

History of Musical Theatre

Original article

UDC 78.089

<https://doi.org/10.56620/2587-9731-2024-4-064-090>

EDN TQCVED

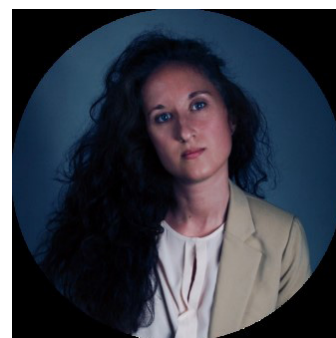


**Georges Bizet in the Service of the Opera:
More than “Just” a Composer?**

Irina S. Zakharbekova

Gnesin Russian Academy of Music,
Moscow, Russian Federation,

✉ i.zakharbekova@gnesin-academy.ru,
<https://orcid.org/0009-0005-6309-5574>



Abstract. Georges Bizet occupies an important place in the history of French musical theatre thanks to his works such as *Carmen* and *Les pêcheurs de perles*. However, the musical career of this bright and original composer includes not only his own compositional oeuvre, which is relatively modest in terms of the number of works he created, but also his work in adjacent spheres. The article discusses the editorial and correction work on the works of other authors, which Bizet began to carry out in the mid-1850s and was especially active in the 1860s and early 1870s. Bizet worked on transcriptions (piano-vocal reductions, arrangements for solo piano and duets for 4 hands, orchestration and additional compositions) of opera works by other composers for French music publishing houses — primarily Choudens and Heugel.

Translated by Thomas A. Beavitt

The article also examines Bizet's participation in the rehearsal and production process of opera performances by his colleagues and friends – in particular, Charles Gounod and Ernest Reyer. By turning to the composer's epistolary legacy and the memoirs of his contemporaries, as well as by analysing some of the available operatic arrangements made by Bizet, we gain the opportunity to take a closer look at French musical and theatrical life of the second half of the 19th century as well as the private work of a musician of that time: work that was not always socially or legally recognised, but which nevertheless demonstrated the quality and professionalism of its producer. Moreover, a discussion of Bizet's piano arrangements is important both in the context of the existence of this kind of music, as well as from the point of view of the educational and development functions that it fulfilled. No less significant for Bizet's career was his assistance and participation in rehearsals of his compatriots' performances in Parisian and other theatres: acting as an accompanist and "assistant composer", Bizet could observe the opera "kitchen" from the inside and thus avail himself of the opportunity to prepare the ingredients for his own musical and theatrical masterpieces.

Keywords: Georges Bizet, opera transcriptions, proofs for music publishers, rehearsal work

Acknowledgments: The article is based on a report given at the International Scientific Conference *Opera in Musical Theatre: History and Present Time* (Moscow, 11–15 March, 2024, Gnesin Russian Academy of Music). The author expresses deep gratitude to the entire organising committee of the conference and personally to Irina P. Susidko for the opportunity to speak at this event. The author also expresses heartfelt gratitude to Anastasiia Syreishchikova-Horn for the reference material, for the translation help and for the valuable comments.

For citation: Zakharbekova, I. S. (2024). Georges Bizet in the Service of the Opera: More than "Just" a Composer? *Contemporary Musicology*, 8(4), 64–90. <https://doi.org/10.56620/2587-9731-2024-4-064-090>

*Музыкальный театр:
вопросы истории*

Научная статья



**Жорж Бизе на службе у оперы:
не только композитор?**

Ирина Сергеевна Захарбекова

Российская академия музыки имени Гнесиных,

Москва, Российская Федерация,

✉ i.zaharbekova@gnesin-academy.ru,

<https://orcid.org/0009-0005-6309-5574>

Аннотация. В истории французского музыкального театра Жорж Бизе занимает важное место благодаря таким своим произведениям, как «Кармен» и «Искатели жемчуга». Однако музыкальная карьера этого яркого и самобытного автора включает не только собственное, относительно небольшое по количеству созданных сочинений, композиторское творчество, но и работу в других околооперных сферах. В статье речь идет о редакторско-корректорской работе над произведениями других авторов, которую Бизе начал выполнять в середине 1850-х годов и особенно активно вел в 1860-е и начале 1870-х. Ее результатом стал ряд транскрипций чужих оперных сочинений (клавиров, переложений для фортепиано соло и дуэта в четыре руки, оркестровок и досочинений) для французских музыкальных издательств — прежде всего Антуана Шудена и Жака Леопольда Эжеля. В статье также рассматривается участие композитора в репетиционно-постановочном процессе во время подготовки оперных спектаклей его коллег и друзей — Шарля Гуно и Эрнеста Рейера. Обращение к эпистолярному наследию композитора и воспоминаниям его современников, а также анализ доступных оперных переложений Бизе дает возможность

более пристально взглянуть как на французскую музыкально-театральную жизнь второй половины XIX века, так и на частную работу музыканта того времени — работу, не всегда утвержденную социально и юридически, при этом демонстрирующую качество и профессионализм ее производителя. Кроме того, разговор о фортепианных переложениях Бизе важен как в отношении контекста бытования такого рода музыки, так и с точки зрения учебно-просветительских задач, которые она выполняла. Не менее значимым для карьеры Бизе видится и помощь-участие в репетициях спектаклей его соотечественников в Парижских (и не только) театрах: выступая в роли концертмейстера и «помощника композитора», Бизе мог наблюдать оперную «кухню» изнутри и имел возможность возделывать почву для собственных музыкально-театральных шедевров.

Ключевые слова: Жорж Бизе, переложения опер, корректуры для музыкальных издательств, репетиционная работа

Благодарности: Статья написана на основе доклада, прочитанного на Международной научной конференции «Опера в музыкальном театре: история и современность» (Москва, 11–15 марта 2024 года, Российская академия музыки имени Гнесиных). Автор выражает глубокую признательность всему организационному комитету конференции и лично Ирине Петровне Сусидко за возможность выступить на этом мероприятии. Автор также сердечно благодарит Анастасию Сырейщикову-Хорн за справочный материал, помощь в переводе и ценные комментарии.

Для цитирования: Захарбекова И. С. Жорж Бизе на службе у оперы: не только композитор? // Современные проблемы музыкознания. 2024. Т. 8, № 4. С. 64–90. <https://doi.org/10.56620/2587-9731-2024-4-064-090>

Introduction

Georges Bizet (1838–1875), who achieved a great deal for French musical theatre in the course of his rather short life, went down in history primarily as the author of *Carmen* and *Les pêcheurs de perles*. The “shadow” of *Carmen* involuntarily follows the name of Bizet in musicology: his operatic masterpiece has been the subject of a huge volume of research. Among relatively new publications, we can mention such significant works as the collection *Carmen abroad. Bizet’s opera on the Global Stage* [1], which is dedicated to the fate of Bizet’s opera on various world stages, and the monograph by Richard Langham Smith *Bizet’s Carmen Uncovered* [2], which examines not only the history of the creation and first production of the opera, but also the “Spanish” context that influenced the concept and nourished its style.

