PAULINE VIARDOT: HER MUSIC AND THE SPANISH INFLUENCE.

Angeline Brasier, B.Mus(Hons) ACU

Thesis submitted in partial fulfilment of the requirements of the degree of Master of Music University of Melbourne 2000
ACKNOWLEDGMENTS

I would like to thank several people who gave me their time and knowledge during the preparation for this thesis. Dr. Kerry Murphy, senior lecturer of music at the Faculty of Music, University of Melbourne served as my supervisor for this project. I thank her for her unending patience, encouragement time and expertise which saw this thesis through to completion. Also Dr. Robert Lagerburg of the Linguistics Department for his translation of Russian text much needed for this thesis. Also Mr. Ronald Wakeham of the Music library who also assisted in translations of Russian material. I would also like to thank my friends and family particularly my mother who was so understanding of me giving time to this project during my fathers illness. Great thanks is extended to all these people.
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ABSTRACT

Pauline Viardot (1821-1910) was a Mezzo-Soprano of international acclaim and a respected vocal pedagogue of the nineteenth century, but also a composer of some renown. As a result of Viardot's extensive travels, she developed an interest in a variety of different European musical styles. This thesis is a detailed study of selected solo vocal works to help ascertain defining characteristics of Viardot's compositional style with particular emphasis on her use of Spanish styles and techniques which until now have remained unresearched. The findings will reflect the composer's interest and interpretation of cultural musical elements that are stylistically foreign to French listeners. Also referred to will be Viardot's stay in Spain during 1842. Until now, details of this tour have remained incomplete.
Introduction

Pauline Viardot [née Garcia]¹ (1821-1910) was one of the most prominent opera singers of her time. Her fame and her family’s position in the music industry during the nineteenth century and beyond have meant that there is a certain amount of literature that refers to her life and work as a singer and vocal teacher. Despite this, one area of Viardot’s life that seems to have been omitted in recent writings, is her time in Spain and in particular, those of her compositions that allude to a Spanish style. The aim of this dissertation is to attempt to fill this gap. Chapter One will provide an introductory account of the life of Viardot in order to establish her overall contribution to nineteenth-century music. Chapter Two will provide an overview of her vocal music in general including details on its reception and publication. Included in Chapter Three of this study are previously uncited details of Viardot’s Spanish tour as well as an investigation into her music in order to ascertain various defining characteristics of her overall compositional style, with specific reference to her application of Spanish styles.

The women’s music collection at the University of Michigan provided me with microfilm copies of original publications of Viardot’s songs and some autograph manuscripts of her vocal music. Another source is a recent publication of songs and duets that include a Spanish song by Viardot "Cancion de la infanta" which is not contained in the University of Michigan microfilm copies.² Other primary sources that

¹ I shall refer to her as Pauline Viardot throughout this study since this was the name under which she was known as a composer.
have been used include writings in the 1842 issues of *La Revue et gazette musicale de Paris* and *The Musical World* that provide detailed reports of Viardot’s tour of Spain.

Viardot’s correspondence with Georges Sand between the years 1840 -1850 also proved useful in providing background information and relevant concert details.\(^3\) However the correspondence does not contain information regarding the Spanish tour since the letters at the time revolved around discussion of Georges Sand’s publication of her new novel *Consuelo*.

Among the secondary sources consulted is April Fitzlyon’s biographical account of Pauline Viardot entitled *The Price of Genius*.\(^4\) In an attempt to cover most aspects of Viardot’s life, this book gives a useful description of Viardot’s concert career including various personal details such as her relationship with her children and her friend Georges Sand. The underlying theme of the book, however, is Viardot's relationship with Russian literary figure Ivan Turgeniev (1818-1883). Despite being rather anecdotal and often undocumented, the book contains relevant performance dates and some details of performances of Viardot’s own works. Fitzlyon’s book remains the most comprehensive publication concerning most aspects of Viardot’s life and is one of the most cited secondary sources in recent studies.

Fitzlyon’s book devotes two and a half pages to Viardot’s Spanish visit and states that the reason for Viardot’s travel to Spain was a result of there being no further engagement for her at the Paris Opera at the time.\(^5\) There is no clarification as to whether Viardot had a professional arrangement for a concert tour in Spain and no mention made

\(^5\) April Fitzlyon, *The Price of Genius*, 111. This is not documented however.
of the April 10 issue of *La Revue et gazette musicale de Paris* which states that Viardot "signed for an engagement" in Spain. For this study, Fitzlyon's book was nevertheless useful in providing information on Viardot's concert career and general background.

A. Rosanov's publication *Polina Viardot-Garsia* (1973) gives a biographical account and important information concerning Viardot's publications and compositions with particular emphasis on her settings of texts by Russian poets. It includes a list of songs that were published in Russia with details of publications that have not been cited anywhere else thus shedding new light on the existence of Viardot's Russian works. However, the book does not offer a formal analysis of Viardot's songs. Also contained in the book is a description of the reaction to Viardot's works in Russia. There are also some details given on Spanish publications that are not present in the Fitzlyon book; indeed none of the secondary literature in English acknowledges the Rosanov source. Accompanying notes to the recent publication of Viardot's Spanish songs have also proved of some use to this study. The content of these notes resemble that of programme notes but contains some useful information concerning Viardot's use of poetry.

The majority of the secondary literature on Viardot relies on April Fitzlyon's *The Price of Genius* (1964) and Viardot's correspondence with Georges Sand. There are three unpublished theses written on Viardot. Of these, the most comprehensive is a DMA thesis entitled *Pauline Viardot-Garcia the Influence of the Performer on Nineteenth-

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7 There are essentially three publications of A. Rosanov's book. The first being in 1969 and the second edition 1973 and the third edition published in 1982. All three were published by Muzyka in Leningrad. The second edition was used for this thesis due to restrictions in the availability of the other editions.
"Century Opera" (1988) written by Angela Cofer. The biographical chapter of Cofer's study provides a detailed account of the life of Viardot and includes a brief description of her other family members and their place and contribution to nineteenth-century music.

The second chapter of the biography focuses on Viardot's acquaintances with other famous musicians and literary figures of her time including Brahms, Chopin and Berlioz. The aim of Cofer's dissertation is to inform the reader of the changes Pauline Viardot made to performance practise. Cofer refers to Viardot as being a prototype for the modern-day mezzo soprano and shows the ways in which she set an example to other singers by researching the costumes for the period and also the social political context at the time so that as a performer she could present a realistic interpretation that was historically correct. Apart from giving a thorough account of Viardot's contributions to nineteenth-century opera, Cofer's study also discusses Viardot's input in launching Gounod's career and helping with the writing of Berlioz's operas. Although some of this information is already contained in Fitzlyon, it is contextualised here in a very interesting and extremely well-documented presentation.

An account of Pauline Viardot as pedagogue is included in Kandie Kearley's DMA thesis entitled A Bel Canto Tradition: Women Teachers of Singing during the Golden Age of Opera (1998). Kearley's account of Viardot is only a small part of her thesis which focuses on the pedagogy of a number of women teachers, performers and composers of the nineteenth century. Kearley justifies her study as one that fills a

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10 Angela Cofer, 1.
11 Angela Cofer, 110.
“perceived gap” saying "there are no books currently available which contain both biographical and pedagogical information about these women". Unfortunately, she does not seem to have been aware of Cofer’s thesis; as Cofer’s study includes some of this information. Kearley gives some information concerning Viardot’s father Manual Garcia and his compositional output and briefly mentions Viardot’s Spanish tour in 1842, saying that it was successful. Regrettably, the majority of the biographical information in this thesis is not documented which means that potential follow-up of the original sources is impossible.

The most recent thesis on Viardot’s compositions is a DMA thesis written by Jennifer Edwards entitled *Pauline Viardot’s Song Settings of German Poetry: The Relationship between Music and Text* (1997). The primary objective of Edwards’s study is to determine the extent to which Viardot’s German songs equate with the "ideal" of the nineteenth-century Lied. Nine of her lied are chosen for analysis and discussion and are compared with her male counterparts' settings of the same text. Edwards’s thesis has been helpful in regards to information concerning the publication of Viardot’s music with some reference to a performance of her music; the thesis goes into significant detail of the performance of Viardot’s own music at her villa in Baden Baden where her German lieder were composed. An interesting account is given of the publication of Viardot’s arrangements of Chopin’s mazurkas in London in 1848. The thesis also gives the location of some of Viardot’s music and discusses recent publications of her music, although this information is incomplete.

Edwards briefly mentions Viardot's use of Spanish styles and her use of techniques that allude to the sound of the guitar, concluding "Elements of Spanish music in Viardot's compositions come to no surprise considering Viardot's Spanish heritage and her love for Spanish music". The biographical chapter has no mention, however, of the 1842 visit to Spain.

Discussion of Pauline Viardot can be found in many publications focusing on women's music. She is included in Carol Neuls-Bates Women in Music: An Anthology of Source Readings from the Middle Ages to the Present (1996) and Mary Booker's The Work of Women Composers from 1150 - 1995. Although published in 1996 this second book is an unreferenced summary of information available elsewhere, with a strong English bias. The information on Viardot is far too general and leaves out important dates and events.

As stated at the outset, there is little discussion in the Viardot literature of her Spanish tour and the Spanish influence on her music. The tour was nevertheless an important time in Viardot's life and perhaps contributed to her overall perception of Spanish music. More attention also needs to be given to the general study of Viardot's compositions. Although Edwards's thesis provides a helpful study of nine of Viardot's lied, it only covers a small amount of her compositional output and does not discuss her overall style. As a significant portion of Viardot's songs are Spanish in flavour, a study investigating the use of techniques that allude to a Spanish style complements the new

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13 Jennifer Edwards, 77.
information presented here on her Spanish tour. This thesis will discuss Viardot’s application of bolero, flamenco and habañera rhythms and Andalusian modes to her vocal music. In order to contextualise the Spanish influence on Viardot’s music it is necessary to give a brief account of her biographical background. This background, by integrating material from the Rosanov book, presents a different picture from that found in other sources.
SECTION I: LIFE AND WORKS

Chapter 1: Biographical Overview

Pauline Viardot was born on 18 July 1821 in Paris into a distinguished family of musicians who each made significant contributions to the history of music. Pauline’s father Manuel Garcia (1775-1832) was a great Spanish opera singer and composer in his own right who was renowned for his tonodillas and for breathing new life into the zarzuela; a style of opera that was indigenous to Spain. Pauline’s mother Joaquina Stiches was a singer and actress taking the name of Johanna Briones. Pauline’s sister Maria Malibran (1807-1836) was a renowned singer who made her operatic debut at the age of seventeen as Rosina in Rossini’s Il Barbiere di Siviglia and performed in New York as part of her father’s opera troupe. Tragically, Maria died prematurely in 1836. Manuel Garcia the younger (1805-1906) was a singer in his father’s opera troupe who retired from the stage at the age of 25 and turned his efforts to teaching. He became a professor at the Conservatoire de Paris and at the Royal Academy of Music in London. In 1854 he invented the laryngoscope which for the first time made it possible to view the larynx.

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18 Some sources claim that Maria died as a result of an accident however, Gilbert Chase asserts that Maria survived the fall from her horse and went on to perform that night but died later that week from complications due to head injuries sustained from the accident.
Pauline Viardot’s childhood was spent at performances and touring with her father’s opera troupe. In 1825 Manuel Garcia took the entire family to New York where his troupe performed *Il Barbiere di Siviglia* on 29 November at the Park Theatre, consequently performing Opera in the Italian language in America for the first time.\(^{19}\)

The cast included the Garcia family (except Pauline) and three other singers. A year later the family went their separate ways. Pauline’s sister Maria married Eugene Malibran who was twenty-seven years her senior. Viardot’s brother Manuel returned to France in order to pursue a career in vocal teaching while Viardot and her parents moved to Mexico.

Viardot’s musical training was centred around practical performance. Her first music lessons commenced at the age of four with Marcos Vega, organist in Mexico City,\(^{20}\) and by the age of eight she had achieved a sufficient level of musicianship to accompany her father’s vocal students.\(^{21}\) When Viardot’s family returned to France from Mexico, she commenced studies in composition at the age of nine with Anton Reicha who taught her the fundamentals of harmony and counterpoint.\(^{22}\) The information regarding her formal training in composition is somewhat ambiguous with some studies asserting that Viardot trained privately under Reicha\(^{23}\) and others stating she attended the Conservatoire de Paris for formal instruction with Reicha.\(^{24}\) At the same time Viardot was learning piano from Charles Maysenburg and later received instruction from Franz Liszt.\(^{25}\) Despite this, Viardot attributes some of the credit of her music education to her

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\(^{19}\) Gilbert Chase, *The Music of Spain*, 212.

\(^{20}\) Angela Cofer, 11.

\(^{21}\) Angela Cofer, 13.

\(^{22}\) April Fitzyon, *The Price of Genius*, 62.

\(^{23}\) Angela Cofer, 13.

\(^{24}\) Jennifer Edwards, 5.

\(^{25}\) Angela Cofer, 13.
father: "It was my father who taught me music, when, I don’t know, for I cannot remember a time when I did not know it." 26 After Manuel Garcia’s death in 1832, Viardot, now eleven, learned vocal instruction from her mother. 27

Pauline Viardot’s operatic career began on 9 May 1839 at Her Majesty’s Theatre in London where she appeared as Desdemona in Rossini’s Otello. 28 This London visit also included performances in private houses including two held by the then young Queen Victoria. On 25 May, Viardot performed at one of the Benedict concerts singing Costa’s "Suon Profondo" and Rossini’s "Lasciami". A review of this performance where Grisi and Persiani and Albertazzi also appeared mentions the obvious favour towards the new debutante soprano:

"[Grisi, Persiani and Albertazzi were] singing their very best as if each was resolved to lose no part of her hold upon the good graces of the public, now that a dangerous rival has appeared in Mlle Pauline Garcia. Her share of the concert, namely Costa’s Suon Profondo and Rossini’s Lasciami was the most extraordinary musical exhibition we can recollect. Not being hampered by the exigencies of the stage, Mlle Garcia justified to the highest point, all the praise we had bestowed upon her." 29

As Viardot’s good reputation increased during the London season, she became acquainted with the other opera singers who were to prove rivals in future years. Among these were the Italian operatic soprano Giulia Grisi and tenor Matteo Mario. Unfortunately, they did everything they could to discredit Viardot as they saw her success and her intellect as a potential threat to their own positions. 30

From the beginning of her operatic career, and indeed her concert career, Viardot launched a distinctly divergent attitude to the overall articulation of drama in opera which included a concern for realistic dramatic effect. This attitude was very much evident during her debut in *Otello* where an aria in the second act was encored. Viardot did not want to repeat the aria at the expense of the drama, so she ignored the audience’s requests and proceeded with the opera. In the third act of the same performance, there was another incident involving the "Willow song" and "Prayer" where Viardot pressed on without acknowledging the audience’s requests for an encore. Viardot wrote of this to Mme. Jaubert "...One would have to had to summon a glazier to *Otello* to repair the broken windowpane, so that it could be broken again,...so inspite of the encores and the noise, I did not want to stop." Such concerns for the drama on the part of the opera singer were uncommon at the time.

