

**THE INTERFERENCES OF THE WAVES OF EXOTICISM IN FRENCH MUSIC - -
EXOTIC POSTIMPRESSIONISM IN THE SELECTED WORKS BY
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INTRODUCTION - AN OUTLINE OF A PROBLEM OF GLOBALIZATION

When we denounce the term “globalization” we can refer to different periods of our European history. It is a platform of acceptance and transformation of ideas from other directions. In a special and long process, Europe has become a terrain of export of our motives, thoughts and forms of living. The first great period of globalization was Hellenism. We have to mention the vast spheres of the medieval culture of barbarian peoples that mingled with the Roman laws and customs. Later our European conscience and intellectual horizon were broadened during the time of discoveries.

One can also remember about the troubadours’ art enrooted in the Mediterranean, oriental culture or many works of the Impressionist composers that were written under the influence of the other culture exposed on the Grand Exhibition in Paris in 1900. Going further, we cannot forget about Arabic translations of ancient treaties that are the basic sources of our philosophy and science and which initiated the European Renaissance, first in the 12th century and then, this most famous one in the 16th century.

Nowadays, we can meet several trends of thinking about our European achievements which can be seen as great success and as the models for other continents as Niall Ferguson claims in his known book about six points in which Europe has gained its domain all over the world. But there are another perspectives, for example that of Jack Goody who rejects the opinions about the Great Europe and outlines the syndrome of “the theft by Europe” which means the theft of ideas by Europe from the Near East and the Far Orient. This is the side of the universal discussion about the abandonment of the way of thinking known as “The West and the Rest” that took place along the old European aesthetic orientations. As William Malm implies in his historical review, we owe much to the Orient at the beginning of our musical culture, as well as in the sphere of the theory regarding the evolution of instruments.

One cannot disregard Jose Ortega y Gasset’s famous statement about “positive disintegration”. The fundamentals of many discussions about globalization and colonialism have been grunted in a famous book by Edward Said *Orientalism* (Warsaw 1991) in which the author accuses European strategies and policy to dominate all the world.

As a result of all those processes occurring across the historic and modern cultures, the syncretic structures are created; then we observe a network of relations that are not connected with nations, politics or with geographical bonds. Clifford Geertz tells us about his meaning of culture as a semiotic conception and he projects his analysis as a science of interpretation. A new way of understanding of history is a “paradigma Annales”, created in the circle of French historians, especially by Lucien Febvre and Ernst Bloch in 1929. It means that history is understood in the expanded way, as a universal science, in an interdisciplinary and comparative description with a stress on the social problems and irrational spheres of a man, even a simple, poor man.

If we would like to construct physical ideas in a humanistic area, in other words, lead out interdisciplinary thoughts we can describe them as the interferences of waves. In this way, one can have hybrid, heterogenic works, barely colored with exotic elements, not only describing distant cultures but also being a thing different from “our” music, alien culture or ethos.

This problem also exists in cultural studies understood as “creolization”, which means the creation of a new language as a result of two codes mixed; it operates in the form of a meeting in the spheres of religion, music, clothes and even amidst subcultures of microphysics. Thinking in this way, we can make a statement that the idea of rhizome (Gilles Deleuze, Félix Guattari) is not characteristic of our postmodern times, because the mixed structures have existed from the beginning, especially in Europe (e.g. philosophy, Pythagoras’s mathematics, Christianity, Gregorian chant as a result of many religious Oriental and Occidental sources).

We can refer to this problem also in music in terms of the utilization of borrowed scales, motives, intervals and chord structures. This process is also visible in the 20th century (Debussy, jazz infiltration in Ravel’s or Auric’s works). This process has its origins in the French colonial power. Moreover, because of the geographic location of France, and regarding its trade and war history, the oriental infiltrations were always powerful in French art. This notion is enrooted in the influences of the Ottoman Empire and its wars when France was engaged on the Turkish side. The infiltrations were diffused also by means of Napoleon’s expeditions, strategies of colonization understood as the national ideology (French colonization of Algeria from 1830) and wars (the Crimea War 1853-1856). Later, in the 19th and 20th centuries a decisive factor for this idiom was the process of de-colonization (after the war 1954-1962 Algeria, Morocco, Tunisia) and the war in the region of Indochina (1946-1954). This factor was not an important matter in German culture as it was rather the point of interest for history, fairy and mystic tales, ideal philosophy and, on the other hand, for structural and contrapuntal technique.