Scholars are also beginning to take an interest in other aspects of the French musician’s creative biography, paying particular attention to archival documents. Thus, Hugh Macdonald published a translation of Bizet’s letters and diaries written during his stay in Italy and commented on them [3]. In one of his articles [4], Lesley Wright turns to the analysis of the publications of Hector Berlioz and Ernest Reyer that discuss the work of Bizet in the French periodical *Journal des débats*: in assessing the composer’s work, the author focuses on the special shades of musical criticism, which is full of allusions, hints and subtexts. While the contribution of Russian musicology to discussions of Bizet’s oeuvre is more modest, here too one can note a recent informative article by Elena A. Arutyunova and Anna V. Bulycheva, in which, based on an analysis of the reaction of the French press to the premiere of *Carmen*, the myth about the failure of this opera in 1875 is debunked [5].

The present article will discuss other areas of activity of the French master, which are mainly related to editorial work, as well as other areas of assistance he provided in staging operas of his contemporaries. Throughout his life, Bizet was able to observe the French musical and theatrical world from different angles: as an apprentice and an author, as an assistant and a participant, as an advisor and a critic. Let us take a closer look at this constant — if not to say quotidian — work of the composer.

Bizet as arranger

The main problem associated with Bizet’s creative legacy is the poor state in which his archive has been collected and preserved. The present study relies primarily on published sources consisting in the composer’s letters, as well as the various documents and facts from Bizet’s biography cited in the monographs of Mina Curtiss [6], Winton Dean [7], Rémy Stricker [8], Hervé Lacombe [9] and Hugh Macdonald [10]. In addition, an important role in the work is given to the analysis of scores, piano scores and other arrangements published

by the publishing houses Choudens and Heugel with whom the composer collaborated. Many (but unfortunately not all) of these can be found in sheet music form in the digital music library *IMSLP: Petrucci Music Library*.¹ Some information on Bizet's arrangements is available on Hugh Macdonald's website *The Bizet Catalogue*.²

An even greater problem is the question of authorship: confirming the precise fact of Bizet's input in the works of works by other authors that he edited, prepared for publication, completed and orchestrated is complicated by the frequent absence of his name on the title page as editor-arranger. This becomes obvious when working directly with the notes of the publishing houses: not every such official publication indicates Bizet's participation. Researchers also mention this. Thus, Hugh Macdonald writes:

Although Bizet worked extensively as an arranger and transcriber throughout his career, he certainly did far more of this work than we know. To give some idea of the extent of this: whereas he published, in his lifetime, about 1500 pages of his own music, he published at least 6200 pages of music by other composers in arrangements of every kind, including reductions of his own operas, but not including arrangements that carried no name [10, p. 58].

Thus, Bizet worked with the works of other authors, and operatic opuses occupy an important place in this work. Here is a list of famous arrangements by Georges Bizet:³

Partition chant et piano

1. Charles Gounod. *La Nonne sanglante*, five-act opera (1855, Choudens)
2. Ernest Reyer. *La Statue*, three-act comic opera (1861, Choudens)
3. Charles Gounod. *La Reine de Saba*, four-act grand opéra (1862, Choudens)
4. Ernest Reyer. *Erostrate*, two-act opera (1862, Choudens)
5. Pascal Prosper. *Le Cabaret des amours*, one-act comic opera (1862, Choudens)
6. Charles Gounod. *Mireille*, five-act opera (1864, Choudens)
7. Victor Massé. *Le Fils du Brigadier*, three-act comic opera (1867, Choudens)
8. Camille Saint-Saëns. *Le Timbre d'argent*, four-act fantastic opera (1867, Choudens)

¹ Category: Bizet, Georges (n.d.) *Petrucci Music Library* https://imslp.org/wiki/Category:Bizet,_Georges

² Macdonald H. (n.d.) *The Bizet Catalogue*. <https://talus.artsci.wustl.edu/bizet/ref/>

³ Cited from a recent monograph on Bizet by H. Macdonald [10, pp. 268–269], as well as from information on the website of the catalog of Bizet's works, created by the same musicologist (Macdonald H. (n.d.) List of Transcriptions in Alphabetical Order of Composer. *The Bizet Catalogue*. <https://talus.artsci.wustl.edu/bizet/transcripts/>). Unfortunately, some dates are tentative. There are small (per year) discrepancies in these sources. Due to the lack of musical materials, we will limit ourselves to considering only piano-arrangements in this article. Nevertheless, it is worth saying that in addition to the transcriptions and orchestrations mentioned above, monographs on Bizet and the composer's letters also mention such a type of duet arrangements as a violin reduction, used in learning ballet scenes; as well as arrangements for harmonium and piano.

Partition piano solo:

1. Auguste Mermet. *Roland à Roncevaux*, four-act opera (1865, Choudens)
2. Wolfgang Amadeus Mozart. *Don Giovanni*, two-act *dramma giocosa* (1866, Heugel)
3. Wolfgang Amadeus Mozart. *L'oca del Cairo*, two-act *opera buffa* (1867, Heugel)
4. Ambroise Thomas. *Mignon*, three-act *comic opera* (1866, Heugel)
5. Ambroise Thomas. *Hamlet*, five-act *grand opéra* (1868, Heugel)

Partition pour piano à 4 mains:

1. Charles Gounod. *Faust*, five-act *lyric opera* (1861–62, Choudens)
2. Wolfgang Amadeus Mozart. *Don Giovanni*, overture (1866, Heugel)
3. Ambroise Thomas. *Mignon* (1868, Heugel)
4. Ambroise Thomas. *Hamlet* (1869, Heugel)

Partition orchestre:

1. Charles Gounod. *Reine de Saba*, №9 *Récit et Cavatine* (1861–62, Choudens)
2. Otto Nikolai. *Les Joyeuses Commères de Windsor*, three-act *comic opera*, some scenes (1862, Choudens)
3. Fromental Halévy. *Noé* (1869–70, published in 1886, Choudens) – completion and orchestration of a three-act *grand opéra*
4. Hippolyte Rodrigues. *David Rizzio*, overture to a three-act opera (1866, unpublished)
5. Charles Gounod. *Roméo et Juliette*, some of the orchestration of the five-act *lyric opera* (1872, Choudens)
6. Charles Gounod. *Philémon et Baucis*, orchestral suites on music from a three-act opera (1860, 1874, Choudens)

Bizet's main activity as a transcriber took place during the 1860s. During this time, he worked on orders for several French music publishing houses (primarily Choudens and Heugel).

Most biographies of the composer cite a polite letter of request from Bizet to the publisher Antoine Choudens (autumn 1862) detailing the honorarium for the work he had done:⁴

I wish I were in a position never to have to raise these questions of money, which fill me with horror. [...] The sum you offer me is insufficient. My minimum is 1800 francs; that is to say my board and lodging at my father's. [...] if we put our accounts in order rigorously, we shall arrive at a total slightly larger than I myself believed; for instance:

Erostrate.....	200
Le Cabaret.....	100
The symphony for four hands (two weeks of work) something none of your friends would do for you.....	200
Id for two hands.....	100

⁴ Since there is also a letter to his mother (dated February 16, 1860), in which Bizet discusses the financial side of his independent life (the conversation is about renting an apartment for 300–400 francs), we can compare these amounts with the approximate recompense received from Choudens: it would not be an exaggeration to say that this payment is very moderate.

