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A COMPARATIVE STUDY OF FOUR WORKS FOR SOLO HARP
BY MARCEL GRANDJANY

presented by

KATHY BUNDOCK MOORE

has been accepted towards fulfillment
of the requirements for

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Dale Bonge

Major professor

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A COMPARATIVE STUDY OF
FOUR WORKS FOR SOLO HARP
BY MARCEL GRANDJANY

By

Kathy Bundock Moore

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
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ABSTRACT

A COMPARATIVE STUDY OF
FOUR WORKS FOR SOLO HARP
BY MARCEL GRANDJANY

By

Kathy Bundock Moore

The purpose of the study is threefold. The first objective is to define Marcel Grandjany's compositional periods. The second is to provide an analysis of two original concert harp solos from each period. The third is to draw conclusions about the evolution of Grandjany's style based on these analyses.

An examination of all of Grandjany's compositions revealed an obstacle when tracing the evolution of his style: no complete catalogue of his works was available. Several pieces lacked opus numbers; others were published years after they were written. However, a definitive list, compiled by Grandjany, was acquired. His life and works were then divided into two periods using biographical information which was paralleled by the chronological catalogue of his compositions. Representing the beginning and end of each period, four advanced-level solos (Rhapsodie, Op. 10 [1923], Souvenirs, Op. 17 [1929], Children's Hour, Op. 25 [1950], and Divertissement, Op. 29 [1958]), were studied in

terms of five musical parameters: form, harmony, melody, rhythm, and texture. Conclusions about the evolution of Grandjany's style were then based on a comparison of these four works, considering each parameter.

Grandjany's life can be divided into two periods--the first in France, 1893-1935, and the second in America, 1936-1975. The music of his early period is imbued with French Impressionist traits, while that of his late period shows current American neo-classical trends, although still retaining Impressionist characteristics.

Rhapsodie and Souvenirs, chosen from Grandjany's French period, share the following: freely sectional forms with ambiguous pitch centers; non-functional extended harmonies; melodies fashioned after those of Ravel or Debussy; a nebulous metric structure; and homophonic textures consisting mainly of arpeggios. In contrast, his American period works (Children's Hour and Divertissement) demonstrate these qualities: classical or baroque forms with interrelated movements; predominantly functional harmonies, sometimes adding quartalism and pandiatonicism; melodies resembling either children's songs or Baroque "fortspinnung"; clearer metric structure; and homophonic or polyphonic textures.

The evolution of Grandjany's music can be traced from French Impressionist roots to American neo-classicism. His style becomes increasingly conservative while still retaining certain French idioms.

PREFACE

Marcel Grandjany is regarded as one of the leading composers of harp music in the twentieth century. (In fact, a well-known quip relates that he is responsible for writing half of the current harp repertoire and for transcribing the other half.) Despite this acclaim, there is no available analytical research on his original compositions, leaving a significant void in the harp world.

In conducting this study, this author became familiar with as many of Grandjany's original harp works as possible. Many lesser-known or unpublished pieces were acquired. Then the music of his two primary harp teachers, Henriette Renié and Alphonse Hasselmans, was researched, as well as that of his fellow composition student Lili Boulanger from the Paris Conservatoire. Nineteenth- and twentieth-century keyboard music, which often foreshadows trends in harp music, was also studied. Next, a biography of Grandjany was compiled, and his personal list of works--including many showing their as yet unknown opus numbers--was obtained.

In addition to the biography, the dissertation includes analyses of four of Grandjany's harp solos, spanning more than thirty years of his life. Each work is examined for form, harmony, melody, rhythm, and texture. Standard

analytical terms, such as classical forms, motivic development, cadences, or Roman numerals, are used when appropriate, as are popular-music chord symbols (e.g., E^{b7+9} is the abbreviation for the sonority $E^b-G-B^b-D^b-F^\#$, and $B^7_{sus}^4$ denotes the chord spelled $B-E-F^\#-A$). Small circles ($^\circ$) serve two purposes: used after numbers (1°) they designate scale degrees; used in harp music they represent notes to be played as harmonics (sounding one octave higher than written). In motivic analysis, abbreviations such as "oct. dis." and "mod. seq." stand for octave displacement and modified sequence, respectively.

The purpose of the study is threefold. The first objective is to determine distinct periods of Grandjany's music through examination of his life and the chronological catalogue of his works. Second, conclusions about his compositional style are based on the analysis of four of his concert works for solo harp: Rhapsodie, Op. 10 (1923); Souvenirs, Op. 17 (1929); Children's Hour, Op. 25 (1950); and Divertissement, Op. 29 (1958). Third, deductions about the evolution of his style are also made by comparing these works, which were found to be representative of the style of the majority of his other original harp compositions.

I am grateful to the members of my committee for their time, with special thanks extended to Dr. Dale Bonge, committee chairman, for his help, encouragement, and humor. I am also indebted to Dr. Jane Weidensaul, who provided a wealth of information on which this paper depends. Other

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of Carl Fischer, Inc. Portions from Rhapsodie appear with the
permission of Alphonse Leduc. Excerpts from Divertissement
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CHAPTER I

GRANDJANY, THE MAN AND HIS MUSIC

Marcel Georges Lucien Grandjany (September 3, 1891--February 24, 1975) was born in Paris to Eugène and Marie (Hugo) Grandjany. The Grandjany family name was already known in the musical world of Paris: Eugène's brother Lucien (1862-1891) was a celebrated organist, choir director, and professor of organ and solfège at the Paris Conservatoire. Lucien studied with Jules Massenet and César Franck and was a classmate of Claude Debussy at the Conservatoire.

Upon the death of his mother when he was only three years of age, Marcel was sent to live with an aunt on his father's side. There he found himself surrounded by music and later recalled that "my aunt took in roomers, music students from the north of France where my family came from. There was always music in the house."¹ Also living at the home was his cousin Juliette Georges Grandjany, a music teacher in the Paris public schools and a graduate of the Conservatoire. Juliette was responsible for Marcel's earliest music lessons in piano and solfège.

¹Margaret Barnett, "Grandjany: A Precious Heritage," American Harp Journal 3, no. 2 (1971): 9.

When Marcel had reached the age of nine, two events occurred which were to have a lasting impact on his musical development. First, he was admitted to the Paris Conservatoire (nine was the minimum age of entrance) and within one year attained some distinction by winning a third prize in solfège. Second, Juliette introduced him to a friend, the well-known harpist and composer Henriette Renié (1875-1956). Recognizing Grandjany's superior talent, Renié agreed to give him harp lessons; but she refused to charge him. Under her rigorous guidance, Marcel studied harp for nearly ten years; their friendship and mutual devotion lasted until Renié's death.

Beginning in 1902, at the age of eleven, Grandjany was required as a Conservatoire student to study with the Belgian harpist and composer Alphonse Hasselmans (1845-1912), professor of harp. Responsible for training many of the twentieth century's finest harpists (Renié, Pierre Jamet, Lily Laskine, Marcel Tournier, Carlos Salzedo, Micheline Kahn), Hasselmans did not respond favorably to Grandjany's studying harp concurrently with him and his own "pet" Renié. Hasselmans, though an excellent teacher, was a cold, harsh man whose teaching style contrasted with that of Renié. Ultimately, Grandjany favored Renié and proclaimed himself to be a pupil of her school.²

²Françoise des Varennes, "Henriette Renié," American Harp Journal 5, no. 2 (1975): 14.

In the earliest years, however, Grandjany showed a preference for the piano, explaining that:

we had a good piano and I had such a poor little harp. My friends could play Bach and Beethoven and everything you want for the piano. I felt humiliated because I had to play the old fashioned music, the salon music written for the harp--music by Parish-Alvars [sic], Bochsa, Naderman.³

He did not become fully engrossed with the harp until after having been lent a good Erard harp from the Salle Érard, the local company which supplied pianos and harps to the Conservatoire. From that point on, the harp became the center of his attention.

As his studies at the Conservatoire progressed, he won two first prizes, one in harp and one in harmony and counterpoint. Conservatoire students were not given diplomas; instead, they were expected to remain until they obtained a prize (preferably first) in at least one yearly competition.⁴ Marcel won the Premier Prix in harp on July 22, 1905, at the age of thirteen. He then continued his studies at the Conservatoire in harmony and counterpoint with Georges Caussade, winning first prize in 1909.

Grandjany's formal training also included the study of composition under Jean Roger-Ducasse, Gabriel Fauré's assistant at the Conservatoire, and Paul Vidal, composition instructor. Grandjany was introduced to the music of

³Barnett, "Grandjany: A Precious Heritage," p. 9.

⁴Léonie Rosenstiel, Nadia Boulanger: A Life in Music (New York: W. W. Norton, 1982), p. 37.

Roger-Ducasse by 1908, and he later remarked that "this was my first knowledge of the French Impressionism, as it is now called, and it had a profound effect on me."⁵ In 1913, in an attempt to win the prestigious Prix de Rome competition, Grandjany succeeded in becoming one of the five finalists, but withdrew due to illness during the four-week-long final round.⁶ Unable to cope with the oppressive intensity of this final round, he did not enter the contest again.

While he was still studying at the Conservatoire, Grandjany established himself as a concert harpist. On January 24, 1909, he was a featured soloist with the Concerts Lamoureux Orchestra, one of the most revered public orchestral series in Paris, performing the Variations plaisantes for harp and orchestra by Roger-Ducasse. He also won immediate acclaim that same year in his solo concert debut in Paris on March 22 at the Salle Érard. By 1910, Grandjany's formal study of the harp had ceased, although he continued to seek the assistance of his teacher and friend, Renié, in order to polish an occasional program. Another achievement in his concert career came on March 5, 1913, when he had the privilege of playing Maurice Ravel's

⁵Barnett, "Grandjany: A Precious Heritage," p. 10.

⁶Barnett, pp. 10-11, erroneously states that Marcel Dupré won the Prix de Rome in 1913. Actually, it was Lili Boulanger who won the award that year, as Léonie Rosenstiel reports in The Life and Works of Lili Boulanger (New Jersey: Associated University Presses Inc., 1978), p. 76.

Introduction et Allegro (scored for harp, string quartet, flute, and clarinet) at the Salle Érard with the composer conducting.

Along with the beginning of his concert career, Grandjany assumed his first role as a private teacher. Renié was all too happy to give him a handful of students.

Grandjany was also gaining recognition as a composer, after having written three harp works, two songs, and three piano pieces. The greatest of his early accomplishments at the Conservatoire was his Poème symphonique d'après "La jeune tarantine" André Chénier, Op. 6, scored for harp, horn, and orchestra. Written in 1911,⁷ the work was given its première in Paris on November 9, 1913, with Renié at the harp, Gabriel Pierné conducting.

The years of World War I (1914-18) brought Grandjany's performing and composing career to a halt. He was drafted in northern France but was discharged from active duty due to a past bout of pleurisy. Sent to an office job near his home in Paris, he was able to work part-time as an organist and choir director at the Sacré Coeur cathedral for the duration of the war. He was disappointed at his inability to serve on active duty and stopped playing the harp out of respect for those fellow musicians who had been called to the front lines.

⁷The Poème was never published, although Grandjany revised it in 1945 and later added a cadenza.

Following the war, Grandjany met Georgette Boulanger, a piano student of his cousin Juliette. Georgette (no direct relationship to Lili or Nadia Boulanger), an American-born singer residing in Paris, was enlisted by Juliette to teach English to Marcel. After a brief courtship, Marcel and Georgette were married in 1919.

Grandjany continued to teach privately, resuming his playing as principal harpist in the Concerts Lamoureux Orchestra. In 1921, he was asked to begin a harp class in the opening season of the Conservatoire américain at Fontainebleau (a tremendous honor for him), joining such well-known instructors as Nadia Boulanger, Paul Vidal (his former composition teacher), and organist/composer Charles-Marie Widor. Grandjany taught at Fontainebleau during the summer for fourteen years, until 1935.

Grandjany and flutist René Le Roy formed a chamber music group known as the Quintet Instrumental de Paris in 1923. The ensemble, which included harp, flute, violin, viola, and cello, inspired the composition of many important chamber works. They performed together for several years. Pierre Jamet eventually replaced Grandjany at the harp.

Also during this period, Grandjany began to perform outside of France. He made his London début in a recital during the winter of 1922. At the urging of his American students from Fontainebleau, he toured America, making his première at New York's Aeolian Hall on February 7, 1924. He continued to play annual concert tours throughout Europe,

the United States, and Canada until 1935. Most of the concerts were solo harp performances; however, Marcel's wife, Georgette, an accomplished singer, would occasionally join him. After the birth of their son, Bernard, Georgette stopped appearing in concerts with her husband.

Times were hard on Grandjany, and, at first, audience reception to an all-harp recital was weak: the harp was still considered solely a salon instrument played for the purpose of frivolous entertainment. Gradually rising above his initial appearances in vaudeville halls, high schools, and churches, he finally succeeded in winning the recognition he deserved. He appeared as a soloist with several major orchestras under the batons of George Szell, Fritz Reiner, Camille Chevillard, Gabriel Pierné, Alfred Cortot, and Walter Damrosch. In the winter of 1934, Grandjany was invited to the White House to play for President Franklin D. Roosevelt. He also played a private birthday party in New Jersey for Thomas Edison during another American tour.

Grandjany's early compositional period is made up of his years in France, from 1910-35. His music of this period reflects three influences from his younger years. The first such influence is his training at the Paris Conservatoire as a harpist and as a student of composition. By 1913, he had become familiar with several types of harp music, all of which were to have a place in the development of his style. One type was the "salon" music of Robert-Nicolas-Charles

Bochsa, Elias Parish Alvars, and François Joseph Naderman, which he felt limited him. By contrast, the harp works of Henriette Renié (especially her Concerto in C Minor and Légende des Elfes), Gabriel Pierné, Albert Zabel, and Alphonse Hasselmans, as well as the chamber music of Maurice Ravel and Claude Debussy which included harp, were his favorites. Through his involvement in Ballets Russes productions, he was also exposed to the new music of Stravinsky and others.

The exact style of composition which was taught at the Paris Conservatoire in the early 1900s is not known with certainty, but judging by Grandjany's music and that of his fellow composition student Lili Boulanger, the French Impressionist style apparently dominated the scene. Upon analysis, Boulanger's music (which, like that of Grandjany, was written under the tutelage of Paul Vidal) shows typical trademarks of the era, including non-functional harmony, extended chords, modality, parallelism, and pentatonic and whole-tone sonorities. In a review from Musical America, 1913, Grandjany's Trois Pièces pour le piano, Opp. 3, 4, and 5, were also said to include "those typical traits of the modern Frenchman."⁸

Most of Grandjany's harp works from this period are concert solo pieces, many of which he performed in his

⁸Ruth K. Inglefield, Marcel Grandjany: Concert Harpist, Composer and Teacher (Washington D.C.: University Press of America, 1979), p. 60.

recitals. Included are the Poème for horn, harp, and orchestra, Op. 6 (1911); Rhapsodie, Op. 10 (1921); Dans le Forêt du charme et de l'enchantement, Op. 11 (1922); Children at Play, Op. 16 (1929); and Souvenirs, Op. 17 (1930). They exhibit contemporary French characteristics such as non-functional harmony, tonal and modal ambiguity, and ostinati. Most are in a typical Romantic genre--the character piece. Their style can be compared to the piano works of Liszt, with their abundance of showmanship and spontaneity.

The second aspect of Grandjany's life reflected in his works is his private teaching, which ultimately inspired the production of many pedagogical compositions. Trois Pièces faciles, Op. 7 (1914), and Préludes, Op. 8 (1920), illustrate Impressionistic traits (modality and chromatic-mediant root relationships) although they are still in a simple, homophonic texture. But Automne, Op. 14 (1927), is more similar in style to his advanced-level solos, using such "French school" techniques as glissandi built on half-diminished seventh chords, pentatonicism, and ostinati. Besides these original pieces for the harp, Grandjany wrote two free arrangements of well-known tunes. These works (Deux Chansons populaires françaises, Op. 2 [1912], and On an Old Christmas Song, Op. 18 [1930]) were the first of the many arrangements to which Grandjany would later dedicate much of his compositional effort.

