

Vocal Literature

French Art Song

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2009

Part I: French Songs, Composers, Brief and Detailed Analysis, Five of them include translations. Part II: Influential people of the French Melodie Period.

PART I

SONG	COMPOSER	POET	CYCLE/SET	ANALYSIS	DETAILED ANALYSIS
1. Adieu	Gabriel Faure (1845-1924)	Charles Jean Grandmougin	Poem d'un jour No. 3		Is the first example of a type of song which we find right up until the composer's last cycle- a measured tread in the accompaniment , normally crotchets in 4/4 that permits the sensual unfolding of a vocal line which flowers into something beautiful.
2. Chanson perpetuelleO p. 37	Ernest Chauson (1855-1899)	Charles Cros		Voice/String quartet, piano. For Mezzo or dramatic Soprano. Slow, somewhat declamatory. Interpretatively and musically not easy. In parts very dramatic.	
3. Chanson a Dulcinee	Maurice Ravel (1845-1937)	Paul Morand	Don Quichote a Dulcienee No. 1 Chanson romanesque	It introduces the cultivated and intellectual Don Quixote, who seeks to impose the highest ideals on a materialistic world by sheer force of his will and creative imagination. Yet, for the lady Dulcinea, he would risk everything he holds dear. Not fast. Interpretatively and rhythmically not easy.	Song cicle for Baritone and orchestra. Available in a transposed edition for Tenor. Song cycle based on characteristic Spanish dance rythms: (1) the <i>guajira</i> alternating 6/8 and ¾ meter. (2) the <i>zorzica</i> a Basque dance in quintuple meter, and (3) the <i>jota</i> , a lively triple-metered Spanish dance. The three songs of <i>Don Quichotte à Dulcinée</i> (Don Quixote to Dulcinea) were written in 1932-33. They were originally intended for the great Russian singer Challapin in a film about Cervantes, but not used for that purpose. The extravagant promises of 'Chanson romanesque' are followed by the solemn prayer to St Michael of 'Chanson épique' and the final more boisterous celebration of 'Chanson à boire' (Drinking Song).
4. Le Colobri	Ernest Chauson (1855-1899)	Leconte de Lisle	Sept Melodie No.7	The poem describes the flight and death of a hummingbird, drawing an analogy between the tiny bird and the soul of the poet, a theme that presents nature as an allegory for erotic love.	For all voices. Sustained. The musical setting is sophisticated, set in 5/4 meter. Chromatic passages and rich harmonic textures are prominent in the middle section. At the musical climax “ <i>ver, la fleurs doree,</i> ” repeated chords in the accompaniment give way to rolled chords. Melodic material is shared between voice and piano; vocal passages are Italianate in feeling. Only at the end of the song does the post become subjective, comparing his soul's wish to die from the kiss of his lover, just as the hummingbird dies upon drinking deeply the flower's nectar. Continuation Appendix 1.