Although Viardot had not yet made her Parisian operatic debut, she had a solid reputation there through her various concert recitals. Viardot's debut into the Paris opera was on the 8 October 1839 again in the role of Desdemona in Rossini's *Otello*. Expectations of the sound and quality of her voice existed due to her relationship to her sister, the late Maria Malibran. This was a problem that Viardot had met earlier before the London tour, in her salon performances in Paris, where a number of audience members described the experience of her singing as being very similar to the sound of Malibran. However, the audience warmly received Viardot in this operatic performance and the critics predicted a great future for her. Among these were Alfred de Musset who held

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31 Angela Cofer, 70.
Viardot in high regard not only as a singer but as a personal friend. He wrote of this performance:

"The stricter critics have acknowledged the range and magnificence of Miss García’s voice; her perfect, well-studied technique, a charming easiness, a dramatic talent full of strength, of imagination and truth. One could at the very least stop right there for such a eulogy would satisfy an accomplished prima donna."  

On 5 April 1840 Viardot’s Paris opera engagement came to an end. Her impact on the Parisian public was great and an article written in *La Revue et gazette musicale de Paris* wrote: "It is possible that Madame Viardot-Garcia may not be heard this winter anywhere except at concerts, unless she should join the Opera, as we hope she will."

On 18 April 1840 Pauline Garcia became Pauline Viardot when she married conductor Louis Viardot. Louis was so devoted to contributing to the success of his wife’s operatic career that he gave up his position as director of the Théâtre Italian. Louis Viardot who was twenty one years her senior, was a friend of the Garcia family long before he married Pauline. The union produced four children, two of whom became professional musicians, Louise Heritte-Viardot became a singer and Paul Viardot, a violinist.

In February of 1841 Viardot left for London to perform for the opera season in Cimarosa’s *Tuncredi* and as Romeo in Bellini’s *I Capuletto* alongside rival Grisi. Viardot also gave concerts as part of the Gloucester festivals from 2 - 10 of September. After the London opera season, the Viardots returned briefly to Paris and then moved onto

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34 Angela Cofer, 64.
Nohant, Georges Sand’s country house in Berry, near Châtaignaux. Viardot did not return to London again until 1848.

Viardot’s first child Louise was born in December 1841. For the next few months Viardot performed concerts in Paris, which included a concert with Chopin at the Conservatoire de Paris on 20 February 1842. Among her repertoire were songs from Gluck’s Orphée, a psalm by Marcello and an extract from La Cenerentola and her own setting of La Fontaine’s poem "Le Chêne et le rosseau" (later to be published in 1843).  

An earlier concert that also included Chopin as performer and accompanist to Viardot, was a performance of Mozart’s Requiem to commemorate the return of Napoleon’s ashes on 16 December 1840. It was a momentous event involving 150 instrumentalist and 150 choristers, and Viardot was one of four alto soloists.  

Since Viardot had no engagement with the Paris Opera in 1842, she and Louis, left for a concert tour of Spain at the end of April 1842. Spain was Louis Viardot’s first love and for him it represented a second home. However, this was the first time for Viardot to visit the homeland of her parents. They travelled via Bordeaux where Viardot performed Italian and Spanish songs on the 21 April and 23 April at the Théâtre de Bordeaux and later at Bayonne, where she sang Il Barbiere di Siviglia in French. This Spanish tour is discussed in detail in chapter three.  

Despite the success of the Spanish tour, Viardot was looking forward to returning to Paris and being reunited with her daughter. Back in Paris, there were rumours of an

37 April Fitzyon, The Price of Genius, 110.  
38 Georges Sand, Sand Correspondance, Volume 5, 182.  
39 Georges Sand, Sand Correspondance, Volume 5, 647.
engagement at La Scala in Italy.\textsuperscript{40} However, the plan for this appointment fell through. On 13 October Viardot performed the role of Arace in \textit{Semiramide} at the Théâtre Italien while Giulia Grisi played the title role. During that season Viardot also appeared in Rossini's \textit{La Cenerentola}, \textit{Tancredi}, \textit{La Gazza Ladra} and Fioravanti's \textit{Le Cantatrici}.\textsuperscript{41} Despite the success of Viardot's "redebut" as Georges Sand called it, some critics were openly hostile towards Viardot and noticeably gave her rival Giulia Grisi exaggerated praise. One review by Henri Blaze de Bury, who had formerly praised Viardot, stated:

"Alas! time and effort have spoiled everything; her contralto no longer exists...The fact is, that her talent, [which] comes back to us today listless and withering. There has been no transition between a period of advent and the period of decline. Then her talent did not yet exist, today it no longer does. We recall a magnificently gifted child, Garcia's daughter, La Malibran's sister, heiress to a whole race of heroes who were to be reborn in her, but that is all."\textsuperscript{42}

This resulted in a bitter confrontation in the press which involved the critics, with Georges Sand and Louis Viardot defending Pauline.\textsuperscript{43}

By the beginning of 1843 Viardot had published eight of her own compositions for voice and piano. This included her setting of La Fontaine's "Le chêne et le rosseau" which she had already performed with Chopin as accompanist on 21 February 1842. Viardot felt a need to escape the hostilities in Paris, however, and on 5 April 1843 left Paris and travelled to Vienna. Viardot's first appearance in Vienna was as Rosina in Rossini's \textit{Il Barbiere di Siviglia}. The critics and the public warmly acclaimed her performance.\textsuperscript{44} The Vienna season finished on the 1 July and the Viardots' headed for

\begin{itemize}
\item \textsuperscript{40} April Fitzlyon, \textit{The Price of Genius}, 113.
\item \textsuperscript{41} April Fitzlyon, \textit{The Price of Genius}, 126.
\item \textsuperscript{42} April Fitzlyon, \textit{The Price of Genius}, 126.
\item \textsuperscript{43} April Fitzlyon, \textit{The Price of Genius}, 127.
\item \textsuperscript{44} April Fitzlyon, \textit{The Price of Genius}, 131.
\end{itemize}
Germany. Viardot performed in Berlin and at Potsdam before the King, and it was during this time that she also met Meyerbeer.\(^{45}\) In mid August, the Viardots’ travelled back to Paris via Leipzig.

After spending some time with her daughter Louise, who was staying with friend Georges Sand at Nohant, Pauline and Louis left Paris again, this time for St. Petersburgh, Russia. Viardot had arranged to secure a contract for the next season at The Imperial Theatre. Viardot first appeared on the Russian stage on 3 November 1843 as Rosina in \emph{Il Barbiere di Siviglia}. The performance was an immediate success;\(^{46}\) Viardot continued the season as Desdemona in \emph{Otello}, later with the title roles of \emph{La Sonnambula} and \emph{Lucia di Lammermoor}. Word of the Russian success later reached London, Paris and Vienna.

At the beginning of March 1844 the Viardots left Russia for Vienna but found the Vienese cold and inhospitable and in September that year, they returned to St. Petersburgh to find that two companies were in operation to cope with the demand of performances. One was in St. Petersburgh and the other in Moscow. The singers who performed in the opening season of \emph{La Sonnambula} on 21 October, included rivals for Viardot namely Mme Castellan, contralto Mme Alboni and basses Rovere and Rocca.

In the second season Viardot performed the title role of \emph{Norma} - a role that lead to much speculation. Many believed that the technical vocal requirements were beyond her capabilities, even to the point that they suggested her rival sing the role. However, the performance proved an overwhelming success and it was one that cemented her reputation as a truly capable and gifted performer.\(^{47}\) While in Russia this season she also

\(^{45}\) Angela Cofer, 34.
\(^{46}\) April Fitzlyon, \emph{The Price of Genius}, 148.
\(^{47}\) April Fitzlyon, \emph{The Price of Genius}, 182.
performed some of her own songs which were received with great success. Viardot renewed her contracts with St. Petersburg opera company for the next two seasons. In the third season in St. Petersburg, Viardot appeared in *La Cenerentola, L'Élisir d'amour, La Sonnambula* and *Don Pasquale*. On 11 December of that season Viardot performed in the premiere of a new composed opera *Bianca i Gvalterro* by her friend General Lvov.\(^48\)

During the final opera season in Russia (1844–45), Viardot appeared in *La Sonnambula* on 21 October and was welcomed on stage as warmly as for the first performances of the season, but by the third and fourth performance, there were empty seats in the Theatre. There were a number of reasons for this. Firstly, the population of St. Petersburg simply wasn’t large enough to support an opera company that gave eight performances a week. Also the price for tickets had risen and the Russian public were not prepared to pay the large amounts of money demanded. On 24 February 1845 Viardot and her family returned to France.\(^49\)

The next ten years included extensive concert and operatic appointments throughout Europe. Viardot had an engagement at Covent Garden in London for the summer season of 1848. She appeared in the London premiere of Meyerbeer’s *Les Huguenots*. The premiere was a royal command performance by the Queen of England and proved to be the success of the season. Later that same month, Viardot performed some of her own works at Covent Garden including her transcriptions of Chopin mazurkas. Some of Viardot’s compositions were also performed at a concert before Lord Falmouth which was organised by Chopin.\(^50\) Another highlight was Viardot’s

\(^48\) A. Rosanov, 167.

\(^49\) April Fitzlyon, *The Price of Genius*, 182.

performance as title role in Meyerbeer’s *Le Prophète* at the Paris Opera in 1849.

Meyerbeer had written the role especially for her. Berlioz wrote of Viardot’s part in the *Journal des débats* on 20 April: "Madame Viardot is one of the greatest artists who comes to mind in the past and present history of music."51 Thanks to the success of this performance, Viardot had now reached celebrity status in Paris and secured a permanent engagement with the Paris opera.

Due to the success of *Le Prophète*, Viardot found herself called upon as adviser as well as opera singer. Cofer asserts that Henry Chorley felt Meyerbeer owed much of the success of *Le Prophète* to Viardot: 52 On the 16th of April 1851, Viardot appeared in Gounod’s opera *Sapho* as she had offered to use her reputation to help publicise Gounod’s work. Although Viardot’s performance was highly praised, the opera was not a success. However, Gounod’s career was launched somewhat earlier than it would have been without Viardot’s help.53

Viardot further helped composers in the form of adviser. In 1859 she helped her friend Hector Berlioz in his adaptation of the French version of Gluck’s *Orphée*. The first full performance of this new version was on the 18 November, 1859 at the Théâtre lyrique. Berlioz, who did not feel adequate with his skills at the pianoforte, took his manuscripts to the Viardot household to seek help from Viardot.54 Parisian performances of the opera continued until 21 June, 1861. In July 1860 the opera went to England and was performed at the private residence of Lord Dudley along with excerpts

52 Angela Cofer, 117.
53 April Fitzlyon, “Pauline Viardot: A 150th Anniversary Tribute” 582.
of Berlioz’s *Les Troyens*. Viardot also found herself as adviser during the final editing of

Berlioz’s opera *Les Troyens*.

“Berlioz is going to show me his opera *Les Troyens* two superb scenes from which I sang at Baden. And indeed... I assure you that I am enthusiastic of over the majority of the numbers, only excepting certain passages of a shocking and unmotivated extravagance. I called his attention to them, and all that is to be altered. A veritable transformation has taken place in his talent grandiose. There are really pages of an incredible elan. I swear to you that should be happy on the day when this work should be brought out.”

Viardot liked the opera so much so that she wanted to sing the roles of both Cassandra and Dido. The opera was first performed publicly in it entirety in the 1890 season at Karlsruhe, however prior to this Viardot performed excerpts at the 1859 season in Baden Baden, and in doing so helped to encourage Berlioz to publicise the opera.

Viardot successfully toured Weimar in late 1858 with many standing ovations, and toured England and surrounding provinces in January 1859. This tour included about fifty performances in two months in Nottingham, Oxford and Dublin. In Dublin, Viardot performed as part of a three-week opera season in Verdi’s *Macbeth*, Flowtow’s *Martha* and Mozart’s *Don Giovanni, Il Travatore* and *Leonora*. The audiences at these performances were overwhelmingly large. The 29 March *The Irish Times* commented on her performances of *Il Travatore*:

> “Of Garcia’s singing and representation of the part of Azucena, we feel justified in saying in both she was unrivalled. She has made this trying character particularly her own, having brought to its interpretation a magnificent Mezzo soprano highly cultivated, and great dramatic ability.”

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55 Angela Cofer, 107.
56 Angela Cofer, 107.
57 *The Irish Times*, Tuesday 29 March, 1859.
58 Bracketed words in these quotes indicate sections of the original newspaper where the print has deteriorated with age to the point that the text is hard to decipher.
The 31 March issue of *The Irish Times* commented on her role in Verdi’s *Macbeth*:

“Of Madame Garcia’s Lady Macbeth it may be briefly said that it was a sublime representation and a splendid dramatic and vocal achievement. In her delineation of the ambitious concert of Macbeth there was frequently a gloomy grandeur that [filled] the audience with astonishment and admiration which as the spell passed away, found appreciation in enthusiastic applause”\(^{59}\)

In 1861 Viardot gave performances at the Conservatoire de Paris singing excerpts from *Alceste*. The revival of this opera was to be the last great role for Viardot to play at the Paris Opera. Viardot officially retired from the stage in a farewell performance of Gluck’s *Orphée*. Her voice however, was in the mind of friend Camille Saint-Saëns when he wrote *Samson and Delilah*, yet Viardot had already retired when it was performed in Weimar 1877.

There has been much speculation of the motivation behind Viardot’s early retirement from the stage. The most obvious motivation seemed to be the deterioration in her voice. As early as 1852 there were rumours that Viardot’s voice was beginning to show signs of deterioration. It has been suggested by Kearley that one reason for Viardot’s early vocal deterioration was her lack of vocal training as a child.\(^ {60}\) Her father died when she was eleven, too young to seriously benefit from any singing tuition. However Viardot did receive vocal tuition from him that she was able to use in later years. He wrote out little exercises that she was to use when she had to rehearse demanding vocal passages later in her concert career.\(^ {61}\) Viardot also received tuition from her mother and sister at the age of fifteen. The argument of insufficient teaching seems odd considering Viardot was one of the most respected teachers of her time. If her technique was lacking, it would

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\(^{59}\) *The Irish Times*, Thursday 31 March, 1859.