The third aspect of Grandjany's life which played a large role in his total compositional output stems from his

active career as a soloist. Wishing that there could be a wider variety of solo concert works, and following the piano tradition of Liszt as well as the harp tradition of Renié, Grandjany made many transcriptions of pieces from the Renaissance to the Contemporary eras. These were completed in the 1920s and published in the early 1930s; they apparently consumed much of his energy, since during the period from 1930-36 he produced no original works.

Like many other well-known European musicians, Grandjany and his family fled to America during the Nazi regime. On April 29, 1936, the Grandjanys arrived in New York. Two years later, Grandjany was appointed professor of harp at the Juilliard School of Music, a post he held until his death. He also taught at other universities: from 1943-63 he headed the harp department and taught weekly lessons at the Conservatoire de Musique et d'Art Dramatique in Montreal; from 1956-66 he also taught at the Manhattan School of Music. In 1945 he obtained American citizenship.

Although now a full-time harp instructor, Grandjany stayed active as a recitalist and orchestral soloist until near his seventies. He also gave concerts, lectures, and master classes throughout America and Canada for many years. During the spring of 1959, Grandjany celebrated his fiftieth anniversary as a concert harpist by making a five-week-long concert tour of Europe. He performed in Switzerland, France, and England. His concert career came to a close

after he fractured his right shoulder in a fall on May 15, 1970.

Grandjany was instrumental in the formation of the American Harp Society. In September of 1959, he was approached by his life-long friend Pierre Jamet (who was professor of harp at Paris Conservatoire) and asked to form an international association of harpists. Realizing the need to institute a national society before creating an international organization, Grandjany contacted several prominent harpists throughout America and enlisted their aid. Local chapters were started and, by 1961, Grandjany had drafted seven other highly revered harpists⁹ to serve with him on a founding committee. The American Harp Society, the largest such national organization of harpists, was established in the spring of 1962.

Marcel Grandjany died on February 24, 1975, at the age of eighty-three. He taught until a short time before he entered Roosevelt Hospital in New York. While there for tests, he suffered a major stroke. On February 5, 1976, students of his last Juilliard class presented a memorial concert which appropriately concluded with his Rhapsodie, the piece with which he had begun one of the first solo harp recitals in Paris sixty-seven years earlier.

⁹The list included S. Mario De Stefano, Mildred Dilling, Lucile Rosenbloom, Alberto Salvi, Edward Vito, Bernard Zighéra, and Eileen Malone.

Music from Grandjany's American years comprises his late period of composition. Contrary to Émile Vuillermoz's statement that almost all composers go through three distinct style periods,¹⁰ Grandjany went through only two: the early period, in France (1910-35), and the late period, in America (1936-71). In general, American music in the 1930s reflected a "trend to simplicity"¹¹ in which the more progressive music of the 1920s was replaced by the subdued undertones of the Depression. Grandjany's music after 1936 showed current trends in American music from 1930-45: a conservative tendency, a simpler style, the use of American folk music, and the search to reach a broader public.¹² His music written after 1945 retained these qualities, with only occasional experiments in newer directions. As Grandjany stated when asked about his style after 1940, "I like modern music very much. That is, if it is not TOO modern."¹³

The majority of music from Grandjany's late period is made up of pedagogical pieces, reflecting his new full-time career as a harp instructor. Simple solos, variations, and duets written at this time include the following:

Variations on the Londonderry Air, Op. 20 (1936);

¹⁰Émile Vuillermoz, Gabriel Fauré (Philadelphia: Chilton Book Co., 1969), p. 51.

¹¹H. Wiley Hitchcock, Music in the United States (New Jersey: Prentice-Hall, 1974), p. 199.

¹²Ibid., p. 201.

¹³Inglefield, p. 64.

Bagatelles, Op. 22 (1939); Old Chinese Song, Op. 23 (1939); Noël provençal, Op. 24 (1941); Two Duets for Harps, Op. 26 (1947); Harp Album, Op. 27 (1947); Frère Jacques: Fantaisie pour harpe, Op. 32 (1957); First Grade Pieces for the Harp (written with Jane Weidensaul),¹⁴ 1957; Les Cerisiers en fleurs, Op. 41 (1964); Little Harp Book (1966); Four Etudes (1967-68); and Les Agneaux dansent (1971). Most of these easy works are written in a two-voice texture and are neo-classical, while also showing traces of the "French school" harmonic tradition. Three other works show the use of American folk music: The Colorado Trail, Op. 28 (1952); The Erie Canal: Fantasy for the Harp, Op. 38 (1963); and the "Deep River Interlude" from the Harp Album, Op. 27 (1947).

Moderate- and advanced-level pieces from this period demonstrate a wide variety of musical styles. Three moderately difficult pieces were written in what Grandjany considered a "Classical" style: Aria in Classic Style, Op. 19 (1937), which is written for harp and organ (or string orchestra); the Variations sur un thème de J. Haydn, Op. 31 (1953); and Petite Suite Classique (1969). Only three original, advanced-level solos date from Grandjany's late period: Children's Hour, Op. 25 (1947); Divertissement, Op.

¹⁴Jane Weidensaul, a former harp student of Grandjany and a graduate of Juilliard, was a teaching assistant and later faculty member at Juilliard from 1964-78. She is currently the Director of Doctoral Studies at the Manhattan School of Music and the Editor of the American Harp Journal.

29 (1951); and Impromptu, Op. 33 (1953). Children's Hour and Divertissement are written in a two-voice texture (the former is homophonic, the latter, polyphonic) using simpler harmonies while retaining some French traits. The Impromptu is an experiment in the rhythmic complexities of twentieth-century music, with asymmetrical or changing meters, polymeter, and syncopation.

Grandjany continued to transcribe literature for the harp, now tackling larger works. Included among these are the realization of the C.P.E. Bach *Sonate pour harpe* and the compilation of the J.S. Bach *Etudes for Harp*.

The appendix found below (page 107) lists all of Grandjany's original works, spanning his compositional years of 1910-71. Many were published without opus numbers; however, upon the insistence of Jane Weidensaul, Grandjany kept a private record of these numbers. A few pieces were composed for students or friends for special occasions and were never published. Four works, from 1965-71, were given no opus numbers. Since some pieces were published years--even decades--after the date of composition, the list is an invaluable aid.

CHAPTER II

Rhapsodie, Op. 10

Rhapsodie, Op. 10, was the first solo concert piece composed by Marcel Grandjany. Published by Alphonse Leduc in 1921, within one year it was incorporated into Grandjany's recitals as a "curtain raiser."¹ The public and the critics responded enthusiastically to it. Marcel Tournier, virtuoso harpist and successor to Alphonse Hasselmans at the Paris Conservatoire, first heard the work in 1927 and immediately asked to use it as a competition piece at the annual Conservatoire contest.

Of Grandjany's forty or more compositions for the harp, the Rhapsodie was his personal favorite. He referred to it affectionately as "ma Rhapsodie" and apparently took such delight in playing it that "his wife grew to hate it because he worked at it so much, and used to put on her hat and coat and leave the house [when he would play it]."² The piece is appropriately dedicated to his good friend and former harp teacher Henriette Renié.

¹See Ruth K. Inglefield, Marcel Grandjany, Concert Harpist, Composer and Teacher (Washington, D.C.: University Press of America, Inc., 1979), pp. 35-40.

²Letter received from Jane Weidensaul, September 1, 1985.

Since Grandjany wrote the Rhapsodie to fulfill the specific purpose of opening a solo recital, the work demonstrates a broad variety of harp effects. Grandjany's approach to the composition of harp music in this early period was purely symphonic, for he stated, "I loved the harp. I wanted to make it sound like an orchestra, make color, and not just show my virtuosity."³ Glissandi, melodies played in harmonics, and près de la table (close to the sounding board) techniques are found. In addition, full use of each register occurs, as does the contrast between slow, sustained harmonies and fast, arpeggiated chords. Despite his stated intentions, the Rhapsodie remains one of this century's most brilliant virtuosic solos written for the instrument.

Form

In the nineteenth and early twentieth centuries, the term "rhapsody" referred to a piece which was based on pre-existing music (usually a folk tune or patriotic piece), which exhibited wide changes of mood, and which followed no conventional form. Grandjany's Rhapsodie is thus aptly named, for it is based on a chant fragment (see below) and exhibits frequent variations in temperament (see Rhythm, Texture). It also follows no standard form; instead, it is freely sectional.

³Margaret Barnett, "Grandjany: A Precious Heritage," American Harp Journal 3, no.2 (1971): 9.

Formal structures which define sectionality in music can be demonstrated by any or all of these five basic processes:⁴ the expository process (the statement and restatement of thematic ideas); the process of introduction; the process of transition; the developmental process; and the process of resolution (conclusion). Rhapsodie is based on four main themes (A, B, C, and D) which unify the piece through exposition (each is repeated at least once), introduction (Theme A introduces the Cadenza; Theme B introduces the Coda), transition (a dominant prolongation introduces the B theme; the C theme is foreshadowed three measures earlier), and conclusion (the Coda). Only thematic development is omitted.

Most key centers in the Rhapsodie, which also help define its sectionality, are best labeled as temporary tonicizations of pitches. Harmonizations, while not atonal, mix diatonic, borrowed, altered, and modal chords, making difficult the distinction between modality and tonality. The frequency with which pitch centers change adds further instability and enhances the temperamental sound of the piece.

Example 1 shows the overall form of the Rhapsodie using a timeline analysis. Tonicizations of pitches (as

⁴Wallace Berry, Form in Music, 2nd ed. (New Jersey: Prentice-Hall, 1986), pp. 403-4.

opposed to key or mode centers) are represented by letter names; tonal or modal centers are also labeled.

Example 1. Timeline analysis of form of the Rhapsodie.

Section or theme:	A			A		T		B	B	
Measure:	1			12		18		26	30	
Pitch area:	G			C				E ^b	E ^b	
	B			C		C	A	<u>Cadenza</u>		
	40	48	52	56	59	68	72	74	83	
	E ^b	C ^b to G ^b major		C ^b	C ^b	B ^b	G		chant, B ^b Phrygian	
	D	D	D	D		B		<u>Coda</u>		
	90	95	103	108		116		125	129	132
	E ^b	E ^b	B ^b	B ^b		E ^b major		E ^b	C	E ^b

The four central themes of the Rhapsodie are based on a single Easter chant, Salve festa dies,⁵ a piece which was well known to Grandjany, who was a devout Catholic. It appears on pages 62-65 in the 1983 reprint edition of the Processionale Monasticum.⁶ The chant, written on E Phrygian, begins in this way:

⁵Letter received from Jane Weidensaul, September 1, 1985.

⁶Processionale Monasticum (Solesmis: Sancti Petri, 1893; reprint edition, Solesmis: Abbaye Saint-Pierre de Solesmis, 1983), pp. 62-65. The 1893 edition may well be the

Example 2. Salve festa dies, beginning and transcription.

The melody of each of the sixteen stanzas starts in this rather conjunct manner:

Example 3. Salve festa dies, stanza beginnings and transcription.

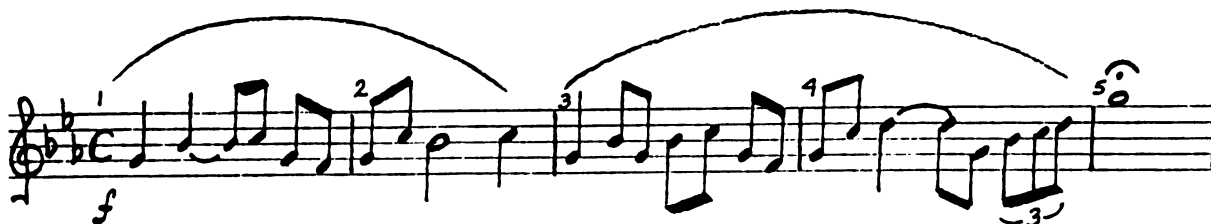
Theme A is built on a B^b pentatonic scale and centers around G. Each of its two phrases is based on Example 2 above: phrase one omits notes 4, 5, and 7; phrase two eliminates only note 7 of the chant. This theme is presented twice at the beginning of the work and, in measure 12, is transposed up a perfect fourth. The first phrase of Theme A introduces the cadenza (page 7, Primo Tempo).

Introduced by an eight-measure transition, the B theme uses the same chant fragment (Example 2), omitting tones 4 and 5 and adding two pitches (D and F on beat 2, measure 27). This theme appears four times, each

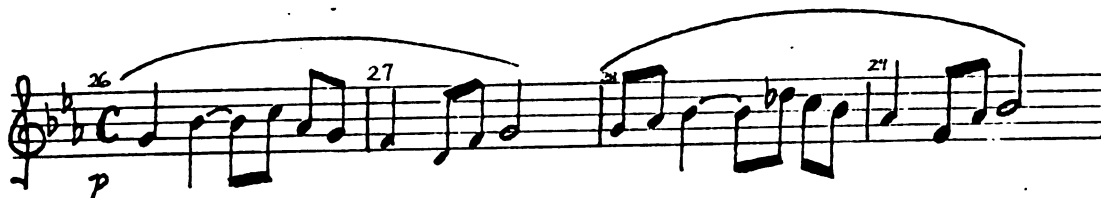
edition with which Grandjany was familiar, since it was designed for French congregations of the Benedictine Order.

presentation focusing on E^b. In measure 116, Theme B returns, shortly before the Coda.

Example 4. Theme A, measures 1-5 (page 1, systems 1 and 2).



Example 5. Theme B, measures 26-29 (page 3, Allegro Moderato 76=♩).



Theme C, which is stated twice, is based on Example 3. The F^b and E^b in measure 59 increase the length of the fragment. Frequent changes of meter reflect the rhythmic ambiguity of the chant. This theme, which tonicizes C^b (and later B^b), is presented in colorful, harpistic manners: in the example below, it is played in the harp's low register; in measures 67-71, it appears in harmonics. The first three notes of the C theme are foreshadowed, in stretto, in measure 56.

Example 6. Theme C, measures 58-62 (page 6, Lent 54= ♩).

The D theme, which is generated by rhythmic sequence, draws its first two measures very literally from Example 2. This five-measure theme is foreshadowed in the cadenza, measure 85. Recurring three times, it is transposed from its center on E^b to B^b in measures 103 and 108.

Example 7. Theme D, measures 90-94 (page 9, Allegro con fuoco ma non troppo 108= ♩).

Harmony

Much of the Rhapsodie's musical interest results from its colorful harmonic style. The work is undoubtedly a product of the Impressionist school, favoring the style of Maurice Ravel more than that of Claude Debussy. Both Debussy and Ravel were known to use dissonant chord formations, modal and pentatonic scales, parallelism, and

non-functional harmonies. However, compared to that of Debussy, Ravel's music, like the Rhapsodie of Grandjany, is more clearly tonal, makes a more limited use of the whole-tone scale, and generally uses longer melodic lines.⁷

Tonality, while not avoided, is vague, sometimes becoming established only after an introductory dominant prolongation. These prolongations, though common in Romantic music, can exhibit unorthodox procedures while maintaining the traditional drive to the tonic. Example 8 shows one such dominant prolongation. Serving to tonicize the upcoming tonal center of E^b, this eight-measure protraction exhibits the reharmonization of an extended B^b pedal tone before resolving to the tonic. Note that the ultimate chord lacks a leading-tone D[♯].

Example 8. Harmonic reduction of dominant prolongation found in measures 18-25 (page 2, Più animato ♩ = 80).

18 19 20 21

B^b13 C⁹ B^bm⁶/9 E^b9 G^b9

⁷See David G. Hughes, A History of European Music (New York: McGraw-Hill Book Company, 1974), pp. 459-465 for a concise discussion comparing the styles of Debussy and Ravel.

Example 8, continued.

22 23 24 25

B^b7_{sus}4 B^b7_{sus}4 B^b9_{sus}4 B^b7_{sus}4

Other dominant prolongations occur in measures 9-11, 34-39, 64-67, and 120-124.