SONG	COMPOSER	POET	CYCLE/SET	ANALYSIS	DETAILED ANALYSIS
5. Le spectre de la rose	Hector Berlioz (1803-1867)	Theophile Gautier	Les Nuits d'ete 1841 1856 Orch. Version	This song was originally specified for Countertenor. The poet sensual poem reveals a romantic dramatic scene, the pleasurable relaxation aftermath of a ball. The ghost of a dying rose, pressed all night against the bosom of a beautiful young girl, comes back to haunt her dreams. It will return every night to dance at her bedside; its perfume is its soul and it is from paradise. Its destiny was one to be envied, dying so beautiful a death; its tomb is her breast.	For women's voices, except light soprano. Slow, sustained. In parts demands considerable dramatic intensity. The rich poetic images are written in an elaborate musical texture. The vocal line is operatic scope. The form is through-composed, although the same melodic phrase initiates each of the three sections. Each section opens with <i>cantabile</i> passages that become more uneven and fragmented as the poetry builds to the climatic point of each section. Berlioz creates a stunning example of text painting in " <i>Mais ne crains rien, je ne reclame, ni messe ni De Profundis</i> ": a series of descending diminished 7 th chords vividly illustrates the flower's passion as its life's energy ebbs. Translation in Appendix 2.
6. A Chloris 1916	Reynaldo Hahn (1874-1947)	Theophile de Viau		Expertly and gracefully written, Hahn's songs demand considerable elegance and delicacy in phrasing and rhythm, a most sensitive delivery of the poem, effortless articulation, and a definitive aptitude for the style of expression that he represents.	Slow and sustained. An elegant setting that matches the archaic dignity of Theophile de Viau's seventeenth-century verse. Hahn gives the piano its own melody, ornamented with Baroque turns over a chaconne-like bass line. Vocal phrases are mixture of short fragment, which capture the natural speech cadences of the breathless lover, and longer lyric lines. The combination of voices and piano creates a charming pastiche of Baroque style.
7. La Pintade 1906	Maurice Ravel (1875-1937)	Jules Renard	Historoires Naturelles.	A series of songs which are most suitable for medium or high voices. Rapid. Musically and interpretatively very complex. Demands an excellent pianist.	The calm aftermath of the preceding song Le Martin-Pêcheur is rudely disturbed by blaring discordant 7 th chords announcing the loud, angry guinea-hen, who threatens the order of the barnyard. The piano accompaniment is wide in dynamic range, from <i>ff</i> to <i>pppp</i> , and contains several changes in tempo. The rowdy guinea-hen is vividly evoked in both piano and vocal parts, a truly ferocious but comic figure.
8. Beau Soir 1877-78	Claude Debussy (1862-1918)	Paul Bourget		Slow. Sustained. Early impressionist style. A quiet scene washed with the setting sun and warm evening breeze. Phrasing in voice and piano is extremely lyric in the style of earlier French song.	Its melodic line matches the literary text admirably. The original key is E major and the tempo is about 72 but supple and senza rigore. From the very first measure one is intrigued by the rhythmic pattern – a simple triplet subdivision of the three quarter notes, but with an unexpected chord on the last triplet eighth note. The placement of this chord, recurring throughout the piece, conveys a feeling of interruption in the flow of the triplets, which matches the desolate message of the poem- life interrupted by death. The harmonic change from measure one to measure two – from E major to D minor-B diminished- is equally masterful, as are the many changes which follow. The constant alternation of major-