A remarkable modern musicologist Carl Dahlhaus examines the problem of exotic [exoticism] (???) in the music of the 19th century in his monograph of this epoch. His

statement is clear: “musical exoticism is a question of function, not of a substance”. Having made a wide analysis of this phenomenon, he places it in the influences of post-Delacroix painting and in post-Hugoean literature. The beginnings of this question lie in the 18th century music and in the aesthetics of comedy seen as an “accidental deviation”. In the 19th century the matter was different when grand opera and concert music entered the musical life and the ground of relativism began to react. A new musical picture was able to evaluate [evolve] ??? on the basis of postromantic compositional techniques, a great complexity of stratification and the stress on the coloristic harmony.

Carl Dahlhaus shows the importance of making a context for the exotic elements and their character being a “ deviation from the European norm”. Exoticism in the 19th century music accepted a role of the factor reacting “against the mainstream of compositional evolution: musical landscape painting”. It was comprehensible in the political climate in the 19th century, in the moment of the awakening of European nations, their culture and national awareness. The national musical style was about to come out. . As Hegel put it, musical painting “arises less from direct tone-painting than from ‘definite negation’ of the character of a musical form as a process”.

An interesting comment was also made by Michel Faure in his monograph about the oriental trends in French music in the first half of the 20th century. The author stresses Saint-Saëns’s views about the superiority of European civilization and the opinions as regards Japanese culture. He was the first composer to discover this area for occidental music. The author sees here the French composer as a predecessor of Van Gogh’s conception being taken ten years later. Then he presents Ferdinand Brunetière’s statement that the Far East fashion helped the Occident to overcome Christian ethics. Michel Faure is considering onward the connections of similar artistic trends making use of the oriental elements that were visible in Van Gogh’s and Gauguin’s times and during the eighties when Saint-Saëns was composing. Next, the author explains the problem more deeply: due to the economic progress and the growing interest in the Far East which was becoming more and more important for the new bourgeoisie, the musical evolution could be brought forth.

Michel Faure in his next book also makes a division between the negative and positive Orient, bearing in mind in the first case Fétis’s description in his remarkable dictionary (*Histoire générale de la musique depuis les temps les plus anciens jusque`à nos jours*, from 1869). The second image is related to the scientific research of Maurice Emmanuel, an excellent expert on ancient Greek music and the Far East music. He composed an unknown opera *Salamine* and as a result of his scientific efforts, the Orient partly lost its negative message. This understanding was reinforced by Debussy’s and Ravel’s works and later also by the “colonial music” by Albert Roussel and the works by Maurice Delage and Claude Delvincourt.

Ralph P. Locke distinguishes five ways of using exotic local color: the Oriental-style numbers (ballets), the social and gender context, “environmental application of exoticism” in the rest of opera coming from the exterior context, “a defter interweaving of exotic and normative styles” and the last motive when non-exotic elements are surrounded by exoticizing [exotic] music.

Nasser Al-Taei's panorama of exotic problems in the Western Music is far deeper and is denoted from the other point of view – Oriental violence, sensuality, force and irrationality present in many European operas in the 17th and 19th centuries in the function projected by Europe as a contrast to hardness and discipline of its customs and laws. The author draws a conclusion as regards the French repertoire: “In the nineteenth-century French art, the delineation of the Orient in paintings of Islamic culture often included themes of the sexual and violent Orient as a place of desire, fantasy, and lax morals, but also of irrational, menacing, and dishonest people”.

Then, we have to get an insight into the history of this process of orientalizing from its genesis, which is to say from the point of the style of *Alla Turca* in the 18th century which was the result of the mode for foreign ornaments. As regards this process in European music, one has to get familiar with the book *The Exotic in Western Music* in which several authors present various techniques of orientalizing. This review is the platform for many different compositional métiers, also with the problem of gender stereotypes, Gypsy models, American and Jewish orientalizing. In the introduction, the editor perceives musical exoticism as a matter of compositional craft, which means “making something different from what one usually does”, it is a “balance of familiar and unfamiliar”. All authors tried to seek further cultural and linguistic contexts, not in the sense of colonialism.

These ideas are considered also in the world postmodern musical literature in the circle of “cultural study [studies] of music” – I would like to mention the articles by Martin Stokes and Adam Krims. The first one presents the problems of musical globalization. The second author refers to the problem of musical geography which means the correspondence of a musical sound with physical space; the author generates the idiom of “psycho-geography” and perceives a place as a notion of identity. So in our times, in the face of processes of globalization the artist has many difficulties to preserve his individuality despite the fact of combining various elements.

