

**Exploring Irony and Ironic Distance
through the Songs of Germaine Tailleferre**

Helen LUDFORD-THOMAS BMus hons RNCM

This dissertation is being submitted in partial fulfilment
of the requirements of Kingston University
for the award of MA by Research.

April 2021

Abstract

Germaine Tailleferre came to prominence as a member of Les Six in 1920s Paris. Her career, spanning seven decades, began at a time when female musicians faced significant marginalisation. Tailleferre's songs remain largely unknown, and do not currently have a place in the canon of twentieth-century French song repertoire, as commonly taught and performed. This thesis develops the argument made by Fulcher that Tailleferre's work is consciously ironic,¹ and aims to offer a hitherto unexplored vantagepoint for the study and performance of Tailleferre's songs. Thus by extension the study of her wider oeuvre, through the lens of musical irony.

In order to understand Tailleferre's use of musical irony, the concept of modernist irony—together with ironic distance—is developed and contextualised through the exploration of both Romantic and postmodern irony, to which it relates. The resulting analytical model for locating modernist irony is employed in the analysis of Tailleferre's 1961 song cycle, *Pancarte pour une porte d'entrée*. By highlighting and demonstrating how modernist irony forms part of Tailleferre's compositional aesthetic, this thesis offers a fresh perspective on her songs. Thus, undermining their reputation for being inconsequential, and contributing to Tailleferre's ongoing legacy.

¹ Jane F. Fulcher, *The Composer as Intellectual*, (Cambridge, Miss.: Harvard University Press, 1990), 194.

Acknowledgments

I would like to express my sincere thanks to my supervisor Dr. Helen Julia Minors for her invaluable help and encouragement throughout the writing of this dissertation. I also thank Dr. Caroline Potter for her inspiration and support at the outset of this research. Finally, I would like to thank my husband and children without whose patience and understanding this work would not have been possible.

Note on the Text

All translations contained in this dissertation are my own, unless otherwise stated.

.

Contents

Abstract	ii
Acknowledgements	iii
List of musical examples	v
List of tables	vi
Chapter 1: Exploring irony and ironic distance through the songs of Germaine Tailleferre	1
Chapter 2: Literature review	5
Chapter 3: Methodology	26
Chapter 4: Recognising and analysing modernist irony and ironic distance in Tailleferre's <i>Pancarte pour une porte d'entrée</i>	54
Chapter 5: Conclusion	81
Appendix I: Overview of Tailleferre's songs	86
Appendix II: Recordings of Tailleferre's songs	90
Appendix III: Song translations for <i>Pancarte pour une porte d'entrée</i>	92
Bibliography	94

List of Musical Examples

Example 1: Tailleferre, <i>Cours</i> bars 14-18.	59
Example 2: Tailleferre, <i>Les Chapeaux</i> bars 1-4.	61
Example 3: Tailleferre, <i>Les Chapeaux</i> bars 9-10.	61
Example 4: Tailleferre, <i>Désinvolture</i> bars 11-13, piano part only.	62
Example 5: Debussy, <i>La Flûte de Pan</i> , piano part only bars 22-23.	62
Example 6: Tailleferre, <i>L'Oiseau des îles</i> bars 1-4.	63
Example 7a: Tailleferre, <i>L'Oiseau des îles</i> bars 41-44, piano part only, with phrasing as marked in printed score.	64
Example 7b: Tailleferre, <i>L'Oiseau des îles</i> bars 41-44, piano part only, with alternative phrasing marked.	64
Example 8: Tailleferre, <i>Cours</i> bars 1-5.	65
Example 9: Tailleferre, <i>L'Émeraude</i> bars 1-4.	66
Example 10: Tailleferre, <i>L'Émeraude</i> bars 15-18.	67
Example 11: Tailleferre, <i>Sainte Nitouche</i> bars 1-4.	68
Example 12: Tailleferre, <i>Sainte Nitouche</i> bars 25-31, piano part only.	68
Example 13: Tailleferre, <i>Partage</i> bars 1-4.	70
Example 14: Tailleferre, <i>Partage</i> bars 9-10.	71
Example 15: Tailleferre, <i>L'Insect</i> bars 1-4.	72
Example 16: Tailleferre, <i>L'Insect</i> bars 15-16.	72
Example 17: Tailleferre, <i>Hirondelles</i> bars 25-33.	74
Example 18: Tailleferre, <i>Le Serpent</i> bars 1-2.	75
Example 19: Tailleferre, <i>Pancarte pour une Porte d'entrée</i> bars 1-2.	76
Example 20: Tailleferre, <i>Pancarte pour une Porte d'entrée</i> bars 10-11, with upbeat from bar 9.	77

List of Tables

Table 1: Varieties of Musical Irony: a summary.	39
Table 2: <i>Pancarte pour une porte d'entrée</i> : song titles.	58
Table 3: Overview of the occurrence of the Tenets of Modernist Irony in <i>Pancarte pour une porte d'entrée</i> .	78
Table 4: Overview of Tailleferre's songs.	86
Table 5: Paris Sentimental: song titles and order.	88
Table 6: Chansons du folklore de France: song titles and order.	89

Chapter 1

Exploring Irony and Ironic Distance through the Songs of Germaine Tailleferre

Introduction

This thesis develops Fulcher's argument that Tailleferre's work is consciously ironic,² and in so doing analyses the use of musical irony and the creation of ironic distance in Tailleferre's songs. The aim of this dissertation is to offer new insight into Tailleferre's compositional aesthetic. I assert that a more nuanced understanding of this aesthetic could enable Tailleferre's songs to be introduced into the canon of French song repertoire, thus adding value to her legacy.

As a professional singer³ with a particular interest in song repertoire, it is my experience that Tailleferre's songs are frequently overlooked, and rarely performed. While this is to a certain extent due to the lack of access to scores, as well as conflicting information regarding published editions,⁴ it also stems from the fact that the songs have historically been dismissed as inconsequential or 'pleasant enough trifles.'⁵ Tailleferre's songs are typically short, non-lyrical, and ostensibly neoclassical in style and, as a result, this view has gone largely unchallenged: Tailleferre is not 'known' for her songs. This dissertation sets out to remedy this outdated perspective, through considering Tailleferre's use of musical irony. Irony is discussed at length in Chapter 3 where I develop the concept of modernist irony. I outline its distinguishing features, and show how these are related to, yet distinct from those of the literary concept of

² Jane F. Fulcher, *The Composer as Intellectual*, 194.

³ My career as a professional soprano to date has spanned over 25 years, during which time I have performed internationally as a soloist, in venues including London's Wigmore Hall, South Bank Centre, and Barbican, the Schoenberg Centre, Vienna, and the Y, New York. I have also worked with and recorded music by living composers including Arvo Pärt, Judith Bingham and Naji Hakim.

⁴ See Appendix I.

⁵ James Miller, "Collections: Vocal," *Fanfare* 6 (September 1982): 402-3.

Romantic irony, while considering both of these two in light of current thinking on postmodern irony. I demonstrate how Tailleferre employs modernist irony in her songs, and consequently offer an alternative perspective from which to engage with her compositional aesthetic, in so doing, contribute to the construction of her legacy.

Research Questions

While Tailleferre is arguably better represented than many other female composers of the last century, her songs are nevertheless often overlooked: they are largely unrecorded,⁶ and not part of the canon of twentieth-century French song. An opportunity therefore exists to re-assess the songs, and I have done this through creating a new analytical model for locating modernist irony. This model could also have applications across Tailleferre's oeuvre.

I contend that the importance of Tailleferre's use of irony in her songs has not been fully investigated or appreciated. Consequently, I ask how the related concepts of modernist irony and ironic distance are employed in her songs? Furthermore, I aim to assess whether it is possible to distinguish between Tailleferre's use of modernist irony and her more generally composing in a contemporary style.

While not engaging in ethnographic work in the writing of this dissertation, I will nonetheless be drawing upon my experience as a professional singer in order to address these questions.

⁶ See Appendix II.

Rationale

A musical analysis of Tailleferre's songs can inform and enhance our understanding of her compositional aesthetic. This re-evaluation of the songs can also be a catalyst for reclaiming this repertoire for the musical canon and adding value to Tailleferre's legacy. I have endeavoured throughout to embed my arguments in wider debates around music aesthetics; in particular considering notions of 'good' art, and the place of authorial intention in musical analysis.

Overview of the Thesis

In Chapter 2, I outline the current scholarship on Tailleferre, considering relevant literature on the socio-political background in Paris during her working life, both pre and post-WWII. I examine writing on contemporaneous French song, and on the analysis of words and music in repertoire which was composed in early to mid-twentieth-century Paris. I also briefly discuss neoclassicism, as well as exploring the existing scholarship on Tailleferre's songs. Finally, I outline recent works on irony, both in music and literature, which will I go on to develop in more detail in the following chapter.

In Chapter 3, I consider current debates in New Musicology, regarding methods for evaluating musical worth. I discuss the role of authorial intention and justify why it has a place in the analysis of Tailleferre's songs. I define and develop the concept of modernist irony, drawing on and advancing the scholarship of Hutcheon,⁷ Booth,⁸

⁷ Linda Hutcheon, *Irony's Edge: the Theory and Politics of Irony* (London & New York: Routledge, 1994).

⁸ Wayne C. Booth, *A Rhetoric of Irony* (Chicago & London: University of Chicago Press, 1974).

Cherlin⁹ and Taruskin,¹⁰ as well as making the link between nineteenth-century Romantic irony and modernist irony, that I assert exists in Tailleferre's songs. I thus offer an analytical model for assessing the use of modernist irony and associated ironic distance. Additionally, I contextualise Tailleferre's compositional style against a sketched backdrop of musical life in Paris both pre and post-WWII. Finally, I justify my choice of the cycle *Pancarte pour une porte d'entrée*, as an instance of musical—more specifically modernist—irony.

In Chapter 4, I apply my analytical model for locating modernist irony to Tailleferre's song cycle *Pancarte pour une porte d'entrée*, having first made overarching observations pertinent to the cycle as a whole. Chapter 5 contains my conclusions on the findings, efficacy and wider implications of my approach.

⁹ Michael Cherlin, *Varieties of Musical Irony: from Mozart to Mahler* (Cambridge: Cambridge University Press, 2017).

¹⁰ Richard Taruskin, "The Pastness of the Present and the Presence of the Past," in *Text and Act: Essays in Music and Performance* (New York, Oxford: Oxford University Press, 1995).

Chapter 2

Literature Review

All in all, I have hardly changed since the time, at the age of six, when I composed for the first time. You think how cute it was? I was so proud of myself that I transposed my improvisation into every key..¹¹

It is telling that in Tailleferre's reflections on her joy at being able to create her own music as a young child, her first instinct was not to perform this piece to all who would listen, but to transpose it into every key. Tailleferre's propensity to play with form, structure and convention would become central to her compositional aesthetic. While she had an easy facility for composition, she had little regard for the preservation of her manuscripts, making subsequent performances and study of her music problematic. Orledge confirms that she 'bothered little about their conservation for posterity,'¹² and this is born out in the cataloguing of her songs, where discrepancies exist between the three lists of her works as shown in the Appendices I and II.

When examining Tailleferre's life and work, primary source material is limited.

Tailleferre was not prolific in her writings on music, or in interviews, but what does exist conforms to gender stereotypes of the era. This is a broad area for research and one which calls for reassessment in the future, however it is beyond the scope of this thesis to develop criteria for analysing this.

¹¹ Odette Pannetier, quoting Germaine Tailleferre in "Avec Germaine Tailleferre," *Candide*, November 19, 1931. 'Somme toute, je n'ai guère change depuis le temp ou, à six ans, je composais pour la première fois. Vous pensez comme c'était joli! Mais j'étais tellement fière de moi que je transposai mon improvisation dans tous les tons.'

¹² Robert Orledge, "A Chronological Catalogue of the Compositions of Germaine Tailleferre (1892-1983)," *Muziek & Wetenschap*, 2, no. 2 (1992): 129.

Tailleferre is unique and innovative, yet her music is not immediately memorable, perhaps because melody was not her chief means of expression. Also, there is little written by Tailleferre about her own compositional process. Furthermore, many of her scores remain unpublished¹³ and are therefore not accessible. This thesis sets out to reassess her aesthetic through considering the use of musical irony in her songs, and thus contribute to the construction of her legacy.

Early Biographies on Tailleferre

There are currently six biographical sketches of Tailleferre, but no monograph. Kiri Heel's doctoral dissertation provides what she describes as a gynocentric approach to Tailleferre's life and legacy,¹⁴ whereas Adam Greig provides a 're-reading'¹⁵ of Tailleferre's life, in which he finds that Tailleferre appears submissive 'to the past in terms of style and form,'¹⁶ as well as 'to outside musical forces.'¹⁷ Greig posits that instead of 'asserting a compositional authority' Tailleferre 'is seen to fear blank pages and a lack of boundaries, desiring to work within a fundamental framework' which he claims 'shows a lack of self-trust in her compositional ability.'¹⁸ Although Greig finds that Tailleferre's need for a musical model demonstrates her lack of authority, I contend that this was an established compositional technique, employed by not only Tailleferre but also Stravinsky.¹⁹

¹³ Many scores across all genres remain unpublished including songs, piano pieces, chamber works, incidental music, and scores for film and radio. Much of the repertoire originally published is also out of print.

¹⁴ Kiri Heel, "Germaine Tailleferre Beyond Les Six: Gynocentrism and the Marchand d'Oiseaux and the Six chansons françaises," (PhD Diss., Stanford University, 2011).

¹⁵ Adam Greig, "The Interwar Piano Music of Germaine Tailleferre (1892-1983): Perspectives of a Performer-Analyst," (PhD Diss., Lancaster University, 2014).

¹⁶ *Ibid.*, 15.

¹⁷ *Ibid.*, 19.

¹⁸ *Ibid.*, 19.

¹⁹ There are many instances of this to be found in Stravinsky's music, including Dumbarton Oaks concerto which was conceived after the model of J. S. Bach's Brandenburg Concertos.

Caroline Potter's article, in *Germaine Tailleferre (1892-1983): A Centenary Appraisal*.²⁰ also provides an overview of Tailleferre's life but rather from a musical perspective. Robert Shapiro's *Bio-Bibliography*;²¹ Laura Mitgang's *Germaine Tailleferre: Before, During, and After Les Six* which draws on interviews with Tailleferre given towards the end of her life;²² and Tailleferre's own *Mémoire à l'emporte pièce*.²³ provide three further sources for study.

Heel is critical of the earlier three biographies, in particular those by Shapiro and Mitgang who she says:

judge Tailleferre's musical talents to be great enough to enable her to accomplish the same feats as any man, without conceding that the obstacles placed in her path as a result of her gender made this impossible.²⁴

It is indeed a complex task to attempt to reassemble not only the cultural, social and political milieu in which Tailleferre operated, but also to assess what impact this environment had upon her musical and personal outlook and actions. As this thesis centres on Tailleferre's use of irony, it is not a task I am proposing to attempt here. Potter's biography focuses on Tailleferre's musical output and provides a detailed overview of Tailleferre's entire oeuvre, whereas Shapiro's, which has the least scholarly approach with no clear differentiation between primary and secondary source material, nevertheless includes a works list, discography and bibliography. The

²⁰ Caroline Potter, "Germaine Tailleferre (1892-1983): A Centenary Appraisal," *Muziek & Wetenschap*, 2, no. 2 (1992): 109-128.

²¹ Robert Shapiro, *Germaine Tailleferre: A Bio-Bibliography*, (Westport, Connecticut: Greenwood Press, 1994).

²² Laura Mitgang, "Germaine Tailleferre: Before, During, and After Les Six," *The Musical Woman: An International Perspective*, 2 New York: Greenwood Press, (1984): 177-221.

²³ Germaine Tailleferre, "Mémoires à l'emporte pièce," collected and annotated by Frédéric Robert in *Revue internationale de la musique française*, 19, (February 1986): 7-82.

²⁴ Heel, *Germaine Tailleferre*, 57-58.

discography in particular has formed the starting point, together with Orledge's catalogue of works,²⁵ of the tables showing the recording and performance history of Tailleferre's songs, which can be found in the Appendices I and II on pages 87 and 91 respectively.

Hamer's recent *Les Six: the case of Germaine Tailleferre* exists as a chapter in her *Female Composers, Conductors, Performers*.²⁶ In this book, Hamer sets out to position female professional musicians against a hostile contemporary socio-political climate, and finds that despite women's relative prominence and success during their lifetimes, they have since been largely forgotten. Due to the scope of Hamer's book, which addresses the years 1919-1939, Hamer's chapter on Tailleferre deals mainly with her time working under the umbrella of Les Six. Her ongoing professional development beyond these years is not examined in detail.

Historical and Social Context

Inter-war Paris

For this period in Tailleferre's life, I rely extensively on Jane Fulcher's *The Composer as Intellectual*.²⁷ Fulcher aims to recreate the socio-political context around musical works written and performed between 1914 and 1940, in order that the historical and canonical significance of these works might be rediscovered. She places composers in the role of the intellectual, and quotes Edward Saïd in describing an intellectual as someone who will 'speak the truth to power.'²⁸ Saïd defines this individual as one

²⁵ Robert Orledge, *A Chronological Catalogue of the Compositions of Germaine Tailleferre*.

²⁶ Laura Hamer, *Female Composers, Conductors, Performers: Musiciennes of Interwar France 1919-1939*, (New York and Abingdon: Routledge, 2018), 94.

²⁷ Jane F. Fulcher, *The Composer as Intellectual*, (Oxford: Oxford University Press, 2005).

²⁸ *Ibid.*, 4.

whose aim is to try to ‘induce a change in the moral climate whereby...the recognition of rights and democratic freedoms is established as a norm for everyone, not invidiously for a select few.’ According to Saïd, the intellectual is ‘carefully weighing the alternatives, picking the right one, and then intelligently representing it where it can do the most good and cause the right change.’²⁹ Fulcher describes both Les Six and Tailleferre individually as using irony for this purpose, observing that the generation of 1914, of which Les Six was a part, was torn between modernist innovation and more traditional cultural values. She judges that their use of neoclassicism to this end was subtly different to that of Stravinsky’s, in that his was a ‘formal and conservative exploration of styles’ whereas theirs was a cultural’ and critical dismantling of inherited cultural languages.’³⁰ Thus, Tailleferre was part of a generation of artists who commented and made judgements on their society, through innovation in their music. This included the drawing of inspiration from diverse musical traditions, including popular, folk, commercial, as well as the established classics, and the use of irony in the deployment of these styles.

For this generation, the tried and tested career paths were no longer guarantees of success. Training at the ‘right’ institutions, chiefly the Conservatoire de Paris, winning the ‘right’ competitions including the *Prix de Rome*, and seeking the support of older and established composers as a means to propelling oneself into the centre of musical culture of the time, could no longer be counted upon as secure building blocks for a successful future in music. Fulcher states that:

Young composers needed a way to attract a new public’s attention. They, and those who came to their aid, acting as promoters and

²⁹ *The Reith Lectures* “Edward Saïd: Representation of the Intellectual: 1993, Speaking Truth to Power.” Aired 21st July 1993, on BBC Sounds. <https://www.bbc.co.uk/sounds/play/p00gxqyb>.

