pot, dit):** French–British music hall comedian, singer, & songwriter, 1869–1913

[http://en.wikipedia.org/wiki/Harry\\_Fragson](http://en.wikipedia.org/wiki/Harry_Fragson)

<http://www.youtube.com/watch?v=iThTu1FFaxI>

[http://www.archeophone.org/cylindres\\_textes/les\\_blondes.php](http://www.archeophone.org/cylindres_textes/les_blondes.php)

[http://www.archeophone.org/cylindres\\_textes/les\\_amis\\_de\\_monsieur.php](http://www.archeophone.org/cylindres_textes/les_amis_de_monsieur.php)



Sickert, Music Hall, 1895



Fragson in costume (Paris, 1904)

Pléiade II, 1098–99, Esquisse XI; III, 572c (1712) (Notes et variantes)<sup>1</sup>

**Fragson as performer:**

“En avant les p’tits gars,” Anthologie de la Chanson Française: Les Chanson Patriotiques (© 2009 Epm: iTunes)

“Les amis de monsieur,” Folies Bergère de 1902 à 1946 (© 1995 Epm: iTunes)

“Hello, Hello, Who’s Your Lady Friend?,” A Night At The Music Hall (Disc D) (iTunes)

**Fragson as songwriter:**

“Dans mon aéroplane,” Anthologie de la Chanson Française: Les Chanson d’Histoire (© 2009 Epm)

<sup>1</sup> II, 1098, Pléiade Esquisse XI (fragment from Cahier 40, la soirée à l’opéra):

“Mais il est d’autres cas où ce sont au contraire de pures trivialités que cette ivresse causée par le talent d’un artiste nous fait trouver délicieuses. J’ai entendu au café-concert des artistes, admirables chanteurs et diseurs, Paulus, Mayol, Fragson. Les paroles stupides, la musique banale de leurs chansons excitaient l’enthousiasme du public, incapable de différencier le grand artiste d’autres que je n’aurais pas pu écouter. Mais au moment où ils couvraient d’applaudissement un calembour idiot, moi-même je l’applaudissais de toutes mes forces quoique mon intelligence en décelât l’ineptie . . .” See **GANNE, Louis-Gaston**, infra.

III, 572c (1712) (Notes et variantes):

“Je pouvais, en quittant Bloch et parce que je sentais qu’il faisait froid, continuer à fredonner des airs que chantaient alors Mayol ou Fragson, successeurs amoindris de Paulus bien qu’ils eussent profité de ses conquêtes, mais je ne songeais certes pas à aller les entendre.”





**FRANCK, César:** Franco–Belgian composer, 1822–90

[http://en.wikipedia.org/wiki/C%C3%A9sar\\_Franck](http://en.wikipedia.org/wiki/C%C3%A9sar_Franck)

IV, 119, 479, 480; V, 860

Proust roused Gaston Poulet, leader of the Poulet Quartet, from his bed to request that he assemble his Quartet to play the Franck String Quartet in D major in the early hours one morning. Proust transported the four musicians by cab to his boulevard Haussmann flat, where for handsome remuneration, the chamber group played the piece twice. The episode is detailed in William C. Carter, *Marcel Proust, A Life* (Yale University Press, 2000), pp. 618–20.

Piano Quintett in F minor, M. 7: Idil Biret & London String Quartet, Biret Archive Edition, Vol. 5 (IBA CD)

String Quartet in D major: Dante Quartet, Franck, Fauré: String Quartets (Hyperion CD)

Violin Sonata in A: Jacques Thibaud, Alfred Cortot (EMI CD)

Violin Sonata in A: Sarah Chang, Lars Vogt, Franck, Ravel, Saint-Saëns Violin Sonatas (EMI CD)

“La Procession”: Stephen Varcoe, Graham Johnson, La Procession – 80 Years of French Song (Hyperion CD)

“Roses et Papillons”, M 81: Dietrich Fischer–Dieskau, Hartmut Höll, *Mélodies Romantiques* (Teldarc CD)

**GALLI-MARIÉ, Célestine:** French opera singer who premiered the title roles in Bizet's *Carmen* and Thomas' *Mignon*, 1840–1905

[http://en.wikipedia.org/wiki/C%C3%A9lestine\\_Galli-Mari%C3%A9](http://en.wikipedia.org/wiki/C%C3%A9lestine_Galli-Mari%C3%A9)

IV, 486

Galli-Marié left no recordings. But the roles she premiered are available in numerous recordings by later mezzo-sopranos. Two of these are suggested below.

Bizet, *Carmen*: Agnes Baltsa et al., Chœur de l'Opéra de Paris, Berliner Philharmoniker, Herbert von Karajan (DG CD)

Thomas, *Mignon*: Marilyn Horne et al., Ambrosian Opera Chorus, Philharmonia Orchestra, Antonio de Almeida (Sony CD)





**GANNE, Louis-Gaston:** French composer & conductor, 1862–1923

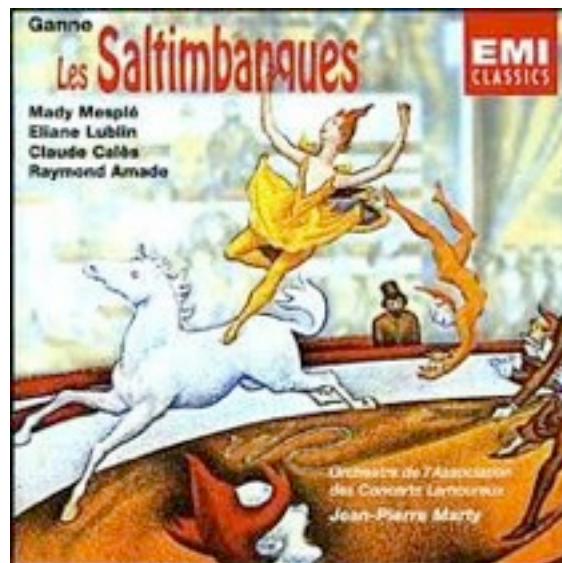
[http://en.wikipedia.org/wiki/Louis\\_Ganne](http://en.wikipedia.org/wiki/Louis_Ganne)

[http://en.wikipedia.org/wiki/Les\\_saltimbanques](http://en.wikipedia.org/wiki/Les_saltimbanques)

VI, 203

Charlus explains the polarity of his musical tastes: “Bourgeois comedy is stiff and affected. Let me have either the princesses of classical tragedy or broad farce. No half-way houses--either Phèdre or Les Saltimbanques.” (See also **FRAGSON, Harry**, footnote, supra.)

Ganne, Les Saltimbanques: Mady Mesplé, Orchestre des Concerts Lamoureux, Jean-Pierre Marty, conductor (EMI CD)

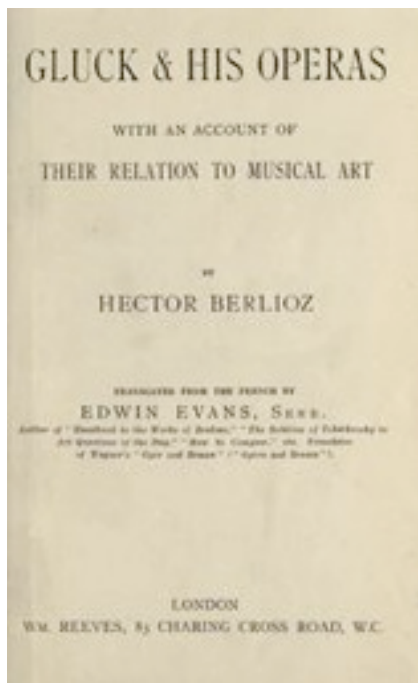


Album Art: Georges Seurat, Le Cirque

**GLUCK, Christoph Willibald Ritter von:**  
 German composer, 1714–87  
[http://en.wikipedia.org/wiki/Christoph\\_Willibald\\_Gluck](http://en.wikipedia.org/wiki/Christoph_Willibald_Gluck)

I, 466; III, 644; IV, 694; V, 148<sup>1</sup>

“Ah! si la liberté” from Armide: Frida Lieder,  
 Four Famous Sopranos of the Past  
 (Amazon.com Song ID: 216842604)



“Enfin, il est en ma puissance”, Monologue  
 d’Armide, Acte II, scène 5, Armide: Véronique  
 Gens, Les Talens Lyriques, Christophe Rousset,  
 Tragedienne (Virgin CD)

Orphée et Euridice (1774 Paris Version):  
 Catherine Dubose, etc., Ryan Brown, Opera  
 Lafayette Orchestra and Chorus (Naxos CD)

### Berlioz’s study of Gluck operas

<sup>1</sup> Proust’s poem “Gluck” in Portraits de peintres et de musiciens ends: “Gluck aussi comme Alceste a vaincu par l’Amour / La mort inévitable aux caprices d’un âge; / Il est debout, auguste temple du courage, / Sur les ruines du petit temple à l’Amour.” Marcel Proust, Jean Santeuil précédé de Les Plaisirs et les jours, ed. Pierre Clarac, Yves Sandre (Gallimard:1971), p. 82–83.

**GODARD, Louis Paul Benjamin:** French composer (celebrated in Proust's day for the berceuse from his 1888 opera *Jocelyn*), prodigy violinist, vehement anti-Wagnerian, 1849–95

[http://en.wikipedia.org/wiki/Benjamin\\_Godard](http://en.wikipedia.org/wiki/Benjamin_Godard)

IV, 578: The Narrator mentions Godard as an example of tiresomely facile music: “I said to him as one might say to a tenor who is wearying one with Benjamin Godard, ‘Won’t you sing me some Debussy?’ ”

Graham Johnson, though, describes Godard as “superbly gifted in the genre of the miniature and evocative character piece” and his small output of a hundred or so songs (often to his own texts) as “elegantly deft,” if conservative (as was his mentor Saint-Saëns).<sup>1</sup>



**Berceuse**  
(Allegretto)  
From the opera "Jocelyn" Benjamin Godard

“Chanson de juin”: Enrico Caruso, Complete Recordings, vol. 10 (Naxos CD)

“Chanson du berger,” Op. 11, No. 5: John Mark Ainsley, Graham Johnson, piano, *L’Invitation au Voyage* (Hyperion CD)

“Guitare,” Op. 10, No. 11

“L’invitation au voyage,”

“Viens,” Op. 11, No. 3 (to a text by **Victor HUGO**, q.v., infra)

“Berceuse,” Alma Gluck, *Divas*, vol. 2: 1909–1940 Prima Voce CD)

“Chanson d’Estelle,” Maggie Teyte, *The Exquisite Maggie Teyte* (2010 Hallmark, iTunes download)

<sup>1</sup> Graham Johnson recognizes Godard's limitations but is not dismissive: “His works abound in the sort of graceful charm that was once in vogue . . . We are no doubt soon due for a Godard revival.” Graham Johnson, Richard Stokes, *A French Song Companion* (Oxford University Press: 2000), pp. 220-21.



**GRANDMOUGIN, Charles:** French playwright & librettist, patriotic poet, 1850–1930

[http://fr.wikipedia.org/wiki/Charles\\_Grandmougin](http://fr.wikipedia.org/wiki/Charles_Grandmougin)

<http://translate.google.com/translate?hl=en&sl=fr&u=http://fr.wikipedia.org/wiki>

[Charles\\_Grandmougin&ei=C0MCTrHaO8flgQebhITUDQ&sa=X&oi=translate&ct=result&resnum=1&sqi=2&ved=0CB0Q7gEwAA&prev=/search%3Fq%3Dcharles%2Bgrandmougin%26hl%3Den%26biw%3D1280%26bih%3D881%26prmd%3Dinvso](http://translate.google.com/translate?hl=en&sl=fr&u=http://fr.wikipedia.org/wiki/Charles_Grandmougin&ei=C0MCTrHaO8flgQebhITUDQ&sa=X&oi=translate&ct=result&resnum=1&sqi=2&ved=0CB0Q7gEwAA&prev=/search%3Fq%3Dcharles%2Bgrandmougin%26hl%3Den%26biw%3D1280%26bih%3D881%26prmd%3Dinvso)

**III, 619**

Trois Poèmes d'un Jour, music by Fauré, words by Grandmougin:

Gerard Souzay, Dalton Baldwin, Mélodies Françaises (Phillips CD)

Barbara Hendricks, Michel Dalberto, Fauré Mélodies (EMI CD)

“Les Sirènes,” music by Lili Boulanger: Martyn Hill, Andrew Ball, London Chamber, James Wood, conductor, Lili Boulanger: Clairières dans le ciel (Hyperion CD)

**GREGORY THE GREAT:** Pope,  
540–604

[http://en.wikipedia.org/wiki/Pope\\_Gregory\\_I](http://en.wikipedia.org/wiki/Pope_Gregory_I)

V, 162, 176

The Narrator likens Paris street-cries to Gregorian chant. The playlist starts with French street-cries, recorded by Alan Lomax, and includes some Gregorian chants from French churches and abbeys.



Street Cries: Alan Lomax Collection, World Library of Folk and Primitive Music: France (Smithsonian CD)

Die Tradition des Gregorianischen Choralis (DG Archiv CD)



**GRÉTRY, André Ernest Modeste:** Belgian–French composer, 1741–1813

[http://en.wikipedia.org/wiki/Andre\\_Gretry](http://en.wikipedia.org/wiki/Andre_Gretry)

[http://en.wikipedia.org/wiki/List\\_of\\_operas\\_by\\_Gretry](http://en.wikipedia.org/wiki/List_of_operas_by_Gretry)

I, 274

Because Charles Swann is seldom seen any more after the start of his love for Odette de Crécy (“Swann in Love”), the Narrator’s grandfather hums airs about mysterious and fugitive visions from three operas:

Boiëldieu’s *La Dame blanche*, Massenet’s *Hérodiade*, and Grétry’s (Molière–derived) *Amphitryon* (or from perhaps Offenbach’s *Barbe-bleue* [1866] act 3, scene 1). The Grétry melody sets the lines quoted in the text: “Dans ces affaires / Le mieux est de ne rien voir” (“In matters such as this / It’s better to close one’s eyes”).

Grétry, *Le Huron Ouverture*: Les Paladins, Jérôme Correas, director, 200 Years of Music at Versailles, *French Music on the Threshold of Romanticism*, vol. 16 ((20–volume CD set) (© and © MBF/Chateau de Versailles/CBBV 2007)

“Comme un éclair,” *La Fausse Magie*: Isabelle Poulenard, soprano, Les Paladins, Jérôme Correas, director

“Ô douce nuit,” *L’Amant jaloux*

Grétry, *Zémire et Azor* – Ballet Music: Sir Thomas Beecham, *French Music*, vol. 6 (EMI CD)

Grétry, *Airs & Ballets*: Sophie Karthäuser, soprano, Les Agrémens, Guy Van Waal, conductor (Ricercar CD)

Grétry, *L’Amant Jaloux*, “Je romps la chaîne qui m’engage”: Sumi Jo, *Carnavall!* – French Coloratura Arias, English Chamber Orchestra, Richard Bonyngé, conductor (London CD)

Grétry, *La Fausse Magie*, “Comme un éclair”; Silvain, “Il va venir”; Lucille, “Au bien suprême”: Christiane Karg, soprano, Jonathan Cohen, piano, Amoretti, Arias by Mozart, Gluck and Grétry (Berlin Classics CD)



**GUILBERT, Yvette:** French music-hall singer, 1868–1944

[http://en.wikipedia.org/wiki/Yvette\\_Guilbert](http://en.wikipedia.org/wiki/Yvette_Guilbert)

IV, 663

“Les Ingenues”: Yvette Guilbert, Les Folies Bergères de 1902 à 1942 (AAC Audio File)

“Le Fiacre”: Yvette Guilbert, 1850–1899: Les chansons de ces années-là (Exposition Universelle Paris 1889) (Forlane CD)

“Madame Arthur”



Théophile-Alexandre Steinlein, 1894



Ferdinand Bac, 1893

**HAHN, Reynaldo:** French composer, close friend of Marcel Proust, 1875–1947

[http://en.wikipedia.org/wiki/Reynaldo\\_Hahn](http://en.wikipedia.org/wiki/Reynaldo_Hahn)



VI, 115

Recherche alludes to Pierre Loti's *L'Île du Rêve* for which Hahn wrote the music. No recording of the piece appears. Hahn did, however, provide a piano background (not a setting of the words) for recitation of some of Proust's poems in *Portraits de Peintres et Musiciens*, which is included in the playlist: The poems from *Pleasures and Days* are about Albert Cuyp, Paulus Potter, Antoine Watteau, and Anthony Van Dyck. (*Peintres* is seldom performed.)