·0 The well-known specific interest of French music in exotic climate is not a new problem in the Impressionist and Postimpressionist epoch. In the sphere of music, one can describe the transitional time at the end of the 18th century when there were the conservative ideas by French and Italian composers, connected with church music and Italian orientations which were very popular at the time.. An all-embracing system of musical education did not exist, only in very restricted church teaching of sacred music.

The beginning of this rivalry between East-West relations and ideology against the Oriental culture was marked with the creation of a French book by Michel Baudier (1626) *Histoire générale du serrail* where Islam was presented as a bad imitation of Christianity and a Prophet as an imposter. Even the noise produced by Janissary instruments was connected with irrationality of the Turks and their lack of harmony and science (Michel Febure, *L'Etat présent de la Turquie*, 1675).

One has to designate the important works at that time, namely *Lettres persanes* (1721, Amsterdam) by Montesquieu, a forerunner of the tendencies of the following century and Voltaire's *Le Fanatisme ou Mahomet le Prophète* (1741) with examples of violence and sensuality distinguishing Islamic culture .

In the Romantic epoch the inspiration also came from French painting and literature (François-René de Chateaubriand, *Itinéraire de Paris à Jérusalem*, 1811; Victor Hugo, *Orientales*, 1829; Alphonse de Lamartine *Le Voyage en Orient*, 1835, *Le Nouveau voyage en Orient*, 1850; Gérard de Nerval, *Le Voyage en Orient*, 1851, Théophile Gautier, *Emaux et Camée*, 1852). Gustave Flaubert's novel *Salammbô* (1862) was reproduced in neoromantic French operas; the climate of Julius Verne's "discovery novels" was also an inspiration for oriental musical motives.

Starting from the second half of the century (Expositions in London, 1854, 1897 Venice, Turin 1902, Paris 1899, 1900, 1902, 1904, 1905, 1931 Colonial Exposition, 1932 and 1933) art naïve and Japanese art gained popularity. Vittorio Pica's essay entitled *L'arte dell'estremo oriente* which influenced European art dates from 1894. Oriental art inspired the works of painters and novelists, as well as musicians, allowing such orientations as Impressionism, Nabism ??? [Cubism] and other trends of modern art to come into existence. This oriental picture was the source of innovative ways of thinking. Moving further, we can observe another direction, primitivism, which was also enrooted in the extra-European art. Its evolution was noticed at the end of the century, but those views were announced in the seventies (Taylor, *Primitive Culture*, 1871) and they influenced directly Fauvism and Cubism. This deep interest in primitive art was centered in Paris and was connected with the increasing comprehension of humanistic values of those oriental civilizations. The philosophical roots of those new preferences came from Bergson's ideas.

At the end of the 19th century, in the time of decadentism and symbolism, Nietzsche acted as a very illustrious philosopher with his vastly influential work *Thus Spoke Zarathustra* (1883-1891). In the 20th century we can mention an important person André Malraux with his novels *La condition humaine* (1933, *La voie royale*, 1930) and the works by Antoine de Saint-Exupéry, Albert Camus and Louis Ferdinand Céline (*Voyage au bout de la nuit*, 1932). In 1927 André Gide articulated his indictment against the cruelty of European colonial policy (*Voyage au Congo*).

One can distinguish specifically the “novel of ideas” with the contents engaged sociologically and philosophically (Roger Martin du Gard). The new constructed discourse was being exposed more and more intensively - about the Orient as opposed to the Occident, the Orient differing from Christian Occident, the Gregorian chant as opposed to the Oriental sinuous vocalizes. Just around the beginning of the 20th century the European man came to the conclusion that the Western control over more primitive races living far away proved to be an illusion; and the results were not very impressive and effective.

From the beginning of the 19th century, French music was at the moment of its fundamental evolution in the direction opposite to German music. But that tradition dated back to the modes in the 18th century France, e.g. Rameau’s opera-ballet *Les Indes galantes* (1735). The French Romanticism was not as intensive and long as the German one; it was not specific for the French classical tradition. But the oriental themes were the interesting material because of their sonoristic values, important for the French musical mentality in every moment of its history. French composers expanded tonality by means of foreign scales and melodies whereas German composers used to create new imagination (???) [images] with chromatic melodic lines.

So among those works there were also many accidental influences of oriental culture, especially that of the Near and Middle East. Even in written later by Berlioz *La Défaite de Sardanapale* one can find the examples from the Bible. Therefore in the first half of the 19th century many composers presented their works with the oriental color, even in the orchestral and vocal works. In French music the oriental themes were also popular in the second half of the 19th century as a reflection of historicism and strong Wagner’s influences.