					diminished, major-minor, major-augmented, like the rhythmic pattern, reflects the happiness-turned –to-sorrow” theme of the words. The entrance of the voice on G#, after a measure in G minor, seems the most natural thing. A few measures later the singer’s D# flows from the D ^a of the G minor chord with the same ease and effectiveness. of the G minor chord with the same ease and effectiveness. SONG ANALYSIS CONTINUES IN APPENDIX 3
9. Phidyle 1882	Henri Duparc (1848-1933)	Leconte de Lisle		A verdant countryside scene, warmed by the sun and fragrant with the odors of herbs and flowers, forms the setting for one of Duparc’s longest melodies. The poet watches over his beloved, asleep in this lovely spot, and tells her: “rest, o phidyle, for when the sun sets you will awake, and I will have my reward.” The song’s rhapsodic mood is passionate, the vocal phrases long lined, and the accompaniment is harmonically rich and complex.	Slow and sustained. Interpretatively complex. Demands an excellent pianist. Overall, the texture is quite thick and almost orchestral in its style to complement the voluptuous verse. Duparc skillfully builds the momentum of tempo, phrasing, and harmonic material to an effective climax in the final stanza. Material from the extended introduction is used in the concluding postlude. This song shows traces of Wagner’s influence. This <i>mélodie</i> calls for a substantial voice and an excellent pianist. This is a man’s text.
10. Nell	Gabriel Faure (1845-1924)	Leconte de Lisle	Op 18 No 1	Graceful, very delicate. Demands accomplished pianist. Faure’s pliant phrasing sustains the charm and flowing character of the poem throughout the four strophes of the song, which teeters on the edge of sentimentality.	Its opulent vocalism is underpinned with an unvaried accompaniment figure of broken chord patterns in sixteenth notes. By imperceptibly changing the chords, Faure subtly modulates the harmony throughout the song, creating interest and maintaining momentum. A beautiful bass line descends within the moving sixteenth-note figures in the accompaniment; its downward motion is pitted against the rising motion of the vocal phrases.
11. L’ombre des arbres	Claude Debussy (1862-1918)	Paul Varlaine	Ariettes Oubliees No. 3	A doleful piece in which the singer’s state of mind reflects (rather than is reflected by) a sad, solemn landscape.	
12. Ballade de Villon a s’amie	Claude Debussy (1862-1918)	François Villon	Tres ballade de François Villon No.1	Even as Villon sings of the treachery and falseness of his love, he begs for pity. Debussy’s opening indication is “with an expression of anguish and regret.”	Chromatic figures and transparent textures underpin vocal passages that are predominantly recitative in style. Debussy opens the <i>mélodie</i> with a little rhythmic cell consisting of a thirty-second note followed by a double-dotted eighth note; subtle variations of this cell continue to appear in the piano throughout the song. This pattern is strongly reminiscent of the rhythm used throughout the first <i>mélodie des Promenoir des deux amants</i> . This song contains one of the few passages in Debussy songs which he marked : <i>forte</i>
13. Elégie	Henri Duparc (1848-1933)	Thomas Moore		The song is dark and funereal, but features a main theme that is beautiful in its lovely melancholy and in its rich, Rachmaninov-auguring Romanticism.	Harmonies in the accompaniment, especially in the piano version, are vaguely Lisztian in their combination of gloom and consolation. The theme takes on a more Romantic character in the middle section, where it soars heavenward but cannot dispel the

					heartrending sense of loss as the text speaks of remembering Emmet (not mentioned by name), who was hanged for his role in a rebellion.
14. La Carpe	Francis Poulenc (1899-1963)	Guillaume Apollinaire	Le Bestiaire No.6	Poulenc uses a two-measure cell as an ostinato throughout the song to evoke the watery home of the carp. He also asks the accompanist to use two pedals. Marked <i>tres Triste, tres lent</i> , the soft haze of sound produced by this effect is a sound characteristic of Poulenc.	Poulenc's style was a surrealistic mixture of contradictory elements, for he drew inspiration as easily from 16th-century polyphony as from contemporary popular song and the music hall, and the influence of Chabrier, Ravel and Stravinsky contrasts in his <i>mélodies</i> with passages of Schumann-like dreaminess or classical detachment. Milhaud also brought together the most diverse elements – jazz, polytonality, folksong, harmonic and contrapuntal freedom – in his predominantly lyrical songs.
15. Extase 1878	Henri Duparc (1848-1933)	Jean Lahor		Duparc patterned this melodie on the style of Wagner's <i>Tristan und Isolde</i> in tribute to Wagner.	Although the piano dominates this melodie with a richly composed prelude, interlude and postlude, the voice unfolds unhurriedly over its figurations, singing only six lines of text. The singer's last word, <i>mort</i> , ushers in the postlude, which contains material from previous phrases vocal phrases. Duparc handles this slowly this slowly evolving texture skillfully, and the gradual buildup of intensity is stunning. Overall, the piece is brief in comparison to other Duparc songs, but it is crafted with care for the interaction between voice and piano, within a texture that pays homage to Wagner, yet is totally French in sentiment and style.
16. C 1943	Francis Poulenc (1899-1963)	Louis Aragon	2 Poemes de Louis Aragon No.1	C refers to the bridges of Ce near Angers in the Loire Valley; the song recalls May 1940 when numerous French fled before the invading Germany army. Louis Aragon was among them; his poem recounts memories in the style of a medieval ballad that flashes back from the contemporary scene.	There are four verses and an added couplet; every line of the poem ends with the sound /se/, regardless the word. Lyrically and harmonically, "C" is one of Poulenc's most ravishing songs. He uses minor tonality to complement the poem's reminiscent qualities. To emphasize its dramatic character, Poulenc specifies myriad changes of dynamics and tempo throughout the song, as text images change from present to past. Translation to text in Appendix 4.