Although these dominant prolongations can help to establish temporary tonal centers, Grandjany's use of non-functional harmony creates tonal instability; only a small fragment of the piece can be analyzed by using conventional Roman numerals.⁸ Christopher Palmer says that non-functional harmony includes "freely unprepared and unresolved chords of the seventh, ninth, eleventh and thirteenth, both dominant and secondary, added-note chords such as the added sixth and whole-tone chords. . ."⁹ Adding to the tonal ambiguity created by these harmonies is the frequent application of unorthodox root relationships common to the Impressionist school (especially involving the chromatic-mediant and tritone) and the use of one polymodal scale.

⁸See measures 116-119 (page 11, system 2).

⁹Christopher Palmer, Impressionism in Music (London: Hutchinson University Library, 1973), p. 21.

In the opening five measures of the Rhapsodie, the pitch center of G is established through chromatic-mediant root relationships and non-functional dominant-seventh and -ninth chords.

Example 9. Opening five measures (page 1) showing chromatic-mediant root relationships and non-functional harmonies.

The musical score for Example 9 consists of two systems of music. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, and 6. The music is in G minor (two flats) and 4/4 time. The first system is marked *f en Récit*. The bass line includes harmonic analysis: $Gm \rightarrow E^b9 \rightarrow C^9 \rightarrow E^b9 \rightarrow Gm \rightarrow E^b9$. The second system includes performance markings: *cresc.*, *molto rit.*, and *ff comme une cadence a volonté*. The bass line for the second system shows C^9 , Gm , and C^9 .

Example 10 below shows more chromatic-mediant root relationships. The pitch center for this passage remains nebulous, only to be resolved in the last two measures by an authentic cadence on G^b . The progression iii-V-I is a prominently used cadential formula in the composition; it is also frequently abbreviated as a half cadence (iii-V).

Example 10. Harmonic reduction showing chromatic-mediant root relationships and cadential formula. Measures 50-54 (page 5, system 5, measure 3, through page 6, system 2, measure 1).

50 51 52

f

p

chrom. med.

$C^b \text{maj}^7$ A^b9 F^b9+11 E^b9 G^b9 E^b9 G^b9 $F^b \text{min}6$

53 54

D^b13 $B^b \text{m}6$ D^b13 $G^b6/9$

D^b13 $G^b: \text{iii}$ $v13$ $I^6/9$

Example 11 illustrates other features common to French Impressionism such as tritone and chromatic-mediant root relationships as well as added-note chords and one whole-tone harmony. Chords with added sixths (and occasionally seconds) are common in the work. Extended whole-tone passages are rare;¹⁰ more common are isolated

¹⁰Measures 79 (beat three) through 80 contain the only whole-tone passage found in the Rhapsodie.

whole-tone chords. In measures 37-39, also note Grandjany's use of the V^9 chord with an unresolved 4-3 suspension, a chord which appears frequently and often avoids the resolution of the suspension, causing the dominant harmony to lack a leading-tone.¹¹ The excerpt functions as a modified

Example 11. Harmonic reduction of measures 34-40 (page 4, all) showing tritone and chromatic-mediant relationships, added-note chords, and one whole-tone harmony.

The image shows a musical score for measures 34-40. The top system covers measures 34, 35, and 36. The bottom system covers measures 37, 38, 39, and 40. The score includes a treble and bass clef staff with various chord symbols and annotations.

Measure 34: whole-tone $G^b 13_{\tau}$

Measure 35: C^9 , $G^b 9$

Measure 36: $A^b m 6$ (add 2) $F^b 6$ (2) $D^b m 6$ $F^b 7$ (add 2)

Measure 37: C^9

Measure 38: $E^b: V^9$ $B^b 9_{sus 4}$ $B^b 9_{sus 4}$

Measure 39: $B^b 9_{sus 4}$

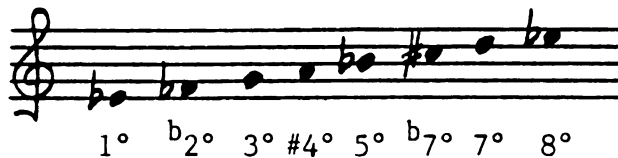
Measure 40: I

¹¹This harmony is also common to the music of Gabriel Fauré, whose teaching assistant Grandjany studied with at the Conservatoire. See Grove's Dictionary of Music and Musicians, 5th edition, s.v. "Fauré, Gabriel," by Eric Blom.

dominant prolongation preparing the restatement of Theme B, beginning in measure 40 on E^b.

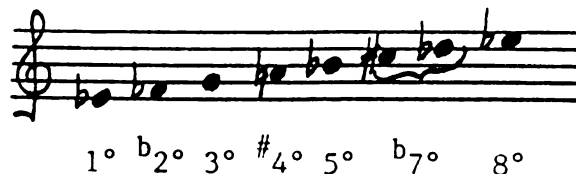
One synthetic scale is found extensively in the Rhapsodie. Used as the point of departure for several passages, the scale is based on the Lydian/Mixolydian mode adding a Phrygian scale degree (^b2). It also contains the leading-tone, creating a "split-seventh." The resulting mode, (on scale degrees) 1° ^b2° 3° #4° 5° ^b7° 7° 8°, is borrowed from the cadenza of Ravel's Introduction et Allegro (1906),¹² page 8, system 5, of the harp part.

Example 12a. Harmonic reduction of "Ravel scale," taken from Ravel's Introduction et Allegro, page 8, system 5.



A harmonic reduction of measure 82 in Example 12a reveals the use of the same scale, at the same pitch level, minus the 7°.

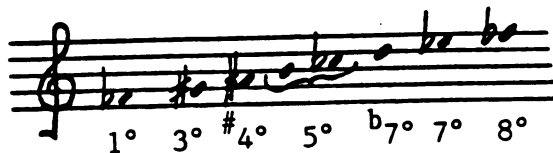
Example 12b. "Ravel scale" without leading-tone. Harmonic reduction of measure 82 (page 9, system 2, measure 2 and system 3).



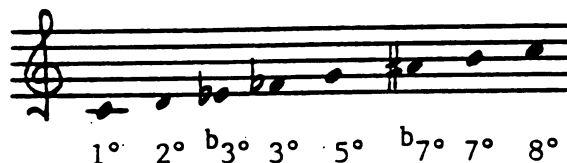
¹²Maurice Ravel, Introduction et Allegro (Paris: Durand et Cie., 1906), p. 8.

Split-interval features of the "Ravel scale" are retained in measures 126 and 129.

Example 13a. Harmonic reduction of measure 126 (page 12, system 2, measure 1), showing a split-seventh.



Example 13b. Harmonic reduction of measure 129 (page 12, system 4, measure 2), showing a split-third and split-seventh.



Melody

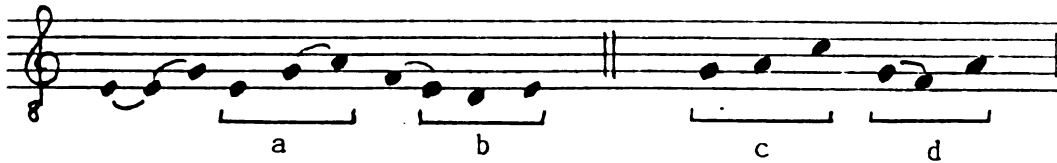
The melodies of Maurice Ravel have been described as "real melodic lines" when viewed in contrast to the motivic units typical of the "melodies" of Claude Debussy.¹³ Like Ravel's, Grandjany's melodies in the Rhapsodie can also best be labeled real melodic lines, ranging from four to five measures each. Only a limited amount of melodic development takes place in the piece, a characteristic also similar to the melodic style of Ravel.

Four of the five motives which are developed in the Rhapsodie are taken from the chant. Motives a and b are developed in the first half of the work; motives c and d are

¹³Hughes, A History of European Music, p. 464.

found in the second half. Notice the similarity of motives a and c, b and d. The rising minor third included in motive a also plays an important part in the melodic content of the Rhapsodie.

Example 14. Melodic motives a, b, c, and d from the chant.



Motive a undergoes very little development in the Rhapsodie; instead, it is the basis for much of Theme A and (as shown in Example 15 below) Theme B.

Example 15. Motive a as it is found in Theme B (page 3, Allegro Moderato 76=♩).



Example 16 below shows motive b as it is sequenced and brought back. Exact repetition of material is very rare in this work.

Example 16. Motive b, measures 34-37 (page 4, systems 1 through 4).

34 Motive b b, seq. b third third

37 b b, modified sequence

Example 17 illustrates the development of motives c and d. Theme D generates a four-measure rhythm which follows the pattern: $\frac{2}{4}$ | | | |.

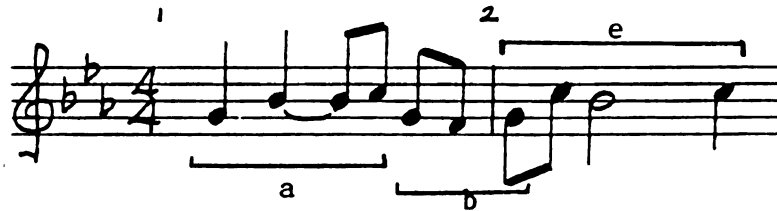
Example 17. Motives c and d in the D theme. Measures 95-102 (page 10, con allegrezza).

95 c d, inverted 97 98

99 c c, sequence 100 101 102

The fifth motive, e, is taken from the second measure of Theme A.

Example 18. Melodic motive e, taken from Theme A.



Motive e is also used melodically, as in measures 6 through 8 (page 1, system 3, measures 1-3). More often, it is used alone, monophonically, as in measures 10-11, where it is played in harmonics.

Example 19. Motive e used monophonically. Measures 10-11 (page 2, system 4, measures 2 and 3).



In one example, the chant becomes the basis for melodic development and is used sequentially. In the cadenza, the first five notes of Salve festa dies (see Example 2) are involved in a two-stage sequence at the tritone.

Example 20. Chant fragment used melodically in a sequence. Cadenza, measures 76-77 (page 8, systems 2 and 3).



Rhythm

Characteristic of nineteenth- and early twentieth-century rhapsodies is abrupt mood changes; no facet of Grandjany's Rhapsodie better demonstrates this impulsive character than its rhythmic variety. The combination of changing tempos, changing meters, and measured and unmeasured sections provides much of this spontaneity. Of special interest is Grandjany's use of the dotted barline.

Frequent tempo changes enhance the rhythmic freedom of the piece. The longest passage without such alterations occurs from measure 90 (page 9, Allegro con fuoco) to measure 114 (page 11, system 1, measure 2). Markings such as "à volente," "comme une cadenza," "librement," "un poco rubato," and "très expressif" insure the work's spontaneity.

Meter changes also contribute to the impulsive quality. While the first five-and-one-half pages make little use of this device, the middle section (pages 6 through 9) contains several meter changes. The alterations in Theme C, beginning in measure 58 (page 6, Lento ♩ = 54), follow the irregular accents of the chant. The return of

this theme (page 7, ♩ =92 Allegretto quasi Andantino) also contains such metric fluctuations.

Implied and stated meter changes are combined freely on the first page:

<u>Measure</u>	<u>Meter</u>	<u>Measure</u>	<u>Meter</u>
1-4	$\frac{4}{4}$	9	$\frac{11}{8}$ (implied)
5	$\frac{5}{4}$ (implied)	10	$\frac{5}{4}$ (implied)
6-8	$\frac{4}{4}$	11	$\frac{4}{4}$

Further implied changes of meter occur frequently in unmeasured sections in the cadenza from measure 74 (page 8, system 1) to measure 89 (page 9, system 5, measure 2).

These are the implied meters for measures 74-89:

<u>Measure</u>	<u>Implied Meter</u>	<u>Measure</u>	<u>Implied Meter</u>
74	$\frac{17}{16}$	80	$\frac{7}{4}$
75	$\frac{3}{4}$	81	$\frac{6}{4}$
76-77	$\frac{5}{2}$	82	$\frac{11}{4}$
78	$\frac{4}{4}$	83	$\frac{4}{4}$
79	$\frac{6}{4}$	84-89	$\frac{3}{4}$

The dotted barline, a device used most frequently in the cadenza of the Rhapsodie, appears, at first glance, to

be used in place of conventional barlines to separate bars written without meter signatures. Closer examination reveals, however, that the dotted barline functions more often as a visual aid for the harpist, rather than serving a rhythmic (i.e., strong and weak beat) purpose.

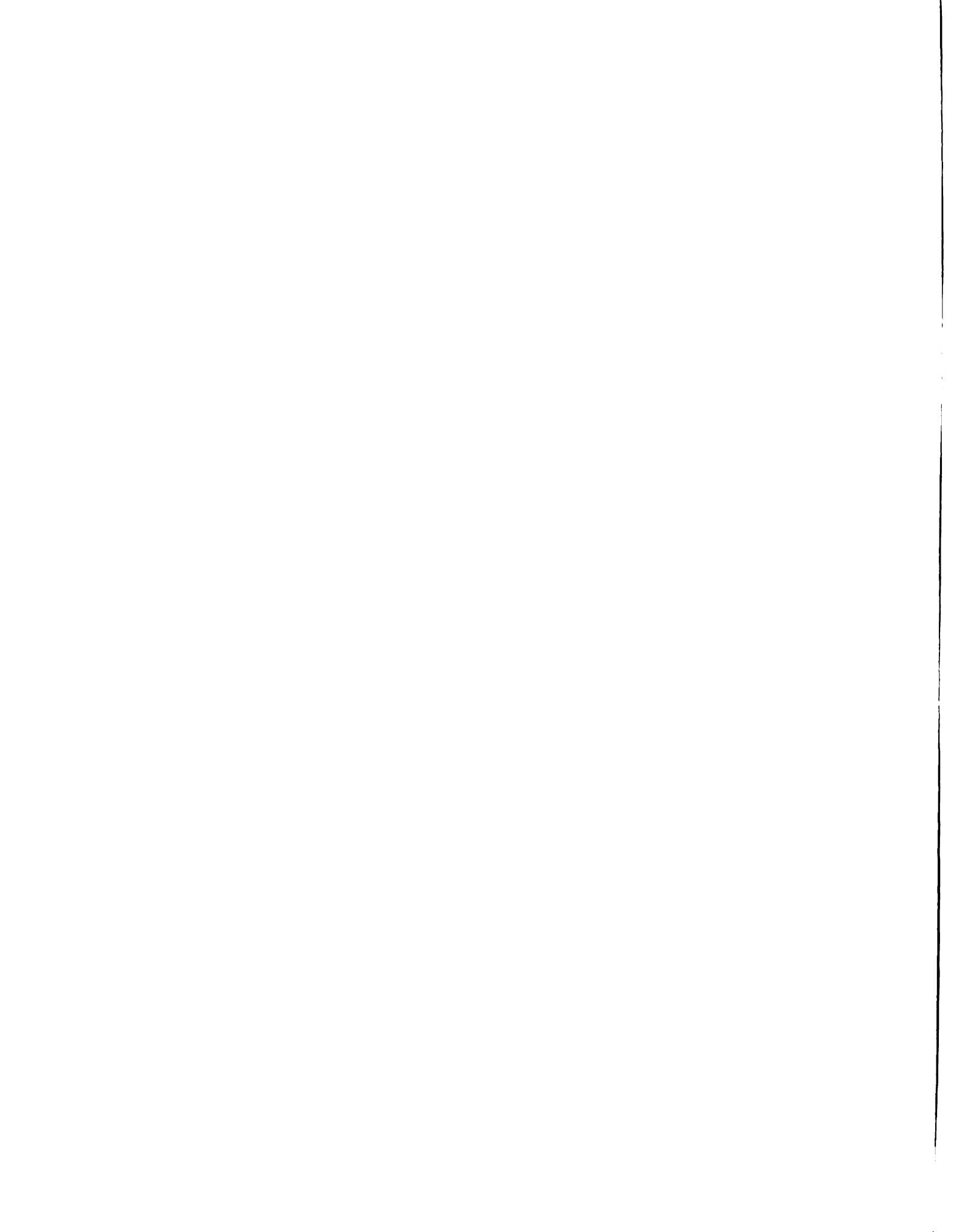
As a visual aid, the dotted barline acts as a border; it separates harmonies at the end of measures 74, 75, 81, and 82. A two-stage sequence is delineated by the dotted barline in measures 76,¹⁴ 77, and 78. Repeated patterns are separated in measure 79. Texture changes are noted by the dotted barline in measures 79, 80, and 82. Only the dotted barline at the end of measure 83 gives further rhythmic definition; it splits the $\frac{7}{4}$ meter into one measure each of $\frac{4}{4}$ and $\frac{3}{4}$.

