Training the Composer

Training the Composer: A Comparative Study Between the Pedagogical Methodologies of Arnold Schoenberg and Nadia Boulanger

By

Barrett Ashley Johnson, Ph.D.

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I dedicate this book to
Bettye Aydelott
with whom I began my study of music;
Whose outstanding personal example of
masterful music teaching
continues to encourage
those of her progeny
the love of music.

“They towered up like mountain peaks
above the mass that still clung to its collective fears,
its beliefs, laws, and systems,
and boldly chose their own way.”

—C.G. Jung

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FOREWORD

This book takes as its primary source the monograph portion of my Doctoral Dissertation written while as a student at Louisiana State University, Baton Rouge, Louisiana, in 2007.

Since completing that monograph I have had the opportunity of time to reflect upon the research presented in that text. The greater portion of that research was presented for the first time, namely, addressing the actual pedagogical methodologies and materials of the two great musician teachers, Arnold Schoenberg and Nadia Boulanger.

With the benefit of three years passing I have further enlightened conclusions regarding the subject, which I will address in the epilogue. I do not, however, regret the choice to study these two unique teachers.

The cited examples and appendices are almost invariably identical to the monograph from which it is based, with five exceptions: Both the "Tableau Résumé de la Filiation des Formes Musicales par Mlle. Nadia Boulanger avec la Collaboration de Mlle. Annette Dieudonné" (original version,) and the "Chart Summarizing the Branched Relationships of Musical Forms by Mlle. Nadia Boulanger in Collaboration with Mlle. Annette Dieudonné" (translated version) are omitted in this text owing to the illegibility of such small text on the page. The figures representing the "Seven-Phase Model of the Total School Curriculum" and the "U.S. National Content Standards for Music Education (Restructured)" from the Reimer text have also been omitted. A thorough explanation of these concepts, however, will do well, nonetheless, in presenting the points Reimer espouses. Another omission is the Joyce Mekeel "Nadia Boulanger—Harmony Class Notes." In any of these cases of omission, they may be viewed electronically via the original monograph URL site:

http://etd.lsu.edu/dics/available/etd-11132007-113712/unrestricted/johnson_dis.pdf

The full-size publication of the music history chart (translated version) may be available in the near future as a separate publication.

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I want to begin by thanking the many music instructors with whom I have studied over many years: especially, Bettye Aydelott, who—through her combined knowledge and love of Great Music—nurtured my lifelong search for the Same as my first music teacher; Sister Valeria Moellers, O.S.B.; Calvin Anderson Remy; Roger Keyes; Dr. Richard M. Willis; Carolyn Willis; Dr. Lee David Thompson; Dr. Robert Mueller; and, Maestra Sarah Caldwell.

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Thanks go to several individuals who were instrumental in providing requested research materials, granting illuminating interviews, and sharing their academic opinions.

First, I thank Easley Blackwood for graciously granting interviews regarding Nadia Boulanger. His insights as one of Boulanger's most illustrious students was most revealing. I especially thank him for

allowing me to make copies of the original Vidal Bass "book" collection (of which excerpts appear herein).

I thank those who granted other interviews: To Emile Naoumoff I owe great admiration and gratitude for your most important insights and comments regarding Boulanger's pedagogy, and, equally, her personal philosophy. I thank Robert Levin whose highly-detailed recollections of Boulanger's pedagogical materials were of prime importance to this paper. To Donald Grantham and Robert X. Rodriguez who contributed to my search for Boulanger's methods, I thank you.

I thank Morris Martin and Edward Hoyenski at the University of North Texas for their assistance in providing a digital image of the original Boulanger/Dieudonné history of Western music chart.

I thank Laurence Languin, of the University of Lyon (France) for her assistance in providing Boulanger's "History of Music—Class Handouts" as I thank the Fondation Internationale Nadia et Lili Boulanger for its permission to reproduce those documents herein.