"*Portraits de Peintres, D'après Les Poésies de Marcel Proust (1896)*": Laure Fabre-Kahn, *Reynaldo Hahn Piano Works* (Pro Piano Records PPR224538)

Sonata in C major for violin and piano: *Room-Music, Reynaldo Hahn Piano Quartet, Violin Sonata, and other chamber music* (Hyperion CD)

Nocturne in E flat major

Romance in A major

"*L'heure exquise*": Susan Graham, Roger Vignoles, *La Belle Époque, The Songs of Reynaldo Hahn* (Sony CD)

"*À Chloris*": Mady Mesplé, *Mélodies Françaises* (EMI CD)

"*Le cimetière de campagne*": Reynaldo Hahn, *Les Urnes de l'Opéra* (EMI CD, 1909 recording)

*Ciboulette*: Mady Mesplé, *Orchestre Philharmonique de Monte-Carlo* (EMI CD)

**HALÉVY, Fromental:** French composer, 1799–1862

[http://en.wikipedia.org/wiki/Fromental\\_Hal%C3%A9vy](http://en.wikipedia.org/wiki/Fromental_Hal%C3%A9vy)

I, 125; II, 207; IV, 331

“Rachel, Quand du Seigneur” from *La Juive*: Enrico Caruso, *Caruso Sings Faust*, etc. (RCA CD): N.B.: Although Halévy and Eugène Scribe wrote *La Juive*, they, nonetheless, allowed the tenor Adolphe Nourrit (see **WEYRAUCH** *infra*) to write the words to this aria.

*La Juive*, Julia Varady, José Carreras, Antonio De Almeida, Philharmonia Orchestra, Ambrosia Opera Chorus (Phillips CD)



**Cornélie Falcon as Rachel (1835)**



**HALÉVY, Ludovic:** French novelist, playwright, & librettist (nephew of Fromental Halévy), 1834–1908

[http://en.wikipedia.org/wiki/Ludovic\\_Hal%C3%A9vy](http://en.wikipedia.org/wiki/Ludovic_Hal%C3%A9vy)

I, 475; III, 278, 678; V, 909

Ludovic Halévy cooperated with **OFFENBACH** and **MEILHAC**, q.v. infra, on a number of operettas. In 1890, Proust spent a number of summer Saturdays at Halévy's country house and later remembered the occasions with warmth. Halévy was Mme Straus' uncle.



Offenbach, Orpheus in the Underworld (Orphée aux Enfers): Antonio De Almeida, Philharmonia Orchestra, Offenbach, Gâité Parisienne, Orpheus in the Underworld, etc. (Phillips Solo CD)

“Au Mont Ida Trois Déesses” from Offenbach, La Belle Hélène: Jussi Björling, Prima Voce (Nimbus CD)

**Portrait of Friends in the Wings**  
(Ludovic Halévy and Albert Cave), 1879,  
Edgar Degas

**HANDEL, George Frideric:** German/English composer, 1685–1759

[http://en.wikipedia.org/wiki/George\\_Frideric\\_Handel](http://en.wikipedia.org/wiki/George_Frideric_Handel)

V, 284

Giulio Cesare in Egitto, HWV 17, Act 3: Dall'Onoso Periglio": Dietrich Fischer-Dieskau, Karl Richter, Münchner Bach-Orchester, Handel: Arien (DG Galleria CD)



Concerto Grosso No. 7 in B flat, Op. 6/7, HWV 325: Martin Perlman, Boston Baroque, Handel: Concerti Grossi Op. 6/7–12 (Teldarc CD)



GEORG FRIDRICH HANDEL (1685–1759)  
'MESSIAH'



**HAYDEN, Franz Joseph:** Austrian composer, 1732–1809

[http://en.wikipedia.org/wiki/Joseph\\_Haydn](http://en.wikipedia.org/wiki/Joseph_Haydn)

<http://en.wikipedia.org/wiki/Deutschlandlied>

**VI, 171**

Left: Haydn's deathmask

In a twilight boulevard encounter with the Narrator, Charlus volubly expresses his pro-German view of enemy airmen and soldiers, parenthetically mentioning the opening words, “Deutschland über Alles,” of what would become the German national anthem. August Heinrich Hoffmann von Fallersleben wrote the poem “Das Lied der Deutschen” in 1841, intending it to be sung to the Haydn melody, composed in 1797 and dedicated to the Austrian Emperor Franz II. Haydn expresses the melody or theme in the second movement (poco adagio, cantabile) of his Kaiserquartett (Emperor String Quartet in C, Op. 76, No. 3). Joined with Hoffmann von Fallersleben’s poem, the Haydn theme became an anthem of aspiration for German unification, known as “Das Deutschlandlied”. The song, retaining only some of Hoffmann von Fallersleben’s lyrics, was adopted as Germany’s national anthem, first by the Weimar Republic and later by the Bundesrepublik Deutschland.

Some examples of the theme both with Hoffmann von Fallersleben’s lyrics and as Haydn wrote it for string quartet appear below.

<http://www.youtube.com/watch?v=s2IaFajrmno>

Deutschland-Lied, Deutsche National Hymne (Urfassung) (Koch CD)

Haydn, Six String Quartets, Op. 76: Takács Quartet (Decca CD)

**HÉROLD, Louis Joseph Ferdinand:** French composer, 1791–1833



[http://en.wikipedia.org/wiki/Ferdinand\\_H%C3%A9rold](http://en.wikipedia.org/wiki/Ferdinand_H%C3%A9rold)

III, 673

The Duc de Guermantes quotes from the first act duet from Hérold's 1832 comic opera *Le Pré-aux-Clercs* (libretto by François Antoine Eugène de Planard, 1784–1853).

*Le Pré-aux-Clercs*: “Jeux de mon enfance”: Sumi Jo, Carnaval, English Chamber Orchestra, Richard Bonyng (Decca CD)

*La Somnabule*: Victoria Symphony Orchestra, Richard Bonyng (Melba CD)

Concertos pour piano, n° 2, 3 and 4: Jean Frédéric Neuberger, piano, Sinfonia Varsovia, Hervé Niquet (Mirare CD)

Lanchbery Ballets: *La fille mal gardée*: Royal Opera House Chorus and Orchestra, John Lanchbery, conductor (EMI Classics CD)

**HUGO, Victor:** French poet, novelist, & dramatist, 1802–85

[http://en.wikipedia.org/wiki/Victor\\_Hugo](http://en.wikipedia.org/wiki/Victor_Hugo)



**I–VI, passim**

Settings of Hugo poems by Franck and by Hahn:

“Roses et Papillons”: Ann de Renais, Guy Penson, César Franck *Mémoires* (Musique en Wallonie CD)

“Passez, passez toujours”

“S’il est un charmant gazon”

“Si mes vers avaient des ailes”: Martyn Hill, Graham Johnson, Songs by Reynaldo Hahn (Hyperion CD)

Four Songs by Victor Hugo (“Comment, disaient-ils”; “Oh! Quand je dors”; “Enfant, si j’étais roi”; “S’il est un charmant gazon”): Nicolai Gedda, Lars Roos: Franz Liszt *Lieder/Songs – Song Recital I* (Bluebell CD)



En route in “the hearse of the poor” to the Panthéon





**INDY, Marie Théodore Vincent d':**  
See "D'Indy, Marie Théodore Vincent"  
supra.

**IV, 384, 444**

**LAMOUREUX, Charles:** French conductor & violinist, Music Director of Opéra-Comique, ardent Wagnerian, 1834–99

[http://en.wikipedia.org/wiki/Charles\\_Lamoureux](http://en.wikipedia.org/wiki/Charles_Lamoureux)

[http://en.wikipedia.org/wiki/Concerts\\_Lamoureux](http://en.wikipedia.org/wiki/Concerts_Lamoureux)

IV, 295

No recording of Lamoureux playing or conducting appears to be available; and so to give some feel for his concert series, the playlist includes a cylinder recording by one “Monsieur Vallade” who performed in the series. The Vallade recording was made after Lamoureux’s death. (But see musical selection in **GANNE, Louis-Gaston** playlist, supra.)



Gounod, “Le ciel a visité la terre”: Chanté par Vallade, tenor des Concerts Lamoureux, University of California Santa Barbara, Cylinder Preservation and Digitization Project: <http://cylinders.library.ucsb.edu/>

**Lamoureux caricature  
(Charles Léandre, 1890)**



**LECONTE DE LISLE:** French poet, 1818–94

[http://en.wikipedia.org/wiki/Leconte\\_de\\_Lisle](http://en.wikipedia.org/wiki/Leconte_de_Lisle)

**I**, 124; **II**, 391, 659; **IV**, 319; **V**, 551

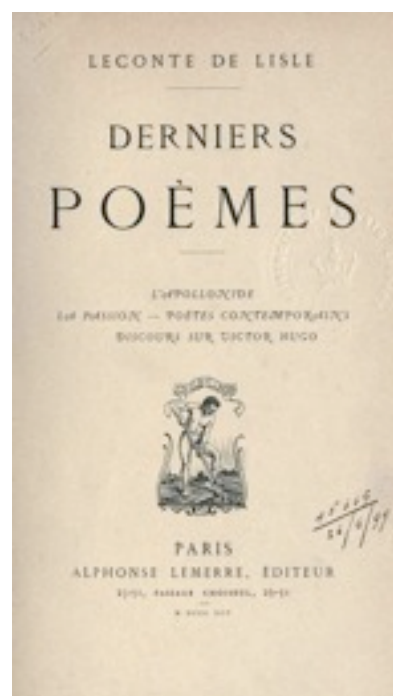
Settings of Leconte de Lisle poems by  
Chausson, Fauré and Hahn

“Nanny”; “Le Colibri”: Nathalie Stutzmann, Inger  
Södergren, Chausson: *Mélodies* (RCA Victor CD)

“Lydia”: Tom Krause, Sarah Walker, Malcolm Martineau, Fauré *Chansons* (CRD  
CD)

“La Rose” (Op. 51, no. 4): Eli Ameling, Gerard Souzay, Dalton Baldwin, Fauré:  
*Mélodies* (EMI CD)

“Tyndaris”: Martyn Hill, Graham Johnson, *Songs by Reynaldo Hahn* (Hyperion  
CD)



**LEMAIRE, Jean Eugène Gaston:** French composer, 1854–1928<sup>1</sup>

[http://www.arkivmusic.com/classical/albumList.jsp;jsessionid=5EB0ED0BE4511F4A24BC957F57DA3AB8?name\\_id1=106972&name\\_role1=1&bcorder=1](http://www.arkivmusic.com/classical/albumList.jsp;jsessionid=5EB0ED0BE4511F4A24BC957F57DA3AB8?name_id1=106972&name_role1=1&bcorder=1)

III, 619

Lemaire was a prolific composer of light music, including some orchestral works, a ballet (*Feminissima*, which enjoyed success at the Opéra-Comique in 1904), and several operettas (*Les Maris de Juanita*; *Le Supplice de Jeannot*; *La Belle Tunisienne*; *Le Rêve de Manette*; etc.).

“Le verger”: Jody Karin Applebaum, et al. ,  
Farewell to Bohème (Kleos Classic CD)

“Je l’aimais tant”: Lucienne Boyer, Parlez-  
moi d’amour (Naxos CD)

“Vous dansez, Marquise”: Mabel Garrison,  
vocal; Joseph Pasternak, conductor; Eugene  
Bazot, lyricist (recorded 15 October 1919),  
U.S. Library of Congress:

<http://www.loc.gov/jukebox/recordings/detail/id/6859>

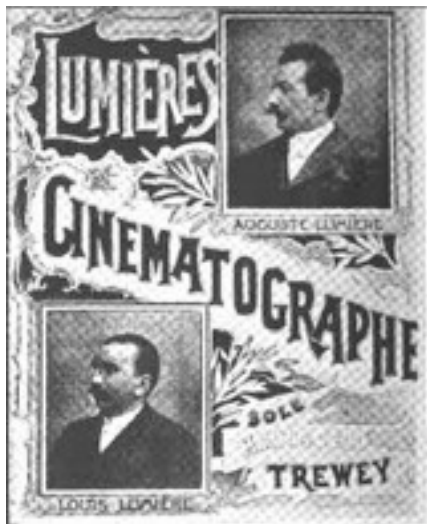


“En dansant la gavotte” by Lemaire

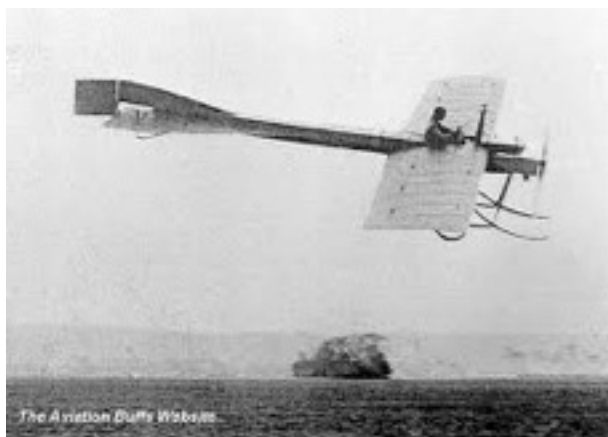
<sup>1</sup> No digitized photograph of Gaston Lemaire appears to be available. But see <http://memoirephotographiquechampenoise.org/images%20GLOBAL%20pour%20site/11485%20Lemaire%20Gaston.jpg>.

## LES CHANSONS DE L'HISTOIRE, 1905–1909:

Les Chansons de L'Histoire (compilation © 2009 Epm) includes historic sound files from the period 1905–1909, some musical, others spoken, on topics such as the cinematograph, telephone, théâtrephone, and airplane – inventions of interest in Recherche for their nascent but profound effects on the everyday senses of space and time. See Sara Danius, *The Senses of Modernism: Technology, Perception, and Aesthetics* (Cornell University Press: 2002), especially Chapter 3, “The Education of the Senses, Remembrance of Things Past and Modernist Rhetoric of Motion,” pp. 91–146.



Clockwise: Lumière Brothers; Albaret and Agostinelli; théâtrephone; and aviation pioneer Blériot



## LETTRES DU FRONT:

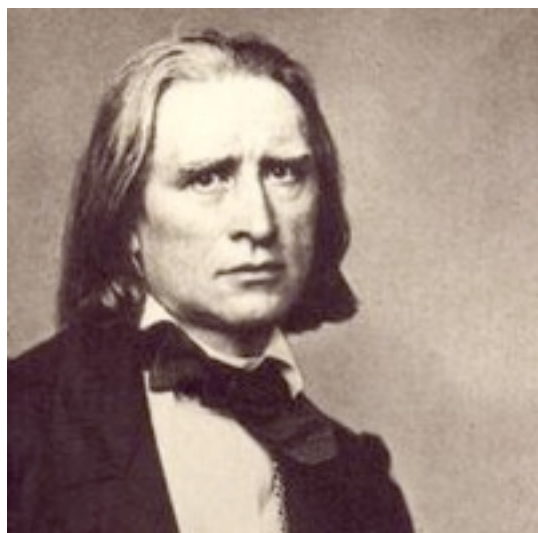
From *Swann's Way* (I, 121–23) through *Time Regained* (VI, 431), war and the threat of war pervade *Recherche*. World War I, the fighting front's proximity to Paris, the constant presence of French, colonial and Allied soldiers in the capital city, and aerial combat seen over Paris (see p. 128, *infra*) are vivid and intrusive features of the latter volumes of *Recherche*.