One of the most important works about exotic climates was *Carmen* by George Bizet (1876) that was broadly described in the Nasser Al-Tae’s book as an example of French colonialism and a fantasy of male bourgeois culture; thus this main person???? reinforced the image of a defiant character full of a sexual message. The author openly titles his chapter about three famous operas by Bizet, Delibes and Saint-Saëns as: *Women are Three, Fate is One: The Harem in Nineteenth-Century French Opera*.

The exotic elements of the Middle East origin are specific for the French musical culture when the art rules meet ideology. The growing interest in those exotic elements was observed around 1840. Ralph Locke openly talks about the “French wave of Oratorios and Operas” and on the whole he thinks that “well into the twentieth century, France was to remain the center of the Middle Eastern evocation (e.g. Saint-Saens, Ravel), and perhaps of musical exoticism in general (e.g. Olivier Messiaen, Pierre Boulez). What is more, this interest in oriental structures were conditioned by the desire to create other sonorities than Western nuances, complexities and varieties of harmony.

In the French 20th century music the problem lay in the fact of enriching the compositional métier, in making a musical form less strict by means of using the canon of the Impressionist color. All these processes stemmed also from the basis of the eternal "French Classicism". One can perceive the trends in painting (Odilon Redon), in symbolist ideas, in literature (Pierre Loti, Karl Huysmans). In the twenties, there were also the climates favorable for the medieval allusions, also in architecture and sculpture; one can also observe neo-medieval revival and scholasticism enrooted in generally conservative tendencies in the postwar French politics.

We all know the specific interests in the culture of the East of the composers in Impressionism. One can find a deep analysis of Ravel's work and his attitude against the xenophobic and conservative climate being strengthened by the Right with the central figure of d'Indy in the twenties. Ravel made use of the exotic forms of sonority in his works (*Mélodies hébraïques*, *Chansons madécasses*) as well as the infiltrations of jazz (*Second Piano Concerto*) and stylistic manipulations with the medieval, ancient and modal processes (*L'enfant et les sortilèges*) for the purpose of exposing his openness to other cultures, to the idea of universality, to the classical style in the sense of the Enlightenment and in order to favor the technique condemned by the Schola.???

It particularly refers to the composers of *Les Six* with their irony and interest in ancient structures (Satie) and in jazz (Poulenc). In addition, we can notice the Milhaud's work colored with jazz, modal and oriental structures. André Jolivet, as well as Olivier Messiaen were also very engaged in oriental structures, in the Eastern religiosity and rituals. After very impressive Colonial Exhibiton (1931) he ??? created *Mana*, then in 1935 *Cinq incantations*. This is the example of the integration of non-Western culture without colonial legitimation which enabled to create a universal language.

Mervyn Cooke analyses the problem of the resonance of this culture in musical works. Its origins date back to the famous Paris Exhibition in 1889 and to Debussy's works. Then we can observe this process in Francis Poulenc's *Concerto for Two Pianos* (1932) created in the wake of The Exposition Coloniale that took place in the previous year when the audience had the occasion to get acquainted with a Balinese gamelan. The further allusions of this type occur in his opera *Les mamelles de Tiresias* (1944). Coming to these conclusions, the author suggests the evolving character of these infiltrations: the first protest against the nineteenth-century domination of Austro-German music leading to the so-called minimalist movement in the 1970s, especially created by Ives and developed by Britten. The gamelan music acted as a catalyst for Debussy who prior to that changed his own style.

The exotic climates so popular in France in the 19th century were continued in the next century. The political affairs, wars and the domination of ideology were also the stimulating factor for the musical sphere. As far as the ideology is concerned, we

consider firstly occidentalization, full of pride thinking of dominant Europe and French power connected with the ideas of the Enlightenment. Then in the 20th century there were the desires to differ from German culture, to be closer to a different, very fascinating culture and to act against the pressing conservative line of the government and the Right. The basis for these processes was also the modal and archaic preference for a long continuance between French composers.

·1 **French Postimpressionist music** consisted of two main not strictly demarcated orientations: classical in the sense of a neoclassical spirit and another one, specifically Postimpressionist that was colored in the romantic climate with the relicts of Impressionism. Two of them contained the oriental elements but in different manners. In more general aspect, this Postimpressionist direction was understood also as classical in comparison to the older, conservative one, influenced by German models and sacred music of the Renaissance (Vincent d'Indy). This postwar "modernist neoclassicism" consisted of two directions, both being against the orthodox and retrogressive classical norms: one defined by *Les Six* and the other one taught by Nadia Boulanger with Stravinsky's models. The first one was regarded as typically French and the latter understood as restrained modernity seemed to be closer to the Latin canons.