I thank Cassandra Volpe of the University of Colorado for permission to use transcribed lectures of the *Nadia Boulanger and American Music—a Memorial Symposium.*

I thank Jane Subramanian of The State University of New York, Potsdam, for allowing me to print the first (known) full-text copy of Boulanger's December 15, 1945 lecture on Fauré's *Requiem.*

Thanks go to Douglas Bomberger for allowing quoted excerpts from his paper, "Boulanger and the Passacaglia" presented at the *Nadia Boulanger and American Music—a Memorial Symposium.*

Many thanks go to various staff of the Arnold Schoenberg Center, Vienna, for their assistance in directing my studies toward the most efficacious and interesting research materials. Thank you, Lawrence Schoenberg, The Schoenberg Family, and Belmont Music Publishers for allowing the reproduction of Schoenberg's teaching materials contained herein.

To Dr. Carole Salmon, I thank you for assisting in the scholarly translations from the French. Dr. Andreas Giger: Thank you for your assistance in

deciphering an historical interpretation of the Boulanger/Dieudonné history of Western music chart.

Finally I want to thank my family for their enthusiasm, encouragement, and constant source of support in this and all my ventures.

INTRODUCTION

This volume represents a comparative study between the pedagogical methodologies of Arnold Schoenberg and Nadia Boulanger regarding training the composer. Chapter One serves as an introduction to the personal background, musical training, and careers of Arnold Schoenberg and Nadia Boulanger, individually. Chapters Two and Three present music pedagogy texts and other significant teaching methods and materials relating to Schoenberg's and Boulanger's musical pedagogy, respectively. Chapter Four presents two exemplary music education philosophies of the late twentieth and early twenty-first centuries: those by Bennett Reimer and David Elliott. Chapter Five is a comparison and contrast of the teaching methods and materials of Schoenberg and Boulanger in relation to the philosophies of music education of Reimer and Elliott. Chapter Six is a conclusion of the contributions to music composition pedagogy by Schoenberg and Boulanger and the implications of those findings followed by an Epilogue.

CHAPTER ONE

INTRODUCTION: ARNOLD SCHOENBERG AND NADIA BOULANGER— BIOGRAPHICAL SKETCHES, CAREERS, AND EARLY INFLUENCES

When Arnold Schoenberg and Nadia Boulanger began their respective musical training neither was aware the vast influence each would have on the history of twentieth century music. Both were born within thirteen years of each other; both began their music studies as performers in environmental settings concentrated with the arts and sciences; and, both evolved their keen minds and abilities into musical pedagogues of the first rate.

While both pedagogues began their respective careers as performers, each eventually took differing directions regarding the focus of their music activities. Schoenberg began as a chamber musician, evolved into a composer, then, from necessity, taught music. Boulanger began as a performer/composer then evolved into solely a pedagogue. In this sense, Schoenberg divided his efforts between teaching and composing throughout his life, whereas, Boulanger focused almost her entire career upon teaching.

While each pedagogue personally preferred differing music stylistic ideologies, it is interesting to find in each a similar, overriding methodology regarding training the composer.

How, then, did each pedagogue produce students whose choice of music ideology similarly follows their teacher? Walter Benjamin in writing to Aesthete Theodor Adorno confirms this modeling of Schoenberg's students:

> The basic conception here: how the almost indescribable technical labour of Schoenberg's pupil brings the tradition of the nineteenth century to rest in the name of the master and thereby sounds its final lament…[1]

Do the interpretations of "Composition with Twelve Tones"[2] by Schoenberg's students Alban Berg, Dr. Anton von Webern, et al., mirror such thinking? If so, how does Boulanger's methodology find its way into the compositions of the likes of both Aaron Copland and Philip Glass even when "…she never sought to impose any definite kind of style on her pupils."[3] And, as Teresa Walters notes, "Since she had no style to copy, she offered instead a panorama of twentieth-century styles."[4]

It is likely that personal preferences of the teacher *do* influence the music stylistic direction of a music composition student. Rudiments of music theory and composition are a ubiquitous part of each composition student's training. However, it is in the elements outside the basic methods where we find the personal preference influences. These are also areas that are most difficult to define. To aid our search for an answer to these influences it would be helpful to examine exemplary music education philosophies as found in each teacher's methods.