\(^{60}\) Kandie Kearley, 96.

have seriously affected the career and the vocal health of her students; many of whom became professional singers themselves. A more plausible reason for Viardot's so-called early vocal deterioration would be vocal fatigue. Her choice of repertoire covered a myriad of different styles and tessituras. Early in her concert career Viardot performed some of the most demanding vocal roles including vast coloraturas and sustained high notes more suited to a high soprano rather than a mezzo. Viardot warned one of her students against trying to sing everything: "Don't do as I did... I wanted to sing everything. And I spoilt my voice." 

62 However, it must be stressed that her retirement from the stage was not a retirement from singing and there is sufficient evidence of her compositions to suggest a conscious choice to change career.

Following her retirement from the stage, Viardot and her husband moved to Baden Baden, Germany. This time at Baden Baden represented the beginning of her second career of composition and teaching. Her output at this stage included collections of mélodies and four operettas. This time was also spent organising soirées and concerts which provided performance opportunities for her students. Called "Thursday Salons" these performances were often attended by leading performing and literary figures. It was during these performances that her operettas were performed by her and her students, and often Viardot included many of her own solo vocal works at these concerts. 

63 In 1870, however, the Viardots were forced to move to London due the anti-French sentiment resulting from the Franco-Prussian war. In England Viardot with the help of her brother set up a vocal studio to support her family. For financial reasons

63 Jennifer Edwards, 46.
Viardot did not audition her students and described the teaching during this time as “soul destroying work.”64 The Viardots returned to Paris in 1871. Viardot continued her Thursday afternoon soirées and helped to publicise her own music and that of younger composers. In Paris, Viardot became a well-known teacher of voice and taught at the Conservatoire de Paris (1871-1875). She produced a few significant artists including Mme Torrigi-Heiroth who became a professor at The Academy of Music in Geneva.

Also among her students were Marianne Brandt (1842-1921), Desiree Artot (1835-1907) and Annette Sterling (1850 - 1904).65 As a teacher she made lasting contribution to vocal pedagogy by her two volumes of vocalises Une Heure d’étude: exercises pour voix des femmes. Both of these volumes were accepted at the Conservatoire de Paris.

Viardot was one of the greatest nineteenth-century operatic divas who made a unique contribution in dramatic articulation and was an active participant in the organisation and composition of opera. Her concert career spanned twenty-four years with operatic roles especially written with her voice in mind and numerous works dedicated to her. Viardot promoted the music of younger musicians and introduced “foreign” styles from Eastern Europe to France through her performances of Russian works. She set a new standard for all opera singers.

64 Angela Cofer, 172.
65 Angela Cofer, 172.
CHAPTER 2: VIARDOT’S MUSIC

2.1 Publication and Performances

Composition was essentially a second career for Viardot following her retirement from the stage in 1862. This period of creativity - described by some scholars as the "Baden years" (1862-1870) - was specifically a time when Viardot devoted the majority of her time to composition and ensuring performances of these compositions at salon-type performances. This period was disrupted in 1870 due to the Franco-Prussian war when the Viardots moved to England for a year. Viardot finally settled in Paris in 1871 and continued to teach and publish. This chapter gives an outline of Viardot's overall compositional style and some reception of her works: approximately 100 solo songs and vocal arrangements of works by Chopin, Brahms, Schubert, Garcia and Händel. Her larger-scale works consisted of four operettas Trop de femmes (1867), Le dernier sorcier (1867) L’Ogre (1868) and Cendrillon (1904). Viardot also composed various instrumental works for violin and piano. Fundamentally, her smaller-scale vocal works utilised various styles of vocal music available to composers at the time.

66 Jennifer Edwards, 41.
One of the most utilised genres of French vocal music during the nineteenth century and indeed as far back as the Revolution, was the *romance.* Essentially, the French *romance* was a short, simple strophic song with an easily singable melody using texts of a sentimental and sometimes historical nature. The accompaniments were simple and usually written for harp or guitar. In response to the enthusiasm generated by the German Lied in the mid-nineteenth century, and the imagery of Romantic poetry, the *romance* declined as a vocal genre and the *mélodie* came into existence. In accordance with the features of the German lied, the *mélodie* presented a noticeably programmatic relationship between accompaniment and text. Unlike the *romance*, the *mélodie* had more complex accompaniments and dramatic vocal lines. It did not rely on strophic formal construction but also utilised through-composed forms.

One of the earliest examples of the *mélodie* in the 1840s was Hector Berlioz's "Nuits d'été" (1841). In the decades to follow, composers such as Fauré and Gounod contributed to the genre showing the influence of Schubert and Schumann. By the 1890s the *mélodie* was a genre that was specifically French in style. Gabriel Fauré's songs show a marked importance of the relationship between text and music. The development and increasing popularity of the *mélodie* earmarked a gradual decline of the French *romance* and its various stylistic features. The vocal works of Pauline Viardot provide an interesting combination of various characteristics of the *romance* and French *mélodie."

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69 Hugh Macdonald, 366.
Viardot's works show numerous stylistic influences that relate to her early musical training and interaction with other composers. It is not known whether her father Manuel Garcia gave her formal instruction in composition but it would seem extremely likely, given his commitment to her overall musical training and the evidence of his influence on her compositional style. As will be shown in chapter 4, similar usages of melody and chordal structure exist between father and daughter. As a child, the Garcia household would have been filled with Spanish music as her father was a significant composer of tonodillas and zarzuelas. Although Viardot was eleven years of age when her father died, it is plausible to suggest that some of his music would have significantly influenced her style and musical taste given that she would have been exposed to it at a very impressionable age. Viardot's time with Antoine Reicha served as an introduction to the study of counterpoint and early music practises, an influence evident in her reworkings of existing Italian folk melodies of the fifteenth, seventeenth and eighteenth centuries. In these publications Viardot provides piano accompaniment for an existing melody in the style of the century in which it was written. In later years however, her travels and interaction with various composers such as Chopin, Lizst, Meyerbeer and Berlioz resulted in an influence of much wider scope and contributed greatly to her eclectic compositional style. More specifically, her travels resulted in a developed interest in folk songs from eastern Europe; especially the Ukraine and Serbia. However, the most significant stylistic influence has to be the influence of various dance styles from her family's native Spain including the flamenco, jota and habanera, which would have

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70 A. Rosanov, 301.
been exposed to her as a child (these Spanish works will be discussed in greater detail in chapter 4).

Publication Information

Viardot’s songs were published during her lifetime in France, Germany and Russia in collections containing six to twelve songs. Publishers involved with Viardot’s music include: Heugel and Sons of Paris; Gérard of Paris; Hamelle of Paris; Breitkopf and Härtel; and Carl Reuer of Leipzig; and Johansen of St. Petersburg. Usually the song collections were available in two separate keys for both high and low voice to ensure maximum advantage for the public. Viardot’s first published work was included in the 1840 *Album de la France musicale* which also contained works by Auber, Halévy, Adam, Monpou and Thomas.71 The 1841 publication of the *Album de la France musicale* series, included Viardot’s song "L’Hirondelle et le prisonnier,"72 and the *Album de la France musicale* of 1843 included Viardot’s setting of La Fontaine’s poem "Le chêne et le rossignol" which she performed at a concert with Chopin on 16 February 1842.73

Viardot published a number of reworkings of folk melodies. These include two collections of Italian folksongs, the first entitled *Airs italiens du XVIIe siècle*, which contained settings of anonymous text and was published in Paris in 1845 with French translations by Louis Pomey. This same volume was republished with German translations of the text in 1879 in Leipzig by Breitkopf and Härtel under the new title

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72 A. Rosanov, 198.
Fünf toscanische gedichte. The second collection of Italian folksongs, *Airs italiens du XVIIIe siècle* was published by Heugel in Paris in 1845 and republished again in 1886. In 1880 Eduard Gérard published a collection of Tuscan poems put to music by Pauline Viardot entitled *Poésies toscanes*. Also in 1880 a collection entitled *Six chansons du XVe siècle* was published by Gérard in Paris. Viardot later reworked some medieval Provençal songs, which were published by Heugel in the early 1890s.\textsuperscript{74}

Comparatively little is known of Viardot's Russian publications and her contribution to Russian music.\textsuperscript{75} The most well-known publications are those entitled *Twelve Poems of Pouchckine, Feth and Turgeniev, Set to Music by Pauline Viardot Garcia* (1864) and *Five Poems of Lermontoff and Turgeniev, Set to Music by Pauline Viardot-Garcia* (1869).\textsuperscript{76} The 1864 album was published in St. Petersburg by Johansen and reprinted again in 1880. Both the 1864 and the 1869 albums were republished in Leipzig by Carl Reuer in 1874 with the 1869 collection being given the new title *Fünf gedichte* and included German translation from the original Russian by Bordenstedt.

In 1865 another collection was published in St. Petersburg entitled *Ten Poems by Pouchckine, Lermontoff, Karlsorf, Tuchiev and Feth* using Russian and German texts translated by Bordenstedt.\textsuperscript{77} In 1868 Johansen published another series by Viardot using texts by Turgeniev and Lermontoff. The album contains Turgeniev's reworking of the poem "In die Früh" by Mörike with dedications to Russian singers Minkavizt, Petrov.

\textsuperscript{74} A. Rozanov, 202.

\textsuperscript{75} Information concerning Viardot's Russian publications is given only in Rosanov.

\textsuperscript{76} These titles are an English translation of the original Russian characters. Pauline Viardot, *Twelve Poems of Pouchckine, Feth and Turgeniev, Set to Music by Pauline Viardot Garcia* (St. Petersburg: Johansen 1864). *Five Poems of Lermontoff and Turgeniev, Set to Music by Pauline Viardot-Garcia* (St. Petersburg: Johansen 1869).

\textsuperscript{77} A. Rosanov, 199.
Lavrovskaya, Khvostovaya and Klem. Although some of these songs appear in later publications using “méloodie” in the title, they are stylistically closer to the romance to the point that they were often given the title “romance” in Russia. Later in 1874 Johansen republished fifty-four of the previously published Russian vocal compositions and included them in a series called Romances, Song Couplettes, and Chansonettes. This collection was reprinted in 1878, and again in 1882 and 1887 under the new title: Poems by Hebel, Goethe, Kolsov, Lermontoff, Mörike, Phol, Pouchckine, Tugeniev, Turgetti, and Feth put to music by Pauline Viardot Garcia. As well as this publication, there were reworkings of ten Tuscan folk songs which were published in Russian by Johansen in the 1870s and 1880s. One of the Tuscan songs from this collection entitled "Say just a word" was reworked by the Soviet composer Zara Levina and was included in her collection Six folk mélodies.

Some romances set to Russian poetry remain unpublished but are referred to in a letter written by Turgeniev to Anyienkov dated October 1863: “The Cloud” by Pouchckine, "When Sad with An Unwilling Tear" by Lermontoff (taken from the play Masquerade); "What A Night" by Feth and "Psyche" by an unknown author. Rosanov also mentions a number of Russian texts that are now lost. These publications demonstrate Viardot’s knowledge and interest in Slavonic folk music.

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78 A. Rosanov, 199.
79 A. Rosanov, 198.
80 The list of poets in the above title omits Heine.
81 A. Rosanov, 200.
82 A. Rosanov, 198.
Viardot arranged and wrote a number of Spanish folk songs, presumably in the late 1840s and included these in three known publications: *Spanische Leider; Chansons espagnoles* (1868) and *Favourite Spanish Romances performed by Mme Viardot and Mme Leonard* (1890). These publications also included songs written by Manuel García which Viardot remembered hearing as a child. According to Rosanov, the *Spanische Lieder* publication contained the following songs using both French and Spanish text: "La celesta"; "Cancion Andalusia"; "Ay! Manola!"; "Cancion espagnola"; "La Colasa" and "Cancion madrileña!". Unfortunately there is no information regarding the place and date of publication of this series. *Spanische Lieder* is also referred to in a letter to Matthre Vialgorsky dated 12 March 1847 where Viardot mentions a song entitled "Solito" as also belonging to this series. Rosanov believes some selections from *Spanische Lieder* are present in the album *Favourite Spanish Romances performed by Mme Viardot and Mme Leonard*. This album was not published until 1890 by Heugel. Included in the album was "Fortunilla" a Spanish song that Viardot wrote in 1840 as well as some Spanish folk melodies namely "Jota estudiantina" and "Habanera" which Viardot arranged for two female voices. The last known collection *Chansons espagnoles* was published in Paris by Hartinet in 1868 and included songs based on anonymous Spanish

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81. A. Rosanov, 202. This English title is a translation from the original Russian characters as they appear in Rosanov's book.
82. A. Rosanov, 202.
84. A. Rosanov, 200.
85. A. Rosanov, 200.
86. A. Rosanov, 200.
87. This collection is mentioned in the Jan 1853 issue of the Russian publication *Musikayia Svet* (musical World).
88. A. Rosanov, 202. Unfortunately no details are given as to the language of this publication.
89. According to Rosanov, these arrangements of Spanish songs for two voices are mentioned at an earlier date by Viardot in a letter to Matthre Vialgorsky dated 21 November 1846.
texts such as romances from the *Cancionero de palacio* and as well as works by Viardot
and Manuel Garcia. (Viardot's Spanish works will be discussed further in chapter 4).

A significant number of Viardot's songs use the word *mélodies* in the title. One
such collection was Miran's 1870 publication of *Six mélodies*. This publication,
however, does not only contain mélodies since "La Peronelle" is clearly written in the
style of the romance.\(^9\) Three collections were published by Henri Heugel, two in 1880
and one is 1885. The first contains six settings by poets including Boileau, De Castillion,
Gautier Collins and Wilder.\(^1\) The second, *Six mélodies et une havaïnase varée à 2 voix*
contained settings of texts by Gautier, de Maistre, Pomey, Read, Silvestre and Wilder.\(^2\)
*Six mélodies* published in 1885 by Heugel was based on works by Musset, Sully,
Prudhomme, de Bevois, Pomey and Hubert.\(^3\) Another publication entitled *Six mélodies
pour une voix* containing texts by Pomey, Bordèse, Montferrier, Vicaire and Hugo was
published in Paris in 1890 by J Hammelle.\(^4\)

During the 1880s Viardot's arrangements of works by other composers were also
published. These include Chopin mazurkas published in France in 1880 and in Germany
by Giebthner & Wolffin in 1885. Viardot had performed them in St Petersburg in 1846
and in London in 1848.\(^5\) Viardot's arrangements of Brahms Hungarian dances entitled
*Bohemiennes, duo ou choeur pour voix de femmes* was published by Hamelle in 1885;
and her arrangements of three Schubert waltzes *Springtime, Autumn,* and *Dance Young

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\(^5\) A. Rosanov, 201.
Maidens were published by Schirmer in 1885.\textsuperscript{96} Rosanov mentions other publications of arrangements such as Händel's \textit{Airs de Xerxes},\textsuperscript{97} and Brahms \textit{Zigeunerlied}.\textsuperscript{98} However according to Rosanov, the name of the publishers and dates of these publications is yet to be determined.