³⁰ Fulcher, *The Composer as Intellectual*, 155.

sponsors, appealed to the taste and cultural tendencies of the more open 'elite' audience, which now provided a potential new infrastructure. The intermediaries here would be artists and writers, as opposed to the official 'network', that before the war, established a composer's career after his winning the Prix de Rome.³¹

The 'elite' audience to which Fulcher refers, included 'those socially prominent and culturally open who could afford to deride the now "bourgeois" Republic and its official classic aesthetic.'³² Hence, the developing audience for new music, when Tailleferre was beginning to build her reputation, stemmed from an artistic elite rather than state endorsed cultural dogma. Within this sphere, Les Six turned away from the narrow and traditional notion of the classic, without rejecting established forms and techniques. They sought to renew existing musical structures through disconnecting them from pre-existing practices and associations. In many instances this reframing of 'high art' was ironic.

Fulcher individually addresses all of the members of Les Six, and it is interesting to note that Milhaud's section is by far the longest, which raises the question of whether the length of these composer overviews simply reflects the volume of written material which is available to study. Thus, a self-perpetuating shrinking of the public profile of Tailleferre, who was written least about in the first place, results. This is an area of concern to Hamer who argues in her 2009 doctoral thesis that although women were visible during the interwar years in France, they have since been neglected due to a series of complex reasons, which include 'institutional academic marginalisation'.³³

³¹ Fulcher, *The Composer as Intellectual*, 156.

³² *Ibid.*, 152.

³³ Laura Hamer, "*Musiciennes: Women Musicians in France during the Interwar Years, 1919-1939*," (PhD Diss., Cardiff University, 2009), 239.

whereby male dominated pedagogy perpetuates the study of mainly male composers; the lack of availability of scores and recordings of music by female composers and, in France, the predominance of Boulez and the young Parisian serialists who strongly rejected pre-war aesthetics, especially neoclassicism.

Boulez and serialism are discussed in further detail below, however this section would be incomplete without reflecting that during the inter-war years, the status of women was not on an equal footing with that of men. Women were not able to vote in France until 1944,³⁴ and birth-control was illegal. Hamer concludes that women were ‘expected to content themselves within the domestic sphere where they were to dedicate their time to caring for their husbands and raising their children.’³⁵ It is in this political climate that Tailleferre was building her career and reputation. I contend that marginalisation on grounds of gender is an issue of subtle complexity, and while the social, cultural and professional environment in which female musicians worked can be thought about as a whole, each individual’s response to their circumstances must be considered on its own terms. What is undeniable is that the availability of written and recorded materials, together with reasons for the absence of these—preservation bias—has a profound impact upon the likelihood of a significant legacy being sustained. Tailleferre left no philosophical writings on her compositional principals or aesthetics, however I contend that the interplay between Tailleferre’s compositional style—in this instance her use of irony—and the context from which it emerged can offer a perspective from which to view her work and add value to her legacy.

³⁴ In contrast, women gained the franchise in comparable countries as follows: Finland 1906, Norway 1912, Denmark and Iceland 1915, Russia 1917, Austria, Germany, Poland & USA 1920, UK 1918/1928.

³⁵ Hamer, *Musiciennes*, 17.

Fulcher considers the pressures brought to bear upon Tailleferre as she established her career, and she asserts that Tailleferre's 'challenge was to escape "two sets of expectations [...] To avoid the standard "revolutionary point of view" and the conventional "woman's point of view."' Tailleferre did this by 'consciously, ironically, and trenchantly adapting techniques of her colleagues to comment on them.'³⁶ Tailleferre's ironic commenting on pre-existing techniques, structures and forms is highlighted, here once again. I concur with this assessment, and go on to explore the ways in which Tailleferre employed irony in her songs, in Chapter 4.

Tailleferre was not by any means the only female composer working in Paris, and Potter's monograph *Nadia and Lily Boulanger*.³⁷ offers an insight into the working world of the female composer and musician during early to mid-twentieth-century Paris. She describes the two sisters' differing approaches to their musical careers, and how Nadia Boulanger to a certain extent paved the way for her sister's success as a composer, as well as doing invaluable work after Lily Boulanger's death in order to maintain her legacy. Contrastingly, Potter's *Erik Satie: Music, Art, and Literature*.³⁸ and most recently, *Erik Satie: A Parisian Composer and His World*.³⁹ both present Paris from the perspective of a male composer, but one whose "otherness" was that of an outsider, with an unorthodox musical training.

Other key publications which focus on the subject of musical life in Paris in the first part of the twentieth century include Barbara Kelly's *Music and Ultra-Modernism in*

³⁶ Jane F. Fulcher, *The Composer as Intellectual*, 194, quoting Susan Suleiman in *Subversive Intent: Gender Politics and the Avant-Garde*, (Cambridge, Miss.: Harvard University Press, 1990).

³⁷ Caroline Potter, *Nadia and Lily Boulanger*, (Aldershot: Ashgate, 2006).

³⁸ Caroline Potter, ed. *Erik Satie: Music, Art and Literature* (Burlington: Ashgate, 2013).

³⁹ Caroline Potter, *Erik Satie: A Parisian Composer and His World* (Woodbridge: Boydell Press, 2016).

France: a Fragile Consensus,⁴⁰ which considers three generations of composers: the pre-war Société Musicale Indépendante of Ravel and his contemporaries, followed by Les Six in the 1920s and finally Jeune France in the 1930s. Kelly describes Les Six as:

the most striking example of a group keen to project a new agenda, using the press, critics and influential promoters in its campaign to make its mark and be noticed [...] The brand of “Les Six” never left them, even when they achieved individual respectability.⁴¹

Tailleferre was thus considered as part of Les Six, throughout her career, long after the group functioned as anything approaching a coherent whole, if indeed it ever did. By the middle of the twentieth century when Boulez and his circle were in their ascendancy, this affiliation became a kind of shorthand for what was considered to be the old-guard.

Post-WWII Paris

Tailleferre spent the majority of WWII in the USA and returned to a Europe that was beginning the process of rebuilding. It was felt that this task ought to be undertaken by a new generation of composers, ‘unsullied by the compromises that had been forced upon people during the 1930s and then during the war.’⁴² Paul Griffiths explores this time of post-war musical development, and finds that the spur to the composition of new works stemmed from three sources. The first, already mentioned, was the urge to rebuild, the second was the characteristic iconoclasm of composers such as Boulez and his circle who felt that ‘a period of artistic upheaval had been followed by two decades

⁴⁰ Barbara L. Kelly, *Music and Ultramodernism in France: a fragile consensus 1913-1939* (Suffolk: Boydell & Brewer, 2013).

⁴¹ *Ibid.*, 233.

⁴² Paul Griffiths, *Modern Music and After*, 3rd Edition, (Oxford: Oxford University Press, 2010), 6.

during which the clock of progress has slowed, or even reversed.’ The third element was the rise of the philosophical ideal of the individual as self-created, which was expounded by Sartre in works such as *L’existentialisme est un humanisme*.⁴³ Mark Carroll’s *Music and Ideology in Cold War Europe*.⁴⁴ highlights the political awareness amongst French musicians in the immediate post-war period, and considers the artistic and political implications of the two opposing musical types: neoclassicism and serialism. Tailleferre’s neoclassicism with its perceived undercurrent of restoration was not in step with the new aesthetic order, and was anathema to the emerging serialists. Boulez’s ‘impatience’⁴⁵ with neoclassicism is noted by Griffiths, and his account of the aesthetic climate for young composers immediately after WWII is quoted by Carroll:

differences began to appear among us, stemming from the fact that some refused, in the name of humanism and the need to communicate with others, to advance any further into territory where they risked not being understood—an ideology that filled me with horror, and that appeared to me above all to serve as a screen for conformity.⁴⁶

The conformity referred to here by Boulez, is that represented by the arts on both sides of the antagonistic East and West power blocs. Boulez found the notion of music which could potentially provide a tool, to be used by either side of this divide, abhorrent. He sought to undermine this political appropriation of music through the use of serialism, which with its lack of the associations of convention, could not be hijacked to convey anything at all. Taruskin describes post-war serialism as ‘a rejection of politics, and the affirmation of the right of the individual to turn away from the coercive public

⁴³ Jean Paul Satre, *L’Existentialisme est un Humanisme*, (Paris: Nagel, 1946).

⁴⁴ Mark Carroll, *Music and Ideology in Cold War Europe*, (Cambridge: Cambridge University Press, 2003).

⁴⁵ Griffiths, *Modern Music and After*, 5.

⁴⁶ Carroll, *Music and Ideology*, 3.

sphere,'⁴⁷ and states that 'twelve-tone music seemed to embody a perfect artistic autonomy.'⁴⁸ Carroll claims that Boulez had in mind composers who 'came of age in the immediate post-war period.'⁴⁹ Tailleferre was not of this generation of composers, and for her, serialism was a musical language that she knowingly chose not to pursue, at least not as a mainstay of her compositional ethos.

While liberation had offered the possibility for discussing and performing music which had been banned by the Nazis,⁵⁰ as well as apparent freedom for individual expression, Carroll argues that there persisted a battle for hearts and minds, between the two sides of the iron-curtain. France, and Paris in particular, 'was the focus of unwelcome attention from the competing power blocs, each of which was conservative in its cultural outlook.'⁵¹ He outlines how music was co-opted into this power struggle, resulting in a tendency towards what was perceived by Boulez and his contemporaries as aesthetic conservatism on both sides of the iron-curtain. This conservatism served to provide both East and West with a blank slate upon which any ideology might be imposed. He concludes that 'conservative aesthetic conformity delivered to the Cold War cultural antagonists a uniform absence of meaning'⁵² and that Boulez's serialism, which offered an intentional non-significance, was a deliberate attempt to adopt the

⁴⁷ Richard Taruskin, *History of Western Music – volume 5: Late 20th century*. (Oxford: Oxford University Press, 2009), np, <https://www.oxfordwesternmusic.com/view/Volume5/actrade-9780195384857-miscMatter-011008.xml> accessed 15/12/2020.

⁴⁸ *Ibid.*, np.

⁴⁹ Carroll, *Music and Ideology*, 176.

⁵⁰ This so-called Entartete or degenerate music, was that composed by those who were deemed racially or politically unacceptable to the Nazi regime. It covered a wide range of styles from the avant-garde to jazz and popular operetta, and particularly music from Jewish composers such as Schoenberg.

⁵¹ *Ibid.*, 6.

⁵² *Ibid.*, 176.

ideology of neither one side nor the other, while also aligning with Sartre's philosophy of the individual.

Tailleferre's insistence on remaining faithful to neoclassicism, was not born out of lack of awareness. Early in her career she stated that 'I do not have any respect for tradition. I write music because I enjoy it,'⁵³ she nonetheless had her own loyalties, in particular to Satie and Ravel, as well as her colleagues in Les Six, and considered Stravinsky to be 'the greatest'⁵⁴ contemporary composer. Moreover, despite claiming that she did not have the strength to undertake writing in a serial style,⁵⁵ she did in fact pen a short Clarinet Sonata 'in this mysterious and complex universe,'⁵⁶ published in 1958, before returning to her characteristic neoclassical style. She may have been influenced in this brief foray by Poulenc who also experimented in his serialist *Elegie* for Horn and Piano in 1957.

Tailleferre was politically opaque, this is demonstrated by her artistically adhering to Stravinsky's apparently conservative compositional outlook, and its associations with Anglo-American capitalism, while nonetheless joining the Communist Party in 1968, in order to demonstrate support for the student riots. Additionally, Tailleferre's financial security during the 50s and 60s was maintained through her work in commercial music for film and radio. This left her free to compose without the need to court contemporaneous trends, regardless of whether that meant writing in what had become

⁵³ Odette Pannetier, quoting Germaine Tailleferre in "Avec Germaine Tailleferre," *Candide*, November 19, 1931.

⁵⁴ Germaine Tailleferre 'Mémoires à l'emporte pièce.' Collected and annotated by Frédéric Robert, *Revue internationale de la musique française*, No. 19 (February 1986), 33.

⁵⁵ Hélène Jourdan-Morhange, *Mes Amis Musiciens*, (Paris, 1955), 160, cited in Laura Mitgang, "La Princesse des Six": a life of Germaine Tailleferre (B.A. dissertation, Oberlin College, Ohio, 1982), 87.

⁵⁶ Tailleferre, *Mémoires*, 76.

an outmoded style. Potter states that Tailleferre ended her career as she began, citing the example of her Piano Trio (1916/17), the outer movements from which were reused as the basis for another Trio in 1978. Potter states that ‘one would never suspect that the movements were not all composed at the same time,’⁵⁷ demonstrating how little Tailleferre’s style changed throughout her career.

French Song

Pierre Bernac’s *The Interpretation of French Song*,⁵⁸ since its publication in 1970 has been the go-to publication for all English-speaking singers in search of improving and refining their knowledge and performance of French song repertoire. The absence of Tailleferre’s songs demonstrates that they were not considered to be part of the canon.

Bernac relates:

This book is not written by a musicologist, and indeed it is not from the angle of musicology or musical analysis that the study of the interpretation of the French *mélodie* is here approached, or should be approached!⁵⁹

Bernac is under no obligation to undertake a scholarly approach, and we can therefore read his chosen song composers as a shopping list of his favourites. Of Les Six, Poulenc, Honegger, Milhaud and Auric are included—Poulenc appears in the first section of the book, and here Bernac’s interpretations are particularly insightful, since they call upon a long and fruitful working relationship and friendship which the two men enjoyed. Strikingly, histories of song by both Denis Stevens⁶⁰ and Donald Ivey⁶¹

⁵⁷ Potter, “Germaine Tailleferre (1892-1983): A Centenary Appraisal,”.

⁵⁸ Pierre Bernac, *The Interpretation of French Song*, (London: Cassell, 1970).

⁵⁹ *Ibid.*, xiv.

⁶⁰ Denis Stevens, ed., *A History of Song* (New York: W. W. Norton & Co., 1960).

⁶¹ Donald Ivey, *Song: Anatomy, Imagery and Styles* (New York: The Free Press, 1970).

also fail to include Tailleferre, while addressing all other members of Les Six in the former, and only Honegger, Milhaud and Poulenc in the latter. Thus, it can be seen that Tailleferre's songs are commonly excluded from the canon.

Keith W. Daniel's book *Francis Poulenc: His Artistic Development and Musical Style*.⁶² has an extensive chapter on Poulenc's songs, in which he both comments on Poulenc's compositional process, and categorises his songs in terms of their character. Poulenc's own writings in *My Friends and Myself*,⁶³ and *A Diary of My Songs*,⁶⁴ offer a glimpse into Poulenc's own song writing process, in particular his affinity for poetry. Tailleferre left no such clues as to her approach when writing a song or setting text. The only hint we can discover is from Shapiro, when he relates that:

Tailleferre had come to believe that the music listener appreciated a vocal composition not for the meaning of the words being sung, believing that [...] the enunciation of a text could not be understood definitively by an audience in any case.⁶⁵

Shapiro does not give any evidence for this statement, and while Tailleferre's style of setting text might bear this out up to a point, I argue in Chapter 4 that Tailleferre's approach was more nuanced than Shapiro suggests. Furthermore, choosing to ignore any meaning in a given text is intrinsically ironic, and carries its own expressive potential.

⁶² Keith W. Daniel, *Francis Poulenc: His Artistic Development and Musical Style*, (New York: University of Rochester, 1982).

⁶³ Francis Poulenc, trans. John Harding, *My Friends and Myself*, (London: Dobson, 1978).

⁶⁴ Francis Poulenc, trans. Winifred Radford, *A Diary of My Songs*, (London: Kahn & Averill, 2006).

⁶⁵ Shapiro, *Germaine Tailleferre*, 24.

Words and Music

The treatment of text by composers working in Paris during the early to mid-twentieth-century, has been explored by Peter Dayan in both of his recent books: *Music Writing Literature*,⁶⁶ and *Art as Music, Music as Poetry, Poetry as Art*.⁶⁷ In the second of these, Dayan outlines his ‘Five Laws of the Interart Aesthetic’ in which he encapsulates the ‘strange triangular marriage between music, poetry and painting, which engendered what we still see as the great art of the 20th century in Western Europe.’⁶⁸ Dayan’s thesis hinges upon the very first law:

The work of art should be properly considered as an object, a thing, a “new reality” [...] and not as the conduit or vessel for any concept, message, emotion, or anecdote. Its aim is not to convey the intentions of its creator. Nor does it tell any pre-existing truth; nor yet does it incarnate any idea. The artist does not have the right to tell us what it means, and we should not ask him. Its value is not in what it says, but in what it is.⁶⁹

He gives an example of Stravinsky’s treatment of text in *Oedipus Rex*, the scansion of which, he quotes Stravinsky as explaining, ‘is entirely unorthodox. It must break every rule.’⁷⁰ In this context, Dayan’s first law seems plausible, however in my opinion it does not hold when considering for example the word setting in *The Rake’s Progress* where, despite the conventions imposed by the number opera format, the setting of Auden and Kallman’s text is highly emotive, as demonstrated in the aria and cabaletta *No word from Tom*.⁷¹ Another example can be found in a simple setting such as *The*

⁶⁶ Peter Dayan, *Music Writing Literature, from Sand via Debussy to Derrida* (Aldershot and Burlington Vt.: Ashgate, 2006), 4.

⁶⁷ Peter Dayan, *Art as Music, Music as Poetry, Poetry as Art: from Whistler to Stravinsky and Beyond* (Farnham: Ashgate, 2011).

⁶⁸ *Ibid.*, 1.

⁶⁹ *Ibid.*, 2.

⁷⁰ *Ibid.*, 120, quoting Stravinsky *Dialogues and a Diary* (New York: Doubleday, 1963), 31.

⁷¹ Igor Stravinsky, *The Rake’s Progress*, vocal score (London: Boosey & Hawkes, 1951), 60 – 70.

Owl and the Pussycat,⁷² where Stravinsky's setting of the text, according to soprano Phyllis Bryn-Julson,⁷³ is highly suggestive, and full of innuendo.⁷⁴ It is surely not possible therefore to state categorically that Stravinsky's music does not derive from and represent in some way the text.

Poulenc, who surely fits within Dayan's frame of time and place, states that:

the characteristic of a successful song is that from then on one can never separate it from the poem. [...] I think that the choice of poem must be as instinctive as love. There should be no marriage of reason, otherwise the result is paltry..⁷⁵

Poulenc's self-proclaimed intuitive choice of text cannot be reconciled with Dayan's assertion that the work of art is not the 'conduit or vessel for any concept, message, emotion or anecdote' and it is also in opposition to Dayan's second law in which he states:

Between art in any two different media [...] any equivalence must always be incalculable. There can be no direct translation, and no unproblematic collaboration. Poetic form, for example, cannot gain any value by imitating musical form; conversely, a piece of music ceases to be music if it aims to model its meaning on that of words. ⁷⁶

In particular, this second law has a bearing upon professional singers, amongst whom I number. With regard to this second law, Dayan states:

The interart aesthetic places singers in a particularly difficult position. [...] it demands that the interpretation of music never be decided according to the sense of the words [...] One could base an

⁷² Igor Stravinsky, *The Owl and the Pussycat* (Boosey & Hawkes: London, 1966).

