Elles
Music to a Folio of Lithographs by Toulouse-Lautrec
for Violin, Alto Saxophone, Horn, and Casio CZ Synthesizer
Don Freund (1989)

Program Notes

The music for ***Elles*** was written to be performed along with a slide display of Henri Toulouse-Lautrec's lithographic folio, one piece for each of the prints in the series. The pieces are intended to be be listened to only while observing the prints, so the experience should be (in a decidedly "low-tech" way) multi-media. The music responds not only to the emotion and atmosphere of the prints, but also to their abstract texture and technique.

The *Elles* series is generally considered a milestone of Henri de Toulouse-Lautrec's career. These lithographs commissioned to be sold as portfolios intended for the erotic print collectors' market prove to be a financial failure; rather than erotic, the series is intimate, replacing licentious explicitness with natural honesty. The images are reminiscences drawn from Lautrec's thematic exploration of the daily routine of life in brothels. Technically *Elles* (which translates as the feminine pronoun *they*) holds an important position in the history of printmaking, extending the pictorial possibilities of the medium to achieve fluid and expresssive effects previously associated only with painting. Lautrec demonstrates a preference for a modern flat design style over the traditional chiaroscuro, but uses color, ink density and the paper itself to conjure the mood and atmosphere of light and shadow. (These comments are drawn from Nora Desloge's Baldwin M. Baldwin Collection catalogue.)

The titles and order of the plates (as established by cataloguers) are as follows:
1. Cover for *Elles* (*Elles*, couverture)
2. The Seated Clowness — Mademoiselle Cha-u-ka-o (La Clowness assise [Mademoiselle Cha-u-ka-o])
3. Woman with a Tray — Breakfast (Femme au plateau —Petit déjeuner)
4. Sleeping Woman — Awakening (Femme couchée — Réveil)
5.Woman at the Tub — The Tub (Femme au tub — Le tub)
6. Woman Washing Herself — The Toilette (Femme qui se lave — La toilette)
7. Woman with Mirror — The Hand Mirror (Femme à glace — La glace à main)
8. Woman Combing Her Hair — The Coiffure (Femme qui se peigne — La coiffure)
9. Woman in Bed, Profile — Awakening (Femme au lit — Au petit lever)
10. Woman in Her Corset — Passing Conquest (Femme en corset — Conquête de passage)
11. Reclining Woman — Weariness (Femme sur le dos — Lassitude)
12. Frontispiece for *Elles* (*Elles*, frontispice)

Performance Notes

Elles was composed expressly for the exhibit of the Baldwin M. Baldwin Collection exhibit at the Dixon Gallery in Memphis. It was premiered in a concert sponsored by the Dixon Gallery and the Memphis Composers Alliance and was performed by the MCA Synthesizer Quartet: Julian Ross, violin, Allen Rippe, saxophone, and Robert Patterson, horn, with the composer as synth-player. The composer highly recommends commentary on the Elles series found in the Baldwin M. Baldwin Toulouse-Lautrec Collection Catalogue written by Nora Desloge. This collection has been donated to the San Diego Museum of Art; the catalogue is distributed by the University of Washington Press, Seattle and London. Slides of the lithographs and a Macintosh disc bearing the ELLES-CZ voices formatted for use with the Opcode CZ Editor-Librarian, and tape demonstrating the ELLES-CZ voices are available from the composer.

Elles is approximately 25 minutes in duration.

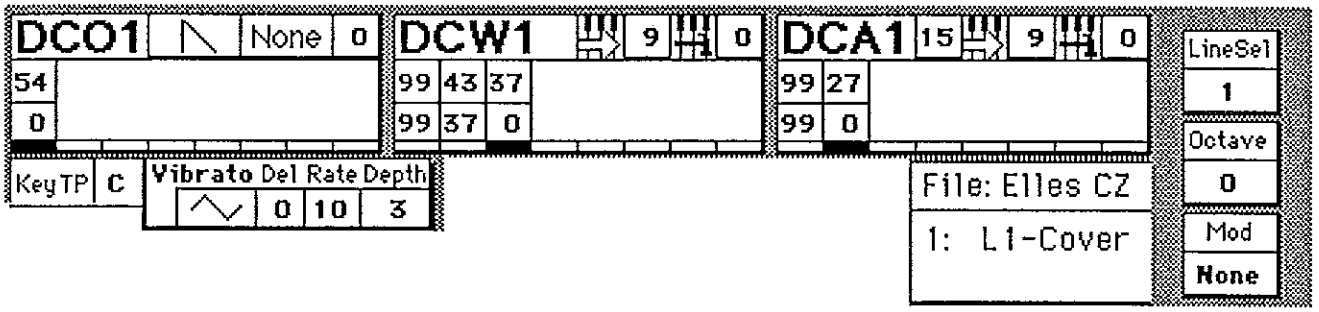
Synthesizer Notes

Each of the pieces is built around a voice designed on the Casio CZ 101 synthesizer. It is possible to approximate these voices on other synthesizers, but the performers wishing to render an authentic "original instrument" realization will want to find a synthesizer in the CZ series and program it according to the data provided in the charts which follow. The appeal of the CZ (apart from being cheap and extremely portable) is the directness, clarity and intimacy of its voices, perfectly suited to the lithographic technique of Toulouse-Lautrec, and mixing easily with the acoustic members of the quartet. Keyboard velocity sensitivity is not available on this instrument, and this should be considered a welcome stylistic limitation of this work, but the synth performer should allow his sense of articulation and timing to be sensitively attuned to the CZ sounds. The following three pages provide all the data needed for programming a CZ and descriptions that might be useful in imitating the sounds on a substitute synthesizer.

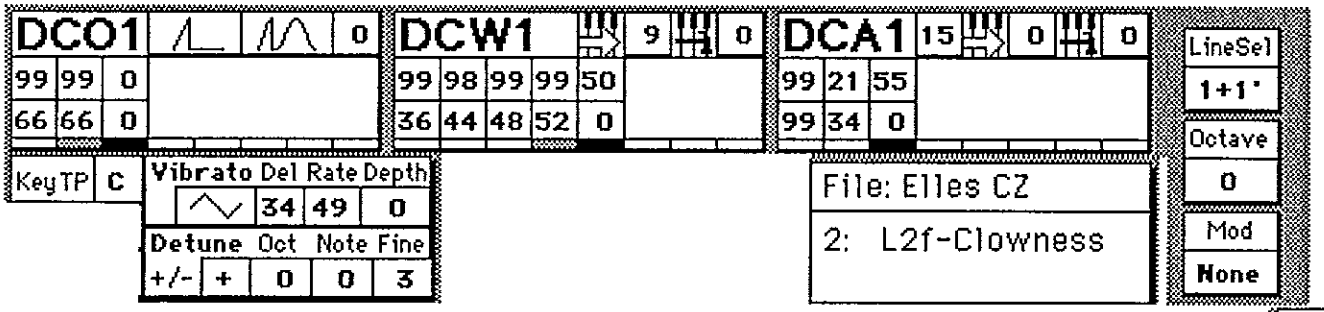
'Elles' Voices — Descriptions and CZ parameter values

These charts use the Opcode CZ Editor layout for parameter values. DCO indicates the wave type (this timbre is modified by DCW) and pitch envelope. DCW is a low pass-filter. DCA controls the amplitude envelope. Numbers in the top rows indicate rate of change (99 is immediate; 0 is slowest); numbers in the bottom rows indicate levels (0-100). "Line Sel" shows voice combination and is modified by detuning values.

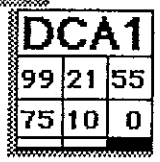
1. **Cover for "Elles".** This is the most generic of the synthesizer voices used in the set. Any good harp-like sound will do. This CZ voice uses only one line so that 8 polyphonic voices can be ringing simultaneously.



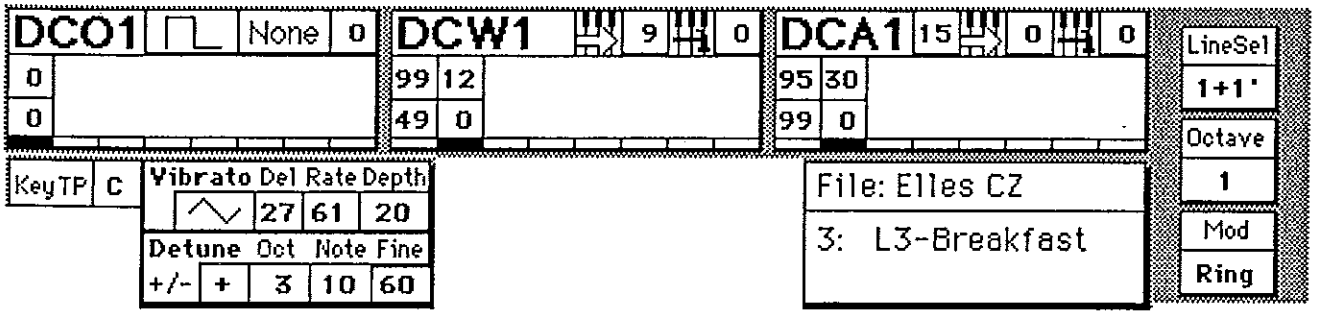
2. **The Seated Clowness.** This voice has a combination electric guitar - electric piano quality, with a dry enough release and long enough sustain to make the articulation differences project. A softer version using the DCA values listed to the right below should be toggled in for measures 17-22.



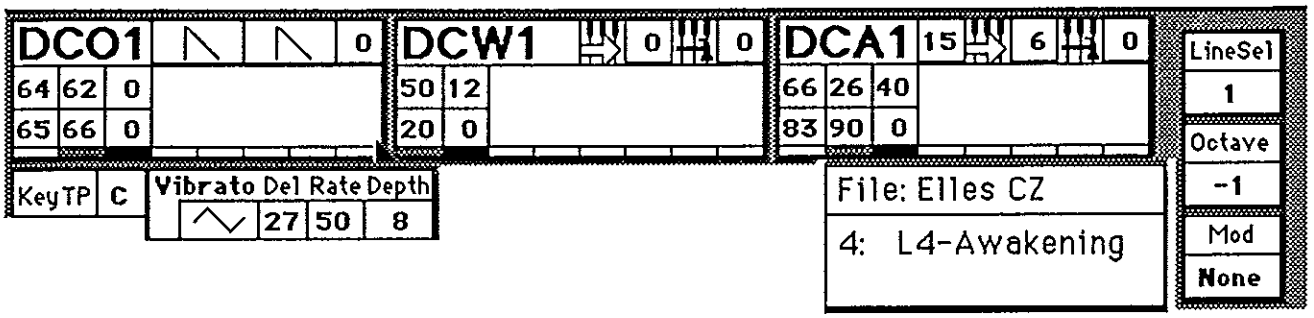
15: L2p-Clowness
(Soft Version)



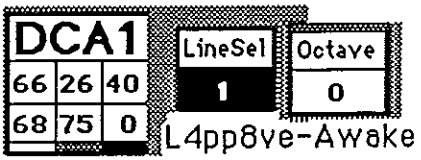
3. **Woman with a Tray — Breakfast.** This is a highly colored voice with a bell-like attack, a consistent decay independent of articulation, and a sweet tremolo.



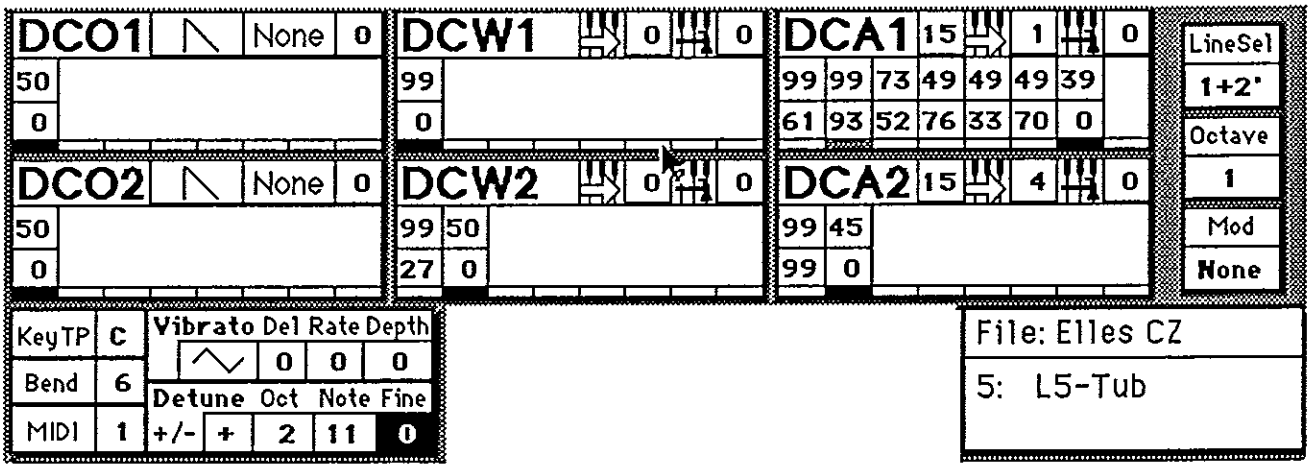
4. **Sleeping Woman — Awakening.** This is a gentle, sweet, sustained, flute-like voice. The supplementary DCA and 8ve data given on the far right below should be used for measures 39-46, to produce a softer sound an octave higher than played (the notated pitches can't be played on the 4-8ve keyboard of a CZ101 or CZ1000).



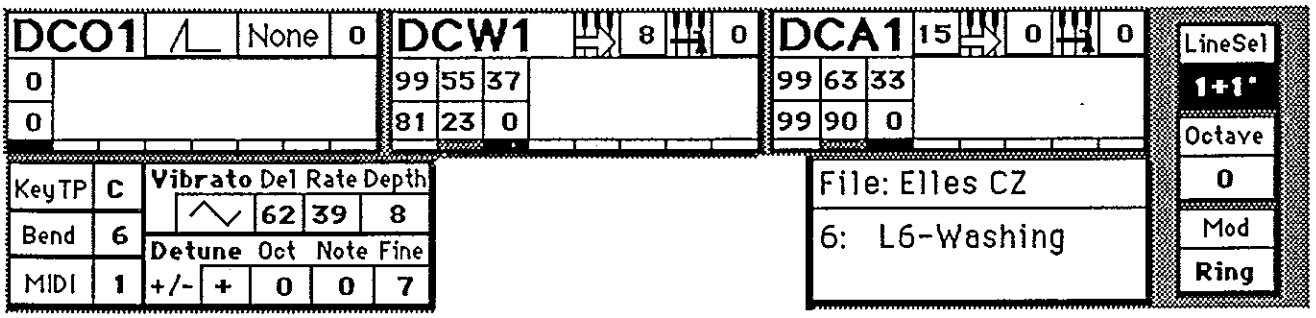
New data for supplemental voice to be used in m. 39-46.



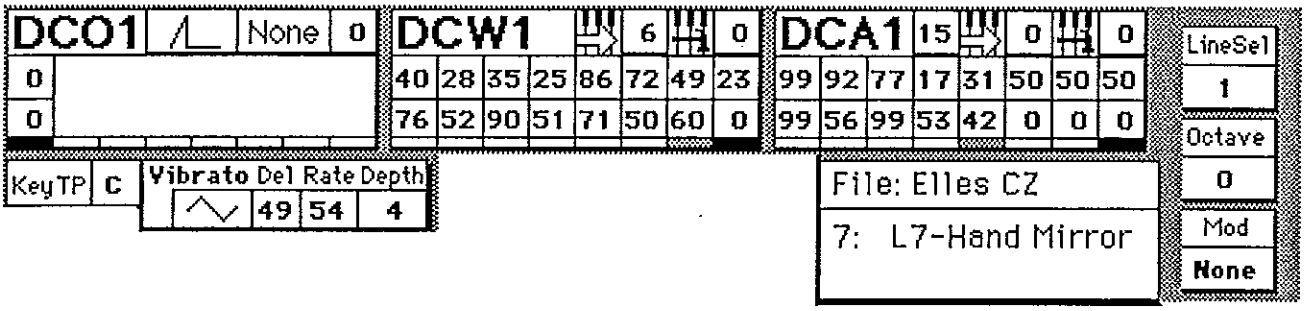
5. **Woman at the Tub.** A bright, clear, percussive organ voice with ample reverb. Line 1 is a basic sine-wave organ (the 0 level DCW filters all but the fundamental); line 2 is a harp transposed up 2 8ves and a major 7th. The entire voice is transposed, sounding an 8ve higher than written and played.



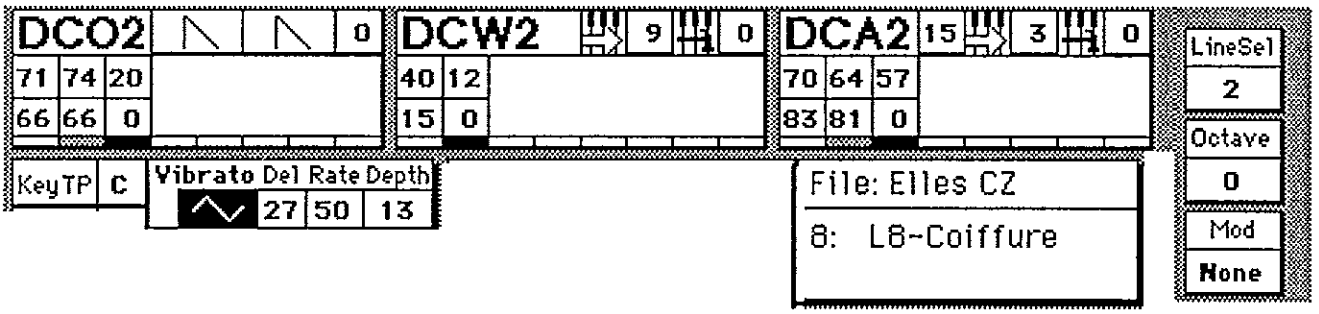
6. **Woman Washing Herself.** When played staccato this is a "kyoto" sound, with plenty of reverb. (The lithograph shows the influence of Japanese prints.) When sustained (as in measures 19-20 and 29-32), a sine-wave timbre with a rich, slow vibrato emerges.



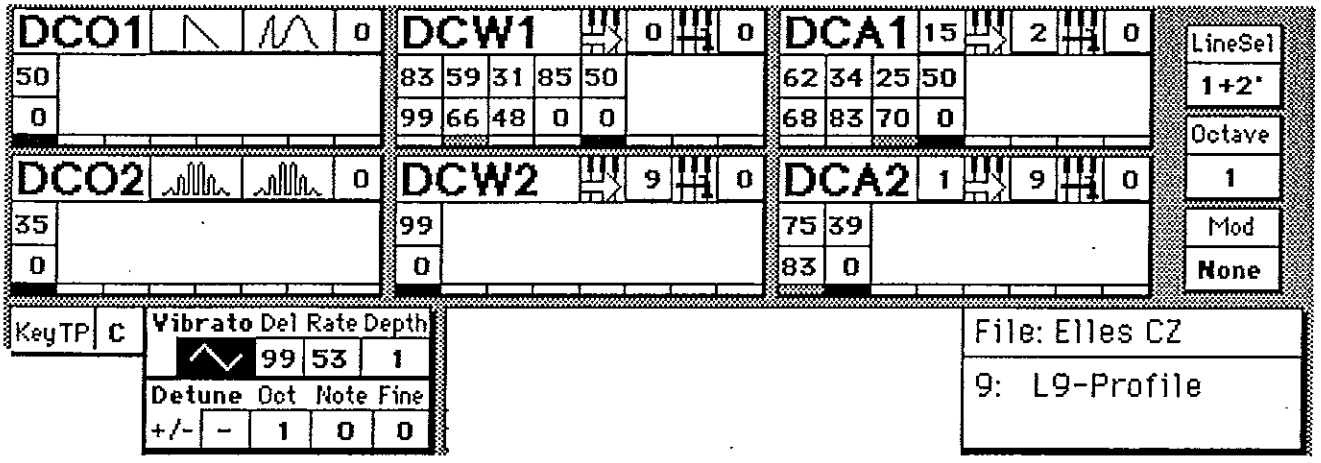
7. **Woman with Hand Mirror.** This is the most idiomatically "CZ" voice in the set since it exploits the eight-step envelope in low-pass filtering (DCW) and amplitude (DCA). Each sustained tone will have two of these polyphonically independent sweeps: the entire cycle lasts about 6 seconds. The timbral and rhythmic effects thus created are most obvious in measures 39-41.