While many outstanding philosophies of music education can be found in both formal and informal statements of belief I have chosen to examine select works of Bennett Reimer and David Elliott as points of reference in this search. Each Reimer and Elliott deserve careful consideration as important music education philosophers of the late twentieth and early twenty-first centuries. Each also deserve consideration in light of their contrasting ideologies of music education. By making our comparison and contrast of the pedagogical methodologies of Schoenberg and Boulanger by the use of Reimer and Elliott writings we can more accurately frame a musical picture of these contributions within a more objective perspective.

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[1] Walter Benjamin to Theodor W. Adorno, San Remo, 21 August 1937, in *Theodor W. Adorno and Walter Benjamin: The Complete Correspondence 1928-1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999), 205.

[2] Arnold Schoenberg, "Composition with Twelve Tones," in *Style and Idea* (London: Williams and Norgate Ltd, 1951), 102-143.

[3] Alan Kendall, *The Tender Tyrant—Nadia Boulanger—A Life Devoted to Music* (Wilton, CT: Lyceum Books, 1977).

[4] Theresa Walters, "Nadia Boulanger, Musician and Teacher: Her Life, Concepts, and Influences" (doctoral dissertation, The Peabody Conservatory of Music, 1981), 207.

Therefore, the purpose of this volume is to examine the pedagogical methods used by each teacher, the supporting materials used as a basis for their pedagogy, and a comparison of these methodologies in relation to exemplary music education philosophies and the implications of those findings.

While references to Schoenberg draw no immediate possibility of confusion among others with the same family name, Nadia Boulanger's case is different. For the sake of clarity in this paper, references to Boulanger family members—other than Nadia Boulanger—have been noted by both first and last name (e.g., Ernest Boulanger, Lili Boulanger, and Marie-Julie Hallinger Boulanger); Nadia Boulanger has been referred to as "Nadia," "Nadia Boulanger," "Mlle. Boulanger," and "Boulanger."

Regarding the order of name placement of Arnold Schoenberg and Nadia Boulanger in the title of this paper (and, subsequently, throughout the remainder of the document) an explanation is also in order: My choice for Schoenberg's name to appear first—and Boulanger's name, second—derives from the (hopefully objective) act of naming the *elder* pedagogue first. In so doing I have attempted to circumvent any predisposition for gender or musical preference bias.

Arnold Schoenberg: Biographical Sketch, Career, and Early Influences

Arnold (Franz Walter) Schoenberg was born in Vienna on September 13, 1874 into a family of non-musicians. In Vienna young Schoenberg individually developed an interest in music; First, by playing the violin, then composing by age eight. Apparently the only artistic encouragement he received was from friends and through progress made through independent study.

After the passing of Arnold's father, Samuel Schoenberg, the young sixteen-year-old was forced to leave his schooling at the *Realschule* and obtain work as a bank clerk. During this time Schoenberg continued his independent study, learning the violoncello:

> …by playing a large viola fitted with zither strings as if it were a cello. This hybrid instrument, a viola-as-cello that he held between his legs but on which he used the violin fingerings he already knew, could perhaps serve as a metaphor for Schoenberg's life in music. It was but the first

> instance in what would prove a permanent search for resourceful and innovative solutions to problems.[5]

It was at this early and influential age that Schoenberg met Alexander Zemlinsky, a Vienna Conservatory-trained composer of regional fame. This friendship grew into a musical performing group *Polyhymnia* which included the young Fritz Kreisler. Particularly significant is the fact that Schoenberg began his first studies in composition and counterpoint at this time with Zemlinsky. With these musical activities as a prominent part of his life "…Schoenberg declared himself a professional musician."[6] Though income through teaching or performing an instrument professionally were not an option, Schoenberg continued his independent study and eventually found employment conducting amateur choral groups.