Some of Viardot's publications, including her operettas are relevant to her role as a vocal teacher. Pauline felt that the pedagogical vocal repertoire did not include enough early music. And with her interest in earlier styles, she sought to fill this void by publishing a series of vocal works for pedagogical use; \textit{Ecole classique du chant}. They included collections of duets, arias, and trios by French and German composers using Italian texts from the seventeenth to the nineteenth century. Viardot edited both the text and music herself.\textsuperscript{99} Paris publisher Eduard Gérard first published six series of the school in 1863 with fifty pieces in each publication.\textsuperscript{100} The publication was extremely successful and is still used today. As already mentioned, Viardot also published two collections of vocal exercises for the voice. Here Viardot provides instruction in regards to posture, vocal production, stance, breath control and overall technique with a detailed focus on developing the trill using wider intervals.\textsuperscript{101} She emphasises the importance of the exercises being fully comprehended and committed to memory before they can be practised properly - as continuous repetition tires the voice.\textsuperscript{102}

\textsuperscript{96} A. Rosanov, 203.
\textsuperscript{97} Contained in Viardot's handwritten MS provided by University of Michigan, Ann Arbor but has no publication details.
\textsuperscript{98} A. Rosanov, 203.
\textsuperscript{99} A. Rosanov, 200.
\textsuperscript{100} A. Rosanov, 198.
\textsuperscript{101} Pauline Viardot, \textit{Une Heure d'étude exercices pour voix de femmes}, Vol 1, (Paris: Heugel, 1880).
\textsuperscript{102} Pauline Viardot-Garcia, \textit{Une Heure d'étude exercices pour voix de femmes}, Vol 1, (Paris: Heugel, 1880) 1.
Although the majority of Viardot's compositional output was composed during her retirement at Baden Baden, and during her years in Paris from 1871, Viardot received recognition as a composer in earlier years. Indeed what has been described as her more serious compositions were believed to be composed earlier in her career. An 1849 album of songs was received with open enthusiasm in Paris due to her already successful status as a performer:

"Annoucer un album de Mme Pauline Viardot, c'est préparer le public à quelque chose de tout à fait exceptionnel; c'est l'inviter à l'une de ces jouissances qui comptent parmi les bonnes fortunes de l'art. Qui ne voudra savoir de quelle façon compose et écrit la cantatrice inspirée qui tire de sa voix des prodiges d'expression, de style et de mélodie? qui ne sera curieux de chercher dans ses cantilènes le secret de son admirable talent? Cette album va donc infailliblement suivre la destinée que lui impose le nom de son auteur. En peu de jours, il sera dans toutes les mains et sur tous les pupitres."

"To announce an album by Mme Viardot is to prepare the public for something that is quite exceptional; it is to invite it to one of the extraordinary joys which are reckoned among the benefits of art. Who among us is not eager to know how this inspired singer, draws from her voice such a wealth of expression, style and melody? Who could not be curious to seek within her cantilena the secrets of her surpassing talent? This album then infallible follows the destiny that the name of its author commands. Very soon it will be in everyone's hands and on everyone's desk."

At a later date Clara Schumann wrote favourably to Brahms (October 1867) about Viardot's music stating: It is all so cleverly written, so dainty, so light, so finished, and with all that so full of humour...it really is wonderful."

Viardot's operettas were the part of her compositional output that received the most performances. Ivan Tugeneiev wrote over twelve libretti of which four were chosen by Viardot to be set to music. Tugeneiev was very enthusiastic about possible public performances of the operas and saw them as an opportunity to publicise what Georges

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103 Henri Blanchard "Nouvelles" La Revue et gazette musicale de Paris, 16 December 1849: 396.
Sand described as "Pauline's new career as a composer". Primarily the subject matter for her operas was that of fantasy, fairies and sorcerers again justifying their intended use for younger students and children. All the operettas were originally composed for piano accompaniment with the exception of the Choeur bohémian which included tambourine and cello accompaniment.

Le dernier sorcier (1867) was perhaps the most successful Viardot operetta. Upon hearing the first performance, Franz Liszt convinced Pauline to have the work orchestrated and prepared for public performance. The work was translated into German by Richard Pohl and performed at the Weimar Theatre on 8 April 1869. For this performance both Liszt and Lassen, court composer to the Duke of Weimar, orchestrated the work. There were five new pieces added to the work but it is not clear whether these were written by Pauline or a result of a collaboration between the three composers.

The performance of Viardot's operettas were admired by many well-known figures in society including the Queen of Prussia, the Grand Duke and Duchess of Baden, the Duke and Duchess of Darmstadt and the countess of Brandenburg. Also among those who admired Viardot's operettas were musicians including Rubenstein, Liszt, Clara Schumann, Berlioz and critics such as Henri Chorley and Richard Pohl. Chorley wrote favourably on Le dernier sorcier in the 12 October issue of the Athenaeum:

"It is not possible to conceive anything of its kind more perfect in quaint fantasy, real charm, and complete execution. The story, which is a Faery legend, is original, and full (as might be expected from its author) of happy touches of humour and picturesque sentiment...The simplicity of the pleasure was as unique as its perfection, the entertainment surpassing, as it did, anything of the kind I

105 Georges Sand, Correspondance de Georges Sand, 317.
have seen at home, public or private, and unpurchaseable by money.\footnote{109} 

*Trop de femmes* (1867), was in the words of Chorley: "a spirited Gypsy Chorus for womens voices with it’s splendid tambourine accompaniment". The opera was performed in England at a Henry Leslie concert.\footnote{110} *Cendrillon* (1904) was not performed outside the Viardot salon performances until well into the twentieth century.\footnote{111} 

Despite the positive reception of the operettas, various negative comments were raised by Turgeniev’s Russian colleagues. The opinions raised however seem to be prompted more by Turgeniev’s involvement in the productions. His Russian colleagues felt that Turgeniev was humiliating himself in public by taking part in these performances, seeing Viardot’s operettas as frivolous dress-up games rather than serious compositions.\footnote{112} 

Viardot’s music is seldom played in the public arena today but this is changing. Cecilia Bartoli included "Havanaise" and "Hai Luli" in her Washington concert 6 April 1997.\footnote{113} Pierre Ruhe of the *Washington Post* wrote "Pauline Viardot's "Havanaise" - a rarely performed gem, begins and ends in Spanish but features a sparkling middle stanza in French."\footnote{114} Another performance of Viardot’s work took place in an event called "Salon Viardot" (1995) in California, a one-woman show that tells the story of the life of Viardot as a performer. Gordon Smith wrote of her music “here is a selection of music

which has for too long been scattered and buried in neglected musical archives..."  

Another performance of this show took place on 27 April 1997 at the Palace of the Legion of honour, San Francisco.  

The most recent publication including Viardot's music is in the already mentioned collection by Alfred publishing entitled *Songs, Duets of Garcia, Malibran and Viardot* (1999). These are publication of various songs found in a private collection belonging to Patricia Atkins, president of the Fondazione Donne in Musica, Italy. Cecilia Bartoli writes  

"It is exciting that these beautiful songs have been rediscovered and gathered into one collection for the first time in over a century. I know that all singing students and professionals alike will enjoy singing them as much as I do."  

The American premier of Viardot's last opera *Cendrillion* (1904) took place at Newport Music Festival on August 7, 1969 with singers from the Metropolitan opera. Quaintance Eaton wrote "It turned out to be a prize package - brilliant, witty, difficult enough to challenge the young singers, and holding amused attention throughout its fifty-five minutes." Another performance of this opera took place in 1980 in San Francisco in English. This time generating a negative response from critic Buchau: "Madame Viardot may have been a great dramatic singer, but her paley tuneful 50 minute score barely skims the surface of the plot."  

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118 Jennifer Edwards, 36.  
119 Jennifer Edwards, 37.
2.2 Overview of Viardot's Compositional Style.

In order to ascertain various defining characteristics of Viardot's overall compositional style, a brief investigation into Viardot's treatment of the elements of music will be undertaken. Various solo songs have been selected to illustrate an overview of the characteristics that are prevalent within nearly all her compositions. These particular songs were selected because they demonstrate elements of Viardot's style that pertain to vocal line, sparse accompaniment, chromaticism and texture.

Viardot's vocal lines can be divided into two categories: lyrical and virtuosic with both categories sharing various similarities as well as differences. Specifically, both types of vocal line generally employ the use of stepwise movement with intervals of the 3rd, 4th, 6ths and 8ve. This use of intervals in the lyrical type of vocal line can be demonstrated in Viardot's setting of Boileau's "Sylvie" which is contained in Heugel's 1880 publication *Six mélodies*. The text is a love song speaking of lost love due to infidelity. The vocal line itself is simple, syllabic, moving largely by step with occasional triadic movement and leaps of a fourth. The accompaniment is simple consisting of two voices with occasional broken chords that emphasise the first beat of the bar. (See Ex. 1)

Example 1 "Sylvie" bars 5 - 9
In this song, the accompaniment does not offer any description of the words, although its character changes as the emotional intensity of the song increases. The formal structure is not strophic but, rather, ternary with the middle section using a common technique of Viardot, an ostinato based on the triad in the upper register of the piano while the vocal line is doubled in the alto. (See Ex. 2) Compositional devices used in this song include rhythmic augmentation, diminution in the melodic line and pedal points within the vocal line and accompaniment.

Example 2 "Sylvie" bars 35 - 38

The second type of vocal line is that which uses virtuosic writing to show off the voice. The vocal lines in these instances usually employ coloratura-like scale passages, and triplet motives. An example of most aspects of the virtuosic vocal lines are evident in the 1860 publication of "Nixe binsefuss". The vocal line employs occasional stepwise movement with leaps of 3rd, 4th, 5ths, 6ths and 8ve. (See Ex. 3)
Example 3 "Nixe binsefuss" Bars 38-40.

The vocal line for the most part is a combination of syllabic and mellismatic passages. The coloraturas in this instance consist of descending scales at the ends of phrases preceded by an oscillating 2nd and 3rd. (See Ex. 4)

Example 4 "Nixe binsefuss" bars 29 - 33

Also employed in the more virtuosic vocal lines are the use of appoggiaturas and trills. The trill was a very important teaching aspect for Viardot. In her pedagogical publication *Une Heure d’étude*, she discusses her preference for learning to trill by
tackling wider intervals as well as the smaller intervals that most singers find easier to oscillate. Viardot gives exercises that employ a trill using major thirds, diminished 4ths (g-c#), 5ths and minor 6ths.120 This idea of trilling on wider intervals is also evident in some of her lyrical type of vocal lines. She also uses a similar technique in regards to grace notes within vocal lines. Some of her songs have phrases that commence with a grace note employed in an upward leap to a large interval such as a major 6th, 8ve and 5th. An example of this can be seen in bars 41-43. (See Ex. 5)

Example 5 "Nixe binsefuss" bars 41-43.

Here the vocal line is supported by a somewhat sparse accompaniment which employs chords arpeggiated in a guitaristic fashion as well as doublings of a third in the treble.

Some of Viardot's piano accompaniments to her songs attempt to be descriptive of the meaning of the text. The most sparse accompaniments, a characteristic of the romance, are often prevalent in Viardot's songs when the text refers to emotional emptiness either as a result of lost love, infidelity or impending death. Characteristics of these sparse accompaniments vary, however common factors exist which include the use of a two-part texture usually moving by step or triadic movement. The bass line of these accompaniments usually consists of a single note playing the dominant note of the scale.

120 Pauline Viardot-Garcia, Une Heure d'étude excercices pour voix de femmes, Vol 1, (Paris: Heugel, 1880) 41.
and the next playing the tonic, alluding to a perfect cadence. In other instances the pattern is reversed using a single note playing the tonic in the bass leading to the dominant. These patterns often use the rhythm \(\frac{3}{4}\) or a similar pattern in the bass along with a minim held below this as a pedal. In other cases the bass consists of a held open fifth with the above rhythm in either the tenor or soprano register.

An example of this sparse type of accompaniment is evident in Viardot’s setting of Lermontoff’s "Berceuse cosaque". Unlike a true Berceuse this song is not a lullaby for a child. Rather, it is a song sung to a dying soldier and mentions the struggles of war and the hour of impending death. The form of the song is strophic and the melodic line is simple and repetitive, however the simplicity of the construction of the song helps to articulate the complexity of the emotional emptiness. To help further in this articulation there is a somewhat haunting scalelike melody played in the treble. The modal inflection of this melody and the sustained open fifths in the bass, allude to certain Russian folksong characteristics. (See Ex. 6)

Example 6 "Berceuse cosaque" bars 1-12.
An instance of accompaniment depicting a more graphic meaning of the text can be found in Viardot’s setting of Chatillon’s "Berceuse," a lullaby speaking of childlike fantasies of angels and elephants. The accompaniment is sparse at the beginning with the bass doubling the 5th degree at the octave with syncopation caused by an accent on the weak beat of the bar. Overall, the accompaniment is in two voices with occasional doubling of thirds. However as the song proceeds the sparseness of texture gives way to chordal doubling of the vocal line in the accompaniment. This is a means of subtly exemplifying the meaning of the text. An example of this is evident in bars 32-47 where accompaniment becomes more chordal and more accented, depicting the sound of the approaching elephant "J’entends éléphant du grand Mongol." (See Ex. 7)

**Example 7 "Berceuse" bars 32-47.**
Word painting is also evident in the vocal line on the word "lentement" which is repeated using rhythmic augmentation.

Another instance of illustrating the meaning of text through the accompaniment is apparent in "J'en mourrais" from the 1880 Heugel publication of *Six mélodies et une havaneise*. Originally a Tuscan poem entitled "Moriro," the text was translated into French by Victor Wilder. This song is one that speaks of a girl seeking retribution though her own death of an unrequited love. The song can be divided into two distinct sections; the first is declamatory with phrases of an unequal length and syncopations. The second section is more lyrical where the girl envisages her funeral march. On the words "Mais quand la cloche sonnera le glas des morts" (when the bell rings out the knell of the dead) there is a persistent B in the right hand of the accompaniment along with the D sharp and G sharp in the alto of the right hand perhaps suggest the ringing of a bell. This coupled with the F natural in the left hand produces a tritone also suggestive of the sonorities of a passing bell. (See Ex. 8)

**Example 8 "J’en mourrais" bars 17-22.**

Viardot has quite a distinctive use of chromaticism in her accompaniments; often using a chromatic section preceded by a 4th or 5ths with the chromatic section ascending
then descending by step, with a small tessitura. Usually this is coupled with triadic
chords and/or major seconds in the treble. This can be seen in "Le miroir" from the 1880
publication of Six mélodies. (See Ex. 9)

Example 9 "Le miroir" bars 24-26

The vocal line is syllabic and moves partially by step with leaps of 3rds, 4ths and major
7ths creating a somewhat less lyrical, more dramatic line.