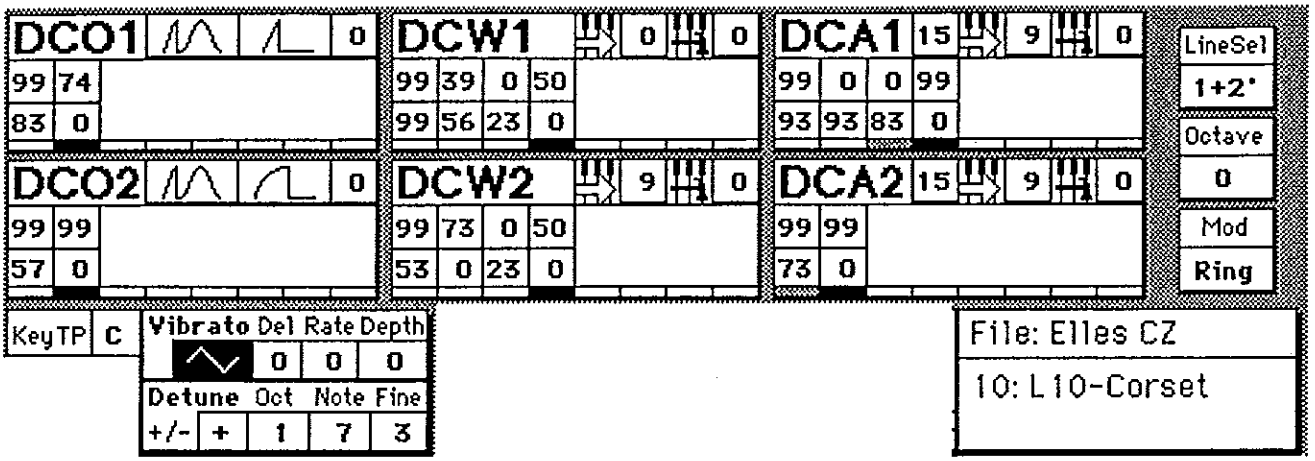
8. **Woman Combing her Hair.** This is a very gentle flute voice, with a tight, relatively fast vibrato. It sounds an octave higher than written and played.



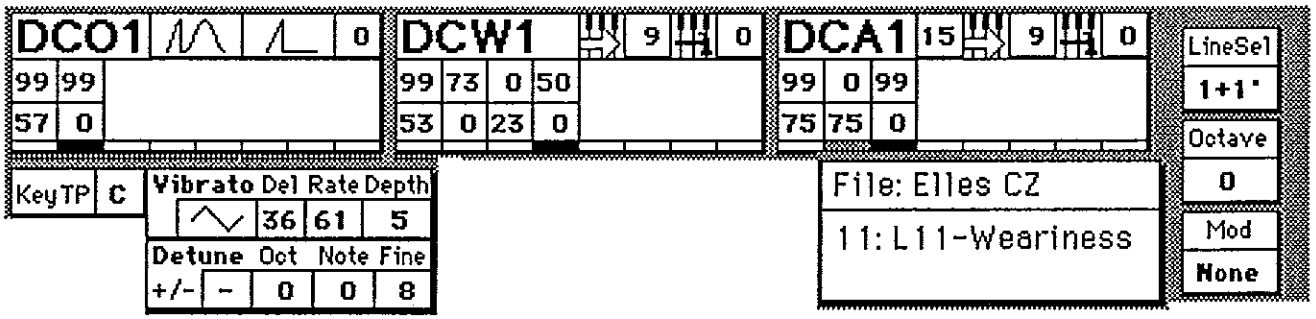
9. **Woman in Bed, Profile.** This is a cello-"gamba"-like voice, a little nasal, with a fast blossoming swell in the attack. Line 2 rounds out the timbre and adds a little quiet reverb.



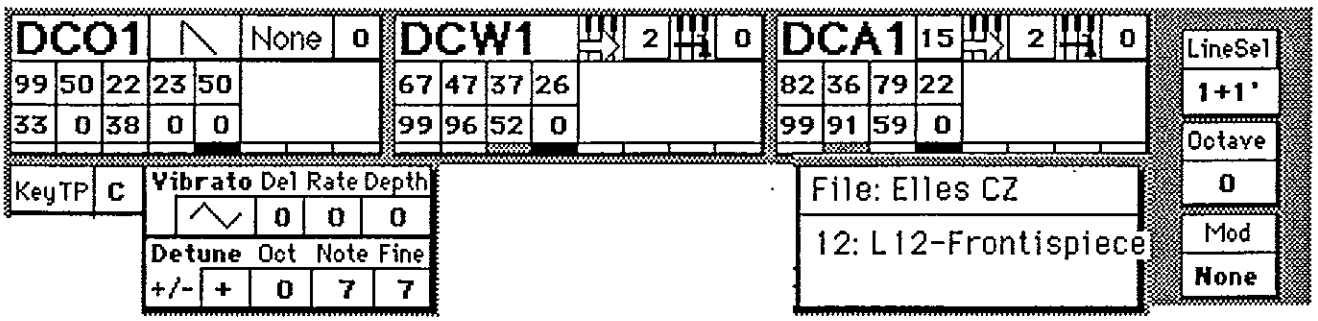
10. **Woman in her Corset — Passing Conquest.** This is a wonderfully nasty voice, with a percussive "pink"-noisy attack and some twang in the sustain. Most of the quality is in line 1; line 2 actually mellows out the "ring-mod" quality in the sustain part of the sound.



11. **Reclining Woman — Weariness.** This is a musky, dark voice; its quality is created by the combined waveforms (see DCO) and the detuning of the line combination. It sounds an octave lower than written and played.



12. **Frontispiece for "Elles".** This voice uses the generic brass attack with three modifications. The line-doubling detuning creates planed perfect fifths throughout. The long (ca. 6") decay gives staccato notes a bell-like quality. Finally, a polyphonically independent glissando in built into sound, although it is only heard when a note is sustained on the keyboard; the glissando goes up a major 3rd from the true pitch and returns over 2.5". The non-sustained pitches need to be played short enough to abort the glissando, but long enough to allow the brass attack to blossom to full color for the long decay; this requires some practice to develop the right "touch". (A rather heavy wrist-staccato might work.)



Cover for "Elles"

No. 1 from "Elles"

Music to a Folio of Lithographs

by Toulouse-Lautrec

Don Freund (1989)

In one — 𝅗𝅥. = ca. 64 ("Held back") to ca. 72 ("Fast")

Score in C

Violin

Alto Saxophone

Horn

Synthesizer

(Harp Voice)

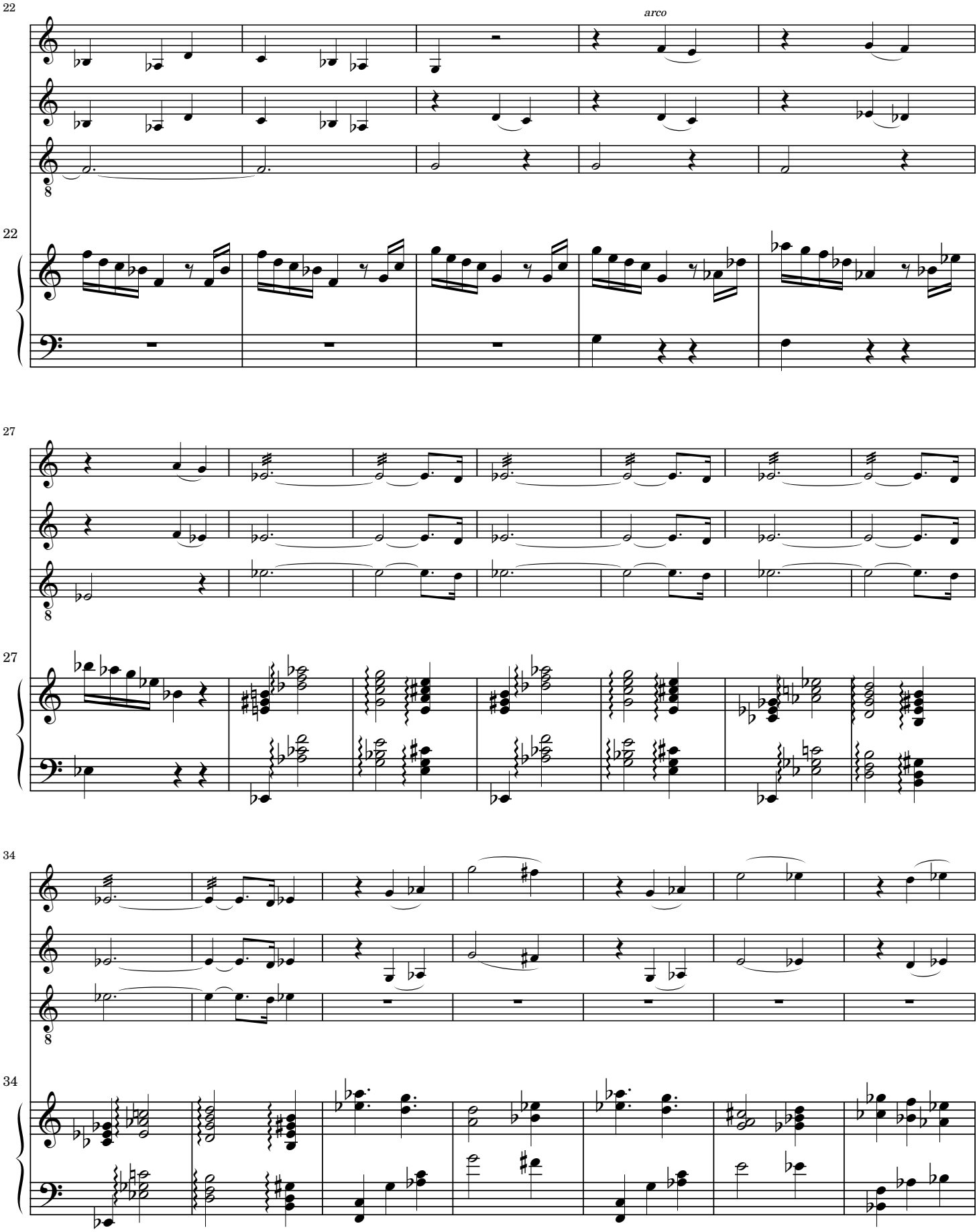
Held back

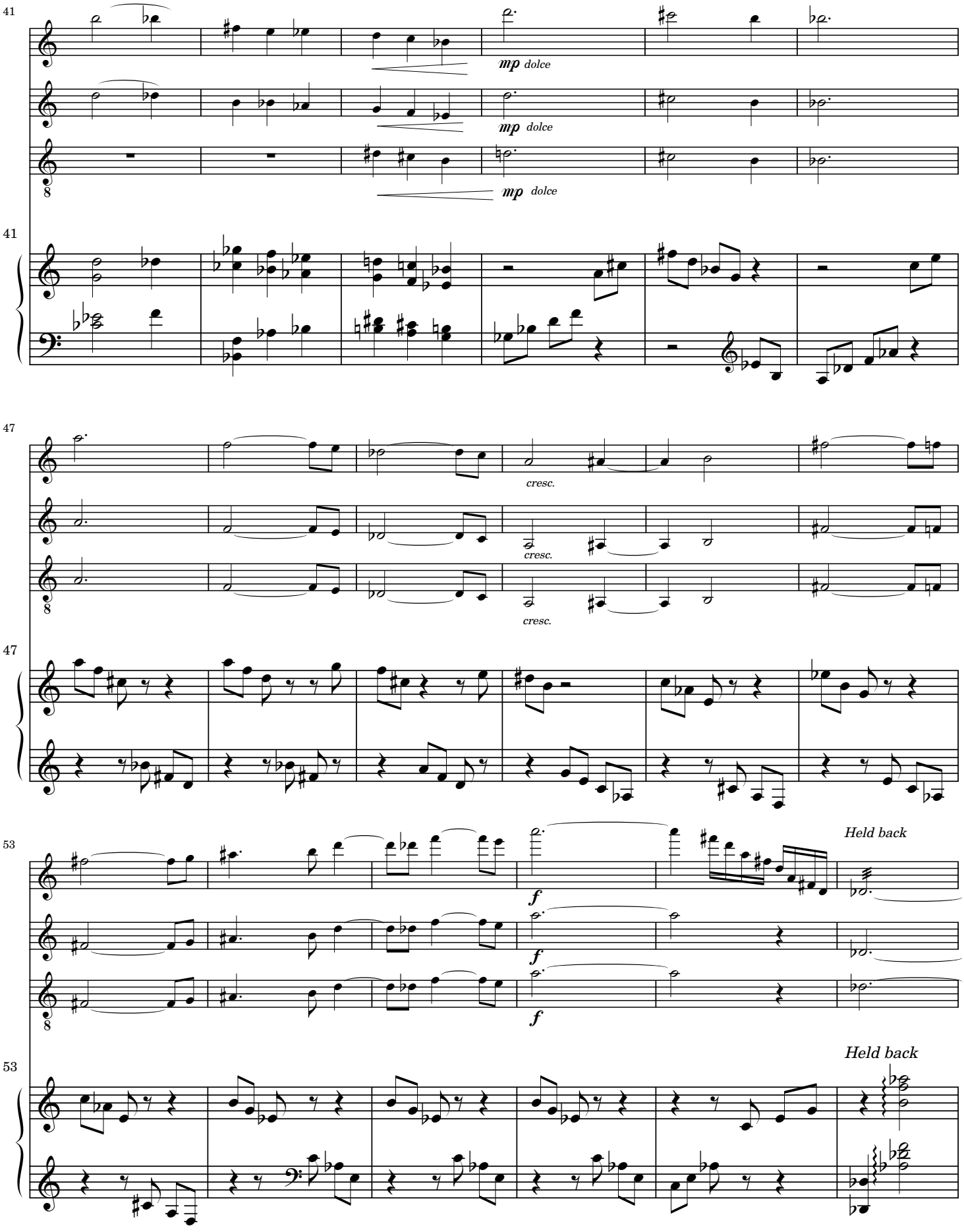
(For voice description and data please consult the introductory notes)