The term "Neoclassical" was in those days in France pejorative, associated with epigonic composers of the 19th century. Neoclassicism became less estimated in the late thirties when the Right was mounting in force and the triumph of Scholism ???was observed. But it should be noted that none of those tendencies was clear and changeless.

The two aforementioned neoclassical works are representative of those different techniques of orientalizing. Our second picture, that of Florent Schmitt (1870-1958) – a Post-romantic with German influences, who was more conservative in his personal views, was connected with the elements of the Middle East, panchromaticism, post-tonal, rich harmony and with a melodic line in the type of an arabesque. He continued Franck's heritage through his aesthetics in religious work. He also presented French predilection for the flute sound.

The dynamism of his musical form, traditional polyphony, orchestration brillante in the type of "Fauvism", emotional contrasts of a musical narration serve as the basis for the special interest in oriental structures coming from The Near East. Henri Dutilleux described the composer as the one who "gave back to the French school certain notions of grandeur". Gisèle Brelet places him in the circle of independent artists, seeing him as the second Richard Strauss with German esprit. His picturesque orchestral talent, a type of architectonic conceptions with clearly marked expression, even "son exaltation d'yonisacque", the mixture of Classicism and Romanticism, give him a position of one

more French composer who did not reject all the tradition, also this Germanic one.

The first of our models [examples] ??? is Charles Koechlin (1867-1950) who was a Classicist and Neoclassicist preferring contrapuntal, polytonal, simple diatonic, even pandiatonic harmony with a modal structure of lines and chords. His work is connected with the Milhaud's pattern and the latter ???[later] modal and ancient preferences. He prefers the Impressionist statics and slow narration, melancholy and the usage of the independent lines. An element that differs him is the "diaphonic brightness". His treatise of orchestration (1935-1943, especially t. 4.) is very important for the musical education in France. His pantheistic views are also incorporated in his métier, as well as his preference for the timbre of flute and close contact with nature. So we cannot be surprised to hear in his music the elements connected with the area of the Far East. Paul Collaer presents his "discipline scientifique" and his attachment to all the tradition, starting from a Gregorian chant till modern music and additionally his independent way of artistic thinking:

The composer, as a former Dreyfusard, was vividly engaged in the leftist politics. . After Roussel's death he was the president of the Fédération Musicale Populaire with other progressive artists: Honegger, Jolivet, Milhaud, Auric, Desormière. In 1909 Koechlin cooperated with Ravel in the organization of the famous innovative musical society Société Musicale Indépendante standing in the opposition to the Right and d'Indy's tradition of ancient and religious music. As a way to escape from the Romantic and Impressionist tendencies, he proposed Bach's art. He was also close to the Communist Party. In the thirties he grew closer to the ideas of Les Six, declaring the importance of art which was to be pleasant for all the people, and which should combine the stylistic features of "high" and "popular" art. His appreciation of music of the past went at the same time with the support for modern French music and also for German musical culture that was banned by the Right.

It is very important to mention here the inspirations for modern music that were dispatched from the circle condensed around the famous title *La Revue Musicale*.

One of the illustrious Postimpressionist composers of that time engaged in the exotic material was Albert Roussel (1869 - 1937) who was an interesting person also because of his previous relations with d'Indy and Schola Cantorum's conservative, orthodox ideas. He was Ravel's friend and shared with him the leftist views in the "ideological polarization" that became more intensified after the war. We have to stress here his untypical situation as an artist in his aesthetics similarly to Cesar Franck, Paul Dukas, Arthur Honegger or mentioned above Vincent d'Indy, his master at the beginning of his career. Within their métier they linked the German infiltrations with the eternal "l'esprit français" by means of contrapuntal art, the model of fugue combined with the thick texture and traditional German forms of dialectic sonata? ???. On the other hand,

they created their picture on the basis of Impressionism that was being transformed by them. Hence, it is possible to find once more a common ground in the stylistic way of Florent Schmitt and Charles Koechlin.???

This mélange is determined by Roussel's original life story and the fact he was a musical autodidact. He served in the navy and it was the reason for the exotic infiltrations in his music. His Neoclassicism (Joseph Machlis, Lucien Rebatet, Paul Landormy) is linked with the relicts of Impressionism (Gerald Abraham) and with the conservative polyphonic models from the famous Schola Cantorum led by Vincent d'Indy. He is sometimes also classified as the independent (Norbert Dufourcq).