Putting together the parts of the Italian arrangements of Faust, of Philémon, correcting the proofs at 2 frs. per hour, amounts to a lot more than.....100 and I am not mentioning *Les Joyeuses Commères de Windsor*, for which I wrote more than sixty pages of orchestration, which would seem to be poorly paid at the price of 100.⁵

There are also other “telling” figures — the volume and number of edited pages, mentioned by Bizet in letters to his student and friend Edmond Galabert (for example, in letters from January or February 1867): “Excusez-moi du retard que j’ai mis à vous répondre, mais j’ai corrigé trois mille six cents pages d’épreuves pour l’orchestre de *Mignon!*”⁶ Or: “...j’ai à diriger la publication de *Mignon*, réduire la partition piano solo, une partition de six cents pages, deux épreuves; douze cents, les parties séparées, huit cents, la partition piano et chant etc., etc. Il faut enrayer; je suis malade.”⁷ In a letter to another of his students, Paul Lacombe (November 1869), Bizet writes:

...j’ai beaucoup travaillé depuis trois mois; j’ai eu l’aplomb de me charger de Noé, opéra posthume de Halévy. Halévy a laissé trois actes à peu près faits, mais il a fallu tout instrumenter..., presque tout deviner – et j’ai à composer un quatrième acte assez court, et j’espère avoir fini le 30 novembre, ainsi que l’exige mon traité avec le Théâtre Lyrique.⁸

In his communications with Galabert, Bizet gives himself the latitude to be most frank about his editorial work. Among them, the following can be found:

Je travaille toujours à force. Les épreuves se multiplient, je ne sais d’où elles sortent; c’est de la génération spontanée, le diable me porte! (October 1866).⁹

Croyez-moi; rien ne tient (?) contre les inquiétudes matérielles de la vie. On peut tout supporter, chagrins, découragements, etc. Mais cette inquiétude de tous les instants qui abrutit, qui diminue l’homme. Je n’ai jamais connu la misère, mais je sais ce que c’est que la gêne, et je sais combien cela frappe sur l’intelligence. (January 1867).¹⁰

Je suis abruti: je termine l’arrangement à 4 mains d’Hamlet!.. Quelle besogne! (June 1868).¹¹

⁵ Curtiss, M. (1958). *Bizet and His World*. Knopf, p. 122.

⁶ Galabert, E. (Ed.). (1909). *Georges Bizet. Lettres à un ami, 1865–1872*. Calmann-Lévy, p. 103.

⁷ *Ibid.*, pp. 105–106.

⁸ Imbert, H., & Bizet, G. (1894). *Portraits et études; Lettres Inédites de Georges Bizet*. Librairie Fischbacher. <https://www.gutenberg.org/files/25863/25863-h/25863-h.htm>

⁹ Galabert, E. (Ed.) (1909). *Georges Bizet. Lettres à un ami...*, p. 88.

¹⁰ *Ibid.*, p. 99.

¹¹ *Ibid.*, p. 140.

It is clear that this work was both a burdensome and necessary (primarily from a financial point of view) activity for the musician. However, judging by the feedback from his colleagues' letters, he performed it well.

Here is Ambroise Thomas's response to Bizet's support for his opera *Hamlet* in a letter dated 4 March, 1868: "I can't tell you, mon cher ami, how much I am touched not only by your praise, but by the sympathy, the spontaneous affection, I find in your splendid letter".¹² Charles Gounod wrote to Bizet in November or December 1861 regarding his editing of *La Reine de Saba*:

Tous mes airs de ballet sont maintenant assez orchestrés pour que tu puisses les arranger, ou à peu près; mais avant cet arrangement de piano, je viens te demander de m'en faire un autre provisoire, et qui est on ne peut plus pressé: je veux parler de cette monstrueuse réduction pour deux violons, sur laquelle on fait étudier la danse au théâtre.¹³

Ernest Reyer not only thanks Bizet for his help and support, but also openly asks for compositional advice (July 1862): "There is no accompaniment at the end, just a few chords to guide you. I didn't think there was any use in sending you more than that. <...> Write to me quickly what I should do about the introduction, which will certainly not be an overture".¹⁴

Types of arrangements

Bizet's magnanimity and enthusiasm in connection with the works of Reyer and Gounod will be discussed later, but for now let us turn our attention to the types of Bizet's arrangements that were requested by the publishing houses of Choudens and Heugel:

- 1) piano–vocal scores — arrangements for singing with piano, in French publishing houses called *partition chant et piano*;
- 2) arrangements for piano without singing (*partition piano-solo*);
- 3) four-hand piano arrangements (*transcription pour piano à mains*).

Such adaptations, which are typical of the 19th century, were created for popularisation, pedagogical and practical purposes. Commenting on the situation with the publication of *piano-vocal opera scores* in Europe, starting from the 1770s, Thomas Christensen names several fundamental changes in the cultural environment that contributed to this process [11, pp. 75–76]:

- the increased value of music as an important component of operatic drama;
- a stabilisation of the opera score by merging music and drama into a single whole, a clear order of musical numbers in the performance that precludes the possibility of rearranging them;

¹² Curtiss, M. (1958). *Bizet and His World...*, p. 219.

¹³ Gounod, Ch. (1899, December 15). *Lettres de Georges Bizet. La Revue de Paris*, 36(24), 677–703, p. 693.

¹⁴ Curtiss, M. (1958). *Bizet and His World...*, p. 117.

— improvements of the piano as the main instrument for performing operatic arrangements;

— demand from consumers — performing pianists of various kinds: both members of the professional community (singers, conductors, directors, intendants, who, according to Christensen, needed piano-vocal scores for rehearsing purposes “especially as operas were produced beyond the major opera houses in smaller towns, provinces, and colonies.” [11, p. 76]), and for amateur dilettantes who wanted to perform examples from the operatic heritage of the 18th–19th centuries in the format of music-making.

No less popular in Bizet’s time were the publications of operas in the form of *arrangements for piano without singing*. These generally consisted in a two-handed instrumental version, where all the vocal parts were placed inside the piano part or excluded altogether (in the case, for example, of some recitatives). As an illustration of the latter fact, we can offer a comparison of the piano score of Auguste Mermet’s opera *Roland à Roncevaux*, arranged by Adolf Simon (*Choudens*, 1865) and the arrangement for piano without singing (*Choudens*, 1865, *Illustration 1*) carried out by Bizet. Thus, in Act I of the opera, Bizet removes the lengthy scene before the Shepherd’s Song of Roland (pp. 22–28 of the piano-vocal score, including the Shepherd’s and Page’s recitative lines, the Shepherd’s short arioso, and the chorus’s lines) and after it (Saida’s arioso, pp. 36–38); he excludes Saida’s recitatives before and after her romance (p. 45–46, 50), Alda’s recitative before her aria (p. 51) and the Page’s recitative before the duet (p. 59), as well as the recitative fragments in the finale (pp. 78, 80–82, 86–91), etc. The most significant cuts affect Act II of the opera: here Bizet elides the preliminary solo, ensemble or choral recitatives. In this act, he also reverses the positions of the ballet and the ballad with the choir. In total, Bizet’s piano version reduces cuts around 65 pages of Simon’s musical text. As a result of Bizet’s piano arrangement, Mermet’s opera is transformed into a collection of pieces (*catalogue des morceaux*), which is eloquently indicated in the table of contents.