With some professional musical experience to his credit—and with Zemlinsky's assistance—Schoenberg was then rewarded with work as an orchestrator of operettas. His own composing suddenly became more and more sophisticated with a heavy influence of Brahms; However:

> Schoenberg's new orientation was provoked not only by his admiration for the works of his musical contemporaries, but also by a heightened interest in modern literature and personal contact with Viennese writers and intellectuals, the latter made possible through his friendship with Zemlinsky.[7]

Though making steady progress as composer and string performer, Schoenberg remained less adept at the keyboard. On one occasion Schoenberg was substitute pianist at a Viennese performance of one of his own cabaret songs:

> On that evening he embarrassed himself as an accompanist, so much so that I had to replace him with my second Kapellmeister…Schoenberg was so stricken by stage fright that the simplest chords eluded him.[8]

At this time Schoenberg married Zemlinsky's sister, Mathilde, with the couple soon moving to Berlin where Schoenberg continued his work as

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[5] Allen Shawn, *Arnold Schoenberg's Journey* (Cambridge, MA: Harvard University Press, 2003).
[6] Bryan R. Simms, "Arnold Schoenberg," in *Schoenberg, Berg, and Webern—a Companion to the Second Viennese School*, ed. Bryan R. Simms, 131 (Westport, CT: Greenwood Press, 1999).
[7] Ibid, 132.
[8] Ibid, 133.

copyist and orchestrator. During this time Schoenberg introduced himself to Richard Strauss who soon recommended him to teach elementary classes in music at the Stern Conservatory. His teaching at the Conservatory did not last long (1902-03) and Schoenberg soon moved back to Vienna. Fortunately,

> His brief experience at the Stern Conservatory had evidently fired his interest in teaching, and he now sought to establish his credentials as a pedagogue, despite the professional barriers created by his own limited education. Schoenberg was a skillful, even spellbinding, lecturer with highly original views on musical theory and structure.[9]

Upon his return to Vienna (Summer 1903) Schoenberg joined the faculty of a new conservatory founded by Eugenie Schwarzwald. During this time (1903-04) several of his later famous students joined him in study: Anton Webern, Karl Horwitz, Heinrich Jalowetz. Other notable students followed soon thereafter: Alban Berg and Egon Wellesz. An outgrowth of these musical activities was the establishment of the Vereinigung Schaffender Tonkünstler (Alliance of Creative Musicians) with Gustav Mahler named as honorary president. Under the auspices of the Alliance several world premiere performances were held including: Schoenberg: *Pelléas und Mélisande*; and, Mahler: *Kindertotenlieder*.

The years 1907-1908 were ones of marked turmoil, both personal and artistic. A temporary breakup of his marriage in addition to increasing rejection of his music in performance bore tremendous strain on the composer. Shortly after the marriage trauma Schoenberg wrote his first completely atonal (or "non-tonal" as Schoenberg would later prefer the reference) works. His feeling at the time can be characterized in writings from his will ("Testamentsentwurf"):

> I cried, acted like one in despair, made up my mind, then changed it, had ideas of suicide and almost carried them out, drifted from one madness to another.[10]

The music work most closely associated with this traumatic event in Schoenberg's personal life is the String Quartet No. 2. Already begun

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[9] Ibid, 134.

[10] Erwin Stein, "Neue Formprincipien," *Musikblätter des Anbruch* 6 (1924), special issue, *Arnold Schönberg zum Fünfzigsten Geburtstag*, 286-303; trans. Hans Keller as "New Formal Principles," in Stein, *Orpheus in New Guises* (London: Rockliff, 1953), 58-59.

when the affair between Mathilde Schoenberg and the visual artist Gerstl was revealed, Schoenberg decided to add text to the quartet:

> ...faces that a moment before turned toward me in friendship.[11]

It was during this period that Schoenberg also produced *Erwartung* (1909) which:

> …can …be seen purely as a psychoanalytic case study of feminine hysteria, a modish reflection of Otto Weininger's study of women's sexuality, *Geschlecht und Charakter*, which had provoked a scandal on its appearance in 1903.[12]

As time drew away hostility toward his reunited wife, Schoenberg expanded his artistic output to include essays, poetic texts, and pedagogical and theoretical treatises. Of particular note is the highly important treatise of music theory *Harmonielehre* (1911). From his experiences as teacher, now as pedagogical author:

> Schoenberg's writings on musical theory were primarily intended for the use of students of composition and arose from his needs as a teacher as well as from his dissatisfaction with existing theoretical and pedagogical doctrines.[13]

Schoenberg moved from Vienna to Berlin once again, this time in September 1911. Here his finances were more secure as he gave lectures, continued his teaching of private pupils, and benefited from several patrons. During this period Schoenberg experienced his greatest public success with the world premiere of *Gurrelieder* which was performed, incidentally, back in Vienna in February 1913. Only one month later his *Chamber Symphony* received its world premiere, alongside works by Zemlinsky, Mahler, Webern, and Berg. The music of this concert was not, however, accepted by the audience and after Berg's *Orchestral Song, Op. 4, No. 2*, the concert was ended and the audience was cleared by police.

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[11] Arnold Schoenberg, *String Quartet No. 2, op. 10*, text by Stefan Anton George (Vienna: Universal Edition, 1907-1908/1921).

[12] Glenn Watkins, *Soundings—Music in the Twentieth Century* (New York: Schirmer Books, 1995).

[13] Bryan R. Simms, "Arnold Schoenberg," in *Schoenberg, Berg, and Webern—a Companion to the Second Viennese School*, ed. Bryan R. Simms, 138 (Westport, CT: Greenwood Press, 1999).

During the time of his return to Berlin, Schoenberg was actively pursuing a career as conductor. The Widow Mahler even acted on his behalf, organizing a concert on which Schoenberg would "prove" his abilities as conductor. Disillusioned by the experience Schoenberg moved back to Vienna, yet again.

Schoenberg spent a brief time in the Austrian Hoch- und Deutschmeister regiment during World War I, an appointment to which he heartily agreed. Much to his surprise, however, a group of his students petitioned his release from duty and was soon free from military service. Only a brief army stint followed with his permanent release following.

Upon his move to Vienna—actually to the Viennese suburb of Mödling—Schoenberg began by coaching a series of public rehearsals of the *Chamber Symphony, Op. 9*. The experience left him with the impression that:

> …the key to acceptance of his music would rest on three factors: clear and accurate performances following adequate rehearsal and coaching, repeated hearings if a work was new or unfamiliar, and the presence of a trained and sympathetic audience.[14]

As a result of this positive musical experience Schoenberg founded the Verein Für Musikalische Privataufführungen (Society for Private Musical Performances) which existed between 1918 and 1921 and included over 250 modern compositions and more than 100 concerts.

Having moved between Vienna and Berlin several times, having been musically rejected and accepted, having been personally devastated by a marriage crisis, and, having continuously to search for adequate means of financial stability, Schoenberg now turned to his religious heritage—in particular a deepening connection with Judaism—as a personal anchor. There followed several important works heavily inspired by this return to The Faith. Among those: *Die glückliche Hand* (1910-13), Die *Jakobsleiter* (1917), *Der biblische Weg* (1926-27), and, *Moses und Aron* (1930-32).

Schoenberg's fate turned to fortune during the 1920's with, particularly, an offer to head a master class in composition at the Prussian Akademie der Künste (Academy of the Arts) in Berlin. His benefits as professor were unmatched to any previous role in which he served. He enthusiastically accepted the offer and moved back to Berlin in 1926. This position

[14] Ibid, 142.

allowed him six months per year free time to travel, conduct, and compose. It was during this time, 1923 in particular, that Schoenberg codified his system of "Method of Composing with Twelve Tones Which are Related Only with One Another,"[15] a concept already in practice to some extent by one, Joseph Hauer.[16]

These years were artistically rewarding but came at a socio-political price: the growing anti-Semitic faction in Germany was becoming more and more entrenched in all walks of life. On March 1, 1933 Max von Schillings, president of the Academy of Arts, announced that the "Jewish Influence" of the school be removed. Schoenberg chose to resign on March 20 of the same year and left for Paris on May 17. On July 24 Schoenberg reconverted to Judaism and aided Jewish causes through support of various ways and means.

