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Florence Doé de Maindreville and Stéphan Etcharry, eds., *La Grande Guerre en musique: Vie et création musicales en France pendant la Première Guerre mondiale*. Brussel: P.I.E. Peter Lang, 2014. 318 pp. Illustrations, music examples, footnotes, bibliography, and index. £29.00 U.K. (pb). ISBN 978-2-87574-165-3.

Review by Laura Hamer, Liverpool Hope University.

Florence Doé de Maindreville's and Stéphan Etcharry's new edited collection of essays fits within the wider centenary revaluations of the First World War, both musical and otherwise, which commenced in 2014.[1] *La Grande Guerre en musique: Vie et création musicales en France pendant la Première Guerre mondiale* throws interesting new light upon the musical culture of France during World War One. The collection is divided into three parts. Part one examines music-making amongst musician-soldiers at the front; part two considers composers' responses to the war; part three explores musical culture on the home front, both in Paris and in the provinces. Drawing upon rich archival research, aesthetic positioning, and in-depth musical analyses, the collection brings together contributions both from musicologists and historians. As the editors make clear in their introduction, the book has its origins in a conference which they co-organised with Philippe Cathé and Sylvie Douche, under the auspices of the équipe de recherche Patrimoines et Langages Musicaux, at the Sorbonne, in May 2010. By consciously deciding not to concentrate upon the wartime activities of well-known composers such as Maurice Ravel or Claude Debussy, the collection provides valuable new contributions on such lesser-known figures as Lucien Durosoir, Louis Fourestier, André Caplet, Fernand Halphen, Pierre Vellones, Reynaldo Hahn, and Alfred Bruneau. The book draws together the perspectives of an impressive list of scholars, each with an intriguing insight into a different aspect of French musical life during World War One: Sandrine Visse, Luc Durosoir, David Mastin, Georgie Durosoir, Laure Schnapper, Ludovic Florin, Stéphan Etcharry, Jean-Christophe Branger, Lionel Pons, Michela Niccolai, Rachel Moore, and Denis Huneau.

Part one, "Vie des musiciens au front," presents three chapters that examine different aspects of music-making amongst mobilised musicians serving at the front. Each of the chapters is based upon detailed archival research, particularly the preserved personal correspondence of musician-soldiers, the *Gazette des classes de composition du conservatoire*, and, in the case of Lucien Durosoir, family history.[2] In her chapter "Les 'concerts' au front pendant la Grande Guerre: entre engagement dans le conflit et vie artistique en marge," Sandrine Visse explores the motivations, conditions, and reactions towards musician-soldiers. As Visse discusses, after the initial furious few months of the war, from January 1915 onwards, soldier-musicians began to turn back to their instruments during their leisure time. Music provided an important distraction for many musicians; it allowed them to escape from the horror of their surroundings for a few hours and contributed towards their mental and physical well-being. Organising concerts just a few kilometres behind the front lines enabled musicians, who often feared losing touch with musical life back in Paris, to still feel part of the musical profession. Many also felt that they were making an original contribution to the war effort, and providing much-needed entertainment for other soldiers. However, as Visse highlights, these activities were not always viewed favourably by other soldiers, who sometimes resented these activities or regarded them as futile.

Drawing upon family history, in his chapter “Le Quintette du général. Conditions matérielles et morales d’une pratique musicale au front (1915-1918),” Luc Durosoir examines the military experience of his violinist father, Lucien Durosoir. Under the protection of a section of the military hierarchy, notably including General Charles Mangin, Durosoir enjoyed relatively privileged conditions and joined a group of highly proficient musicians who became known as the “Quintette du General” or “Musiciens du General.” With this ensemble he participated in many concerts between December 1915 and July 1918. A rich appendix which details the programmes of the Quintette du General’s concerts accompanies Luc Durosoir’s chapter. This appendix is particularly useful as it allows us to appreciate what repertoire was possible to present at concerts at the front. David Mastin’s chapter, “Naissance d’un chef: Louis Fourestier en Grande Guerre, 1914-1925,” examines how the unique circumstances of war and military service allowed Louis Fourestier to achieve his ambition to become a conductor. As Mastin discusses, Fourestier’s contributions to the *Gazette des classes de composition du conservatoire* reveal some unique views on the role of music during the war, Wagnerism, and musical patriotism. Fourestier’s military experience extended beyond the Great War, as he also conducted concerts in the Rhineland Palatine from April to August 1919, and then in the Saar from 1921 to 1925.