Illustration 1. A. Mermet. *Roland à Roncevaux*, arrangement for piano by G. Bizet, title page. Paris: Choudens, n.d. [1865], 144 p.

The vocal parts of both solo and ensemble opera can always be identified in this type of arrangement thanks to the notation that highlights the melodic lines in the texture or provides some additional indication of who is performing this part and what words are being spoken. Of course, with instrumental parts (for example, solo timbres in an orchestra), nothing is so clear: their designation in a piano arrangement is, as a rule, absent. An exception is Bizet’s arrangement of Mozart’s *Don Giovanni*: as will be seen in the examples below, this musical text indicates both the characters performing a particular part and the instruments playing in a particular place in the orchestra. In the arrangement of Thomas’s *Mignon* or Mozart’s *L’oca del Cairo* such instrumental markings are no longer found; only the mention of the singing role and the part of the text that he or she should perform remains.

With this kind of modification, the opera opus and its musical components are transformed from a large stage canvas into a compact chamber piece, which, of course, affects its sound: a change in the timbre of the solo part, performing a recitative on one note of the keyboard, reducing the texture of the accompaniment or melody (in ensembles and choirs), adding a pedal to the accompaniment, strengthening the piano texture in “orchestral” episodes, etc.

Here, for example, is what the recitative of Mignon from Act 1 of Thomas’s opera of the same name looks like — in the piano-vocal and the piano-without-singing versions (*Examples 1, 2*).

(réplique)
 Demain je ne serai plus là
 De-main, dis - tu, qui sait où nous se-rons de-main? L'a-ve-

MIGNON
 nir est à Dieu le temps est dans sa main. WILHELM (Parlé) Ils m'ap -
 Quel est ton nom?

pel - lent Mig - non, Je n'ai pas d'autre. nom.

Example 1. A. Thomas *Mignon*, Act 1, Mignon’s recitative before a romance. Piano-vocal score by A. Basile. Heugel, 1867

Andantino ♩ = 112

MIGNON De-main, dis - tu, qui sait où nous ser-rons de- main? L'a-ve-

nir est à Dieu, le temps est dans sa mains. Ils m'ap -

WILHELM (Parlé)
Quel est ton nom?

pel - lent Mig- non, Je n'ai pas d'autre. nom

Example 2. A. Thomas *Mignon*, Act 1, Mignon's recitative before a romance.
Arrangement for solo piano by G. Bizet. *Heugel*, 1866

And here is a small arioso of the baritone Lothario from the introduction in Act 1 of *Mignon* (Example 3):

♩ = 126

Lothario

Fu-gi-tif et trem-blant, je vais, de porte en por - te, Où le ha-sard me

Piano

6 *cresc.* *p*
gui - de, où l'o - ra - - ge m'em - por - te; Des mi-se-

9
ra - bles Dieu prend soin.

Example 3. A. Thomas *Mignon*, Act 1, introduction, Lothario's stances.
Piano-vocal score by A. Basile. *Heugel*, 1867

In the version for piano without singing, this theme sounds in the treble clef in the first octave; the texture resembles a song without words (*Example 4*):

♩ = 126 "Fu-gi-tif et trem blant, je vais, de porte en por-te."
(STANCES)
LOTHARIO *p*
cresc.
p

Example 4. A. Thomas Mignon, Act 1, introduction, Lothario's stances.
Arrangement for solo piano by G. Bizet. Heugel, 1866

Let us now turn to the example of Mozart's opera *Don Giovanni*. This is how the scene of the duel between Don Juan and the Commendatore from the introduction of Act I appears — in the first German edition of the piano-vocal score (*Example 5*) and in its French version for piano without singing as carried out by Bizet (*Example 6*).

mi war - te - fo bald foll dir deins' Trotz verghin.
ff
p

Example 5. W.A. Mozart. *Don Giovanni*. Introduction, scene of the duel with the Commendatore. Piano-vocal score by K. Tsulener. Schott, 1791

Example 6. W.A. Mozart. *Don Giovanni*.
Introduction, scene of the duel
with the Commendatore. Arrangement
for solo piano G. Bizet. Heugel, 1866

For comparison, we can cite the same scene from the piano–vocal score¹⁵ published by *Choudens* (Example 7), made at the end of the 19th century in connection with the production of Mozart’s opera in French at the Opéra-Comique:

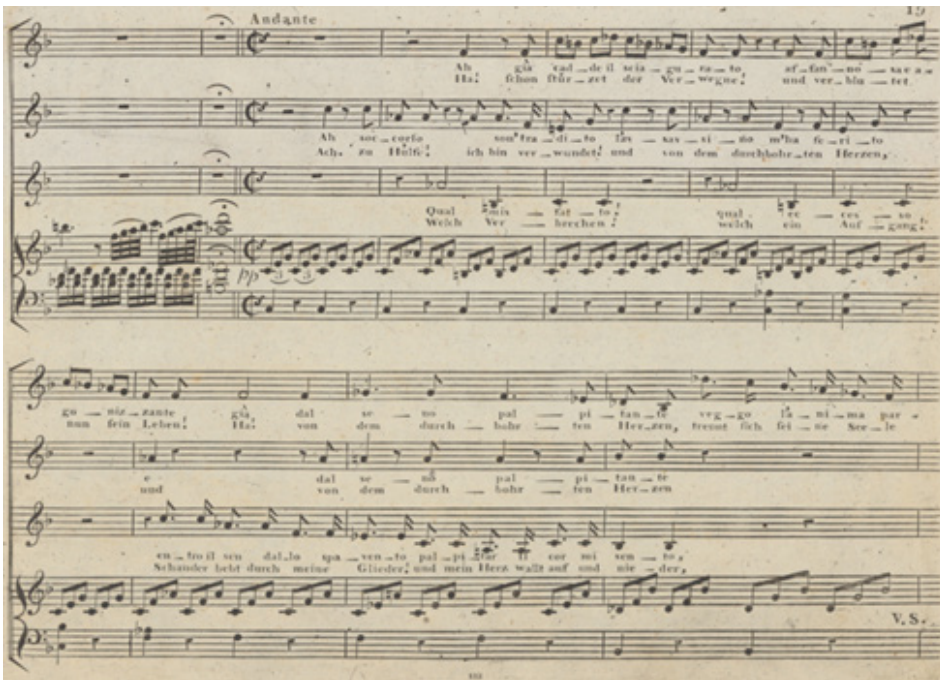
Example 7. W. A. Mozart.
Don Giovanni. Introduction, scene
of the duel with the Commendatore.
Piano-vocal score. *Choudens*, 1896

¹⁵ Unfortunately, the author of the keyboard arrangement is not indicated. The author of the French translation is L.V. Durdilly.

Below are fragments of the trio from the introduction (*Examples 8–10*) with the dying Commendatore in several edition versions. Let us add to the comparison a fragment of the score of the first edition (*Example 11*) to recall the orchestral composition: pulsating triplets in the accompaniment of the violins, a staccato bass in the low strings on the first and third beats, sustained sounds of the accompaniment of the French horns, bassoons and second violins with violas. As a side note, in the original score after this scene there is a recitative secco; while this is preserved in the French-language piano-vocal score published by *Choudens*, in the version for solo piano by Bizet and in the first German edition of the piano-vocal score, it is absent.