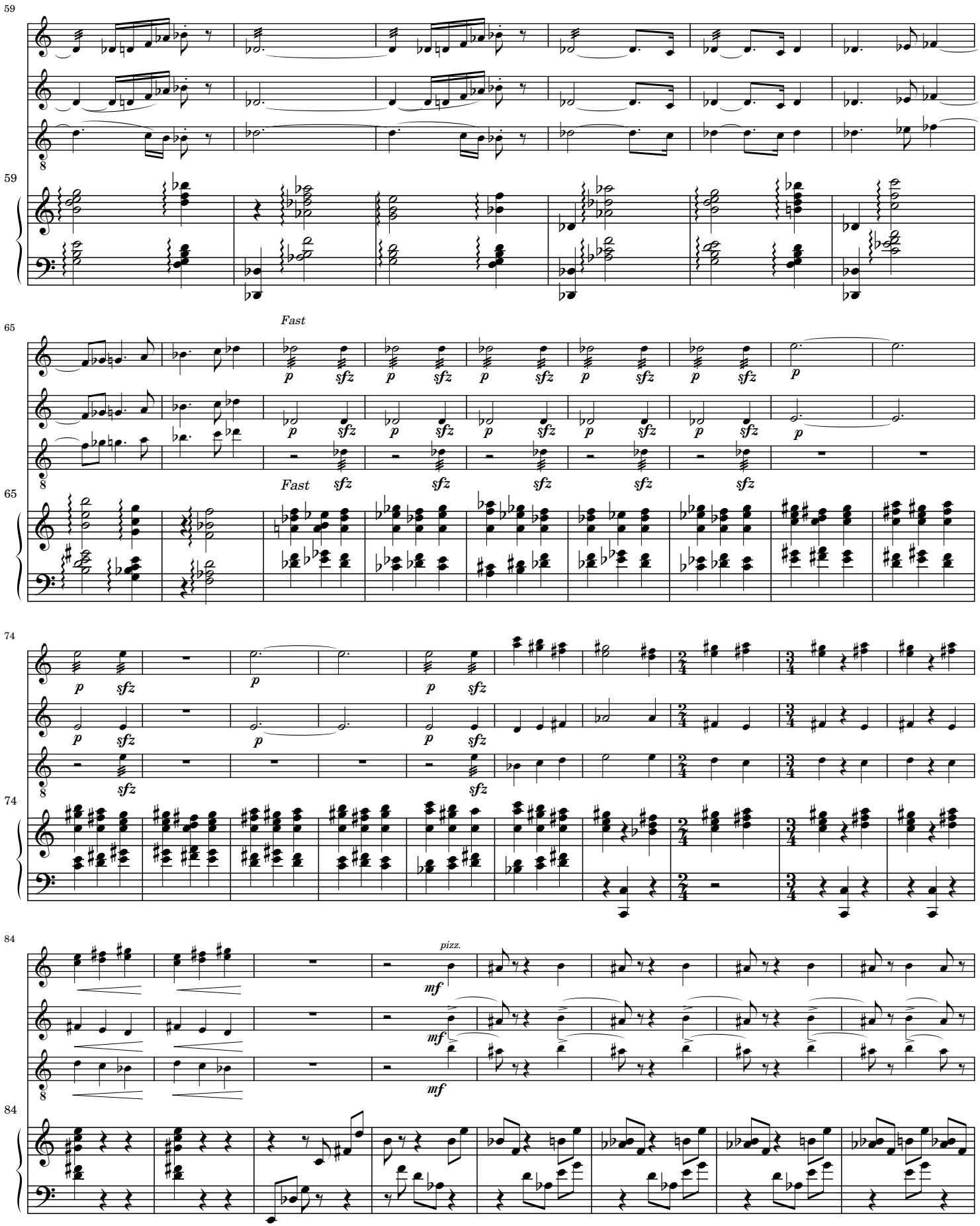
Fast

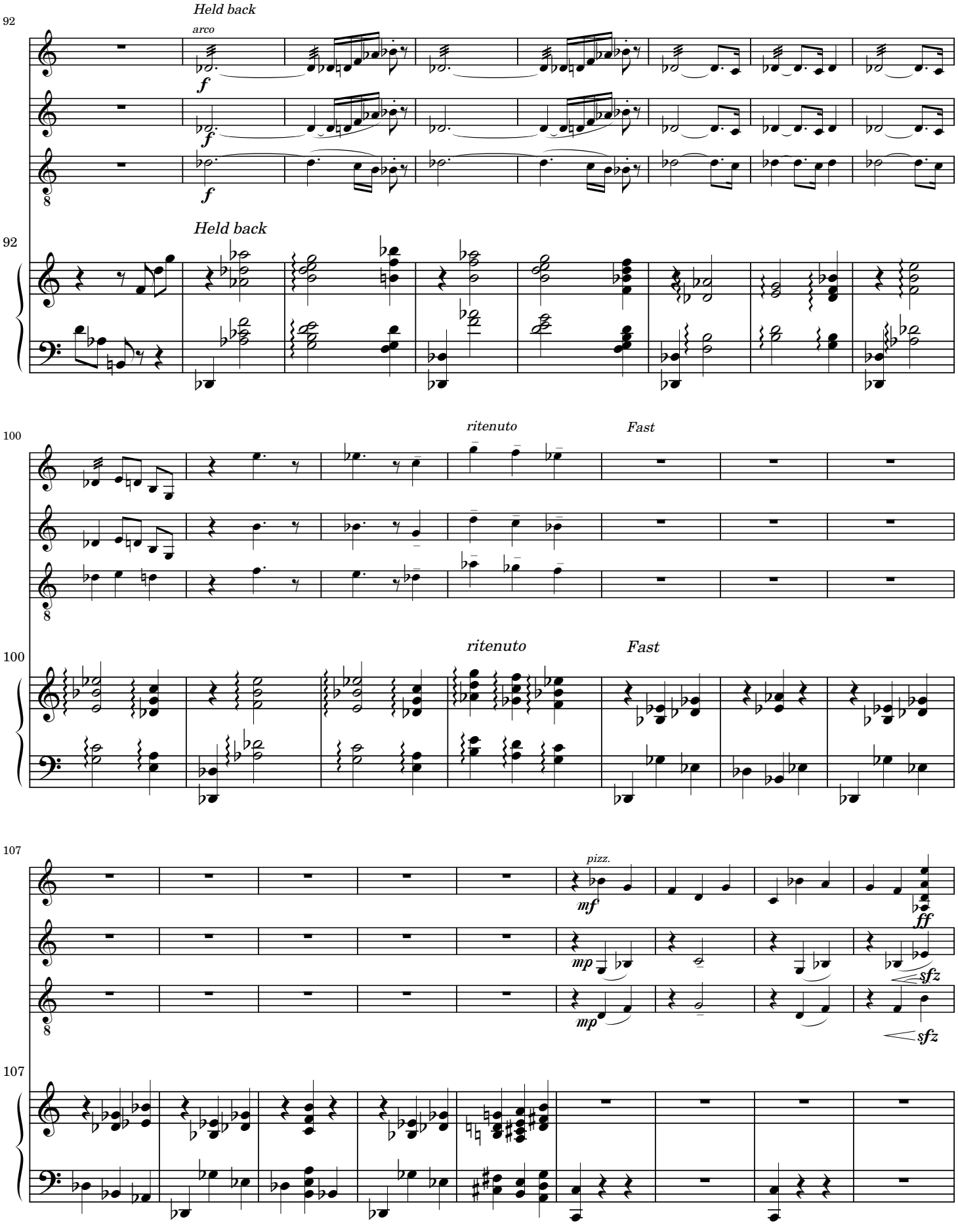
pizz.

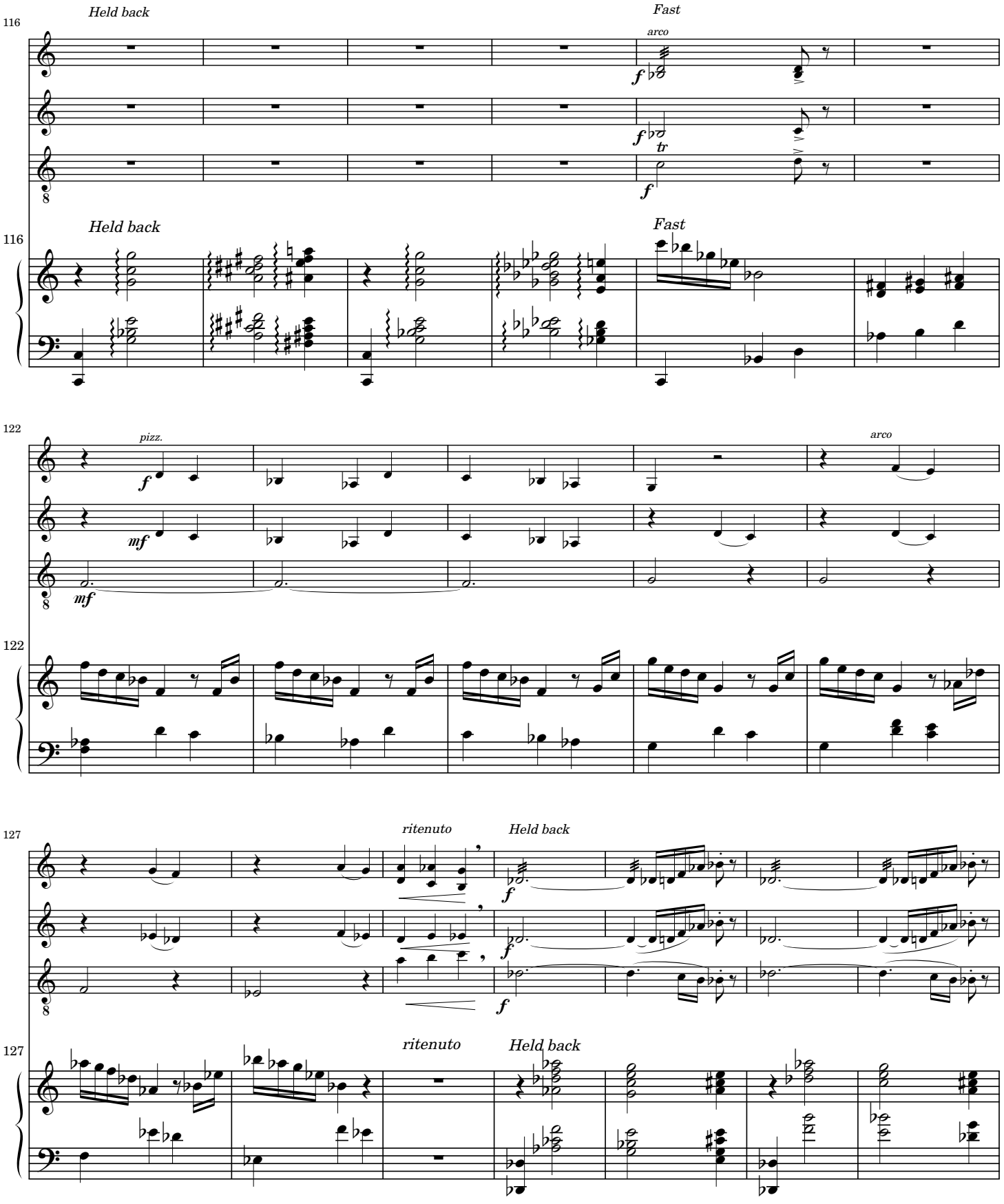
© 1990 by Don Freund (ASCAP)

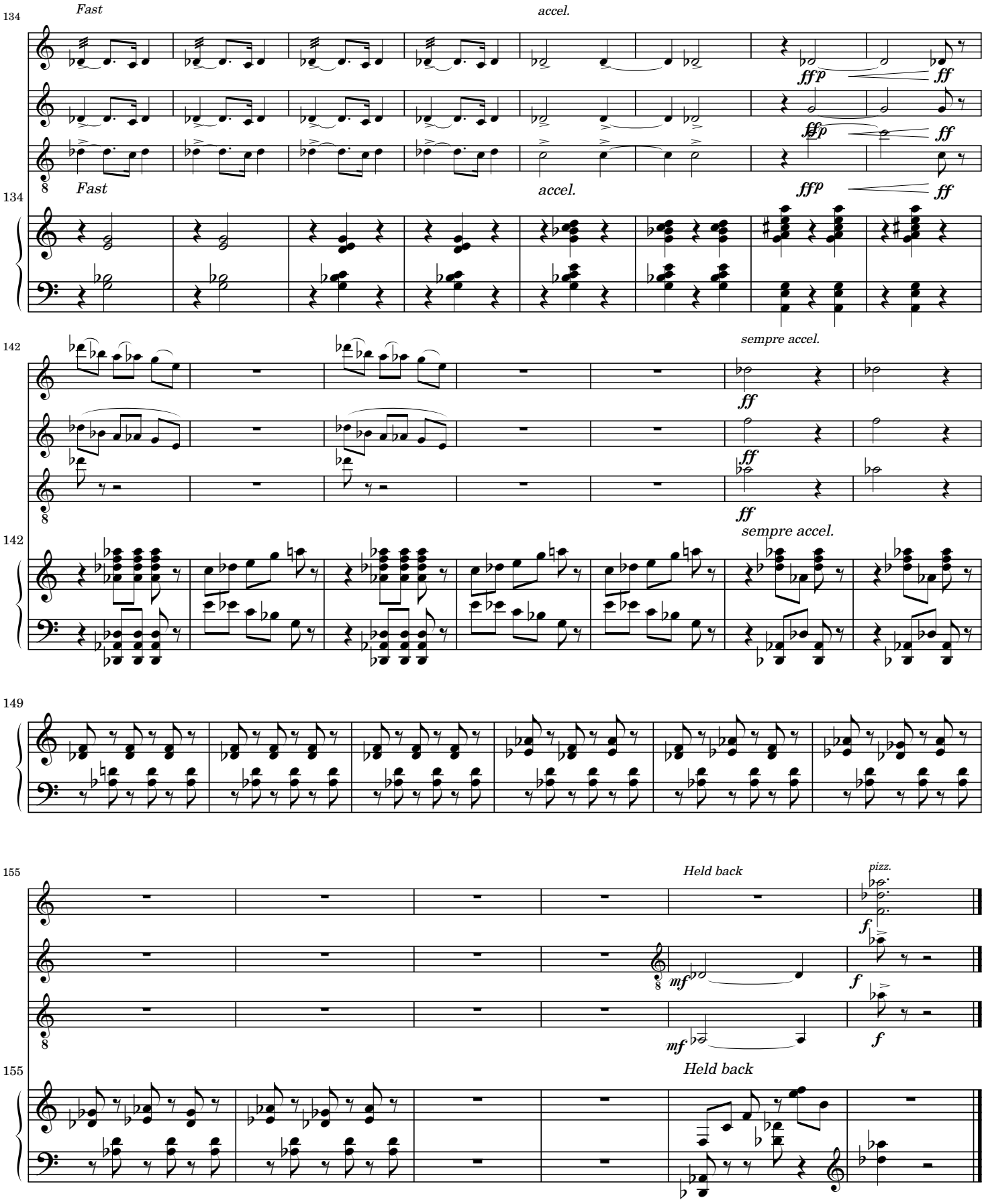

22
arco
22
27
27
34
34


41
mp dolce
mp dolce
mp dolce
41
47
cresc.
cresc.
cresc.
47
53
f
f
f
Held back
Held back
53