Texture

The majority of the Rhapsodie is written in homophonic textures which are occasionally punctuated by a brief section of monophony or polyphony. Frequent changes of range contribute to the spontaneity of the piece.

Monophony is used sparingly. It appears only in the cadenza, contrasting sharply with the preceding ten measures (which primarily consist of arpeggios). Appropriately used to set the only literal statement of the two chant

¹⁴This author believes that the conventional barline appearing at the end of measure 76 (page 8, system 2) is a misprint and should instead be a dotted barline.



fragments, the right hand plays près de la table while the left hand reinforces the right with harmonics.

Example 21. Monophonic presentation of chant fragments, measures 83-86 (page 9, Lent Recitativo).

Lent Recitativo

80 84 85 86

assez marqué *pp* *pp*

The excerpt continues, harmonized homophonically with parallel major triads. Measures 87-89 illustrate Grandjany's only use of parallelism in the Rhapsodie.

Polyphonic textures are equally rare in the piece; only occasional imitative devices are used (see measures 30-31 and measure 49 for imitation at the octave and double octave). The clearest example of polyphony appears in measures 56-58. After the G^b pentatonic glissando, the right hand imitates the left, in *stretto*. Imitation breaks down after the opening three-note motive, and the excerpt continues as two independent voices.

Homophonic textures are much more prevalent in the work. Large block chords beneath the melody (such as those found in Example 9) are common. More often, melodies are played above rapidly arpeggiated harmonies. In Example 23,

Example 22. Polyphonic texture, measures 56-58 (page 6, system 3, measures 2-4).

56 8.....
57 58 *Calmato poco rit*
affrettando
p

notice that the underlying arpeggios change direction and voicing.¹⁵

Example 23. Homophonic texture, measure 26 (page 3, Allegro Moderato ♩ = 76).

26
p

In other cases, a combination of chordal textures and accompanying arpeggios is employed. Page 4 of the Rhapsodie illustrates this.

Of interest is the manner in which arpeggios are presented in conjunction with a melodic step progression in

¹⁵The previous tradition, established by Hasselmans and Renié, presented a melody as the top note in a series of descending arpeggios.

measures 18-25 (page 2, Più animato ♩=80). As shown in the example below, arpeggios surround the melody, making both continuous. (See Example 8 for a harmonic reduction).

Example 24. Continuous arpeggio with internal melody, measure 18 (page 2, Più animato ♩=80).

Più animato ♩=80

18

p

dolce

Le chant en dehors

Changes in range are frequent in the Rhapsodie.

Differences in register are used to highlight the beginning of a new theme, as in measures 12, 26, 72, 74, and 90.

Gradual shifts are accomplished through the transposition of an arpeggio, such as in measures 5 and 9.

Summary

A brilliant showpiece, the Grandjany Rhapsodie is certainly one of his best-known (and perhaps best-loved) harp solos. In the tradition of the romantic rhapsody, the piece abounds in abrupt shifts of mood created by frequent rhythmic and textural changes. Fused with this is a heavy dependency on the French Impressionists, especially Maurice Ravel, for its harmonic and melodic elements.

And yet, the Rhapsodie shows Grandjany in his earliest stage of development. The next work to be examined, Souvenirs, will present the composer as he is learning to develop musical materials. He will become a more confident craftsman who gains technical skills imitating the music of Claude Debussy.

CHAPTER III

Souvenirs, Op. 17

Souvenirs was the last concert solo piece Grandjany wrote during his French period. It was completed September 3, 1930, and was published by Durand and Company that same year. It is not well known in the current harp world, nor was it a favorite of the composer, since his extant recital programs do not include it. Nevertheless, Souvenirs gives valuable insight into the conclusion of this period, demonstrating Grandjany's mastery of French Impressionist techniques.

The title, which means "remembrances," is significant in that the piece contains quotations from other composer's works as well as borrowings from Grandjany's own compositions. Of particular interest is the apparent influence of the music of Claude Debussy, which permeates each aspect of the work.

Form

Like the Rhapsodie, the structure of Souvenirs follows no traditional design; rather, it is freely sectional. As Debussy commented about the forms used in his music,

"there is no precedent so I am obliged to invent new forms."¹

Unity and balance in Souvenirs are achieved through the return and repetition of thematic materials. Six individual blocks comprise the composition: four short (2-4 measure) melodic themes (1, 2, 4, and 6) are immediately restated or developed, while two athenatic transitional ideas of similar motivic content (3 and 5) function to connect adjacent themes.

Also like the Rhapsodie, tonality in Souvenirs is best labeled in terms of temporary pitch centers rather than tonal or modal centers, since diatonic harmonies are often combined with chromatic or modal harmonies within the same phrase, making clear tonal or modal distinctions difficult. However, even these pitch centers are unstable, sometimes changing within a phrase.

Theme 1, which is presented three times (each time on C^b), is only three measures long. The final measure of this theme (shown in Example 1 below) contains a repeated two-note motive consisting of a rising minor third. (Oscillating motives such as this one will play an important role in the upcoming transitional sections of Souvenirs.) In the repetition of Theme 1, beginning in measure 7, this two-note motive is modified by inversion and intervallic

¹New Grove Dictionary of Music and Musicians, 1980 edition, s.v. "Debussy, (Achille-) Claude".

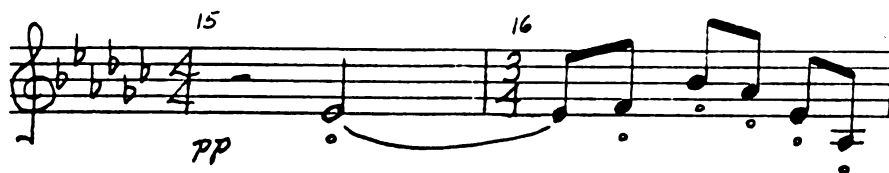
contraction. In its final appearance, Theme 1 returns at the conclusion (page 8, Primo Tempo) in an abbreviated manner, lacking its final measure.

Example 1. Theme 1, measures 1-3.



The second theme begins in measure 15 with a change of tempo and tonality. Presented in A^b Dorian, Theme 2 (page 2, Poco animato 76=♩) is only two measures long. This brief theme is then restated and developed seven times, more than any other theme. Most re-statements (measures 18, 22, 27, 29, 41, and 82) are modified through transposition, rhythmic transformation, or by the addition or deletion of notes; however, measure 38 (page 4, expressif) presents the only reharmonized return of Theme 2.

Example 2. Theme 2, measures 15-16 (page 2, Poco animato 76=♩).



Section 3, beginning on page 3 (Modéré 60=♩), is a transition which is signalled by a change of tempo,

register, and texture. A repeated two-note descending major second motive dominates this otherwise athenatic section in which the underlying mode, B^b Phrygian, is projected through alternating triadic, quartal, and open-fifth arpeggios. While this transition functions to connect Themes 2 and 3, it is interrupted by two statements of Theme 2, beginning in measures 38 (page 4, expressif) and 41 (page 4, Rubato).

Example 3. Section 3, beginning in measure 35 (page 3, Modéré 60=♩).

Briefly foreshadowed two measures earlier, Theme 4 begins in measure 42 on page 5 (En animant peu à peu) and is two measures long. The pitch center is ambiguous throughout measures 42-48, during which Theme 4 undergoes immediate fragmentation and inversion as it recurs from measures 44 on. This new theme is introduced by a change of meter and tempo.

Example 4. Theme 4, measures 42-43 (page 5, En animant peu à peu).

Like Section 3, Section 5 functions as a transition. Lacking a true melody, it instead shares with Section 3 a harmonized oscillating major second motive. Marked by a dramatic change of texture and harmony, this section is foreshadowed four measures earlier (page 5, Très animé 116=♩). The staccato figure which characterizes this passage undergoes extensive sequential treatment through reharmonizations; however, such restatements generate real (rather than tonal) sequences. The pitch center is evasive throughout the section.

Example 5. Section 5, beginning in measure 54 (page 6, system 2).



Theme 6 is four measures long, making it the longest theme in Souvenirs. The lyrical quality of this theme provides a sharp contrast to the preceding staccato motivic figure in Section 5. It begins in measure 66 (page 7, Sans lenteur 72=♩) and is restated seven measures later. Although the melody tonicizes G^b , the harmonization implies no pitch center. In its restatement it is modified by a one-measure internal addition. Also note the general similarity with Theme 2 (see Example 2).

Example 6. Theme 6, measures 66-69 (page 7, Sans lenteur 72=♩).

Harmony

Souvenirs continues in the harmonic tradition established in the Rhapsodie, with the addition of certain traits common to the music of Claude Debussy. Certainly, tonality (or modality) is still fleeting at best, labeled only as temporary pitch centers when possible. An increased use of the whole-tone scale, both for isolated chords and for longer passages, shows a strong Debussyian influence. Split-interval scales and extended, non-functional harmonies, both an integral part of the language of the Rhapsodie, continue to dominate much of Souvenirs. However, the half-diminished seventh chord, uncommon to Grandjany's vocabulary until now, becomes a sonority which assumes several guises.

Tonality (or pitch centers) in Souvenirs is evasive, and most of the piece cannot be analyzed by nineteenth-century tonal methods. When occasional modal or tonal centers are implied, they occur so briefly that only temporary stability is provided. Page 1 offers examples of such

changes. The opening tonality of measure 1 (C^b major) is quickly negated by the F^b , implying C^b Lydian, in measure 2, beat two. By the fourth measure, a modal shift using Grandjany's favorite cadence (III-v-I)² briefly emphasizes A^b Mixolydian. C^b (Lydian?) returns by measure 8, but, after the F^b pentatonic scale in the following measure, it is supplanted by A^b Dorian by measure 11. The page concludes in C^b Lydian, ending on a characteristic II-I Lydian cadence.

Other passages show further tonal ambiguity when modal alternations are used in conjunction with whole-tone sonorities and planing. Section 5, from measures 54 to 65 (page 6, system 2, measure 1, through page 7, system 1, all), exhibits a fluctuation between F^b Lydian/Mixolydian ($\#4$, $b7$) and D^b Mixolydian before concluding on a C whole-tone scale during the last two measures. In a similar fashion, Section 3, from measures 35 through 39 (page 3, Modéré 60=♩), begins with an arpeggiated figure on B^b Phrygian, but within three measures, whole-tone sonorities found in oscillation with C^b_m added-note chords negate a sense of pitch center. B^b Phrygian resumes briefly in measure 38, only to be replaced by quasi-planing on A^b in the following measure.

²See above, page 24.

Example 7. Harmonic reduction demonstrating unstable modes and whole-tone usage, measures 35-39 (page 3 system 4, though page 4, system 3).

35 $\frac{2}{4}$ $\frac{2}{4}$ 36 $\frac{2}{4}$ $\frac{2}{4}$ 37 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

B^b Phrygian B^b Phrygian $C^b m6$ \uparrow $C^b m6$ \uparrow $C^b m6$ \uparrow $C^b m6$ \uparrow

whole-tone whole-tone

38 39

B^b Phrygian A^b : quasi-planing

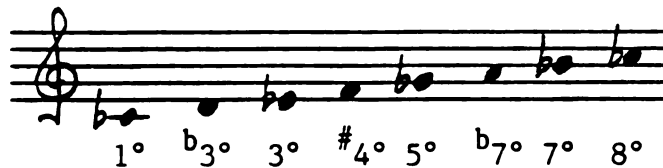
As shown in Example 7 above, some isolated whole-tone chords are used intermittently throughout Souvenirs. In addition, however, the influence of Debussy's style is evident when the scale is also found linearly, becoming the harmonic basis for longer (two- or three-measure) passages. Measures 23 (beat three) through 25 (page 2, system 3, measure 2, through system 4, all) are exclusively whole-tone, as are measures 83 through 84 (page 8, system 3, measures 1 and 2).

Split-interval characteristics drawn from the original "Ravel scale"³ are retained in sections of Souvenirs. The raised fourth scale degree, which adds a Lydian quality to the scale, is also retained. The scale is used in arpeggiated figures, and, in measures 50, beat four, to 52, beat two (page 5, Très animé 116=♩, through page 6, system 1, measure 2), it becomes the harmonic basis for this extended passage.

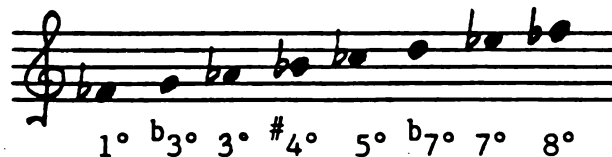
Example 8a. Harmonic reduction of measure 27, beat one (page 2, system 5, measure 2), showing split-seventh and raised fourth scale degree.



Example 8b. Harmonic reduction of measure 32, beats one and two (page 3, system 3, measure 1), showing split-third and -seventh, with raised fourth.



Example 8c. Harmonic reduction of measures 50, beat four, through measure 52, beat two (page 5, Très animé 116=♩, to page 6, system 1, measure 2, beat two), showing split-third, -seventh, and #4°.



³See above, page 27.

Adding to the tonal/modal ambiguity created by the presence of both rapidly changing pitch centers and passages using whole-tone or split-interval scales, the non-functional use of sonorities in Souvenirs generates further vagueness. Root movements are typically by chromatic mediant, descending second, or perfect fifth. A harmonic reduction of measures 66-71 from Theme 6 demonstrate such relationships; it also shows extended harmonies, a quartal projection of a B^b7 sus⁴, an added-note sonority, and one whole-tone chord.

Example 9. Harmonic reduction of measures 66-71 (page 7, Sans lenteur 72=♩) showing common root relations and sonorities.

66 67 68

69 70 71

enharm. chrom. med. 2nd 2nd 2nd

G^b11+5 D^9 C^b11+5 D^9 D^b13 $C^b add6$

B^b7 sus⁴ B^b9 P5 E^b7 C^b9 P5 F^b D^b9 chrom. med.

The half-diminished seventh chord, previously uncommon in Grandjany's musical vocabulary, is projected in

four separate guises. Occasionally it is found as a root position half-diminished seventh (minor^{7b5}) sonority; in first inversion, it suggests a minor triad with an added sixth; in second inversion (with the third omitted) it has whole-tone (or Lydian) implications. Example 10 shows the sonorities used non-functionally in all of these manners. Note also Grandjany's rare use of an augmented triad.

Example 10. The non-functional use of the half-diminished seventh chord, measure 29 (page 3, system 1, measure 2).

29

f

$A^b m 6$

$F^b 7$

$F m 7^b 5$

C^3 aug.
↑
whole-tone

In the fourth case, the half-diminished seventh chord is presented as the third, fifth, seventh, and ninth of a non-functional dominant-ninth harmony. In Example 11, a half-diminished seventh chord on G becomes part of the dominant-ninth chord on E^b in beat 2.

Example 11. The half-diminished seventh sonority used as part of a dominant-ninth sonority, measure 22 (page 2, system 3, measure 1).

22 *En animant*
p *a peu*
 E^b9

Melody

Arthur B. Wenk writes that Claude Debussy's melodies resemble "colored tiles in a mosaic . . . [comprised of] dozens of brief units . . . generated by repetition of one- or two-measure cells."⁴ As previously discussed, the content of the two transition sections of Souvenirs is nothing more than a harmonized, repeated two-note motive. Similarly, the four brief (two- to four-measure) themes are often broken up into "cells" which undergo further development.

Example 12 below demonstrates the repetition and fragmentation of the one-measure cell which generates Theme 4, from measures 42-48 (page 5, En animant peu à peu). Motive a (measure 42) is repeated with various modifications

⁴Arthur B. Wenk, Claude Debussy and Twentieth-Century Music (Boston: Twayne Publishers, 1983), p. 70.

to beat one. The last four notes of this motive are then treated as a submotive (a^1) by measure 47, being repeated and developed as a separate unit.

Example 12. One-measure cell generating Theme 4, measures 42-48 (page 5, En animant peu à peu).