The image shows a page of a musical score for the Introduction, Trio after the duel from Mozart's *Don Giovanni*. The score is in French and includes vocal lines for Don Juan, the Commendatore, and Leporello, along with piano accompaniment. The tempo is marked 'Andante' and the dynamics include 'pp' and 'sf'. The lyrics are: 'Ah! la scène est si tris - te! O vieil - les - se en - ne - mi - e! Las - sas - Sort fu - nes - te! Hé - las! con - tre toute at - ten - te, Oui, cette sin - me prend la vi - e, Oui, ma som - bre dra - me! A l'aspect d'un meurtre in - a - me pal - pi - tan - te De son corps sa ven - vo - ler, De son rage i - nas - sou - vi - e, De mon fi - me Lé - pou - van - te est dans mon â - me! Et je n'o - se - pas par'

Example 8. W. A. Mozart. *Don Giovanni*. Introduction, trio after the duel.
 Piano-vocal score published by *Choudens*, 1896



Example 9. W. A. Mozart.
Don Giovanni.
Introduction, trio after the
duel. Piano-vocal score
by K. Tsulener. Schott, 1791



Example 10. W. A. Mozart. *Don Giovanni*.
Introduction, trio after the
duel. Arrangement for solo piano
G. Bizet. Heugel, 1866

It is hardly surprising that duet transcriptions would become staples at music conservatories and academies throughout Europe and America. [...] Not only could duet arrangements be pressed into service by professors to help their students in repertory study, they were ideal for improving ensemble playing. By sight-reading a transcription with a partner, the budding pianist could learn to play in tempo, balance dynamics and textures, and coordinate phrasing and agogics. [...] a large number of orchestral and operatic transcriptions did in fact make up the repertory of student duet collections [13, p. 265].

The researcher cites the following words from the pianist and musicologist Antoine Marmontel (whose students at the Paris Conservatory included Georges Bizet) about the benefits of duets: their performance will not only expand the repertoire but will also help students acquire “nobility of style and a majesty of interpretation that music written for the instrument, whose sole aim is often just virtuosity, can never give.” [13, p. 265]

An example of this kind of duet music is Bizet’s four-hand arrangement of dances from the opera *Hamlet* by Thomas. This is a piano ensemble with two self-sufficient parts, in which each performer has something to play. Here we have full-sounding chords, virtuoso passages, playing with dynamics, attention to piano registers, and mastery of the instrument’s timbres. In connection with this arrangement, it is worth remembering that Bizet, the future author of *Jeux d’Enfants*, was a brilliant pianist [14]. Thus, the composer’s sensitivity on the one hand and the practice of a virtuoso pianist on the other provide a certain “working base” for his editorial activities.

In general, the fairly significant changes in the musical text in Bizet’s arrangements concern both the reduction and the addition of new tone colours to the piano sound. It is curious that the arrangements of opera opuses “work” in both directions: in some cases, they certainly simplify (or even impoverish — in terms of timbres and complexity of texture) the original score and in so doing reduce the degree of the emotional and meaningful component of the operatic work, while in others, the piano embodiment of the composition is imbued with operatic style and content (which Christensen also points out [11, p. 79]), which subsequently influence romantic piano genres, making their dramaturgy, texture, and melody more complex and diverse. There is also a third aspect to this question: the pedagogical and educational goals that the adaptations fulfilled. In connection with piano scores (although this statement is also true for other types of transcriptions), Christensen writes:

The importance of the piano-vocal score as the disseminator of musical literacy and ideology in the nineteenth century can scarcely be overestimated. It became the primary means by which most amateur musicians came to know, judge, and reproduce works they could experience — if they were lucky — only one or two times in live performance [11, p. 84].

Operas – sources of transcriptions

In addition to the pragmatic-financial issue, Bizet's editorial work had another — side, not so obvious, but obviously nourishing for the composer: it was about the opportunity to closely get to know and study various musical-theatrical works of his compatriots and to understand their subsequent stage fate. Thus, in letters we can find the following words from Bizet (letter to Marie Trélat, summer 1868): “But in spite of my bad humor Thomas's music has sometimes triumphed! It is really admirable — this *Hamlet*”.¹⁶ Or (letter to an unknown addressee, October 1867):

It is charming! True opéra-comique [*Le Timbre d'argent*], slightly tinged with Verdi. What imagination! What inspired melodies! Of Wagner, of Berlioz nothing, nothing at all. This Saint-Saëns scorns us with his opinions. You will be bowled over. Two or three of the pieces are a little vulgar in idea, but they are very appropriate, and are saved by the immense talent of musician. It is a real work and he is a real man, that one.¹⁷

Nevertheless, it should be acknowledged that Bizet had already “discovered” the secret of a good musical performance even before he began actively working with the works of other authors. In a letter to his mother dated 19 March, 1859, the 20-year-old composer writes:

Tu attribues à la faiblesse des *libretti* [author's italics] la suite d'insuccès dont sont victimes nos meilleurs auteurs depuis quelques années; tu as raison, mais il y a une autre raison: c'est qu'aucun de ces auteurs n'a un talent complet. Aux uns, — à Massé, par exemple, — il manque le style, la conception large. A d'autres, — à David, je suppose, — la triture musicale et l'esprit. Aux plus forts, il manque le seul moyen que le compositeur ait de se faire comprendre du public d'aujourd'hui : le *motif* [author's italics],¹⁸ que l'on appelle à grand tort l' “idée”. On peut être un grand artiste sans avoir le motif, et alors il faut renoncer à l'argent et au succès populaire ; mais on peut être aussi un homme supérieur et posséder ce don précieux, témoin Rossini. Rossini est le plus grand de tous parce qu'il a, comme Mozart, toutes les qualités : l'élévation, le style, et enfin... le *motif* [author's italics]. Je suis pénétré et persuadé de ce que je te dis, et c'est pourquoi j'espère. Je sais très bien mon affaire, j'orchestre très bien, je ne suis jamais commun, et j'ai enfin découvert ce *sésame* [author's italics] tant cherché.¹⁹

It seems that, having subsequently edited a lot of other people's operatic works, Bizet never came to doubt this secret.

¹⁶ Curtiss, M. (1958). *Bizet and His World...*, p.220.

¹⁷ Ibid., p. 206.

¹⁸ As the editor of the Russian translation of the composer's letters, G. Filenko, notes: “By motif, Bizet means melody, musical themes.” Filenko, G. T. (Transl.) (1963). *Bizet J. Letters*. State Music Publishing House, p. 372.

¹⁹ Bizet, G. (with Ganderax, L.) (1907). *Lettres de Georges Bizet: Impressions de Rome, 1857–1860; la Commune, 1871*. Calmann-Lévy, pp. 144–145.

As a musical editor and proofreader, Bizet dealt with works of different composition and dramaturgy: large, comic and lyric operas. Here, for example, is the cast of the “grand” opera *La reine de Saba* by Gounod:

- Three female roles, including *chanteuse falcon*,²⁰ *1re dugazon*²¹ and the part of the duenna;
- Six male roles, including two tenors, one of which is designated as *fort tenor*;²² a baritone and three basses, having the following specifications — *1re Basse de Grand Opéra*, *1re Basse d’Opéra Comique*.