59
59
65
Fast
Fast
65
74
74
84
pizz.
84

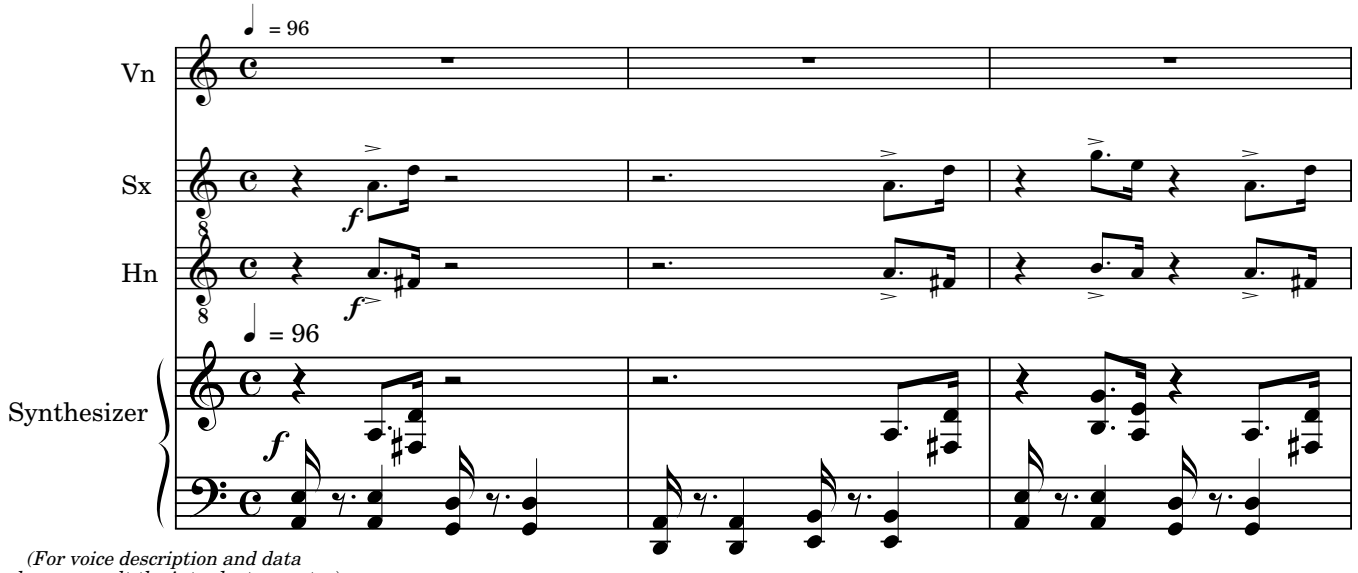

92
Held back
arco
f
8
92
Held back
100
ritenuto
Fast
8
100
ritenuto
Fast
107
pizz.
mf
mp
ff
sfz
8
107


116
Held back
Fast
arco
f
tr
Held back
Fast
122
pizz.
mf
arco
127
ritenuto
Held back
ritenuto
Held back

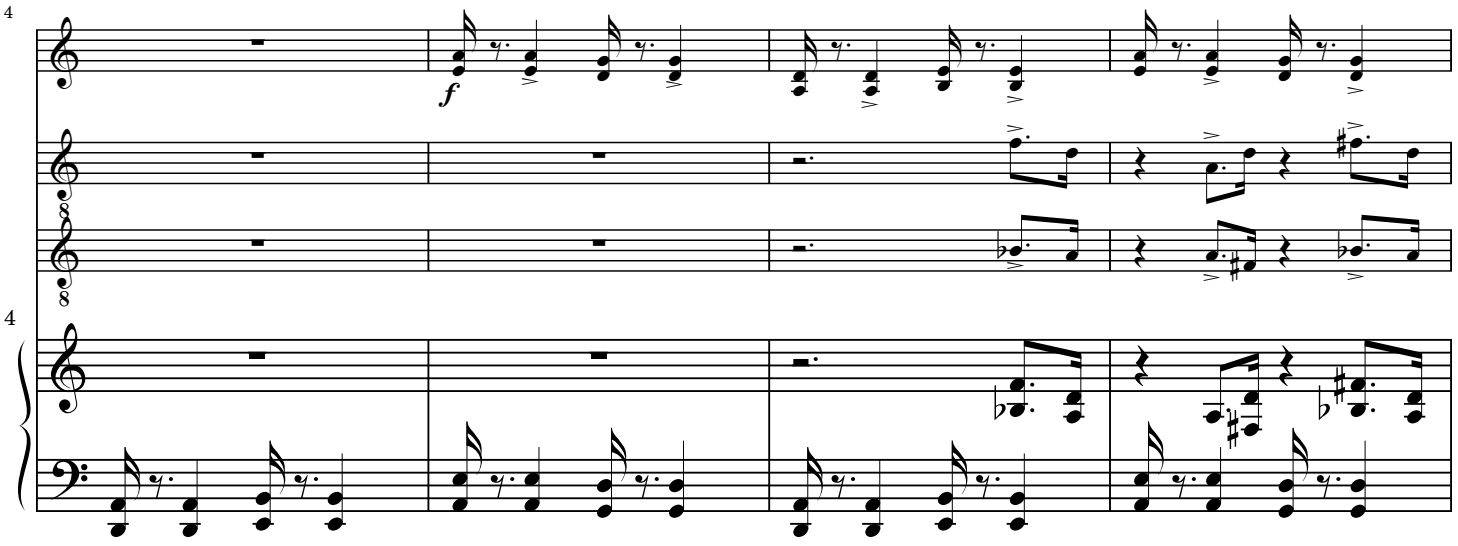

134
Fast
accel.
ffp
ff
142
sempre accel.
149
155
Held back
pizz.
mf
f

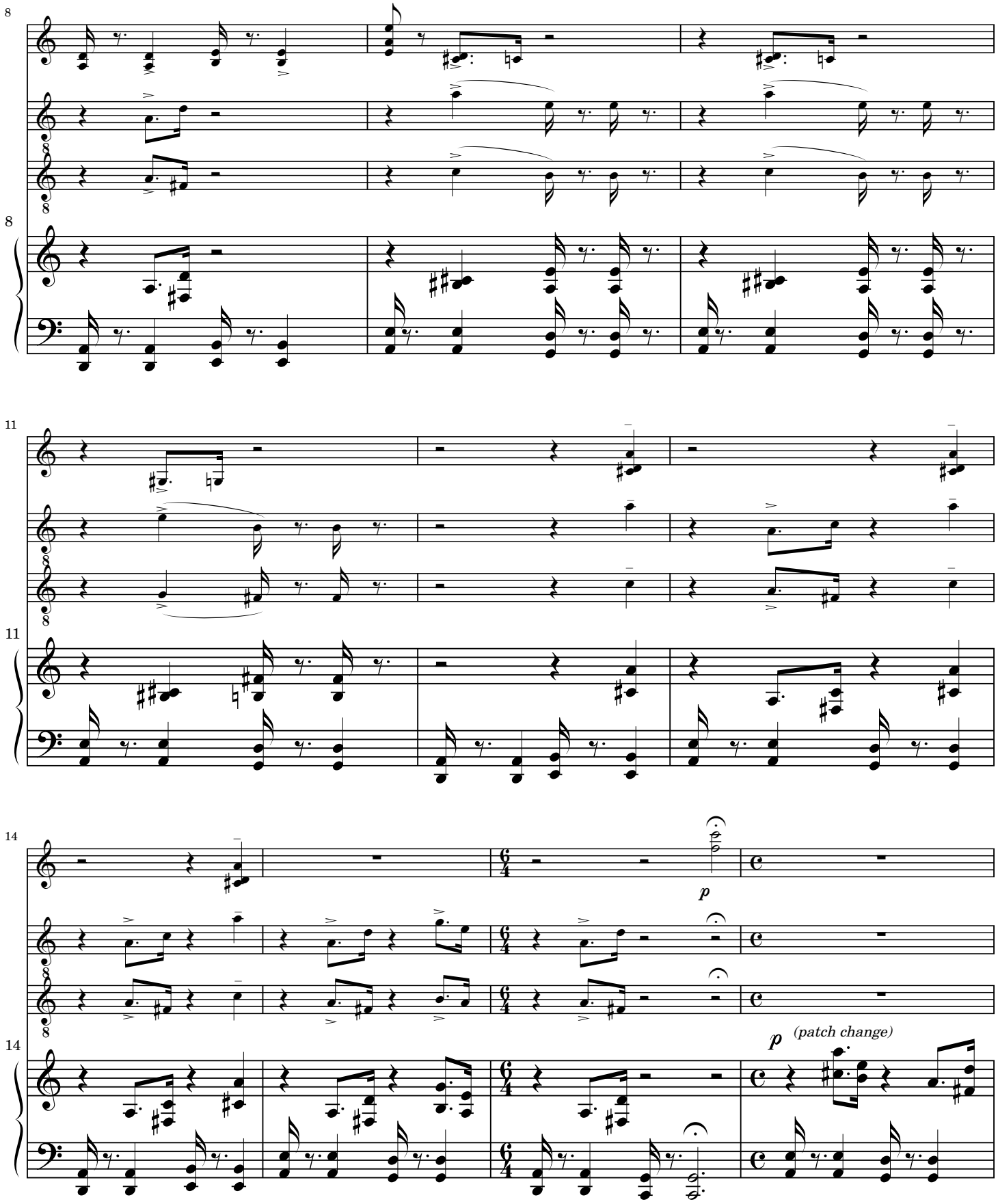
The Seated Clowness

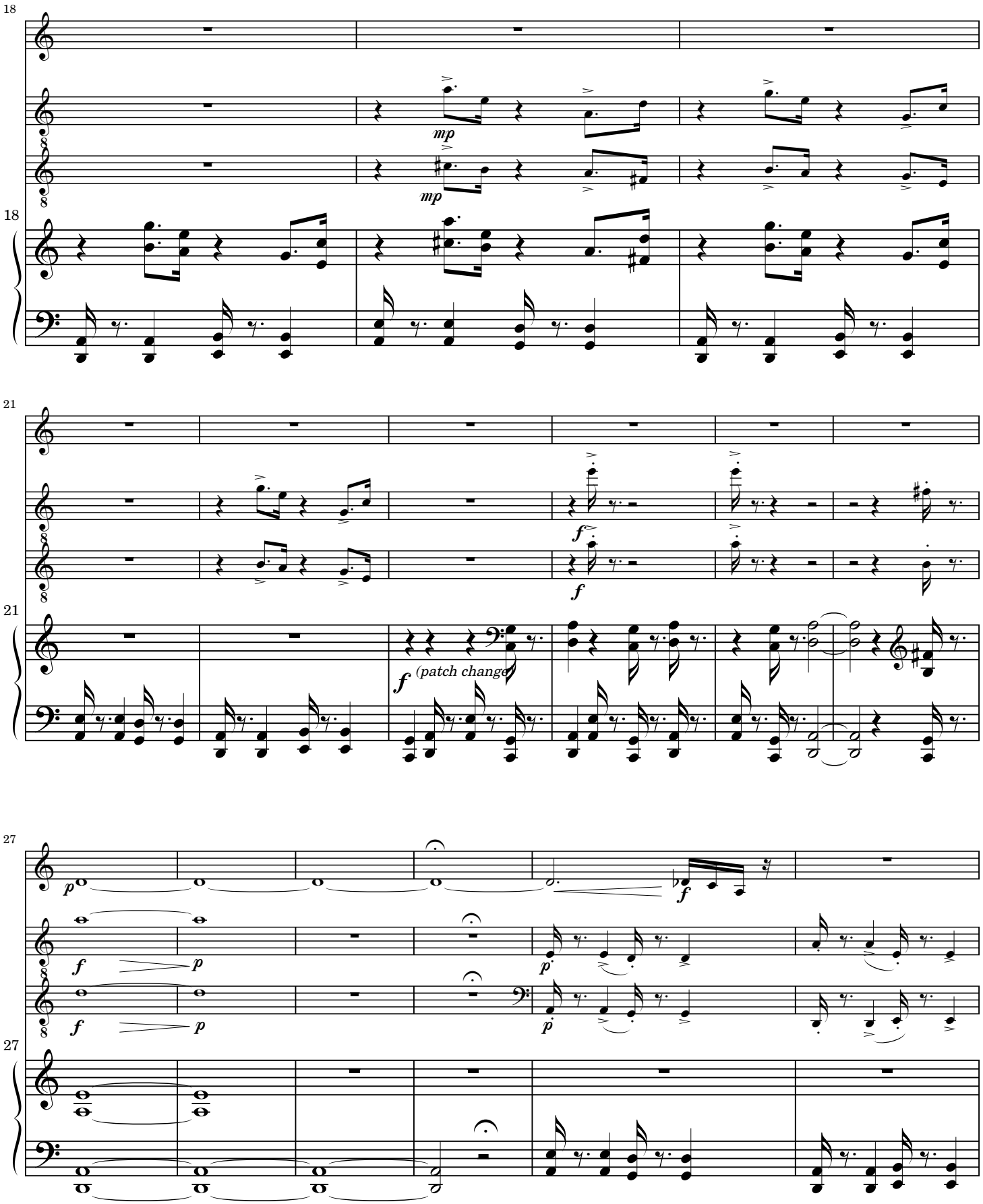
No. 2 from "Elles"

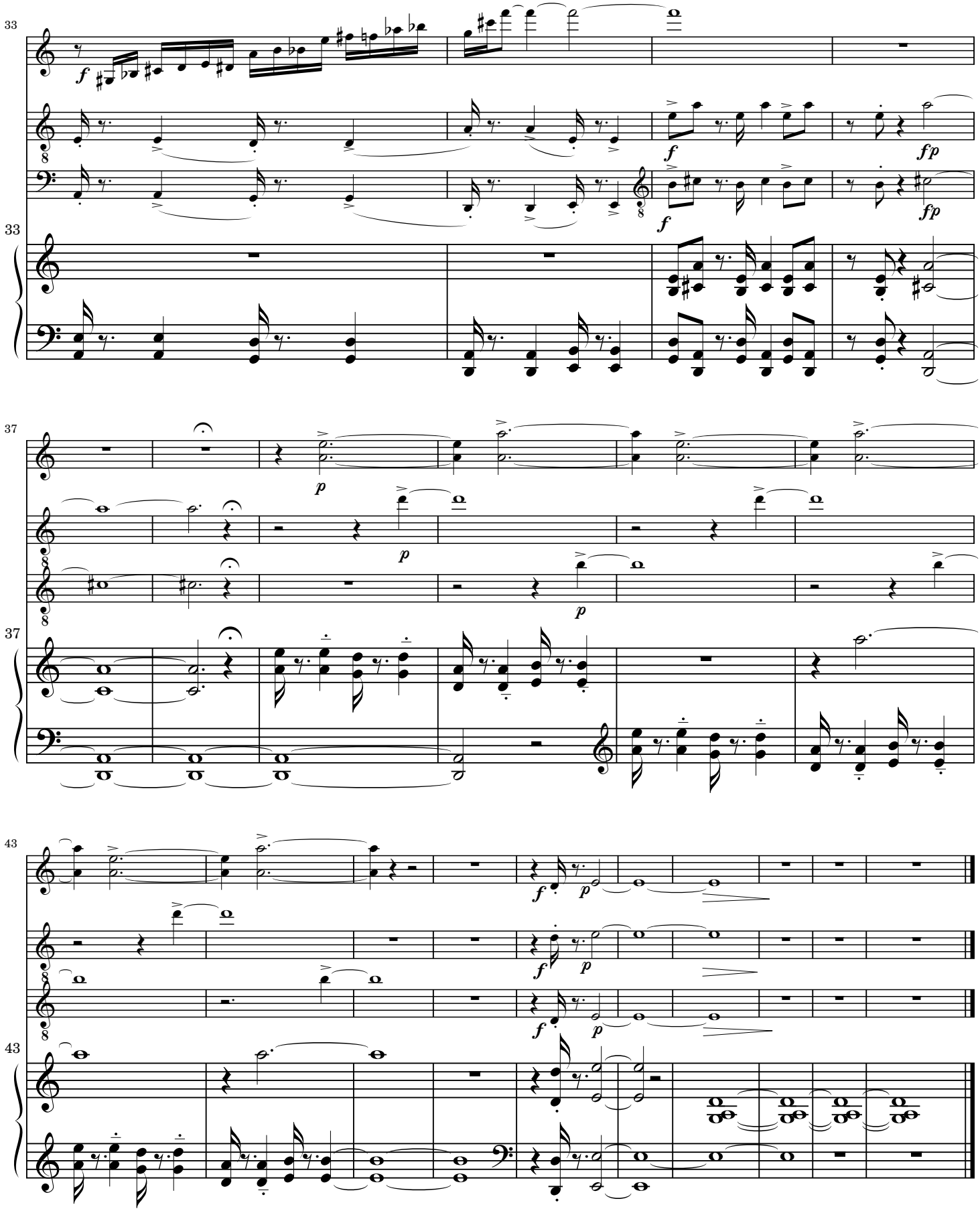


(For voice description and data please consult the introductory notes)




8
8
11
11
14
14
p
p
(patch change)


18
mp
mp
18
21
f
f
f (patch change)
21
27
p
f
p
f
p
f
p
27


33
f
f
fp
fp
33
37
p
p
p
37
43
f
p
f
p
f
p
43

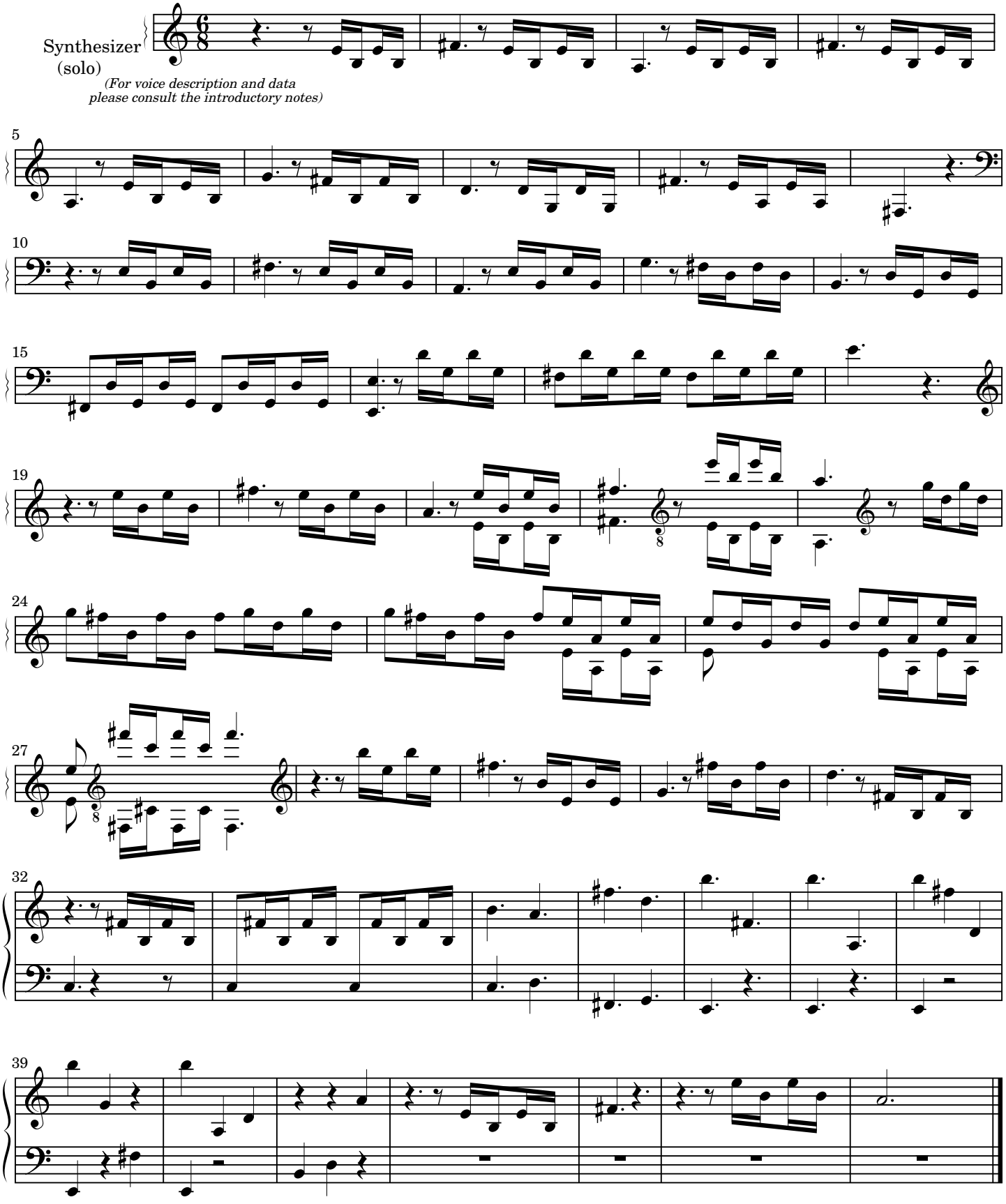
Woman with a Tray — Breakfast

No. 3 from "Elles"

♩. = ca. 48 *(freely)*

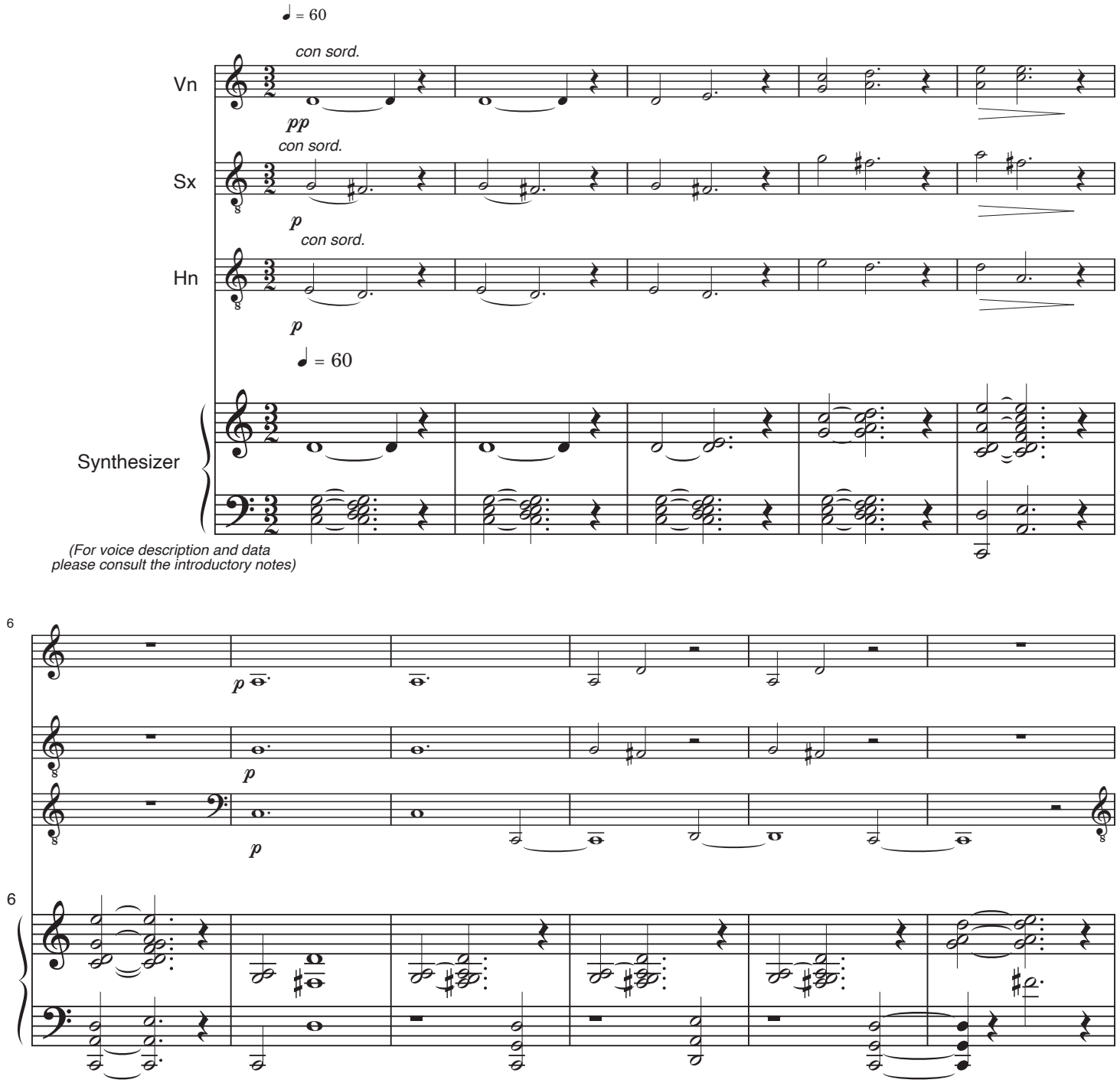
Synthesizer (solo)

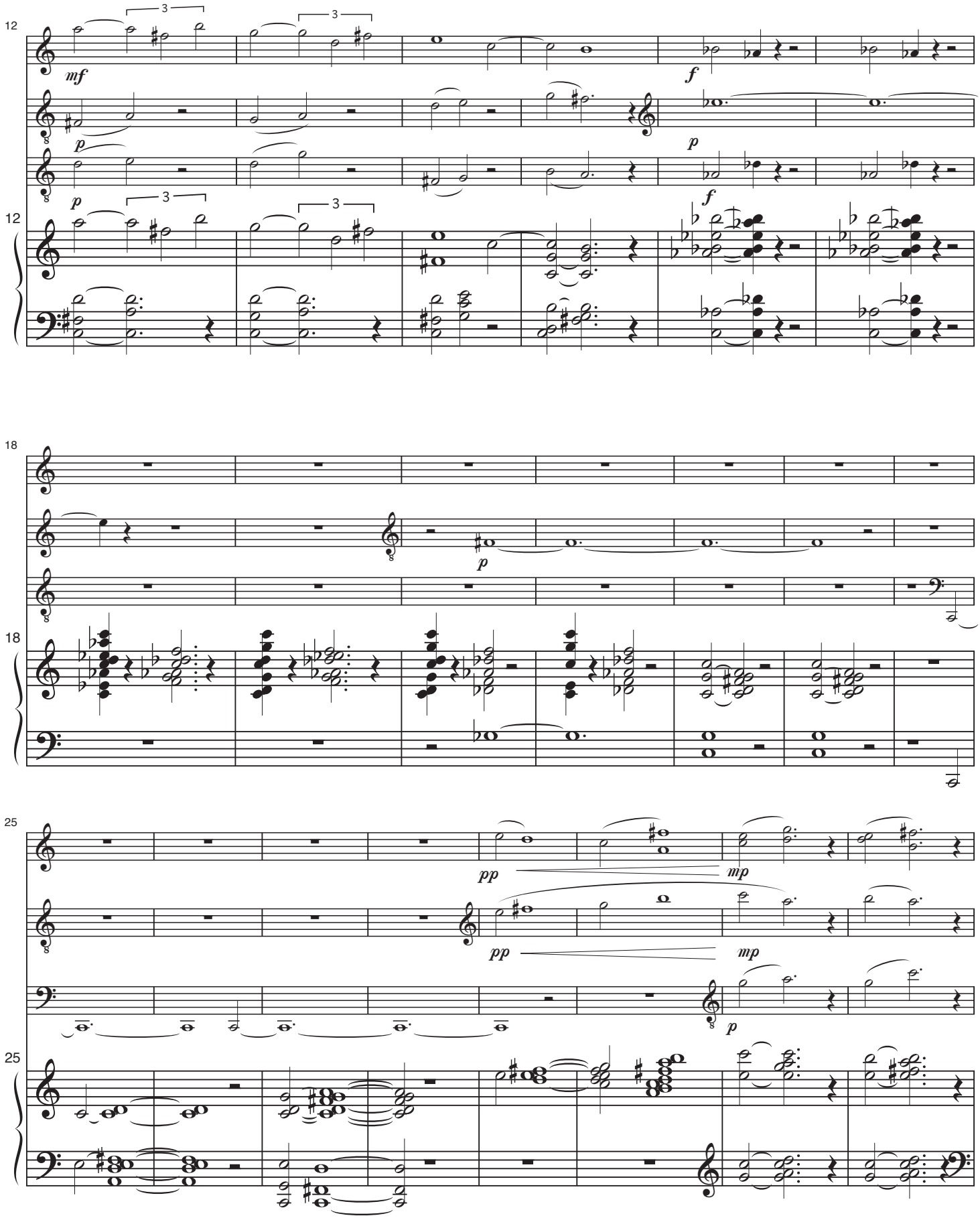
(For voice description and data please consult the introductory notes)