In Viardot's vocal lines there are the usual intervals one would expect from a
singer; namely those that are easily placed by the human voice: 4th, 5ths and 6ths and
8ve. However, these are also evident in the accompaniments played both harmonically
and melodically. The use of intervals is quite interesting in her coloratura passages,
where alongside the usual scale-like and triplet motives Viardot uses arpeggios made up
of 3rds and 4ths followed by a 2nd inversion. An example of this can be seen in her
setting of Tourgeniev's "Chanson de la pluie" (See Ex. 10)

Example 10 "Chanson de la pluie" bars 69 - 72.
Viardot at times makes use of contrapuntal and canonic textures. An example of this can be found in the 1845 publication of *Six mélodies du XVII siecle*, where Viardot attempts to write in the style of the period. Canonic devices can be shown in a song from this album "Cruel ta perfidie." It is a simple strophic song with phrases of equal length and a prevalent dotted rhythmic motive. The original composer of this work is unknown. The accompaniment is simple, consisting of two voices reserving triads for cadence points. The intervals used in the cadence points are 4ths, 5ths and 8ves played homophonically at the first beat of each bar. Stylistically this song is closer to the style of the romance. (See Ex. 11)

**Example 11 "Cruel ta perfidie" bars 1-12.**

![Sheet Music]

A song where Viardot displays knowledge of different styles is her setting of Stéphan Bordé’s "Divine sommeil!" Here the subject matter is of a religious nature. Viardot imitates the general characteristics of Gregorian chant. The vocal line for the most part consists of one note, and is treated in a similar way to a reciting tone in Roman psalmody.
by occasionally including a single upper or lower neighbour note. The accompaniment
seems to mimic a hymn-like style. (See Ex. 12)

Example 12 "Divine sommeil" bars 29-34.

\[\text{Musical notation image}\]

However as the song progresses the simple church organ-like accompaniment gives way
to a more complex accompaniment involving oscillation of a 5th in the treble and parallel
8ves in the bass.

A significant area of Viardot's compositional output consists of arrangements of
works by other composers. Some of these involved the addition of vocal lines to existing
instrumental music such as the already-mentioned mazurkas by Chopin and Hungarian
dances by Brahms, others provided accompaniments to existing melodies by composers
such as her father Manuel Garcia, and various folk melodies from the eighteenth and
seventeenth century.

The most important of Viardot's arrangement of works by other composers is her
reworkings of Chopin's mazurkas. The reworkings are free, with some deviations from
the original melodies by incorporating coloratura and transposition of the melodies into a
more suitable register for the voice. In Russia the critic Serov reacted quite negatively to

\[\text{Footnote}: \text{She set twelve to music with text by Pomey and Bordese.}\]
these pieces. He regarded them as "not very distinguished" he felt that the mazurkas were defaced by Viardot rather than rearranged.\textsuperscript{122}

Chopin’s mazurka opus 50 number 2 was reworked by Viardot into the chanson entitled "Seize ans" (sixteen years). The mazurka itself is present almost in its entirety as the accompaniment to the vocal part which consists of the original right-hand melody. The only addition made to the music itself is the inclusion of vocal cadenzas, particularly preceding the re-entry of the first section, where the cadenza involves an octave leap followed by a downward chromatic decent. (See Ex. 13)

\textbf{Example 13 "Seize ans" bars 37-39}

\begin{center}
\includegraphics[width=\textwidth]{example13.png}
\end{center}

As part of Viardot's 1868 publication entitled \textit{Chansons espagnoles}\textsuperscript{123} there is an arrangement of a song composed by her father. The song entitled "Le courrier" was dedicated to Lorenzo Pagans. For the arrangement, Louis Pomey translated the text from Spanish to French. The vocal line (composed by Manuel Garcia) has many of the characteristics of Viardot’s own style. Downward sequence, use of 3rds, 4ths and 6ths, and stepwise movement at the beginning of phrases. For the accompaniment, Viardot

\textsuperscript{122} A. Rosanov, 203.
\textsuperscript{123} A. Rosanov, 201.
uses open 5ths supported by the tonic note in the bass. Unification is achieved by a two-bar motive played at the end of each phrase (See Ex. 14). However there is no melodic interplay between accompaniment and voice.

**Example 14 "Le courrier" bars 30-34.**

Stylistically, the songs use some aspects of the romance and some aspects of the French mélodie. In general, the intervals used are those that are easy for a singer to pitch and there is usually a close relationship of music to text, even in the songs that are more closely related to the romance. Although labelled mélodie, songs like "Sylvie," "Bercuese" and "Cruel ta perfidie" tend to be more characteristic of the French romance with their strophic form, simple melody and balanced phrases. The later works of Viardot include more exotic elements such as those which indicate a Spanish influence and will be discussed further in chapter four.
PART II: VIARDOT AND SPAIN

Chapter 3: Viardot's Tour of Spain.

During the nineteenth century, many non-Spanish musicians were captivated by what Gilbert Chase refers to as “The spell of Spanish music”\(^\text{124}\) and they visited Spain in an attempt to absorb the exotic atmosphere the country's indigenous music evoked. This section concerning Viardot's involvement with Spain is divided into two parts. In the first section, Viardot’s visit to Spain will be explored. In the second section, Viardot's vocal compositions that show the influence of Spanish styles will be discussed and an attempt made to define the specific musical elements that give the songs a Spanish flavour to non-Spanish listeners.

Pauline Viardot journeyed to Spain in 1842 with her husband Louis.\(^\text{125}\) According to April Fitzlyon, the purpose of the visit was a mixture of concert tour and partial holiday following the Opera season in Paris.\(^\text{126}\) The 10 April issue of *La Revue et gazette musicale de Paris* suggests that Viardot had signed an engagement for Spain, however it does not go into any detail as to the nature of the engagement.\(^\text{127}\)

"Madame Pauline Garcia-Viardot comes, they say, to sign engagement for Spain."\(^\text{128}\)


\(^{125}\) April Fitzlyon. *The Price of Genius*, 111.

\(^{126}\) April Fitzlyon. *The Price of Genius*, 111.


\(^{128}\) "Madame Pauline Garcia-Viardot vient, dit-on, de signer un engagement pour l’Espagne".
Louis Viardot had a long association with the country and was well known to many influential Spaniards.\textsuperscript{129} However, for Pauline Viardot, this remained the first and only time that she was to visit the homeland of her parents,\textsuperscript{130} and was a period in her life that can be regarded as one of her most successful.

After performing in Bordeaux on 21 and 23 April,\textsuperscript{131} the Viardot's arrived in Bayonne on 27 April.\textsuperscript{132} It was known at this time that Viardot had an engagement to sing in Madrid in the role of Rosina in \textit{Il Barbiere di Siviglia}. The 8 May issue of \textit{La Revue de gazette musicale de Paris} states that:

"She goes to Madrid where she will be giving some performances, as we announced previously. The director of the Bayonne Théâtre has profited from this circumstance to get the Bayonais public to hear Madame Viardot. The singer agreed to sing the role of Rosine of \textit{Barbiere di Sivillia}, in which she was a brilliant success."\textsuperscript{133}

Upon arriving in Madrid, Viardot discovered that the Italian opera company with which her father had been significantly involved many years previous to her visit, had depleted considerably.\textsuperscript{134} Her response to this was a decision to resuscitate the company and recruit professional and amateur singers.\textsuperscript{135} Due to the different levels in vocal competency, Viardot was obliged to teach the singers from dawn till dusk until they

\textsuperscript{129} April Fitzlyon. \textit{The Price of Genius}, 112.
\textsuperscript{130} April Fitzlyon. \textit{The Price of Genius}, 111.
\textsuperscript{131} George Sand. \textit{Sand Correspondance,} 647.
\textsuperscript{132} Maurice Schlesinger, "Nouvelles," \textit{La Revue et gazette musicale de Paris}, 8 May, 1842: 207.
\textsuperscript{133} "...elle se rend à Madrid où elle va donner à quelque représentations, ainsi que nous l’avions annoncé. Le directeur du théâtre de Bayonne à profité de cette circonstance pour faire entendre madame Viardot au public bayonnais. La cantatrice a consenti à chanter le rôle de Rosine du Barbier de Seville, que lui a valu le succès le plus brillant."
\textsuperscript{134} April Fitzlyon. \textit{The Price of Genius}, 112.
\textsuperscript{135} April Fitzlyon. \textit{The Price of Genius}, 112.
learned Rossini’s *Il Barbiere di Siviglia* and *Otello*. Each opera took her two weeks to teach. Despite these somewhat trying efforts, Viardot thoroughly enjoyed this time.

Viardot’s own performances were greeted with great enthusiasm by the public. Fortunately Viardot’s reception is recounted in the "Chronique étrangère" section of *La Revue et gazette musicale de Paris*. The issue dated 5 June reported that Viardot performed before Queen Isabel, her sister and other high ranking individuals on 26 May:

"Yesterday evening, as we had announced, S.M. the queen Dona Isabel II and her majestic sister condescended to honour with their presence the first performance given by Madame Pauline Garcia-Viardot, our great singer. S.M. and S.A. were received with all the honours due to their high rank; then the performance began. We do not want to say anything about MM. Serias, Castell, Barba and others, who took part in the festival, because it was not the first time that we heard them, and it wouldn’t be the first time either that we praised their merit and their efforts. The celebrity of the evening, the one that excited the highest degree of attention, was the daughter of Manuel Garcia, the sister of immortal Malibran. Two bursts of noisy applause greeted her entry, and at the end of the famous cavatine "Una voce poco fa," the signs of satisfaction and enthusiasm were repeated."

The article goes on to describe the quality of Viardot’s voice:

"The voice of Pauline Garcia is wide, clear and sound. She tackles the deep notes of the contralto with the same ease as the highest pitched soprano sfogato. Because of this she sings l’Arsace of Sémiramis, like the Rosine of Barbierie, that she excels as much in the role of Tancred as in that of Desdemona; that she carries with equal ease the costume of both sexes, and put on with equal intelligence the buskin of Melpomene and the laced boot of Thalie."

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139 "Hier soir, comme nous l’avions annoncé, S.M la reine Dona Isabel II et son auguste soeur ont daigné honorer de leur présence la première représentation donnée par madame Pauline Garcia-Viardot, notre grand cantatrice. S.M et S.A furent reçues avec tous les honneurs dus à leur haut rang; ensuite on commença la représentation. Nous ne voulons rien dire de MM. Serias, Castell, Barba et autres, qui ont pris part à la fête, parce que ce n’était pas la première fois que nous les entendions, et ce ne serait pas non plus la première que nous ferions l’éloge de leur mérite et de leurs efforts. La célébrité de la soirée, celle qui excitait l’attention au plus haut degré, c’était la fille de Manuel Garcia, la soeur de l’immortelle Malibran. Deux salves de bruyants applaudissements la saluèrent à son entrée, et à la fin de la célèbre cavatine "Une voce poco fa," recommencerent les marques de satisfaction et d’enthousiasme."
140 "La voix de Pauline Garcia est étendue, claire et sonore. Elle attaque les notes graves de contralto avec la même facilité que les plus aiguës du soprano sfogato. C’est pour cela qu’elle chante l’Arsace de Sémiramis, comme la Rosine de Barbierie, qu’elle brille autant dans le rôle de Tancred que dans celui de Desdemona; qu’elle porte avec la même aisance le costume des deux sexes, et chausse avec une intelligence égale le cothurne de Melpomène et le brodequin de Thalie."
In the second act, with the piano lesson, she performed various Spanish songs, composed by her famous father; with such grace, sweetness, and prettiness she sang these national songs, which resound always so deliciously with our ear! Who could recognise the Spaniard in this lively singer, I do not say Spanish in origin, to be sure, but Spaniard who presses for the first time the ground of her fatherland? It was especially in the rondo of Cenerentola that Pauline Garcia surprised and delighted everyone. What agility of throat, what extraordinary execution, What features, pure and new! Then all the elegant company could not contain itself, and there was only one vote to ask for the repetition of this delicious piece. The young artiste sang it a second time, better, if it is possible, than the first, with new ornaments and in a different style; a rain of bouquets fell at her feet, in the middle of frantic applause. M the Queen and her august sister only then left their seats, and left the hall with the same ceremony in which they arrived.

Yesterday evening, we saw the eminent artist in the most difficult opera bouffes. It only remained for us to attend her triumph in an opposing genre. Desdemona, we can already say, will be even more sublime, more admirable than Rosina.\textsuperscript{141}

The same issue goes on to speak of another performance that took place on Sunday 23

May at the house of the Regent:

"Mrs Viardot sang a duet of Sémiramide with Mrs Gorostiza, of which everyone joined in giving much praise; the duet produced a great effect. Madame Pauline Viardot sang two airs and several Spanish songs. She was at all times, delightful, admirable, of great artiste. Several piano pieces for four hands were performed by the Duchess, the wife of the Regent."\textsuperscript{142}

As payment for this performance Viardot was given jewellery by the Duke:

"The ball took place then, and was very gay and brilliant. One could be assured that neither the war nor the ill will towards the nation's enemies, nor unhappiness which are the consequences of a desperate war, could choke the Spanish courtesy and generosity. Then shortly after this celebration, Mrs Pauline Viardot received from the Duke of Victoria a beautiful bracelet, decorated with opals and a ruby, and a beautiful watch chain with two tassels, worked with an exquisite taste. It appeared that the

\textsuperscript{141} "Dans le seconde acte, à la leçon de piano, elle exécuta diverses chansons espagnoles, de celles composées par son illustre père; avec quelle grâce, quelle suavitè, quelle gentillesse elle a dit ces airs nationaux qui résonnent toujours si délicieusement à nos oreilles! Qui pourrait reconnaître dans la piquantecantatrice, je ne dis pas une espagnole d'origine, cela est sûr, mais une espagnole qui foule pour la première fois le sol de sa patrie? Ce fut surtout dans le rondo de Cenerentola que Pauline Garcia suprit et ravi tout le monde. Quelle agilitè de gorge, quelle execution prodigieuse, quel trait pur et nouveaux! Alors toute l'élégante société ne put se contenir, et il n'y eut qu'une voix pour demander la répétition de ce morceau délicieux. La jeune artiste le chanta une seconde fois, mieux, s'il est possible, que la première avec des ornements nouveaux et d'un goût différent; une pluie de bouquets tomba à ses pieds, milieu d'applaudissements férentiques. S.M la reine et son Auguste soeur ne quittèrent qu'alors leurs places, et sortirent de la salle avec le même cérémonial qu'à leur entrée. Hier soir, nous avons vu l'éméin artiste dans le plus difficiles des opéras bouffes. Il ne nous reste plus qu'à assister à son triomphe dans un genre opposé. Desdemona, nous pouvons l'annoncer des à présent, sera encore plus sublime, plus admirable que Rosina."