The cast of Saint-Saëns’s fantastic opera/lyric drama *Le timbre d’argent*²³ is as follows: the leading role is played by a dancer (!), as well as two sopranos, five (one main and four secondary) tenors, a baritone, and a bass.

The cast of Reyer’s *La statue* requires a dramatic soprano such as a *chanteuse falcon* or *chanteuse légère*, first tenor, two *trials*,²⁴ a baritone or *basse chantante*, comic bass.

The list of authors, contemporaries of Bizet, with whose works he worked, includes both the names known today as Charles Gounod, Camille Saint-Saëns, Ambroise Thomas, and the less familiar or practically unknown names of Ernest Reyer (1823–1909), Auguste Mermet (1810–1889), Victor Massé (1822–1884), and Pascal Prosper (1825–1880).²⁵ We may also consider the name of the short-lived German composer Otto Nicolai (1810–1849), one of the scenes of whose comic opera *Les Joyeuses Commères de Windsor* Bizet orchestrated for the Choudens publishing house [10, pp. 70, 114]. In addition, there are several authors with whom Bizet had conditional family ties: paying tribute to his teacher and father-in-law Fromental Halévy (1799–1862), Bizet completed and revised his opera, *Noé*. He also orchestrated the overture from the opera *David Riccio* (Example 12), composed by his wife’s uncle, the stockbroker and historian of Christianity Jacob-Hippolyte Rodrigues (1812–1898).

Gounod’s name occupies the undisputed first place in this series. In 1854, 16-year-old Bizet, then a student at the Paris Conservatory, received an assignment from his teacher Gounod to make a keyboard arrangement

²⁰ Dramatic soprano named after the French singer Marie Cornélie Falcon (1814–1897), who specialised in dramatic roles in grand opera.

²¹ Lyric mezzo-soprano of light, pure timbre, named after the French singer Louise Dugazon (1755–1821).

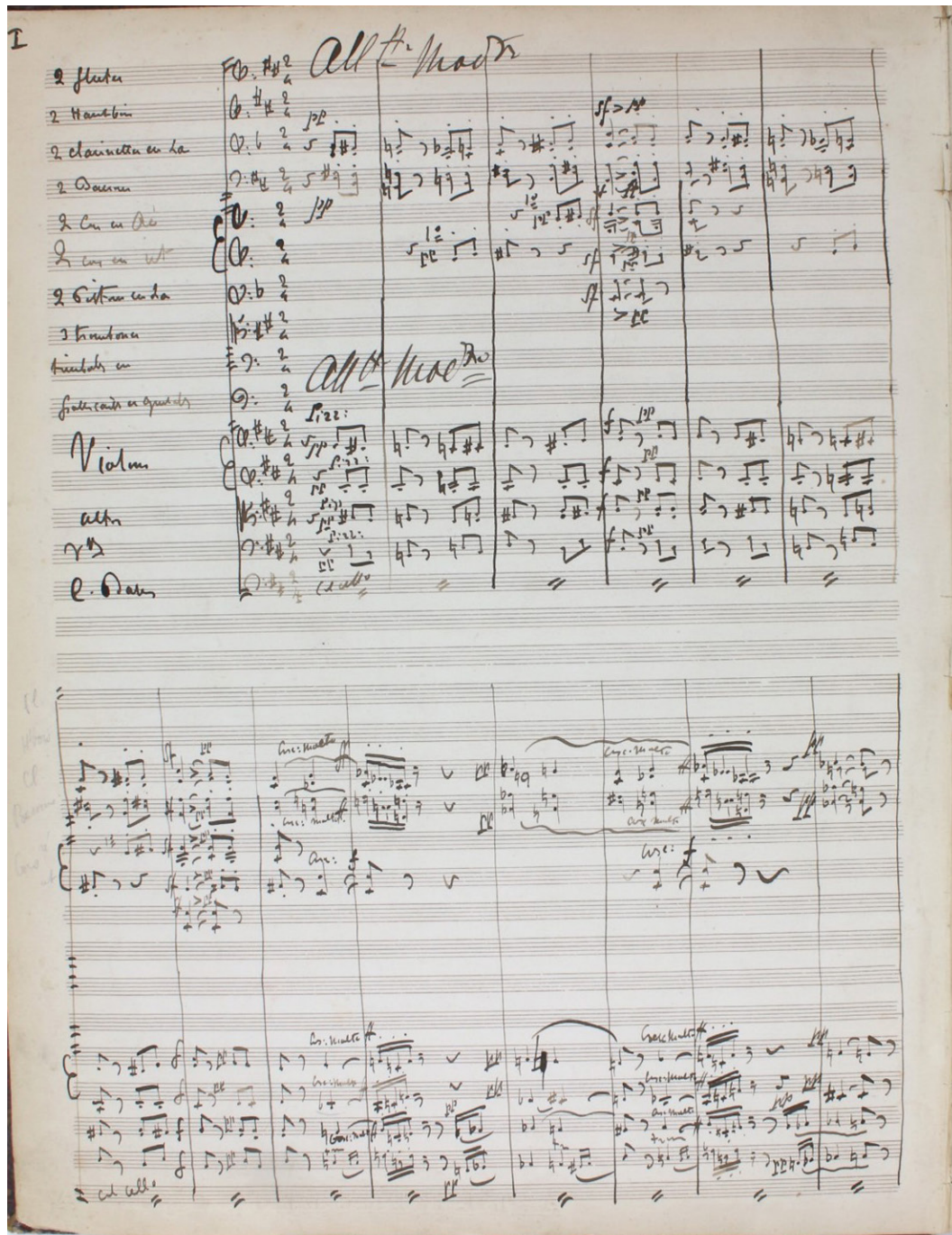
²² Lyric-dramatic “strong” tenor.

²³ The composer’s first operatic opus on a rather terrifying reinterpreted “Faustian” plot, created by the librettists of *Faust* and *Les contes d’Hoffmann*.

²⁴ You can read about this type of tenor in my article [15].

²⁵ Pascal Prosper wrote his romance (mélodie) *Carmen* to a text written by Barbier.

of his little oratorio *Tobie*, and a year later, of the opera *La nonne sanglante*. Thus, starting out as Gounod's apprentice, Bizet eventually became his indispensable assistant. However, this assistance would end in 1873, when Bizet made a keyboard arrangement of Gounod's music for the drama *Jeanne d'Arc* and also took part in the revival of *Roméo et Juliette* at the Comic Opera.



Example 12. J.-I. Rodriguez. Overture to the opera *David Rizzio*, intro. Orchestration by G. Bizet. Photograph of the first page of the manuscript.