42 motive a 43 sequence, abbrev. 44 sequence, int. cont.
45 sequence 46 repetition 47 a^1 , inv.repeat 48 int. exp. int. exp.

The development of an even smaller (two-note) motive, extracted from a three-measure theme, can be found in Example 13 below. The first twelve measures of the piece show the prominence of an ascending minor third during two statements of Theme 1 and the following measures. This motive is then developed through inversion, repetition, intervallic contraction, sequence, and elaboration.

Section 5, a transition, is based on a mere two-note motive (a descending major second) and yet is subjected to many developmental procedures such as elaboration and inversion. The melodic elaboration of this motive in measures 56-60, shown below in Example 14, bears a striking resemblance to motive a^1 found in Example 12. Not only does

Example 13. Melodic motive as developed through page one.

1 2 3 4-5
inv. inv. repetition
6 7 8 9
inv. inv. int. cont., inv.
10 11 12 13-14
inv. seq. elab. inv. inv. repetition

this short motive undergo melodic development, but it is also modified by rhythmic augmentation.

Example 14. Two-note motive as developed in Section 5, measures 54-65 (page 6, system 2, to page 7, system 1, all).

54 55 56 57 58 59 60 61 62 63 64 65
sequence
melodic elab. →
inversion
seq. → repeat seq. →
seq. →
rhythmic aug. →

Rhythm

Rhythmic aspects of Souvenirs also follow traits common to the music of Debussy. Bernhard Weiser states that Debussy's "rhythm is usually somewhat undefined, and motives, when used, are not repeated nearly enough to lend a rhythmic stamp to more than a small section of a piece."⁵ Adding to this limited amount of rhythmic definition are segments of static harmony (which tend to lack metric pulse), syncopation, and frequent meter changes, all of which contribute to the rhythmic ambiguity found in much of the piece.

Example 13 above shows alternating measures of rhythmic clarity and uncertainty. Meters in measures 1-3 and 7-12 are easily defined, especially in measures 3, 9 and 12, which contain the repetition of short motives. When the harmonic rhythm slows considerably in measures 4-6 and 13-14, however, rhythmic drive is less pronounced, causing a temporary pause in the momentum provided by the preceding repeated motives.

Syncopation and other means of avoiding those accents generally implied by the barline also obscure the rhythmic and metric flow of Souvenirs. One extended syncopated passage, measures 15-20 (page 2, Poco animato 76=♩) is further clouded by frequent changes of meter. Another

⁵Bernhard D. Weiser, Keyboard Music (Dubuque: Wm. C. Brown Company Publishers, 1971), p. 97.

segment, measures 51-53 (page 6, system 1), is metrically vague due to the lack of melodic motion on the strong beats of the measures. To further the ambiguity, the augmentation of the underlying two-note motive is coupled with a meter change.

Texture

Influences on Grandjany's style are clearly shown through the variety of arpeggiated textures in Souvenirs. One passage from Automne, one of his previous works, and several borrowed from those of his contemporaries (especially Debussy) contribute to the appropriateness of the title.

Arpeggios, no stranger to the harp, dominate the piece.⁶ One figure produces an oscillating major second motive with the arpeggiation of an F^b pentatonic scale. Grandjany used a similar figure to project a B^b pentatonic scale in Automne (1927).⁷ (See Examples 15a and 15b.)

Souvenirs opens with a melody which is played in alternating hands, with arpeggios embellishing each melody note--the same texture found in Gabriel Fauré's Impromptu (Opus 86) for harp.⁸ This piece was written as the 1904

⁶The root word of arpeggio, arpeggiare, It., means "to play the harp."

⁷Marcel Grandjany, Automne (Paris: Durand et Cie., 1927).

⁸Gabriel Fauré, Impromptu (Opus 86) for harp (Paris: Durand et Cie., 1904).

Example 15a. Arpeggiated F^b pentatonic scale, from Souvenirs, measure 9 (page 1, system 3, measure 3).

Example 15b. Arpeggiated B^b pentatonic scale, from Automne, measures 39-40 (page 2, system 2, measures 2-3).

harp competition piece for the Paris Conservatoire annual contest.⁹ Grandjany, who was a harp student there at the time, probably knew the work well. (See Examples 16a and 16b.)

Examples 17, 18, and 19 show the final proof of the obvious influence of Claude Debussy's music on that of Grandjany. Section 3 of Souvenirs (see Example 3) is

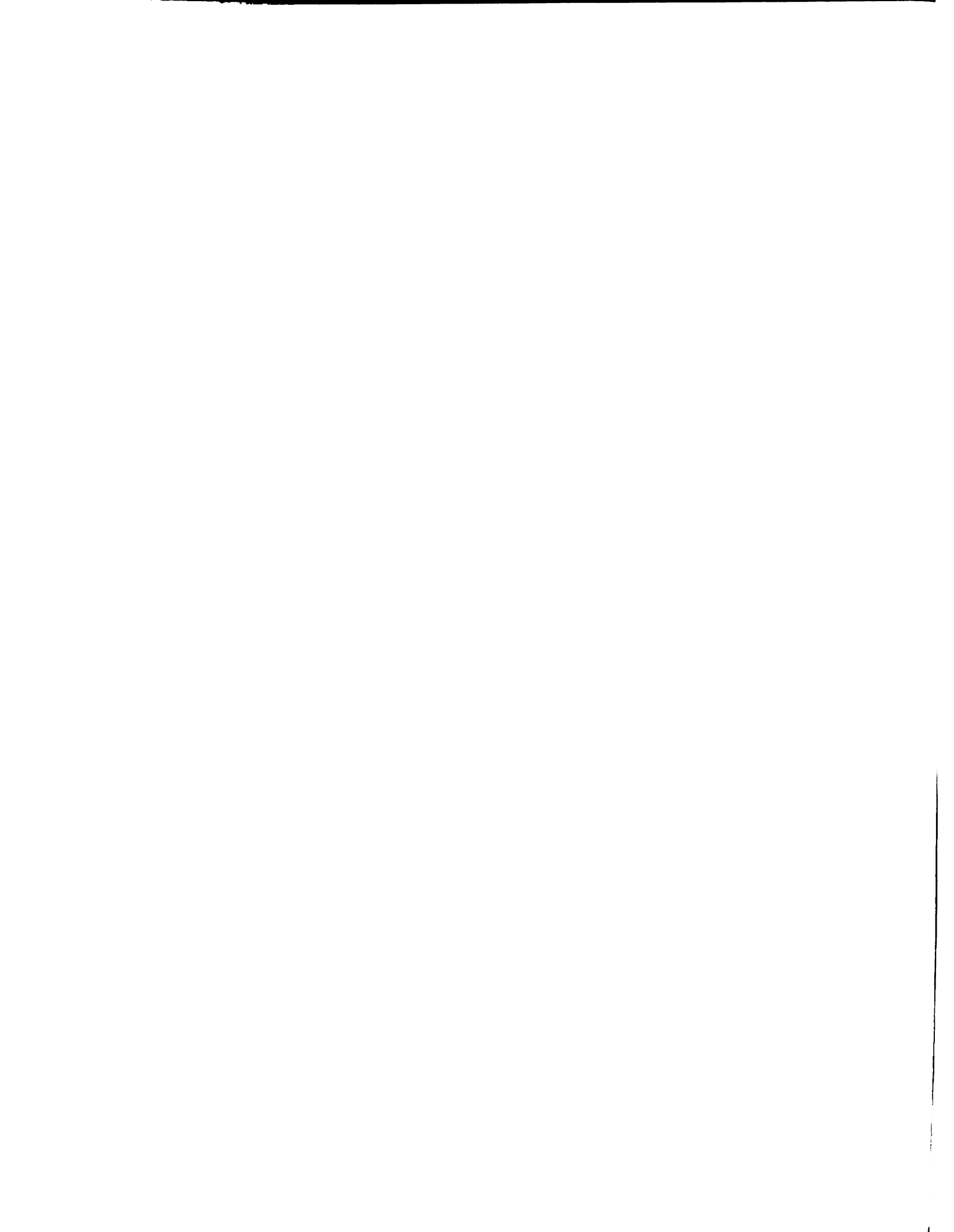
⁹Robert Orledge, Gabriel Fauré (London: Eulenberg Books, 1979), p. 306.

Example 16a. Alternating-hand melody, from Souvenirs,
measure 1.

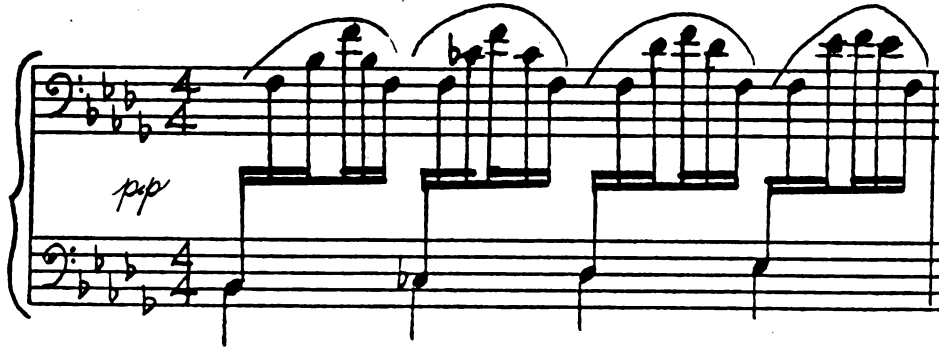
Example 16b. Alternating-hand melody, from Fauré's
Impromptu (page 11, a Tempo).

reminiscent of a passage from Debussy's Sonate pour flûte, alto, et harpe (1916).¹⁰ In movement III of the Sonate, at rehearsal number 17, the harp presents the same mode (B^b Phrygian) in the identical range, dynamic level, and meter, and in a similar contour and rhythm.

¹⁰Claude Debussy, Sonate pour flûte, alto, et harpe (Paris: Durand et Cie., 1916), p. 27.



Example 17. Debussy's Sonate pour flûte, alto, et harpe (page 27, system 3, measure 1, of score) showing similarity to section 3 of Souvenirs.



Debussy's Danses Sacrée et Profane for harp and string quartet¹¹ is the source for two quotations in Souvenirs. Grandjany was intimately familiar with the Danses; in fact, his close friend Henriette Renié was responsible for editing the piece for pedal--rather than the short-lived chromatic--harp. In Example 5 above, a two-note motive is harmonized with a root position augmented triad progressing to a second-inversion major triad a whole-step higher. The resulting mode, Lydian/Mixolydian (#4, ^b7), was a particular favorite of Debussy.¹² Example 18 shows the identically harmonized motive in the same range taken from the concluding measure of Danse Profane.

Not only is the two-note motive from Example 18 taken in its literal form from Debussy's Danse Profane, but

¹¹Claude Debussy, Danses Sacrée et Profane (Paris: Gustave Lyon Company, 1904), p. 12.

¹²New Grove Dictionary of Music and Musicians, 1980 edition, s.v. "Debussy, (Achille-) Claude".

Example 18. Last measure of Debussy's Danse Profane (page 12, system 5, measure 4).



it is then developed in Souvenirs in a staccato, repeated-note manner also found in the Debussy work.

Example 19a. Repeated-note figure from Souvenirs, measure 61 (page 6, system 5, measure 2).



Example 19b. Repeated-note figure from Debussy's Danse Profane (harp part page 8, Retenu).



Summary

Souvenirs is the last solo harp work from Grandjany's early period and demonstrates strong influences of the music of Claude Debussy, from the freely sectional form, tonal ambiguity, non-functional harmonies, short melodies, increased motivic interest, and lack of metric definition, to the use of excerpts borrowed from him. Grandjany also made references to his own music as well as that of Maurice Ravel and Gabriel Fauré, showing the significance of the title, translated as "remembrances."

The next chapter will examine Children's Hour, a composition from the early part of Grandjany's American period, which shows a radical change of style.

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CHAPTER IV

Children's Hour, Op. 25

Children's Hour, Op. 25, is a suite of six pieces written in 1947 and published by Schirmer in 1950. The pieces are:

- I. Into Mischief (Espiegle)
- II. Little Angel (Très sage)
- III. Giddap Pony (Au trot)
- IV. Playing in the garden (Jeux dans le jardin)
- V. Parade (Militaire)
- VI. The Sandman (Le Marchand de Sable)

Five of the six pieces in this well-known and widely performed work are each dedicated by the composer to a different former harp student. Unlike many suites made up of independent pieces, this work was conceived as a concert solo to be played in its entirety: all but "Little Angel" and "The Sandman" (which concludes with a coda) end inconclusively, with a transition into the next piece.

Children's Hour requires an advanced-level player, despite its title's reference to children. The movements have been described as "tasteful, simple pieces in a

conservative French-sounding idiom, [which] obviously stem in philosophy from Schumann's Kinderscenen."¹

This accurate assessment, particularly the depiction of the suite's sound as simple and conservative, summarizes the radical change in style undergone by Grandjany since the publication of Souvenirs seventeen years earlier. His second period, from 1936-71, reflects the tonal, neo-classical trend associated with the music of Copland, Stravinsky, and others of this World War II era.² The return to simplified (two- and three-part) forms, as well as triadic harmonies, simple rhythms, and homophonic textures, clearly identify the music of Grandjany's American period as neo-classical.

Form

Cyclical form refers to "the appearance, in several movements of a composition, of a certain motive or theme, or parts of a theme. . . always recognizable as to its common source and interrelation."³ The cyclical structure of Children's Hour is accomplished by two means; first, two motives taken from "Into Mischief" appear both literally and

¹"New Publications in Review: Harp: Children's Hour," Musical Courier 142 (15 December 1950): 26.

²William R. Martin and Julius Drossin, Music of the Twentieth Century (New Jersey: Prentice-Hall, Inc., 1980), p. 329.

³Defined in The International Cyclopedia of Music and Musicians, 9th ed., s.v. "Cyclical Form."

frequently in each of the subsequent pieces; second, the beginning of "Into Mischief" returns at the end of pieces IV, V, and VI ("Playing in the garden," "Parade," and "The Sandman"), in a manner resembling Mussorgsky's cyclic usage of the "Promenade" from Pictures at an Exposition. Further interrelation of the six pieces is achieved by each being in either a small two- or three-part form, and by being written in a key or mode closely related to the key signature (one sharp) of the first and last pieces. In addition, transitions follow four of the pieces, beginning with a change of tempo and meter and ending inconclusively, providing, in effect, segues. The keys and forms of the pieces are:

<u>Piece</u>	<u>Main Key or Mode</u>	<u>Form</u>
I. Into Mischief	G major	A B A Coda
Transition--Moderato		
II. Little Angel	D Dorian	A B A
III. Giddap Pony	A Dorian	A B A Coda
Transition--Moderato, Molto sostenuto; Più vivo		
IV. Playing in the garden	D major	A B A Coda
Transition--Allegro (Come prima)		
V. Parade	G major	A B A Coda
Transition--Largamente		
VI. The Sandman	D Major	A B
Conclusion--Vivace, ma liberamente; Lento, a tempo		

Two motives, drawn from "Into Mischief" and its ensuing transition, link the six pieces. Motive a, which consists of three notes, is the more abundantly found. Example

1 shows the motive from the first measure of the suite as it is repeated with octave displacement of the final note.

Example 1. Motive a, taken from "Into Mischief," page 3, measure 1 (with upbeat).



Throughout the suite, motive a undergoes extensive development--much more than was typical of motives in Grandjany's early period. It appears with or without immediate repetition (with octave displacement), as in Example 1 above, and is developed by overlapping, echo, intervallic contraction and expansion, rhythmic augmentation, and repetition, as shown in Examples 2a through 3b.

Example 2a. Motive a, using overlapping, echo, and intervallic contraction. "Giddap Pony," page 12, measures 91-93 (system 2, all).

Example 2a, continued.

8.
92 *a* *cont.* *cresc. ed a* *accelerando* 93 *a* *a*

echo; *a* *a* *a* *a*

Example 2b. Motive a, using repetition, octave displacement, intervallic contraction, and rhythmic augmentation. "Parade," page 21, measures 44 through 50 (system 2, measure 2, through system 3, all).

44 *a*, octave displacement
45 int. cont.: 46 47 48

ff *molto stringendo* 3

49 *Largamente* 50 3

ff *a*, aug. *a*, aug., dis.