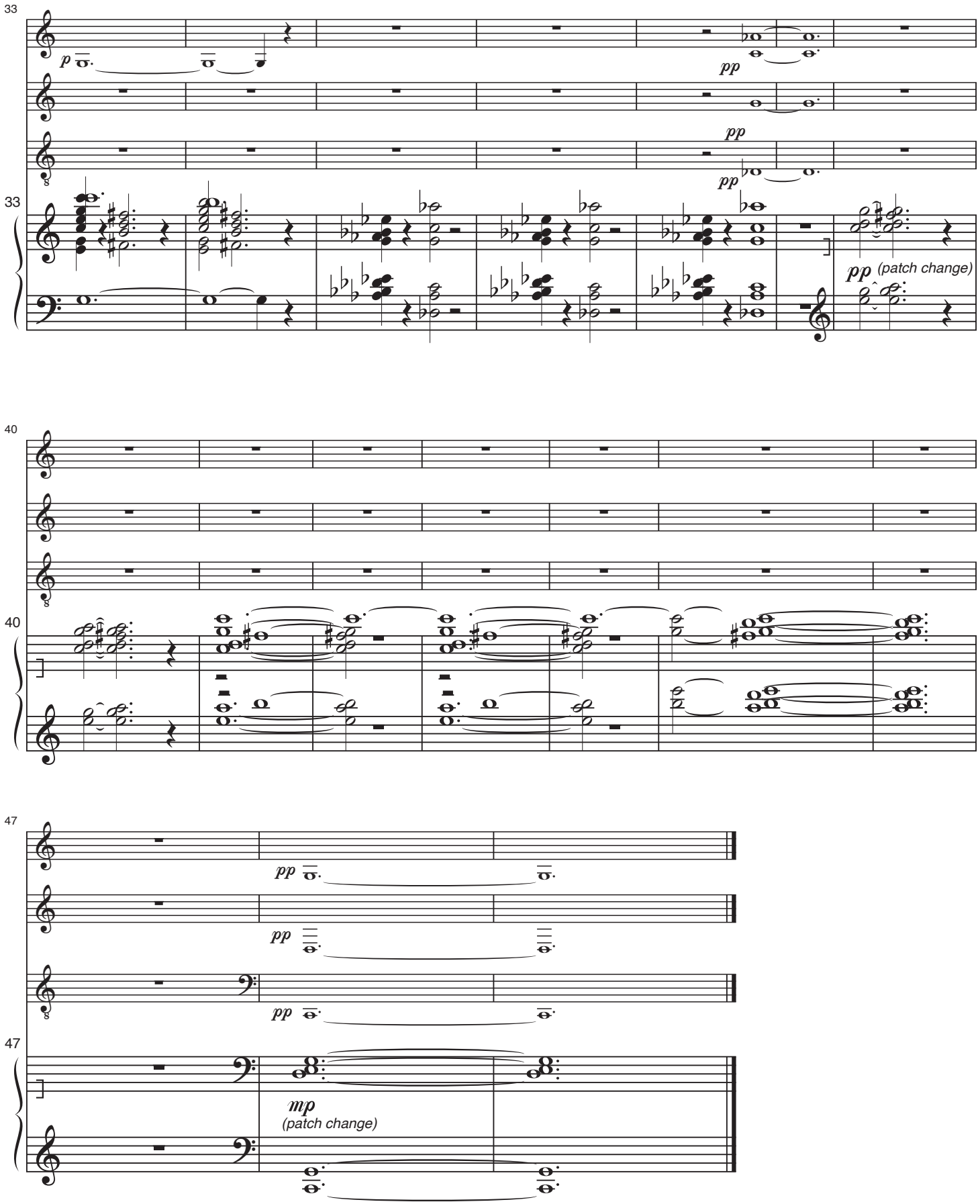


Sleeping Woman — Awakening

No. 4 from "Elles"

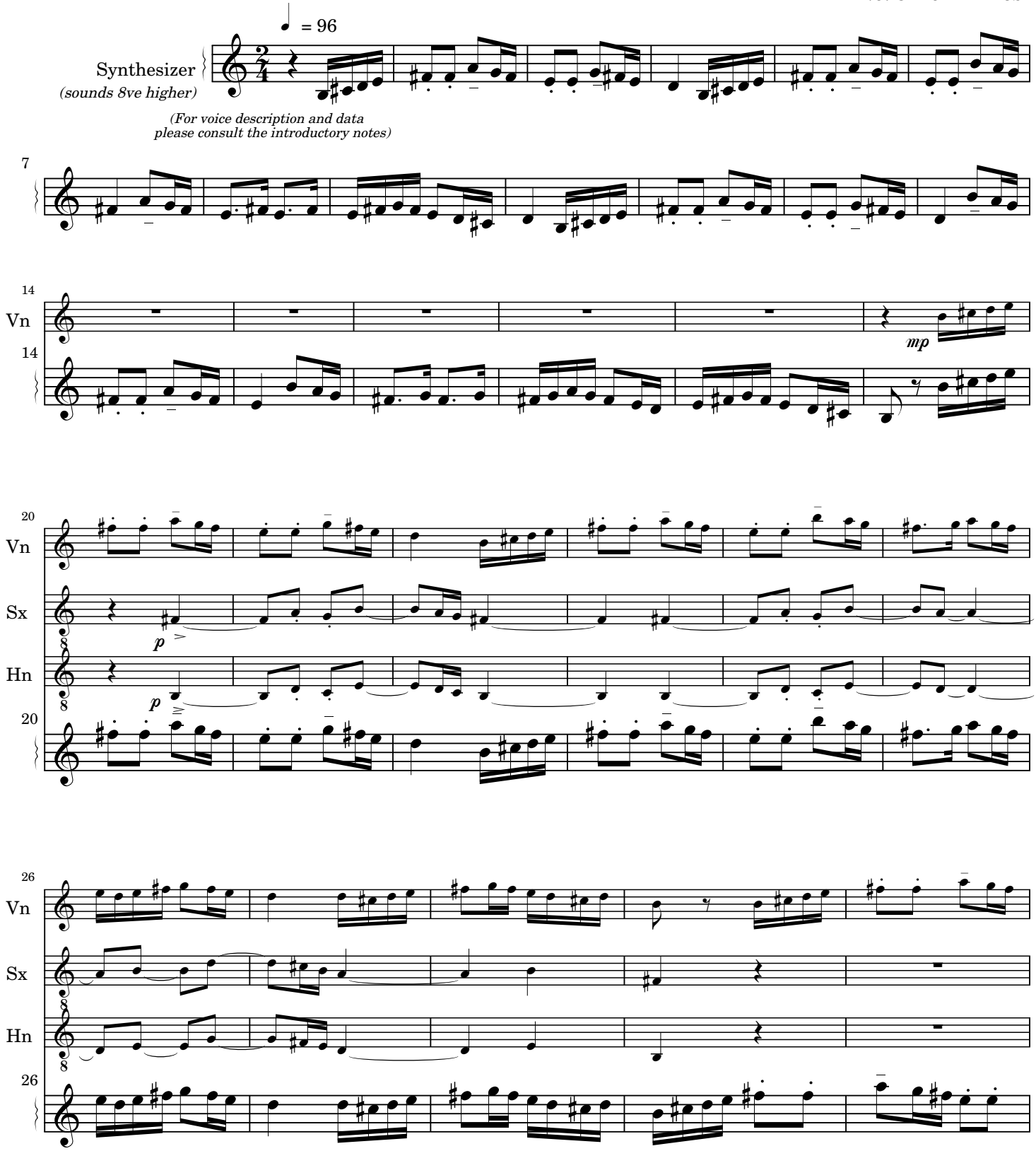


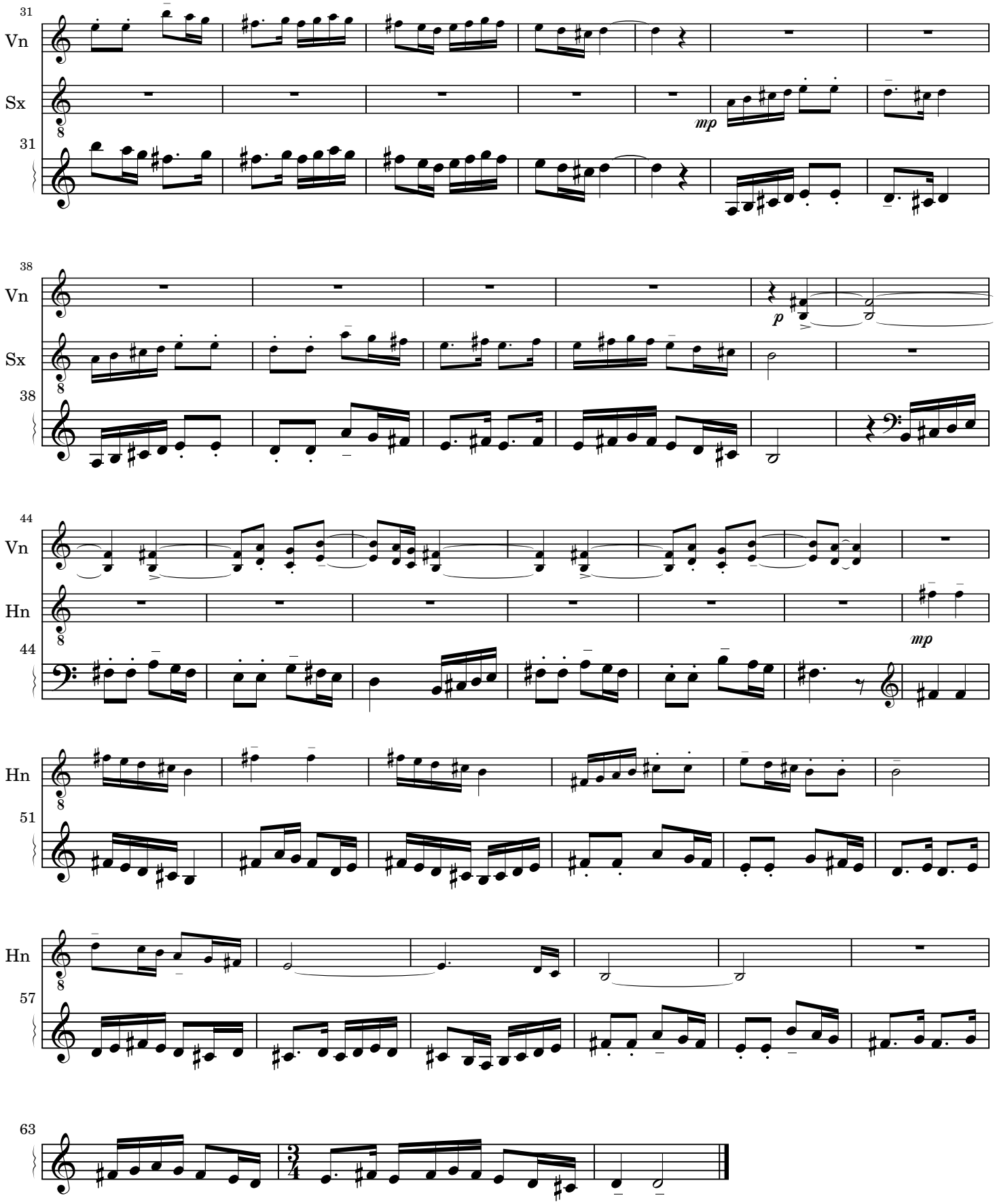

12
mf
p
f
18
25
pp
mp


33
p
pp
pp
pp
33
pp (patch change)
40
40
47
pp
pp
pp
47
mp
(patch change)

Woman at the Tub

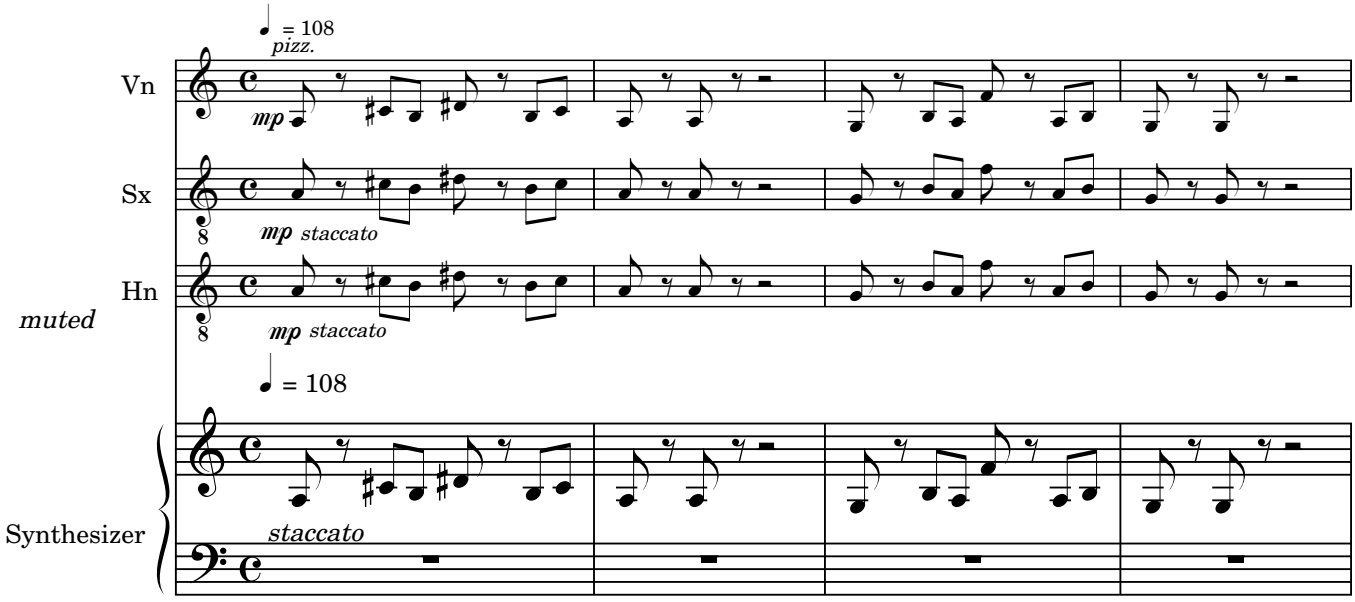
No. 5 from "Elles"