Rodriguez, J.-I. (n.d.). Overture de *David Rizzio*. Autograph musical manuscript signed ("Georges Bizet"). *Antiquariat Inlibris*. Retrieved November 25, 2024, from <https://inlibris.com/item/bn59537>

While Bizet expressed gratitude to Gounod for the opportunity to help him and the influence of his mentor is noticeable in some of his works (for example, in the Symphony in *C-dur*), he was certainly no blind follower or weak-willed shadow of his elder colleague, understanding well his own self-worth. The following words of Bizet, spoken in 1872 (work on *Carmen* would begin a year later), are often quoted: “My dear Gounod, <...> You were the beginning of my life as an artist. I spring from you. You are the cause, I am the consequence”.²⁶ However, these words have an important continuation: “I can now admit that I was afraid of being absorbed, and you must have noticed the effect of these misgivings. Today I think I am more master of my craft, and I no longer feel anything but the benefits of your salutary and decisive influence”.²⁷

Participation in the preparation of productions

Bizet’s open-hearted spirit of cooperation, which we mentioned earlier, involved not only editorial work on operas by other composers, but also assistance in staging the works of his colleagues: from his letters, it can be deduced that he took an active part in the rehearsals of several works, including those for whom he himself had made keyboard arrangements. These include Gounod’s operas *La reine de Saba* (Paris, Grand Opera, 1862) and *Roméo et Juliette* (Paris, Comic Opera, 1873), as well as Reyer’s operas *La Statue* (Paris, Lyric Theatre, 1861) and *Erostrate* (Baden-Baden, 1862; Paris, Grand Opera, 1872). As MacDonald writes, “*La Statue* gave him his first experience of working within the Théâtre-Lyrique on the production of an opera, mixing with composer, librettists, singers and the director, and putting his formidable musical skills to good use” [10, p. 61].

Both Reyer and Gounod appreciated the assistance they received from Bizet. Gounod wrote:

Cher Bizet, J’apprends que Roméo vient de faire son apparition devant le public de l’Opéra-Comique, et je croirais manquer à l’amitié que je te porte autant qu’à celle que tu m’as témoignée, si je ne te remerciais de la part essentielle que tu as prise à cet accouchement, part à laquelle doit revenir, sans nul doute, bonne quantité du succès de l’œuvre et de la représentation (25 January 1873).²⁸

And here is Reyer’s review (June 1862): “Thank you a thousand times for what you say about my score [it’s about *Erostrate*]. Your friendship for me makes you see the thing through a telescope, but I am, nevertheless, flattered and pleased”.²⁹

²⁶ Curtiss, M. (1958). *Bizet and His World...*, p. 342.

²⁷ Ibid., pp. 342–343.

²⁸ Gounod, Ch. (1899). *Lettres de Georges Bizet. La Revue de Paris...*, pp. 762–763.

²⁹ Curtiss, M. (1958). *Bizet and His World...*, p. 117.

Bizet helped with the production, took part in rehearsals, and helped the singers practiced their parts. Let us recall that the composer's father, Adolphe Bizet, was a vocal teacher; Georges Bizet certainly had friendly relations with some of his students. One of these was Hector Gruyer (Guardi), a tenor whose career Georges Bizet closely followed and supported, periodically returning in letters to his successes or failures. Let us cite some of the composer's most striking statements.

Gounod est peut-être le seul compositeur qui puisse donner des conseils utiles à un chanteur; c'est aussi le seul homme capable de comprendre les hésitations et les découragements d'un jeune artiste. C'est en tous points ce qui pouvait arriver de plus heureux à Hector. [...] Qu'il tâche donc enfin de surmonter tous ces petits obstacles qui le font douter de lui. [...] Malgré tout, qu'il ait courage. J'ai excellent espoir pour le Théâtre Lyrique. La musique de Gounod doit lui aller. Ainsi donc de l'aplomb, du caractère, en un mot, et il est très sûr de son succès. (Letter from Bizet to his mother from Rome, 8 February 1858).³⁰

J'attends avec une fiévreuse impatience un événement si important pour mes deux meilleurs amis : tu devines que je veux parler de toi et de Gounod, — de *Faust*, en un mot. [...] J'aurai certainement de grandes émotions dans ma vie, mais je ne désirerai jamais plus une réussite que je ne désire celle de *Faust*. [...] C'est bien gentil à toi de m'avoir donné une foule de détails sur les répétitions. L'histoire de ton si m'a ravi. Il y a de bonnes petites réflexions philosophiques à faire là-dessus. [...] Pour celle-ci, cher Hector, je souhaite qu'elle soit la plus belle de ta vie: tu vas être peut-être l'homme à la mode, ce qui n'est rien ; mais tu seras aussi l'interprète fidèle du meilleur musicien de ce temps-ci, tu seras le seul ténor capable de comprendre et de faire comprendre Gounod, ce qui est énorme. (Letter from Bizet to Hector Gruyere from Rome, 31 December, 1858).³¹

Je comprends la colère de mon cher Hector, mais je suis sûr qu'il fera grand effet dans Richard [Grétry's *Richard Cœur de Lion*]... Il peut au moins y faire entendre sa voix ; il ne lui en faut pas davantage pour avoir un grand succès. Console-le de ma part. Surtout, qu'il ne perde pas courage. (Letter from Bizet to his mother from Rietri, 3 July, 1859).³²

Ce que tu me dis d'Hector ne m'étonne pas beaucoup. Il fait une bêtise. Non pas que je n'admire beaucoup le talent de Boulanger comme compositeur, — c'est un de nos meilleurs, — mais qu'entend-il aux voix?... Rien, sans doute... Puisqu'il (Hector) faisait tant que de quitter celui qui lui avait consacré tant de temps et prouvé tant d'affection, il devait venir ici chercher une méthode nouvelle, — qu'il n'aurait pas trouvée, car il n'y a ici ni méthode ni rien qui y ressemble. Enfin, je crains qu'il n'y ait plus à avoir que des regrets. (Letter from Bizet to his mother from Rome, 5 January 1860).³³

³⁰ Bizet, G. (with Ganderax, L.) (1907). *Lettres de Georges Bizet...*, pp. 31–32.

³¹ Ibid., pp. 115–116, 119.

³² Ibid., p. 174.

³³ Ibid., p. 216–217.

On m'a écrit qu'Hector avait chanté l'air de *Fidelio* avec une voix superbe, mais sans intelligence et sans goût. [...] Depuis, sa voix même lui a fait défaut: c'est triste! (Letter from Bizet to his mother from Rome, 26 May 1860).³⁴

Bizet worked with the bass Jules Gaffiot (Belval, *Illustration 2*) on his part of Solomon in the opera *La reine de Saba*. Gounod writes in August 1861:

...je savais que tu avais vu Belval et que tu avais bien voulu t'occuper de son rôle, ainsi que je l'en avais exprimé le désir de sa part, et je t'en remercie beaucoup: vois-tu, cher enfant, ton cœur et ton talent m'ont gâté, et je ne sais plus me passer de toi; tu es la forme si parfaite de toutes mes intentions que je ne saurais me traduire ni m'interpréter comme tu le fais toi-même.³⁵

Acting as an opera accompanist and “assistant composer,” Bizet demonstrates not only talent, but also generosity, noting in one of his letters from 1858 to Hector Gruyer: “Gounod is not a man of action; he has that in common with the majority of great artists. He needs someone close to him with the right point of view and sure, sane judgement.”³⁶

At the same time, Bizet certainly had his own interest in this work: it is known that, having some rehearsal experience behind him, he deservedly claimed the position of accompanist at the Grand Opéra, which the composer wrote about in a letter to Edmond Galabert in 1871. It was the source of some rancour to him that the appointment to this position never took place. Bizet's attempt to obtain a position in Baden-Baden, where he went to help Reyer with rehearsals of *Herostratus*, also failed: he met the impresario Édouard Bénazet (thanks to whom, for example, Berlioz was performed in Baden-Baden), but no appointment followed.