Part two, “Création et esthétiques musicales durant la Grande Guerre,” draws together six chapters which examine composers’ responses to the war, some based at the front and some not. Georgie Durosoir’s chapter “Faire œuvre de musique en guerre: André Caplet altiste, pianist, arrangeur, composituer et pédagogue” considers Caplet’s wartime musical activities in depth. Durosoir considers how Caplet managed to fit a diverse range of musical pursuits around his various military duties which, at different points, included cyclist, head of the ‘Sergeant pigeon’ cooperative, and (from September 1918) director of the military music conservatory in Chaumont. Caplet’s musical work reveals the diversity of his talents, as he worked variously as the viola player within the Quintette du General (as discussed in Luc Durosoir’s chapter), pianist, piano accompanist, arranger, conductor, teacher, and composer. Durosoir’s chapter also considers Caplet’s wartime compositions, with a particular focus upon his *mélodie* “Détresse” (1918).^[3] Laure Schnapper’s chapter, “Fernand Halphen (1872-1917), un musicien au service de la France,” sheds new light upon Halphen, a composer who is largely only known today due to a portrait of him by Renoir.^[4] From 1914 to 1917, Halphen conducted many wartime concerts as Music Director of the thirteenth Territorial Regiment. Based upon meticulous archival research, Schnapper uncovers the repertory that Halphen’s ensemble presented during their regular Sunday concerts. Schnapper also considers Halphen’s wartime compositions, which consist of a number of piano miniatures and two *mélodies*: “Les Tranchées” (1916) and “Vieille Chanson” (1916).

Ludovic Florin’s chapter, “*Prière*: une *mélodie* inédite de Pierre Vellones,” also considers a composer who is little known today. Formerly trained in medicine, Vellones served at the front as an auxiliary doctor. Also active as a composer, Vellones wrote a number of wartime compositions. Florin’s chapter considers the previously unpublished *mélodie*, ‘*Prière*’, placing it within the context of his other songs based upon poems by Marcel Manchez. The chapter concludes by presenting the first published version of “*Prière*.” Stéphan Etcharry’s chapter, “Reynaldo Hahn, compositeur en guerre: pour une poétique de l’apaisement,” throws intriguing new light upon the wartime activities of Reynaldo Hahn, a composer most well-known as a salon singer and *mélodie* composer of the belle époque and for his friendship with Marcel Proust. Whilst serving at the front, Hahn wrote a number of compositions. In these works he aimed to sustain the morale of his fellow soldiers, to comfort the wounded, and to honour the memories of the fallen. In his chapter, “*Le Tambour* d’Alfred Bruneau: entre musique de guerre et bataille artistique,” Jean-Christophe Branger considers Bruneau’s *Le Tambour*, staged at the Opéra-Comique in 1916, as a patriotic work. He situates Bruneau’s “poème lyrique” for voice and orchestra within the context of his wider desire to free French music from any Austro-German influence. Branger’s analysis of *Le Tambour* reveals that the work is considerably more harmonically complex than most contemporary patriotic works of this genre. Branger also considers Emile Vuillermoz’s well-known article “Musique de guerre” (which is reproduced in full in an appendix).^[5] Lionel Pons’ analytical chapter, “L’impact de la Grande Guerre sur la forme musicale: vers une nouvelle acception du temps

dans la musique française,” considers the effect of the First World War on the concept of time in French composition. Pons draws upon Vincent d’Indy’s *Sinfonia brevis de bello gallico* (1916-1917), the “Fugue” from Maurice Ravel’s *Le Tombeau de Couperin* (1914-1917), and the “Vocifération funèbre” from Darius Milhaud’s *Les Choéphores* (1915) as his case studies.

The third and final part of the collection, “Patriotisme musical et vie culturelle à l’arrière,” draws together three chapters which consider musical life on the French home front. Michela Niccolai’s chapter, “Une infirmière d’opérette: Mimi Pinson et sa cocarde,” discusses Maurice Ordonneau’s and Francis Gally’s operetta, *La Cocarde de Mimi Pinson* (1915), with music by Henri Goublier *fils*. Operetta, which had been so firmly established in France throughout the nineteenth century, remained popular throughout the First World War, when it became a patriotic genre intended to rally the morale of the *poilus* (French soldiers), although *La Cocarde de Mimi Pinson* is the only work that remains in the repertoire today. The work draws obviously upon Gustave Charpentier’s *Œuvre de Mimi Pinson* for its subject matter.^[6] Niccolai’s chapter includes a useful discussion of the nursing work undertaken by the *Œuvre de Mimi Pinson* during the war.

