Leçons et Devoirs
L'art et la représentation de la société

This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and the Six, though the themes are all original. My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere. As in my other orchestral compositions, I've not endeavored to present any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him. **Georges Gershwin**

"You are to imagine an American visiting Paris, swinging down the Champs-Elysées on a mild, sunny morning in May or June. Being what he is, he starts without preliminaries and is off at full speed at once to the tune of The First Walking Theme, a straightforward diatonic air designed to convey the impression of Gallic freedom and gaiety. French taxicabs seem to amuse him particularly, a fact that the orchestra points out in brief episodes introducing four real Paris taxi horns.

"Having safely eluded the taxis, our American strolls on through the medium of The Second Walking Theme, which is announced by the clarinet in French with a strong American accent. Both themes are now discussed at some length by the instruments, until our tourist happens to pass a church, or perhaps the Grand Palais.

"At this point, the American's itinerary becomes somewhat obscured. It may that he continues down the Champs-Elysées, and that when The Third Walking Theme makes its eventual appearance our American has crossed the Seine and is somewhere on the Left Bank. Certainly it is distinctly less Gallic than its predecessors, speaking American with a French intonation as befits that region of the city where so many Americans foregather. The end of this section is couched in terms so unmistakably, albeit, pleasantly blurred as to suggest that the American is on a terrasse of a café exploring the mysteries of Anise de Lozo.

"And now the orchestra introduces an unhallowed episode. Suffice it to say that a solo violin approaches our hero (in the soprano register) and addresses him in the most charming broken English. This one-sided conversation continues for some little time. of course, one hastens to add, it is possible that the whole episode is simply a musical transition. This may well be true, for otherwise it is difficult to believe what ensues: our hero becomes homesick. He has the blues; and if the behavior of the solo trumpet be any criterion, he has them very thoroughly.

"However, nostalgia is not a fatal disease. Just in the nick of time the compassionate orchestra rushes another theme to the rescue, two trumpets performing the ceremony of introduction. It is apparent that our hero must have met a compatriot; for this last theme is a noisy, cheerful, self-confident Charleston, without a drop of Gallic blood in its veins. A voluble, gusty, wise-cracking orchestra proceeds to demonstrate at some length that it's always fair weather when two Americans get together, no matter where. Walking Theme Number Two enters soon thereafter, enthusiastically abetted by Number Three. Paris isn't such a bad place after all: as a matter of fact, it's a grand place! Nice weather, nothing to do until tomorrow, nice girls. The blues return but mitigated by the Second Walking Theme — a happy reminiscence rather than a homesick yearning — and the orchestra, in a riotous finale, decides to make a night of it. It will be great to get home; but meanwhile, this is Paris!" **Deems Taylor.**

Chant : *Les moulins de mon coeur*

_____3e__sem10____

Devoir à la maison : Nom Prénom Classe : _____**Date**_____

Exercice DCL10. /2 Comptez le nombre d'apparition de chacun des 14 thèmes. Que remarquez-vous?

_Th._1_____
_____

_Th._2_____
_____

_Th._3_____
_____

_Th._4_____
_____

_Th._5_____
_____

_Th._6_____
_____

_Th._7_____
_____

_Th._8_____
_____

_Th._9_____
_____

_Th._10_____
_____

_Th._11_____
_____

_Th._12_____
_____

_Th._13_____
_____

_Th._14_____
_____

__Que_remarquez-vous_?_____
_____
_____
_____