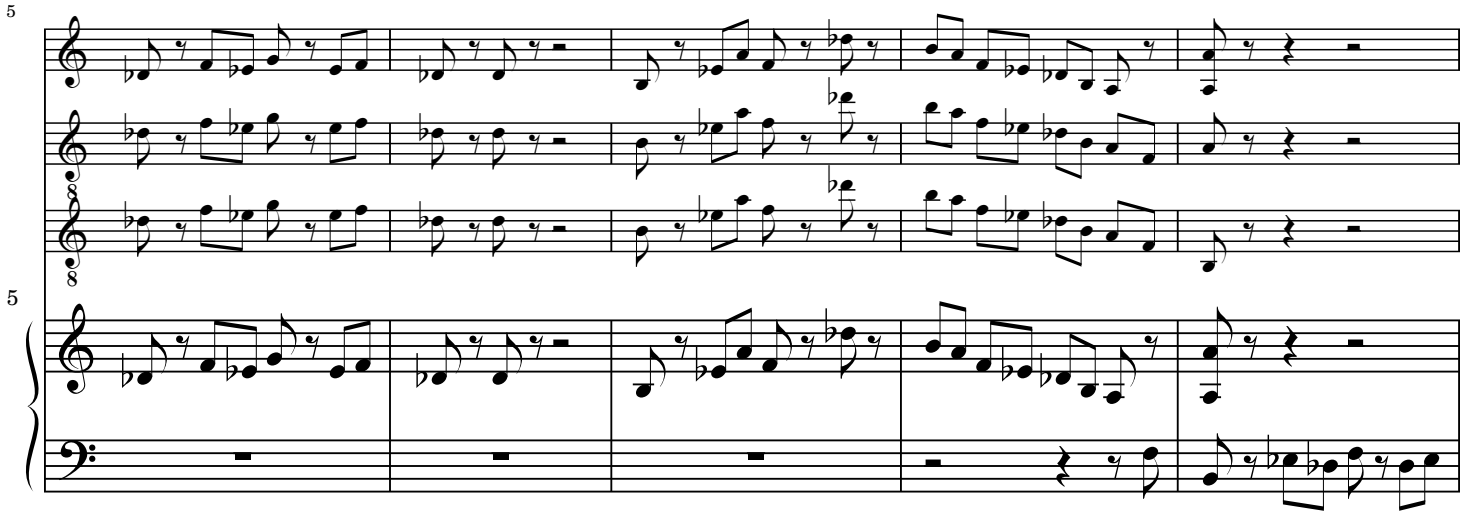

31
Vn
Sx
mp
31
38
Vn
p
Sx
38
44
Vn
Hn
mp
44
Hn
51
Hn
57
63

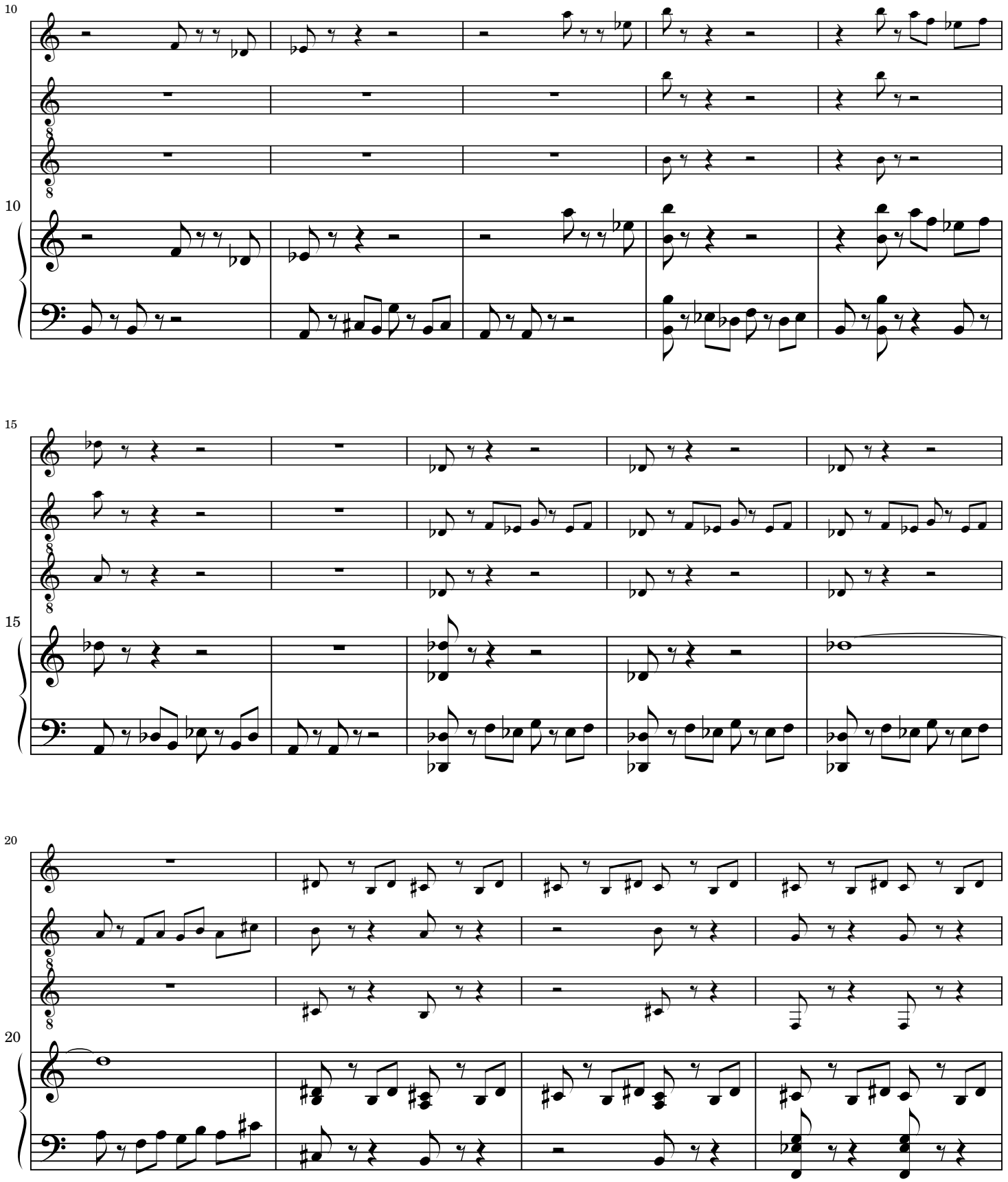
Woman Washing Herself

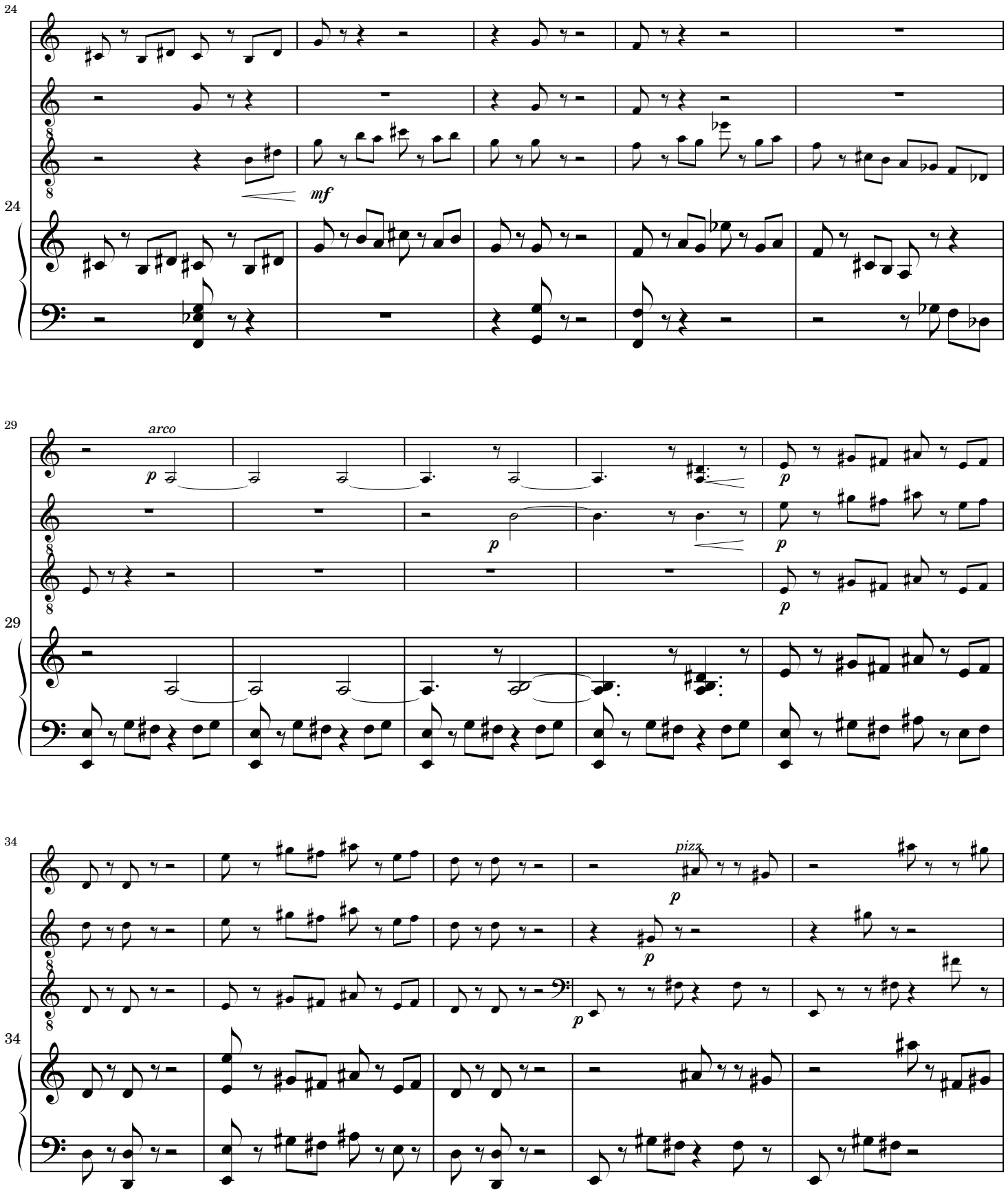
No. 6 from "Elles"

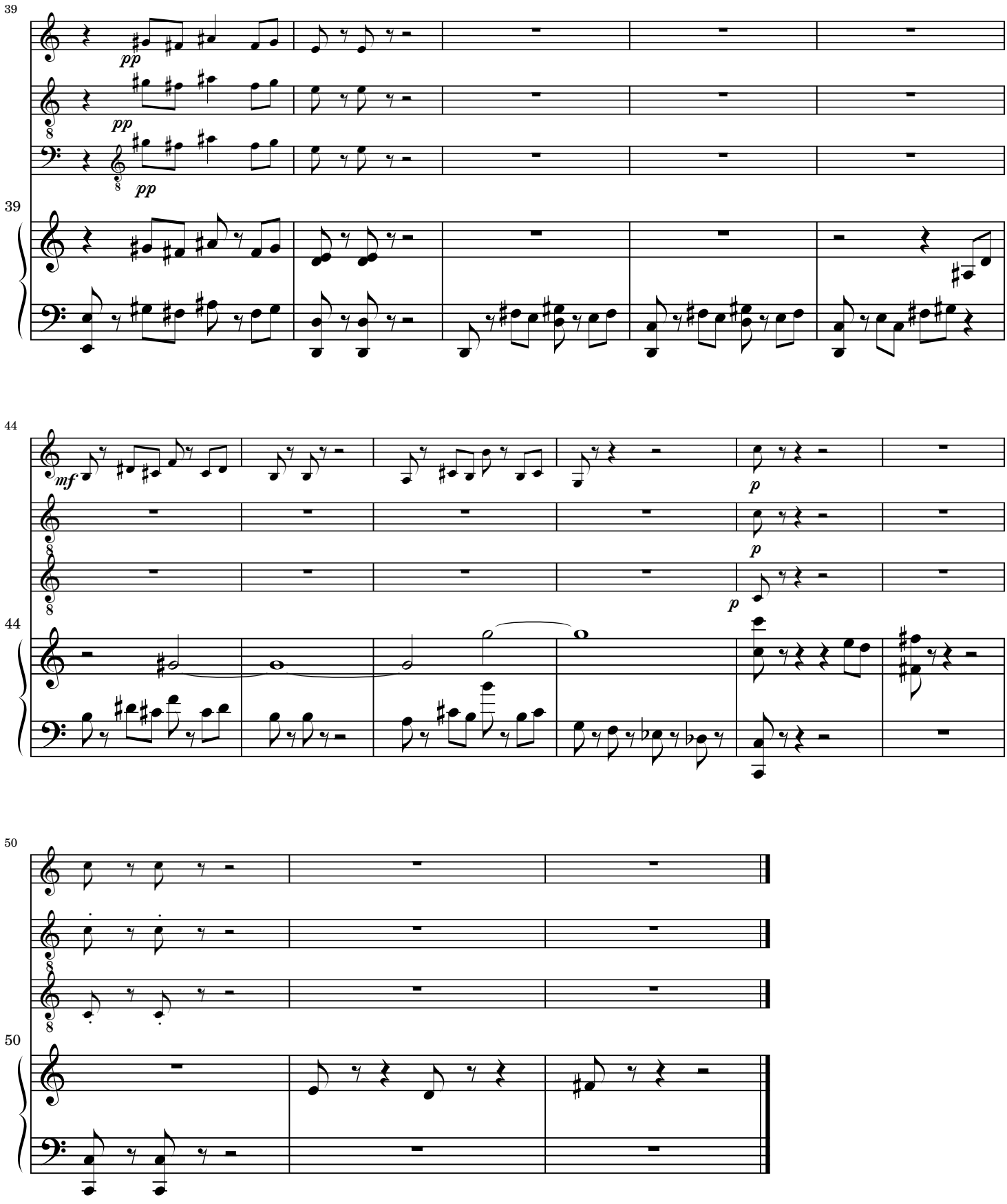


(For voice description and data please consult the introductory notes)



