

Canteloube

Songs of the Auvergne



Netania Davrath



Songs of the Auvergne

arranged by Joseph Canteloube

[1]	<i>Malurous qu'o uno fenno</i>	1:37
[2]	<i>Bailèro</i>	6:40
[3]	<i>Trois Bourrées</i> L'aïo dè rotso - Ound' onorèn gorda? - Obal dins lou Limousi	6:46
[4]	<i>La pastoura als camps</i>	2:41
[5]	<i>Lo Fiolairé</i>	2:40
[6]	<i>L'Antouèno</i>	3:00
[7]	<i>Chut, chut</i>	2:39
[8]	<i>Oï, ayai</i>	3:39
[9]	<i>La delaïssádo</i>	5:01
[10]	<i>Lou boussu</i>	2:28
[11]	<i>Deux Bourrées</i> N'ai pas iéu de mío - Lo calhé	5:23
[12]	<i>La pastrouletta è lou chibalié</i>	1:51
[13]	<i>Pour l'enfant</i>	2:41
[14]	<i>Pastourello</i>	2:56
[15]	<i>Lou Coucut</i>	2:14
[16]	<i>Passo pel Prat</i>	4:02
[17]	<i>Uno jionto postoura</i>	2:08
[18]	<i>Pastorale</i>	4:06
[19]	<i>Tè, l' co, tè</i>	0:42
[20]	<i>Brezairola</i>	3:41
[21]	<i>Obal, din loc coumbèlo</i>	3:18
[22]	<i>Hé! Beyla-z-y d'au fé!</i>	1:51
[23]	<i>Jou 1'Pount d'o Mirabel</i>	3:47
[24]	<i>Lou diziou bé'</i>	1:20

Netania Davrath, soprano
Orchestra conducted by
Pierre de la Roche

In the early years of the 20th century there was a revival of interest in folksong throughout Europe, spearheaded by Bartók and Kodály in Hungary, Cecil Sharp, Grainger, and Vaughan Williams in the British Isles and Canteloube in France.

Marie-Joseph Canteloube de Malaret was born in Annonay, in the Department of Ardèche (Region Rhône-Alpes) in October 1879, although his family origins were in the neighbouring Auvergne. Having finished his schooling he worked in a bank in Bordeaux but a love of music led to his departure to Paris for further study. His first teacher in Paris was Amélie Doetser who had been a pupil of Chopin, and in 1901 he enrolled at the recently formed Schola Cantorum, However Canteloube did not take to life in the capital, feeling the constant pull of the Auvergne countryside, the area inevitably providing inspiration for his best-known works. Even before commencing studies with D'Indy (1851-1931) at the Schola Cantorum, Canteloube had begun travelling throughout rural France collecting folksongs, which was further encouraged by D'Indy whose family had also lived in the Ardèche. D'Indy drew upon a traditional folk song from that region for his *Symphonie sur un chant montagnard français* (1886), whilst his opera *Fervaal* (1897) was based on a local legend (albeit with many similarities to *Parsifal*, a work he adored); D'Indy would rush away from the hurly-burly of Paris during the summer months to concentrate upon composition in the Ardèche.

Although Canteloube is today remembered for collections of folksong settings, the beauty and originality of his orchestrations would suggest that much of his other work, which include the symphonic poems *Eglogue d'Automne* and *Vers la Princesse lointaine*, is shamefully neglected. He drew upon folksong for his chamber works which include a *Bourrée auvergnat* for cello and piano and *Danse* for horn and piano. Many compositions by their titles alone (*Dans la Montagne* (a substantial work for violin and piano composed in 1907), *Rustiques* and *Lauriers*) evidence the influence of the countryside; his first opera *Le mas*, composed between 1910 and 1913, was set on a Provençal farm to his own libretto. It won the Heugel Prize in 1925 and was staged at the

Paris Opéra on 3 April 1929 but has scarcely been heard since. Aware that his libretto for *Le mas* had impeded that work's progress, Canteloube engaged others for his second opera, *Vercingétorix*, based upon the Arverni leader's resistance to Caesar's army in southern Gaul. However, despite being also being premiered by the Paris Opéra (26 June 1933), this work has also largely disappeared, recalled simply as being the first opera to make use of a recently invented instrument, the *ondes martenot*. Canteloube also composed settings of Verlaine texts and two song cycles which he dedicated to the soprano Maggie Teyte.

Songs of the Auvergne occupied Canteloube between 1923 and 1955, although most of the songs were composed before 1930, when the first recording of some pieces appeared with the soprano Madeleine Grey and an orchestra conducted by Elie Cohen. They were published in five volumes and samples from each of the five books can be heard here. Canteloube uses a conventional orchestra in his *Songs of the Auvergne* although the brass (horns and trumpets) are rarely used. Since most of these songs are sung by or about the shepherd community (with their reed pipes, hurdy-gurdies and bagpipes) one would expect Canteloube to make imaginative use of the woodwind section; he does not disappoint. There are extensive solos for oboe and clarinet in *Trois bourrées* whilst in *L'antouèno* he conjures up a picture of the fair with augmented woodwind. The piano also gives Canteloube's orchestra a distinctive sound and is particularly effective in his most famous song *Bailèro* as it weaves a delicate line around the higher strings. The song texts themselves typically feature shepherds and shepherdesses flirting, resting and working in the meadows, walking through the woods and alongside streams, lamenting lost lovers, rebuffing unwanted suitors, attending the fair. There is comedy, joy, sadness and anger, and an air of timelessness in these songs. Indeed, the Auvergne is depicted through a softly focussed orchestration, bearing witness to Canteloube's wish that the Auvergne be cut off from modern life, which of course some areas still are, due to their extreme isolation. Occasionally

however, Canteloube's harmonies take on a Spanish or Moorish air, as if to illustrate that the Auvergne has not remained immune to outside cultures.

Canteloube's love of rural life and dislike of modern times led him to actions in later life which today might seem questionable. During the Second World War he worked with Pétain and the Vichy government and wrote for the monarchist paper *L'Action Française*. He had no truck with modern trends in music calling them 'outlandish, ridiculous, incomprehensible and unbelievably pretentious'. He published his collections of French folksongs, taken from other regions including Alsace, Languedoc, Touraine and the French Basque area, in four volumes under the title *Anthologie des chants populaire français* during World War Two. Among other books towards the end of his life are biographies of his old teacher Vincent D'Indy and his fellow pupil at the Schola Cantorum Déodat de Séverac. Canteloube died in Grigny in 1957.

Netania Davrath was born in the Ukraine in 1931. Her family emigrated to Israel in 1948 where she studied with Edith Boroschek followed by further study in Düsseldorf, New York (at the Juilliard with Jennie Tourel) and in Italy. Her repertoire range was broad, as illustrated by her discography which besides this definitive version of the *Songs of the Auvergne* includes Bach cantatas, Beethoven's *Egmont*, Schubert's *Rosamunde*, Mahler's *Fourth Symphony*, Haydn's *Mass In Time of War*, Honegger's *Le Roi David*, Tchaikovsky opera arias and Russian and Israeli songs. Her voice was small and perhaps not suited to opera; nevertheless she sang with the Chicago Lyric Opera and in productions in Boston and Tel Aviv. She also performed in concert with Bernstein, Stokowski and Barbirolli. Davrath was a highly gifted linguist and was fluent in eight languages. She took six months out to familiarise herself with the text of these songs; such complete preparation paid off as her recording is probably the closest to Canteloube's intentions. The purity of her sound, so appropriate to folk song, is matched by her understanding of the text. She died in 1987.

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Tracks 17, 19, 21-22 and 24 recorded in 1966

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