*Lettres du Front, Mélodies de la Grande Guerre* (compilation ©2008 Corelia) collects 16 songs illustrative of French musical reaction to World War I (Hahn, Debussy, and some popular composers). The songs are performed by various artists: Gérard-Marie Fallour, Laure Crumière, Guillaume Palissy, Alexis Galpérine, Michel Glasko.



French soldiers, including Tirailleurs Sénégalais (one of whom Charlus admires, VI, 173)

**LISZT, Franz:** Hungarian composer & pianist, father-in-law of Richard Wagner, 1811–86



[http://en.wikipedia.org/wiki/Franz\\_Liszt](http://en.wikipedia.org/wiki/Franz_Liszt)

I, 466, 471, 484; II, 392; III, 266

Consolation in E major, S. 172, No. 2:  
Vladimir Horowitz, Discovered Treasures  
(Sony CD)

Mephisto Waltz No. 1, “Der Tanz in der  
Dorfschenke”, S. 514: Stephen Hough,  
Liszt Piano Works (Virgin CD)

Valse oubliée No. 1, S 215/1: Arthur Rubenstein, The Rubenstein Collection  
Vol. 31 (RCA CD)

Valse caprice in E flat

“Es muss ein Wunderbares sein”: Hermann Prey, Schumann, Weber, Liszt: Vol.  
II–3 (EMI CD)

“Vergiftet sind meine Lieder” (setting of Heine poem), Mitsuko Shirai, Hartmut  
Höll, Franz Liszt – 16 Lieder (Capriccio CD)

“Jeanne d’Arc au bûcher” S. 293: Marilyn Schmiege, Donald Sulzen, Franz Liszt  
Lieder (Orfeo CD)

**LULLY, Jean-Baptiste:** Franco-Italian composer, 1632–87

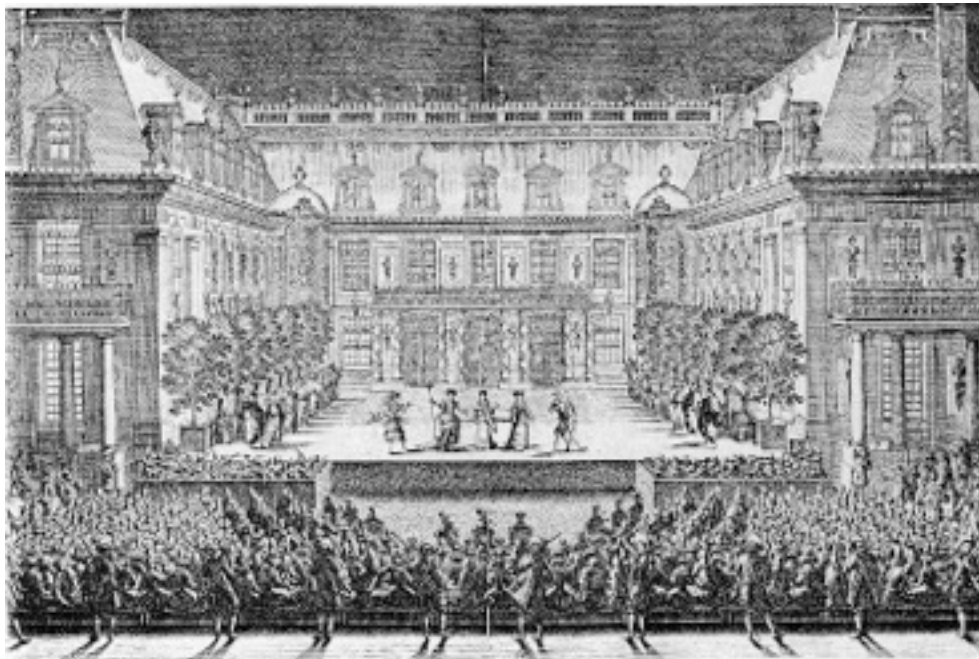
[http://en.wikipedia.org/wiki/Jean-Baptiste\\_Lully](http://en.wikipedia.org/wiki/Jean-Baptiste_Lully)

I, 439

Armide: Adria McCulloch et al., Ryan Brown,  
Opera Lafayette Orchestra (Naxos CD)

Grand Motets: Hervé Niquet, Le Concert Spirituel,  
Lully: Grand Motets, 3 vols. (Naxos CD)

Isis (excerpts); Amadis (excerpts): Various artists,  
Lully: The Father of French Opera, vol. 3 of 200  
Years of Music at Versailles (20-volume CD set) (©  
and © MBF/Chateau de Versailles/CBBV 2007)



Lully's *Alceste* in performance.



**MALLARMÉ, Stéphane (Étienne, dit):**  
French poet, 1842–98

[http://en.wikipedia.org/wiki/St%C3%A9phane\\_Mallarm%C3%A9](http://en.wikipedia.org/wiki/St%C3%A9phane_Mallarm%C3%A9)

III, 674; IV, 483; V, 35, 614

Settings of Mallarmé's poems by  
Debussy, Ravel, Boulez:



Debussy, Trois poèmes de Stéphane  
Mallarmé: Elly Ameling, Dalton Baldwin,  
Debussy Méloides (EMI CD)

Ravel, Trois poèmes de Stéphane Mallarmé: Anne Sophie von Otter, Bengt  
Forsberg, La Bonne Chanson (DG CD)

Boulez, Pli Selon Pli – Improvisations # 1–3 sur Mallarmé (DG CD)

Hugues Cuenod chante Debussy: Trois Poèmes de Stéphane Mallarmé –  
Hugues Cuenod, Martin Isepp, piano (Nimbus CD)



**”Au large je poussai le volet; quand, avec maints enjouement et agitation d’ailes,  
entra un majestueux Corbeau des saints jours de jadis.”**

**(“Open here I flung the shutter, when, with many a flirt and flutter,  
In there stepped a stately raven of the saintly days of yore.”)**

**An Édouard Manet illustration for Mallarmé's 1875 translation of  
Edgar Allan Poe (II, 418): “The Raven”**

**MASCAGNI, Pietro:** Italian composer & conductor, 1863–1945

[http://en.wikipedia.org/wiki/Pietro\\_Mascagni](http://en.wikipedia.org/wiki/Pietro_Mascagni)

II, 632, 635 (Albertine Simonet's enthusiasm for Cavalleria Rusticana signifies her poor taste in music to the Narrator.)

"O Lola" from Cavalleria Rusticana: Enrico Caruso, Caruso Sings Verismo Arias (RCA CD)

"Intanto amici . . . Viva il vino (Brindisi)"

"Mamma, Mamma, quell vino . . . Voi dovrete fare - Addio alla madre"

Cavalleria Rusticana: Agnes Baltsa, Plácido Domingo, Chorus of the Royal Opera House, Covent Garden, Philharmonia Orchestra, Giuseppe Sinopoli (DG CD)

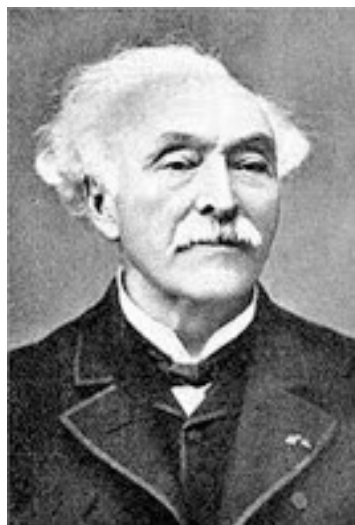


**Mascagni rehearsing Verdi's Aida.**

**MASSÉ, Victor:** French composer, 1822–84

[http://en.wikipedia.org/wiki/Victor\\_Mass%C3%A9](http://en.wikipedia.org/wiki/Victor_Mass%C3%A9)

I, 348



“La Reine Topaze – Carnaval de Venise”: Sumi Jo, Carnaval! – French Coloratura Arias, Richard Bonyngé, English Chamber Orchestra (Decca CD)

“Variations du Carnaval de Venise”: Gabrielle Ritter-Ciampi & Orchestra, The Record of Singing, 1899–1952 (EMI CD)

An MP3 transfer of 1896–1900 cylindre Le Virtuose recording of “Cours mon aiguille” from Massé’s popular 1854 Opéra Comique production Les Noces de Jeannette may be heard at [http://](http://www.archeophone.org/cylindres_textes/noces_de_jeannette.php)

[www.archeophone.org/cylindres\\_textes/noces\\_de\\_jeannette.php](http://www.archeophone.org/cylindres_textes/noces_de_jeannette.php)



Les Noces de Jeannette cylinder case

**MASSENET, Jules:** French composer, 1842–1912

[http://en.wikipedia.org/wiki/Jules\\_Massenet](http://en.wikipedia.org/wiki/Jules_Massenet)

IV, 291; V, 3–4, 609–10

Don César de Bazan–Sevilliana: Sumi Jo, Carnaval! – French Coloratura Arias, Richard Bonyngue, English Chamber Orchestra (Decca CD)

Le Cid – Ah! Tout est bien fini: Enrico Caruso, Caruso Sings Faust etc. (RCA CD)

Manon – On l’appelle Manon

Manon – Ah! fuyez, douce image

“En même temps que ton amour”: Francis Duziak, Jules Massenet Mélodies (Accord CD)

“Beaux yeux que j’aime”: Didier Henry, Angeline Pondepeyre, Massenet Mélodies (Maguelone CD)

Manon: Ileana Cotrubas, Alfredo Kraus, José Van Dam, Choeur et Orchestre du Capitole de Toulouse, Michel Plasson (EMI CD)

Werther: Plácido Domingo, Elena Obraztsova, Arlene Auger, Kölner Rundfunk-Sinfonie-Orchester, Ricardo Chailly (DG CD)





Amalie Materna as Brunnhilde and Cocotte, the black stallion presented by King Ludwig for the role of Grane

**MATERNA, Amalie:** Austrian opera singer who premiered several Wagner roles (Kundry in Parsifal; Brunnhilde in Bayreuth's first full Ring cycle, 1876), 1847–1918

[http://en.wikipedia.org/wiki/Amalie\\_Materna](http://en.wikipedia.org/wiki/Amalie_Materna)

I, 32

The Narrator's great-aunt Flora mentions Mme Materna during Swann's dinner visit at Combray. She suggests that they invite "this old gentleman," Vinteuil, for "when you get him going on . . . Materna he will talk for hours on end."

Mme Materna retired in 1897, during the very earliest years of commercial recording. It is not clear whether she made any recordings, but none appears available either on CD or as an MP3 cylinder-transfer.



As Rachel in Halévy's *La Juive* (II, 207)

**MAUREL, Victor:** French opera-singer (baritone who premiered roles of Verdi's Falstaff and Iago), 1848–1923

[http://en.wikipedia.org/wiki/Victor\\_Maurel](http://en.wikipedia.org/wiki/Victor_Maurel)

III, 775

Puccini, Rondel de l'adieu (© 2010 Hallmark, iTunes download)

Verdi, Falstaff: "Quand'ero paggio": The Era of Adelina Patti (Nimbus CD)

Mozart, Don Giovanni: "Deh vieni alla finestra"



**MAYOL, Félix:** French music hall singer, 1876–1941

[http://en.wikipedia.org/wiki/F%C3%A9lix\\_Mayol](http://en.wikipedia.org/wiki/F%C3%A9lix_Mayol)

IV, 632, 735 (the second passage appears in an addendum from the manuscript, which continues Charlus' remarks on p. 145)<sup>1</sup>

“Viens poupoule”: Anthologie de la chanson française: Les chansons comiques (© Epm)



“Viens poupoule”: Chansons inoubliables (© Spider music, iTunes download)

“Ah voui”: Anthologie de la chanson française: les chansons sentimentale (© Epm, iTunes)

“Les alliances de Guillaume II”: Les chansons de l’Histoire (© Epm, iTunes)



<sup>1</sup> See **FRAGSON, Harry**, and **GANNE, Louis-Gaston**, supra, re Proust on popular entertainment.

**MÉHUL, Étienne–Nicolas:** French composer, 1763–1817

[http://en.wikipedia.org/wiki/Etienne\\_Mehul](http://en.wikipedia.org/wiki/Etienne_Mehul)

[http://en.wikipedia.org/wiki/Joseph\\_\(opera\)](http://en.wikipedia.org/wiki/Joseph_(opera))

I, 126; VI, 384

Referred to in both Swann’s Way and Time Regained (but identified neither in Proust’s text nor in the notes to either the Modern Library or the Allen Lane/Penguin edition), Joseph’s Act I aria in Méhul’s 1810 opera Joseph is the source of a twice–quoted line that is each time associated with the Narrator’s friend Albert Bloch: “Champs paternels, Hébron, douce vallée.” (“Sweet vale of Hebron, dear paternal fields.”) See Pléiade, I, 91, 1146; IV, 530, 1284.



Méhul, La Légende de Joseph en Égypte: Laurence Dale, Nathalie Dessay, Orchestre Régional de Picardie, Claude Bardon, conductor (Harmonia Mundi CD)

Méhul, Joseph, Act I. Récitatif et Air: “Vainement Pharaon de sa reconnaissance . . . Champs paternels”: Roberto Alagna, Orchestra of the Royal Opera House, Covent Garden, Bertrand de Billy, conductor (DG CD)

Méhul, Joseph, Act I. Air: “Champs paternels, Hébron, douce vallée”: Chanté par M Gluck de l’Opéra-Comique, Les cylindres Edison, vol. 1 (©2010 Malibrand iTunes download)

Méhul, Stratonice: Patricia Petibon, Yann Beuron, et al., Corona & Cappella Coloniensis, William Christie, conductor (Erato CD)



**MEILHAC, Henri:** French playwright, librettist to **BIZET** and **OFFENBACH**, 1831–97

[http://en.wikipedia.org/wiki/Henri\\_Meilhac](http://en.wikipedia.org/wiki/Henri_Meilhac)

I, 475; III, 48; V, 35, 909

“Au Mont Ida Trois Déesses” from Offenbach, *La Belle Hélène*: Jussi Björling, Prima Voce (Nimbus CD)



“Amour divins, ardentés flammes” from *La Belle Hélène*: Mireille Berthon, Anthologie de l’opérette (1850–99) (Forlane CD)

“La déclaration” from *La grande duchesse de Gérolstein*: Yvonne Printemps



“Quand je vous aimerai? L’amour est un oiseau rebelle” from *Carmen*: Agnes Baltsa, Herbert von Karajan, *Carmen* (DG CD)

**Paris and Helen in *La Belle Hélène*,  
Mikhailovsky Theater, St. Petersburg**

**MENDELSSOHN, Felix:** German composer, 1809–47

[http://en.wikipedia.org/wiki/Felix\\_Mendelssohn](http://en.wikipedia.org/wiki/Felix_Mendelssohn)

IV, 556; V, 860

“Der Blumenstrauß”: Natalie Stutzman,  
Recital: Mendelssohn, Brahms (Erato CD)  
“Auf Flügel des gesanges”



“Gruss” from Six Duets, Op. 63, No. 3: Sophie Daneman, Nathan Berg, Eugene Asti,  
Mendelssohn, Songs & Duets 1 (Hyperion CD)

Mendelssohn, On Wings of Song: Margaret Price, Graham Johnson, piano  
(Hyperion CD)

Mendelssohn, Songs and Duets, Vols. 1–5: Sophie Daneman, Katherine Broderick, Eugene Asti, piano (Hyperion CDs)

Mendelssohn, Complete Chamber Music: Various artists, 10–CDs (Brilliant CD)



**Mendelssohn's sketch of Bach's Thomasschule, Leipzig**



**MÉTRA, Olivier:** French composer and conductor, 1830–89

[http://www.naxos.com/person/Olivier\\_Metra/24629.htm](http://www.naxos.com/person/Olivier_Metra/24629.htm)

I, 335, 341, 349

Métra's *Valse des roses* was favorite of *Odette de Crécy*, along with *Pauvres fous* by Joseph **TAGLIAFICO**, q.v. infra. (Métra appears as a character in Reynaldo Hahn's 1923 operetta *Ciboulette*.)