⁷³ Bryn-Julson is a leading exponent of Stravinsky's vocal music who collaborated to international acclaim with Boulez and the Ensemble InterContemporain.

⁷⁴ Based on conversations during a series of masterclasses the author undertook with Phyllis Bryn-Julson at the Britten-Pears School in 1998.

⁷⁵ Poulenc, *My Friends and Myself*, 49.

⁷⁶ Dayan, *Art as Music*, 3.

entire book on the pronouncements of the innumerable music-lovers who [...] have expressed their paradoxical sense that singing works best when the singer seems to become an instrument, rather than someone conveying a meaning [...] Yet singers themselves find it almost impossible to work in this way.⁷⁷

This argument is predicated on a clichéd view of the skill-set of a professional singer. Professional singers are more than able to negotiate switching from one way of conveying meaning to another. Their business is to interpret what effect, meaning or meanings can be drawn from the music and text; and how best then to convey this convincingly to an audience. Thus, an interpretation such as the one offered in Chapter 4 is pertinent to those who would perform Tailleferre's songs. Composers whom Dayan cites as adhering to his 'Five Laws of the Interart Aesthetic' such as Satie and Stravinsky, adopt neither a consistent approach to their use of text, nor one which deliberately and universally negates or ignores the meaning of the words. That being said, both of these composers, at times, adopt strategies for undermining and questioning the words through 'entirely unorthodox' means. Tailleferre's word-setting ranges from the banal through the emotive to the nonsensical, within the context of the neoclassical style which she habitually adopts. None of these composers unequivocally treat words as merely a means to a musical end; a series of sounds; or a framework on which to build a musical work but whose meaning might be set aside. Dayan's second law then does not hold sway. I further explore Tailleferre's use of text in Chapter 4, and the conclusions reached can be used as a step on the way to a more nuanced, multifaceted interpretation by potential performers of this repertoire.

⁷⁷ Dayan, *Art as Music*, 170.

Neoclassicism

Tailleferre is universally accepted as a neoclassicist, and that being the case it is worth clarifying here precisely what this means. Whittall concludes that:

The term “neoclassical” is unlikely to become a useful analytical concept but will doubtless survive as a conveniently adaptable literary formula.⁷⁸

Thus, from the vantage point of the early twenty-first century, neoclassicism has become an umbrella term for a cross-section of adopted musical styles in common use in the first half of the twentieth century. This incorporates not only the works of Stravinsky, but also those of Hindemith and Schoenberg. However, during the period when Tailleferre’s musical language was finding its form, in Paris, in the first decades of the last century, French neoclassicism was:

Born from a disbelief among artists in different genres that the progeny of decadence and symbolism could any longer supply useful models for creative expression.⁷⁹

Messing here articulates a turning of the tide against Romanticism, that was taken up in France by Cocteau in particular, who singled out Satie as the herald for a new musical style. This new ‘classical’ and ‘French’ style would be free from unnecessary embellishment; ‘stripped back’. My use of the term neoclassical will thus adhere to Messing’s overview, in which a balance is struck between continuity and the use of established musical styles and structures, and innovation whereby reference to older ‘classical’ styles is unclouded by making recourse to sentimentality.

⁷⁸ *Grove Online*, s.v. ‘Neoclassicism,’ by Arnold Whittall, accessed August 6, 2019, <https://doi-org.ezproxy.kingston.ac.uk/10.1093/gmo/9781561592630.article.19723>.

⁷⁹ Scott Messing, *Neo-Classicism in music: from the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*, (Michigan: UMI Research Press, 1988), 7.

Tailleferre's Songs

Both Potter and Heel provide descriptions of the *Six chansons françaises*:⁸⁰ Potter's is a concise overview, highlighting some stylistic and harmonic details, whereas Heel's is a lengthy analysis with a gendered perspective as previously highlighted. Fulcher also comments upon this cycle, comparing some of the compositional techniques used with those of both Stravinsky and Satie. While Potter hails the cycle as 'a sort of risqué Frauenliebe und Leben,'⁸¹ Hamer describes the same cycle as 'glorying infidelity.'⁸² All of the poems in this cycle are from the mal mariée tradition, and as such, comment and reflect upon the situation of an unhappily married woman within a patriarchal society. The challenging, and sometimes defiant, texts are often at odds with their corresponding and restrained neoclassical musical treatment. None of the descriptions above considers in detail the interplay between poetry and music. I assert that this perspective would provide a deeper understanding of Tailleferre's use of irony and ironic distance, and unlock a more nuanced and satisfying interpretation of this cycle and, by extension, all of Tailleferre's songs. In Chapter 4, this thesis sets out a detailed account of the cycle *Pancarte pour une porte d'entrée*, which explores Tailleferre's treatment of the poetry and focuses on her use of modernist irony, and its consequent ironic distance.⁸³

⁸⁰ Germaine Tailleferre, 1930. *Six Chansons Françaises*. Paris: Heugel.

⁸¹ Potter, "Germaine Tailleferre (1892-1983): A Centenary Appraisal," 116.

⁸² Laura Hamer, *Female Composers, Conductors, Performers: Musiciennes of Interwar France 1919-1939* (Abingdon & New York: Routledge, 2018) 107.

⁸³ For a detailed outline of the reasons for choosing this cycle, see Chapter 3, page 54.

Music and Irony

There is a longstanding history of irony in drama, and a correspondingly vast pool of literature from which to draw upon in this field. However, the concept of irony in music is less well represented. Most useful to my field of study has been Linda Hutcheon's *Irony's Edge*.⁸⁴ with its postmodern perspective and categorisation of the functions of irony, alongside Wayne Booth's *A Rhetoric of Irony*,⁸⁵ Douglas C. Muecke's *Irony and the Ironic*,⁸⁶ and Cherlin's *Varieties of Musical Irony: from Mozart to Mahler*,⁸⁷ which offers a summary of the use of irony in a cross-section of musical styles. All of these are considered in detail in Chapter 3, together with papers on Romantic irony in music by Heinz Dill, Rey M. Longyear and Mark Evan Bonds, and finally Zemach and Balter's *The Structure of Irony and How it Functions in Music*.⁸⁸ While irony in music is well represented in the above publications, none has addressed the use of irony in twentieth-century French song. An opportunity therefore exists to respond to this research problem, and one which this thesis aims to address. In Chapter 3, I will draw upon the above scholarship, in order to advance and develop the concept of modernist irony. Additionally, I propose an analytical model for locating modernist irony, in Tailleferre's songs.

I aim to demonstrate how irony, specifically modernist irony, and the ensuing emotional distance that this creates, is a feature of Tailleferre's compositional style, and informs the way in which she sets the poetry in *Pancarte pour une porte d'entrée*. In

⁸⁴ Hutcheon, *Irony's Edge: the Theory and Politics of Irony*.

⁸⁵ Booth, *A Rhetoric of Irony*.

⁸⁶ Douglas C. Muecke *Irony and the Ironic* (Methuen: York, 1982).

⁸⁷ Cherlin, *Varieties of Musical Irony*.

⁸⁸ Eddy Zemach and Tamara Balter, "The Structure of Irony and How it Functions in Music", in Kathleen Stock, ed. *Philosophers on Music: Experience Meaning and Work* (Oxford: Oxford University Press, 2007) 178-206.

also offering a brief contextualisation of her working environment when this cycle was composed, I aim not merely to provide a narrow reading of the songs, which circles immediately back to the score, but to contribute to an interpretation that can be understood as one of a plurality of potential meanings. Thus, offering Tailleferre a wider perspective in order to add substance and value to her legacy.

Chapter 3

Methodology

In this Chapter, I address my research questions, beginning with the wider debates around the evaluation of music, followed by the reasons for why an approach based around the role of authorial intention is still relevant after Barthes' *The Death of the Author*.⁸⁹ This requires comment since the analysis of Tailleferre's use of irony is predicated to a certain degree on her adopted musical style which was arguably a product of both her environment and her own predilections. Following on from this discussion, I set out to define modernist irony and what is meant by the use of the term in the context of this thesis. I do this by engaging in a discussion of Linda Hutcheon's views of irony in the context of postmodern thought, alongside the contrasting perspectives of Richard Taruskin, Wayne Booth and Michael Cherlin. I seek to define modernist irony, while also considering the key scholarship on Romantic irony to which, as I will show, it is closely related. I thus arrive at an analytical model for locating modernist irony in Tailleferre's songs and highlight the ironic distance which this creates. I offer a brief overview of the socio-political background to Tailleferre's career in Paris, both pre and post-WWII, thus contextualising Tailleferre's musical style. Finally, I justify my choice of Tailleferre's cycle *Pancarte pour une porte d'entrée* as an instance of irony.

In Chapter 4, I apply the analytical model arrived at to Tailleferre's song cycle *Pancarte pour une porte d'entrée*, and examine the potential for musical irony in this work. The Appendices I and II, provide a chronological overview of Tailleferre's song

⁸⁹ Roland Barthes, "The Death of the Author" in *Image, Music, Text*. Trans. Stephen Heath (New York: Hill and Wang, [1967] 1978).

output, including details of commissions, first performances, and dedications. This information is largely in table form, and highlights where discrepancies exist between the existing catalogues of works. A full text together with an English translation of *Pancarte pour une porte d'entrée* is provided in Appendix III.

New Musicology, Notions of ‘Good Music’ and the Role of Authorial Intention

Before embarking upon a detailed discussion of Tailleferre’s songs, their interpretation and context, I will first address the wider debate around music aesthetics and how music is evaluated, as well as the role of authorial intention. New Musicology, ‘a loose amalgam of individuals and ideas’⁹⁰ is an umbrella term dating back to the mid-1980s and stems almost exclusively from academics based in the USA. This is a pluralistic grouping whose concerns centre around hierarchical value systems for assessing music, and their associated ideologies. Deciding which music is elevated to the status of ‘good’ based upon the opinions and tastes of particular communities formed against a background of inequalities seems an inadequate way to come to any meaningful conclusions, and this argument is at the centre of John Sheinbaum’s *Good Music*.⁹¹ When considering the value of music, Sheinbaum, and others in the field of New Musicology, counsel that unity is not a prerequisite for the attainment of a masterpiece; that musical heroes and the notion of a ‘great composer’ are unhelpful ideals; and that ultimately, we should look to ‘close readings informed—but not defined—by their contexts’ as a means of getting us ‘beyond the potential blindness fostered by our frameworks.’⁹² It is in this context that I approach Tailleferre’s songs, with the aim of

⁹⁰ David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (London and New York: Routledge, 2016), 180.

⁹¹ John J. Sheinbaum, *Good Music: What It Is & Who Gets to Decide* (Chicago and London: The University of Chicago Press, 2019).

⁹² *Ibid.*, 13.

offering a fresh interpretation and evaluation of these, through the lens of musical irony.

A Poststructuralist Context

In calling attention to the potential for musical irony in Tailleferre's songs, my approach is informed by developments in musicology since post-structuralism and New Musicology. As outlined above, historically, the analysis of musical works has negotiated a path between 'modernist notions of positivistic description and historical data, and analytic description of the workings of the notes themselves,'⁹³ thus the use of semiotic language presented a barrier, since music was considered to be a transcendent expressive mode. Concerns of New Musicology and wider postmodernism have aimed to displace positivism, the outmoded nineteenth-century concept of the autonomous musical work, its associated ideals of formalism, organicism, and the resulting hierarchy of canonical works, largely based in the Austro-German western classical music tradition. This is achieved through engaging with disciplines outside traditional musicology, such as social sciences and humanities. To this end, New Musicology and postmodernism have become intertwined with the post-structural movement. A core issue for each of these movements is the place of authorial intention. French literary theorist Roland Barthes challenged author-centric modes of literary criticism in his 1967 *The Death of the Author*.⁹⁴ He strongly argues against traditional ways of reading which defer to the author's biography, historical context, personality and state of mind as clues to unlocking the meaning of a text. He asserts that a text does

⁹³ Gary Tomlinson, "Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer," *Current Musicology*, (1994), 18-19.

⁹⁴ Barthes, "*The Death of the Author*".

not have a single set meaning, but instead can serve as a meeting point for several discourses and interpretations. However, since post-structuralism tends to privilege the interpreter over the author, this stance remains problematic. Eco raises issues of the boundaries of interpretation, arguing that authorial intent can still have some relevance, and that the content of the text can influence any resulting interpretation.⁹⁵ While Burke avers that ‘Direct resistance to the author demonstrates little so much as the resistance *of* the author,’⁹⁶ and states that it is possible to interpret a work either with or without regard to authorial intent. Moreover, he asserts that both of these two must therefore be equally valid interpretations, if the interpreter holds the privilege of having the final say. I acknowledge that there is much to be gained by considering a musical text without recourse to clichéd arguments regarding the conditions in which it was created—these details are such that it is not possible to accurately reconstruct their circumstances with any degree of certainty or relevance. However, the conscious removal of the concept of an author is an extreme perspective and one which is not without its critics. In my analysis of Tailleferre’s songs, I thus endeavour to give a close reading of the musical score, giving due weight to Tailleferre’s chosen musical style within the context of the post-WWII musical scene in Paris, when *Pancarte pour une porte d’entrée* was written.

Christopher Norris outlines the conflicting views of what he describes as ‘work-based organicists’ and the New Musicologists, in his essay on recent approaches to musical analysis. He states that ‘all parties continue to practice some form of “analysis,”

⁹⁵ Umberto Eco, *The Limits of Interpretation* (Bloomington and Indianapolis: Indiana University Press, 1990).

⁹⁶ Sean Burke, *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida* (Edinburgh: Edinburgh University Press, 2008), 165.

whether with a view to upholding traditional norms, or in order to deconstruct those norms by revealing their covert ideological agenda,⁹⁷ and concludes that ‘analysis in some form continues to provide the best—indeed the only adequate—basis for addressing these complex issues.’⁹⁸ I concur with this viewpoint, and add that there is much to be gained from reflecting upon diverse methods of analysis, without the need to adhere to a particular ideology, which can lead to circular arguments—the locating of what one seeks in a work of art as a means to bolster the methods by which it was found—thus adding value to both the method and the music which provided the ‘proof.’

A wider discussion on the orthodoxy of the various factions within New Musicology falls outside focus of this thesis. However, I would add in the interest of acknowledging the complexity of this field, Kramer’s assertion that ‘we are all in this mess together.’⁹⁹ I make no claim to be legitimately included in this we, however, the mess I am fully engaged with. As a performing musician, first and foremost, I am subject to my own prejudices and potential insights, both conscious and unconscious. My modest aim here is to reflect on my experience of studying and performing Tailleferre’s songs and offer a mode of interpretation that has struck me as both useful and relevant. I aim to keep under review all aspects of this resulting methodology, and how it is applied. Consequently, in this thesis I have included traditional and descriptive sources, while seeking to embed these within the context of wider criticism. I present such biographical material as is relevant to provide historical context, and this is situated

⁹⁷ Christopher Norris, “Deconstruction, Musicology and Analysis: Some Recent Approaches in Critical Review,” *Thesis Eleven*, February, (1999): 116.

⁹⁸ *Ibid.*, 117.

⁹⁹ Lawrence Kramer, “Music Criticism and the Postmodernist Turn: In Contrary Motion with Gary Tomlinson,” *Current Musicology*, (1994), 25.

against a sketched background of the socio-political and artistic scene in Paris during the years in which Tailleferre lived and worked. I aim that my contextualizing should not merely circle narrowly back to Tailleferre's score, but instead offer the possibility for my interpretation to be understood as one of a plurality of potential meanings. I thus hope to provide not a definitive interpretation of her songs, but to offer a particular perspective—through the lens of modernist irony—from which to perform, or listen to Tailleferre's songs, and her wider oeuvre.

Defining Modernist Irony and Emotional Distance

The meaning of the term irony has been the subject of ongoing debate since its inception, stemming from the Ancient Greek *eirōnía*: meaning dissimulation or feigned ignorance. The topic of irony has challenged thinkers from a broad range of disciplines, from linguistics to anthropology. More relevant for the purpose of this dissertation, it has been located in every art-form, including music. A thorough survey of irony—what it is and what it might mean—is, as a consequence, beyond the scope of this dissertation. Therefore my approach must, out of necessity, be more circumscribed. My aim in this dissertation is to come to an understanding of the qualities and characteristics of the type of irony that I assert exists in Tailleferre's music: to discover if, and how, this irony might be interpreted, and the ways in which it functions. I aim to outline an irony that is largely, if not conclusively, intended by the author/composer and able to be interpreted as such by the listener—a modernist irony—in order to arrive at a model for addressing the potential for irony in Tailleferre's songs.

Although Tailleferre employs modernist irony in her music, by virtue of the context in which it was written, in the same way this dissertation and the analysis of Tailleferre's

songs is a product of postmodern musical thought. As such, it relies upon Linda Hutcheon's postmodern theory of irony as outlined in *Irony's Edge*.¹⁰⁰ While a tension may be perceived in applying postmodern thought to modernist music, I assert that there exists an affinity between neoclassicism and postmodernism. Namely, that a parallel can be drawn between new-objectivity¹⁰¹ and the postmodern perspective which asserts that musical meaning is in a constant state of flux. In both cases, the interpretation of any meaning from the music must be pluralistic, thus rendering any resulting analysis in this dissertation still relevant. Furthermore, while to some extent there is a postmodern perspective being brought to bear upon modernist music, ultimately the discussion below that also takes into account Wayne Booth's *A Rhetoric of Irony*,¹⁰² Richard Taruskin's *The Pastness of the Present and the Presence of the Past*,¹⁰³ and Cherlin's *Varieties of Musical Irony*,¹⁰⁴ alongside Hutcheon's *Irony's Edge*, aims to moderate any potential mismatch between the two.

Authorial intention, and the prospective identification of irony in a text by the reader is central to Hutcheon's monograph. *Irony's Edge* has been described as 'arguably the most important study of irony to date.'¹⁰⁵ In it, the canonical view of irony as antiphrasis, saying the opposite of what is actually meant, is rejected in favour of a pluralistic interpretation. Hutcheon posits that 'irony is a discursive strategy that depends on context and on the identity and position of both the ironist and the

¹⁰⁰ Hutcheon, *Irony's Edge*.

¹⁰¹ As illustrated by Stravinsky's oft quoted 'music is, by its very nature, essentially powerless to express anything at all' from his *An Autobiography*, (New York: W.W. Norton, 1962), 54.

¹⁰² Booth, *A Rhetoric of Irony*.

¹⁰³ Taruskin, *The Pastness of the Present and the Presence of the Past*.

¹⁰⁴ Cherlin, *Varieties of Musical Irony*.