Furthermore, one can highlight two other composers with specific classical aesthetics, characteristic "French clarté" without the Impressionist melancholy. The composers who stayed far behind modern avant-garde and displayed the ideas close to *Le Groupe des Six* with the elements of musical humor -were Jean Françaix (1912-1997), mentioned also as the independent, a disciple of the eminent Nadia Boulanger as well as Jacques Ibert (1890-1962) who was a disciple of André Gedalge.

Thus we have drawn a general outline of the origins of Schmitt's and Koechlin's métier that was formed from the Impressionist aesthetics, the French classical ideal but also was determined partly by German and oriental cultures reflected in a variety of ways. . But the dominant factors for them are sonorities, modal and archaic structures and images of nature.

If we want to get to know the achievements of these composers better, we have to get familiar with such important works as Charles Koechlin's *Piano Quintet* op. 80, 1917-1921 and *Partita*, 1945 for chamber orchestra and Florent Schmitt's *Second Symphony* op. 137, 1956 and *Piano Quintet*, op. 51, 1908.

·2 Koechlin's aesthetic evolutions of an artist took place in the Postimpressionist and mystic climate. At the same time he remained faithful to a serious musical tradition and more classical models which can be observed firstly in his beautiful songs *Poèmes d'Eduard Harancourt* (1890-1898), full of twisting incantations built on modal scales. Next, one can find *Suite en quatuor* (1911-1915) in three movements being an example of his aesthetic change from the Postimpressionist period to the classical one -.Movement no. 3 is a classical one, dynamic, in the sense of purity, full of motion and ostinato structures. But in the initial movements it is sonority that rules, the sounds are projected as independent and juxtaposed strands based on a rich texture. A very interesting *Trio* op. 92 (1924) finishes with a consequent fugue, it exposes the oriental and polyphonic procedures; the elements of sonority are organized also in polyphonic strands.

Examining *Les heures persanes* op. 65 for piano, *Flute sonatine modale* op. 155a

and oriental *Trio* op. 91 for three flutes (1923-1924) we can get closer to the specific exotic climate created by the composer. *Trio* can be regarded as an example of the specific orientaling Impressionism, it can be considered as a study of sonority even with a choral episode. The composer wrote an essay about his positive, full of admiration attitude to the problem of the Oriental culture.

Going further in his artistic way, we can examine his *Quintet Primavera* projected in an amusing and pastoral climate based on a simple texture with melodies composed in the kind of an arabesque. We can also observe the modal structures, so characteristic of the composer (movement no.2), dance type (siciliana, movement no.3) and a typical nostalgic climate based on stagnant harmonies.

When it comes to Schmitt's *métier*, we are sure of his postromantic preferences. His *Chants alizé* based on panchromatic harmony, contrasts of narration, conversational processes, melodic embellishments, motives with the stippling rhythm and virtuosity can be described as Postimpressionism colored in a German style. But the earlier work *Sonatine en trio* op. 85 (1935) is composed in a classical style, in an amusing climate with the polyphonic structures which is a typical example of French *clarté*.

Michel Faure claims that the Oriental topics were in the center of the composer's interests, especially on the plane of confrontation of the West and the East. It is also necessary to mention the process of Nadia Boulanger's teaching when this remarkable woman used to present some musical examples coming from Schmitt's works.

We should also pay attention to his great *Second Symphony* op. 137 (1956, 3 movements) that can be compared to Honegger's style in its *féérique* [fèérique] orchestration, narration determined by timbres and melodies, long formations of jazz and the elements of musical humor besides the Impressionist relicts. Such known works as a ballet *Tragédie de Salomé* op. 50 (1907), a predecessor of the suites *Antoine et Cléopâtre* and very appreciated *Piano Quintet* op. 51 (1908) that is constructed with a deeper emotion and is closer to the traditional canon of the form are also of the same type.

In my opinion, when considering the problem of French exoticism, it is instructive to touch upon another work - *Variations Symphonique Istar* op. 42 (1896). written by Vincent d'Indy, a conservative, orthodox composer influenced by Wagner ideas and ancient musical models, representing a hypertrophy of Beethovenian and Franck's symphonic model. Thus I would like to give some examples of techniques using the exotic material interwoven with the type of Postromantic music, constructed in a monumental, polyphonic character.