Source gallica.bnf.fr / Bibliothèque nationale de France

Illustration 2. A. Albert. Belval as Solomon: costume sketch.

Retrieved from the [Bibliothèque nationale de France – Gallica](https://gallica.bnf.fr/)

³⁴ Ibid., p. 252–253.

³⁵ Gounod, Ch. (1899). *Lettres de Georges Bizet. La Revue de Paris...*, p. 691.

³⁶ Curtiss, M. (1958). *Bizet and His World...*, p. 79.

Conclusion

Georges Bizet's skills as a music editor were in demand throughout his career. With considerable experience in transcriptions and proofreading for music publishers, he could be considered as a self-sufficient and well-paid specialist. It is only to be regretted that this activity in 19th century France was still far from being established in terms of its legal and social status.

An important place in Bizet's career was also occupied by his "behind the scenes" rehearsal activities: as the author of keyboard arrangements of several French operas, he was often obliged to be present at their rehearsals as an accompanist and assistant. The question of the financial side of this activity remains open since such information in the analysed sources is scanty. Nevertheless, even from this side of his career, Bizet could well be considered a valuable specialist: judging by the reviews of colleagues and the opinion expressed by the composer in letters, his advice and recommendations were appropriate, useful and professional. In addition, by helping with rehearsals of his compatriots' performances, Bizet saw the opera "kitchen" from the inside and had the opportunity to cultivate the musical and theatrical "ingredients" for "cooking up" his own future chefs d'oeuvre.

References

1. Smith, R. L., & Rowden, C. (2020). *Carmen Abroad: Bizet's Opera on the Global Stage*. Cambridge University Press. <https://doi.org/10.1017/9781108674515>
2. Smith, R. L. (2021). *Bizet's Carmen Uncovered*. Boydell & Brewer. <https://doi.org/10.1017/9781787449213>
3. Macdonald, H. (2021). *Bizet in Italy: Letters and Journals, 1857–1860*. Boydell & Brewer. <https://doi.org/10.1017/9781800100596>
4. Wright, L. (2022). Critical Allusion and Critical Assessment: Berlioz's and Reyer's Reviews of Bizet in the *Journal des débats*. *Nineteenth Century Music Review*, 19(2), special issue: *French Criticism*, 237–254. <https://doi.org/10.1017/S1479409820000440>
5. Bulycheva, A. V., Arutyunova, E. A. (2023). The Creation of the Myth about the Failure of Georges Bizet's *Carmen*. Following the Materials of the French Press of the Years 1875–1883. *Contemporary Musicology*, (3), 40–62. (In Russ.) <https://doi.org/10.56620/2587-9731-2023-3-040-062>
6. Curtiss, M. (1958). *Bizet and His World*. Knopf.
7. Dean, W. (1965). *Georges Bizet, His Life and Work*. J. M. Dent.
8. Striker, R. (1999). *Georges Bizet: 1838–1875*. Gallimard.
9. Lacombe, H. (2000). *Georges Bizet: naissance d'une identité créatrice*. Fayard.
10. Macdonald, H. (2014). *Bizet*. Oxford University Press.

11. Christensen, Th. (2000). Public Music in Private Space: Piano-Vocal Scores and the Domestication of Opera. van Orden, K. (Ed.), *Music and the Cultures of Print* (pp. 67–93). Garland. <https://doi.org/10.4324/9781315051659>
12. Bellingham, J. (2002). Piano Duet. In A. Latham (Ed.), *Oxford Companion to Music*. Oxford University Press.
13. Christensen, Th. (1999). Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception. *Journal of the American Musicological Society*, 52(2), 255–298. <https://doi.org/10.2307/831999>
14. Macdonald, H. (2001). Bizet, Georges. *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.51829>
15. Zakharbekova, I. S. (2018). Tenor-trial and Baritone-martin in M. Ravel's Music Theatre. *Contemporary Musicology*, (1), 72–100. (In Russ.), from <https://gnesinsjournal.ru/index.php/CM/article/view/117/180>

Список литературы

1. *Carmen* Abroad. Bizet's Opera on the Global Stage / ed. by R. Langham Smith, C. Rowden. Cambridge: Cambridge University Press, 2020. <https://doi.org/10.1017/9781108674515>
2. Smith R. L. *Bizet's Carmen Uncovered*. Woodbridge: The Boydell Press, 2020. <https://doi.org/10.1017/9781787449213>
3. Macdonald H. *Bizet in Italy. Letters and Journals, 1857–1860*. Woodbridge: The Boydell Press, 2021. <https://doi.org/10.1017/9781800100596>
4. Wright L. Critical Allusion and Critical Assessment: Berlioz's and Reyer's Reviews of Bizet in the *Journal des débats* // Nineteenth-Century Music Review. 2022. Vol. 19. Special issue 2: French Criticism. P. 237–254. <https://doi.org/10.1017/S1479409820000440>
5. Булычёва А. В., Арутюнова Е. А. Рождение мифа о провале «Кармен» Жоржа Бизе. По материалам французской прессы 1875–1883 годов // Современные проблемы музыкознания. 2023. № 3. С. 40–62. <https://doi.org/10.56620/2587-9731-2023-3-040-062>
6. Curtiss M. *Bizet and His World*. New York: Knopf, 1958.
7. Dean W. *Bizet*. London: Dent, 1975.
8. Striker R. *Georges Bizet: 1838–1875*. Paris: Gallimard, 1999.
9. Lacombe H. *Georges Bizet: Naissance d'une Identité Créatrice*. Paris: Fayard, 2000.
10. Macdonald H. *Bizet*. Oxford; New York: Oxford University Press, 2014.
11. Christensen Th. *Public Music in Private Space: Piano-Vocal Scores and the Domestication of Opera* // *Music and the Cultures of Print* / ed. by Kate van Orden. New York: Garland, 2000. P. 67–93. <https://doi.org/10.4324/9781315051659>
12. Bellingham J. *Piano duet* // *Oxford Companion to Music* / ed. by A. Latham. Oxford; New York: Oxford University Press, 2002. P. 954.
13. Christensen Th. *Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception* // *Journal of the American Musicological Society*. 1999. Vol. 52. No. 2. P. 255–298. <https://doi.org/10.2307/831999>

14. *Macdonald H.* (2001). Bizet, Georges // Grove Music Online.
<https://doi.org/10.1093/gmo/9781561592630.article.51829>

15. *Захарбекова И. С.* Тенор-триал и баритон-мартен в музыкальном театре М. Равеля // Современные проблемы музыкознания. 2018. № 1. С. 72–100. URL: <https://gnesinsjournal.ru/index.php/CM/article/view/117/180> (дата обращения 25.11.2024).

Information about the author:

Irina S. Zakharbekova — Cand. Sci. (Arts), Associate Professor, Music Theory Department.

Сведения об авторе:

Захарбекова И. С. — кандидат искусствоведения, доцент кафедры теории музыки.

The article was submitted 13.09.2024;
approved after reviewing 19.11.2024;
accepted for publication 03.12.2024.

Статья поступила в редакцию 13.09.2024;
одобрена после рецензирования 19.11.2024;
принята к публикации 03.12.2024.