¹⁰⁵ Christian Moraru, review of *Irony's Edge*, by Linda Hutcheon, *The Comparatist*, Vol. 20 (May 1996): p. 203. <http://www.jstor.com/stable/44366937>.

audience.’¹⁰⁶ In her view, irony is unstable: whether irony ‘happens’¹⁰⁷ or not is dependent upon the relation between meanings, intentions and interpretations, and interpreter and ironist. In this pluralistic view there is no one ‘correct’ reading, but the potential for multiple meanings which can coexist without any hierarchical structure. The ‘true’ or ‘real’ meaning of a text does not have to come at the expense of the literal meaning. Moreover, it is in the tension between these—the said and the unsaid—where irony happens: ‘both the said and the unsaid working together to create something new.’¹⁰⁸ Thus Hutcheon’s postmodern view is that irony is not merely a rhetorical trope, but that it can encompass a much broader range of interpretations. It involves ‘an oscillating yet simultaneous perception of plural and different meanings.’¹⁰⁹ These meanings, which coexist in Hutcheon’s unstable irony, are those of both the ironist and the interpreter. Authorial intention consequently forms part of a complex interaction between the work and the reader/listener. Hutcheon explores the importance of a shared discursive context between ironist and interpreter, and argues ‘it is the community that comes first, and that, in fact, *enables* irony to happen.’¹¹⁰ The ‘communities’ here are limitless. They could be those defined by race, colour, language, profession, hobbies etc., but ‘there are as many discursive communities as there are groupings of any two people.’¹¹¹ In this egalitarian interpretation of irony, despite allowing for a dialectic between ironist and interpreter, ultimately the interpreter is privileged. Hutcheon debunks the notion that irony is for an elite in-group with a depth of specialised knowledge, by pressing for an acceptance of ‘the fact that everyone has different

¹⁰⁶ Hutcheon, *Irony’s Edge*, 187.

¹⁰⁷ *Ibid.*, 13.

¹⁰⁸ *Ibid.*, 61.

¹⁰⁹ Hutcheon, *Irony’s Edge*, 64.

¹¹⁰ *Ibid.*, 86.

¹¹¹ *Ibid.*, 87.

knowledges and belongs to many different discursive communities.’¹¹² Authorial intention is not entirely without its place in Hutcheon’s study, as she allows for the possibility of ‘meta-ironic’ function: ‘one that sets up a series of expectations that frame the utterance as potentially ironic.’¹¹³ These signals or markers for irony are not ironic in themselves, but alert the interpreter to the possibility of ironic meaning. She also goes further, to insist that ‘context is crucial for all interpretation, of course, but especially so for risky ironic interpretation,’¹¹⁴ and so the ironist—or at least the notion of ironic intention—still has a place at the table. Nonetheless, she asserts that in the case of art from any but the present day, the ability of historical research to ‘reconstruct’ social and cultural references at all, except in ‘the most general and basic of terms,’¹¹⁵ is open to doubt. Even in cases where every attempt is made to signpost the listener toward a historically, socially, and culturally contextualised understanding of a work, there is no guarantee that this will enable a ‘correct’ interpretation, or one intended by the ironist. Yet Hutcheon maintains that ‘the final responsibility for deciding whether irony actually happens in an utterance or not rests, in the end, solely with the interpreter.’¹¹⁶ Thus, in Hutcheon’s postmodern view, ultimate judgement whether or not irony happens is beyond any ironist’s reach.

If Hutcheon sits at one end of a spectrum where ultimately only the interpreter can judge whether irony happens, at the other extreme there exists a counter argument, that the ironist bears the greater responsibility for the ironic content of a work. Booth in his *Rhetoric of Irony*¹¹⁷ argues that there is a stable form irony which is ‘intended,

¹¹² Hutcheon, *Irony’s Edge*, 93.

¹¹³ *Ibid.*, 148.

¹¹⁴ *Ibid.*, 193.

¹¹⁵ *Ibid.*, 111.

¹¹⁶ *Ibid.*, 43.

¹¹⁷ Booth, *A Rhetoric of Irony*.

deliberately created...covert, intended to be reconstructed...finite in application.’¹¹⁸ In his view the ironist and interpreter are linked in such a way that if the interpreter is able to reconstruct the covert irony, then he or she will thus be made to feel clever and sophisticated.¹¹⁹ Booth believes that a ‘proper’ reader will be able to discover the covert authorial intentions within a given text. His assumption is that the reader, or interpreter, is one who aspires to share the higher vantage point which the ironist maintains, from where s/he can ‘look downward on those who dwell in error,’¹²⁰ in other words on those who have not perceived the intended irony. For Booth, the literal meaning of a text must be discarded¹²¹ for the ‘true’ meaning to be discovered and understood: ‘Dialectic is denied in favour or resolution.’¹²² Whereas for Hutcheon it is the literal meaning *together* with other potential meanings that forms an unstable irony through lack of resolution.

The ironist/interpreter axis is fundamental in the understanding of whether irony is, or is not, either intended or might be interpreted as such. Taruskin touches on both when he explores modernist irony, in his essay on ‘authenticity’ in musical performance.¹²³ In it, he argues that we can never fully know composers’ intentions, and that in fact ‘composers do not usually have intentions such as we would like to ascertain...the need obliquely to gain the composer’s approval for what we do bespeaks of a failure of nerve, not to say infantile dependency.’¹²⁴ Consequently, a performers’ need to have their work sanctioned by a higher authority, or to be more or less authentic in their

¹¹⁸ Booth, *A Rhetoric of Irony*, 6.

¹¹⁹ *Ibid.*, 206.

¹²⁰ *Ibid.*, 7.

¹²¹ *Ibid.*, 10.

¹²² Susan Suleiman, *Interpreting Ironies*, review of *A Rhetoric of Irony*, by Wayne Booth, *Diacritics*, Vol.6 no.2 (Summer, 1976): p.18. <http://www.jstor.com/stable/464899>.

¹²³ Taruskin, *The Pastness of the Present and the Presence of the Past*.

¹²⁴ *Ibid.*, 98.

performance than another, is deemed to be missing the point. Taruskin emphasises that for him ‘authority and authenticity...has to do with both the persuaders and with the persuaded,’ the shift in focus here is from the composer/audience to performer/audience—away from the musical score to the act of performance and thus interpretation. The interpreters in this case are the performers first, and then the audience. Taruskin discusses the function of the performer in interpreting musical texts at length. He aligns the *Neu Sachlichkeit* [new-objectivity] and neoclassicism with modernism and modernist irony, and posits that composers in the first part of the twentieth century sought to make the distinction between rational and irrational—beauty and sublimity. Art and music were to be demystified, and irony was the way in which art could be kept out of the realms of ‘life, nature and religion.’¹²⁵ In this way neither art nor life would be degraded.’¹²⁶ In other words, irony was to be the means for art to remain self-aware and not mired in sentimentality, pathos and religion. In my view, clarity and objectivity, self-awareness, and depersonalisation in modernist art and music are part and parcel of the modernist style, and are inherently ironic. Taruskin however asserts that these qualities undermine the potential for interpretation, thus the performer is relegated to the role of executer, and the work of art becomes depersonalised. This depersonalisation leads Taruskin to ‘view modern irony...as a crisis of sincerity, of speaking truly in one’s own voice,’¹²⁷ he goes further and states that emotional distancing is a modernist aim, finding that the divorcing of expression from performance practice is ‘a perfect symptom of modernist irony.’¹²⁸

¹²⁵ Taruskin, *The Pastness of the Present and the Presence of the Past*, 133.

¹²⁶ *Ibid.*, 133.

¹²⁷ *Ibid.*, 135.

¹²⁸ *Ibid.*, 137.

Both depersonalisation and emotional distancing also feature in Cherlin's *Varieties of Musical Irony: from Mozart to Mahler*.¹²⁹ which offers a synoptic perspective on irony across a range of musical styles. Cherlin claims that 'music has direct analogues to saying one thing and meaning another, expecting one thing and getting another, and ironically juxtaposing different "realities."' ¹³⁰ Cherlin thus implies that the ironist/composer intends a musical irony which can be discovered and understood by the listener. Cherlin is not consistent in his approach to the music he discusses, however. In the case of Mozart opera and settings of Heine, he gives a series of close-readings. Whereas in the chapter 'The Jewish face of Mahlerian Irony' there are no musical examples at all. This final chapter contains a philosophical discussion of irony in Mahler's life and work. In it Cherlin engages with the views of Theodore Adorno, Julian Johnson and Stephen Helfling, in forming a view of Mahler as paradoxically occupying the place of both insider and outsider. Unsurprisingly though, Cherlin gives no categorical test for the presence of musical irony. Sutcliffe poses the following questions 'If we grant that meanings are provisional and unstable, then where does irony with its premisses of uncertainty and doubleness, begin and end? Where might contrast be "just contrast"?' ¹³¹ For Hutcheon the answer lies in the hands of the interpreter whose nuanced knowledge is informed by the many discursive groups to which s/he belongs. However, given that both stable and unstable ironies can exist, Sutcliffe states that the question is 'surely unanswerable.' ¹³² Cherlin does not address this directly, nonetheless, he proposes twelve varieties of musical irony that provide a useful framework from which to assess irony, and its place in music.

¹²⁹ Cherlin, *Varieties of Musical Irony*.

¹³⁰ *Ibid.*, 3.

¹³¹ W. Dean Sutcliffe, review of *Varieties of Musical Irony: From Mozart to Mahler*, by Michael Cherlin, *Music and Letters*, Vol.99 no.3 (August, 2018): p.487.

<http://academic.oup.com/article-abstract/99/3/486/5256396>.

¹³² *Ibid.*, 487.

In order to gain an overview of Cherlin’s twelve varieties of musical irony, I have chosen to outline these in a table—in the interest of both clarity and brevity. As such I note in the comments section which of the varieties are more or less relevant to the subject of this study, and where further discussion is merited. In particular, Burke’s ‘perspective of perspectives’¹³³ is referred to and discussed in more detail below.

¹³³ Burke, *A Grammar of Motives*, 512.

Table 1 - Varieties of Musical Irony: a summary.

No.	Description	Musical examples/composers	Comments
1	Irony at the hinge where movements or sections change.	Mozart, Beethoven and Haydn	Covers abrupt changes of mood caused by ‘a precipitous change of tempo, mode, orchestration, or dynamics can throw the music that came before into ironic relief.’ ¹³⁴ See Evan Bonds study <i>Haydn, Laurence Sterne, and the Origins of Musical Irony</i> p.44
2	Irony within a contrapuntal juxtaposition.	i) Operatic: multiple viewpoints and musical styles existing simultaneously in vocal ensembles; ii) General: ‘incommensurable juxtapositions’ ¹³⁵ where conflicting musical strands cannot be unified into a whole.	Aligned with Kenneth Burke’s ‘perspective of perspectives.’ ¹³⁶ This arises from the interaction of one meaning upon another, producing a composite perspective where ‘none of the participating ‘sub-perspectives’ can be treated as either precisely right or precisely wrong.’ ¹³⁷
3	Ironies of irruption or interruption.	Schoenberg, <i>Pelleas und Mellisande</i> – the fate motive.	Another instance here of an abrupt, unanticipated and unresolved change in musical style. The interruption of alien musical material. The abrupt change here is not at a hinge point, but otherwise is akin to variety 1.
4	When music is performed, quoted, or restated in a context that induces a sense of irony.	i) Stanley Kubrick’s <i>Dr Strangelove</i> , in which Vera Lynne’s ‘We’ll Meet Again’ accompanies images of nuclear mushroom clouds. ¹³⁸ ii) Wagner, <i>Götterdämmerung</i> – closing scene.	Musical quotation and intertextuality, not musical parody.

¹³⁴ Cherlin, *Varieties of Musical Irony*, 21.

¹³⁵ *Ibid.*, 32.

¹³⁶ Kenneth Burke, *A Grammar of Motives* [1945], (Berkeley: University of California Press, 1969), 512.

¹³⁷ *Ibid.*, 512.

¹³⁸ Cherlin, *Varieties of Musical Irony*, 50.

5	Irony where the music lies against the text (tells us not to believe what is being said) or where the words or situations lie against the music (where, for example, the optimism or joy of the music is not to be believed).	Verdi, <i>La Traviata</i> .	This irony happens when happy words are set to melancholic music, or vice versa. It does not rely upon the presence of plot, although Cherlin's example is operatic.
6	Dramatic Irony.	Mozart, overture to <i>Don Giovanni</i> .	Relies upon the presence of plot therefore beyond the scope of this study.
7	<i>Peripeteia</i> – tragic ironies of reversal.	Wagner, <i>Tristan und Isolde</i> . Berg, <i>Wozzeck</i> . Bizet, <i>Carmen</i> .	Relies upon the presence of plot therefore beyond the scope of this study.
8	Ironies of distancing, detachment and isolation.	Ravel, <i>Gaspard de la Nuit</i> , second movement. Mussorgsky, <i>Boris Godunov</i> . Stravinsky, <i>Les Noces</i> . Schoenberg, <i>Gurrelieder</i> . Messiaen, <i>Vingt regards sur l'Enfant-Jésus</i> .	Particularly relevant to French music. For more extended discussion see p.42.
9	Making the repulsive attractive.	Mozart, <i>Don Giovanni</i> - Leporello's catalog aria.	Where beautiful music conveys an ugly message, and/or music colours text in unexpected ways. Significant overlap with Variety 5.
10	Irony in parody.	Schoenberg, <i>Pierrot Lunaire</i> . Stravinsky, <i>The Rakes Progress</i> – the tolling of time. Beethoven, <i>Diabelli Variations</i> .	Cherlin finds both musical quotation, thus musical parody, and ironic detachment. Beethoven's use of Romantic irony, and ironic detachment is explored on p.44
11	Irony in the way a piece presses up against its precursor.	Goethe's <i>Wandlers Nachtlied</i> , a poem set first by Schubert [D.768, 1824] and later by Schumann [Op.108, 1850].	Where the style or aesthetic of an age contrasts with that of the previous, e.g. '...the objectifying tendencies of Neoclassicism stand in ironic relation to the subjectivity of late Romanticism.' ¹³⁹
12	Ironies of undecidables.	None given.	This occurs due to the dialectical tension among strongly oppositional potential interpretations. Irony in this instance goes beyond ambiguity, and happens between the unresolved and competing interpretations of the music.

¹³⁹ Cherlin, *Varieties of Musical Irony*, 92.

There are three areas from the above table which require further elaboration. First, Burke's 'perspective of perspectives.'¹⁴⁰ This is a composite meaning arrived at through the juxtaposition of two or more contrasting meanings. The concept allows for authorial intention, as well as encompassing Taruskin's depersonalised irony. The other two are Variety 8—Ironies of distancing, detachment and isolation—and finally Romantic irony. Both of these are discussed below.

With Variety 8, Cherlin posits that Apollonian objectivity has 'been with French music or French-influenced music, from François Couperin, if not earlier, down to...Pierre Boulez.'¹⁴¹ Cherlin observes that a result of this sense of detachment is the lack of goal orientation in French music, when compared with German or Italian: there is 'more of a sense of gazing at musical objects.'¹⁴² He attributes to French music the qualities of self-awareness, depersonalisation, objectivity, and emotional distancing, central to modernist irony—as referred to by Taruskin. These qualities are also closely associated with Romantic irony which I explore below. In so doing, I aim to see what parallels can be drawn with modernist irony, and how these contrast with Hutcheon's postmodern perspective.

Zemach and Balter in their 2007 study of irony in music conclude that Romantic irony is 'the epitome of all irony.'¹⁴³ They argue:

Romantic irony is found...where there is...a sharp contrast between the two items, and second, a motivic and physical proximity between them. These features make us hear the later musical event as referring to the former, and, through it, to the work as a whole...We therefore

¹⁴⁰ Burke, *A Grammar of Motives*, 512.

¹⁴¹ Cherlin, *Varieties of Musical Irony*, 76.

¹⁴² *Ibid.*, 76.

¹⁴³ Zemach and Balter, *The Structure of Irony*, 199.

must see the work as ferociously turning in on itself in a grand act of self-immolation.¹⁴⁴

In other words, in their view, Romantic irony exists in music where there are two contrasting sections in proximity which are nonetheless linked by theme or motive in such a way that the second section is perceived as undermining the first, and by extension the whole work. This renders the work self-annihilating. Theirs is an extreme view of Romantic irony taken to its conclusion. It raises the question: what would be the function of this type of music? And, indeed, for Taruskin ‘who is speaking?’¹⁴⁵ Taruskin contends that a premodern composer would have no trouble stating categorically ‘Why, I am, of course!’¹⁴⁶ however, a modernist perspective with its emphasis on objectivity puts the composer in a more complex position since ‘when art turns back on itself and its human content is denied, there is nothing left to express.’¹⁴⁷ Modernists such as Tailleferre and Stravinsky, objectified music by repurposing past musical styles, thus creating emotional distance from the work. Emotional distance is thus an attribute of both Romantic irony and modernist irony. I shall compare and contrast these two below, in order to enable a clear understanding of what sets modernist irony apart from its predecessor.

¹⁴⁴ Zemach and Balter, *The Structure of Irony*, 202.

¹⁴⁵ Taruskin, *The Pastness of the Present and the Presence of the Past*, 135.

¹⁴⁶ *Ibid.*, 135.

¹⁴⁷ *Ibid.*, 135.

Romantic Irony in the Music of Beethoven, Haydn and Schumann

The label, Romantic irony, has been credited to Schlegel (1772–1829) the German poet, literary critic, and philosopher, although he used the term rarely.¹⁴⁸ Longyear attributes Beethoven's notorious flouting of musical conventions to Schlegel's concept, and demonstrates how the destruction of illusion, by drawing attention to compositional artifice, is central to this concept, both as a literary and a musical device. Longyear asserts that:

the juxtaposition of the prosaic and the poetic is an essential ingredient in the destruction of illusion which characterizes Romantic irony.¹⁴⁹

Longyear shows that opposition and disparity between musical themes, keys, textures and ideas, are all markers for Romantic irony.

Destruction of illusion, and deliberate unveiling of the compositional process is also highlighted in Mark Evan Bond's *Haydn, Laurence Sterne, and the Origins of Musical Irony*.¹⁵⁰ In this paper he aligns Haydn with his contemporary Laurence Sterne, author of the novel *Tristram Shandy*, and claims that:

Through a variety of techniques, usually categorized as "humorous," both Sterne and Haydn succeeded in calling attention to the very artificiality of their own works. The resulting subversion of aesthetic illusion, in turn, led to a sense of emotional distance between the artist, his work, and his audience.¹⁵¹

¹⁴⁸ Rey M. Longyear, "Beethoven and Romantic Irony," *The Musical Quarterly* 56 no.4 (1970): 648.

¹⁴⁹ Longyear, *Beethoven and Romantic Irony*, 655.

¹⁵⁰ Mark Evan Bonds, "Haydn, Laurence Sterne, and the Origins of Musical Irony," *Journal of the American Musicological Society* 44, no. 1 (Spring 1991): 58.

¹⁵¹ *Ibid.*, 58.

Evan Bonds demonstrates that Romantic irony exists where artifice is destroyed. The result of this undermining of the established artistic conventions is the creation of emotional distance.