*Les roses* (valse): Quatuor de cuivres aria en harmonie, *Le bal du kiosques à musiques*, *des lancier à la maxixe* (2010 Fonti Musicali)

*Les roses*: Fanfare des beaux-arts Léon Malaquais (©2009 Successif)

*Valse des roses*: Jules Devaux, *Portrait de Musicien*: Jules Devaux – *Le dernier des troubadours* (© 1996 AMTA)

*Bouquet d'Olivier Metra*, No. 1 *La Frivole*; No. 2 *La Tendre*; No. 3 *La Délurée*: Carla Carniel – Pierre de Breville, Tristan Klingsor, *Oeuvres pour Piano* (Ligla Digital CD)

*La Sérénade*, *Valse espagnole*: Jerome Cohen, Slovak Radio Symphony Orchestra, *French Ballroom Favourites*: *Les Succès de la danse* (Marco Polo CD)



**MEYERBEER, Giacomo:** Franco-German composer, 1791–1864

[http://en.wikipedia.org/wiki/Giacomo\\_Meyerbeer](http://en.wikipedia.org/wiki/Giacomo_Meyerbeer)

**IV, 481**

Robert le diable: “Nonnes qui reposent”: Samuel Ramey, Julius Rudel, Münchner Rundfunkorchester – A Date with the Devil (Naxos CD)

“Chant de mai”: Ning Liang, Ilmo Ranta – Giacomo Meyerbeer Mélodies (CPO CD)



“La brise est muette” from Le Prophète: Marilyn Horne, et al., Henry Lewis, Royal Philharmonic Orchestra, Le Prophète (Columbia CD)

Overture, Les Huguenots: Joan Sutherland et al., Richard Bonyngge, New Philharmonia Orchestra (Decca CD)



Scene from Meyerbeer's Le Prophète, Edward Corbould, 1857

**MISTINGUETT (Jeanne Bourgeois, dite):** French popular singer and dancer, 1875–1956

<http://en.wikipedia.org/wiki/Mistinguett>

VI, 447

Ça c'est Paris: Paris Sera Toujours Paris –  
Chansons de Paris (EMI France CD)

Gosse de Paris

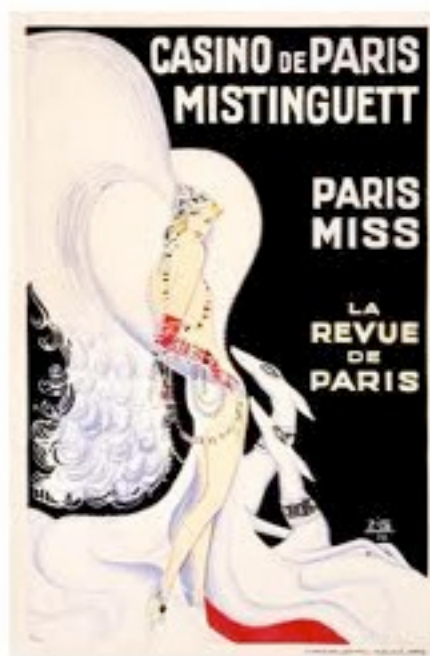
Nuits de Paris

Moineau de Paris

La Tour Eiffel est toujours là



Sur l'boulevard des Italiens: Les Folies Bergères de 1902–1942 (iTunes)



Poster by Zig (Louis Gaudin)



**MOUSSORGSKY, Modest Petrovich:** Russian composer, 1839–81

[http://en.wikipedia.org/wiki/Modest\\_Mussorgsky](http://en.wikipedia.org/wiki/Modest_Mussorgsky)

V, 147–48

Narrator recalls Boris Godunov from street-crier cadences:

Street Cries: Alan Lomax Collection, World Library of Folk and Primitive Music: France (Smithsonian CD)

Boris Godunov Prologue: Nicolai Ghiaurov, et al., Emil Tschakarov, Sofia Festival Orchestra and Sofia National Opera Chorus (Sony CD)



Boyar and Tsarevich: Art nouveau costumes for Boris Godunov (Ivan Bilibin, 1876–1942)



**MOZART, Wolfgang Amadeus:** Austrian composer, 1756–91

[http://en.wikipedia.org/wiki/Wolfgang\\_Amadeus\\_Mozart](http://en.wikipedia.org/wiki/Wolfgang_Amadeus_Mozart)

I, 474; II, 36<sup>1</sup>

Clarinet Quintet in A, K. 581 “Stadler”: Karl Leister, Brandis Quartet – Mozart Complete Works (Brilliant CD)

Piano Concerto No. 26 in D, K. 537, “Coronation”: Derek Han, Paul Freeman, Philharmonia Orchestra

Die Zaubeflöte Overture: Evelyn Lear, Fritz Wunderlich, Karl Böhm, Die Zauberflöte (DG CD)

“Dans un bois,” Kv 308, 295b: Joseph Protschka, Mozart Lieder (Capriccio CD)



**Mozart: signed musical holograph**

<sup>1</sup> Proust’s poem “Mozart” in *Portraits de peintres et de musiciens apostrophizes* two of Mozart and Lorenzo da Ponte’s more amorous characters: “Chérubin, Don Juan! loin de l’oubli qui fane / Debout dans les parfums tant il foula de fleurs / Que le vent dispersa sans en sécher les pleurs / Des jardins andalous aux tombes de Toscane.” Marcel Proust, *Jean Santeuil précédé de Les Plaisirs et les jours*, ed. Pierre Clarac, Yves Sandre (Gallimard:1971), p. 84.

## MUSIC OF THE FRENCH SYNAGOGUE:

I, 125; III, 391

Although Marcel Proust was raised in his father's confession, Roman Catholicism, Proust's family on his mother's side was Jewish: the Weils, Nathans, and Berncastels.<sup>1</sup> Themes of Jews, Jewishness, and anti-Semitism (e.g., the Dreyfus Case) figure in some way in every volume of *Recherche*. The Narrator's ambivalent/ambiguous attitude toward Bloch and his family may betray some traces of tension on the author's part over his dual heritage.<sup>2</sup> There are some express musical references to Jews in *Recherche*. Halévy's *La*



*Juive* gets particular mention as a musical reference (I, 125): See “Rachel, quand du Seigneur” from Halévy’s *La Juive*: Enrico Caruso, Caruso Sings Faust, etc. (RCA CD); *La Juive*, Julia Varady, José Carreras, Antonio De Almeida, Philharmonia Orchestra, Ambrosia Opera Chorus (Phillips CD). See also Saint-Saëns’ *Samson et Dalila*,

<sup>1</sup> See William C. Carter, *Marcel Proust, A Life* (Yale University Press: 2000) pp. 3–7; Jean-Yves Tadié, *Marcel Proust A Life*, trans. Euan Cameron (Viking: 2000), pp. 13–27; Evelyne Bloch-Dano, *Madame Proust, A Biography*, trans. Alice Kaplan (University of Chicago Press: 2007) pp. 3–43. Responding by letter in May 1896 to Montesquiou’s anti-Semitism, Proust wrote: “Je n’ai pas répondu hier à ce que vous m’avez demandé des Juifs. C’est pour cette raison très simple: si je suis Catholique comme mon père et mon frère, par contre, ma mère est Juive. Vous comprenez que c’est une raison assez forte pour que je m’abstienne de ce genre de discussions.” Marcel Proust, *Lettres (1879–1922)*, selected by Françoise Leriche (Plon: 2004), p. 144.

<sup>2</sup> Ascribing fictional characters’ attitudes to their creator is at best a risky, often an undisciplined enterprise. But pursuing the passages listed in the Kilmartins’ Guide under Themes: “Dreyfus Case” (VI, 712–13) and “Jews” (VI, 722–23) does suggest the complexity of the Narrator’s, and probably the author’s, sense of the place of Jews in Belle Époque and post-World War I French society.



“Israel, break thy chains” (I, 125). The synagogue and Hebrew chants are mockingly mentioned by Charlus in his remarks about Dreyfus in *The Guermantes Way* (III, 391).

The discovery in the 1950s of old recordings in the French Ashkenazic and Sephardic traditions (originating, respectively, in Alsace and the Rhineland and in Iberia and North Africa) showed that not all traces of French synagogue music perished in the July 1942 Vél' d'Hiv roundups of Parisian Jews, en route to Drancy, Beaune-la-Rolande, and Pithiviers and from thence to Auschwitz. These rediscovered recordings of Sabbath and High Holidays liturgical music were digitized and released on *Music of the French Synagogue* (Tara Music, Sam Raymond CD). The composers were contemporaries of Proust, his mother, and his maternal grandparents the Weils. Samuel Naumbourg (1815–1880) and Samuel David (1836–1895) wrote the pieces on this CD. The recordings were directed by Leon Algazi, musical director of the Rothschild Synagogue and music professor at the École Rabbinique, Paris. Algazi and all of the soloists perished in the Shoah. Their work preserves some of the Parisian Jewish tradition that likely was very familiar to Proust.



French Rabbi, c. 1900

## MUSIQUE DE LA BELLE ÉPOQUE:

The time from the late 19<sup>th</sup> Century (dating from 1871, the end of the Franco–Prussian War) to the 1914 outbreak of World War I was a one of political stability, peace (at least in Europe), scientific and material progress, and artistic innovation. It is the setting of most of Recherche. The bulk of the Proust Playlists concern this period.

Worthy of attention are two CDs and a recent book: the Hyperion CD Rare French Works for Violin and Orchestra (Philippe Graffin, violin, and The Ulster Orchestra, Thierry Fischer (©2002)) and also Paris: La Belle Époque (Yo–Yo Ma, cello, Kathryn Stott, piano (Sony CD)). These contain works written in Proust’s lifetime by Fauré, Franck, Massenet, Saint–Saëns, Guiraud, Lalo, and Canteloube. The recent publication of Anne Penesco’s Proust et le violon intérieur (Les Éditions du Cerf: 2011) underscores the importance of the violin in Recherche.



Palais Garnier, Paris, 1875

Traditional Music & Songs of Old Paris by La Belle Époque Ensemble also offers a broad selection of 16 popular songs of the period (©2006 Legacy International). A taste of the military music may be had in “Défilé de la Belle Époque” performed by Les Trompettes du Boute–Selle on Cavalerie Française (© 1994 Corelia). The ten–CD set Anthologie de la Chanson Française Enregistrée 1900–1920 includes the latter part of the period but extends beyond the Belle Époque to cover World War I and the immediate post–war years. It is another good source for music of the period and may be obtained from Amazon.fr (©2007 EPM). The set comprises some 250 songs that were well–known during the time Proust conceived and composed Recherche. How many of these songs Proust knew cannot readily be guessed. But Recherche is sprinkled with references to popular music and performers; and Proust’s letters show familiarity with some performers of Anthologie selections.

## MUSIQUE DES PROVINCES: Folk Music of the French Regions

Much of Recherche is set in the area of Bretagne and Normandie. Some of the characters have a rural background or are seasonal refugees from Paris. While music of the regions is not stressed (but see, e.g., **DURAND, Émile**, supra), readers may profit from exposure to some of it.



Chants, Danses, et Mélodies de Bretagne (Brezh CD) offers a dozen traditional pieces of regional music.

Chansons Traditionnelles de Normandie: Music du Monde is available as iTunes download.

Alan Lomax Collection, World Library of Folk and Primitive Music: France (Smithsonian) is also available as an iTunes download.

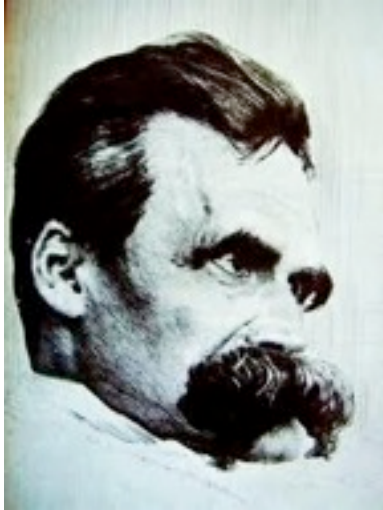
France: Musique des Provinces (Air Mail Music CD) is a three-CD set of 60



songs from Bretagne, Paris-Île de France, Berry, Savoie, Normandie, Corse, Pays Basque, Alsace, Vendée, Vosges, Languedoc, Auvergne, Nord-Pas de Calais, and Provence (©2008 Sunset-France)

Costumes of Bretagne: L'ensemble "Ar Banal Aour"

**NIETZSCHE, Friedrich Wilhelm:** German philosopher & composer, 1844–1900



[http://en.wikipedia.org/wiki/Friedrich\\_Nietzsche](http://en.wikipedia.org/wiki/Friedrich_Nietzsche)

II, 4, 426; III, 540; VI, 93,129

Better known as a philosopher and as an advocate (and later foe) of **Richard WAGNER**, q.v., infra, Nietzsche also wrote about and composed music in several genres. The album listed below contains a selection of his songs. Apart from his relationship with Wagner (III, 540), Proust does not comment on Nietzsche's role in music.