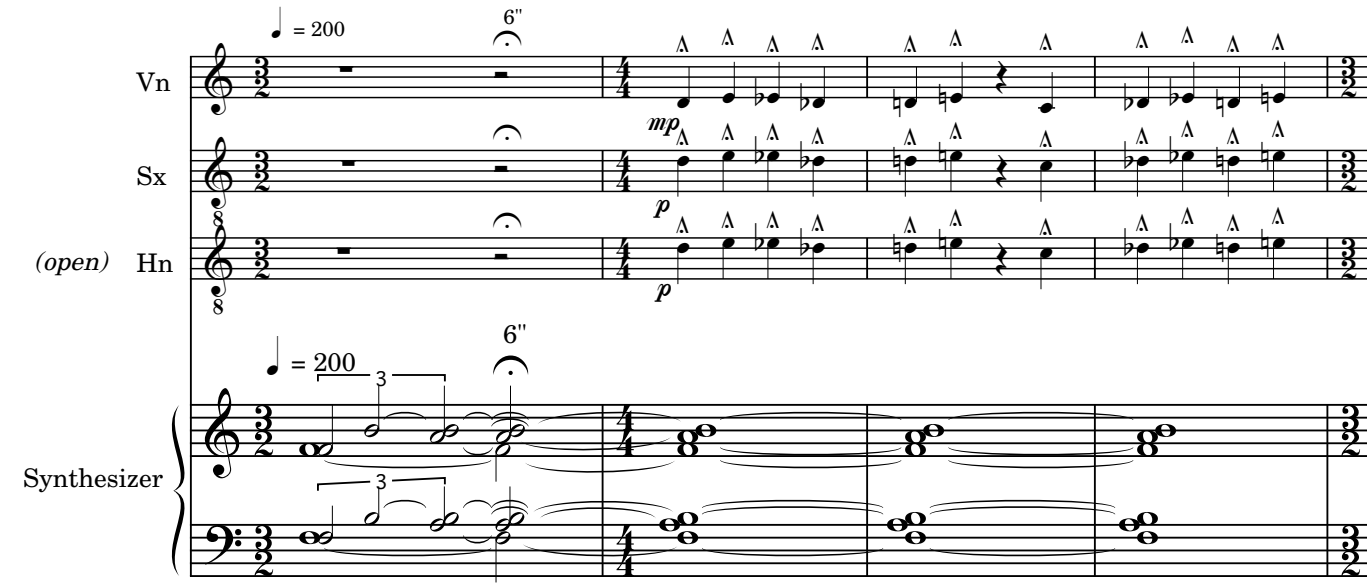

10
15
20


24
mf
29
arco
p
34
pizz
p

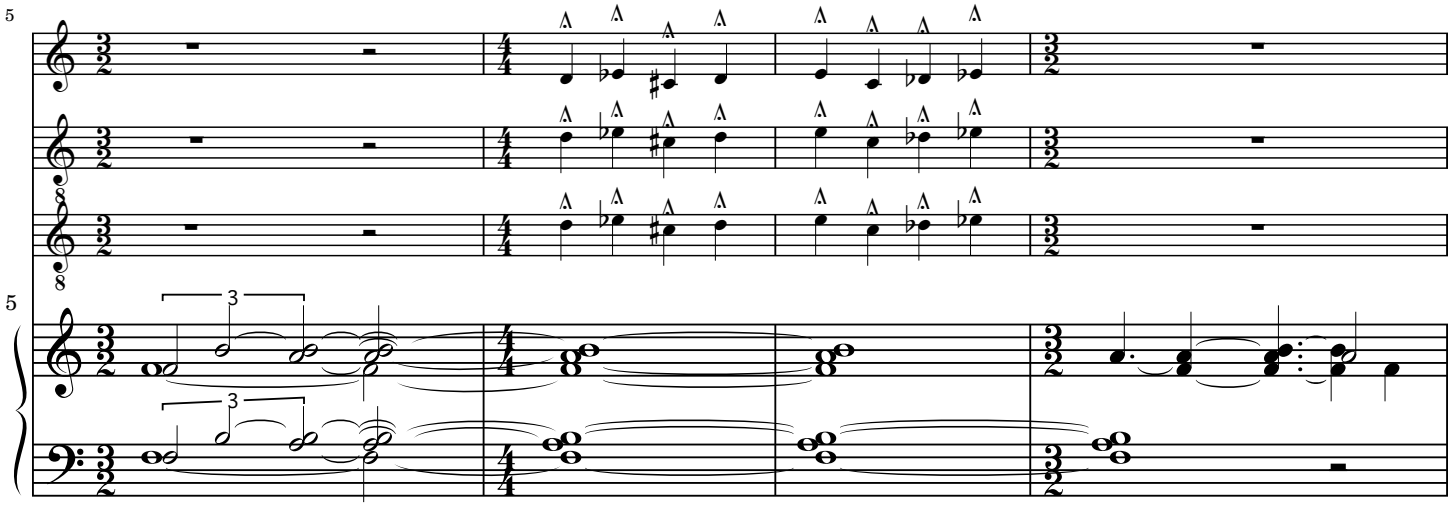

39
pp
pp
pp
39
44
mf
p
p
p
44
50
50

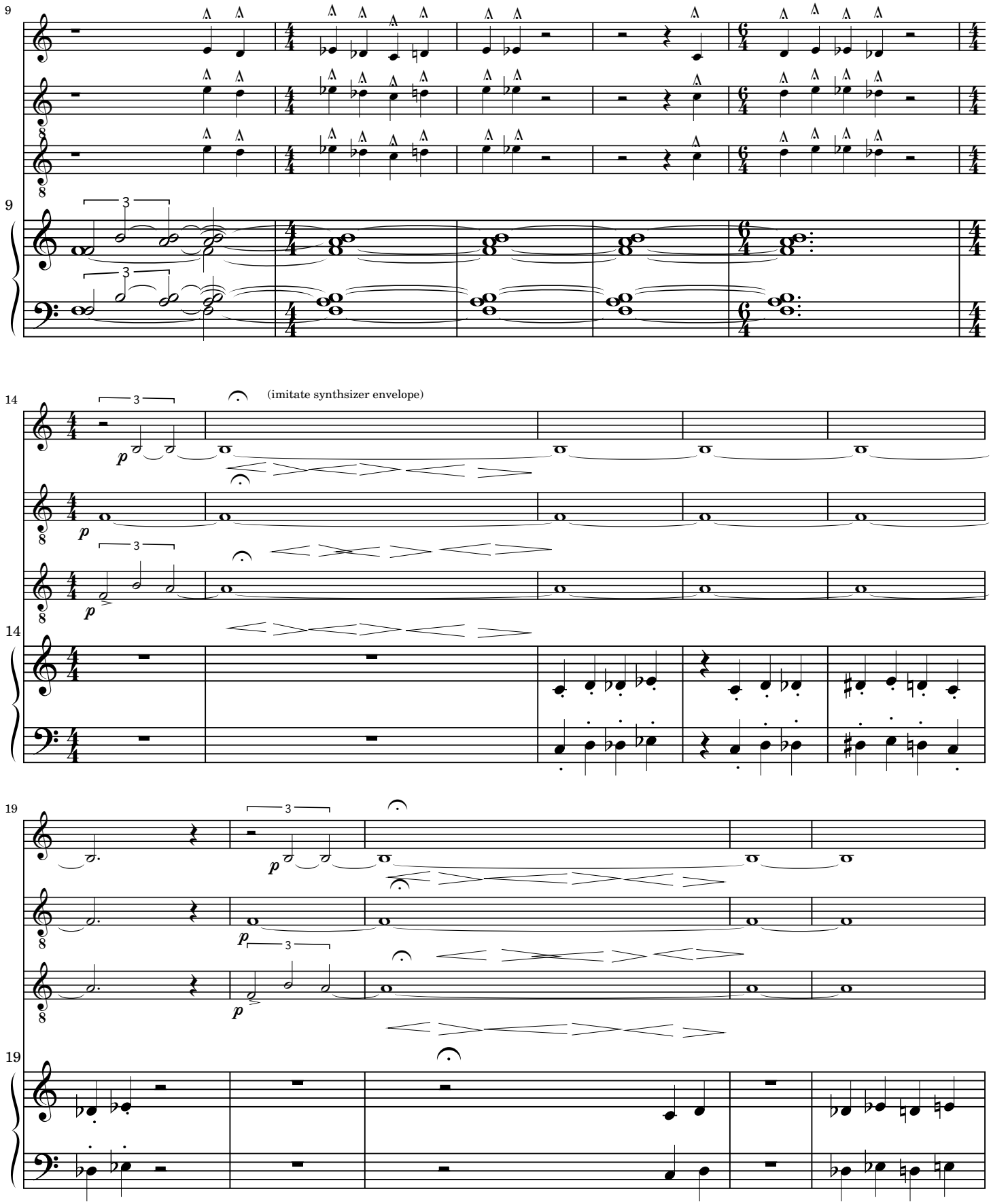
Woman with Hand Mirror

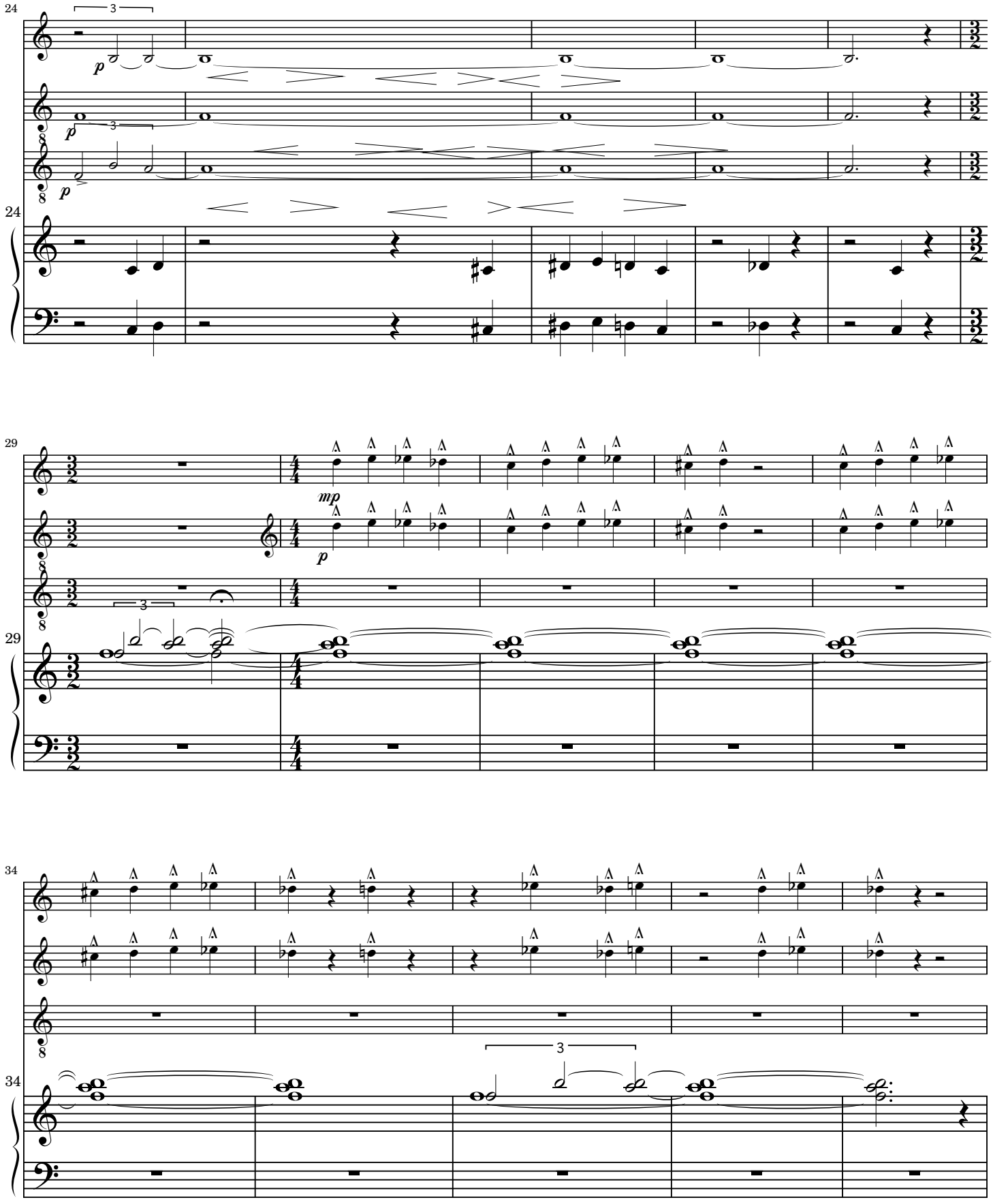
No. 7 from "Elles"

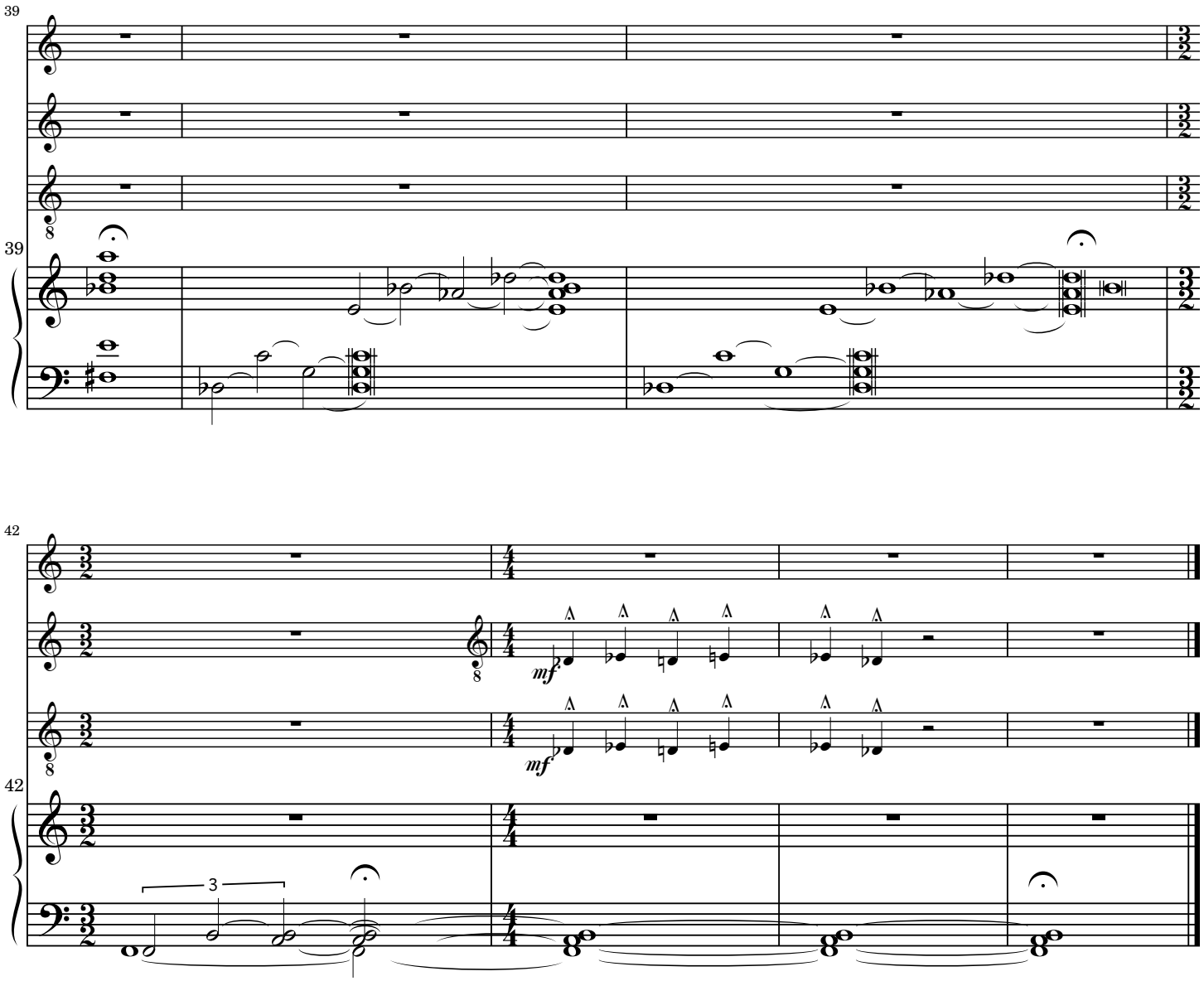


(For voice description and data please consult the introductory notes)