\textsuperscript{142} "Madame Viardot chanta un duo de Sérimamde avec madame Gorostiza, dont tout le monde s'accorde à faire de grand éloges; le duo produit un grand effet. Madame Pauline Viardot chanté deux airs et plusieurs chansons espagnoles. Elle a été ce qu'elle est toujours, ravissante, admirable, grande artiste enfin. Plusieurs morceaux à quatre mains ont été exécutés par la Duchesse, épouse du Régent."
Regent wants to prove that he can act royally.\textsuperscript{143}

During the month of June, in Madrid, Pauline Viardot gave some performances of Rossini’s opera *Otello*. The Chronique Étrangère section of 5 July issue of *La Revue et gazette Musicale de Paris* gives an account of the second of these performance which was held on the 16 June.\textsuperscript{144} For this performance, Mr. Castell played the role of *Otello*

"The ladies threw to her feet their bouquets of flowers. The curtain fell again, and the public showed clearly that it still wanted to hear the delicious voice of Pauline Garcia. She appeared a second time without being requested for long, and executed with all the masterliness of which she is able the final rondo of Cenerentola. This should have finished the celebrations. But the curtain had hardly fallen down, when a general movement announced that the auditorium still wanted something else again; and Mrs Viardot, understanding what one expected of her, sat at the piano and accompanied three songs: first the French, so light, so gracious, so delicate, we haven’t heard a musical bagatelle played better nor sung with such an amount of grace and expression in our lives. The two others were Spanish, and Mrs Viardot showed that no genre, in the various combinations of music, is foreign with her means and her talent."\textsuperscript{145}

The July 7 issue of *The Musical World* gives a another account of the conclusion of a performance of *Otello* on 18 June.

"The curtain fell, and the band quitted the orchestra, but the audience retained their seats as thought spellbound. The pianoforte was now wheeled on stage and Madame having sung with electrical effect a French romance and two Spanish airs, accompanying herself, was at length permitted to quit the theatre, nearly the whole of the audience attending her carriage to the gates of her hotel the air resounding with vivas!"\textsuperscript{146}

\textsuperscript{144} "La bal a eu lieu ensuite, et a été très gai et brillant. On a pu s’assurer que ni la guerre ni le mal vouloir des ennemis de la nation, ni les malheurs qui sont les conséquences d’une guerre acharnée, n’ont pu étouffer la politesse et la générosité espagnole. Le lendemain de cette fête, madame Pauline Viardot a reçu M. le duc de la Victoria un beau bracelet, orné d’opales et de rubis, et une belle chaîne de montre avec deux glands, travaillés avec un goût exquis. Enfin, il paraitrait que le Régent veut prouver qu’il sait se conduire royalement."

\textsuperscript{145} "Chronique étrangère.**, *La Revue et gazette musicale de Paris*, 16 June 1842: 279.

\textsuperscript{146} "Les dames jetèrent à ses pieds leurs bouquets de fleurs. La toile tomba de nouveau, et le public témoigna clairement qu’il désirait encore entendre la délicieuse voix de Pauline Garcia. Celle-ci parut une seconde fois sans se faire prier long-temps, et exécuta avec toute la maestra dont elle est capable le rondo final de Cenerentola. Là semblait devoir se terminer la fête. Mais à peine la toile était-elle retombée, qu’un mouvement général annonça que la salle désirait encore autre chose; et madame Viardot, comprenant ce qu’on attendait d’elle, se mit au piano, et s’accompagna trois chansons: la première française, si légère, si gracieuse, si délicate, que de la vie nous n’avons entendu une bagatelle musicale de meilleur effet, ni chantée avec tant de grâce et d’expression. Les deux autres étaient espagnoles, et madame Viardot montra qu’aucun genre, dans les diverses combinasons de la musique, n’est étranger à ses moyens et à son talent."

\textsuperscript{146} "Foreign," *The Musical World*, 7 July 1842: 214.
After giving performances in Madrid, Viardot journeyed south to Grenada where she performed *Il Barbiere di Siviglia* twice, and Bellini's *Norma*. *La Revue et gazette musicale de Paris* dated 26 July talks of Viardot's Grenada visit.¹⁴⁷

"Despite the oppressive heat which was overcoming us, people were beating on the door of the theatre to come inside. Happy were those who could find a seat in the place! Never have the people of Grenada ever heard a worthy singer to be compared with Pauline Viardot-Garcia. These curious performances had even more interest for us since it was the first time that Madame Viardot-Garcia played the role as Norma. According to all those which heard it, she exceeded all her rivals. Grenada will remember for a long time these beautiful evenings. Before her departure, Mrs Viardot will be heard once again; but it will not be any more with the theatre, it will be in Alhambra, in the room of the Ambassadors, where a splendid festival is prepared, Madame Viardot will be back in Paris towards the end of the month of August."¹⁴⁸

The final entry in *La Revue et gazette musicale de Paris* that refers to Viardot's time in Spain is one dated Sunday 28 August 1842 and refers to further performances in Grenada of *Il Barbiere di Siviglia* and *Norma*. Grenada was the last place Viardot was to perform in Spain. After these performances she returned for a few days rest in Madrid before returning home to Paris. Details of these performances as reported in *La Revue et gazette musicale de Paris* are taken from the 13 August issue of *Heraldo* and the *Bolitan Oficial* and several letters from Grenada.¹⁴⁹

¹⁴⁸ "Malgré la chaleur étouffante qui nous accable, on s'est battu à la porte du théâtre pour parvenir à y entrer. Heureux ceux qui ont pu y trouver une place! Jamais les habitants de Grenade n'avaient entendu une cantatrice digne d'être comparée à madame Viardot-Garcia. Ces curieuses représentations avaient d'autant plus d'intérêt pour nous que c'était la première fois que madame Viardot-Garcia remplissait le rôle de la Norma. De l'aveu de tous ceux qui l'ont entendue, elle s'est surpassée elle-même et elle a surpassé toutes ses rivalles. Grenade se rappellera long-temps ces belles soirées. Avant son départ, madame Viardot doit se faire entendre encore une fois; mais ce ne sera plus au théâtre, ce sera à l'Alhambra, dans la salle des Ambassadeurs, où l'on prépare une fête magnifique. Madame Viardot sera de retour à Paris vers la fin du mois d'août."
In the first of these operas, she excited great enthusiasm and received unanimous applause during all the performance. The crowd was immense, in spite of the extraordinary price of the seats, and not only they all were occupied, but the corridors, the doors and the seats of the theatre was full of people eager to listen. The performances of Norma, which followed those of Le Barbier, crowned the triumph of Pauline. All the newspapers were in agreement saying that she was admirable, and that filling one of the more difficult roles of the lyric repertory, as is that of Norma, she produced an extraordinary effect, dominating and leading all the audience to a point that is difficult to comprehend. The college of Grenade prepared then a splendid festival in honour of the famous artist, and in the principal living room of the magic Alhambra, resounded the accent of Pauline, in the middle of the brilliant meeting, made of all the distinguished people that moorish Grenada contains."

The Grenada visit is also referred to in the 18 August issue of *The Musical World* referring this time to a performance on 10 July as a comparison to Viardot's late sister.

"She played Rosina in the *Barbierie* twice in a style of artistic perfection both musical and dramatic quite unexpected in this part of the world - she has played Norma twice, being her first attempt in the character and expecting by her lamented sister, the part has scarcely been so aptly sustained."

The Spanish tour concluded in August 1842 and the Viardots returned to Paris. These lengthy quotes from *La Revue et gazette musicale de Paris* have been included because they provide the a vivid first-hand impression of Pauline Viardot's stay in Spain. The articles reveal an interesting sentimental attachment on the part of the Spanish people to the daughter of Manuel Garcia. This coupled with the fact that she was extraordinarily

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150. "Dans le premier de ces opéras, elle excita un grand enthousiasme et reçut d'unanimes applaudissement pendant toute la représentation. La foule était immense, malgré le prix extraordinaire des places, et non seulement elles étaient toutes occupées, mais les couloirs, les portes et la place même du théâtre étaient peuplés de gens avides d'entendre. Les représentations de la Norma, qui suivirent celles du Barbier, couronneront le triomphe de Pauline. Toutes les nouvelles s'accordent à dire qu'elle fut admirable, et qu'en remplissant un des rôles les plus difficiles du répertoire lyrique, comme est celui de Norma, elle produisit un effet extraordinaire, dominant et entrainant tout l'auditoire à un point qu'il est difficile de comprendre. Le lycée de Grenade prépara ensuite une fête magnifique en l'honneur de la célèbre artiste, et dans le principal salon du magique Alhambra, résonnèrent les accent de Pauline, au milieu d'une réunion brillante, formée de toutes les personnes distinguées que renferme la moresque Grenade."

well received despite past political hostilities between Spain and France, leads one to conclude that the press were inclined to treat her as Spanish rather than a foreigner. Viardot clearly had a good rapport with the Spanish people. She performed to them in their language and chose a repertoire that included references to their country. The positive consequences of her visit to Grenada illustrate the extent of her fame in Europe at the time. This was a truly successful concert tour for Viardot.
CHAPTER 4: VIARDOT'S SPANISH WORKS

The presence of the Spanish idiom in nineteenth-century western music was a concept that was aided by travelling composers including Viardot's father Manuel Garcia who was instrumental in introducing Spanish music to Paris in the early 1800s. In doing so, he and others helped to nurture a seed of interest of Spanish music amongst French listeners. Specifically his folk song "El Contrabandista" (The Smuggler) from his tonodilla El Poeta Calculista helped launch the "Spanish idiom"\(^{152}\) as the exotic sorreries came as a novelty to the Parisians at the time. Also, the subject matter of the smuggler represented a resistance to authority and became something of an anthem in Spain at the time amongst workers when Spain was in the grip of political turmoil, and tried to resist tyrannical forces brought upon by the Napoleonic wars. Manuel Garcia also gave concerts which contained Spanish dances such as boleros, the older fandango, seguidilla and tirana in his tours of Europe and the United States.

The "spell of Spanish music"\(^{153}\) was one that inspired many Romantic composers to introduce Hispanic traits into their music almost in homage to the idea of Spanishness rather than being an attempt at authenticity. These "Spanish" traits could be just the inclusion of one isolated feature of Andalusian modes, rhythmic patterns suggesting Spanish dances, or chords played in a guitaristic fashion – these gestures used in a conventional diatonic context could be seen as signifying the atmosphere of Spain. The


compositions of Pauline Viardot Garcia have been described as both eclectic and cosmopolitan. At a time where exoticism in music was of great importance, Viardot introduced various "exotic" elements into her vocal and piano compositions. These included use of folk melodies and rhythmic ideas indigenous to Russia, Italy, Poland and Spain. Her attraction to foreign musical elements was possibly due to her exposure to other traditions as a child. The songs examined for this study are "Madrid" (c. 1880); "Cancion de la infanta" which was originally with a French translation by Louis Pomey (c. 1875) "Sérénade" (1880) "Havanaise" (1880) and "Les Filles de Cadix" (1880)

"Madrid" (c. 1880) scored for piano and mezzo soprano, is descriptive of a night of festivities alluding to a bull fight, and dancing Andalusian horses. Although marked Tempo di bolero, the format is not that of a true Spanish bolero. A Spanish bolero is divided into three sections with the middle section improvisatory in nature and at the conclusion of the bolero there are usually instances where the dancer stops momentarily. In Viardot's bolero, the predominating rhythmic pattern resembling a prominent rhythm associated with the Spanish bolero remains constant throughout the work. Viardot's prominent triplet rhythm was one that was immediately recognisable as Spanish. The melodic line is syllabic moving largely by step with occasional leaps of a third. However, at the end of the first phrase of each verse there is a relatively long melisma within the range of a sixth that seems to revolve around the notes F-Eb-D which are given prominence in the bass. (See Ex.1)

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156 Gilbert Chase. The Music of Spain, 247.
157 Gilbert Chase. The Music of Spain, 248.
Example 1 Madrid bars 5-8

This descending motif refers to the descending cadential figure of the Andalusian mode using the flattened 2nd which was commonly associated at this stage with Spain.

The Andalusian mode is divided into five distinct types each with the second degree lowered by a semitone. The melodic contour of the melisma in "Madrid" also illustrates a connection with the "type b" of the phrygian mode or "E mode." (See Ex. 2)

Example 2 different Cadential figures of phrygian mode

Type a)

Type b)

Type c)

Type d)

Type e)

In "Madrid," this mode is prominent again in the accompanying scale figure which supports the held notes at the ends of verses, and again doubled by octaves 4 bars before the end of the work.

Harmonically, the flattened second is one of the most defining features of Andalusian folk song. It is used here, within the context of diatonicism. An example of this is in Bars 39 - 44 where at the conclusion of a sequence of repeated chords that outline the flattened second degree, an arpeggiated D seventh is used (Ex) while still maintaining the fragmented "bolero" motif for rhythmic unity. (See Ex. 3)

**Example 3 Madrid bars 39 - 44.**

As shown in the above example, in a desire to create Spanish atmosphere, Viardot has used accompanying chords in the bass that imitate the strumming effects of the guitar. The accompanying staccato chords in the treble are played on the offbeat to imitate the plucking effects of the guitar as opposed to strumming. Also evident is the presence of the phrygian in the bass. Both ideas - the phrygian mode and the imitation of the guitar reflect a suggestion of Spanish music. (See Ex. 4)
The overall emotional impact of this song is one of festivities and passion. The bolero rhythm is the most important unifying measure and driving force which reinforces the Spanish idea suggested melodically by the flattened second degree. Non Spanish listeners indirectly associated this melodic element with the Spanish idiom as well as the bolero rhythm, and guitaristic chords.