“Mein Platz von der Tür”: Dietrich Fischer-Dieskau, Aribert Reimann – Friedrich Nietzsche: Lieder, Piano Works, Melodrama (Phillips CD)

“Manfred–Meditation”



**OFFENBACH, Jacques:** Franco-German composer, 1819–80

[http://en.wikipedia.org/wiki/Jacques\\_Offenbach](http://en.wikipedia.org/wiki/Jacques_Offenbach)

II, 84, 427; IV, 331; V, 909

“Au Mont Ida Trois Déesses” from Offenbach, *La Belle Hélène*: Jussi Björling, *Prima Voce* (Nimbus CD)

“Amours divins, ardentés flammes” from *La Belle Hélène*: Mireille Berthon, *Anthologie de l’opérette, 1850–1899* (Forlane CD)

*La Belle Hélène* Overture: Polish National Radio Symphony Orchestra, *Famous French Overtures* (Naxos CD)



**Les Contes d’Hoffman premiere, 1881**

“On s’amuse, on applaudit”: Felicity Lott, Graham Johnson, *S’amuse* (Forlane CD)

“Couplets du Soupe”

“Un Mari à la Porte –Valse Tyrolienne”: Sumi Jo, Richard Bonyngé, *Carnaval* (Decca CD)

*Gaîté Parisienne* Overture & Cancan: André Previn, Pittsburgh Symphony Orchestra, *Offenbach Gaîté Parisienne* (Phillips CD)

*Orpheus in the Underworld* Overture

*Les Contes d’Hoffman* – Prologue: Glou! Glou! Je suis le vin: Joan Sutherland, Plácido Domingo, Richard Bonyngé: Offenbach, *Les Contes d’Hoffman* (Decca CD)

**PADEREWSKI, Ignace:** Polish pianist, prime minister, & statesman, 1860–1941



[http://en.wikipedia.org/wiki/Ignacy\\_Jan\\_Paderewski](http://en.wikipedia.org/wiki/Ignacy_Jan_Paderewski)

**IV, 400, 407**

Chopin, Polonaise No. 1: Ignace Paderewski plays Chopin (Klavier CD)

Impromptu No. 142, No. 2

Wagner, Tristan und Isolde Vorspiel (piano transcription): Legendary Performers – Paderewski (RCA CD)

Liszt, Hungarian Rhapsody No. 10

Homage to Paderewski, Jonathan Plowright (Hyperion CD): Based on a 1942 musical “festschrift” by 21 contemporary composers



**Paderewski at his Steinway**

**PALESTRINA, Giovanni Pierluigi da:** Italian composer, 1525–94



[http://en.wikipedia.org/wiki/Giovanni\\_Pierluigi\\_da\\_Palestrina](http://en.wikipedia.org/wiki/Giovanni_Pierluigi_da_Palestrina)

IV, 485; V, 176; VI, 496

Surge, Illuminare: Peter Phillips, The Tallis Scholars in Rome (Gimell CD)

Stabat Mater

Alma Redemptoris Mater

Nunc Dimittis

The Tallis Scholars Sing Palestrina:  
Assumpta est Maria in caelum; Missa Sicut  
Illium inter Spinis; Missa Brevis; Missa Papae  
Marcelli: The Tallis Scholars, Peter Phillips,  
conductor (Gimell 2-CD set)

Palestrina Masses and Motets: Choir of  
King's College, Cambridge, Philip Ledger and  
David Wilcocks, conductors (EMI 2-CD set)

Palestrina: Missa Papae Marcelli; Missa  
Aeterna Christi Munera: Oxford Camerata,  
Jeremy Summerly, conductor (Naxos CD)



**PERIER, Jean-Alexis:** French-Belgian baritone, premiered the role of Debussy's Pelléas, 1869–1954

[http://en.wikipedia.org/wiki/Jean\\_P%C3%A9rier](http://en.wikipedia.org/wiki/Jean_P%C3%A9rier)

IV, 662

Francis Thomé, “Chanson de musette”: Cylindre Pathé (1905): 1732 (26855), University of California Santa Barbara Cylinder Digitization Project: <http://cylinders.library.ucsb.edu/>





## PIANOLA:

V, 501-03, 514

Albertine Simonet frequently plays on the pianola or reproducing piano for the Narrator (V, 501-03 and 513-15) pieces both old and new and some pieces by Vinteuil. Rameau and Borodin are mentioned (V, 514), although no particular work is specified: “the pianola was to us at times like a scientific magic lantern (historical and geographical), and on the walls of this room in Paris, supplied with inventions more modern than in my room at Combray,”



*Mr. and Mrs. I. J. Paderewski listening to one of Mr. Paderewski's Duo-Art recordings*

allowing visions of eighteenth-century tapestries or the steppes of Asia – suggestive, respectively, of the baroque of Rameau at the 18<sup>th</sup> Century French court and of Borodin’s eponymous musical tableau. (Proust himself owned a French Aeolian pianola.<sup>1</sup> The photograph above shows Ignace Paderewski and his wife listening to one of his piano rolls on a Duo-Art reproducing piano.)

<sup>1</sup> See Proust’s letters of December 1906 (No. 202) and 5 January 1914 (No. 372) in Marcel Proust *Lettres*, selected by François Leriche (Plon: 2004), pp. 378, 658. (*Correspondance de Marcel Proust*, ed. Phillip Kolb (Plon), t. VI, lettre 170; t. XIII, lettre 4.)

This form of player-piano is uncommon today.<sup>1</sup> No pianola recordings of Rameau or Borodin, such as Albertine might have used, appear to be available in CD format. So, by default, this playlist includes a pianola transcription of the toccata from the Symphony No. 5 for Organ by **Charles-Marie WIDOR** (1845–1937), q.v., infra, a contemporary whom Proust mentions in Recherche, III, 589.

A history of the player piano appears at <http://www.pianola.org/factsheets/pleyela.cfm> .



<http://simple.wikipedia.org/wiki/Pianola>

[http://en.wikipedia.org/wiki/Player\\_piano](http://en.wikipedia.org/wiki/Player_piano)

Rex Lawson, The Virtuoso Pianolist – Symphony No. 5 for Organ by Charles-Marie Widor (Amazon.com Song ID: 201269217)

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<sup>1</sup> Developments in sound engineering, however, promise a return of the reproducing piano in some form, especially given the ultimate movement of advanced electronics into the consumer market. Zenph Sound Innovations of Durham, NC, has issued several “re-performance” recordings of noted 20th Century pianists (Glenn Gould, Sergei Rachmaninoff, Art Tatum, and Oscar Peterson). Zenph sound engineers pluck the acoustic signature of piano notes from the matrix of other recorded sound and ambient noise in historic performances. Currently used to produce CDs in recording studios, the “high resolution data” so derived permit physical recreation of actual performances on acoustic pianos fitted with advanced computers and hardware -- “re-performance” on what the Wall Street Journal described as “a solenoid-rigged Bösendorfer”. (Zenph has also displayed its innovation in a “re-performance” of George Gershwin’s piano recordings at the 2011 Newport Music Festival.) An Art Tatum performance is posted on the Zenph website: <http://www.zenph.com/company/business-team.html>. Compact discs of the four pianists are available for sale there as well.

**PICCINNI, Niccolò:** Neapolitan composer, 1728–1800

[http://en.wikipedia.org/wiki/Niccol%C3%B2\\_Piccinni](http://en.wikipedia.org/wiki/Niccol%C3%B2_Piccinni)

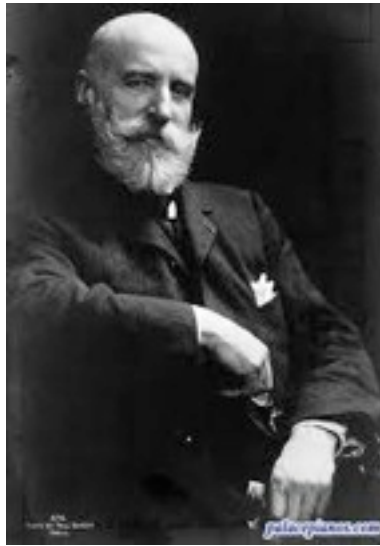
III, 644

Piccinni's *Iphigénie en Tauride* is compared to Gluck's in *Recherche*. The only recording of this particular Piccinni work, a 1994 Fonit Cetra set by Donato Renzetti and Orchestra e Coro dell'Ente Artistico Teatro Petruzzelli, is unavailable. Instrumental and vocal excerpts from Piccinni's *Didon* and *Didon Abandonata* appear here instead.

Cappella della Pietà de Turchini: *Didon* Overture: "Qui moi, le flatter"; Andantino; *Didon Abandonata*: "Son regina e son amante" in *200 Years of Music at Versailles*, vol. 15 (Naxos CD)



**Teatro comunale Niccolò Piccinni (built 1854)  
Bari, Puglia, Italy, where Piccinni was born**



**PLANTÉ, Francis:** French pianist, 1839–1934

[http://en.wikipedia.org/wiki/Francis\\_Plant%C3%A9](http://en.wikipedia.org/wiki/Francis_Plant%C3%A9)

I, 265; IV, 400

Chopin, Etude No. 14 in C sharp, Op. 10: Masters of the French Piano Tradition  
– Francis Planté and His Peers (Arbiter CD)

Gluck, Gavotte Berlioz, Serenade

Mendelssohn, Song without words, Op. 19, No. 3

Schumann, Am Springbrunnen





**POLIGNAC, Prince Edmond de:** French composer and patron of the musical arts, 1834–1901

[http://en.wikipedia.org/wiki/Prince\\_Edmond\\_de\\_Polignac](http://en.wikipedia.org/wiki/Prince_Edmond_de_Polignac)

III, 736; V, 262–63

Of an aristocratic family from the ancien regime, Prince Edmond de Polignac was an inventive amateur composer and musicologist. He wrote about and composed in the octatonic scale, the predecessor of modern chromaticism, particularly his pioneering oratorio “Pilate livre le Christ”. Little of his work is recorded. After marrying Winnaretta Singer, he and his wife established a Dreyfusard salon that fostered the advancement of French music in the late nineteenth century and aided the careers of many other composers and performers (e.g., Debussy, Fauré, Ravel, Stravinsky). Proust was a friend and a frequenter of their salon. (Proust is pictured with the Polignacs at page vii above.) Two recent biographies by Sylvia Kahan describe the Polignacs’ influence: *In Search of New Scales: Prince Edmond de Polignac, Octatonic Explorer* (University of Rochester Press: Rochester, 2009) and *Music’s Modern Muse: A Life of Winnaretta Singer, Princesse de Polignac* (University of Rochester Press: Rochester, 2003).

Sur les lagunes: Lamento: Didier Henry, baritone, Anne-Lise Gastaldi, piano: Marcel Proust : une vie en musiques (Archimbault/Riveneuve livre/CDs)



Polignac, seated far right, in Tissot’s *Le Balcon du Cercle de la Rue Royale*

**PUCCINI, Giacomo:** Italian composer, 1858–1924

[http://en.wikipedia.org/wiki/Giacomo\\_Puccini](http://en.wikipedia.org/wiki/Giacomo_Puccini)

V, 284

Four of Puccini's operas are set in Paris: *Manon Lescaut*, *La Bohème*, *La Rondine*, and *Il Tabarro*. The 18<sup>th</sup> Century setting of *Manon Lescaut* puts it temporally and probably socially outside *Recherche's* ambit. Based on Henry Murger's 1849 play *La Vie de Bohème*, Puccini's *La Bohème's* setting in the Paris of the Louis-Philippe period is closer to the social/political setting of *Recherche*. *La Rondine* (*The Swallow*) ranks (along with *I Villi* and *Edgar*) among Puccini's lesser works. *La Rondine* is set, in part, in the salon and night club life of the late 1850s Paris of Napoleon III. The last of the four operas set in Paris, *Il Tabarro* ("The Cloak") is a one-act verismo piece (part of *Il Trittico*) set on a barge in the Seine in 1910. It is rather removed from most of the social milieu of *Recherche* (except perhaps from some of the habitués of Jupien's brothel, VI, 182–85, 193, 195–201, 214). *Il Tabarro* is based on a play by Didier Gold, *La houppelande*. Both *La Bohème* and *Il Tabarro* are included in the playlist.

*La Bohème*: Angela Réaux, Jerry Hadley, Coro e Orchestra dell'Accademia Nazionale di Santa Cecilia, Leonard Bernstein (DG CD)

*Il Tabarro*, Siegmund Nimsgern et al., Giuseppe Patanè, Münchner Rundfunk Orchester (Eurodisc CD)





**PUGET, Loïsa:** French poet, singer, & composer, 1810–89

[http://en.wikipedia.org/wiki/Category:19th-century\\_composers](http://en.wikipedia.org/wiki/Category:19th-century_composers) : Once at this site, select “Loïsa Puget” from the list of composers.

#### IV, 110

Singer and daughter of a singer, Mlle Puget wrote and performed her own music in salons. Her more than 300 romances, largely concerning bourgeois and family life, were very popular in her day, but have since faded from view.<sup>1</sup> Her lyricist–husband, Gustave Lemoine, wrote a melodrama based on a Puget songs, which served as the basis for Gaetano Donizetti’s *Linda di Chamounix*. With Lemoine and Eugène Scribe as librettists, she wrote *Le mauvais oeil*: opéra comique en un acte (performed at the Opéra–Comique in 1836). Her songs enjoyed the approving notice of George Sand (she and the six–years–junior Puget attended the same boarding school). Hector Berlioz makes a slighting reference to Puget in his *Memoirs* (trans. Ernest Newman [Dover Publications, 1966], pp. 247–48) for the year 1842: Noting the great popularity of singer Madame Nathan–Treillet, he writes that the Belgians adored the singer so much that “all the symphonies in the world are not worth one romance of Louisa Puget sung by Madame Treillet.” Harvard University’s Loeb Library owns 72 pamphlet scores of Puget’s songs, and its website has a good summary biography: <http://blogs.law.harvard.edu/loebmusic/tag/scores/> . See also <http://hollis.harvard.edu/?q=material-id:matSheetMusic+author:%22puget,%20loisa%22> .

“Ernest, éloignez–vous”: Cora Vaucaire, *La dame blanche de Saint–Germain–des–Prés* (Epm iTunes download)

<http://www.avemariasongs.org/aves/P/Puget2.htm>

<sup>1</sup> “Sometimes Puget can write reasonably interesting accompaniments . . . but they are normally extremely simple, bordering on the banal.” Graham Johnson, Richard Stokes, *A French Song Companion* (Oxford University Press: 2000), pp. 390–99.

**RAMEAU, Jean-Philippe:** French composer, 1683–1764

[http://en.wikipedia.org/wiki/Jean-Philippe\\_Rameau](http://en.wikipedia.org/wiki/Jean-Philippe_Rameau)

V, 148, 514



Pygmalion – Acte de Ballet: Ouverture: Gustav Leonhardt, La Petite Bande (Deutsche Harmonia Mundi Editio Classica CD)

“Fatal amour, cruel vainqueur”, Pygmalion

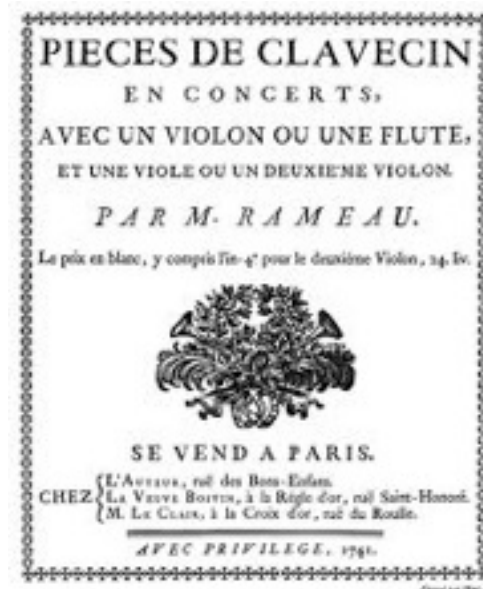
Première Suite des Indes Galantes: Ouverture: Jean-Paul Lécot à L’Orgue de la Cathédrale d’Albi

Castor et Pollux – Overture: Kevin Mallon, Arcadia Ensemble (Naxos CD)

Hippolyte et Aricis (1733): Véronique Gens, Bernarda Fink, et al., Les Musiciens du Louvre, 200 Years of Music at Versailles, vol. 9: Rameau at the Académie Royale de Musique (Naxos 20-CD set)

Les talents lyriques ou Les Fêtes d’Hébé (1739)

Zoroastre (1756)





**RAVEL, Joseph-Maurice:**  
French composer,  
1875–1937

[http://en.wikipedia.org/  
wiki/Maurice\\_Ravel](http://en.wikipedia.org/wiki/Maurice_Ravel)

**VI, 496**



“Chanson de la mari”:  
Thomas Allen, Fauré, Ravel,  
Poulenc (Virgin CD)

“Quel gallant m’est  
comparable”

“Deux mélodies hébraïques”:  
Cecilia Bartoli, Chant d’amour (Decca CD)

“Trois Ballades de François Villon”: Dietrich Fischer-Dieskau, Karl Engel,  
Fischer-Dieskau Edition: Debussy, Ravel, Ives (DG CD)

Préludes: Krystian Zimerman (DG CD)

Ravel, Complete Music for Violin and Piano: Alina Ibragimova, violin, Cédric  
Tiberghien, piano (Hyperion CD)

String Quartet in F: Alban Berg Quartet, Quatuors à Cordes (EMI CD)

Violin Sonata No. 2 in G: Sarah Chang, Lars Vogt, Franck, Ravel, Saint-Saëns  
Sonatas for Violin and Piano (EMI CD)

Piano Trio: The Florestan Trio (Hyperion CD)

“Histoires naturelles”: Gabriel Bacquier, Dalton Baldwin, Ravel Méloides (EMI  
CD)

L’oeuvre pour piano seul: Jean-Yves Thibaudet (London CD)

Les concertos pour piano: Concerto in G major; Concerto for Left Hand: Jean-  
Yves Thibaudet, Orchestra Symphonique de Montréal, Charles Dutoit (London  
CD)

Le Tombeau de Couperin: Jean Martinon, Paris National Opera Orchestra

“Pavane pour une enfante défunte”: Jean-Yves Thibaudet, Ravel: Works for Solo  
Piano (Decca CD)

**RIMBAUD, Arthur:** French poet, 1854–91

[http://en.wikipedia.org/wiki/Arthur\\_Rimbaud](http://en.wikipedia.org/wiki/Arthur_Rimbaud)

II, 418; V, 819



Rimbaud's epigram "J'ai embrassé l'aube d'été" inspired Arthur Honegger, 1892–1955 ([http://en.wikipedia.org/wiki/Arthur\\_Honegger](http://en.wikipedia.org/wiki/Arthur_Honegger)), to write his "Pastorale d'été," a brief orchestral piece debuted late in Proust's lifetime – in Paris in early 1921. Benjamin Britten's *Les Illuminations* for tenor and strings (1940) sets ten Rimbaud pieces

from a work, consisting of two poems and forty prose poems, which was left unfinished by Rimbaud but was published in 1886 by his friend Verlaine under the title *Les Illuminations*.