SONG	COMPOSER	POET	CYCLE/SET	ANALYSIS	DETAILED ANALYSIS
17. Le rossignol des lilas	Reynaldo Hahn	Dauphin, L.		Lovely melody in a modest vocal range. Intimate and calm. Piano uses ostinato figures. Simple reflecting the spirit of their time.	In the vocal line and the piano are welded together throughout (doubling each other sometimes). The shape of the song shows beyond doubt Hahn's experience in the world of operetta where the voice has to carry the main melody and that melody has to be memorable. The text expresses the joy and the happiness of youth and life that the nightingale's song brings. Translation on Appendix 5.
18. Il vole 1939	Francis Poulenc	Louise de Vilmorin	Fiançailles pour rire No. 3	Anxious mood.	A virtuosic romp for both singer and pianist is "Il vole"; the text plays on the pun between "to steal" and "to flee" and the sparkingly contrapuntal accompaniment (tempo marking: relentlessly presto!) supports a wide-ranging vocal line which lifts off and trails away at last, like the flying, thieving lover it bemoans.
19. Chanson D'Avril 1886	Bizet, Georges	Bouilhet, Louis-Hyacinthe		Youthful and fresh mood. The vocal line is graceful and the piano accompaniment adds to the overall mood but seems to share no meaningful interaction with the voice.	Bizet sets the text syllabically and uses strophic form. Although no component of style is particularly distinctive, the <i>melodie</i> is an engaging example of Bizet's affinity for creating free-flowing melodies.
20. Fleurs	Francis Poulenc	Louise de Vilmorin	Fiançailles pour rire No. 6	Wistful mood. In this song the alienated speaker describes herself as if she were in her own casket; Poulenc's harmonic language here is highly chromatic, some of the melodies almost tortuously so.	Melancholy permeates this song. Poulenc uses a calm tempo and a stunning lyric vocal line to create a mood of quiet reflection and sensuality. The piano accompaniment is a characteristic Poulenc "sound print" of stacked chords, reminiscent of "Dans l'herbe." Voice and piano are closely linked through the singer's melody, which appears simultaneously within the chords of the piano, creating a closely knit that is beautifully effective.
21. La Procession 1888	César Franck	Auguste Brizeux	M. 88	Franck originally composed for voice and piano, and later scored for orchestra.	Brizeux's poem describes the ceremony of blessing the crops, a procession in which the people carry the corp across the fields following God that impregnates the atmosphere. The song is in two sections: the first is the procession; the second, a narrative reflection of the scene. Franck uses two themes in the first section. The first is solemn and religious in mood; the second is the <i>Lauda Sion</i> , a liturgical chant heard in the accompaniment with the vocal line singing over it. The vocal line in the first section is articulated in a quasi-recitative style, but becomes a much freer declamation in the second part of the song. Toward the end of the song, the two themes from the first section reappear.
22. Hôtel	Francis Poulenc	Guillaume Apollinaire	Banalités No. 2	"My room has the form of a cage. The sun reaches its arm in through the window. But I want to smoke and make shapes in the air.	The poet has no desire other than to be lazy, bask in the sun, enjoy the quiet of his hotel room, and smoke. Poulenc's vocal line curves easily, indolent as the poet; the piano accompaniment is fashioned of Poulenc's luxuriant chromatic harmonies, stacked as if to cushion the laziness of the singer. "Hôtel" captures the poetic

				And so I light my cigarette on the sun's fire. I don't want to work, I want to smoke.	moment vividly. It is time to be idle and self indulgent and take pleasure in the feeling.
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Appendix 1

Le Colibri

E. Chausson
Poem by Leconte de Lisle

Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair,
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.
Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge aux odeurs divines
S'ouvre et porte au cœur un humide éclair.
Vers la fleur dorée, il descend, se pose,
Et boit tant d'amour dans la coupe rose,
Qu'il meurt, ne sachant s'il l'a pu tarir!
Sur ta lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l'a parfumée.