Example 2c. Motive a, showing octave displacement, overlapping, rhythmic augmentation, and intervallic contraction and expansion. "The Sandman," page 23, measures 31 through 38 (Vivace, ma liberamente).

Vivace, ma liberamente
31

a, cont. a, oct. dis., cont. overlapping 34 a

legg. molto rubato

p

32 a, oct. dis. 33 a a

culando

35 a a 36 a, augmentation. 37 38

p tranquillo.

Examples 3a and 3b show this same motive with immediate repetition (and octave displacement) as demonstrated in Example 1 above.

The second motive, labeled a^1 , is drawn from the transition of "Into Mischief," measure 52 (page 5, Moderato $\text{♩} = 66$). This motive re-orders the pitches of motive a and shares the rhythmic pattern of short-short-long; however, it is of equal importance and is used independently of motive a.

Example 3a. Motive a, showing octave displacement, repetition, rhythmic augmentation, and intervallic expansion. "Giddap Pony," page 11, measure 86 (system 5, measure 3), through page 12, measure 89 (system 1, measure 3).

a a, oct. dis a a, oct. dis.

86 *p, legg.*

87 a a, oct. dis.

88 a, aug. and int. exp. a, oct. dis.,
poco più f

89 aug.

sempre sostenuto

Example 3b. Motive a, showing octave displacement, repetition, hemiola, and intervallic expansion. "Playing in the garden," page 13, measures 13-16 (system 3, measure 4, through system 4, measure 2).

a, int. exp. a, int. exp. a a, oct. dis.

13 *f*

14 a, oct. dis. exp.

15 a a, oct. dis.

16 *dim at rit.*

hemiola

Example 4. Motive a^1 , taken from "Into Mischief," page 5, measure 52 (Moderato $\text{♩} = 66$).

Motive a^1 is most frequently found in "Little Angel," "Playing in the garden," and "The Sandman." The ascending perfect fourth shared by a and a^1 lends itself to stretto presentations of the motives. Examples 5a through 5c show motive a^1 in stretto with motive a , with overlapping, in rhythmic diminution, in imitation, and with octave displacement.

Example 5a. Motive a^1 showing stretto with motive a (which overlaps). "Little Angel," page 6, measures 10 through 13 (system 3, measures 1-4).

Example 5b. Motive a^1 , showing octave displacement of each note and rhythmic diminution. "Playing in the garden," page 14, measures 19-22 (system 1, measures 1-4).

Musical score for Example 5b, showing Motive a^1 in measures 19-22. The score is in treble and bass clefs with a 3/4 time signature. Annotations include "motive a^1 : oct. dis.", "oct. dis.", "a, elab.", "a, oct. dis.", "R. H.", and "a, oct. dis."

Example 5c. Motive a^1 , showing rhythmic diminution, stretto, and imitation. "The Sandman," page 22, measures 22-27 (system 4, measures 1-6).

Musical score for Example 5c, showing Motive a^1 in measures 22-27. The score is in treble and bass clefs with a 2/4 time signature. Annotations include "a¹, dim.", "stretto", "a¹, dim., imitation", and "a¹".

Motives a and a^1 are not used successively, but when so written, an intriguing similarity to the "Promenade" theme from Mussorgsky's Pictures at an Exposition⁴ can be observed. The orchestrated version of the work contains a

⁴Modeste Mussorgsky, Pictures at an Exposition, rev. and ed. Harold Bauer (New York: G. Schirmer, Inc., 1922), p. 2.

prominent harp part with which Grandjany was certainly familiar.

Example 6. First two measures of "Promenade" from Pictures at an Exposition by Modeste Mussorgsky, containing motives a and a¹ successively.



Harmony

A dramatic change in Grandjany's harmonic language is immediately evident upon analysis of this suite. Most harmonies in Children's Hour are written with either simple functional or modal chords. However, some remnants from his earlier period, such as non-functional seventh and ninth chords, quartal and quintal harmonies, and whole-tone and split-interval scale passages, are still present. In contrast with the tonal ambiguity typical of his earlier style, tonal (or modal) centers are much more clearly defined.

Conventional tonal harmonies dominate "Into Mischief" and "Playing in the garden." The first eight measures of "Into Mischief" are analyzed in Example 7. Notice the appearance of the characteristic "Grandjany cadence" (iii-V) in measure 4. (Also note the traditional four-bar phrases which form a classical similar period.)

Example 7. Functional harmonies as shown in "Into Mischief," page 3, first eight measures.

Functional harmonies for the first eight measures of "Into Mischief":

Measure 1: I_6

Measure 2: IV_6

Measure 3: iii_6

Measure 4: V_2^4

Measure 5: I_6

Measure 6: IV_6

Measure 7: iii_6

Measure 8: V_2^4

Measure 5 (continued): V_5^6/IV

Measure 6 (continued): ii_6

Measure 7 (continued): ii_3^4

Measure 8 (continued): I_4^6

Measure 8 (continued): v_9

Measure 8 (continued): I

Even more conventional harmony is exhibited in passages such as those from "Playing in the garden" which demonstrate the use of the circle of fifths. Such instances can be found on page 13, measures 12-17 (system 3, measure 3, through system 4, measure 3) and page 14, measures 23-29 (system 1, measure 5, through system 2, measure 6).

Modality occurs in sections of each of the six pieces. For example, "Parade" contains a tonal/modal shift, with a one-bar harmonic ostinato ($I-ii-iii-V^9$) presented first in G major (page 18, measure 1), and recurring in D major in measure 9. Later, the ostinato ($i-ii-III-v^9$) is restated on A Dorian (while the right hand is in G major) in measure 24 (page 20, system 1, measure 1). The

pattern is last stated on E Dorian in measure 30 (page 20, animato poco à poco). Similarly, pitch centers in "Playing in the garden" display a tonal/modal shift, and show chromatic-mediant root relationships. Although essentially in D major, the piece passes through F Lydian in measure 39 (page 15, Tempo giusto). This is replaced by A major in measure 47 (page 15, system 3, measure 1); then it regresses through F Lydian in measure 55 (page 16, system 1, measure 1) and returns to D major by measure 83 (page 17, Vivace.)

Tonal or modal distinction is less precise in "The Sandman." Beginning in D major (page 22, measure 1), the piece hints at C Lydian by measure 15. From B^b major in measure 22, it modulates to F major by measure 26. A chromatic-mediant root relationship from the B^bmin⁹ chord in measures 29-30 (page 23, Largamente) to the Gmaj⁷ in measure 31 (page 23, Vivace, ma liberamente) introduces the concluding pitch center, G, although the exact mode is ambiguous.

Two of the six pieces are entirely modal, although their pitch centers are projected in differing manners. In "Little Angel," pandiatonicism is used to present D Dorian (page 6, measures 1-7), A Aeolian (page 6, a tempo molto tranquillo), and A Dorian (page 7, system 2, measure 1) before returning to D Dorian at the tempo primo (page 7). As in "Parade," modes in "Giddap Pony" are established by a harmonic ostinato. The centers progress from A Dorian (page 8, measure 1) to C Mixolydian in measure 18 (page 8, system 4, measure 4), E

Dorian in measure 21 (page 9, a tempo), and F Lydian in measure 42 (page 9, system 5, measure 3), returning to A Dorian by measure 54 (page 10, a tempo).

Instances of non-functional harmony, using seventh chords or extended chords, show traces of Grandjany's early period. Furthermore, the whole-tone, pentatonic, and split-interval scales⁵ provide the harmonic vocabulary in several passages. Quartal and quintal harmonies are used, as are parallelism and ostinati--traits also common to the French Impressionist school.

The non-functional use of half-diminished seventh chords, as well as dominant-seventh and -ninth harmonies, can be seen in Example 8 below. Pantriadicism--a freely evolving progression of chords--is enhanced by the contrary motion of the outer voices.

Example 8. Non-functional seventh and ninth harmonies used pantriadically. "Into Mischief," measures 35-39 (page 4, system 5, measures 2-6).

Example 8. Musical score for measures 35-39. The score is in 2/4 time and features a piano accompaniment with a treble and bass clef. The key signature has one sharp (F#). The music consists of chords in the right hand and a melodic line in the left hand. The chords are labeled as G7, F7, C#m7b5, and B9. The score includes dynamic markings 'ff' and 'sempre accelerando'. Measure numbers 35, 36, 37, 38, and 39 are indicated above the staff.

⁵See above, p. 27.

Example 9 illustrates further non-functional harmony with tritone root relationships involving extended harmonies, including split-third ($7+9$) sonorities. Notice also the brief instance of polytonality in measure 86 which presents motive a in F^\sharp minor over an E^b harmony.

Example 9. Harmonic reduction of "Giddap Pony," showing tritone and third root relationships, extended harmonies, and brief polytonality. Measures 84-90 (page 11, Moderato, molto sostenuto, to page 12, system 1).

Handwritten musical score for "Giddap Pony" showing harmonic reduction for measures 84-90. The score is in 2/2 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system covers measures 84, 85, 86, and 87. The second system covers measures 88, 89, and 90. Chord symbols and annotations are provided below the staves.

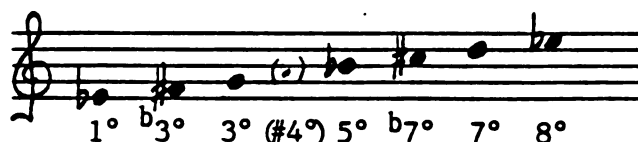
Measures 84-87: A^{13b9} , A^{m13} , E^b7+9 . Tritone roots are indicated between measures 84 and 85, and between 85 and 86. Measure 86 is annotated with "(f# minor above)".

Measures 88-90: $E^b_{maj} 7+9$, C^m7 (tritone roots), G^b7+9 .

The whole-tone, pentatonic, and split-interval scales, which can render a pitch center temporarily indefinable, are found in the codas and transitions in Children's Hour. The C^\sharp whole-tone scale appears in the coda of "Into Mischief," measures 45-48 (page 5, system 2). A D^b pentatonic scale at the conclusion of "The Sandman" unfolds in the right hand of

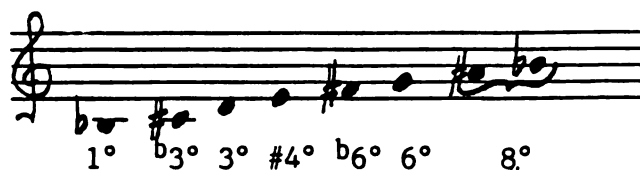
measures 29-30 (page 23, system 1, measures 1 and 2). The split-interval scale, Grandjany's trademark since the Rhapsodie, is present at least once in each piece, excluding "Little Angel." The split-third is found in each example. Also note the return of the $\flat 2$ or $\sharp 4$ scale degrees. "Giddap Pony" uses a version of the scale in measures 84-85. This excerpt appears in Example 9, measures 86-87; a reduction is found below in Example 10.

Example 10. Harmonic reduction of "Giddap Pony," measures 86-87 (page 11, system 5, measure 3, through page 12, system 1, measure 1), showing split-third and split-seventh.



Other split-interval scales demonstrate a tendency toward more consonance than the originally dissonant "Ravel scale," variations in which the sixth scale degree eliminates the possibility of a "split-seventh" effect, or in which either the $\flat 2$ or $\sharp 4$ are diatonically altered. Note again this neo-classical emphasis on consonance.

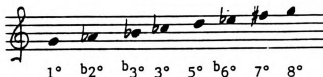
Example 11a. Harmonic reduction of "Playing in the garden," measures 93-95 (page 17, liberamente e stringendo), showing split-third and a split-sixth.



Example 11b. Harmonic reduction of "Parade," measure 23 (page 19, system 3, measure 3, through system 4, measure 1, beats 1-9), showing split-third.



Example 11c. Harmonic reduction of "The Sandman," measures 31-45 (page 23, *Vivace, ma liberamente*), showing split-third.



Other remnants of Grandjany's French schooling are demonstrated in "Little Angel." Example 12 below shows quartal and quintal harmonies, parallelism, and non-functional modality.

Example 12. Quartal and quintal harmonies, parallelism, and non-functional modality. "Little Angel," measures 13-16 (page 6, system 3, measure 4, through system 5).

A Aeolian: i v VI bVII

Example 12, continued.

Melody

Qualities associated with children's nursery rhymes and songs--repetitive rhythmic or melodic patterns and simple, stepwise motion--abound in the melodies of Children's Hour, thus supporting the choice of the title. The overall simplicity of these diatonic melodies marks a tremendous change from Grandjany's earlier, chromatic melodies so typically found in Souvenirs. Repetition of phrases, whether of three, four, or seven measures in length, also contributes to the child-like simplicity; other small formal units, such as the similar period form demonstrated in Example 7, are less common.


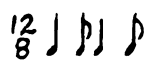
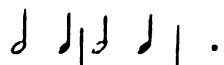
Rhythmic sequences, i.e. repeated rhythmic patterns, are used to generate four main themes from the suite. One example is the main theme from "Little Angel." This primarily stepwise melody follows the implied rhythmic pattern $\frac{2}{2}$ ♩. ♩. ♩. ⁶

⁶ Although written as only an eighth-note, the first pitch of the two-note rhythmic pattern would be allowed to

Example 13. Beginning melody from "Little Angel" (as it would be executed on the harp), measures 1-4 (page 6, system 1), illustrating rhythmic sequence.



Other melodies which unfold by rhythmic sequence include:

Example 7 above, taken from the opening of "Into Mischief," which is dependent on the motive $\frac{2}{4}$ ; the first melody in "Parade" (page 18, measures 3-7, *giocoso*), generated by the figure $\frac{12}{8}$ ; and the B theme from "Playing in the garden," measures 39-46 (page 15, *Tempo giusto*), based on a similar pattern $\frac{3}{4}$ .

Melodic patterns which repeat are also characteristic of the melodies from the suite. Example 14 below shows not only the predominance and repetition of motives a and a¹, but also the symmetrical structure of this melody through the repetition of the three-measure phrase.

Contributing to the simplicity of the melodic structure is conjunct motion, demonstrated by several melodies in the suite. As shown in Example 13 above, the main theme from "Little Angel" is almost completely stepwise.

Similarly, the melodic outline in the A section of "The Sandman" exhibits an underlying stepwise foundation. The

vibrate on the harp for three eighth-note beats, or until the next melody note.

Example 14. Section A melody from "Playing in the garden," measures 1-6 (page 13, measures 1-6) illustrating repetition of motives a and a1 and repeated phrase structure.

seven-measure phrase is then repeated, with modifications, in measures 8-14, again showing the symmetry of smaller formal units.




Example 15. Melodic reduction of A theme from "The Sandman" (page 22, system 1), showing underlying conjunct foundation.

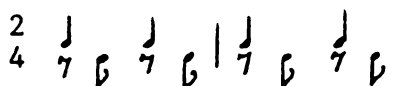

Rhythm

The simplification of the rhythmic character of this suite signals a marked change in style for Grandjany and definitely identifies the work as neo-classical. Abrupt changes of tempo and meter, typical of the rhythmic ambiguity found in his earlier works, are confined to small portions of codas and transitions following the six pieces; in their place, patterns (such as ostinati and rhythmic sequences) now clearly delineate strong and weak beats.

Hemiola is the sole device which is used to obscure the flow of the otherwise-straightforward rhythm.

Rhythmic ambiguity, as reflected by meter and tempo changes, can be found in the codas and transitions of Children's Hour. For example, the coda of "Giddap Pony," beginning in measure 79 (page 11, Vivace), is marked by changes in tempo (from Allegro to Vivace) and meter (from $\frac{2}{4}$ to $\frac{3}{4}$). The next four measures also change tempo and meter (Più vivo, $\frac{2}{4}$). The new tempo, key signature, and meter (Moderato, two sharps, $\frac{2}{2}$) in measure 84 (page 11, Moderato, molto sostenuto) announce the start of the twenty-measure transition, which also changes tempo in measure 95 (page 12, Più vivo).