This work is not free from ideological contexts as for the great Babylonian imperium and its nationalistic politics. This symbol is equivalent to the personal views of the composer. The piece is provided with a text (the 6th fragment of *Epopée of Izdubar*,

ancient Assyrian poem written about 2000 BC in honor of the goddess Istar) about the seven gates (gates of Hell) of an ancient monumental Babylonian temple colored ??? [painted] with a dominant blue. Its representative, late Neoromantic style which is richly orchestrated constitutes a base for one main chromatic theme seen as a compound of two contrasting parts. A form is a set of seven successive variations with an introduction and a coda but in a reverse order as if we were going “from the complex to the simple, causing the melody to be born little by little, as if emerging from the special harmony presented in the first variation”.

A musical material is full of common oriental reminiscences (dances, arabesque melodies, swinging motion, changing, irregular or composed measure, whole-tone scales, choral texture, ornamental melodies, adventurous harmonies, whirling chromatic incantations, augmented seconds) suggesting a highly erotic climate. The timbre is dark at the beginning (journey to Hell) with a rich, complicated, often polyphonic and multi-strand texture which is based on a developmental technique. However, later on, it is differentiated with brillante and the sections full of virtuosity. This extraordinary compositional technique is based on numerous operations with fragments or allusions to the main theme which is becoming more and more recognizable. One can remark an exceptional function of flute (6. part)?????. But the finish is diatonic, bright and full of choral majesty in F-major that reminds Mussorgsky's *Great Kiev Gate*. The theme is exposed here in unison-octave-tutti. A cyclic rule characteristic of the Schola discipules is seen here unmistakably through the narrative strategies – the main theme returns in the final section in its primary but simple and complete version.

Generally, the mood of this work is exotic, erotic and full of ecstasy when late Wagnerian air is mixed with this one enrooted in the Oriental art. But the question what is the source of composer's inspirations as regards this genre remains unsolved. Perhaps it is because of his well-known xenophobic views and his hostility to foreign influences in French music and culture. Or it was his solid and unshakeable anti-Semitism strengthened by the Babylonian captivity and plunges ??? of Jews in the 6th century BC which manifested the glory of this great imperium.

Going further in our examinations of the French musical Orient, we would like to focus on Schmitt's orchestral suites *Antoine et Cléopâtre* op. 69, recognized for their oriental elements, exotic general settings, ecstatic erotic emotions and technical processes and at the same time for their German references. The climate of this work suggests well-known oriental pictures and situations, it is saturated with erotic intimate sense, full of brisk changes of orchestral color; the composer used here the rules of representation of military actions such as a Janissary orchestra (part 3.)?????. If we would like to find any traditional models, we can mention here Tchaikovsky's famous symphonic poem *Romeo and Juliet*, but also Ravel's, Dukas's or Stravinsky's fairy tales, or

earlier, Rimsky-Korsakov's phantasmagorias. The end of the composition is very suggestive - still, delicate and resounding like an echo.

Michel Fleury, who presents this work in the booklet accompanying the CD stresses the characteristic problem for the Schmitt's climate connected with that time, namely femme fatale. And the connection with these suites is clear. These six symphonic frescos are the acts of the same tragedy. This is once more the story of the Liebestod type, so popular at the end of the decadent century and also in the German artistic circles. This suite [These suites were] was ordered by the famous Ida Rubinstein at the Opera Paris in the new translation by André Gide. The analysis of this work was made by Schmitt's pupil, Pierre-Octave Ferroud, who was also Poulenc's friend. In the last fragment there is an homage to Debussy and Fauré, as Michel Fleury says "in the manner of an imposing cenotaph". The author also points to its "prophetic modernity heralding Messiaen".

One has to mention also Schmitt's suites *Salammbô* op. 76 about the Carthaginian war and love between Mâtho and Salammbô. This work is more connected with the Impressionist models, presenting typical French static brands ??? with the richness of orchestral sonoristic colors.

The most known, the greatest and the most beautiful work among those created by the composers described here is *Le Livre de la jungle* by Charles Koechlin, a vast and picturesque panorama in five large movements. It was the jungle and also the Kipling's work that fascinated the composer all his life, similarly to the Debussy's fascination with the sea or the village which inspired Poulenc. The reason why Koechlin was attracted to that glorious book were the symbolic and philosophical ideas it contained. .

At the same time this composition reveals a long evolution of the composer from the Impressionist and symbolist picture (I.) bringing back Debussy's marine images with the procedures typical for them to the image full of mystery, serenity and oriental, spiritual climate combined with the energetic mood of a scherzo.

The image of serenity and power of a high mountain in the third poem when we can feel the reference to Buddhism is astounding. One can find here a unique, long theme consisting of a modal material. This special meditation projected in a slow narration can be treated as a continuation of Liszt's, Franck's or Strauss's late poems written about the mountainous countryside; the author sees here the affiliation with Delius's poem *Nietzschean Song of the High Hills*.