Le Colibri completes Chausson's Opus 2. Like most of its opus mates, this song summons nature as witness to, and allegory for erotic love. Texts by poet Leconte de Lisle open and close this cycle, but while the style is the same, there is a vast difference in mood: in the last song, all is ecstasy.

The seventh song seems more sophisticated musically than its predecessors. The 5/4 rhythm is a departure from more common meters and the harmonies are richer and more varied. The four bar piano introduction is based on an ostinato A \square (the dominant key (original key)). The third measure is a particularly lovely A \square triad over the A \square pedal point. The 5/4 time has no special effects in the introduction, but in the body of the piece it tends to push the music precipitously from one measure to the next. One feels that that a sixth beat is missing, especially in the measures with descending eighth note figures.

The green hummingbird, king of the hills,
Seeing the dew and the clear sunlight
Shining into his nest, woven of fine grasses,
Darts into the air like a ray of light.

He hurries and flies to nearby springs,

Under this last line the 5/4 rhythm aids the sense of flight, and now the tempo actually moves forward a bit ("en pressant peu a peu" means get faster little by little),

The poet uses strange-sounding names of tropical flora and fauna.

Where the bamboo reeds make the sound of the sea,
Where the red hibiscus with its divine fragrance
Unfolds the dewy brilliance at its heart.

Under these lines the music has been working its way towards the song's climax. There are several long *crescendos* to the *forte* on "Vers." The intensity and sound level are maintained for four bars, then the gradual pulling-back in tempo and dynamics begins. The four climactic measures repeat the harmonies found in the piano introduction, but now the chords are arpeggiated and the melody rides on top.

Toward the gilded flower he descends, poses,

At "bois" (drinks) the climax begins to fade:

And drinks so much love from the rosy cup
That he dies, not knowing if he had exhausted its nectar!

Now the melody with the voice first entered is repeated:

On your pure lips, O my beloved,
Likewise my soul wishes to die,

On the word "mourir" (to die) there is a secondary climax. The piano has a falling, dying line under the held note. The final phrase is gentle and wistful:

Of the first kiss, which perfumed it.

Appendix 2

Le spectre de la rose

H. Berlioz

Poem by Teophile Gautier

Soulève ta paupière close
Qu'effleure un songe virginal!
Je suis le spectre d'une rose
Que tu portais hier au bal.

Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et, parmi la fête étoilée,
Tu me promenas tout le soir.

Ô toi qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
À ton chevet viendra danser;

Mais ne crains rien, je ne réclame
Ni messe ni De Profundis.
Ce léger parfum est mon âme,
Et j'arrive du paradis.

Mon destin fut digne d'envie,
Et pour avoir un sort si beau,
Plus d'un aurait donné sa vie;
Car sur ton sein j'ai mon tombeau,

Et sur l'albâtre où je repose
Un poète avec un baiser
Écrivit: "Ci-gît une rose,
Que tous les rois vont jalouser."

Raise your closed eyelids
Caressed by a virginal dream,
I am the spectre if a rise
which you wore yesterday at the ball.

You took me still bepearled
with silver tears from the sprinkler,
and amid the starry festival
you carried me all the evening.

O you who were the cause of my death,
you will be powerless to drive away
my rosy spectre which every night
will come to dance by your pillow.

But have no fear, I ask
neither a Mass nor De Profundis,
This light perfume is my soul
and I come from paradise.

My destiny was worthy of envy,
and to have known so fair a fate
more than one would have given his life,
for my tomb is upon your breast.

And on the alabaster where I rest
a poet with a kiss
has inscribed: "Here lies a rose
that all kings will envy."