By violating the conventions of form so flagrantly, Haydn calls attention to them, thereby asserting his presence not only within, but also without the work. He establishes, in effect a certain distance between himself and that which he has created. In calling attention to the craft of his art, the composer makes the listener aware of the very artificiality of that art, thereby emphasising the gap between art as a technique and art as an aesthetic experience.¹⁵²

This space between ‘technique’ and ‘aesthetic experience’ allows the audience to reflect upon the work of art rather than be immersed in the emotion or drama.

A more prolific song composer than Tailleferre, Robert Schumann, also made recourse to the use of irony in his works. Heinz J. Dill considers Schumann’s use of Romantic irony alongside the poetry of Heine in his article *Irony in Schumann*,¹⁵³ and posits that Schumann was concerned by the limitations of Romantic irony in music. He also outlines how use of text was therefore an important component in the workings of Schumann’s ironic musical discourse. Dill explores the use of musical quotation as a way for Romantic composers to reinterpret and renew established Classical forms, and presents this as an artistic dilemma between invention and originality for both Schumann and the poet Heine. He describes how Schumann uses musical quotations, both self-quotation and the use of music by other composers, as a compositional tool which can be described as Romantic irony. Dill also explores how, for both Schumann and Heine, the polarity between quotation and originality was a source of inspiration as

¹⁵² Evan Bonds, *Haydn, Laurence Sterne, and the Origins of Musical Irony*, 72.

¹⁵³ Heinz J Dill, “Irony in the Works of Robert Schumann,” *The Musical Quarterly* 73, no.2 (1989) 172-195.

well as unease. In common with Longyear and Evan Bonds, Dill cites quick alternation between contrasting sections as a feature of Romantic irony, and to this he also adds use of clichés.

The attributes of Romantic irony in the music of Beethoven, Haydn and Schumann, can thus be summarised as the destruction of artifice and illusion by the following means: sharp contrasts of mood; juxtaposition of the poetic and prosaic; quick alternation between contrasting sections; disparity between keys, textures and ideas; musical quotation; use of cliché. Thus, a space emerges between the listeners' experience of art as technique and as aesthetic experience.

Modernist irony differs from Romantic irony in so much as it hinges upon the attributes of objectivity, and lack of goal orientation in the music. Moreover, it is in particular the depersonalisation of music, encapsulated by Stravinsky's previously quoted 'music, by its very nature, is essentially powerless to *express* anything at all,'¹⁵⁴ that is central to the modernist view of irony, as described by both Cherlin and Taruskin.

Tailleferre's use of modernist irony can be characterised by an apparent simplicity and objectivity in her music. Tailleferre also expressed a preference for an objective style, when describing her Piano Concerto (1923/24):

The classic form I have used in this work may be regarded as in a way a reaction against Impressionism and Orientalism, and as an indication of an attempt to find a purely musical mode of expression, exempt from all literary implications.¹⁵⁵

¹⁵⁴ Igor Stravinsky, *An Autobiography*, (New York: W.W. Norton, 1962), 54.

¹⁵⁵ Undated programme note cited in Laura Mitgang, "La Princesse des Six: a life of Germaine Tailleferre" (BA Diss., Oberlin College, Ohio, 1982), also cited in Caroline Potter, 'Germaine Tailleferre (1892-1983): A Centenary Appraisal,' *Muziek & Wetenschap*, 2, no. 2 (1992): 115.

While I note that authorial intention, as represented here by Tailleferre's words, is not a guarantee of an authentic or authoritative reading of this (or any) work, I nevertheless include it here for the following reasons. First, Tailleferre's commenting on her work was relatively rare, and so a small instance such as this might carry disproportionate weight. Secondly, the above quotation is taken from a programme note written to be read in conjunction with a live performance of the work, thus performing what Hutcheon describes as 'meta-ironic' function. The 'literary implications' referred to by Tailleferre relate to notions of programmatic music while 'Impressionism and Orientalism' allude to the influence of Debussy, which Tailleferre along with other members of Les Six was keen to escape. In particular, Tailleferre's 'purely musical mode of expression' highlights her modernist perspective, and the depersonalisation of the music. Neoclassicists such as Tailleferre and Stravinsky sought objectivity through a new-found relationship with past musical styles. It is depersonalisation and objectivity through historicism that sets modernism, and therefore modernist irony, apart from Romantic irony.

Emotional distance, from the music is common to both Romantic and modernist ironies. While many of the technical ways in which emotional distance is achieved can overlap, ultimately the significance of the emotional distance created is subtly different. In Romantic irony an audience is made aware of the artifice of an artwork since there is an apparent gap between technique and aesthetic, whereas in modernist irony, certainly for neoclassicists such as Tailleferre and Stravinsky,¹⁵⁶ it is the objectifying of past musical styles, structures and forms, that underlines the depersonalisation of music, and

¹⁵⁶ Other modernist composers, such as Schoenberg, achieved similar aims but with differing musical means. The discussion of these is beyond the scope of this dissertation.

consequently addresses the ‘modernist aim’¹⁵⁷ of generating emotional distance from the music.

With this subtle difference in mind, I set out below a list of attributes, or tenets, of music, which can be interpreted as modernist irony:

- The stark contrast between two sections/moods/themes/keys/styles/dynamics in such a way as to alert the audience to unusual and unexpected musical outcomes.
- A highlighting of musical and performance conventions by subversion. Thus, exposing, commenting and reflecting upon musical structure. Examples might include extreme durations; unusual textures and instrumentation; lack of introductions and/or satisfactory musical conclusions.
- The use of self-quotation, and quotations from others, both historical and contemporaneous. This could include parody of the self or others.
- The use of musical cliché; whereby a musical style, gesture or theme is used which under different circumstances might demonstrate a lack of musical imagination but in this instance deliberately draws attention to its own limitations.
- The chosen musical style undermining the theme or mood of the text to the extent that it causes the listener to question the motives of the composer; at its most basic level using what might be described as cheerful music to set tragic words, or a bleak sound-world created for love poetry.

¹⁵⁷ Taruskin, *The Pastness of the Present and the Presence of the Past*, 137.

Underlying all the above attributes of modernist irony is the notion of a composite perspective with two or more conflicting meanings, both/all of which can co-exist without resolution. Whether these meanings are interpreted as such is an open-ended question, but having the means to address and understand various interpretations, and their implications, can only serve to enrich the experience of the interpreter/listener.

Tailleferre's Musical Context

Musical context is significant when seeking to identify irony in music, since without any expectations or associations with the music in question, there can be no reframing of material with unexpected and ironic results. What follows here is a brief sketch of Tailleferre's career in order to establish less the biographical details of her life, than the background from which her compositions emerged.

Tailleferre and Les Six came to prominence in the years following WWI. Their shared ideals stemmed from the need to escape pervading narrow musical nationalism, state endorsed notions of a legitimate aesthetic, and conservative ideals of the 'classic.' Though educated in this dominant artistic culture, they had a taste for experimentation, and sought to innovate through creating an inclusive, everyday music. This music would be non-hierarchical in its use of style, and include popular idioms alongside traditional forms and techniques. In this way they could 'retain tradition but bring to it an entirely new content or meaning—one devoid of the conventional associations and practices adhering to "high art."' ¹⁵⁸ All members of Les Six approached this individually, and Tailleferre, as the only woman in the group, brought to her music an inherent otherness. As arguably the first French female avant-garde composer, she was

¹⁵⁸ Fulcher, *The Composer as Intellectual*, 155.

already on the outside looking in on the male-dominated musical culture.

Consequently, she was able through adopting the techniques of her colleagues, to use mimicry and irony to reflect and comment on them. Fulcher states that ‘she mingled...formal experimentation...with a critique of female identity that we would today call “feminist.”’¹⁵⁹ Tailleferre was in a unique position, and her adoption of a neoclassical style enabled her to invoke and then repurpose established musical forms and conventions. The use of musical irony was one of the ways in which she was able to achieve this.

While Tailleferre and Les Six were not alone in their use of the neoclassical style, their motivation set them apart from other composers. Stravinsky, a notable exponent of the style, with the support of Nadia Boulanger, sought to extrapolate musical laws from great works of the past, in order to validate and legitimise their version of ‘good’ music. For Tailleferre, neoclassicism was rather a tool for reframing established musical forms and structures. She used this in order to democratise musical style, and liberate it from the pervading institutionalised dogma and dominant musical culture. Although Tailleferre rarely commented on her own compositional process, I am adhering in this argument to Fulcher’s view that:

Abjuring the restrictions on style and most of the influences that were characteristic of the dominant musical culture, she responded by forging an iconoclastic image, intrepidly breaking all molds.¹⁶⁰

¹⁵⁹ Fulcher, *The Composer as Intellectual*, 194.

¹⁶⁰ *Ibid.*, 194-5.

Moreover, that Tailleferre achieved this through ‘pushing the boundaries of conventional images and playing slyly with historical styles and techniques in a clever new manner.’¹⁶¹

Tailleferre became established as a composer in the 1920s, alongside her colleagues in Les Six. She continued to compose into the 1930s, and during this time made visits to the USA both to perform her music, and with the aim of securing a lucrative teaching post in order to attain financial stability. In the latter she was unsuccessful, however she became married during this period to the first of two husbands. Both of whom were mentally unstable. Hamer convincingly argues that ‘Tailleferre’s husbands treated her with cruelty...both actively tried to stop her composing and her marriages, therefore, represent effective disruptions to her career.’¹⁶² Another barrier to composing arrived in the form of WWII, during which for the most part Tailleferre resided in the USA, and composed little. Upon her return to Paris in 1946, Europe was in the process of rebuilding. Music and the arts were placed at the centre of a cultural power-struggle across the two sides of the iron-curtain. In the same way that a new generation of composers led the way after WWI, amongst whom Tailleferre numbered, WWII cleared the way for the next generation. Taruskin characterises this period as one of binaries: ‘triumph vs. insecurity, responsibility vs. escape, science-as-saviour vs. science-as-destroyer, esotericism vs. utility, intellect vs. barbarism, faith in progress vs. omnibus suspicion.’¹⁶³ It is this climate which Taruskin claims ‘unbalanced the world’s mind,’¹⁶⁴ and thus enabled serialism to gain ground. However, Carroll argues that

¹⁶¹ Fulcher, *The Composer as Intellectual*, 195.

¹⁶² Hamer, *Female Composers, Conductors, Performers*, 94.

¹⁶³ Richard Taruskin, *History of Western Music – volume 5: Late 20th century*. (Oxford: Oxford University Press, 2009), np, <https://www.oxfordwesternmusic.com/view/Volume5/actrade-9780195384857-miscMatter-011008.xml> accessed 15/12/2020.

¹⁶⁴ *Ibid.*, Taruskin, np.

musical conservatism on both sides of the Iron-Curtain led Boulez and his circle to seek out a music that could not easily be used to represent or reflect the outlook of either side. Tailleferre's neoclassicism thus carried the potential for sinister associations of being anti-progressive, retrograde, and supporting a move to restore the world to its pre-WWII outlook. Speculation as to why Tailleferre's compositional style did not evolve is beyond the scope of this study, and in any case would be based on little other than her music, as she did not choose to write at length about her work. As previously noted, she wrote one serial work, as well as joining the Communist Party in the late 1960s. None of which makes her position any clearer, yet Tailleferre continued to do what she had always done. Her neoclassicism endured, in common with Poulenc's and, for a number of years, Stravinsky's. Although all of these composers used irony in their work, as previously noted, Stravinsky's motivation differed from that of the other two. There are equally distinctions to be drawn between Tailleferre and Poulenc: all of Tailleferre's music is secular, whereas Poulenc's output was profoundly affected by his religious conversion in 1936; where Poulenc is a lyrical melodist, Tailleferre is more concerned with harmony and texture; Tailleferre relished returning to the nursery for musical inspiration, whereas Poulenc's music always retained an adult level of sophistication. Their use of musical irony is also unique to the musical language of each. There is an argument for comparing the songs of Tailleferre to those of Poulenc or Stravinsky, in order to discover how each deployed their particular range of compositional techniques, and to what effect. This area of comparison is vast. Consequently, applying this method across a cycle of eleven songs is beyond the scope of what can be accomplished in this study. Moreover, since the presence of modernist irony is ultimately for an interpreter to discern, my aim is merely to point to the

presence of musical features which, in the musical context of post-WWII Paris, allow the potential for modernist irony to happen.

***Pancarte pour une porte d'entrée* as an Instance of Modernist Irony**

This cycle has been chosen as a particular instance of Tailleferre's use of modernist irony for five reasons. First, it is the longest of her song cycles, giving suitable scope for meaningful discussion, particularly since Tailleferre's songs tend to be short, sometimes a matter of only a few bars; it is also, aside from *Paris Sentimental*.¹⁶⁵ the only cycle setting a collection of songs by a single poet, which offers the possibility of looking for uniformity, or lack thereof, in the treatment of related texts in a consistent style; thirdly, the poetry itself is nonsensical, and so allows for the text to be read literally, or as a parody, thus giving rise to the potential for irony to happen. It is striking that while all of Tailleferre's songs are written in a neoclassical style, not all of her songs are given an ironic treatment. Notable examples include her *Deux Poèmes de Lord Byron*.¹⁶⁶ which are both lyrical and arguably melancholic, and give no hint at being anything other than in earnest, and *L'Adieu du Cavalier*,¹⁶⁷ written as an homage to Poulenc upon his death in 1963, and which is appropriately solemn. Fourthly, since the cycle was written in 1961, when Tailleferre was 69, her musical style was not only established, but she was also knowingly and demonstrably out of step with the prevailing musical zeitgeist. The awareness of which once again offers the potential for

¹⁶⁵ Only *Paris Sentimental* (1949), is of comparable magnitude with 10 songs, and this cycle sadly remains unpublished, and therefore unavailable for study.

¹⁶⁶ Germaine Tailleferre, *Deux Poèmes de Lord Byron* (Musik Fabrik: Lagny sur Marne, [1934] 2003).

¹⁶⁷ Germaine Tailleferre, *L'Adieu du Cavalier* (Musik Fabrik: Lagny sur Marne, [1963] 2003).

irony to happen. Finally, this cycle has not been the focus of any previous study.

Tailleferre's use of modernist irony in this cycle is explored in the following chapter.

Chapter 4

Recognising and Analysing Modernist Irony and Ironic Distance in Tailleferre's

Pancarte pour une porte d'entrée

It is my assertion that Tailleferre's use of modernist irony, as defined in Chapter 3, engenders a space for reflection, by enabling an emotional distance from the music—for the composer, performers, and audience—through the objectification and consequent depersonalisation of the music. Depersonalisation in this context, and as outlined previously in line with both Taruskin's thoughts on modernist irony and Cherlin's on French music, divorces the expression of the music from its performance practice and interpretation. This is achieved through the objectification of music and text. Objectification takes place when musical styles and structures are stripped of any pre-existing associations through being unconventionally repurposed, leaving little scope for interpretation or sentimentality. Thus creating emotional distance. For the composer, this distance offers a sense of perspective from which to view the musical material that will become the finished score, and ultimately offer the potential for live performance. I argue that Tailleferre's music is neither the product of organic development, nor a stream of consciousness, but rather it maintains a constant awareness of its ongoing creation. For the performer, the distance is that gained by the decoding of the score, the rehearsing and memorising of notes, the refining of the quality and colour of musical sounds and phrases, the assimilation of the musical twists and turns, or lack of them, the main themes, the moods, and the uniqueness. The performer must gain an overview, which in Tailleferre's music is less an emotional response but more a rational understanding and appreciation, which will inform the way in which this music can be communicated to an audience. Finally, for the audience, this distance is that which the music inhabits both visually and aurally. It is

also the mental space carrying the potential for remaining entirely aware of the process of being held by the music, but not *in* the music.

I assert that Tailleferre utilises modernist irony as a strategy for objectifying conventional musical forms and structures, thus providing an emotional distance, ergo the potential for reflection, between composer, performer and audience. I claim that ironic distance is created through employing one, or more, of the five tenets of modernist irony that I have outlined in Chapter 3. Furthermore, I aim to show in the following analysis how these tenets are employed in *Pancarte pour une porte d'entrée*.

I have chosen to apply these tenets to songs specifically, although no doubt modernist irony can be discovered across the breadth of Tailleferre's compositional output.

Having laid out the reasons for this choice in the previous chapter, I will add to this one further reason, that of personal predilection. Since I am a professional singer with over twenty five years of experience performing as a song recitalist, the interpretation and performance of songs is an area in which I feel that I can offer some useful and relevant working insights. While this thesis is not centred around performance practice specifically, my opinions and analysis will be informed by my own work as a performer and teacher of song repertoire.

Overarching Musical Observations

According to Hutcheon, the decision as to whether irony happens or not lies in the hands of the interpreter, in which case all five tenets of modernist irony could be seen as merely a part of neoclassical musical language. Conversely, neoclassicism itself could arguably be understood as an entirely ironic musical language. In the previous

chapter, I have shown that modernist irony ultimately relies upon the presence of a composite perspective of coexisting and conflicting meanings which cannot be resolved. Whether or not the following modernist musical ironies are discernible by a listener or not, is a moot point. I have nonetheless set out to highlight in this chapter instances where, given the appropriate meta-ironic signals, there exist in Tailleferre's songs musical conflicts which can be interpreted simultaneously in a number of ways. Thus, there is the potential for modernist irony to happen, and emotional distance to be created.

In the interests of avoiding repetition, before going on to consider each song individually, I address here several musical devices that occur across the cycle, to show whether each can be seen as an instance of modernist irony. Bitonality, for example, occurs in eight of the eleven songs,¹⁶⁸ and whether irony happens in each case is a matter of opinion, therefore I have in each instance asked the question: does the presence of bitonality emphasise or point to the depersonalisation of the music? If the answer to this is yes, then the potential for irony has been highlighted below.

Nevertheless, it should be added that this is merely an analysis which aims to offer an interpretation of Tailleferre's songs. This does not discount the fact that many of the features of Tailleferre's music which can be interpreted as ironic—including bitonality, clarity of texture, economy of means and simplicity—are also wider characteristics of both Tailleferre's musical style and those of neoclassicism in general.

Tailleferre's songs, are striking for their clarity of texture and economy of means: she achieves a great deal with very little. This is borne out by the brevity of each song—

¹⁶⁸ Songs I, III, V, VI, VII, IX, X, XI.

the longest lasting a mere one and a half minutes and the shortest less than thirty seconds. Moreover, through the use of cellular construction, Tailleferre is able to construct larger structures out of tiny amounts of musical material that have been intricately assembled: organic development is mostly avoided. Both the piano and voice parts are often deliberately repetitious; her melodies frequently comprise oscillations of a minor third—only three of the eleven songs do not use the minor third as a significant motif in the voice line. Rhythms are also kept very regular; a sense of movement is generated through the use of repeating quavers, or crotchets, with occasional use of triplets or two against three cross rhythms. There are no syncopations, or dotted rhythms (other than the dots necessary in a regular compound time signature). Abrupt modulations, usually up by a tone—sometimes a semitone—occur in more than half of the songs. Another facet of Tailleferre’s taste for simplicity is her use of nursery-rhyme and modal folk-like melodies, in particular the use of repetitive melodic patterns and modal tonality. These devices all point to the repurposing and depersonalisation of musical styles. Pandiatonicism is often present in final chords, and tritones feature regularly, lending harmonic ambiguity, and frustrating normal harmonic progression, ergo introducing the potential for conflicting meanings to coexist.