On October 31, 1933 Schoenberg and family arrived in New York City. Having been offered a teaching position in Boston, Schoenberg was once again uprooted, this time in an entirely foreign country. His teaching schedule was shared primarily between New York and Boston and the atmospheric climate was not favorable to his health.

Because of his ill health Schoenberg then moved with his family to Los Angeles where he could be among other German/Austrian émigrées, not to mention the benefits of warm weather to his health. (It should be noted that many other artists/musicians flocked to southern California for the same health benefits, including Stravinsky & Rachmaninoff.)

Schoenberg taught one year (1935-36) at the University of Southern California as visiting faculty member, then joined as a permanent faculty member of the University of California at Los Angeles where he taught from 1936 until mandatory retirement in 1944. The years as professor in California were seminal toward his work on several pedagogical works, most which were only published after his death. His music works during this period were characterized by an admixture of styles, namely: twelve-tone (Violin Concerto, Op. 36; and, Fourth String Quartet, Op. 37); tonal (Suite for Strings; and, Kol Nidre, Op. 39); and, mixture of twelve-tone and tonality (Variations on a Recitative for Organ, Op. 40; and, Piano

[15] Arnold Schoenberg, "Composition with Twelve Tones," in *Style and Idea* (London: Williams and Norgate Ltd., 1951), 102-143.
[16] Charles Rosen, *Arnold Schoenberg* (Chicago: University of Chicago Press, 1996).

Concerto, Op. 42.) For Schoenberg, this was clearly a period of retrospect and documentation both artistically and pedagogically.

Schoenberg developed a strong following of students during the California years who included, among others, Dika Newlin, Gerald Strang, and Leonard Stein. Another, John Cage, offered both praise and scorn for Schoenberg's pedagogical methodologies, Schoenberg, nonetheless, is attributed with saying, "He's [John Cage is] not a composer, he's an inventor—of genius."[17]

Schoenberg's forced retirement in 1944 at age seventy imposed upon him yet another financial hardship: a pension of only thirty-eight dollars per month. Schoenberg once again taught private students to help with finances. With his health slowly declining he began receiving belated honors including music magazine tributes, various performances, and of particular note, bestowed-upon Letters of Citizenship by the City of Vienna. Of particular note was the presence of Igor Stravinsky in the audience of Schoenberg's acceptance speech. Schoenberg was beginning to receive the just recognition he so sought his entire life.

Schoenberg died in Los Angeles On July 13, 1951 (ironically this was a Friday the thirteenth and Schoenberg had long been known to suffer from triskaidekaphobia).

As the use of neo-classical models by many composers waned during the latter years of Schoenberg's life, more and more composers turned to new methods of composition (e.g., "twelve-tone music"), including Stravinsky. The following decades saw even more influence, experimentation, and use of the twelve-tone model set forth by Schoenberg. This practice continues today.

Nadia Boulanger: Biographical Sketch, Career, and Early Influences

Parallel to Schoenberg's career as composer, performer (conductor), and pedagogue, Nadia Boulanger crafted her musical influence indelibly in a remarkably similar and powerful manner. Geographically separated by only national borders, Arnold Schoenberg and Nadia Boulanger marked

[17] Paul Griffiths, *Modern Music: A Concise History from Debussy to Boulez* (New York: Thames and Hudson, 1986), 116.

out careers that influenced the entire twentieth century's musical proclivities; influences that are likely to continue into the distant unforeseeable future.

(Juliette) Nadia Boulanger was born September 16, 1887 in Paris into a musical family of long and distinguished careers. As noted Boulanger student and author Don Campbell states:

> Tracing the lineage of Nadia Boulanger takes us to the musical families of Saxony, the noble families of Russia and to the origins of Western music. Her heritage was steeped in the 19th century mannerisms of the Parisian theatre and music circles, the strict emotional nature of a Russian aristocrat, and a dual Catholicism, one of faith and one of music. [18]

Boulanger's entire life was one surrounded by music. Her musical instruction can be traced back to C.P.E. Bach. While such musical genealogies never guarantee a passport to success, one can infer that occasionally "…as musical heritages are handed on, they tend to be kept alive."[19] This lineage certainly could attest to that idea.