Appendix 3

Beau soir

C. Debussy

Poem by Paul Bourget

Lorsque au soleil couchant les rivières sont roses,
Et qu'un tiède frisson court sur les champs de blé,
Un conseil d'être heureux semble sortir des choses,
Et monter vers le cœur troublé.
Un conseil de goûter le charme d'être au monde,
Cependant qu'on est jeune et que le soir est beau,
Car nous nous en allons comme s'en va cette onde,
Elle à la mer, nous au tombeau.

When rivers are rosy in the sunset,
a mild tremor runs over the wheat fields,

The word “ble” (wheat), the singer holds the note E, which is here the third of the augmented C chord but becomes the tonic in the next measure.

As the song continues describing the message to be happy, the original rhythmic pattern is discontinued and the triplets flow on without interruption. From “un conseil” (advice) on, the piano has beautiful counter melodies, first in the left hand and then in the right hand octaves.

An advice to be happy seems to emanate from things
and rises towards the troubled heart.
An advice to enjoy the charm of being alive
while one is young and the evening is beautiful.

Dramatically this is the high point of the song. The *animato* and *crescendo* create a feeling of excitement and exhilaration, culminating in the forte F# and the abrupt drop to G#, which is still loud. Then a short pause happens.

For we go away, at this wave goes:

The monotone “Comme s'en va cette onde” (Like that wave goes) produces the effect of numbing despair. The accompaniment contributes to the mood by its return to the original rhythmic pattern. The last two lines are bleak.

It to the sea, we to the grave

The chordal change (to an augmented G chord) under the last syllable is a wonderful way to lengthening and emphasizing the most important word of the poem, “tombeau” (grave). Like the G minor chords mentioned above, it provides a perfect leading tone back to the tonic G-G#.

Appendix 4

"C"

Francis Poulenc
Poem by Louis Aragon

*J'ai traversé les Ponts-de-Cé
C'est là que tout a commencé
Une chanson des temps passés
Parle d'un chevalier blessé*

*D'une rose sur la chaussée
Et d'un corsage délacé
Du château d'un duc insensé
Et des cygnes dans les fossés*

*De la prairie où vient danser
Une éternelle fiancée
Et j'ai bu comme un lait glacé
Le long lai des gloires faussées*

*La Loire emporte mes pensées
Avec les voitures versées
Et les armes désamorcées
Et les larmes mal effacées*

*Ô ma France ô ma délaissée
J'ai traversé les Ponts-de-Cé*

I have crossed the bridges of Cé
It was there that it all began
A song of times past
Speaks of a wounded knight

Of a rose upon the road
And of a bodice unlaced
Of the castle of a mad duke
And of the swans in its moats

Of the meadow where will dance
An eternal fiancée
And like cold milk I drank
The long lay of false glories

The Loire carries off my thoughts
Along with the overturned cars
And the defused weapons
And the tears not rubbed away

Oh my France, oh my abandoned one
I have crossed the bridges of Cé.

Appendix 5

Le Rossignol Des Lilas

R. Hahn
Poem by Dauphin, L.

O premier rossignol qui viens
Dans les lilas, sous ma fenêtre,
Ta voix m'est douce à reconnaître!
Nul accent n'est semblable au tien!

Fidèle aux amoureux liens,
Trille encor, divin petit être!
O premier rossignol qui viens
Dans les lilas, sous ma fenêtre!

Nocturne ou matinal, combien
Ton hymne à l'amour me pénètre!
Tant d'ardeur fait en moi renaître
L'écho de mes avrils anciens,

O premier rossignol qui viens!

O first nightingale to appear
Among the lilac beneath my window,
How sweet to recognize your voice!
There is no song like yours!

Faithful to the bonds of love,
Trill away, divine little being!
O first nightingale to appear
Among the lilac beneath my window!

Night or morning * O how
Your love-song strikes to my heart!
Such ardour re-awakens in me
Echoes of April days long past,

O first nightingale to appear!