A somewhat different representation of the Spanish idiom is "Canción de la Infanta." Scored for voice and piano this song is about a messenger who brings news of the death of Don Alfonso, Prince of Portugal\textsuperscript{159} (in 1491) to the Queen. (See Appendix A for English translation). The melody seems to have been written in the style of a fifteenth-century Spanish solo song.

The form of this work is interesting. The original ballad on which the text for this song is based, was an example of the Spanish Romance using the format, however, of the

\textsuperscript{159} Chase, Gilbert. \textit{The Music of Spain} (New York: Dover, 1959) 47.
Villancico.⁶⁰ Essentially in the Villancico, the refrain was referred to as a estribillo and the verses as coplas. And a Villancico commences with a refrain, not a verse. The refrain, or estribillo, “Ay! ay! que malas penas” was found in the original at the beginning and at the end of each stanza or copla.⁶¹ In this reworking by Viardot, the refrain is reserved for the conclusion of each Stanza (See Table 3) and the song commences with the verse instead of the refrain.

Spanish elements used in this Cancion de la Infanta include the use of phrygian cadences and the guitar type articulation of the accompaniment. Phrygian inflections outline the flattened second within a diatonic context. Although the piece seems to be based on a folk melody, the music to the second verse (copla) is very much within the harmonic context of nineteenth-century music. The first section appears to be in phrygian on B and modulates to F# major for the second half of the verse (copla). However, the flattened second degree is used again in the accompaniment to bars 33-35 highlighting the G natural and F sharp within the progression VI-V.

Example 5 "Cancion de la Infanta" bars 33-35

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⁶⁰ Villancico essentially means village song. It is a short work with the music using the form A\(\text{bb}\)A\(\text{bb}\)A\(\text{bb}\)A\(\text{bb}\) and the text: a\(\text{ab}\)b\(\text{ba}\)a\(\text{ab}\)b\(\text{ba}\).

⁶¹ Alvarez Pellithero, Cancionero de Palacio: Ms. 2652, (Valladolid: Junta de Castilla y Leon, Cansejeria de Cultura y Turisma, 1993) 49.
<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Keys</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1-3</td>
<td>Aolian B</td>
<td>guitar type accomp</td>
</tr>
<tr>
<td>Verse 1:</td>
<td>10 bars</td>
<td>Aolian - D major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a (5 bars)</td>
<td>Aolian</td>
<td></td>
</tr>
<tr>
<td></td>
<td>h (5 bars)</td>
<td>D major</td>
<td></td>
</tr>
<tr>
<td>Refrain 1:</td>
<td>10 bars</td>
<td>Aolian/Phrygian</td>
<td>Phrygian inflexions on F#</td>
</tr>
<tr>
<td></td>
<td>a (5 bars)</td>
<td></td>
<td>Phrygian cadence on F# outlining flattened 2nd</td>
</tr>
<tr>
<td></td>
<td>h (5 bars)</td>
<td></td>
<td>section ends on B major chord</td>
</tr>
<tr>
<td>Interlude</td>
<td>3 bars</td>
<td>B maj/ B Phryg/ Aolian</td>
<td>Cross rhythms</td>
</tr>
<tr>
<td>Verse 2:</td>
<td>10 bars</td>
<td>B Phrygian mod - F# maj</td>
<td>emphasises min 2nd VI-V</td>
</tr>
<tr>
<td></td>
<td>a (5 bars)</td>
<td>Bmaj - B Phrygian</td>
<td>cross rhythms in acc.</td>
</tr>
<tr>
<td></td>
<td>h (5 bars)</td>
<td>modulating -II- I -F#maj</td>
<td>Phrygian inflexions</td>
</tr>
<tr>
<td>Refrain 2:</td>
<td>9 bars</td>
<td>chromatic - F#M-Bm-Bdim</td>
<td>guitar type articulation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Bm</td>
<td></td>
</tr>
<tr>
<td>Verse 3:</td>
<td>10 bars</td>
<td>Aolian - D major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a (5 bars)</td>
<td>Aolian</td>
<td></td>
</tr>
<tr>
<td></td>
<td>h (5 bars)</td>
<td>D major</td>
<td></td>
</tr>
<tr>
<td>Refrain 3:</td>
<td>10 bars</td>
<td>Aolian/Phrygian</td>
<td>Phrygian inflexions on F#</td>
</tr>
<tr>
<td></td>
<td>a (5 bars)</td>
<td></td>
<td>Phrygian cadence on F# outlining flattened 2nd</td>
</tr>
<tr>
<td></td>
<td>h (5 bars)</td>
<td></td>
<td>section ends on B major chord</td>
</tr>
<tr>
<td>Interlude</td>
<td>3 bars</td>
<td>B maj/ B Phryg/ Aolian</td>
<td>Cross rhythms</td>
</tr>
<tr>
<td>Verse 4:</td>
<td>10 bars</td>
<td>B Phrygian mod - F# maj</td>
<td>emph. min 2nd VI-V</td>
</tr>
<tr>
<td></td>
<td>a (5 bars)</td>
<td>Bmaj - B Phrygian</td>
<td>cross rhythms in acc.</td>
</tr>
<tr>
<td></td>
<td>h (5 bars)</td>
<td>modulating -II- I -F#maj</td>
<td>Phrygian inflexions</td>
</tr>
<tr>
<td>Refrain 4:</td>
<td>9 bars</td>
<td>chromatic - F#M-Bm-Bdim</td>
<td>guitar type articulation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Bm</td>
<td></td>
</tr>
<tr>
<td>Verse 5:</td>
<td>10 bars</td>
<td>Aolian - D major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a (5 bars)</td>
<td>Aolian</td>
<td></td>
</tr>
<tr>
<td></td>
<td>h (5 bars)</td>
<td>D major</td>
<td></td>
</tr>
<tr>
<td>Refrain 5:</td>
<td>10 bars</td>
<td>Aolian/Phrygian</td>
<td>Phrygian inflexions on F#</td>
</tr>
<tr>
<td></td>
<td>a (5 bars)</td>
<td></td>
<td>Phrygian cadence on F# outlining flattened 2nd</td>
</tr>
<tr>
<td></td>
<td>h (5 bars)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>5 bars</td>
<td>B minor</td>
<td>guitaristic articulation</td>
</tr>
</tbody>
</table>
Present in this work, are two distinctively different types of refrains (estribillios).

The first, is one that remains closer to the style of the fifteenth-century Romance. This first type is very lyrical and modal in character. (See Ex. 7)

Example 7 "Cancion de la Infanta" bars 12-19.

![Example 7](image)

However the second type, includes a descending chromatic scale on the words "Ay!, ay!" and then alternating between B minor and B diminished while still maintaining the guitar-type rhythmic motive in the accompaniment. (See Ex. 8)

Example 8 "Cancion de la Infanta" bars 35-42.

![Example 8](image)
"Cancion de la Infanta" is strictly speaking a Spanish Romance with the form altered for dramatic purposes. The overall impact of this song is one of deep sorrow and emotional torment. Viardot's use of chromaticism in the second refrain (estribillo) assists in the vocal articulation of sorrow and hopelessness. The Spanish elements used are the phrygian cadences and the guitar-type motion of the accompaniment which helps put the meaning of the text in a context that Non-Spanish listeners can identify as Spanish.

"Sérénade" by Théophile Gautier from the 1880 publication of Six mélodies also demonstrates Viardot's use of exotic elements in her songs. It is not clear whether this in a reworking of an existing folk melody or whether Viardot composed the melody herself. However the mention of the guitar in the text provokes the use of rhythms suggesting a guitar, bringing forth again the clichés of "Spanishness." The song is laden with phrygian cadences and syncopations which suggests a bolero pattern. The most interesting harmonic aspect of this song is Viardot's occasional combination of Phrygian on C in the vocal line with the accompaniment in the key of F minor. (See Ex. 9)

Example 9 "Sérénade" bars 8-11
Another interesting use of an exotic element is a downward sequence of a semiquaver figure with phrygian inflections. (See Ex. 10)

Example 10 "Sérénade" bars 45-47.

![Musical notation for Example 10](image)

**TABLE 2: "Sérénade"**

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Key</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-13</td>
<td>Fmin/C phrygian</td>
<td>bolero rhythm</td>
</tr>
<tr>
<td>A1</td>
<td>14-24</td>
<td>Fm ped chromatic bass</td>
<td>bolero rhythm and Phrygian inflexions</td>
</tr>
<tr>
<td>B</td>
<td>25-36</td>
<td>F maj</td>
<td>Triadic acc. guitaristic</td>
</tr>
<tr>
<td>C</td>
<td>37-53</td>
<td>F maj</td>
<td>Ostinato and vocal melismas</td>
</tr>
</tbody>
</table>

A very different approach to the idea of Spanish music in Viardot's compositional output is her "Havanais variée à 2 voix." This song was later published for one voice in two separate keys; D major for solo soprano and C major for solo contralto.

Strictly speaking this work is a theme and variations that alludes to certain Spanish styles and can be outlined by the following table. Based on a popular Spanish tune, that would have been known in Paris at the time, this work uses the accompanying rhythm of a habañera which originated from Cuba. As with other composers at the time such as Bizet,
Viardot also made use of the dotted habanera motive which alone highlights the concept of an idea of just one rhythmic aspect evoking an idea of Spain. The piece is clearly intended to be a concert work to display vocal virtuosity.

**TABLE 3: "Havanaise"**

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Key</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1-10</td>
<td>C major - I</td>
<td>Habanera Rhythm, popular theme</td>
</tr>
<tr>
<td>Theme</td>
<td>11-41 (30 bars)</td>
<td>I</td>
<td>Triplets at end of Phrases and cross rhythms fragmented habanera rhythm</td>
</tr>
<tr>
<td>Interlude</td>
<td>42-47 (6 bars)</td>
<td>I</td>
<td>Habanera rhythm</td>
</tr>
<tr>
<td>Var 1</td>
<td>48-78 (30 bars)</td>
<td>I</td>
<td>Fragmented Habanera rhythm in acc.</td>
</tr>
<tr>
<td>Interlude</td>
<td>79-80 (6 bars)</td>
<td>I</td>
<td>Habanera Rhythm, popular theme.</td>
</tr>
<tr>
<td>Var 2</td>
<td>81-111 (30 bars)</td>
<td>I</td>
<td>No Habanera rhythm, melismatic phrases comprised of triplets</td>
</tr>
<tr>
<td>Coda</td>
<td>112-126 (15 bars)</td>
<td>I</td>
<td>Habanera rhythm, some cross rhythms in vocal line</td>
</tr>
</tbody>
</table>

As outlined in the table the most defining aspect of this work that alludes to the Spanish idiom is the use of rhythm. As well as the Habanera motif there is also the presence of cross rhythms within the vocal line. (See Ex. 11)

**Example 11 "Havanaise" bars 22 - 26.**
The text to "Les Fillse Cadix" was written by Alfred de Musset and alludes preferred amorous advances on the part of the girls from Cadix, referring specifically to their dislike of materialistic men. The impact of this work is one of flirtatious fun. The text directly refers to a Spanish subject, there remain musical characteristics that allude to a Spanish atmosphere such as the use of triplet rhythms at the ends of phrases. The most prominent of these triplets are in bars 7, 11, and 15. The end of bar 7 being the only one that alludes to a phrygian sound by the use of B flat to A in the vocal line. (See Ex. 12)

Example 12 "Les Filles de Cadix" bars 7-9.

The vocal line in bars 29-43 involves a melisma at the end of phrases with a phrygian flavour commonly associated with Spain. The phrases are shorter with the melisma involving cross rhythms and syncopations. The accompaniment to this section also alludes to the strumming effects of the guitar.

Example 13 "Les Filles de Cadix" bar 32 - 38.
The rhythms in the accompaniment vary, but are important as they generally are representative of the plucking effects of the guitar. These effects can be divided into two groups. The first, which is found at the beginning and end of the work involves a continuous rhythm which gives the work a feeling of momentum. The second idea almost resembles plucking involving a depiction of a strum on a lower string and the playing of the chord in the upper register. This is most prominent during the middle section when the vocal line is most florid. (See Ex. 14)

Example 14 "Les Filles de Cadix" bar 47-50.

Universe works discussed in this Chapter, "Les Filles Cadix" is not strophic but uses recurrent rhythmic and melodic ideas for unification purposes with the occasional use of the phrygian mode. Aided by a text particularly Spanish in subject matter, the music alludes to musical ideas that non-Spanish listeners would recognise as being Spanish, the most prominent of these being rhythm.
TABLE 4: "Les Filles de Cadix"

<table>
<thead>
<tr>
<th>Section</th>
<th>Melodic idea</th>
<th>Bars</th>
<th>Key</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td></td>
<td>1-3</td>
<td>I - F maj</td>
<td></td>
</tr>
<tr>
<td>Verse 1&amp;2</td>
<td></td>
<td>4 - 86 (84 bars)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>5 - 25</td>
<td>I - F maj</td>
<td>triplet motif in vocal line</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>29-43</td>
<td>III A min - Maj</td>
<td>guitar articulation in acc.</td>
</tr>
<tr>
<td></td>
<td>b1</td>
<td>46-55</td>
<td>III A maj</td>
<td>Guitar articulation in acc. triplet motif</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>56- 64</td>
<td>III A maj-Min</td>
<td>guitar articulation Octave leap and scale</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>passage in vocal line</td>
</tr>
<tr>
<td></td>
<td>a1</td>
<td>64-72</td>
<td>ﬁ #dim / G min</td>
<td>triplet motif in vocal line</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>72-85</td>
<td>I F maj</td>
<td>guitar articulation Octave leap and scale</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>passage in vocal line</td>
</tr>
<tr>
<td>coda</td>
<td></td>
<td>86-90</td>
<td>I - F maj</td>
<td>accompaniment of intro</td>
</tr>
</tbody>
</table>

The above elements in Viardot's Spanish songs utilise elements that non-Spanish listeners would recognise as Spanish in order to portray a sound that was accepted as one that evokes an atmosphere of Spain. Predominating elements are the phrygian mode which later came to be seen as a defining feature of Andalusian music, and rhythmic patterns that pertain to popular dances such as the triplet patterns of the bolero. These rhythms were also used by other composers such as Ravel, Glinka and Rimsky Korsakov within the symphonic realm in a desire to depict a Spanish flavour. For most composers one or more of these elements was enough to depict this atmosphere but
Viardot used most of them; rhythm, mode and imitation of the guitar articulation to evoke a "Spanish" mood.
CONCLUSION

Pauline Viardot's solo vocal works display influences of her various travels. Exposed to Spanish music as a child through the compositions of her father, Viardot subsequently demonstrated her affection for the Spanish "idiom" though her compositions. She did this by using specific cadences, rhythms and by imitation of the guitar. The concept of having specific instruments allied with a certain countries has been one that has been subject of much deliberation amongst listeners of music in the 1830s. As mentioned in the 26 December 1839 issue of *The Musical World*:

"The harp may be said to belong to Ireland, the bagpipes to Scotland, the flute to Germany, the violin to Italy and the guitar to Spain"\textsuperscript{162}

The writings of European literary figures especially Théophile Gautier in his *Voyage en Espagne* (1841) encouraged the concept of the romanticised Spain with an attitude of "sprightly observation and painterly fantasy."\textsuperscript{163} Despite the situation with the Napoleonic invasion, the French were sympathetic to Spain's political situation. The peoples' determination, to fight on in the face of tyranny, served as a reminder of their own revolution in previous years.\textsuperscript{164} Coupled with this, and that Spanish culture was seen as far removed from their own and, Spain came to be regarded by non-Spaniards as an exotic place.