Honegger, *Pastorale d'été*: Tamás Vásáry, conductor, Bournemouth Sinfonietta, Honegger: *Symphony No. 4, Pastorale d'été* (Chandos CD)

Britten, *Les Illuminations*, Op. 18: Peter Pears, Benjamin Britten, conductor, The English Chamber Orchestra, Britten: *Serenade for tenor, horns, and strings, Les Illuminations, Nocturne* (London CD)

Debussy, *Ariettes oubliées*: Frederika von Stade, Dalton Baldwin, Debussy: *Mélodies* (EMI CD)



Verlaine and Rimbaud seated far left in Henri Fantin-Latour's *Un coin de table* (1872)

**RIMSKY-KORSAKOV, Nicolai:** Russian composer, 1844–1908

[http://en.wikipedia.org/wiki/Nikolai\\_Rimsky-Korsakov](http://en.wikipedia.org/wiki/Nikolai_Rimsky-Korsakov)

V, 315

Rimsky's Scheherazade musically realizes one of Proust's favorite literary works, The Arabian Nights (كتاب ألف ليلة وليلة) [Kitāb 'alf layla wa-layla] or The Book of A Thousand and One Nights.

Les Mille et une nuits was probably known to Proust first through an edition of Antoine Galland's translation (1704–17) and later through Charles Victor Mardrus's version (1898–1904) (Pléiade, III, 1469–70). For a recent translation and commentary, see Malcolm

Lyons, Ursula Lyons, and Robert Irwin, *The Arabian Nights, Tales of 1001 Nights* (Penguin: 2008) and Robert Irwin, *The Arabian Nights: A Companion* (I.B.Tauris & Co. 2009).

Scheherazade: Charles Mackerras, London Symphony Orchestra, Scheherazade (Telarc CD)



The Book of A Thousand and One Nights



## RISLER, Édouard: French pianist, 1873–1929

[http://en.wikipedia.org/wiki/%C3%89douard\\_Risler](http://en.wikipedia.org/wiki/%C3%89douard_Risler)

IV, 400

Proust held Édouard Risler in high regard. In 1895, Risler accompanied Madeleine Lemaire's recitation of Proust's poems from *Portraits de peintres*, for which Reynaldo Hahn had composed a piano background.<sup>1</sup> (Mme Lemaire was to illustrate Proust's *Pleasures and Regrets* in 1896. Proust was a frequent visitor to her salon and country estates.)

Risler also stood in for the ailing Fauré at a 1907 Ritz Hotel dinner party Proust hosted: Risler played works by Couperin, Chopin, Fauré, and, at Proust's particular request, piano transcriptions of Wagner's overture to *Die Meistersinger* and Isolde's death scene from *Tristan und Isolde*.



Liszt, 19 Hungarian Rhapsodies, S244/R/106: Edouard Risler, A–Z of Pianists (Naxos CD)

Édouard Risler: Pathé Paper-discs (Paris 1917) Marston Records Lagniappe Series. This generous selection of Risler's performances includes works by Rameau, Daquin, Couperin, Beethoven, Weber, Mendelssohn, Chopin, Liszt, Godard, Saint-Saëns, and Granados.

[http://www.marstonrecords.com/risler/risler\\_liner.htm](http://www.marstonrecords.com/risler/risler_liner.htm)

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<sup>1</sup> In revising proofs of *Les Plaisirs et les jours*, Proust seems to have considered dedicating his poem "Chopin" to Risler, but did not, in the event, do so when his book at last appeared in print. The poem is one of his *Portraits de peintres et de musiciens*. See Marcel Proust, *Jean Santeuil précédé de Les Plaisirs et les jours*, ed. Pierre Clarac, Yves Sandre (Gallimard:1971), pp. 82, 946 n. 4. Even so, Jérôme Picon, editor of Proust, *Écrits sur l'art* (Flammarion: 1999), prints the dedication ("À Édouard Risler") with the poem "Chopin" (p. 90).

**RUBINSTEIN, Anton:** Russian pianist & conductor, 1829–94

[http://en.wikipedia.org/wiki/Anton\\_Rubinstein](http://en.wikipedia.org/wiki/Anton_Rubinstein)

I, 265; II, 428



Portrait by Ilya Repin

Two Melodies, Op. 3: Melody No. 2 in B major: Joseph Banowetz – Rubinstein: Piano Music Vol. 2 (Banowetz) – Akrostichon No. 1/Souvenir de Dresden/03 2 Melodies Op. 3, Melody No. 2 in B major (Naxos mp3)

Neron – “Ah! Lumière du jour”: Enrico Caruso, Great Singers – Enrico Caruso, The Complete Recordings, vol. 10 (Naxos CD)



**SACRIPANT, Mlle:** See **DUPRATO, Jules**, supra. II, 583–85, 600–04; V, 400



Sacripant parallels, clockwise top right: (i) Gabrielle Réjane, a model for Berma, III, 678; VI, 454, en travesti as the Prince de Sagan (Paul Nadar) ([http://en.wikipedia.org/wiki/Gabrielle\\_R%C3%A9jane](http://en.wikipedia.org/wiki/Gabrielle_R%C3%A9jane)); (ii) J.M. Whistler's Lady Archibald Campbell as Orlando (1884); (iii) Edouard Manet's L'été (Summer or Woman in Riding Habit) (1882); (iv) P-A. Renoir's Madame Henriot en page (1875)

**SAINT-SAËNS, Camille:** French composer, 1835–1921

[http://en.wikipedia.org/wiki/Camille\\_Saint-Sa%C3%ABns](http://en.wikipedia.org/wiki/Camille_Saint-Sa%C3%ABns)

I, 125; III, 565<sup>1</sup>



“C’est toi que sa bouche  
invective”: Placido Domingo,  
Orchestre de Paris, Daniel  
Barenboim – Saint-Saëns, Samson  
et Dalila (DG CD)

“Trois Mélodies Persanes”: Didier  
Henry, Angeline Pondepeyre,  
Camille Saint-Saëns: Mélodies  
(REM CD)

Violin Sonata No. 1 in D Minor, Op.  
75: Sarah Chang, Lars Vogt,  
Franck, Ravel, Saint-Saëns Sonatas  
for Violin and Piano (EMI CD)

“Chanson à boire du vieux temps”: François Le Roux, Graham Johnson, Songs  
by Camille Saint-Saëns (Hyperion CD)

Morceau de concert, Op. 62: Philippe Graffin, violin, Ulster Orchestra, Thierry  
Fischer, Rare French Works for Violin and Orchestra (Hyperion CD)

String Quartets: No. 1 in E minor, Op. 112; No. 2 in G major, Op. 153: Fine  
Arts Quartet (Naxos CD)

Music for Wind Instruments (including pieces for flute, oboe, bassoon, clarinet,  
horn, and piano): Canada’s National Arts Centre Wind Quintet (Naxos CD)

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<sup>1</sup> The Modern Library edition misses a reference to Saint-Saëns’ 1875 oratorio *Le Déluge* from a poème  
biblique by Louis Gallet, premiered at the Concerts du Châtelet in 1876 (Pléiade II, 706, 1738).

**SCARLATTI, Domenico:** Italian composer, 1685–1757

[http://en.wikipedia.org/wiki/Domenico\\_Scarlatti](http://en.wikipedia.org/wiki/Domenico_Scarlatti)

**IV, 481**

Sonata for keyboard in D major, K. 443 (L. 418): Mikhail Pletnev, Scarlatti Piano Sonatas (Virgin CD)

Sonata for keyboard in D minor, K. 1 (L. 366)



**Scarlatti**



**Vermeer, Virginaalspeelster**





**SCHUBERT, FRANZ:**

Austrian composer,  
1792–1828

[http://en.wikipedia.org/  
wiki/Franz\\_Schubert](http://en.wikipedia.org/wiki/Franz_Schubert)

III, 508, 749



Apart from a passing reference to Schubert's "Moments Musicaux" of 1828, Proust's Narrator refers to Schubert only one other time, i.e., to his song "Adieu" – suggesting Schubert's "Abschied" ("Farewell"). Proust's attribution of the song to Schubert was a common era of the day. Two of Schubert's lieder for solo voice and piano are named Abschied. The titles of three voice and piano pieces begin with the word "Abschied." The Narrator does not make fully clear what lied he may have in mind. The words he quotes from the song text attributed to Schubert are in French: ". . . Adieu, des voix étranges/ T'appellent loin de moi, céleste soeur des Anges." The French lyrics do not correspond to the German text of any of the five Schubert settings. Of the two songs named "Abschied," the first is a setting of a Johann Mayrhofer (1787–1836) poem and is dated 1818; the second is of a Ludwig Rellstab (1799–60) poem and is dated 1828. Among the other three, there is an 1817 song Abschied von einem Freunde, Schubert's only setting of his own words. None of the five settings, however, relates well to the French text that Proust's Narrator quotes. One setting (D. 829), as noted below, is for reciter and piano, rather than singer (because the Narrator twice notes he is singing, D. 829 can be ruled out on that basis alone). The five Schubert songs are available on Hyperion's Complete Schubert Songs:

“Abschied” D. 475: Ann Murray, Graham Johnson, The Hyperion Schubert Edition, vol. 3 (Hyperion CD)

“Abschied” D. 957, No. 7, Schwanengesang: John Mark Ainsley, Graham Johnson, The Hyperion Schubert Edition, vol. 37 (Hyperion CD)

“Abschied von einem Freunde” D. 578: Edith Mathis, Graham Johnson, The Hyperion Schubert Edition, vol. 21 (Hyperion CD)

The other two settings are: “Abschied von der Harfe,” D. 406 (text by Johann Gaudenz, Freiherr von Salis-Seewis, 1762–1834) and “Abschied von der Erde,” D. 829 (text by Adolph von Pratovebera, 1806–75) and. They are available in The Hyperion Schubert Edition, respectively, in vols. 23, sung by Christoph Prégardien, and vol. 26, recited by Richard Jackson (Graham Johnson, pianist).

In fact, the song “Adieu” exists but is misattributed to Schubert by Proust. The misattribution began with and was perpetuated by publishers and musicians through much of the mid-to-late 19th Century. So Proust was not alone in his mistake. The song is, in fact, by **August Heinrich von WEYRAUCH**, q.v., infra. Whether the composer himself may have been responsible for the misattribution is not definitely known.

As noted, at III, 749, there is also a passing allusion to Schubert’s Moments Musicaux:

Schubert, Six Moments Musicaux, Op. 94, D780: Andras Schiff, Impromptus D899, Moments Musicaux D780 (London CD)


 A handwritten signature in cursive script, which appears to be "Franz Schubert". The signature is written in dark ink on a white background.

**SCHUMANN, Robert:** German composer, 1810–56

[http://en.wikipedia.org/wiki/Robert\\_Schumann](http://en.wikipedia.org/wiki/Robert_Schumann)

IV, 255, 479–80; V, 337, 675; VI, 93, 226–27<sup>1</sup>

Proust's references to Schumann pieces, save for the piano work *Kinderszenen*, are not specific. For example, the last words the Narrator hears from Saint Loup,<sup>2</sup> just as his friend departs for the Front where he is soon killed in action, occur when Saint Loup sings the opening lines of an unnamed Schumann song in the stairwell of the Narrator's apartment house. The Narrator is worried, it appears, lest neighbors' suspicions be



<sup>1</sup> Proust's poem "Schumann" in *Portraits de peintres et de musiciens* addresses the composer: "Schumann, soldat songeur que la guerre a déçu.

Coule, embaume, défile aux tambours ou sois belle!"

Marcel Proust, *Jean Santeuil précédé de Les Plaisirs et les jours*, ed. Pierre Clarac, Yves Sandre (Gallimard:1971), p. 83-84.

<sup>2</sup> "Pas de haine du germanisme non plus; les derniers mots que j'avais entendus sortir de sa bouche, il y avait six jours, c'étaient ceux qui commencent un lied de Schumann et que sur mon escalier il me fredonnait, en allemande, si bien qu'à cause des voisins je l'avais fait taire." Marcel Proust, *À la recherche du temps perdu: Le temps retrouvé*, ed. Jean-Yves Tadié (Gallimard Pléiade: 1989), IV, 425, 1247-48 n. 3; (Quarto Gallimard: 1999), p. 2247. The Modern Library translation, VI, 226, of "il me fredonnait" has Saint-Loup "hum [sic]" "the opening words of a Schumann song" – which suggests musically astute neighbors capable of decoding Saint-Loup's "hum" as German poetry. Depending on how one construes "fredonnait" (but see *Pléiade* I, 191: "fredonnant"), the Prendergast/Allen Lane translation seems more logical, despite changing the composer: "Nor did he have the slightest hatred of Germanism: the last words I had heard him utter, six days earlier, were the opening words of a Schubert [sic] song which he had been singing on my staircase, so enthusiastically that I had to tell him to stop because of the neighbors." Proust, *Finding Time Again*, trans. Ian Patterson (Allen Lane: 2002), p. 155.

aroused by the German lyrics. Time Regained, VI, 226–27. Given Saint Loup’s martial courage, the choice of Four Hussar Songs from texts by Niklaus Lenau seems an appropriate playlist selection, despite the want of any direct textual basis.