In contrast with the fluctuations discussed above, the same piece ("Giddap Pony") offers insight into Grandjany's use of repeated patterns and ostinati, two devices which provide strong and continued rhythmic definition. The rhythm $\frac{2}{4}$  --probably depicting a galloping horse--is used as an ostinato for the first thirty-three measures (pages 8-9, until sempre marcato). In measure 34 (page 9, sempre marcato) the first beat of this figure then becomes the basis of a new pattern for the following eight measures ($\frac{2}{4}$ ). Measures 42-45 (page 9, system 5, measure 3), introduce a new two-measure rhythm $\frac{2}{4}$  which is repeated once. As in measures 34-41, measures 46 and 47 (page 10, measures 2 and 3) use the last measure of the preceding pattern to generate the two-measure figure

$\frac{2}{4}$  . A new figure, $\frac{2}{4}$  , appears in measures 48 and 49, but is replaced in measure 50 (page 10, system 2), where rhythmic stability is created by the repeated sixteenth-note triplets in the right hand. These triplets overlap the return of the original ostinato in measure 54 (page 10, a tempo). Steady left-hand eighth-notes at the top of page 11 provide a new ostinato which is transferred to the right hand nine measures later. Thus, unity and balance are achieved by means of rhythmic patterns derived from preceding figures, and by the introduction of new rhythmic motives.

Hemiola is the one device which is used (albeit sparingly) to provide variety in otherwise rhythmically predictable pieces. This technique is prominent in "Playing in the garden," as shown in Example 3b, above. Example 16, below, demonstrates another two-measure hemiola against the harmonic rhythm of one chord per measure. The underlying harmonic pattern consists of non-functional seventh chords ascending by step.

Example 16. Hemiola and harmonic sequence. "Playing in the garden," measures 63-66 (page 16, system 2, measure 3, through system 3, measure 1).

The musical score for Example 16 is presented in two systems. The first system contains measures 63 and 64, and the second system contains measures 65 and 66. The time signature is 3/4. The right hand (treble clef) features a hemiola pattern, indicated by brackets labeled "hemiola" above measures 63-64 and 65-66. The left hand (bass clef) plays a steady eighth-note accompaniment. The harmonic sequence consists of non-functional seventh chords: D⁷, E⁷, Fmaj⁷, and G⁷. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Texture

The simple homophonic textures which dominate Children's Hour illustrate a change in Grandjany's approach to harp composition. Initially, in his harp writing, he compared the harp to a symphony orchestra.⁷ Here, however, it is more comparable to the piano, since the suite can, for the most part, be played as comfortably and convincingly on the piano as on the harp. Traces of Grandjany's earlier harpistic style--two-hand arpeggios--are only occasionally evident.

Much of each piece from Children's Hour consists of a single melodic line in the right hand accompanied by chords or arpeggios in the left, reflecting the neo-classical ideal of a simple texture. Left-hand melody, the exception to the rule in most harp writing, appears only in "Little Angel" (refer to Example 5b). Less often, a brief imitative passage (see Example 5c) may interrupt an otherwise homophonic texture.

The new, pianistic approach is also shown by a reduction in the number of two-hand arpeggios, which dominated the earlier style. Now prominent in only two passages (see the coda of "Parade," page 20, Più mosso, and "Playing in the garden," Example 16 above), elsewhere they are replaced by less harpistic scalar motion to effect a change of register, such

⁷See above, page 16.

as in "Into Mischief," measures 32-35 (page 4, system 4, measure 3, through system 5, measure 2), and "Playing in the garden," measure 16 (page 13, system 4, measure 2).

Summary

The dramatic change in style exhibited in Children's Hour shows Grandjany's immersion in the neo-classical ideal of simplicity; the complexities and ambiguities of his early period are replaced by more conservative forms, harmonies, melodies, rhythms, and textures. This work reveals the more mature composer now mastering a larger, cyclic suite while simultaneously incorporating newer, neo-classical elements. And yet, the examination of the harmonic content still demonstrates unmistakable signs of Grandjany's French heritage.

Divertissement, analyzed in Chapter V, shows the composer experimenting with a different twentieth-century trend, the neo-Baroque.

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CHAPTER V

Divertissement, Op. 29

Divertissement, Op. 29, composed in 1951 and published in 1958, was the last advanced-level solo written by Grandjany. He played the première of the work in a radio series which was broadcast over station WQXR in New York City on March 23 and 30, 1957.¹ It is unique among his original compositions because it is written in a contrapuntal, neo-Baroque style. Grandjany loved the music of the Baroque, especially that of Bach; not only did he transcribe numerous Bach works for the harp, but he also insisted on teaching harmony and counterpoint to his private students.² Jane Weidensaul recalls that

his love for Bach was evidenced by his recreational playing of Bach at the piano, the instrument he seemed to prefer for that purpose. As he grew older, I know he composed mostly at the piano. . . I see the Divertissement as his Art of Fugue, the piece in which he demonstrated his mastery of contrapuntal techniques.³

The work is written in three movements, "Canon," "Fughetta," and "Final." The first movement, a two-voice

¹Virginia Morgan, "News Notes," Harp News 1 (1957): 20.

²Telephone interview with Anne-Marguerite Michaud, West Warwick, Rhode Island, 13 March, 1986.

³Letter received from Jane Weidensaul, September 1, 1985.

canon, serves as an introduction to the two movements which follow. "Fughetta" and "Final" are related through a mutual dependence on the name of Mrs. Anna Clark,⁴ a wealthy patron whose daughter studied harp with Grandjany.⁵ Improvisation on names was one of his favorite pastimes, often demonstrated for his harp classes at Juilliard.

Form

Each of the three independent movements of Divertissement is written in a different contrapuntal form. However, coherence among the movements is achieved by the similarity in their styles. Additional unity is provided by the tonic-dominant-tonic relationships of their respective key centers, thereby reinforcing the traditional nature of the work.

"Canon," movement I, is a two-voice canon labeled "à la quinte inférieure" (at the fifth below). The upper voice, which leads the canon, is followed one measure later by the lower voice in imitation at the fifth below. This exact imitation, also found at the twelfth below (measures 10-33 [page 1, system 2, measure 5, through page 2, system 2, measure 4] and 50-73 [page 2, system 5, measure 3, through page 3, system 4, measure 2] ceases only at cadence

⁴Marcel Grandjany, "Music for the Harp." Capitol PAO 8420, n.d.

⁵Weidensaul, September 1, 1985.

points (measures 9-10 [page 1, system 2, measures 4-5], 32-33 [page 2, system 2, measures 3-4] and at the very end (measures 75-84 [page 3, retenu]). Serving as a head motive, the opening three measures of the upper voice recur at several points (measures 10-12 [page 1, system 2, measure 5, through system 3, measure 1], 33-35 [page 2, system 2, measures 4-6], 42-44 [page 2, Meno mosso], and 60-62 [page 3, system 2, measures 1-3]). Since the "Canon" centers on D major, notice also that the upper voice actually begins on the dominant, while it is imitated by the lower voice on the tonic.

Example 1. Opening three measures, head motive, of "Canon," page 1, measures 1-3.

Centering on A, "Fughetta" (movement II) is a short, three-voice fugue. The subject is first stated by the alto voice, followed by an answer in the soprano (measure 10) [page 4, system 3, measure 1] and a subject in the tenor (measure 19) [page 4, system 5, measure 3]. After this exposition, the complete subject does not reappear. Instead, it is broken up into four motives which are then developed

through imitation, sequence, stretto, and inversion. A brief reprise, which begins in measure 47 (page 6, Très largement), brings back an abbreviated version of the subject in the original key.

The head motive of the subject, here referred to as the "name motive," is based on the letters in the name "Anna Clark." As shown in Example 2, alphabet letters are aligned beneath the letters of the musical alphabet and given the corresponding pitch. For example, letters d, k, r, and y would all be aligned with the pitch D.

Example 2. Alignment of alphabet letters with their corresponding musical pitches.

Pitch:	A	B	C	D	E	F	G
Letter:	a	b	c	d	e	f	g
	h	i	j	k	l	m	n
	o	p	q	r	s	t	u
	v	w	x	y	z		

Thus, the pitches given to the letters in "Anna Clark" will be A-G-G-A, C-E-A-D-D.

Example 3. Fugue subject from "Fughetta" showing name motive, and its two motives later developed in the movement (page 4, measures 1-9).

The third movement, "Final," is a sectional, contrapuntal piece also based on the name motive of the fugue subject from "Fughetta." Each section begins with the name motive, which then recurs in the following measures: 17-18 (page 7, last measure, to page 8, first measure); 32-33 (page 8, system 4, measure 4, to system 5, measure 1); 37-42 (page 9, Meno mosso); 51-52 (page 9, Très retenu), to page 10, measure 1); 54-55 (page 10, Très retenu); 70-71 (page 11, system 1, measure 3, to system 2, measure 1); and 119-121 (page 13, accelerando). Following each presentation of the name motive are sections consisting of either a short development or free counterpoint. Although the tonal center is D, three statements of the name motive occur on other pitch centers. Example 4 shows the opening three measures of movement III, which contain this name motive (untransposed from "Fughetta") with octave displacement.

Example 4. Measures 1-3 of "Final" (page 7) showing name motive of fugue subject from "Fughetta."

name motive

1 2 3

oct. dis. 1

oct. dis.

oct. dis.

f

Harmony

The separate movements of Divertissement share a similar harmonic vocabulary, one which combines pandiatonicism with quartalism and modality. The "fortspinnung" texture which is predominant in the work allows only infrequent cadences with which to define the tonality and does not easily lend itself to a vertical harmonic analysis. Indeed, one feature of pandiatonicism is that "strong harmonic movement and traditional cadences are replaced by greater emphasis upon rhythm and counterpoint."⁶ However, interspersed with this pandiatonic treatment are occasional chords (and their respective root movements) which reflect Grandjany's French Impressionist background.

Although present in each movement, pandiatonicism is most abundant in the first movement. "Canon" is harmonically static, retaining a tonic center on D major but having brief modal changes into D Mixolydian (measures 22-29 [page 1, system 4, measure 5, through page 2, system 1] and 50-55 [page 2, system 5, measure 3, through page 3, system 1, measure 2]) and D harmonic minor (measures 67, beat two, through 68 [page 3, system 3, measures 2, beat two and 3]). Example 5 shows such pandiatonic treatment. (Notice that the bottom voice imitates the top at the twelfth.)

⁶William R. Martin and Julius Drossin, Music of the Twentieth Century (New Jersey: Prentice-Hall Inc., 1980), p. 58.

Example 5. Pandiatonicism in "Canon," measures 15-21 (page 1, system 3, measure 4, through system 4, measure 4).

Musical score for Example 5, measures 15-21. The score is in G major (one sharp) and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. A large slur covers the entire passage from measure 15 to 21. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with eighth and quarter notes. Dynamics include *mf* (mezzo-forte) at the beginning and *dim.* (diminuendo) towards the end. Measure numbers 15, 16, 17, 18, 19, 20, and 21 are indicated above the treble staff.

Quartal (and quintal) harmonies are also common to all three movements. In Example 6 below, vertical and horizontal fourths are evident. The cadence in measure 10 involves an E quartal chord progressing to an open-fifth sonority on D. (The quartal chord also re-orders the pitches of a V^7 sus⁴, a favorite dominant harmony used by Grandjany since the Rhapsodie.)

Example 6. Quartalism in "Canon," measures 8-10 (page 1, system 2, measures 3-5).

Musical score for Example 6, measures 8-10. The score is in G major (one sharp) and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a melodic line with quarter notes. The bass staff shows a harmonic accompaniment with quarter notes. Vertical and horizontal fourths are indicated by brackets and labeled 'P4'. Measure numbers 8, 9, and 10 are indicated above the treble staff. A diagram below the bass staff shows the 'E quartal chord' with its constituent notes: E, G, B, and D.

Open-fifths and quintal chords, harmonizing a stretto presentation of the name motive, occur in the next example from "Fughetta."

Example 7. Open-fifths and quintal harmonies in "Fughetta," page 6, Très largement.

The musical score for Example 7 consists of two systems of music. The first system is marked *Très Largemente* and the second *a Tempo*. The music is in 4/4 time. The first system shows measures 47 and 48. The bass line is marked *ff* and features a *D quintal* chord. The melody is marked *G quintal* and features an *open fifths quintal* chord. The score includes measures 47 and 48.

A passage from "Final" shows a series of parallel fifths sounding above seventh chords, the roots of which descend by thirds. After an Aeolian cadence ($bVII^7$ to i) on D, the excerpt concludes with an open-fourth harmonization of the name motive. Supporting this motive are a D-minor chord and an E-quartal sonority. (See Example 8 below).

Modality is also used in places throughout Divertissement as a contrast to the pandiatonic sections. As previously mentioned, movement I contains two brief passages in D Mixolydian. The second movement is more clearly modal, centering around A Aeolian, with short references to other modes. The excerpt below--which follows

Example 8.. Triadic, quartal, and quintal traits in
 "Final," measures 15-17 (page 7, system 5).

parallel fifths

f

seventh chords

D: $bVII^7$

sempre f

E quartal

fifteen measures of pandiatonicism--hints at A Dorian and A Phrygian.

Example 9. Modality beneath the inversions of the name
 motive in "Fughetta," measures 43-45 (page 6,
 system 2, a Tempo).

a Tempo

mf

A Dorian

A Phrygian

mf

Modality as used in movement III is often unstable. "Final" centers on D (Aeolian and Dorian) but contains other modal references (C Mixolydian and E^b major) which are so brief that their identification is, at best, tenuous. Example 8

above shows an Aeolian cadence ($\flat\text{VII}^7$ to i) on D in measure 17, but there are few other cadences which help define the mode (see measures 107-109 [page 13, Molto rall.], 120-121 [page 13, system 5, measures 2-3]).

A few passages from movements I and III demonstrate aspects of Grandjany's earlier style--extended chords and non-functional harmonies. Example 10 below shows extended harmonies progressing down by seconds and cadencing in D major through a tritone "substitute" for the dominant.

Example 10. Extended harmonies and a tritone substitute for the dominant. "Canon," measures 75-79 (page 3, retenu).

Handwritten musical score for Example 10, measures 75-79. The score is in 2/4 time with a key signature of one sharp (F#). It shows a progression of chords: G quintal (G maj) in measure 75, F in measure 76, $E\flat\text{maj}^7$ ($\flat\text{II}^7$) in measure 77, and $D\text{maj}^7$ (I^7) in measure 79. The notation includes a "retenu" marking, a fermata over measure 78, and a "p" dynamic marking in measure 79.

The following example illustrates non-functional harmony, as extended and split-interval chords conclude a tonally ambiguous section in movement III.

Example 11. Non-functional harmony and extended chords in "Final," measures 24-27 (page 8, system 2, measure 3, through system 3, measure 3).

24 *f* *en retentant*

25 *f*

26 *mf*

27

B7 split third Cm 9+11 B7 split third Cm 9+11 B9 split third Eb split seventh

B9 split third Eb split seventh

Melody

Divertissement marks a change in Grandjany's melodic style: the perfect fourth and fifth now play an important part in melody generation and, to a lesser extent, triadic outlines are present as well. In addition, a wide variety of developmental techniques are demonstrated, largely dictated by the contrapuntal forms used. However, repetition of one- and two-measure ideas, as found in Souvenirs and Children's Hour, is again common.

Melodic fourths and fifths are used frequently in the piece. Outlines of quartal or quintal chords, and projections of single perfect fourths and fifths, are present in the melodies of each movement. Example 1 above, which shows the head motive from "Canon," is dependent on the perfect fourth. Example 12 below, also from "Canon," further illustrates quartal and quintal emphasis.

Example 12. Quartal and quintal aspects from melody of "Canon," measures 49-55 (page 2, en revenant au mouvement peu à peu).

The melodic fourth and fifth used within a modal framework are shown in Example 13. This two-measure unit, taken from "Final," is in D Dorian and contains triadic outlines.

Example 13. Fourths, fifths, and triadic outlines found in "Final," measures 73-74 (page 11, a Tempo).

Motivic developmental techniques are an integral part of contrapuntal forms. The name motive in movements II and III undergoes extensive transformation as it is inverted, repeated, sequenced, intervallically contracted and rhythmically augmented. In addition, Example 7 above shows the motive as it is fragmented in stretto.