From the outset, Tailleferre sets out to undermine the received expectations of what constitutes a song-cycle. While cycles such as Debussy’s *Ariettes oubliées* (1886-87), Fauré’s *La Bonne Chanson* (1892-94), Ravel’s *Histoire Naturelles* (1906) and Poulenc’s *La Fraîcheur et le feu* (1950), to name but a few obvious examples, are thematic and offer a sense of progression through either the music, the poetic narrative, or both. Tailleferre, choses here to set eleven nonsense poems the texts of which

immediately put the listener in a state of confusion. The titles are listed below, and the poems together with translations are given in Appendix III.

Table 2 – *Pancarte pour une porte d’entrée*: song titles.

I Les Chapeaux	The Hats
II Désinvolture	Laid-Back
III L’oiseau des îles	Tropical Birds
IV Cours	Lessons
V L’Émeraude	The Emerald
VI Sainte Nitouche	Little Hypocrite/Tease
VII Partage	Sharing
VIII L’Insecte	The Insect
IX Hirondelles	The Swallows
X Le Serpent	The Snake
XI Pancarte pour une porte d’entrée	Front Door Sign

There is no unifying theme, and the style of song often changes violently from one to the next. With the entire cycle lasting a mere nine and a half minutes, rather than taking the audience on a narrative journey, the whole thing can pass by before the listener has even begun to get accustomed to the pace of progression. This lack of narrative, together with the musical pace and brevity, are further aspects which could be interpreted as depersonalising the music: creating distance between the music and the interpreter or listener.

Tailleferre’s word setting is syllabic throughout with only one exception. This occurs on the final word of song IV: ‘tangage’ (see Example 1), which translates as ‘pitching’. While the pitching referred to is rhythmic, Tailleferre instead writes her only melismatic word in the cycle on a series of six steadily moving crotchets, which trace a pattern of tritones, thus compromising the text by ‘pitching’ the melody and not the

rhythm. Of course, Poulenc, Satie and Ravel also tend to set texts syllabically, however, they do not adhere to this as strictly as Tailleferre, who in this cycle, takes the technique to an extreme, leading to the depersonalisation of the music. Tailleferre sets the words in such a way as to negate the natural speech rhythms, bringing to mind the uncomprehending rote learning and recitation of a poem or rhyme by a child. This has the effect of sounding naïve and can nullify the meaning of the words entirely. Furthermore, its relentlessness can become irritating and anti-lyrical, objectifying the musical style. Of course, one could argue that this was 1961, and far more stylistically advanced and challenging music, and songs, were commonplace. Nevertheless, Tailleferre in her insistence on adhering to a neoclassical style, automatically sets up a set of stylistic assumptions, which are then given an ironic treatment, consequently objectifying, and creating emotional distance from, the music.

Example 1: Song IV *Cours* — final four bars (14-17).

Example removed due to copyright restrictions

Having commented on specific reoccurring devices and tropes, I now look at each song in detail, in the order in which they appear. The order is important, as it represents the way in which an audience would experience the cycle in concert, with the abrupt juxtapositions between styles and moods. It also, coincidentally, reflects the manner in which the cycle was written by Tailleferre, one song each evening over eleven days.

Pancarte pour une porte d'entrée, 1961

11 songs to humorous poems by Robert Pinget, (1959)

Published by Musik Fabrik, 2000

I *Les Chapeaux – The Hats*

This opening song is the shortest in the cycle, running to a mere 32 seconds. Modernist irony is present from the outset, with the simplistic iteration of the text resting chiefly on two notes, in the manner of a nursery rhyme. This melodic device of oscillation on a minor third, as shown in Example 2, reappears in all but songs IV, VIII, and X. The listener is consequently introduced to a stylistic cliché from the start, and one which moreover prohibits conventional thematic development. This song also sets out two further features that objectify the music and reappear throughout the cycle: the abrupt key change at the end of the first section, and the exact repetition of the entire poem. The key change in this instance occurs when the melody is abruptly shifted up a semitone at the end of the 1st section, whereas the piano stays with a pedal on A, putting the two performers at odds with each other, harmonically, and lending the song an uneasy colour with the ongoing clash of a pedal A against A \sharp in the piano right hand and voice, shown in Example 3. The text is set syllabically throughout. Furthermore, the poem, which tells of the leaving behind of old hats as surety for heads, is in no way explored or illuminated by the musical setting. Indeed, any words might have done here, and the text is thus objectified. Objectification of the text also occurs in the second song, in which the words are boldly contradicted by the style and pace of the music from the outset.

Example 2: Song I *Les Chapeaux* — opening bars (1-4).

Example removed due to copyright restrictions

Example 3: Song I *Les Chapeaux* — bars 9-11.

Example removed due to copyright restrictions

II *Désinvolture* – *Laid-back*

This brief song maintains a hectic and breathless style which is anything but laid-back. There are more repeated descending minor 3rds here, with modernist irony also demonstrated in the use of quotation: there is a subtle reference to Debussy. This is triggered by the word [La] ‘Chevelure’, or ‘tresses’, which is the name of the second of Debussy’s *Chansons de Bilitis*. Tailleferre responds to its utterance by calling to mind the harmonies from another song in the same cycle, *La Flûte de Pan*. She uses the sonorities from bar 22 of Debussy’s song, the ‘frog motif’, with their alternating diminished and augmented intervals and enharmonics, in bars 11-12 and 15-16 (see Examples 4 and 5). This is cleverly executed, since, without exactly copying the harmonies, she is nevertheless able to fleetingly, invoke Debussy’s sound-world. A

further instance of modernist irony occurs in the final line of the poem. This ends with the repetitious setting of the words on a D over two bars which then resolves upwards onto a G. Taken on its own, this suggests a perfect cadence in G major, however, this progression is frustrated by the final unexpected piano chord on C# major, that forms a tritone with the voice, blurring any sense of the expected resolution, and creating one of many instances of a composite perspective of unresolvable meanings.

Example 4: Song II *Désinvolture* — bars 11-13.

Example removed due to copyright restrictions

Example 5: Debussy *La Flûte de Pan* — bars 22-23.

Plus lent

pp léger mais sans sécheresse

III *L'oiseau des îles - Tropical Birds*

The focus here is on words of love as spoken by a tropical bird. There is innate quirkiness in the poetry, as the tropical bird, which we might suppose is a ‘lovebird’ speaks here in a ‘bizarre accent’. Modernist irony is present, since the traditional associations with love are subverted, yet Tailleferre nevertheless imbues these words with a depth of emotion that is hard to reconcile with the off-centre drift of the poem. Therefore, this time while the music appears in earnest and emotive, the words do not

bear this out, and the conflict between the two alerts the listener to potentially unreconcilable meanings within the construction of the song.

Musical objectification also occurs in terms of tonality. Once again, the entire poem is repeated without development of the melodic material: the song is set in balanced four-bar phrases, and the whole falls into two sections, thus all appears to be straightforward. However, in the first section, the melody immediately compromises the key signature of four sharps (C# minor) by naturalising all of the Ds, as shown in Example 6, thus implying A major/F# minor, whereas, in the second section there is an identical melody but this time in the 'right' key, since there are no accidentals and the key signature is therefore not challenged. Tailleferre, here implies two keys with one key signature, in the only song where a specific key signature is given.

Example 6: Song III *L'oiseau des îles* — opening bars (1-4).

Example removed due to copyright restrictions

Objectification of the music is also shown through the grouping of notes in a way that compromises the written pulse. Though the song is written in compound time, this metre is called into question, at the outset, by the voice singing in duplets in the 3rd and 4th phrases of each iteration of the poem, and more subtly by a suggested cross rhythm in the piano. This change in emphasis in the piano occurs in the four bars which link

the two verses, as well as the final four bars which utilise similar material. Though the groupings of 3+3 quavers are unaccented, the pattern repeats every four notes, and so the quavers sound as if they are grouped in fours, each cutting across a bar-line, the previously established (and printed) metre is therefore compromised. This is illustrated below in Examples 7A and 7B: the first example is exactly as printed in the score, the second shows the phrasing described above which reflects how the pattern would be heard by an audience without the benefit of access to the score.

Example 7A Song III *L'oiseau des îles* — closing four bars (41-44).

Example removed due to copyright restrictions

Example 7B Song III *L'oiseau des îles* — closing four bars (41-44), re-phrased.

Example removed due to copyright restrictions

IV Cours – Lessons

Depersonalisation occurs in this song through the presence of irreconcilable conflicts.

The poem references the past historic tense which is used in French only in formal writing and exceptionally formal speech. It is a very specific aspect of grammar, and hence the relationship with the title of the poem. However, Pinget also speaks of creating ‘an evil that does not divide my heart’, and it is this more sinister quality that Tailleferre reflects in the music, not the much drier academic pursuits which the title might suggest. Here Tailleferre surprises by potentially being in earnest with a dark

palette of tritones in the right hand of the piano part together with creeping chromaticism in the upper voice of the left hand. These are combined with a meandering vocal melody in no particular key, as demonstrated in Example 8. The single statement of the text in this song unusually includes none of the childlike oscillating minor third pattern which has characterised the material so far. This song, with its transparent texture, syncopation between hands, and emphasis on the tritone, has an apprehensive feel. Nonetheless, a subtle undermining of the poetry still occurs, as discussed already in Example I, when the final line of poetry refers to ‘pitching rhythm’ (as in swaying, unsteady), although the rhythm remains steady throughout, while the final melody line traces out two tritones on its way to settling on the last note. This setting of the word sounds unstable, in both its ascent and in its arrival, as the final chord contains two further tritones, and amplifies the presence of a composite perspective.

Example 8 Song IV *Cours* — opening bars (1-5).

Example removed due to copyright restrictions

V L'Émeraude - The Emerald

At over one minute in duration, this is one of the longest two songs in the cycle—the other being song X. The poem is enigmatic and speaks of absence. Depersonalisation of the music is apparent from the beginning, as what is striking in this song is that the

familiar device of the vocal melody spinning round on a minor third here carries a different psychological charge. Whereas earlier in the cycle the listener is led to associate this pattern with rather trite childlike silliness, the same pattern here conveys a greater emotional weight (Example 9). Tailleferre sets this up in the initial appearance of the text with remarkably sparse means. The piano part is pared back to the absolute minimum, with a single line of minims in the left hand and crotchets in the right that sketch a simple shape. Against this background, the listener is surprised by the unexpected intensity and lyricism in the simple vocal line. When the text recurs from bar 15 (Example 10), the texture becomes thicker with an extra layer of harmony added in the middle of the piano part. This second section is characteristically more dissonant than the first, and the key remains consistently ambiguous throughout, creating a composite perspective where both B minor and major coexist and crystallise in the final chord with D and D \sharp sounding together.

Example 9: Song V *L'Émeraude* — opening bars (1-4).

Example removed due to copyright restrictions

Example 10: Song V *L'Émeraude* — bars 15-18.

Example removed due to copyright restrictions

VI *Sainte Nitouche – Little Hypocrite/Tease*

This song marks the halfway point of the cycle, and after the lyricism of the previous song ironic distance is created through the listener being jolted out of any lingering reverie by the frenzied salon-style waltz bursting forth without introduction (Example 11). The title of the song refers in a derisory way, which stops short of being insulting, to a young female virgin who is shy of being deflowered. In this instance, however, the young woman in question is not so demure. The song adheres to the established pattern of repeating the whole poem; the second section beginning with an abrupt key change. An unreconciled harmonic duality permeates the entire song: where the piano part is exactly a tone higher in this second part, with its rather aggressive ‘um-cha-cha’, the voice part is not similarly transposed.

Example 11: Song VI *Sainte Nitouche* — opening bars (1-4).

Example removed due to copyright restrictions

The song ends with a seven-bar piano coda shown in Example 12—the first four bars of which are an exact repeat of the beginning, but with the vocal melody taken by the right hand of the piano. The bass notes are clearly in B \flat major, whereas the punctuating chords juxtapose the tonalities of both A major and D minor in alternation.

Furthermore, the song finishes on a second inversion F major triad in the right hand, which seems deliberately unsatisfactory. Fleeting then, here the poem and the music are in agreement.

Example 12 Song VI *Sainte Nitouche* — closing bars (25-31).

Example removed due to copyright restrictions

VII *Partage - Sharing*

Here, a composite perspective arises where the poem entitled *Sharing* irreconcilably conflicts with the musical material, in which nothing is shared. This is a tiny song; just 10 bars long. The poem is already ironic, and speaks of confusions that arise through experiences shared, but from different perspectives. It places the extremes of ‘poets’ and ‘bumpkins’ on a level, each equally deceived, and ‘haggling over waste-ground’. Tailleferre’s response to this text on sharing and mistaken identity is to write a song in which the piano part has no interaction with the vocal melody. It is the only song in the cycle where no material is shared between the two performers.

Moreover, Tailleferre also uses modernist irony in juxtaposing this song, in which she adopts a pastoral style, directly after the brash waltz of the previous song. Written in the Dorian mode, up until the final few bars, song VII is built chiefly upon an ostinato in the left hand. Above this, the right hand has its own separate part, which embellishes the ostinato but does not interact with it. The vocal line is also entirely independent, and none of the three lines are phrased together; instead their phrases begin and end freely and never coincide. All three of these separate lines can be seen within the first four bars and are shown in Example 13.

Example 13: Song VII *Partage* — opening bars (1-4).

Example removed due to copyright restrictions

An unprepared key change in the final four bars, brings the song to a close. The piano part begins by exactly repeating the opening bars of the song, this repetition continues in the left hand in its entirety. However, the right hand breaks off after two bars, when its melody then splits into two lines (Example 14). The top line continues with the opening theme now transposed into C# major, whereas the newly introduced middle line stays in the same Dorian mode on D, providing an ambiguous final chord which can be heard as D minor and E major superimposed. This final chord yet again calls into question the integrity of the previous Dorian material, and does not allow the listener to hear the song as merely a pastoral pastiche.

Example 14: Song VII *Partage* — final bars (9-10).

Example removed due to copyright restrictions

VIII *L’Insecte – The Insect.*

Depersonalisation of the music is asserted from the outset of this song, as another unanticipated style and mood change dispels any sense of the pastoral still remaining. The texture here is heavy with dense chords for the piano built from tritones, and major and minor 3rd and 7ths. The pace is slow, and dynamic soft yet threatening with the harmonic weight of chromatic chords encompassing both tritone and compound semitone clashes, adding musical substance to the theme of the impending thunderstorm about to break—demonstrated in Example 15. Tailleferre heightens the sense of disconnection with the insect of the title, who is all the time fearing arrest by the gendarme. Thus, creating a dichotomy and intensifying the ironic distance between the reality of sultry weather, and the fantasy of a fully cognisant insect.

Example 15: Song VIII *L’Insecte* — opening bars (1-4).

Example removed due to copyright restrictions

The musical material is depersonalised through the unevenness of the metre. This is impossible to establish for the listener, without the aid of a score: bars of 2/4 and 3/4 alternate, with the use of a dragging syncopated tied triplet rhythm only found in the 2/4 bars (Example 15). The storm eventually breaks in the final bar with a sudden flourish in the piano and a shouted last syllable for the singer representing a thunder-clap (Example 16). The song ends abruptly without referencing any of the musical material which has gone before.

Example 16: Song VIII *L’Insecte* — closing bars (15-16).

Example removed due to copyright restrictions

IX *Hirondelles* – Swallows

Modernist irony is maintained here through a return, without preamble, to the nursery for the vocal theme at the outset of *Hirondelles*. This melody plays on a minor third,

with a modal feel in D but with no key signature. Unusually, the voice begins with two solo bars before being joined by the piano with punchy 9th and 11th chords. Ironic distance is created since initially these chords fall on every beat of the bar, but after four bars, this reverts to being just on the weaker beat (two), and in the final ¾-bar of the first section, on beats two and three; eroding any sense of pulse, for the listener. The first section ends with the piano crafting an imperfect cadence in E, culminating in a B, held in three octaves. The voice, however, finishes the section with the same implied imperfect cadence but remaining in D. The two performers have thus drifted apart in their tonality, calling into question the validity of the perceived tonal centre, and creating a composite perspective.

The final section contains a new motif (Example 17), where the voice has six bars leaping up and down through an octave on an E, with the piano reverting to its initial 9th and 11th chords, played boldly but once again on weak beats. This time the chords are describing a perfect cadence in E, whereas originally they were centred around D, the tonality thus a tone higher than at the opening. The closing bars present an abrupt and violent outburst after the spinning pastoral theme in the previous section: all sense of metre is once again destroyed for the listener by the voice and piano stressing both strong and weak beats in quick alternation. The end arrives dramatically when, in the last three bars, the mood, texture, tempo and dynamic levels contrast wildly: from *ff* with detached chords to *pp Lent*, and sustained minims and a final semibreve. Music and text are both objectified by this treatment. None of these rapid changes bear any relationship to the meaning of the poem: the music and words have become utterly dislocated here. The final three piano chords are E major, D major and then C# major in the left hand with E minor in the right. These chords are striking after the modal

sonorities employed throughout the song, and the final chord is once again bitonal, creating a composite harmonic perspective.

Example 17: Song IX *Hirondelles* — final 9 bars (25 – 33).

Example removed due to copyright restrictions

X Le Serpent – The snake

Modernist irony is employed in the metre of the penultimate song, which is constructed out of alternating 2/4 and 3/4 bars throughout. The song's inability to settle is amplified by the use of cross rhythms—two against three—and implied bitonality, where the left hand begins on the black keys while the right hand plays only on the white (Example 18). This division of black and white notes relaxes as the song progresses, however, the tonality does not settle. There is harmonic tension throughout, generated between simultaneous B and C centred tonalities, thus creating a composite perspective. This remains unresolved until the penultimate bar, where an unanticipated octave B on a minim in the left hand takes the centre ground.

Example 18: Song *X Le Serpent* — opening bars (1-2).

Example removed due to copyright restrictions

As in five of the previous songs,¹⁶⁹ the entire poem is repeated. The melody is not developed thematically, and Tailleferre adheres to an identical rhythm, until the final bar, varying the only pitch. At this point, there is a subtle alteration where Tailleferre uses the same final words ‘rossignol serpente’ but finds an extra syllable through stressing the final unstressed ‘e’ of ‘serpente’, thus objectifying the text. In order to fit this into one bar of 3/4, she now needs to use every quaver in the bar and thus cannot begin with a rest. This consequently shifts the emphasis of the words and, creates ironic distance through not enabling the listener to anticipate how the end of the song will unfold.

XI Pancarte pour une porte d'entrée – Front Door Sign¹⁷⁰

Modernist irony is immediately asserted and creates ironic distance through the breathless energy of this song, obliterating any lingering strands from the previous one. A further irreconcilable conflict unfolds as the two performers begin in different tonalities—this time the voice is in E minor, although playing on and around a flattened

¹⁶⁹ The following songs include a complete reiteration of the poem: I, III, V, VI, IX, X, XI.