Sonata No. 1 for violin & piano, Op. 105 in A minor: Pinchas Zuckerman, Marc Neikrug, Robert Schumann Masterworks Edition, disc 21 (Sony CD)

Kinderszenen, Op. 15: Wilhelm Kempff, Schumann Piano Works (DG CD)

“Der Schatzgräber” Op. 45/1: Dietrich Fischer-Dieskau, Schumann Lieder (DG CD)

“Abends am Strand” Op. 45: Oliver Widmer, Graham Johnson, Hyperion Songs of Robert Schumann, vol. 4 (Hyperion CD)

Vier Husarenlieder von Niklaus Lenau, Op. 117: Simon Keenlyside, Graham Johnson, Hyperion Songs of Robert Schumann, vol. 2 (Hyperion CD)

### Soldiers' March

Robert Schumann  
(1810-1856)

*Allegro Deciso*

The image shows the piano accompaniment for the piece 'Soldiers' March' by Robert Schumann. It is written for piano and consists of two systems of music. The first system begins with a forte (f) dynamic marking. The second system begins with a piano (p) dynamic marking. The music is in 2/4 time and A minor. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

**SCRIBE, Eugène:** French playwright and librettist, 1791–1861

[http://en.wikipedia.org/wiki/Eug%C3%A8ne\\_Scribe](http://en.wikipedia.org/wiki/Eug%C3%A8ne_Scribe)

I, 100–01; II, 207; III, 615, 673; IV, 481

Scribe is not specifically mentioned in Recherche, but he is included here as librettist to **AUBER, ADAM, HALÉVY, MEYERBEER,** and **PUGET** q.v., supra.



“Rachel, Quand du Seigneur” from La Juive: Enrico Caruso, Caruso Sings Faust, etc. (RCA CD)



“Je suis sauvée enfin – Ah! quelle nuit– flamme vengeresse” Auber, Le Domino Noir: Magdalena Kozenà, Mahler Chamber Orchestra, Marc Minkowski (DG CD)

“Dans le service de l’Autriche”, Adam, Le Chalet: Marcel Journet, Prima Voce – Marcel Journet (Nimbus CD)

“Arrêtons–nous ici”, Adam, Le Chalet: Pol Plançon, Prima Voce – The Era of Adelina Patti (Nimbus CD)

“Nonnes qui reposez”, Meyerbeer, Robert le Diable: Samuel Ramey, Julius Rudel, Münchner Rundfunkorchester (Naxos CD)

“Bonheur de la table”, Meyerbeer, Les Huguenots, Act I: Joan Sutherland, Richard Bonyngue, New Philharmonia Orchestra (Decca CD)

Auber, Les Diamants de la Couronne: Slovak Radio Symphony Orchestra, Famous French Overtures (Naxos CD)



**STAMATI (Stamaty), Camille-Marie:** Greek-French composer & pianist, 1811–1870

[http://en.wikipedia.org/wiki/Camille-Marie\\_Stamaty](http://en.wikipedia.org/wiki/Camille-Marie_Stamaty)

IV, 555

Stamati was reportedly a virtuoso pianist as well as a composer. He devoted himself to teaching and became a pre-eminent piano teacher in 19th-Century Paris. Two famous composers, Camille Saint-Saëns and Louis Moreau Gottschalk, were among his students. The Baron de Charlus informs Charles Morel that he was yet another pupil. Charlus's describes Stamati's method in a way that squares with reports of his exacting pedagogy:



“I never heard Chopin play,’ said the Baron, “and yet I might have done so. I took lessons from Stamati, but he forbade me to go and hear the Master of the Nocturnes at my aunt Chimay’s.”

“That was damned silly of him,” exclaimed Morel.

“On the contrary,” M. de Charlus retorted warmly, in a shrill voice. “It was proof of his intelligence. He had realised that I was a ‘natural’ and that I would succumb to Chopin’s influence. It’s of no importance, since I gave up music when I was quite young, and everything else, for that matter.”

Apart from the video-link below, no recordings of Stamati’s music appear available:

<http://www.youtube.com/watch?v=VeA3K4tekgU>

**STRAUSS, Richard:** German composer, 1864–1949

[http://en.wikipedia.org/wiki/Richard\\_Strauss](http://en.wikipedia.org/wiki/Richard_Strauss)

III, 614–15; V, 315, 876–77<sup>1</sup>

Salome, Cheryl Studer, Giuseppe Sinopoli, Orchester der Deutschen Oper Berlin, (DG CD)

Josephs–Legende Orchestral Suite (with Hugo von Hofmannstahl [http://en.wikipedia.org/wiki/Hugo\\_von\\_Hofmannstahl](http://en.wikipedia.org/wiki/Hugo_von_Hofmannstahl) and Harry Kessler [http://en.wikipedia.org/wiki/Harry\\_Graf\\_Kessler](http://en.wikipedia.org/wiki/Harry_Graf_Kessler)): Neeme Järvi, Royal Scottish National Orchestra (Chandos CD)

Ausgewählte Lieder, Mitsuko Shirai, Hartmut Höll, piano (Capriccio CD)



The Complete Songs, vols. 1–5: Christine Brewer, Christopher Maltman, Alastair Miles, Andrew Kennedy, Anne Schwanewilms, Kiera Duffy, Roger Vignoles, piano (Hyperion CD)

Four Last Songs, Final Scenes from Capriccio and Salome: Nina Stemme, Orchestra of the Royal Opera House, Covent Garden, Antonio Pappano, conductor (EMI CD)

Aubrey Beardsley's *Salomé with the Baptist's head on a salver*: 1894 illustration for *Salomé* by Oscar Wilde ([http://en.wikipedia.org/wiki/Oscar\\_Wilde](http://en.wikipedia.org/wiki/Oscar_Wilde)), on which Strauss based his opera *Salome*

<sup>1</sup> Strauss' *Salome* was damned by criticism from sources as diverse as Kaiser Wilhelm II, J.P. Morgan, and the New York Metropolitan Opera's board of directors. Proust's Narrator offers a more acid but also a more balanced and penetrating criticism: he arcs between (finally) judging that Strauss (like Stravinsky) is "a great composer" (V, 315) and yet averring (earlier in the novel) that Strauss, despite his "brilliant orchestral colouring," implicitly pandered to middle-brow taste by composing "the most vulgar motifs with a self-indulgence worthy of Auber" in *Les Diamants de la Couronne* (III, 614-15). In doing so Strauss, fed a "mortified appetite" of an audience, "strongly imbued with an instinctive taste for bad music and for melodies, however commonplace, which have something facile and caressing about them." Strauss, he suggests, implicitly indulged bourgeois philistinism under color of the avant-garde -- criticism far more searching than the Metropolitan Opera board's timid fear of damage to attendance in performing *Salome*. See also Marcel Proust, *Correspondance*, ed. P. Kolb (Plon: 1971-93), XIV, lettre 43; XVIII, 124; XX, 81.

**STRAVINSKY, Igor:** Russian composer, 1882–1972

[http://en.wikipedia.org/wiki/Igor\\_Stravinsky](http://en.wikipedia.org/wiki/Igor_Stravinsky)

IV, 193; V, 315



Stravinsky compositions are not specified in Recherche; but his association with the Ballets Russes (which **DIAGHILEV**, q.v., supra, founded in 1909 and managed till his death in 1929) is expressly mentioned (IV, 193). Hence, the playlist includes Stravinsky's own recordings of some of his principal ballets composed in this period (Stravinsky, who was to outlive Proust by fifty years, recorded them much later).

Petrushka: Igor Stravinsky, Columbia Symphony Orchestra, Stravinsky – Complete Works (Sony CD)

The Rite of Spring

The Firebird



**Dancers in 1913 premiere of Le Sacre du Printemps**



**TAGLIAFICO, Joseph Dieudonné:** French baritone & composer, 1821–1900

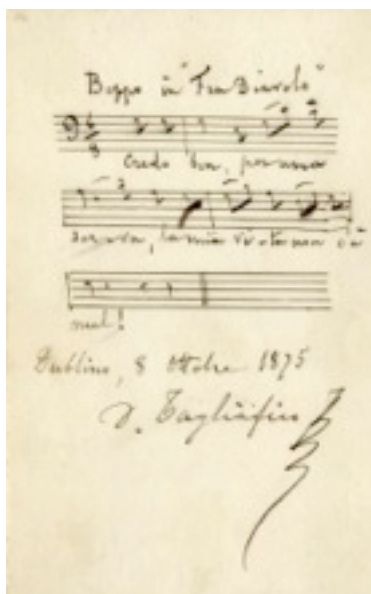
<http://www.picturehistory.com/product/id/23568>

I, 335

Odette de Crécy wishes to have Tagliafico's composition *Pauvres fous* (1878) sung at her funeral. Tagliafico had a significant international operatic career.

Tagliafico, *Pauvres fous*: Maurice Decléry (1907), *Cylindres Edison Moulés Sur Or*: 17144, University of California Santa Barbara Cylinder Digitization Project: <http://cylinders.library.ucsb.edu/>

Tagliafico, *Pauvres fous*: Fred Gouin, *Anthologie de la Chanson Française Enregistrée 1920–1924*



**THIBAUD, Jacques:** French violinist,  
1880–1953

[http://en.wikipedia.org/wiki/Jacques\\_Thibaud](http://en.wikipedia.org/wiki/Jacques_Thibaud)

V, 63, 383

Citing Thibaud's playing, Proust's 6 November 1908 letter to Geneviève (Mme Émile) Straus compares a writer's task to a violinist's: "Chaque écrivain est obligé de se faire sa langue, comme chaque violoniste est obligé de se faire son <<son>>. Et entre le son de tel violoniste médiocre, et le son (pour la même note) de Thibaut [sic], il y a un infiniment petit, qui est un monde !" Correspondance de Marcel Proust, ed. Philip Kolb (Plon: 1981), t. VIII, 149; Marcel Proust, *Lettres* (1879–1922), selected by Françoise Leriche (Plon: 2004), p. 461.<sup>1</sup> Renowned Belgian violinist Eugène Ysaÿe ([http://en.wikipedia.org/wiki/Eug%C3%A8ne\\_Ysa%C3%BFfe](http://en.wikipedia.org/wiki/Eug%C3%A8ne_Ysa%C3%BFfe)) dedicated one of his Six Sonatas to his close friend Thibaud in 1924.

Franck, Violin Sonata in A: Jacques Thibaud, Alfred Cortot: Franck, Fauré, and Debussy Sonatas for Violin and Piano (EMI References CD)

Debussy, Violin Sonata in Gm

Fauré, Violin Sonata No. 1 in A, Op. 13

Eugène Ysaÿe, Six Sonates, Op. 27, Sonate N° 2 en la m. (à Jacques Thibaud): Stéphane Tran Ngoc, violin (REM CD) ([http://en.wikipedia.org/wiki/Sonata\\_for\\_Solo\\_Violin,\\_Op.\\_27,\\_No.\\_2\\_%28Ysa%C3%BFfe%29](http://en.wikipedia.org/wiki/Sonata_for_Solo_Violin,_Op._27,_No._2_%28Ysa%C3%BFfe%29))



<sup>1</sup> Proust's Narrator makes much the same point, if more obliquely, in speaking about the effects of orchestration: "Des mélomanes trouvent qu'orchestree par X... la musique de Z... devient absolument différente. Ce sont des nuances que le vulgaire ne saisit pas." *Pléiade*, IV, 523; *Modern Library*, VI, 370.

**VERLAINE, Paul:** French poet, 1844–96

[http://en.wikipedia.org/wiki/Paul\\_Verlaine](http://en.wikipedia.org/wiki/Paul_Verlaine)

III, 418; IV, 483; VI, 497

Verlaine verses were set by **CHAUSSON**, **DEBUSSY**, and **FAURÉ**, q.v. supra

Chausson, Deux Poèmes de Verlaine, Op. 34:  
“La Chanson bien douce”; Le Chevalier malheur:  
Brigitte Balleys, Jean-François Gardeil, Billy Eidi,  
piano, Chausson: Les Mélodies (Timpani CD)



By Eugène Carrière, 1891

Debussy, “L’Ombre des arbres”; “Mandoline”; Le son du Cor s’afflige”;  
“L’Echelonnement des Haies”: Hugues Cuenod, Martin Isepp, piano, Hugues  
Cuenod chante Debussy (Nimbus CD)

Fauré, La bonne Chanson, Op. 61: Elly Ameling, Gerard Souzay, Dalton Baldwin,  
piano, Fauré: Mélodies (EMI CD)

Fauré, Cinq mélodies << de Venise >>, Op. 58: Felicity Lott, et al., Graham  
Johnson, piano, Gabriel Fauré: The Complete Songs – 1 (Hyperion CD)

Fauré, “Spleen”; “Prison”; “Clair de Lune”: Sarah Walker, Tom Krause, Malcolm  
Martineau, piano, Fauré: Mélodies – vols. II and III (CRD CD)



Verlaine at Café François 1er, Paris, 1892  
(Paul Dornac, photographer)

## VINTEUIL CHAMBER PIECES – POSSIBLE INFLUENCES & MODELS:

I–V, *passim*



Vinteuil: The fictional character is a modest, retiring musician, composer, and former piano teacher of Narrator’s great aunts. Vinteuil’s work and his identity are central to *Recherche*.<sup>1</sup> Speculation is endless as to contemporary models Proust may have had in mind for Vinteuil himself or for his chamber pieces.

See William C. Carter, *Marcel Proust, A Life* (Yale University Press, 2000), pp. 662, 898 n. 40. But as both Vinteuil and his works are fictional, no candidates can ever enjoy a consensus. So the playlist offers a selection of the chamber music of Proust’s time.<sup>2</sup> These links provides useful information, including names Proust suggested:

[http://fr.wikipedia.org/wiki/Sonate\\_de\\_Vinteuil](http://fr.wikipedia.org/wiki/Sonate_de_Vinteuil)

<http://www.french.pomona.edu/MSAIGAL/CLASSES/FR185/FALL96/aaldoory-mhunter/>

“The Vinteuil Sonata,” a 2012 video on Radio Proust, presents a Musée Carnavalet recital of works related to Vinteuil. It is produced and directed by Larry Bensky with commentary by John Adams. Yuri Kuroda, violin, and Simon Zaoui, piano, play Debussy’s 1903 *Estampes*, Franck’s 1886 *Sonata in A Major*, and a rediscovered 1946 work, *Sonate dite de Vinteuil* by Claude Pascal (1921– ).

Bensky’s commentary to “The Vinteuil Sonata” also discusses cinema’s attempt to capture Vinteuil’s imaginary work and the musical ethos of *Recherche*’s era through original musical scores

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<sup>1</sup> Vinteuil is critical to Proust’s aesthetic and the structure of his novel: See Françoise Leriche, “Vinteuil” in *Dictionnaire Marcel Proust*, ed. A. Bouillaguet and B. Rogers (Paris: Honoré Champion, 2004) p. 1048.

<sup>2</sup> See the Introduction Annex 1 at page xv, note 1, *supra*, for the Pléiade edition’s references to musicians playing Vinteuil’s *Sonata* and *Septet* at concerts in *Recherche*.

and through pieces known to Proust: the music of Hans Werner Henze, Gerd Kuhr, David Graham, and Marcel Wengler in Volker Schlöndorff's "Swann in Love"; Jorge Arriagada's in Raoul Ruiz's "Time Regained"; and music by Debussy, Fauré, and Gounod in Nina Companeez's "À la recherche du temps perdu".