Rachel Moore’s chapter, “À ne pas ouvrir pendant la guerre: l’union sacrée et la mobilisation de l’édition musicale, 1914-1918,” provides a fascinating insight into the problem of reliance upon German editions of Austro-German works that were important to French concert life during the war. In response, a number of major French publishing houses, including Durand, Lemoine, and Enoch, prepared editions of Austro-German works for sale in France labelled “national” collections. However, the wartime material and financial difficulties, in addition to the competition created by rival publishing houses coming out with competing editions of the same work around the same time, meant that individual projects progressed only slowly. Moore discusses Alexis Rouart’s proposed solution that the various French publishers joined forces in a *union sacrée* to produce a single “national” edition.

The reluctance of several publishers to join, however, resulted in the idea breaking down into infighting. Moore’s commentary insightfully highlights the conflicting notions of patriotism and personal interest. Denis Huneau’s final chapter, “La vie musicale à Angers durant la Première Guerre mondiale,” considers musical life in wartime France in the provinces, drawing upon Angers as a case study. In common with many provincial French towns, Angers’ musical life initially suffered from the loss of local musicians to military conscription and the closure of theatres. However, as Huneau uncovers, thanks to careful research in the municipal archives, cultural life slowly returned to the town in the form of charity and religious concerts, and cinema concerts given to accompany projections at the newly installed cinema at the Grand Théâtre.

La Grande Guerre en musique: Vie et création musicales en France pendant la Première Guerre mondiale presents a range of balanced and useful insights into the musical life of France during the First World War. A greater degree of cross-referencing, however, between the different chapters would have been helpful. For example, André Caplet is discussed in a number of different individual chapters. Detailed cross-referencing between the various contributions would help the reader to get on top of the different information about his wartime career presented in various parts of the present collection. Several of the chapters dedicated to musical life at the front mention that the professional musicians involved in concerts were often frustrated that they had to compromise the quality of the repertoire presented by having to ensure they included sufficient lighter works that would be enjoyed by their military audiences. For example, in his chapter “Faire œuvre de musique en guerre: André Caplet altiste, pianist, arrangeur, compositeurs et pédagogue,” Georgie Durosoir reveals that Caplet was often coerced into performing repertoire which his audiences would find easiest to listen to, including the most popular works of Saint-Saëns and Massenet (p. 105). In his chapter dedicated to “Le Quintette du général. Conditions matérielles et morales d’une pratique musicale au front (1915-1918),” meanwhile, Luc Durosoir comments that, despite a general contempt of popular culture, the Quintette du général was obliged to participate in variety entertainments for the soldiers, alongside popular musical and theatrical

acts (p. 60). Giving this implied mismatch between the music which the professional musician-soldiers wanted to perform and the music which the officers and *poilus* wanted to hear, a chapter dedicated to popular entertainment in France during the First World War--at the front or/and on the home front--would have been a welcome addition to the volume.

Overall, however, this is an extremely useful collection. In particular, it provides fascinating new insights into the concerts organised at the front. By choosing to concentrate upon lesser-known composers, the volume also includes important contributions on such figures as André Caplet, Fernand Halphen, Pierre Vellones, and Reynaldo Hahn. In addition, the information presented in the appendices throughout the collection represent rich data that will be useful for other scholars to draw upon. Beyond those with a particular focus on musical life in twentieth-century France, this collection will also be of relevance to those interested in music during the First World War more generally. The individual chapters dedicated to particular composers will be particularly useful to those interested in and/or working upon them.

NOTES

[1] In the UK, for example, Jane Angell, Rachel Moore, and Rupert Ridgewell organised “The Music of War: 1914–1918” International Conference at the British Library in London (29–31 August 2014).

[2] Lili and Nadia Boulanger edited the *Gazette des classes de composition du conservatoire* as part of their work with the Comité franco-américain in support of the war effort, as a means of allowing mobilised soldier-musicians to keep in touch with each other and with life back home. On the *Gazette des classes de composition du conservatoire* see, Alexandra Laederich, “Nadia Boulanger et le Comité franco-américain du Conservatoire (1915–1919)” in S. Audouin-Rouzeau, E. Buch, M. Chimènes, and G. Durosoir eds., *La Grande Guerre des musiciens* (Lyon: Symétrie, 2009), pp. 161–173.

[3] *Détresse* is based upon a poem by Henriette Charasson, who completed it after the death of her brother in 1915.

[4] Renoir’s portrait of Halphen, *Fernand Halphen enfant* (1880), is currently housed at the Musée d’Orsay in Paris.

[5] Emile Vuillermoz, “Musique de guerre,” *Le Temps*, Jan. 25, 1916.

[6] Gustave Charpentier established his Conservatoire populaire de Mimi Pinson in 1902 to provide free musical education for working-class women in Paris. See Mary Ellen Poole, “Gustave Charpentier and the Conservatoire Populaire de Mimi Pinson,” *19th Century Music* XX/3(1997): 231–252.

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