¹⁷⁰ A note on the translation. This song is more commonly translated as *Handbill for Entry*, however the first line of the poem ‘Madam is not there’ indicates that this information has been signed on the door—in other words, madam is not available. We also learn from the text that she ‘forbids anyone to bother her’, another hint that this is literally a sign left to prevent her being disturbed.

7th, and the piano in A minor. However, both of these are elusive, since the vocal melody could equally be understood in B minor, and the piano is dominated by 11th chords (Example 19). The composite perspective is maintained in the second of three sections, where the vocal melody is identical to its first iteration, and the text is repeated entirely. However, this time the piano accompanies the voice in E minor but, as the song title suggests, somewhat obscured. In fact, each bar in the left hand begins on a B suggesting the dominant of E, which the harmonies do not bear out (Example 20). In the closing seven-bar coda, the opening line of the poem is repeated twice ‘Madam is not there’, while the piano continues with its own subterfuge in A minor, despite E becoming the tonal centre. The final chord does not resolve the conflict, with the left hand in A major and the right suggesting a B7th chord. The music is objectified as once again, the motivic material does not develop, but instead it is structured in blocks with exact repetition of the text. Ironic distance occurs since, without altering the rhythm or tonality of the simple vocal line, Tailleferre’s obscure use of harmony within each block does not allow the audience to fully comprehend the tonality.

Example 19: Song XI *Pancarte pour une porte d’entrée* — opening bars (1-3).

Example removed due to copyright restrictions

Example 20: Song XI *Pancarte pour une porte d'entrée* — bars 10-11.

Example removed due to copyright restrictions

The table below provides an overview of the use of the five tenets of modernist irony, together with examples of how these are employed in each song. In this way is it possible to see clearly how the cycle unfolds, particularly with reference to the diminutive song durations and ongoing abrupt changes of style and pace.

Table 3 – Overview of the occurrence of the tenets of modernist irony.

Song Title	Tenets	Duration (approximate)	Notes
I Les Chapeaux	1, 2, 4, 5	32 seconds	Nursery rhyme cliché – minor 3 rd oscillation; entire poem repeated; abrupt key change; ambiguous tonality.
II Désinvolture	2, 3, 5	32 seconds	Sudden change of style and pace; words and musical style contradictory; use of quotation; ambiguous tonality.
III L’oiseau des îles	1, 2, 5	45 seconds	Words and musical style contradictory; poem repeated; ambiguous tonality; cellular construction; cross-rhythms.
IV Cours	1, 2, 5	56 seconds	Sudden change of style and pace; words and musical style contradictory; ambiguous tonality.
V L’Émeraude	1, 2, 5	1 minute 25 seconds	Re-employment of minor 3 rd motif, with new emotional weight; ambiguous tonality; poem entirely repeated.
VI Sainte Nitouche	1, 2	46 seconds	Sudden change of style and pace; abrupt key change; entire poem repeated; words and musical style contradictory.
VII Partage	1, 2, 5	45 seconds	Sudden change of style and pace; words and musical style contradictory; cellular construction; ambiguous tonality, especially in final chord.
VIII L’Insecte	1, 2, 4, 5	49 seconds	Sudden change of style and pace; words and musical style contradictory; abrupt ending.
IX Hirondelles	1, 2, 4, 5	36 seconds	Sudden change of style and pace; metrical ambiguity; entire poem repeated; ambiguous tonality; use of nursery rhyme cliché.
X Le Serpent	2, 5	1 minute 27 seconds	Sudden change of style and pace; entire poem repeated; ambiguous tonality; metrical subtlety.
XI Pancarte pour une porte d’entrée	1, 2, 5	41 seconds	Sudden change of style and pace; entire poem repeated with additional repetition of opening words; cellular construction; ambiguous tonality.

Summary

In this cycle, Tailleferre has created a work which utilises modernist irony to both depersonalise and objectify the musical forms, structures and styles which she has adopted, thus creating emotional distance between the music and the listener. The received expectations of a song cycle are questioned and there are frequent contradictions between poetry and mood created by the music. The melodies and themes are non-developmental: the songs are constructed from cellular blocks, often with independence maintained between both left and right hand of the piano, as well as the voice part. The poetry is set syllabically, and frequently in a nursery-rhyme style which obscures the meaning of the words and emphasises relentless naivety, thus objectifying and depersonalising the music and text. The entire poem is repeated in seven of the songs, yet only once does lyrical or harmonic development accompany these repeats. There are abrupt juxtapositions in every facet of the composition, particularly in the sudden changing of style from one song to the next. This occurs seven times during the cycle: extreme and unexpected changes in dynamics; the instantaneous changing of key, without preamble, which occasionally render the singer and pianist, or even the two hands of the piano part in different keys. Metre is compromised by the blurring of strong and weak beats, additionally Tailleferre includes rhythmical contradictions which can only be understood by the performers, or those who have seen the score. Finally, ambiguities are created by Tailleferre's liberal use of the tritone that, together with her penchant for pandiatonicism on final chords, call into question the tonal centres. Tailleferre thus creates ironic distance through employing all five tenets of modernist irony. Throughout the cycle, she creates instances where there coexist conflicting and unresolvable meanings— between both musical details, and the pairing of music and text: a composite perspective. The performers, in the

interpretation and communication of Tailleferre's music to an audience, are required to remain alert to the musical and poetic ambiguities during both the rehearsal and performance process. This is in part due to the musical detail—that for the singer at least, must be memorised—which frequently runs counterintuitively to the written score. Finally, the audience, instead of being enveloped in an unfolding stream of consciousness, is offered an alternative perspective from which to consider, question, understand and appreciate the music: an ironic distance from the music, and a space for reflection.

Chapter 5

Conclusion

The objective of this research is to reassess Tailleferre's songs by considering her use of modernist irony, developing Fulcher's argument that Tailleferre's work is consciously ironic.¹⁷¹ I assert that the reassessment of their musical value through the lens of modernist irony will lead to a more nuanced understanding of their musical subtlety and worth. I have thus developed a new analytical model for locating and analysing of the potential for modernist irony in music. As arguably the first female avant-garde composer in a male dominated industry, Tailleferre brought to her work an innate otherness. In her use of neoclassicism, she reimagined and reframed established musical forms and structures. Therefore, I assert that beneath her apparent orthodoxy resides a nuanced and complex musical personality: she subverts the cultural and aesthetic values which she appears to align herself with, and modernist irony is one of the ways that she achieves this. I argue that locating the presence of modernist irony in Tailleferre's songs provides a new and useful perspective from which to assess her musical legacy, and challenge any existing preconceptions about her work.

Through engaging, in Chapter 3, with current thinking in the field of irony, specifically Linda Hutcheon's work on postmodern irony, and Michael Cherlin's on musical irony, together with Richard Taruskin's thoughts on both modernist and postmodern irony, I have endeavoured to show how modernist irony can be situated between Romantic irony, and postmodern irony. By tracing the roots of Romantic irony in German literature, and in the music of Beethoven and Haydn, I have outlined the subtle

¹⁷¹ Jane F. Fulcher, *The Composer as Intellectual*, 194.

difference between this and modernist irony, its successor. While emotional distance from the music is common to both, it has a different significance in the context of each. It is the depersonalisation of the music through the objectifying of musical styles and idioms of the past, which sets modernist irony apart. I have also highlighted that modernist irony relies upon the presence of a composite perspective of coexisting and conflicting meanings which cannot be resolved. Additionally, in developing a method for identifying modernist irony, I have done this with an awareness that this dissertation is being written in postmodern times. It is therefore important to note that in highlighting the presence of musical markers that provide a meta-ironic function, I am offering one of many interpretations of Tailleferre's songs. One that takes into account, insofar as it is possible to know, authorial intention. Through applying this model for locating modernist irony in Tailleferre's songs, I am offering the possibility that her entire oeuvre could also be re-assessed, thus contributing to the value of Tailleferre's legacy.

Legacy in this context is the handing down of 'ideas, philosophies and approaches to artistic creation. It denotes that the ideas and individual ways of doing things were and remain valuable.'¹⁷² Since 2000, seventeen previously unavailable songs by Tailleferre have been commercially published.¹⁷³ Using these new publications together with songs already available¹⁷⁴ as a starting point, I have sought to demonstrate Tailleferre's

¹⁷² Helen Julia Minors and Laura Watson, *Paul Dukas: Legacies of a French Musician* (Abingdon: Routledge, 2019), 7.

¹⁷³ Four individual publications of songs have been released since 2000 by Musik Fabrik. These include: *Pancarte Pour une porte d'entrée*; *L'Adieu du Cavalier*; *Deux Peoèmes de Lord Byron*; and *Trois chansons de Jean Tardieu*.

¹⁷⁴ These include *Six chansons françaises* (Heugel: Paris, 1930); and *Chansons du folklore de France*, (Billaudot: Paris, 1955), but not the cycle *Paris sentimental* (1949) which is claimed lost by the Hacquard family who nevertheless released a recording of the cycle (the date of which cannot be ascertained) on the Polymnie record label which has since been removed.

use of modernist irony, and in so doing offer a new perspective from which to evaluate her songs.

The brief sketch of Tailleferre's musical context, in Chapter 3, highlights how her compositional style did not evolve over time, despite the ascendancy of serialism. It is important to note that placing Tailleferre within this framework allows for a close reading of Tailleferre's songs to be contextualised. She can thus be understood as part of an artistic network, ultimately out of step with the zeitgeist. Any ensuing analysis will consequently avoid being merely a close reading of the musical score, used to reinforce a thesis circling narrowly back on itself.

Chapter 4 presents a case study in which I apply the analytical model to Tailleferre's *Pancarte pour une porte d'entrée*. The five tenets of modernist irony are traced through Tailleferre's songs, and it can be seen that the objectification and consequent depersonalisation of the music and the creation of ironic distance is at play, throughout the cycle. Furthermore, an unexpected aspect of Tailleferre's aesthetic was also thrown into relief. While considering her songs in terms of their overt musical conflicts, disagreements of music and text, and potential for multiple simultaneous meanings, it is striking that moments of beauty and lyricism also appear. This underlines not only the limitation of the analytical model, which is purely concerned with irony, but also that the received wisdom on Tailleferre's songs—the notion that they are inconsequential—is clearly at odds with the evidence. Tailleferre's songs offer beauty as well as formidable compositional technique and wit, and this is born out across her entire song output. Notable examples include the early *Sonnet de Lord Byron* in 1934 as well as her haunting homage on the death of Poulenc, *L'Adieu du Cavalier* in 1964.

Depersonalisation and objectification of the music is manifested throughout *Pancarte pour une porte d'entrée*. It can be seen through the use of nursery rhyme melodic clichés; non-developmental cellular construction; syllabic word setting in such a way as to negate meaning; abrupt juxtapositions between songs and musical ideas; disagreement between text and music; independence of part writing; harmonic ambiguity; bitonality; and pandiatonicism.

One final note on the unexpected: I approached Tailleferre's songs initially through reading the scores, without trying to sing them. When subsequently I approached them with a view to performance, I was struck by how technically difficult they are to sing. Startlingly, despite the childlike iterations designed to sound like nursery-rhymes, these songs could not be performed by any other than a professional classical singer. Not only do they require dexterous feats of vocal agility and control, they are also littered with awkward shifts in melody and harmony. This highlights the subtlety of Tailleferre's compositional technique: what appears and sounds simple is in fact anything but.

Surface conformity obscuring underlying complexity is a binary which underpins Tailleferre's compositional aesthetic. My aim is that the analytical model presented here which highlights the potential for ironic distance through adherence to the five tenets of modernist irony in music, can have significant applications for bringing a new authority and value to her legacy. Tailleferre was amongst the first female composers of the twentieth century to write across multiple genres including song, opera, ballet, chamber music, film music, and orchestral repertoire. She was a diverse and prolific composer, artist, and pioneer. Her legacy, viewed as 'an active construct that can be

altered,¹⁷⁵ can be re-assessed and amplified through both contextualising her work, and analysing it on its own terms and not insofar as it is unlike the music of her contemporaries. The analytical model arrived at in this dissertation is a useful tool for this purpose.

Future research might include the drawing together of all of Tailleferre's songs into a single edition which could be used for performance, recording, and teaching purposes, in order that these songs might enter the received canon of French song repertoire. A plan to perform and record all of these songs, in order to provide a further resource for students of song, has been stalled due to restrictions on working, and singing in particular, during the current COVID-19 pandemic. Hopefully these plans can be revisited once restrictions are less prohibitive. As an artist-researcher, it is my aim that with the current zeitgeist for revisiting outdated views on historical contributions made by female artists, the perspective presented in this thesis on Tailleferre's songs will add momentum to the advancement of Tailleferre's legacy.

¹⁷⁵ Minors and Watson, *Paul Dukas: Legacies of a French Musician*, 7.

Appendix I

Table 4 - Overview of Tailleferre's songs.

<i>Year</i>	<i>Song/Song Cycle</i>	<i>Text</i>	<i>Publisher</i>	<i>Dedicatee</i>	<i>1st performance</i>	<i>Recorded</i>
1929	Six chansons françaises		Heugel 1930		6 th May 1930 Version for soprano and orchestra At La salle Pleyel in Paris with soprano Gabrielle Ritter-Ciampi and l'Orchestre symphonique de Paris conducted by Pierre Monteaux. 2 nd September 1930 Version for soprano and piano Created for Suzanne Peignot and performed at a musicology conference held in Liège.	Yes
	1. Non, la fidélité	Lataignant		Denise Bourdet		
	2. Souvent in air de vérité	Voltaire		Charlie Tailleferre		
	3. Mon Mari m'a diffamée	Anon.		Delfina Boutet de Monvel		
	4. Vrai Dieu, qui m'y confortera?	Anon. Anon.		Marie-Blanche de Polignac		
	5. On a dit mal de mon ami	Sarasin		Marianne Singer		
	6. Les Trois Presents			Suzanne Peignot		
1934	Deux Poèmes de Lord Byron	Byron	Musik Fabrik 2003		Paris, 1934 Vc. Anita Real Pno., Germaine Tailleferre.	No
	1. In moments to delight devoted					
	2. 'tis done					
1934	La chasse à l'enfant	Jaques Prévert	Unpublished	Margo Lion		Film soundtrack of Hôtel de libre échange.
1949	Paris Sentimental For songs see below	Martha Lacloche	Unpublished			Yes
1952- 55	Chansons du folklore de France	Denis Centore				

	For songs, see below					
1955	C'est facile à dire	Andre Burgaud	Unpublished In the Dondeyne collection			
C.1955	Une rouillé à l'arsenic	Denise Centore	Unpublished Dondeyne collection			
C.1955	Déjeuner sur l'herbe	Claude Marney	Unpublished			
1961	Pancarte pour une porte d'entrée	Robert Pinget	Musik Fabrik 2000	Alice Esty	? 1962 on French Radio by Aimé Doniat, pno., Tailleferre.	Yes
	1. Les Chapeaux 2. Désinvolture 3. L'Oiseau des îles 4. Cours 5. L'Emeraude 6. Ste Nitouche 7. Partage 8. L'Insecte 9. Hirondelles 10. Le Serpent 11. Pancarte pour une porte d'entrée					
1963	L'Adieu du Cavalier	Apollinaire	Musik Fabrik	Alice Esty	13 th January 1964 Carnegie Hall Alice Esty	No
1977	Un Bateau de chocolat	Tardieu	Unpublished			No

1977	Trois Chanson de Jean Tardieu	Tardieu	Musik Fabrik 2002	No
------	-------------------------------	---------	----------------------	----

In the case of *Paris Sentimental* (1949), and *Chansons du folklore de France* (1952-55), there are some discrepancies between the different sources in terms of both the number and the order of the songs. These are outlined in the tables below, using catalogues of works from Orledge,¹⁷⁶ Hacquard,¹⁷⁷ Shapiro.¹⁷⁸ and in the case of *Chansons du folklore de France*, information taken directly from the Billaudot's published edition.

Paris Sentimental

With this cycle, both the number and order of the songs differs between the Orledge Catalogue and the Shapiro and Hacquard list of works:

Table 5 – Paris Sentimental: song titles and order.

Orledge	Haquard/Shapiro	Dedicatee
Roman aux Batignolles	Roman aux Batignolles	Félix Gaillard
Peniche à Billancourt	Péniche à Billancourt	Jacques Douai
Sortie d'école sur la Butte	Sortie d'école sur la Butte	Pierre Bertin (Listed in Hacquard only)
Solitaire des Acacias	Solitaire des Acacias	
Neige sur le Parc Monceau	Kiosque à L'étoile	Dominica Walter
	Neige sur le Parc Monceau	

¹⁷⁶ Orledge, "A Chronological Catalogue of the Compositions of Germaine Tailleferre" 129.

¹⁷⁷ George Hacquard, *La Dame des Six* (Paris: L'Harmattan, 1998).

¹⁷⁸ Shapiro, *Germaine Tailleferre*.

Chansons du folklore de France

These songs have been described as a collection rather than a cycle by Orledge,¹⁷⁹ and the first five have also been listed as a set in their own right (by Hacquard) entitled *Chansons populaire françaises*. There are no dedicatees for these songs.

Table 6 – Chansons du folklore de France: song titles and order.

Billaudot	Hacquard	Orledge	Shapiro
La pernette se lève	Mon père toujours me crie	La pernette se lève	Mon père toujours me crie
Mon père toujours me crie	En revenant de Nantes	Mon père toujours me crie	En revenant de Nantes
Jean de la Réole	L'autre jour, en m y promenant	Jean de la Réole	L'autre jour, en m y promenant
L'autre jour, en m y promenant	Jean de la Réole	En revenant de Nantes	Jean de la Réole
En revenant de Nantes	La pernette se lève	L'autre jour, en m y promenant	La pernette se lève
Suzon va dire à sa mère	A Genn'villiers	A Genn'villiers	A Genn'villiers
Oh! Revenez-y toutes	Suzon va dire à sa mère	Suzon va dire à sa mère	Suzon va dire à sa mère
A Gennevilliers	Oh! Revenez-y toutes	Oh! Revenez-y toutes	Oh! Revenez-y toutes
Mon père m'a mariée	Mon père m'a mariée	Mon père m'a mariée	Mon père m'a mariée
	Viens donc, la belle fille		

¹⁷⁹ Robert Orledge, 'A Chronological Catalogue of the Compositions of Germaine Tailleferre (1892-1983),' 143.

Appendix II

Recordings of Tailleferre's Songs:

Tailleferre, Germaine, *Six Chansons françaises*, mezzo soprano Jane Bathori, piano Germaine Tailleferre. Columbia LF 53, 1931.