PART II

FRANCIS JAMMES (1868-1938)	Music to his poems by Bordes, Boulanger, Collet, Delannoy, Durey, Honegger, Jaubert, Jolivet and Milhaud. Francis Jammes , 1868-1938, French poet. He lived most of his life in the Pyrenees. his poems are known for their lyricism and for singing the pleasures of a humble country life (donkeys, maidens). His later poetry remained lyrical, but also included a strong religious element brought on by his conversion to Catholicism.
EMMA BARDAC (1862-1934)	French singer in the late nineteenth century. Fauré wrote his Dolly Suite in the 1890s for her daughter Hélène and La Bonne Chanson for Emma herself. However, after having an affair with Fauré, she began an affair with Debussy in 1904 and married him in 1908. Debussy and Emma had a daughter, Claude-Emma, for whom he composed his Children's Corner Suite in 1909. Claude-Emma died of diphtheria in 1919, the year after her father's death.
JULES RENARD (1864-1910)	Music to his poems by Ravel. French author and member of the Academie Goncourt, most famous for the works Poil de Carotte (Carrot hair) (1894) and Les Histoires Naturelles (Natural Histories) (1896).
CESAR FRANCK (1822-1890)	Belgian composer. His experiments with chromatic harmony and cyclical form, combined with an aesthetic which was anchored in an all-pervading religious faith, were an antidote to the simpliestic musical fripperies of the Second Empire, and worked as a powerful influence to add a new dimension to what was understood by the term "French Music". Wrote about fifteen melodies, Duparc, Chausson were his pupils.
LECONTE DE LISLE, CHARLES-MARIE-RENE [Rene Leconte] (1818-1894)	Music to his poems by Chausson, Debussy, Duparc, Faure, Hahn, Hue, Martin, Paladilhe, Ravel and Roussel.
PAUL ELUARD [Eugene Grindel] (1895-1952)	Music to his poems by Auric, Durey, Jaubert Lipatti, Poulenc and Sauguet.
NADIA BOULANGER	French composer and conductor turned music teacher, was one of the most influential music professor of the 20th century. Composer Lili Boulanger's sister and teacher. Among her prominent students were Copland, Harris and Thomson. She was a longtime friend of Igor Stravinsky.
THEOPHILE GAUTIER (1811-1872)	Music to his poems by Berlioz, Bizet, Bruneau, Chausson, David, Debussy, Duparc, Falla, Faurè, Godard, Gounod, Hahn; Hillemacher, Lalo, Massenet, Monpou, Offenbach, Paladilhe, Pessard, Piernè and Reber. With Gerard, Petrus Borel, Corot, and many other less known painters and poets whose personalities he has delightfully sketched in the articles collected under the titles of <i>Histoire du Romantisme</i> , he formed a minor romantic clique who were distinguished for a time by the most extravagant eccentricity.
PAUL VERLAINE (1844- 1896)	Many composers set music to his poems, some of them are: Chausson, Debussy, Faure, Hahn, Massenet, Ravel, Tosti, Stravinsky, Saint-Saens.
VICTOR HUGO	Hugo had a great impact on the music world through the endless inspiration that his works provided for composers of the 19th and 20th century. Hugo himself particularly enjoyed the music of Gluck and Weber and greatly admired Beethoven, and rather unusually for his time, he also appreciated works by composers from earlier centuries such as Palestrina and Monteverdi. Two famous musicians of the 19th century were friends of Hugo: Berlioz and Liszt.
CHARLES BAUDELAIRE (1821-1867)	Music to his poems by Debussy, Duparc, Faure and many other composers. As critic and essayist, he wrote extensively and perceptively about the luminaries and themes of French culture
ARTHUR RIMBAUD (1854-1891)	Music to his poems by Breville, Dupont, Milhaud, and others.
LOUIS ARAGON (1897-1973)	Music to his poems by Auric, Kosam and Poulenc.
STEPHANE MALLARME (1842-1894)	French poet and critic. Music to her poems by Boulez, Breville, Debussy, Durey, Milhaud, Ravel, Sauguet and others. He was a major French symbolist poet, and his work anticipated and inspired several revolutionary artistic schools of the early 20th century, such as Dadaism, Surrealism, and Futurism.