Her first musical experiences were in the home where her father, Ernest Boulanger and mother Marie-Julie Hallinger Boulanger kept close company with Paris's most celebrated musicians and artists. It was in this environment, however, that Nadia commenced her musical quest:

> As a child I couldn't bear the least note of music, I was almost ill, I yelled. I drew crowds. I could not listen to a single note. People could hear my sobs in the street, and they came: "What is it, Madame? Is your little girl ill?" "No, she can't bear music." My father drew thick curtains when giving lessons so as not to disturb his poor miserable crazy child. I had never been near a piano in my life, never. It was a monster that terrified me. And then, on day, suddenly, I discovered it with passion; hearing the fire brigade in the street, I sat down at the piano to try to reproduce the notes. I can still see my father standing there saying, "What a funny little girl we have?" because he had worried. And from that day on it was music all day long? They couldn't make me leave the piano.[20]

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[18] Don G. Campbell, *Master Teacher—Nadia Boulanger* (Washington, D.C.: The Pastoral Press, 1984).
[19] Alan Kendall, *The Tender Tyrant—Nadia Boulanger—A Life Devoted to Music* (Wilton, CT: Lyceum Books, 1977).
[20] Bruno Monsaingeon, *Mademoiselle—Conversations with Nadia Boulanger* (Manchester, England: Carcanet Press, Ltd., 1985).

Fortunate circumstances allowed the young Nadia to follow this passion for music and:

> …it was Mother who took things in hand from the start; when I was seven and she judged that I was ready to begin harmony, she was incredibly determined—it made an indelible impression on me—and with me learnt the entire treatise on harmony by heart. She had never studied harmony and she learnt it all off by heart, saying to me, "You have to reply correctly because it is a subject I know nothing about."[21]

Then, in only one year's time the young Nadia progressed dramatically when,

> At eight, she could read all clefs, transpose, and play quite well. Her father had been her first teacher. She began to study harmony and her mother taught her to read with her first book…Her mother was most exacting and overly strict, allowing Nadia no allowances while practicing. She was made to memorize and play with only a glance at the score…Nothing was ever repeated of a general or specific nature. It was the clear definition given to her as a child from her family that credited her phenomenal attention and concentration…In…1896 Nadia began to study piano, cello, and organ…She entered the National Conservatory on December 10, 1896 as a student of Solfège at the age of nine.[22]

At this time her father was more than eighty years. Nadia's thorough young musical training provided a common thread of interest between the two so separated in age. Ernest and Nadia shared many conversations about music, art, and aesthetics in general. Ernest Boulanger, Nadia's first music teacher, undoubtedly held a vast influence over his elder daughter.

Her earliest music studies in organ performance were with noted organist Felix Alexandre Guilmant (1837-1911). Guilmant was not only a widely respected performer and composer he is noted as an important music publisher, especially of his *Archives des maîtres de l'orgue* (1898-1914) which, by Alan Kendall's observation, "…can only have been beneficial for Guilmant's pupil Nadia Boulanger, especially at a time when pre-Romantic music was not in vogue or even very widely known."[23] At this same time Boulanger studied harmony with Auguste Chapuis and accompanying with Paul Vidal.

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[21] Ibid.
[22] Don G. Campbell, Master Teacher—Nadia Boulanger (Washington, D.C.: The Pastoral Press, 1984).
[23] Ibid.

Another major musical influence came in the person Gabriel Fauré. Fauré held several professional music positions during his career but it was as a teacher to Boulanger at the Paris Conservatory that

> "…he had a mysterious element of authority which was irresistibly effective—his genius. No pedagogue with a degree ever held sway over his students with a magic equal to this smiling educator who was completely devoid of arrogance. He dominated them and subjugated them by reason of his staggering musical superiority which the least gifted of his students…came to be aware of without understanding its nature."[24]

It was at the Conservatory that Boulanger took several top prizes in Solfège, harmony, composition, piano accompaniment, and organ. And, as author Don Campbell notes, "By the age of 16, she had obtained every *First Prize* in her studies."[25] Following her graduation from the Conservatory, also at age sixteen, Boulanger began her career as composition teacher where her first pupils studied harmony and piano.