[http://www.radioproust.org/multimedia/popup.php?listing\\_id=5977734](http://www.radioproust.org/multimedia/popup.php?listing_id=5977734)

<http://vimeo.com/46660778>

Claude Pascal, Sonate dite de Vinteuil, Yuri Kuroda, violin, Simon Zaoui, piano, (Polymnie CD, including pieces of Debussy, Beethoven, and Zaoui)

Franck, Violin Sonata in A: Sarah Chang, Lars Vogt, Franck, Ravel, Saint-Saëns Violin Sonatas (EMI CD) (Saint-Saëns, Violin Sonata; Ravel, Violin Sonata)

Debussy, String Quartet in G minor: Alban Berg Quartett – Debussy, Ravel Quatuors à Cordes (EMI CD) (Ravel, String Quartet in F)

Fauré, String Quartet in E minor: Dante Quartet, Fauré and Franck String Quartets (Hyperion CD) (Franck, String Quartet in F)

Fauré, Violin Sonata No. 1 in A: Krysia Osostowicz, Fauré Violin Sonatas (Hyperion CD)

Ravel, Complete Music for Violin and Piano (with Gillaume Lekeu's Sonata, 1892–93): Alina Ibragimova, violin, Cédric Tiberghien, piano (Hyperion CD – only two of the four Ravel pieces on this CD predate Proust's death in 1922)

Wagner, Karfreitags-Zauber (L'enchantement du Vendredi-Saint): Parsifal, Act 4, "Gesegnet sei, du Reiner, durch das Reine": Peter Hoffman, Herbert von Karajan, Berlin Philharmonic (DG CD)



**Jacques Thibaud**

**WAGNER, Richard:** German composer, 1813–1883

[http://en.wikipedia.org/wiki/Richard\\_Wagner](http://en.wikipedia.org/wiki/Richard_Wagner)

V, 205–09, 331



### **LEITMOTIVS IN WAGNER'S DER RING DES NIBELUNGEN**

References to Wagner's Ring (la Tétralogie) appear often in Recherche. Also frequently mentioned are Tristan und Isolde and Parsifal. Mention of Wagner operas occurs randomly in the text, and so there is no simple way to present them here. As a result, they are set out here in something like order of occurrence in the text.

Deryke Cooke's An Introduction to Der Ring des Nibelungen (pictured infra) is a companion to Georg Solti's pioneering Decca Ring, the first complete stereo recording (1958–65). Cooke explains the function and cumulative effects of Wagnerian leitmotivs. Recherche, at V, 205–09, makes a point about the retrospective unity of The Ring from its Das Rheingold Prelude to the Immolation Scene in Götterdämmerung. Scholarship has established that Proust wrote the beginning and the end of Recherche before the middle books: So some parallel to Recherche in the unity of The Ring (which, though conceived as an artistic

whole, was itself composed consecutively, though with a lengthy interruption in the middle of composing Siegfried) may have been in Proust's mind when he noted the retrospective unity of Wagner's masterpiece.

Like Wagner, Proust has his own schemes of leitmotifs: See, for one example, his use of motif colors in Allan H. Pasco, *The Color-Keys to <<À la recherche du temps perdu>>*, (Genève: Librairie Droz, 1976).



An Introduction to Der Ring des Nibelungen, Deryke Cooke, Wiener Philharmoniker, Georg Solti (Decca CD)



*Ricard Wagner*



**WAGNER, Richard: 1**

I, 251

[http://en.wikipedia.org/wiki/Lohengrin\\_\(opera\)](http://en.wikipedia.org/wiki/Lohengrin_(opera))

**Lohengrin**, Act 1, Prelude – Plácido Domingo, Georg Solti, Wiener Philharmoniker (Decca CD)



**Swan boats, Boston Public Garden  
(inspired by Lohengrin in 1877)**



**WAGNER, Richard: 2**

I, 498

[http://en.wikipedia.org/wiki/Tristan\\_und\\_Isolde](http://en.wikipedia.org/wiki/Tristan_und_Isolde)



[http://en.wikipedia.org/wiki/The\\_Flying\\_Dutchman\\_\(opera\)](http://en.wikipedia.org/wiki/The_Flying_Dutchman_(opera))

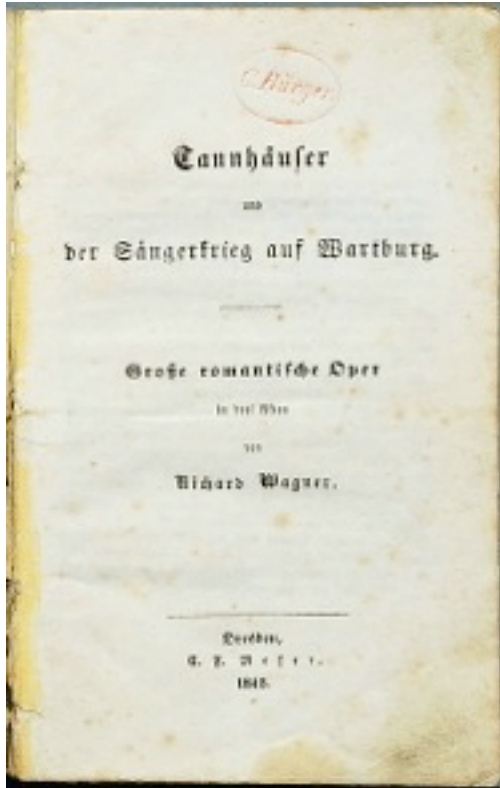
**Tristan und Isolde, Act 1,**  
Prelude – Carlos Kleiber, Tristan  
und Isolde (DG CD)

Act III, Allmacht'ge Jungfrau! Hör  
mein Flehen!

Act III, O Du mein holder  
Abendstern



**Der Fliegende Holländer,**  
Act 2, No. 4, "Summ und  
Brumm, Du Gutes Radchen":  
Pichas Steinberg (Naxos CD)



**WAGNER, Richard: 3**

III, 536, 672; IV, 66; V, 350

[http://en.wikipedia.org/wiki/Tannhauser\\_\(opera\)](http://en.wikipedia.org/wiki/Tannhauser_(opera))

**Tannhäuser, Overture: Giuseppe Sinopoli, Tannhäuser (DG CD)**



## WAGNER, Richard: 4

IV, 177; V,  
350

Act III R. Wagner

*Lento moderato.  
Mässig langsam.*

*molto meno*

[http://en.wikipedia.org/wiki/Tristan\\_und\\_Isolde](http://en.wikipedia.org/wiki/Tristan_und_Isolde)

**Tristan und Isolde**, Act III, Prelude and Shepherd's Pipe: Brigitte Fassbaender, Anton Dermata, et al.; Carlos Kleiber, Staatskapelle Dresden, Leipzig Radio Chorus (DG CD)



Shepherd Piper, 1881: Sophie Anderson (1823–1903)

**WAGNER, Richard: 5**

**II, 137; IV, 288**

<http://en.wikipedia.org/wiki/Parsifal>

**Parsifal**, Vorspiel: Peter Hoffman, Herbert von Karajan, Berlin Philharmonic (DG CD)



Parsifal Act II: Frida Leider, Les Introuvables du Chant Wagnérien (EMI CD)

Parsifal Act 3: Alexander Kipis, Les Introuvables du Chant Wagnérien (EMI CD)



**WAGNER, Richard: 6**

**IV, 688**

<http://en.wikipedia.org/wiki/Parsifal>

**Parsifal, Karfreitags-Zauber (Good Friday music), Act 4, "Gesegnet sei, du Reiner, durch das Reine": Peter Hoffman, Herbert von Karajan, Berlin Philharmonic (DG CD)**



**The Bayreuth Festspielhaus**  
(I, 427–28; III, 736; IV, 201, 290–91)

**WAGNER, Richard: 7**

V, 205–09, 331, 350 (Mme Verdurin: “a sort of almost tragic Norn”)

[http://en.wikipedia.org/wiki/Das\\_Rheingold](http://en.wikipedia.org/wiki/Das_Rheingold)

<http://en.wikipedia.org/wiki/Gotterdammerung>

The retrospective unity of The Ring: Prelude to The Ring and Immolation Scene from Götterdämmerung

**Das Rheingold** – Vorspiel: Dietrich Fischer-Dieskau, et al.; Herbert von Karajan, Das Rheingold, Berlin Philharmonic Orchestra (DG CD)



**Götterdämmerung:** Vorspiel (Norns on the Valkyries' Rock)

Act III, Sc. 3, “Starke scheite schichtet mir dort: Helge Briloth, et al.; Herbert von Karajan, Götterdämmerung, Berlin Philharmonic Orchestra (DG CD)

Götterdämmerung, Act III, Sc. 3, “Mein Erbe num nehm’ Ich zu Eigen,”

Götterdämmerung, Act III, Sc. 3, “Fliegt heim, Ihr Raben”

Götterdämmerung, Act III, Finale: Zurück vom Ring!”

**Above:** the Rhinemaidens plead for return of the stolen Rhinegold (Arthur Rackham illustration).

**Right:** Brünnhilde lights Siegfried’s pyre.



**WAGNER, Richard: 8**

V, 350, 367

[http://en.wikipedia.org/wiki/Die\\_Meistersinger\\_von\\_Nurnberg](http://en.wikipedia.org/wiki/Die_Meistersinger_von_Nurnberg)

See Beckmesser's unwitting parody of Walter's Prize Song in Die Meistersinger von Nürnberg; and Walter's Prize Song itself.



**Die Meistersinger von Nürnberg**, Act III, “Zum Teufel, wie wackelig!”: Cheryl Studer, Bernd Weigl, et al.; Wolfgang Sawallisch, Bavarian State Opera Orchestra & Chorus (EMI CD)

Die Meistersinger, Act III, “Morgen Ich leuchte in rosigem Schein . . .”

Die Meistersinger, Act III, “Das Lied, fürwahr, is nicht von mir”

Die Meistersinger, Act III, “Morgenlich leuchtend in rosigem Schein”

Die Meistersinger, Act III, “Den Zeugen, Denk’ es, wählt’ Ich gut”

Die Meistersinger, Act III, “Verachtet mir die Meister nicht”



**WAGNER, Richard: 9**

III, 136 (Saint-Loup likened to Siegfried); V, 209; VI, 93

[http://en.wikipedia.org/wiki/Siegfried\\_\(opera\)](http://en.wikipedia.org/wiki/Siegfried_(opera))

The Woodbird (Die Stimme des Waldvogels) in Siegfried

**Siegfried**, Act III, Sc. 1, "Hei! Siegfried erschlug nun den schlimmen Zwerg": Siegfried Jerusalem, Kiri Te Kanawa, et al.; Bernard Haitink, Symphonie-Orchester Des Bayerischen Rundfunks, Siegfried (EMI CD)



With a taste of the burning blood of the slain dragon Fafner, Siegfried understands the Woodbird's song about the power of the Ring and the magic of the Tarnhelm (Arthur Rackham illustration).

*Act III, Scene 2 e)*

Siegfried's Funeral March, Götterdämmerung

**WAGNER, Richard: 10**

**VI, 99**

[http://en.wikipedia.org/wiki/Die\\_Walkure](http://en.wikipedia.org/wiki/Die_Walkure)

The Ride of the Valkyries (Walkürenritt) is suggested by aerial combat in the night sky over Paris during World War I.



**Right: The Ride of the Valkyries, William T. Maud (1865–1903)**

**Die Walküre, Act III, Sc. 1, Walkürenritt: Hildegard Behrens, et al., James Levine, Die Walküre (DG CD)**



**Aerial combat in World War I:  
Destruction of a German aircraft**

**WEYRAUCH, August Heinrich von:** German composer, 1788–1865

**III, 508**

In his notes to the Hyperion Schubert Edition: Songs by Schubert's Friends and Contemporaries, Graham Johnson states that little is known of Weyrauch beyond his composing "Adieu!" – originally (1824) under the title "Nach Osten". When published in Paris (1835), it was misattributed to "F. Schubert" with "paroles françaises" by M. Bélanger and dedicated to Adolphe Nourrit (1802–39), a tenor who championed Schubert's songs. Whether Weyrauch was responsible for the original misattribution (or its later discovery) is unknown. The song reappeared in Germany as a Schubert solo-piano piece, accepted as such by Schumann and by Liszt (Neue Liszt-Ausgabe II, 7/16: Sechs Melodien von Franz Schubert). The 1873 Friedländer/Peters edition includes "Adieu!", with a caveat about its attribution to Schubert. The song's fame may have come from its being regarded as Schubert's only French song. Johnson sees in the song "a prophecy of the long-breathed melodies of Gounod (said to be influenced by Schubert)." He notes further that songs like Fauré's "Après un rêve" were "the final flowering of a particularly French genre initiated by 'Adieu!'"

The 1988 Pléiade Recherche (Tome II, page 1720, note 1) dates the song's Paris publication at 1845, ten years later than Johnson. The Pléiade states: (i) Bélanger's lyrics were adapted in 1841 by Émile Deschamps (a poet and librettist to Hector Berlioz, to Giacomo Meyerbeer and Eugène Scribe, q.v., supra, and to Gioachino Rossini); (ii) "Adieu" was still attributed to Schubert when republished in 1851; and (iii) Proust's excerpt slightly misquotes Deschamps' lyrics, which are set out in the Pléiade notes (II, 1720). (See Esquisse XVIII, Tome II, page 1161, for another use by Proust. The 1954 Pléiade [Tome II, p. 371 and notes] offers no information.)

Weyrauch, "Adieu !": Hyperion Schubert Edition, Songs by Schubert's Friends and Contemporaries, Volume 2, Susan Gritton, Graham Johnson (Hyperion CD) (The lyrics sung are not Deschamps', as they appear in the Pléiade, II, 1720.)

Weyrauch, "Freudvoll und Leidvoll"; "Brennende Liebe"; "Sängers Winterlied": Camerata Talinn, Balticum Kammermusik (Bella Musica Edition CD)

**WIDOR, Charles-Marie:** French composer, organist, 1845–1937

**III, 589**

[http://en.wikipedia.org/wiki/Charles-Marie\\_Widor](http://en.wikipedia.org/wiki/Charles-Marie_Widor)



Symphony No. 5 – Toccata:  
Michael Murray, Robert Shaw,  
Atlanta Symphony, Encores à  
la Française (Telarc CD)

Piano Trio, Piano Quintet: Ilyona Prunyi, Piano, New Budapest Quartet (Naxos CD)

Troisième Symphonie, Op. 28: Jeremy Filsell, Organ of Ely Cathedral (ASV Living Era CD)



Naxos caricature

**WILHELM, Karl:** German choral director, composer of “Die Wacht am Rhein”, 1815–1873



VI, 99

[http://en.wikipedia.org/wiki/Karl\\_Wilhelm](http://en.wikipedia.org/wiki/Karl_Wilhelm)

[http://en.wikipedia.org/wiki/Max\\_Schneckenburger](http://en.wikipedia.org/wiki/Max_Schneckenburger)

[http://en.wikipedia.org/wiki/Die\\_Wacht\\_am\\_Rhein](http://en.wikipedia.org/wiki/Die_Wacht_am_Rhein)

During the Zeppelin raid in Time Regained, Saint-Loup likens the sirens to the German patriotic song “Die Wacht am Rhein” and imagines the German Crown Prince and Princess listening in their Imperial box. In 1854, Karl Wilhelm, shown above right, set the 1840 poem by Max Schneckenburger (1819–49), right. The song’s popularity led to Wilhelm’s being awarded the title “Royal Prussian Musical Director” in 1860, a gold medal from the Empress Augusta in 1864, and a commendation from Otto von Bismark in 1871. (The



title also has overtones of Hagen’s watch on the Rhine in Act II of Wagner’s *Götterdämmerung*.) The refrain gives a flavor of the song:

Lieb' Vaterland, magst ruhig sein,  
 Lieb' Vaterland, magst ruhig sein,  
 Fest steht und treu die Wacht, die Wacht am Rhein!  
 Fest steht und treu die Wacht, die Wacht am Rhein!  
 [Dear fatherland, may you be at rest,  
 Dear fatherland, may you be at rest,  
 The Watch stands firm and true, the Watch on the Rhine!  
 The Watch stands firm and true, the Watch on the Rhine!]

“Die Wacht am Rhein”: Emil Münch, Columbia Phonograph Company, c. 1904 (Cylinder Preservation and Digitization Project, University of California, Santa Barbara: <http://cylinders.library.ucsb.edu/search.php?queryType=@attr%201=1016%20&query=die+wacht+am+rhein&num=1&start=4&sortBy=&sortOrder=ia> )



# The Proust Playlists









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