The second poem which is full of vivacity is connected with the spring climate and it tells the story about Mowgli leaving the world of animals. It is drawn with an astonishing orchestral monody. At the beginning and the end of the cycle, there are many elements connected with Strauss's or Stravinsky's orchestral vivacious color (II., V.)?????. These poems are followed by an oriental picture colored with Impressionist

elements introduces by a pentatonic choral (III.). ???

There are several very impressive scenes including an anthem to freedom in the first poem sung by an elephant which wants to find the members of its family or the Holy Man's prayer on the top of the Himalayas in the fifth one. ????, There is also a passacaglia-theme used in the third movement followed by seven variations with a monumental coda.

The dominant factor of all these poems is not a musical form but timbre, relevant to the Impressionist style or Stravinsky's or Rimski-Korsakov's orchestration full of tumultuous events. The composer's concept as for melody corresponds to the rule of Javanese and Balinese music: melody is understood as "contour more than an ??? interval structure"; we also find here a hocketing technique often used by Koechlin as a symbol and a tool to show an improvisatory character of music.

This cycle is an argument for all French music – always connected with nature, with flute music, free from formal dogmas and often, as I have displayed, with the orientally organized elements[oriental elements], slow narration, static plans [planes], finishing with vanishing lines. We can also see this work as typical of French culture because of its humanistic and pantheistic ideas, admiration for love and lack of canons connected with one religion. There is also a very important message coming from the composer related to the law of change, understood as the necessity of transformation, and, at the same time, the necessity of reliance on tradition.

THE CONCLUSIONS as regards the problem of musical exoticism are of a historical and specifically musical nature. The first ones are inevitably connected with politics, ideology and wars led to spread colonialism and then to defend it, as Napoleon did in Haiti (1801-1803). From the beginning of public life, music was used to manipulate people for the purpose of parties and their programs. The same concerned the exotic elements that were an expression of current waves of political orientations, from the Left to the Right.

One can read this question as an element of globalization imposed by Europe which has tried hard to spread its civilization. On the other hand, we ought to take into consideration the fact that far cultures, though strange to us, can also be rich and valuable.

Moreover, these elements often served in the world of general and collective imagination as utopia, without the full awareness of those far, foreign cultures. Going further with Roger Scruton's thinking, I would propose to treat these forms of musical exoticism as references and representations, not as imitations because they are not the kind of mimesis.

However, one has to reinforce an opinion that an image of the Orient evolved ??? from the one full of eroticism, violence, irrationality and inability to rule

itself to a set of paintings [images] ??? being the result of interests deprived of the sense of predominance in the time of the 50s. But it did not take place fully, as it can be seen in the climate of Schmitt's suites. In my opinion, it depends on the composer's political views, social preferences and the general atmosphere of his times.

If this universal, unprejudiced thinking observed in Koechlin's ideas appears also earlier in Milhaud's works, we can point out the various lines of transformation in the composers' métier: a way from Postimpressionism mingled with Classicism and polyphony to a new image (Koechlin) and, on the other hand - from Postimpressionism to Classicism based also on polyphony and mingled with German climates and their ways of composing.

One remark is necessary here and it refers to the transformation of the Oriental picture in the 18th century because of the loss of military power of the Empire after the great battle of Vienna in 1683. This image became more feminine and it replaced the previous aggressive one. Since that time the pictures of seraglio with odalisques, women and slaves became the central theme of incessant fascinations. The author correlates the moments of the change in musical views with the time of creation of the following, well-known works: *Le Désert* (1844) by Félicien David and *Scheherazade* (1888) by Rimsky-Korsakow).

One more time we come back to the vast panorama presented by Nasser Al-Taee: "The 'rational' laws of Western music had no place for the improvised and spiritual aspects of Dervish music. In fostering this alienating and defaming stereotype, the West asserted ontological control over the Orient... To European composers, the emotional and spiritual music of the Dervishes proved confusing, fanatic, threatening to a bourgeois culture fixated on order, symmetry, balance and taste".

More interestingly, the usage of these technical units of exoticism is related to the artistic trends in literature and painting - we observe them in the 18th century as often as „alla turca topos" both in the Romantic art and in Postimpressionism. It is also very instructive that this factor is so emphatically associated with the construction elements of sex, race and gender, or with the problems of repressed minorities (women, Jews, Indians, Gypsies). Yet, the interest in it has not decreased throughout the centuries and it has always evoked a highly emotional response from the audience. And it is also the reason why I have decided to prepare this text.