During this time Boulanger continued her studies with Guilmant, Vidal, Vierne, Widor, and Fauré. After receiving the Second Grand Prize in the 1908 Grand Prix of Rome competition for her work, *Sirène*, Nadia focused her musical energies toward pedagogy. These teaching responsibilities brought with them greater financial soundness to the Boulanger household (Ernest, her father, having died eight years prior.) Boulanger taught a number of student personas, including her first protégé, Jacques Dupont. Shortly thereafter Lili Boulanger (the younger of the two Boulanger sisters) studied with her older sister only a few months of 1911. Clearly, Nadia had made the shift from composer to pedagogue at this time.

From 1908 through 1920 Boulanger performed extensively, composed, and taught music. The year 1918 saw the death of her beloved sister, Lili, which further focused Boulanger's direction in music. Early in the 1920's Boulanger decided to no longer compose, but, rather to dedicate her life to musical pedagogy: "If there is anything of which I am very sure, it is that my music is useless."[26] It was in 1920, that she began as teacher of music history, counterpoint, harmony, and composition—concluding in 1939—at L'École Normale. Following shortly thereafter—in 1921—Boulanger

[24] Émile Vuillermoz, *Gabriel Fauré*, trans. by Kenneth Schapin (Philadelphia, New York, London: Chilton Book Co., 1969).
[25] Don G. Campbell, *Master Teacher—Nadia Boulanger* (Washington, D.C.: The Pastoral Press, 1984).
[26] Ibid.

was invited by Walter Damrosch to teach harmony at Fontainebleau. Of this first group of students at Fontainebleau author Campbell states:

> The economics were staggering because all were poor after the war, but the rich enthusiasm of the Americans brought a dramatic quickening of the musical pulse. American music had developed late because of its isolation. The young Americans who attended the first session in Fontainebleau in 1921 such as Aaron Copland, Albert Tessier and Melville Smith, were exposed to a phenomenal faculty consisting of Paul Vidal, Charles-Marie Widor, Isidor Phillipp, Robert Casadesus, André Hekking, André Block, and Nadia Boulanger.[27]

This period now included writings on music, including her contributions as music critic for *Le Monde Musical*. A first trip to the United States in early 1925 included the world premiere performance of Aaron Copland's *Organ Symphony* as well as a lectureship at the Rice Institute in Houston, Texas (to be followed in like manner by Paris Conservatory classmate, Ravel, in 1928). The writings included in the *Le Monde Musical* issues as well as the three lectures delivered at Rice comprise the bulk of Boulanger's commentary on music of these early years.

Throughout the 1920's and 1930's Boulanger taught at several locations, and, at different times of the year: Gargenville, Fontainebleau, & Paris. Her apartment in Paris—known to those at the time as 36 Rue Ballu—was, however, the locus of teaching activity. The late 1930's saw another tour of the United States, this time covering more professional bases: teaching composition, harmony, and counterpoint in addition to lecturing, conducting, performing, and giving interviews. Some of the more notable locations of her activities were Juilliard, Wellesley College and the Longy School of Music. To many, Boulanger was the Great Hope of Music for the New World and audiences arrived in droves to be witness to that history.

With the intensification of World War II Boulanger visited, once again, the United States, arriving November 1940. This tour included many activities of previous tours, however, lasting through mid-1946. It was during Boulanger's absence from France that Messiaen was appointed Professor of Composition at the Paris Conservatory—a pedagogical position she would have likely accepted had such a proposition occurred. Upon her return to France the classes at Rue Ballu and the Conservatory at

[27] Ibid.

Fontainebleau were reopened. There followed one more memorable trip to the United States in 1962.

Since her return to France in 1946 Boulanger kept a strict schedule of teaching, dividing her time—once again—between Fontainebleau and Rue Ballu. Of that time her following of students grew larger each passing year. And, interestingly, the breadth of nationality of students grew in proportion. She taught even in her physical blindness and suffered other physical ailments. However, it can be noted that she heard perfectly to the end.