\textsuperscript{162} "Spanish Music" *The Musical World* 26 December 1839: 548.
The French romantics came to idealise Andalusia which represented an escape to what James Woodall refers to as the banalities of European background. This sentiment is echoed further in Gautier's writing, talking specifically about Grenada: "This honest freedom of speech, so removed from the stiff and feigned mannerisms of the northern countries, is worth more than our hypocritical parlance, which conceals an essential grossness of action," and it was these sentiments that lead composers like Viardot and others to evoke Spain in their music.

Viardot's Spanish works included the use of phrygian modes quite freely throughout and even within songs that did not pertain to Spanish subject matter. Viardot's use of the phrygian mode and cadence is usually manifest by the lower tetrachord reinforcing the sound of the flattened second degree. The use of phrygian cadences and modes within the diatonic context was seen to allude to the Arabic characteristic of Spanish music which supposedly originated from the Moors. As the sonority of the phrygian cadence was so far removed from that of western music, non-Spanish composers saw this characteristic as closely associated with the sound of Spain and developed it to a point that it became at times the 'only' sound of Spain.

One point that must be addressed in regards to Viardot's publications of Spanish music, however, is the fact that alongside her own compositions, she published those of her father and according to Rosanov, the compositions of Manuel Garcia were she

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166 Théophile Gautier, *Voyage en Espagne*, (Paris: Charpentier, 1924) 89.
published those that Viardot heard and admired as a child. This in itself could be a direct admission on her part of their influence on her perception of Spanish music in general.

Pauline Viardot was a performer who left a great legacy to nineteenth-century music not only from her contributions as a performer but as a teacher by her pedagogical publications. Her own "Spanish" music however, does not attempt to replicate authentic Spanish music but rather conforms to the French idea of Spanishness. However, Viardot's interest in the Spanish idiom is more than just being an expression of the fashion of the day for "Spanishness" in that it is part of a broader interest on her part for music of other nations. A thorough investigation of Viardot's compositions is far from complete. She was also interested in Russian music and this is an area that warrants further study. Other areas that require further attention are a more detailed study into her arrangements of songs written by other composers, her Italian Airs also the whole area of performance of her work. Viardot's stay in Dublin - although briefly touched upon in this study, is little studied although there is a wealth of reviews from the time that concern her performances during her tour of the British Isles. There is also a desperate need for new editions of her music to be done. It is only when her music is widely available that Viardot will receive the recognition that she deserves.
APPENDIX A: English Translations of Lyrics

"Madrid"

Madrid, princesse de Espanges,
Il court par tes mille campagnes.
Bien des yeux bleus,
Bien des yeux noir.
La blanche ville aux sérénades,
Il passe par tes promenades,
Bien des petits pied tous les soirs.

Madrid, quand tes taureaux bondissent
Bien des mains blanches applaudissent,
Bien des écharpes sont en jeu;
Par tes belles nuits étoilées,
Bien des sénoras long voilées
Descendent tes escaliers bleus.

Madrid, moi je me raffe
De tes dames à fine taille
Qui chaussent l'escarpe étroit;
C'ar j'en sais une; par le monde
Que jamais ni brune ni blonde
N'ont valu le hout de son doigt,
C'ar c'est ma princesse Andalouse!
mon amoureuse, ma jalouse,
Ma belle veuve au long réseau!
C'est un vrai demon, c'est un ange!
Elle est jaune comme une orange
Elle est vive comme l'oiseau!

Or, si d'aventure on s'enquête
Qui m'a valu telle conquête,
C'est la l'allure de mon cheval
Un compliment sur sa mantille
Et des bon bon à la vanille
Par un beau soir de carnaval

"Madrid"

Madrid, princess of Spain,
It runs by your thousands fields.
Many are the blue eyes
Many are the brown eyes.
The white town with its serenades
It passes through your streets
Many are the dainty steps every evening.

Madrid, when your bulls charge
Many are the white applauding hands,
Many are the waving scarves.
During your beautiful starry nights
Many long veiled senoras descending your blue stairs.

Madrid, I can poke fun
At your ladies with trim figures
Who wears the court narrow shoes
For I know one; from the world
That never neither brown nor fair
Is worth the tip of her finger!
For she is my Andalusian princess
My love, my jealous one
My pretty widow in long filet!
She is a real demon, she is an angel!
She is bright like an orange
she is lively like a bird!

Now if by chance they should ask
Who I have such valued conquest,
It is the allure of my horse
A compliment about her coat
And the vanilla bon bon
From a great carnaval night
"Cancion de la Infanta"

Hablando estaba la reina
En su palacio real
Con L'infanta de Castillia
Princessa de Portugal
Ay! que malas penas!
Ay! que fuétere mal!

Allí vino un caballero
Con grandes Horos Horar;
"Nuevas te traigo señora,
Dolorosas de contar:
Ay, no son de reyno estranño,
De aquí son, de Portugal.

Vuestro príncipe, señora,
Vuestro príncipe real
Es caído de un caballo,
El alma quiere a Dios dar.
Si le queredes ver vivo,
No queredes detardar.
Allí esta el Rey se padre,
Que quiere desesperar.
Lloran todas las mujeres
Casadas y por casar."

Translations by John Glenn Paton

"Havanaisse"

Vente, niña, conmigo al mar;
Que en la playa tengo en hajel.
Vogaremos a dos en él,
Que allí sólo sse sabe amar.
Ay, rubita, si tu supieras,
Dame, dame tu amor.

Come little one with me to the sea;
For on the beach I have a boat
We shall sail as two in it,
only one knows how to love.
Ah, blonde, if you knew!
Give me, Give me your love.
"Sérénade"

Sur le balcon où tu te penches
Je veux monter, effort perdus!
Il est trop haut, et tes mains blanches
N'atteignent pas mes bras tendus!
Pour déjouer ta duègne avaré

jette un ruban, un collier d'or
Ou des cordes de ta guitare
Tresse une échelle, ou bien encore
Ote tes flueres, défais ton piegne,

Penche sur moi tes cheveux longs
Torrent de jais dont le flot baigne
Ta jambe ronde et tes talons

Aidé par cette échelle étrange,
Légèrement je gravirai
Et jusqu'au ciel sans être un ange

Dans mes parfums je monterai!

"Serenade"

Up to the balcony where you're leaning
I want to climb, efforts lost!
it's too high, and your white hands
Don't reach my stretching arms!
To get around your chaperon, a woman of greed
I'll throw a chain, a collar of gold
Or of the strings from your guitar,
I'll plait a ladder or better yet,
I'll take your flowers, undo your comb

leaning under me your long hair
Torrents of jet-black, tresses swirling
Around your shapely legs to your heels.
Helped by this peculiar ladder
I'll climb up with ease
and scale it to heaven, though I'm no Angel
In the sweet fragrance of the perfumes!

"Les Filles de Cadix"

Nous venions de voir le taureau,
Trois garçons, trois fillettes,
Sur la pelouse il faisait beau
Et nous dansions un bolero
Au son des castagnettes:
"Dites-moi, voisin,
Si j'ai bonne mine?
Et si ma basquine
Va bien ce matin?
Vous me trouvez la taille fine?
Les filles de Cadiz aiment assez cela.

"Les Filles de Cadix"

We had just seen a bullfight,
three boys and three girls together
It was beautiful on the town green,
and we danced a bolero
to the sound of castanets
“Tell me, neighbour,
if I have good looks?
and if my skirt
goes well this morning?
Do you think I have a good figure?”
Girls from Cadiz prefer that.
Et nous dansions un boléro
Un soir; c'était dimanche.
Vers nous s'en vint un hidalgo
Tout cousu d'or; plume au chapeau

Et le poing sur la hanche:
Si tu veux de moi,
Bruné au doux sourire,
Tu n'as qu'à le dire
Cet or est à toi."
"Passez votre chemin, beau sire"
Les filles de Cadix n'entendent pas cela."

And we were dancing a bolero
one evening it was Sunday,
when along came a fine gentleman
with gold thread on his coat,
    a plume on his hat,
and his hand on his hip.
"if you want me
brunette with the sweet smile,
you only have to say it
this gold is for you"
"Go right along your way, sir,"
Girls from Cadiz don’t listen to that"
Appendix B: List of Viardot's Works

French translation by L.Pomey

1. Que L'on Médise d'elle  
2. Cruel ta perfidie  
3. O pauvre ame!  
4. Songes  
5. Dites, que faut-il faire?  
6. Plus D'espérance!

2. *Six chansons de XVIe siècle.* Paris: Henri Heugel, 1845 with original text and a modern adaptio by L. Pomey

1. Aimez-moi  
2. Vous parlez mal de mon ami  
3. Chanson de l'infante  
4. Landinderindine  
5. Les trois belles demoiselles  
6. Le Roussignolet


1. Fleur desséchée  
2. La Mésange  
3. Les ombre de minuit  
4. Berceuse Cosaque  
5. Evocation  
6. Chant du soir  
7. Les deux Roses  
8. Aurore  
9. Gregorienne  
10. Le Rameau de palestine  
11. Chanson de la Fauvette  
12. L'Orage


1. The Flower  
2. The Quiet Starry Night  
3. Midnight Images  
4. A Whisper  
5. Evocation  
6. Incarnation  
7. Tomtit  
8. Two Roses  
9. At Night  
10. Captive  
11. God's Bird  
12. The Stars (with Cello accompaniment)

1. Tell Me Why
2. Insomnia
3. I Loved Her
4. The Evening Glows Quietly
5. From the Distant Shores
6. The Branch of Palestine
7. Don't Sing My Beauty
8. Lullaby
9. The Willow
10. The Storm


1. At Dawn
2. The Ravine
3. The Riddle
4. Farewell
5. The Mermaid.


1. Toreador
2. Peronelle posie XV siecle
3. Poursuite
4. Saka la Baigneuse
5. Le Vase Brise
6. Le Savecier et le Financier

8. *Six Poems by Heine, Morike and Phol*. St. Petersburg: Johansen, 1871. Translated from German to Russian by Turgeniev. In Russian (English translation from the Russian Cyrillic Alphabet used here)

1. Silence of the Forest
2. A wasted life
3. The Gardener
4. Expectation
5. Distant Happiness
6. Terrible Weather


1. The Blind Man
2. Finnish Song
3. Youth and the Maiden
4. The Soldiers Bride
5. A Spring evening

1. Florentinisches Standchen
2. Die Verlassene
3. Die Dorsangen

4. Die Ungluckliche
5. Doppel Liche


1. Sylvie
2. Berceuse
3. Sérénade
4. L’enigme
5. Le Miroir
6. Insomnie


1. Sérénade Florentine
2. Reproches
3. La Chanson Villageoise
4. L’Affligée
5. Indécision


1. La Main
2. Dernier Aveu
3. J’en Mourrai
4. Hai Luli!
5. Gentilles Hirondelles
6. Chanson mélancolique
7. Havanaise Variée

14. *Une Heure d’étude.* Exercices pour voix de femme 2me series
Paris: Heugel et Fils, c.1880

15. *Fünf Gerichte paroles de Gothe, Pouchckine, Moricke, Geibel et Pohl.* Leipzig: Breitkopf & Hartel, 1884. (German translation of earlier Russian publication)

1. Der Nachtivandler
2. Finningsches lied
3. Der Jungling und des Madchen
4. Die Soldatenbraut
5. Im April

16. *Six mélodies poesies de Musset, Prudhomme, de Beauvoir, Pomey and Hubert.*
Paris: Henri Heugel, 1885.

1. A la Fontaine
2. Belle Yoli
3. Ici-bas tous les Lilas meurent
4. Sérénade à Rosine
5. Madrid
6. Les filles de Cadix
17. **Six mélodies.** Paris: J. Hamille, c.1890.

1. Premier trouble
2. Divin sommeil
3. Chanson D'autrefois
4. La Japonaise
5. La Vierge au lavoir
6. Suzon, Suzette
7. Rêverie

18. **Favourite Romances Performed by Madame Viardot and Madame Leonard.**
(English Translation of publication details given in Russian Cyrillic Alphabet used here)
Paris: Heugel, 1890.


1. Seize ans! (Op. 50, No.2)
2. Séparation (Op. 50, No. 31)
3. Aimez-moi (Op. 33, No. 2)
4. Reproche (Op. 6 No.1)
5. L'Oiselet (Op. 68, No. 2)
6. Festival (Op. 6, No. 4)
7. Berceuse (Op. 24, No. 3)
8. La Danse (Op. 50, No. 1)
9. Beauté (Op. 67, No. 1)
10. Le Traîneau (Op. 59, No. 1)
11. Le Flot (Op 7, No. 3)
12. Le Rossignol (Op. 17, No 1)

20. **Spanische Lieder.**
*No publication details to date*

1. La celesta
2. Cancion Andalusia
3. Ay! Manola!
4. Cancion española
5. La Colasa
6. Cancion madrileña!


1. Morirò
2. Habanera (Havanaise)
3. Les filles de Cadix
4. Haï Luli!
5. Canción de la Infanta
6. Séparation (based on mazurka by Chopin)

**Operettas and choral works**


Manuscripts:
1. Le Dernier Sorcier
2. L'Ogre
3. Cendrillon
4. Trop de femmes

Piano works

Deux airs de ballet. Paris: G. Miran 18??

Miscellaneous songs: Ann Arbor reel #261:


C'era une volta Italian Trans of Russian 1878.

L'innamorata Italian Trans of Russian 1878

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Rossignol, Rossignolet Parole de joseph Boumier. Paris: Enoch & Constallant, 18??


Sisca l'albanaise paroles de L. Escudier No publication details available.

Aria Opera de Serse d'Handel avec accomps de violon (Unpublished) 1890?

Les Cavaliers Duo d'apres les Danses hongroises de J Brahms Paroles de L. Pomey. Leipzig: Hamelle, 18??
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