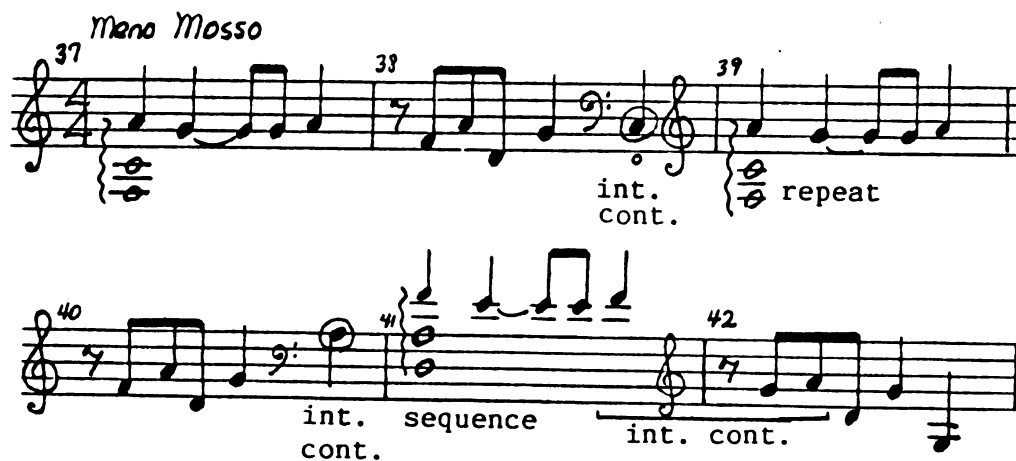
Example 14a. Original name motive from "Fughetta," measures 1-2 (page 4).



Example 14b. Name motive, in inversion, with elaboration. "Fughetta," measures 45-46 (page 6, system 3, measures 2 and 3).



Example 14c. Name motive, repeated and sequenced, with intervallic contraction. Left hand of "Final," measures 37-42 (page 9, Meno mosso).



Example 14d. Name motive using rhythmic augmentation. Left hand of "Final," measures 119-121 (page 13, accelerando).

The image shows a musical staff in 4/4 time, measures 119-121. Measure 119 is marked 'marcato'. Measure 120 features a rhythmic augmentation where a note is held for two measures. Measure 121 ends with a forte 'f' dynamic. A bracket labeled 'augmentation' is placed below measures 120 and 121.

The melodic structure of both "Canon" and "Fughetta" is, by nature of their procedures, imitative between the voices but typically not repetitious within a single voice. However, in the last movement, internal repeats of one- and two-measure ideas are a very important feature of the melodic generation. Unmodified one-measure repeats are very common in "Final," occurring in measures 12-13 (page 7, system 4, measures 1-2), 24-25 (page 8, system 2, measure 3, through system 3, measure 1), 26-27 (page 8, en retenant), and 96-97 (page 12, system 4, measures 2-3). Longer repeats are most often modified by elaboration or sequence: such two-measure units include measures 4-7 (page 7, a Tempo), 20-23 (page 8, system 1, a Tempo), 37-40 (page 9, Meno mosso), 73-76 (page 11, a Tempo), and 100-103 (page 12, sempre accelerando). In addition, there are two repeated or sequenced four-measure ideas which appear in measures 86-93 (page 12, a Tempo, modified sequence) and 109-116 (page 13, Tempo primo, modified repeat). In some cases only one voice repeats, giving the impression of a short ostinato figure. These can be found in measures 28-32 (page 8, Più lento,

right hand), 49-50 (page 9, system 5, measures 1-2, right hand), and 82-85 (page 11, system 5, through page 12, measure 1, right hand).

Rhythm

Divertissement displays a variety of rhythmic properties, although the piece remains rhythmically conservative by twentieth-century standards. Because strong and weak beats are well-defined, there is very little metric ambiguity. Each movement will be briefly examined for its unique rhythmic characteristics.

"Canon" observes the traditional rhythmic tendencies of two-voice imitative writing.⁷ Rhythmic independence is maintained in all but five measures of the canon; in these few measures (which present steady eighth-notes in both hands), contrary motion is used to maintain voice independence.⁸

Similar contrapuntal procedures are followed in "Fughetta." Rhythmic independence is the norm; in fact, stratification of the voices occurs, especially when all three voices are present. The subject entrance in the tenor of the exposition (measures 19-27 [page 4, system 5, measure

⁷See H. Owen Reed and Paul Harder, Basic Contrapuntal Technique (New York: Mills Music, Inc., 1964), pp. 16-21 and 30-32 for more information.

⁸See measure 66 (page 3, system 3, measure 1) for the only exception, in which parallel motion results in parallel fifths.

3, through page 5, system 3, measure 1]) demonstrates such independence. The soprano voice maintains its rhythmic freedom, and the alto (which is now beneath the tenor) moves in very slow note values (half-notes or longer).

The fugue subject from "Fughetta" also shows rhythmic characteristics typical of most contrapuntal writing. Despite (or perhaps, necessitated by) its unusual length (nine measures), the subject is propelled forward by the avoidance of accents on six of the strong beats. In Example 15, below, asterisks show these missing accents.

Example 15. Rhythm of fugue subject from "Fughetta," (page 4, systems 1 and 2) demonstrating lack of strong beat accents (marked with asterisks).



"Final," written in a freely contrapuntal style, illustrates the most rhythmic flexibility. Traditional strong- and weak-beat accents are observed; however, the more contemporary use of polymeter⁹ is also evident. Example 16 shows a three-stage sequence which implies three measures of

⁹The term "polymeter" refers to "contrasting rhythms involving a conflict of meter or accents." See Harvard Dictionary of Music, 2nd ed. (1970), s.v. "Polyrhythm."

$\frac{3+2}{8}$ eliding with one measure of $\frac{4}{4}$. The figure is transposed in measures 55-57.

Example 16. Polymeter in "Final," measures 52-54 (page 10, system 1).

Example 16. Musical score for measures 52-54. The score is in 2/2 time. Measure 52 is marked *a Tempo* and *sf*. Measure 53 is marked *p* and contains a $\frac{3+2}{8}$ polymeter. Measure 54 is marked *Très retenu*, *f*, and *dim.*, and contains a $\frac{3+2}{8}$ polymeter. The bass line in measure 54 is marked with a $\frac{3+2}{8}$ polymeter and a $(\frac{4}{4})$ time signature.

Another example of polymeter can be seen in Example 17 below. The left-hand motives, written in $\frac{4}{4}$, are fragmented in the last measure, while in the right hand, a five-stage melodic and rhythmic sequence implies $\frac{7}{8}$.

Example 17. Polymeter in "Final," measures 65-69 (page 10, system 5, through page 11, system 1, measure 2).

Example 17. Musical score for measures 65-67. The score is in 2/2 time. Measure 65 is marked *pp* and contains a $\frac{7}{8}$ polymeter. Measure 66 is marked *aresc.* and contains an $\frac{8}{8}$ polymeter. Measure 67 is marked $\frac{7}{8}$ and contains a $\frac{7}{8}$ polymeter.

Example 17, continued.

Texture

Divertissement represents Grandjany's sole excursion into exclusively contrapuntal textures, replacing the homophonic style of his earlier compositions. The first two movements are written in a consistently imitative, polyphonic manner, as suggested by their respective titles. Two independent voices are maintained throughout "Canon;" two- and three-voice texture is used in "Fughetta." However, "Final" contains both contrapuntal and homophonic sections, sometimes without a clear line of demarcation between them.

Voice distinction is made primarily by differences in rhythm, range, and melodic contour, as previously mentioned. In "Canon," the interval of imitation changes from the fifth to the twelfth, in order to avoid overlapping the voices. Free counterpoint which accompanies the soprano fugue answer in measures 10-18 (page 4, system 3, through system 5, measure 2) of "Fughetta" is at times as much as two-octaves-and-a-fifth lower, further emphasizing the independent polyphonic voices by their spatial distribution.

Homophonic textures are found in places in "Final." Most of these sections, such as in measures 1-3 or 51 (page 9, Très retenu) are very brief. However, one eight-measure passage, in which right-hand quartal and first-inversion chords are played above steady eighth-notes, contains the only example of (quasi-) parallelism. The excerpt below shows the first four measures of this section.

Example 18. Homophonic section showing (quasi-) parallelism in "Final," measures 57-60 (page 10, system 2, measure 3, through system 3).

The image shows a musical score for measures 57-60. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The treble staff contains chords, with measure numbers 57, 58, 59, and 60 indicated above the staff. The bass staff contains a steady eighth-note accompaniment. The word "expressif" is written below the treble staff, and "legato" is written below the bass staff. The score shows a sequence of chords in the right hand and eighth notes in the left hand, illustrating a homophonic texture with parallelism.

Summary

Divertissement, Op. 29, demonstrates Grandjany's late-career affection for the contrapuntal style of the late Baroque, which became known in the twentieth century as "neo-Baroque." Writing in polyphonic forms such as the canon and fugue, he uses a contemporary harmonic treatment which includes pandiatonicism, modality, and quartalism. Evidence of his early French style is less apparent here than in previous works. Melodic, rhythmic, and textural elements now follow the eighteenth-century practices of

two- and three-voice counterpoint, with only a few instances of twentieth-century techniques.

Excerpts from Divertissement, © 1958 Durand S.A. are used by permission of the publisher, for whom the sole agent is the Theodore Presser Company.

CONCLUSIONS

It may seem presumptuous to draw conclusions about any composer's style when considering only one tenth of his output. Nevertheless, the four pieces examined here--deliberately chosen from the beginning and end of both periods--do represent half of Grandjany's concert harp solos, which demonstrate the epitome of his compositional expertise. Upon examination of all of Grandjany's other compositions for harp, these works were found to illustrate every aspect of his writing, therefore providing substantial data on which to base logical deductions concerning the evolution of his style.

As stated in Chapter I, Grandjany's life and compositional output can be divided into two periods--one in France, 1910-35, and the other in America, 1936-75. His concert solos during his French period reflect current, progressive trends typical of the era, namely those associated with the Impressionist movement. Grandjany, then a young man recently matriculated from the Paris Conservatoire, emulated the styles of Maurice Ravel and Claude Debussy, the two front-runners of the Impressionist school. After moving to America, the now middle-aged composer was immersed in the conservative neo-classical movement popular at that

time, and he remained so immersed even throughout his later years, with only isolated experiments into slightly more progressive musical techniques. Nevertheless, his French background is always apparent in the music of his American period.

Examination of the four pieces analyzed reveals much more specific information about the evolution of Grandjany's compositional style, focusing on aspects of form, harmony, melody, rhythm, and texture. A comparison of the forms shows a marked contrast between the free-flowing, sectional natures of the Rhapsodie and Souvenirs and the more traditional two- and three-part classical forms and baroque contrapuntal structures exhibited by Children's Hour and Divertissement, respectively. These later works are also larger and more complex, written in several movements which are interrelated by cyclic and other means. The growing complexity of the macroform of these larger works results in the increasing need for more clarity and organization of the microform within each movement.

A change is also evident in the harmonies of Grandjany's music. In the two early works, ambiguity of pitch center was central to the nebulous effect desired by the Impressionists, whom Grandjany emulated. The opposite effect--clearly defined tonal (or modal) pitch centers--was used by him to faithfully execute the neo-classical and neo-Baroque style, found in the later-period pieces. Individual chromatic elements from his French period (i.e. extended

harmonies, split-interval scales, and non-functional harmonies) did not totally disappear from his new, diatonic vocabulary, but were used for colorful effects. His use of a simpler, neo-classical style actually allowed for the further expansion of harmonic resources through his incorporation of pandiatonicism and quartalism.

Grandjany's melodies show remarkable versatility rather than a particular evolution of style. In the Rhapsodie, a type of piece which depends on pre-existing melodic material, the four- to five-measure melodies are derived from a chant fragment. In contrast, Souvenirs, "Remembrances," is a collage of Debussyian traits; therefore, its shorter (two- to four-measure) melodies consist of little more than successive motives. Children's Hour melodies, which resemble simple nursery tunes, are three to seven measures long and are often appropriately repetitious. By contrast, the melodies of Divertissement, due to the use of neo-Baroque procedures, are freely spun out without any such repetition. The overview of his style also reveals a gradual increase in the amount of motivic development, as each piece demonstrates Grandjany's growing mastery of this craft.

Rhythmically, the Rhapsodie and Souvenirs demonstrate the Impressionist trait of metric and rhythmic ambiguity resulting from frequently changing meters and tempos; Children's Hour and Divertissement are strikingly clear and simple, using such abrupt changes infrequently, reflecting neo-classical ideals. Hemiola and syncopation are the sole

rhythmic characteristics which are retained from his French works and, with the addition of polymeter in Divertissement, are the only devices used which obscure an otherwise clear metric foundation. A comparison of the rhythmic structures of these four works therefore reveals an increasingly conservative trend from vagueness to definition.

Textural differences among the four pieces have as their basis Grandjany's changing conception of the harp, from the lushness of a symphony orchestra sound to the sparseness and clarity of a piano. Rhapsodie and Souvenirs consist predominantly of two-hand arpeggios--the most suitable and idiomatic of all techniques on the harp, due to the natural sustaining quality of the instrument. By contrast, the late works retain such arpeggiated textures only for special effects: Children's Hour, as a rule, presents basic melody and accompaniment, while Divertissement is written in two or three independent voices. These two pianistic approaches, while typical of the neo-classical and neo-Baroque styles, are less idiomatic and more difficult to successfully execute on the harp, requiring much technical skill on the part of the performer.

To summarize, Marcel Grandjany's musical language closely paralleled his spoken language: in his early period he communicated only in French, and in his late period he spoke American with a thick French accent.

APPENDIX

APPENDIX

Compositions by Marcel Grandjany

<u>Opus</u>	<u>Title</u>	<u>Composed</u>	<u>Published</u>
1	Le Vanneur (baritone) Baiser d'enfant (soprano)	1910	1912
2	Deux Chansons populaires françaises 1. Le bon petit roi d'Yvetôt 2. Et ron ron ron, petit patapon	1912	1913
3	Arabesque (piano or harp)	1911	1912
4	Pastorale (piano; republished for harp in 1971)	1911	1912
5	Impromptu (piano)	1911	
6	Poème symphonique d'après <u>La jeune Tarantine</u> André Chénier, for harp, horn, and orchestra	1911	unpub.
7	Trois petites Pièces très faciles	1914	1919, 1943
8	Préludes	1920	1921
9	Serenade brève	1921	unpub.
10	Rhapsodie	1921	1923
11	Dans la Forêt du charme et de l'enchantement	1922	1923
12	Parmi les Marronniers (baritone)	1919	1921
13	Berceuse (soprano)	1914	1921
14	Automne	1927	1927
15	Pièce romantique (piano)	1928	1928
16	Children at Play	1928	1929
17	Souvenirs	1930	1930
18	On an Old Christmas Song	1930	1930
19	Aria in Classic Style (harp and organ or string quartet)	1937	1944

20	Variation on the Londonderry Air	1936	1941
21	Fantaisie-Choral (harp and organ)	1941	unpub.
22	Bagatelles	1939	1941
23	Old Chinese Song	1939	1941
24	Noël provençal	1940	1941
25	Children's Hour	1947	1950
26	Two Duets: Sally and Dinny Eleanor and Marcia	1947	1947
27	Harp Album	1941-47	1947
28	The Colorado Trail	1952	1954
29	Divertissement	1951	1958
30	Elegiac Poem (harp and cello)	1951	unpub.
31	Fantaisie sur un thème de J. Haydn	1953	1958
32	Frère Jacques	1957	1957
33	Impromptu	1953	1964
38	The Erie Canal		1964
39	La Belle au bois dormant: Suite pour harpe	1963	unpub.
41	Les Cerisiers en fleurs		1964

The following pieces have no opus number:

First Grade Pieces for the Harp (written with Jane Weidensaul)		1965
Little Harp Book		1966
Petite Suite Classique		1969
Les Agneaux dansent (solo or harp ensemble)		1971
The Kerry Dance		1971
Cadenza for Harp Concerto in B ^b (Handel)		
O bien Aimée (baritone and harp)	1955	unpub.

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_____. Personal letter, 23 January 1986.

_____. Personal letter, 11 February 1986.

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