_____, *Songs from Six Chansons françaises*. Soprano Irene Joachim, piano M Frank. Chant du Monte LDA 8079 c.1952.

Songs included:

I. Souvent un Air de verité

II. Vrai Dieu qui m'y confortera

III. Les Trois Présents

_____, *La Rue Chagrin*, voice Franky Melville, Disque Barclay 70 045, 1956.

_____, 'Six Chansons françaises,' *Songs of Les Six*, soprano, Maria Lagos, piano, Elizabeth Buccheri. Spectrum SR-147, 1982.

_____, 'Six Chansons françaises,' *Melodies of Les Six*, soprano Ruth Bent, piano Robert Spillman. Pantheon PFN 2021, 1983.

_____, 'Six Chansons françaises,' *Songs by Le Groupe des Six*, soprano Carole Bogard, piano John Moriarty. Cambridge 2777, 1985.

Radio Broadcasts

_____, 'Six chansons françaises,' soprano Dinah Harris, piano Gordon Stewart. *BBC Radio 3 Musique de chambre*. 1989.

_____, 'Pancarte pour une porte d'entrée,' soprano Ruby Hughes, piano Anna Tilbrook, *BBC Radio 3 Composer of the Week*.
<https://www.bbc.co.uk/sounds/play/p02pch50> (recording not currently available).

YouTube Performances

Tanglewood Music Centre. 'Tailleferre selected songs/TMC Fellows'. YouTube video, 13:54. Accessed 9/10/2019. <https://m.youtube.com/watch?v=ptDET3WkHNE>.

The Wellesz Company. 'Germaine Tailleferre: Six chansons françaises (1929)'. YouTube video, 8:01. Accessed 9/10/2019. <https://m.youtube.com/watch?v=wGhSDz-Cmws>.

Maciej Granat. 'Tailleferre – Pancarte pour une Porte d'entrée (eleven songs)' YouTube video, 12:54. Accessed 9/10/2019. <https://m.youtube.com/watch?v=NZ4YI2h0v1A>.

Appendix III

Translations of *Pancarte pour une porte d'entrée*

I Les Chapeaux

Faudrait-il partir ce soir
et laisser à cet endroit
comme gages de nos têtes
quelques chapeaux démodés?

II Désinvolture

Vous n'êtes plus que de mauvais augure amie
qu'ignorant j'aimais sous couleur de m'enfuir

Avec ta chevelure comme un voyage
et pour votre cœur mon goût de ta désinvolture

III L'Oiseau des Îles

Comme il partait à l'aventure
un oiseau des îles me dit
deux ou trois mots dans son langage

avec l'accent le plus bizarre
qu'il y ait eu en fait d'amour

IV Cours

Avec un peu de ta tristesse
mon beau passé antérieur
Je m'arrange à former un mal
qui ne divise pas mon cœur
et les mouvements du dehors
prennent le rythme du tangage

V L'Émeraude

D'un coquillage au pire émoi
se referme l'image absente
encore qu'un néant inspire
plus de sagesse dans l'amour
en nous mille fois répétée
serait-ce une émeraude à naître?

The Hats

Must we depart this evening
and leave behind here
as surety for our heads
some old-fashioned hats?

Laidback

You are merely a friend of ill omen
not knowing that I loved under the
pretense of fleeing
With your tresses like a journey
and for your heart my taste for your
ease of manner

Tropical Birds

As he set out at random
a tropical bird spoke
two or three words to me in its own
language
in the most bizarre accent
that ever existed in matters of love

Lessons

With a modicum of your sadness
my past perfect historic
I contrive to create an evil
that does not divide my heart
and the movements from outside
take on a pitching rhythm

The Emerald

The absent image of a shell
closes on the worst agitation
although nothingness inspires
more wisdom in love
repeated in us a thousand times
might this be an emerald yet to be
born?

VI Sainte Nitouche

Elle aurait mis n'importe quoi
en avril ou bien en octobre
on n'aurait pas su distinguer où commençait
vraiment la robe où finissait la nudité

VII Partage

Peinture aux quatre coins de moi
comme on faisait dans le village
badigeonne mortellement les murs
t les portes cochères
amenant rustre et poètes
à marchander du terrain vague

VIII L'Insecte

Ambulatoire et trostement l'insecte
craignant de se voir appréhendé par
le gendarme
ratiocine car il n'est aucun déguisement

en face d'un coup de tonnerre

IX L'Hirondelles

Certaine après midi joufflue et pleurante
et certaine plus aimante
ouït hirondelles qui sont hors de portée

X Le Serpent

Le contour intrigué d'un jardin
comme vous et moi belles pivoinies fermant les yeux

partout tel rossignol serpente

XI Pancarte pour une porte d'entrée

Madame n'est pas là
Elle est chez son amant
et défend qu'on l'ennuie ne sachant pas
au juste si les anges devinent

Little Tease/Hypocrite

She could have put on anything
in April or even October
and one wouldn't have known where
the dress began and where nudity
ended

Sharing

A painting of me from all sides
like they create in the village
whitewashes fatally walls
and main entrances
leading bumpkins and poets
to haggle over waste ground

The Insect

Walking about and sad the insect
fearing to be arrested by the gendarme

possible reasons with him for no
disguise is possible
faced with a thunderclap

Swallows

One weeping and cherubic afternoon
and one more loving afternoon
swallows can be heard out of reach

The snake

The mystified outline of a garden
like you and me beautiful bullfinches
with closed eyes
like a ubiquitous snaking nightingale

Sign for the front door

Madam is not there
She is with her lover
and forbids anyone to bother her
not knowing exactly if the angels
practise divination

Bibliography

Scores consulted

Debussy, Claude. 'La Flûte de Pan.' In *Debussy 43 Songs for voice and piano*, edited by Sergius Kagen, 157-160. New York: International Music Company, 1951.

_____, 'Ariettes Oubliées.' In *Debussy 43 Songs for voice and piano*, edited by Sergius Kagen, 63-90. New York: International Music Company, 1951.

Fauré, Gabriel. *La Bonne Chanson*. Paris: Hamelle, 1894.

Poulenc, Francis. *La Fraîcheur et le feu*. Paris: Durand (Max Eschig), 1950.

Ravel, Maurice. *Histoires naturelles*. Paris: Durand, 1906.

Stravinsky, Igor. *The Rake's Progress*, vocal score. London: Boosey & Hawkes, 1951.

_____, *The Owl and the Pussycat*. London: Boosey & Hawkes, 1966.

Tailleferre, Germaine. *Deux Poèmes de Lord Byron*. Lagny sur Marne: Musik Fabrik, 2003.

_____, *L'Adieu du Cavalier*. Lagny sur Marne: Musik Fabrik, 2003.

_____, *Pancarte pour une porte d'entrée*. Lagny sur Marne: Musik Fabrik, 2000.

_____, *Trois chansons de Jean Tardieu*. Lagny sur Marne: Musik Fabrik, 2002.

Recordings

Les Six *Les Mariés de la Tour Eiffel*. Ensemble Erwartung, Conductor, Bernard Desgraupes. Marco Polo: 1996. ASIN: B00000464P.

Tailleferre, Germaine. *Germaine Tailleferre: oeuvres pour piano*. Pf. Christina Ariagno. Timpani: 2003. ASIN: B0000VV4PO.

_____, *Debussy, Tailleferre & Ravel: String Quartets*. Stenhammar Quartet. Alba, 2019. ASIN: B07STM2LH8.

_____, *Music of Germaine Tailleferre*. California Parallel Ensemble and the University of California Santa Cruz Orchestra, Conductor Nicole Paiement. Helicon Records: 1999. ASIN: B000035X6H.

_____, 'Pancarte pour une porte d'entrée', soprano Ruby Hughes, piano Anna Tilbrook, *BBC Radio 3 Composer of the Week*. <https://www.bbc.co.uk/sounds/play/p02pch50> (recording not currently available).

Primary source materials

Barthes, Roland. 'The Death of the Author' in *Image, Music, Text*. Trans. Stephen Heath. New York: Hill and Wang, [1967] 1978.

Chennevière, R. D. 'Erik Satie and the Music of Irony.' *The Musical Quarterly*, 5, No. 4 (1919): 469-478. Oxford Academic Online <http://www.academic.oup.com> (Accessed: 15th December 2016).

Cocteau, Jean. trans. Myers, R. *Cock and Harlequin: notes concerning music*. London: The Egoist Press, 1921.

Eco, Umberto. *The Limits of Interpretation*. Bloomington and Indianapolis: Indiana University Press, 1990.

Kramer, Lawrence. 'Music Criticism and the Postmodernist Turn: In Contrary Motion with Gary Tomlinson.' *Current Musicology*, (1994), 25.

Mademoiselle (Nadia Boulanger). DVD. Directed by Bruno Monsaingeon, Télévision Française, 1977. Released on DVD by Ideale Audience International / Harmonia Mundi, 2007.

Milhaud, Darius. trans. Myers, Rollo. *Notes without music: an autobiography*. 2nd edition. London: Calder and Boyars, 1967.

Miller, James. 'Collections: Vocal.' *Fanfare* 6 (September 1982): 402-3.

Mitgang, Laura. 'One of Les Six is still at work.' *New York Times* 23/5/82, accessed 19/07/2017.

Newman, Ernest. 'The New French Recipe.' *The Musical Times*, 58, no.896 (1917): 441.

Pannetier, Odette 'Avec Germaine Tailleferre.' *Candide*, November 19, 1931.

Poulenc, Francis. trans. Radford, W. *Diary of My Songs*. London: Kahn and Averill, 2006.

_____, trans. Harding, J. *My Friends and Myself*. London: Dobson, 1978.

Saïd, Edward. *Representation of the Intellectual: Speaking Truth to Power*. The Reith Lectures. Aired 21st July 1993, on BBC Sounds.
<https://www.bbc.co.uk/sounds/play/p00gxqyb>.

Satre, Jean Paul. *L'Existentialisme est un Humanisme*. Paris: Nagel, 1946.

Stravinsky, Igor. *An Autobiography*. New York: W.W. Norton, 1962.

Tailleferre, Germaine. 'Mémoires à l'emporte pièce.' Collected and annotated by Frédéric Robert, *Revue internationale de la musique française*, No. 19 (February 1986): 7-82.

Tomlinson, Gary. 'Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer.' *Current Musicology*, (1994), 18-19.

Secondary source materials

Albright, Daniel. *Stravinsky: The Music Box and the Nightingale*. New York: Gordon and Breach, 1989.

Andriessen, Louis. & Schönberger, Elmer. *The Apollonian Clockwork: on Stravinsky*. Oxford and New York: OUP, 1989.

Apollinaire, Guillaume. 'L'Esprit nouveau et les Poètes.' *Mercury de France* 1st December 1918.

Baldick, Chris. 'Modernist irony.' *The Oxford Dictionary of Literary Terms*, 3rd Edition, Oxford: Oxford University Press, 2008.

Bernac, Pierre. *The Interpretation of French Song*. London: Cassell, 1970.

Beard, David and Gloag, Kenneth. *Musicology: The Key Concepts*. London and New York: Routledge, 2016.

Booth, Wayne C. *A Rhetoric of Irony*. Chicago & London: University of Chicago Press, 1974.

Burke, Kenneth. *A Grammar of Motives* [1945]. Berkeley: University of California Press, 1969.

Burke, Sean. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh: Edinburgh University Press, 2008.

Butler, Judith. *Gender Trouble*. New York and Abingdon: Routledge, 1990.

Carroll, Mark. *Music and Ideology in Cold War Europe*. Cambridge: Cambridge University Press, 2003.

Cherlin, Michael. *Varieties of Musical Irony: from Mozart to Mahler*. Cambridge: Cambridge University Press, 2017.

Cross, Jonathan. *The Stravinsky Legacy*. Cambridge: Cambridge University Press, 1998.

_____, ed. *The Cambridge Companion to Stravinsky*. Cambridge: Cambridge University Press, 2003.

Daniel, Keith W. *Francis Poulenc: His Artistic Development and Musical Style*. Michigan: Ann Arbor/UMI Research Press, 1980.

Dayan, Peter. *Music Writing Literature, from Sand via Debussy to Derrida*. Aldershot and Burlington Vt.: Ashgate, 2006.

_____, *Art as Music, Music as Poetry, Poetry as Art, from Whistler to Stravinsky and Beyond*. Abingdon and New York: Routledge, 2011.

Dentith, Simon. *Parody*. London and New York: Routledge, 2000.

Dill, Heinz J. 'Irony in the Works of Robert Schumann.' *The Musical Quarterly* 73, 2. (1989): 172-195.

Evan Bonds, Mark. 'Haydn, Laurence Sterne, and the Origins of Musical Irony.' *Journal of the American Musicological Society*, 44, 1 (Spring, 1991): 57-91.

Fausser, Annegret. 'La Guerre en dentelles: Women and the Prix de Rome in French Cultural Politics.' *Journal of the American Musicological Society*, 51,1 (Spring 1998): 83-129.

Fulcher, Jane F. *The Composer as Intellectual: Music and Ideology in France*. Oxford: Oxford University Press, 2005.

Greig, Adam. 'The Interwar Piano Music of Germaine Tailleferre (1892-1983): Perspectives of a Performer-Analyst,' (PhD Diss., Lancaster University, 2014).

Griffiths, Paul. *Modern Music and After*, 3rd Edition. Oxford: Oxford University Press, 2010.

Grove Online, s.v. 'Neoclassicism,' by Arnold Whittall, accessed August 6, 2019, <https://doi-org.ezproxy.kingston.ac.uk/10.1093/gmo/9781561592630.article.19723>.

Hamer, Laura. *Female Composers, Conductors, Performers: Musiciennes of Interwar France 1919-1939*. New York and Abingdon: Routledge, 2018.

Hamer, Laura. 'Musiciennes: Women Musicians in France during the Interwar Years, 1919-1939' PhD Diss. Cardiff University, 2009.

_____, 'Germaine Tailleferre and H el ene Perdriat's *Le Marchand d'Oiseaux* (1923): French feminist ballet?', *Studies in Musical Theatre*, 4 no.1, 2010.

Handwerk, Gary. 'Modernist irony.' in *Cambridge History of Literary Criticism*, ed. Marshall Brown, vol. 5, pp 203-225. Cambridge: Cambridge University Press, 2000.

Harding, James. *The Ox on the Roof*. New York: St Martin's Press, 1972.

Heel, Kiri. 'Germaine Tailleferre Beyond Les Six: Gynocentrism and the *Marchand d'Oiseaux* and the Six chansons fran aises,' PhD Diss. Stanford University, 2011.

Hutcheon, Linda. *Irony's Edge: The Theory and Politics of Irony*. London and New York: Routledge, 1994.

Ivey, Donald. *Song: Anatomy, Imagery and Styles*. New York: The Free Press, 1970.

Kelly, Barbara L. *Music and Ultra-Modernism in France: A Fragile Consensus. 1913-1939*. Woodbridge: Boydell Press, 2013.

Longyear, Rey M. 'Beethoven and Modernist irony.' *The Musical Quarterly* 56, no.4 (1970): 647-664.

Moraru, Christian. Review of *Irony's Edge*, by Linda Hutcheon. *The Comparatist*, Vol. 20 (May 1996): p. 203. <http://www.jstor.com/stable/44366937>.

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minnesota, London: University of Minnesota Press, 1991.

Messing, Scott. *Neoclassicism in music: from the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*. Michigan: UMI Research Press, 1988.

Minors, Helen Julia and Watson, Laura. *Paul Dukas: Legacies of a French Musician*. Abingdon: Routledge, 2019.

Mitgang, Laura. 'Germaine Tailleferre: Before, During, and After Les Six.' *The Musical Woman An International Perspective*, Vol. 2. New York, Westport, Connecticut, London: Greenwood Press, (1984): 177-221.

Muecke, Douglas C. *Irony and the Ironic*. York: Methuen, 1982.

Norris, Christopher. 'Deconstruction, Musicology and Analysis: Some Recent Approaches in Critical Review.' *Thesis Eleven*, February, (1999): 116.

Orledge, Robert. 'A Chronological Catalogue of the Compositions of Germaine Tailleferre (1892-1983).' *Muziek & Wetenschap*, 2, no. 2 (1992): 129-152.

_____, 'Rethinking the Relationship Between Words and Music for the Twentieth Century: The Strange Case of Erik Satie.' in *Words and Music*, edited by J G Williamson (Liverpool: Liverpool University Press, 2005).

Paddison, Max. 'Stravinsky as Devil: Adorno's three critiques.' in *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, 192-202. Cambridge: Cambridge University Press, 2011.

Potter, Caroline. 'Germaine Tailleferre (1892-1983): A Centenary Appraisal.' *Muziek & Wetenschap*, Vol. 2, No. 2 (1992): pp.109-128.

_____, *Nadia and Lili Boulanger*. Aldershot: Ashgate, 2006.

_____, *Erik Satie: A Parisian Composer and His World*. Woodbridge: Boydell Press, 2016.

_____, ed. *Erik Satie: Music, Art, and Literature*. Burlington: Ashgate, 2013.

Reich, Nancy, B. 'Women as Musicians: A Question of Class.' In *Musicology and Difference: Gender and Sexuality in Music*, edited by Ruth A. Solie, 125-146. Berkeley, Los Angeles, London: University of California Press, 1993.

Rosenstiel, Leonie. *Nadia Boulanger: A Life in Music*. New York: Norton & Co., 1982.

Rothschild, Deborah Menaker. *Picasso's Parade*. London : Sotheby's Publications, 1991.

Shapiro, Robert. *Germaine Tailleferre: A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1994.

Sheinbaum, John, J. *Good Music: What It Is & Who Gets to Decide*. Chicago and London: The University of Chicago Press, 2019.

Spycket, Jerome. *Nadia Boulanger*. New York: Pendragon, 1992.

Stevens, Denis. Ed., *A History of Song*. New York: W. W. Norton & Co., 1960.

Suleiman, Susan. *Interpreting Ironies*, review of *A Rhetoric of Irony*, by Wayne Booth, *Diacritics*, Vol.6 no.2 (Summer, 1976): p.18. <http://www.jstor.com/stable/464899>.

Sutcliffe, W. Dean. Review of *Varieties of Musical Irony: From Mozart to Mahler*, by Michael Cherlin, *Music and Letters*, Vol.99 no.3 (August, 2018): p.487. <http://academic.oup.com/article-abstract/99/3/486/5256396>.

Taruskin, Richard. *The Oxford History of Western Music: Late 20th Century*. Oxford: Oxford University Press, 2009.

_____, 'The Pastness of the Present and the Presence of the Past.' in *Text and Act: Essays in Music and Performance*, 90-154. New York, Oxford: Oxford University Press, 1995.

Walsh, Stephen. *Stravinsky: the Second Exile: France and America 1934-1971*. London: Random House, 2006.

_____, *Stravinsky: a creative spring: Russia and France 1882-1934*. London: Random House, 1999.

Watkins, Glenn. *Pyramids at the Louvre: Music Culture and Collage from Stravinsky to the Postmodernists*. Cambridge, Mass.: The Belknap Press (Harvard University Press), 1994.

Zemach, Eddy and Balter, Tamara. 'The Structure of Irony and How it Functions in Music.' in *Philosophers on Music: Experience Meaning and Work*, edited by Kathleen Stock, 178-206. Oxford: Oxford University Press, 2007.