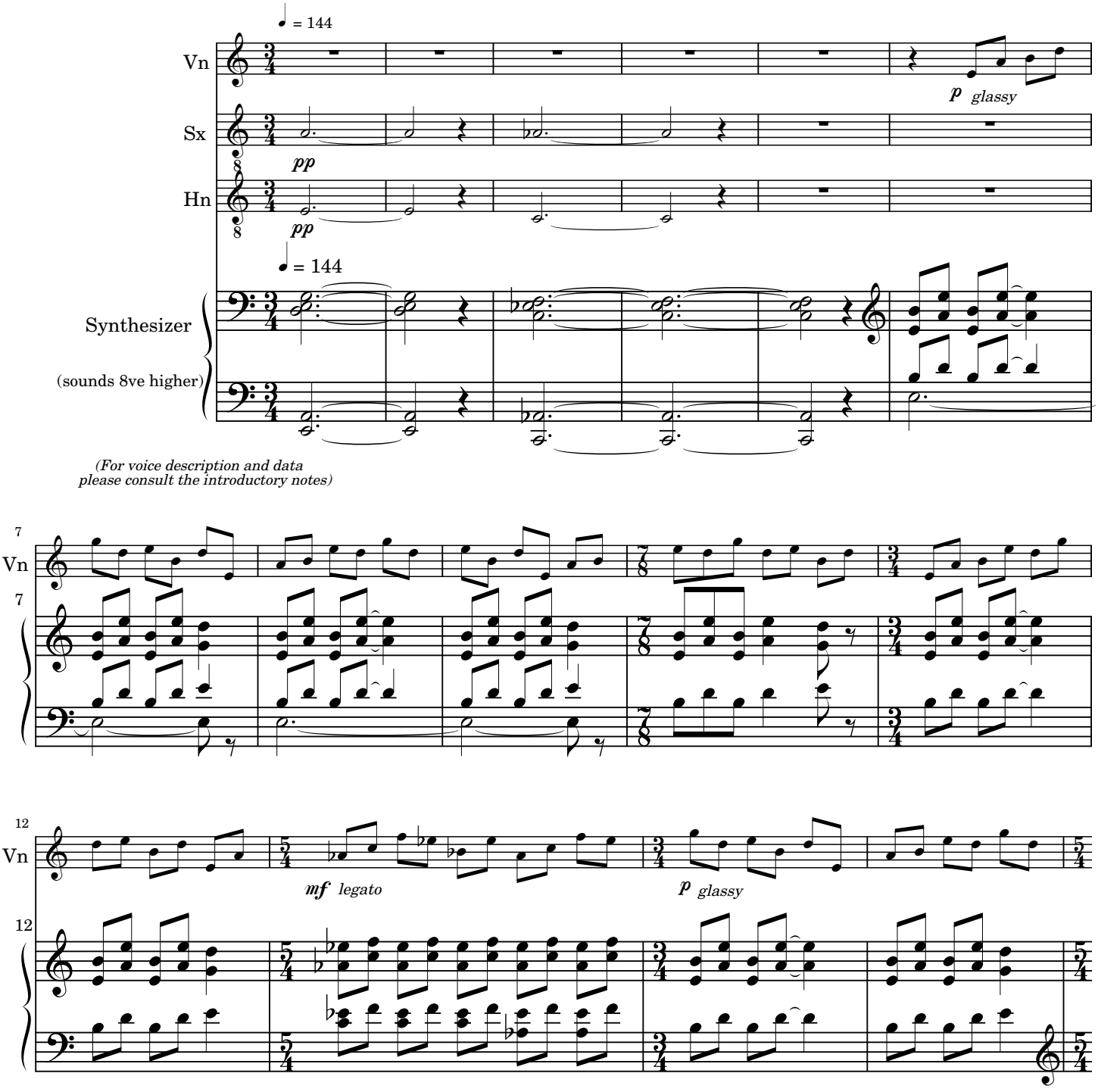

9
9
14
(imitate synthsizer envelope)
14
19
19

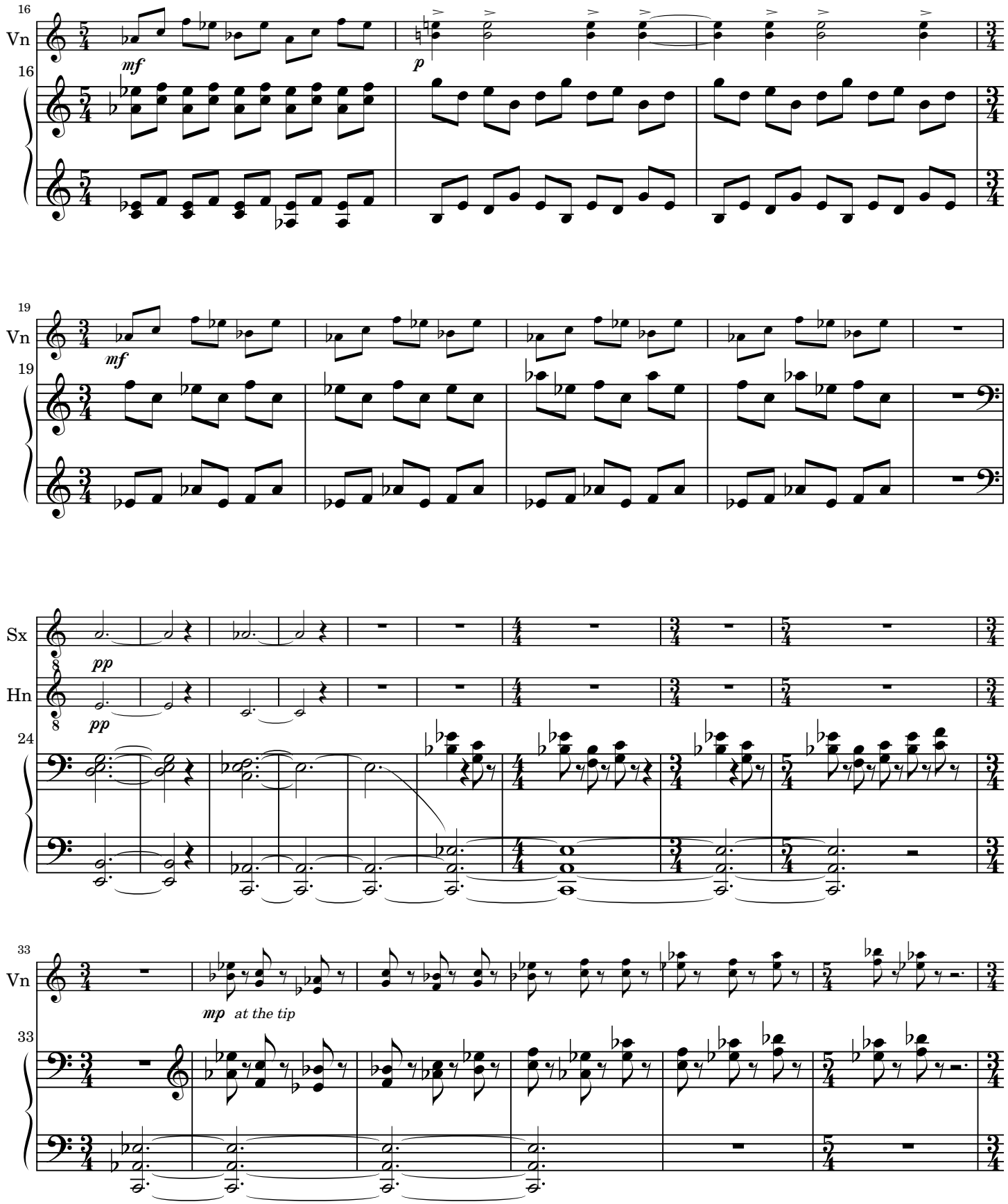

24
p
p
p
24
29
mp
p
29
34
34

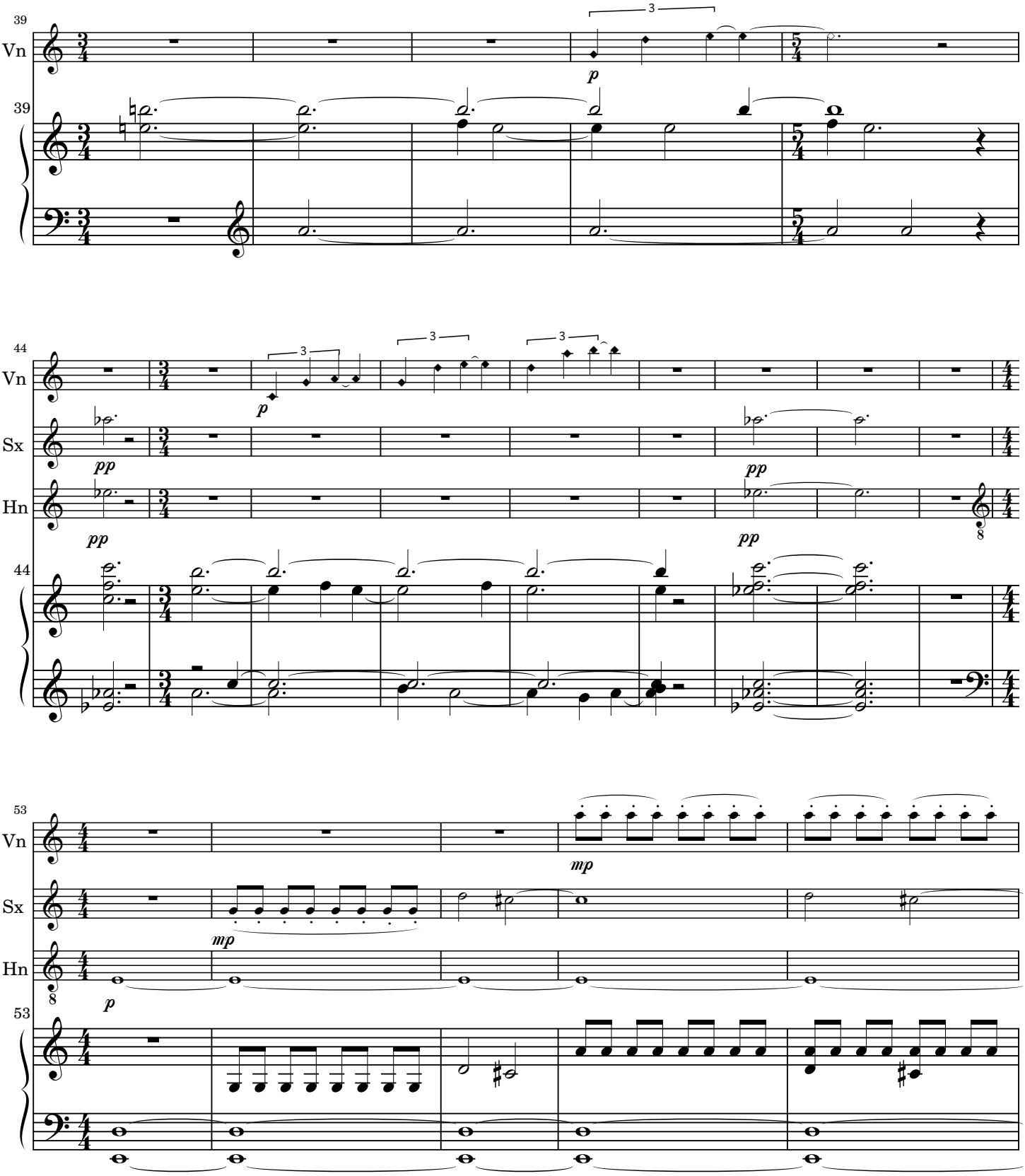

39
39
42
42
mf
mf
3

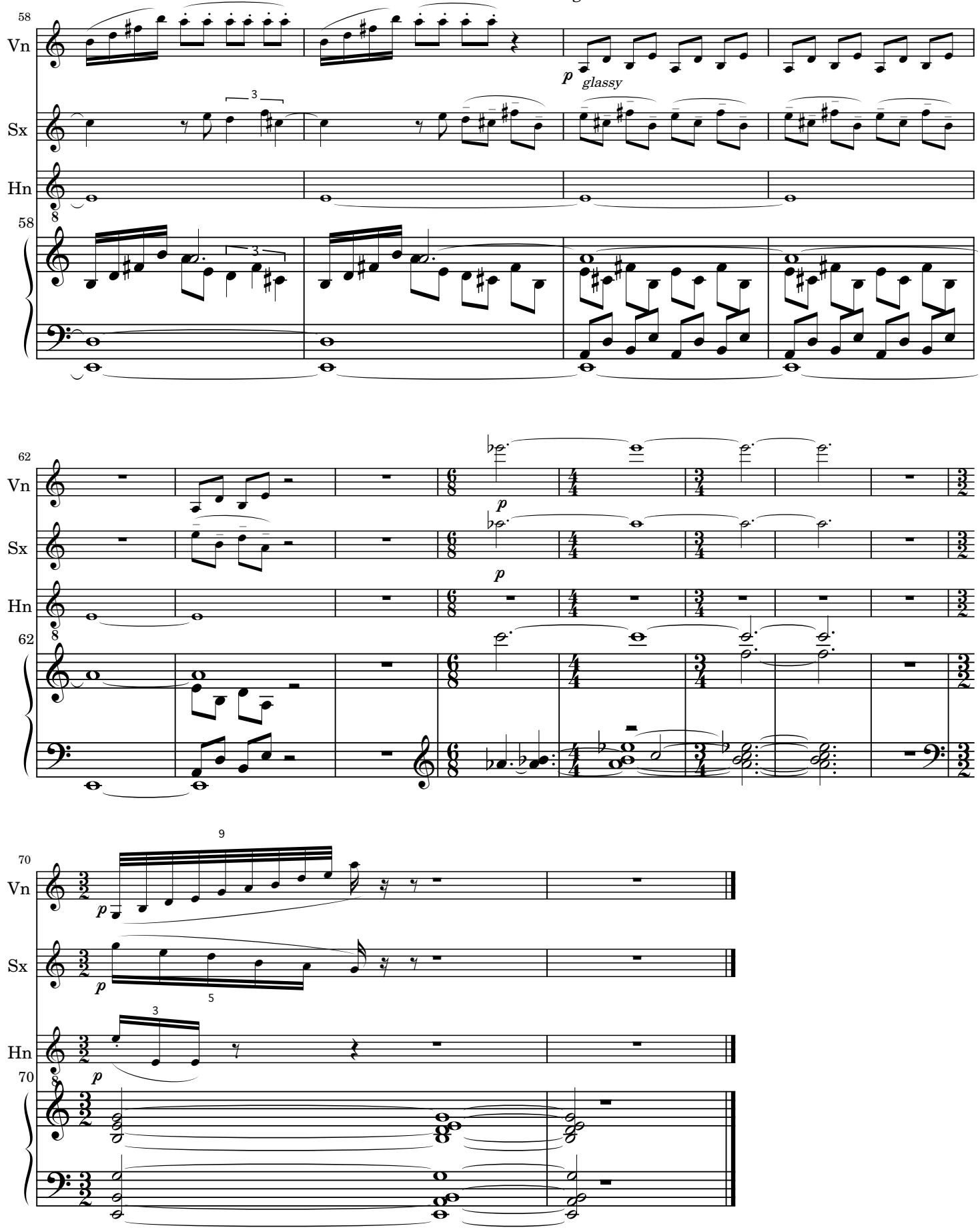
Woman Combing Her Hair

No. 8 from "Elles"



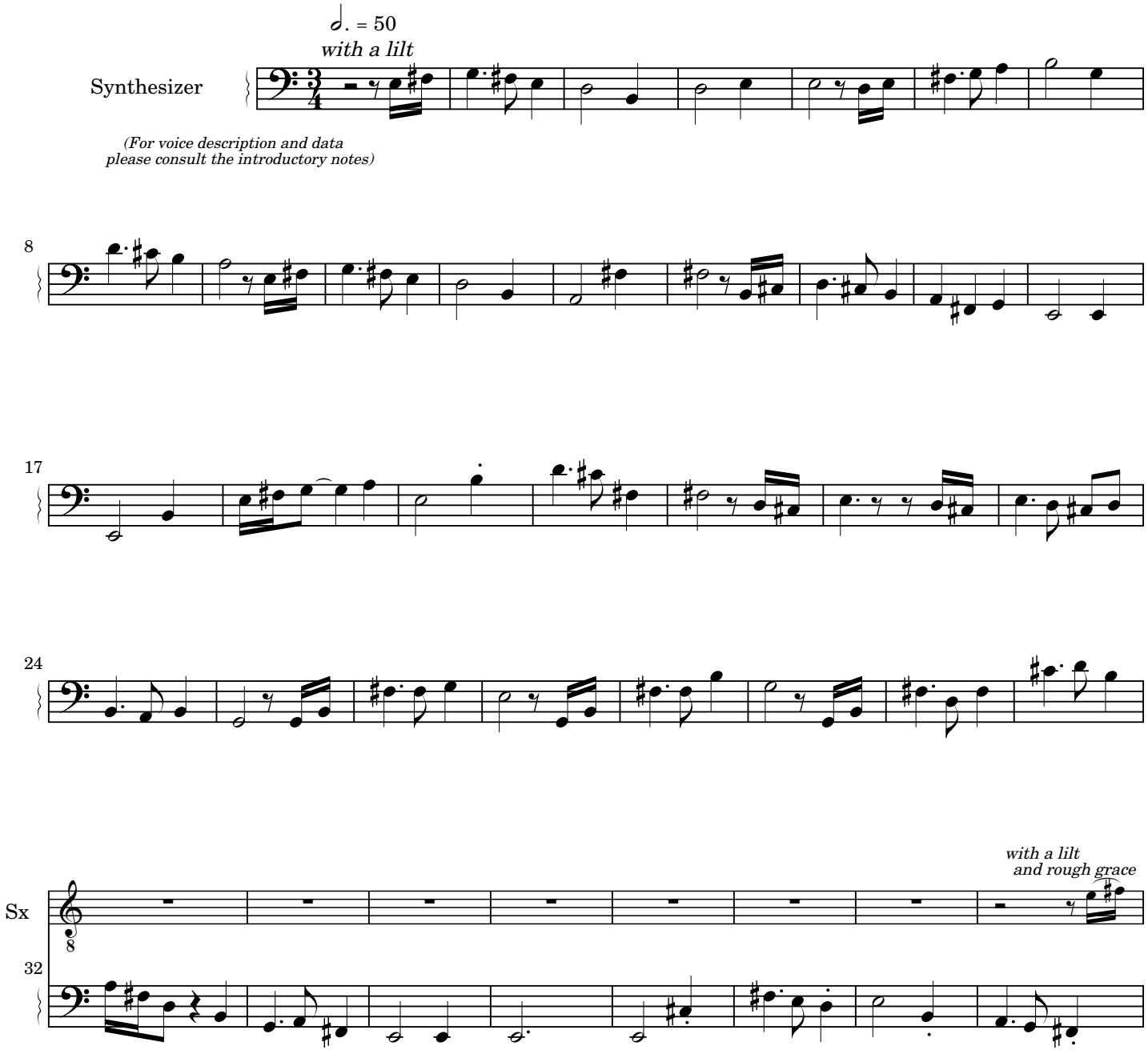

16
Vn
16
mf
p
19
Vn
19
mf
Sx
pp
Hn
pp
24
33
Vn
mp at the tip
33

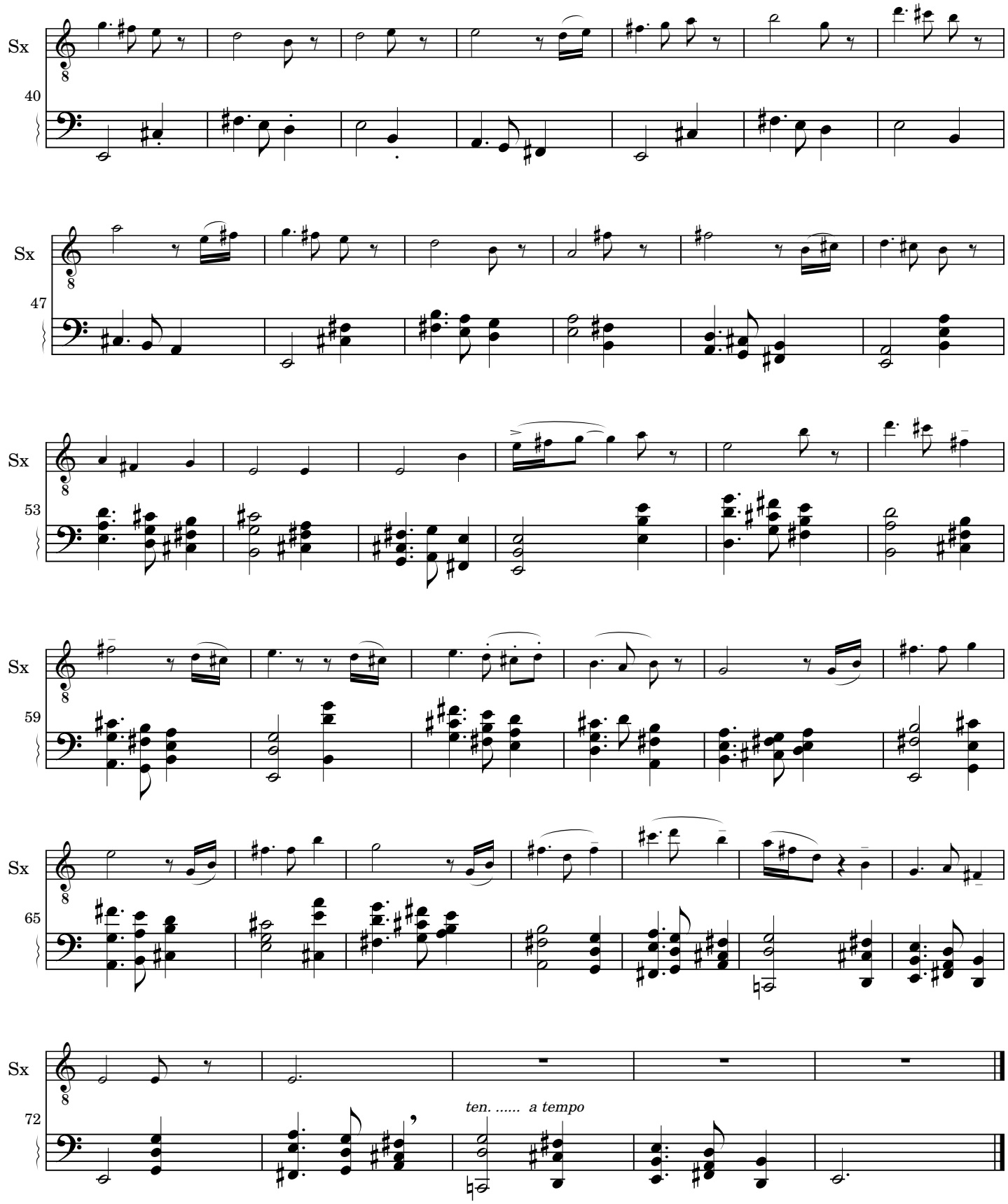

39
Vn
39
p
44
Vn
Sx
Hn
44
pp
pp
pp
pp
53
Vn
Sx
Hn
53
mp
mp
p


58
Vn
Sx
Hn
58
p
glassy
3
3
62
Vn
Sx
Hn
62
p
p
70
Vn
Sx
Hn
70
p
p
p
9
5
3

Woman in Bed, Profile

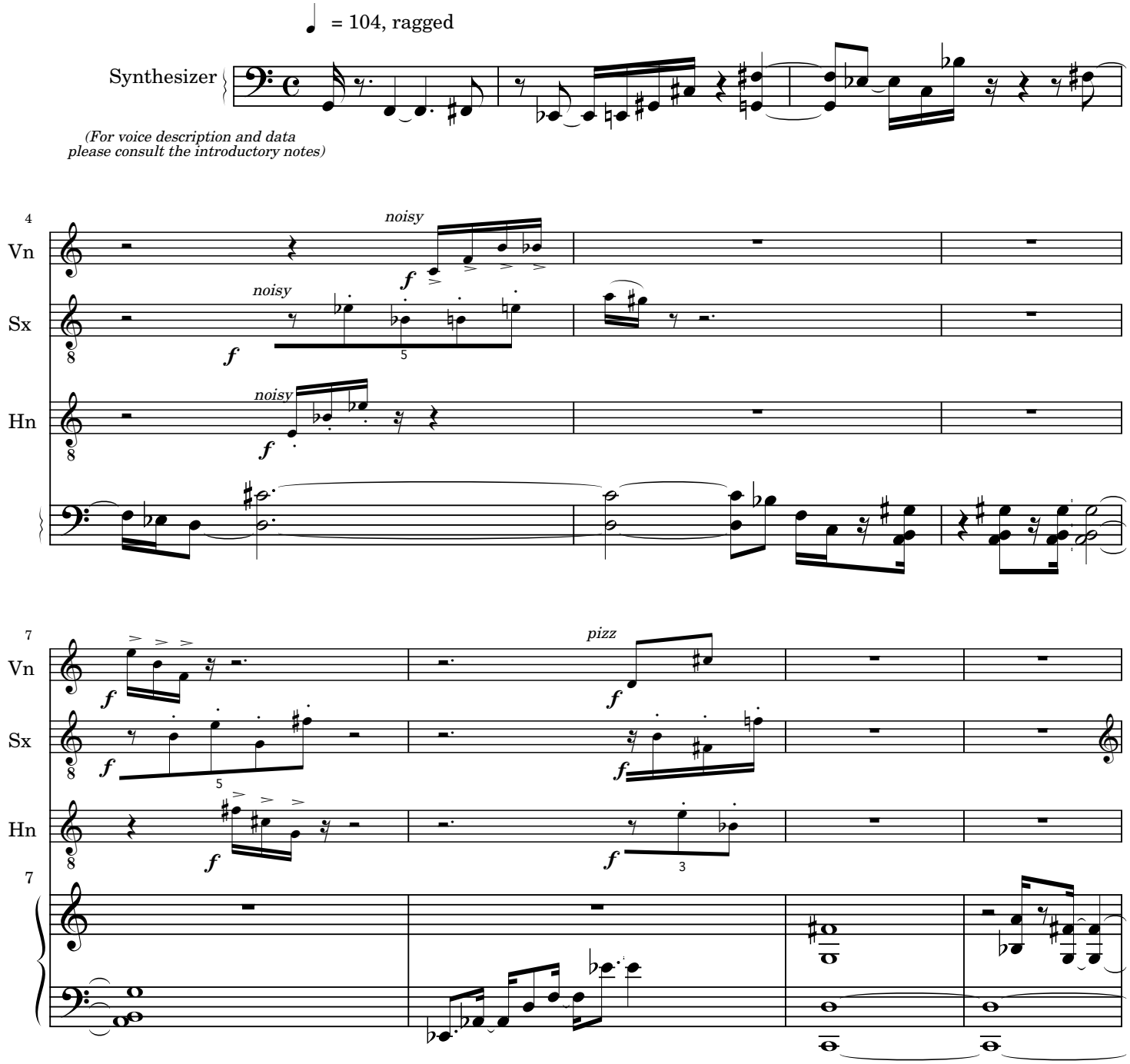
No. 9 from "Elles"

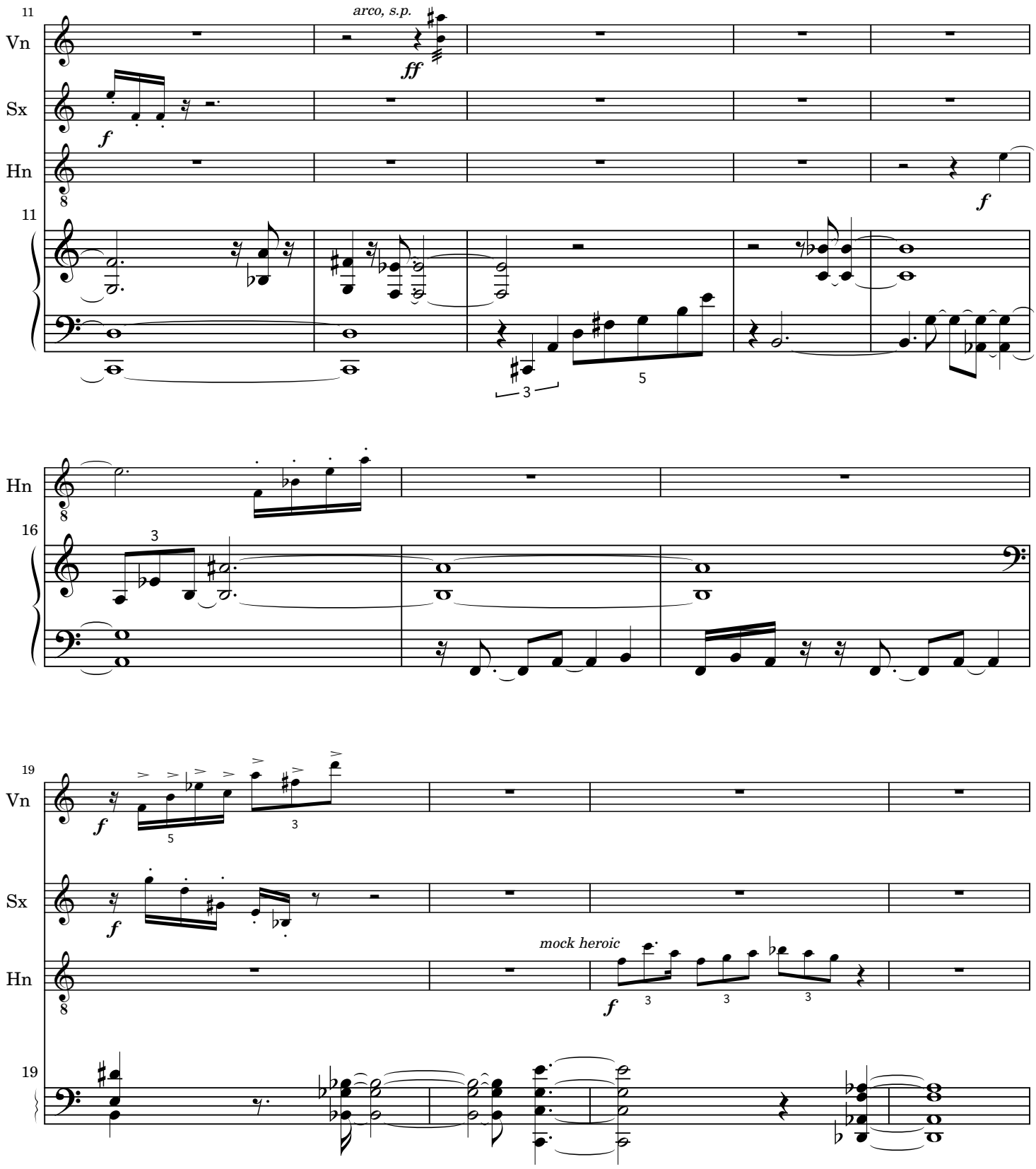


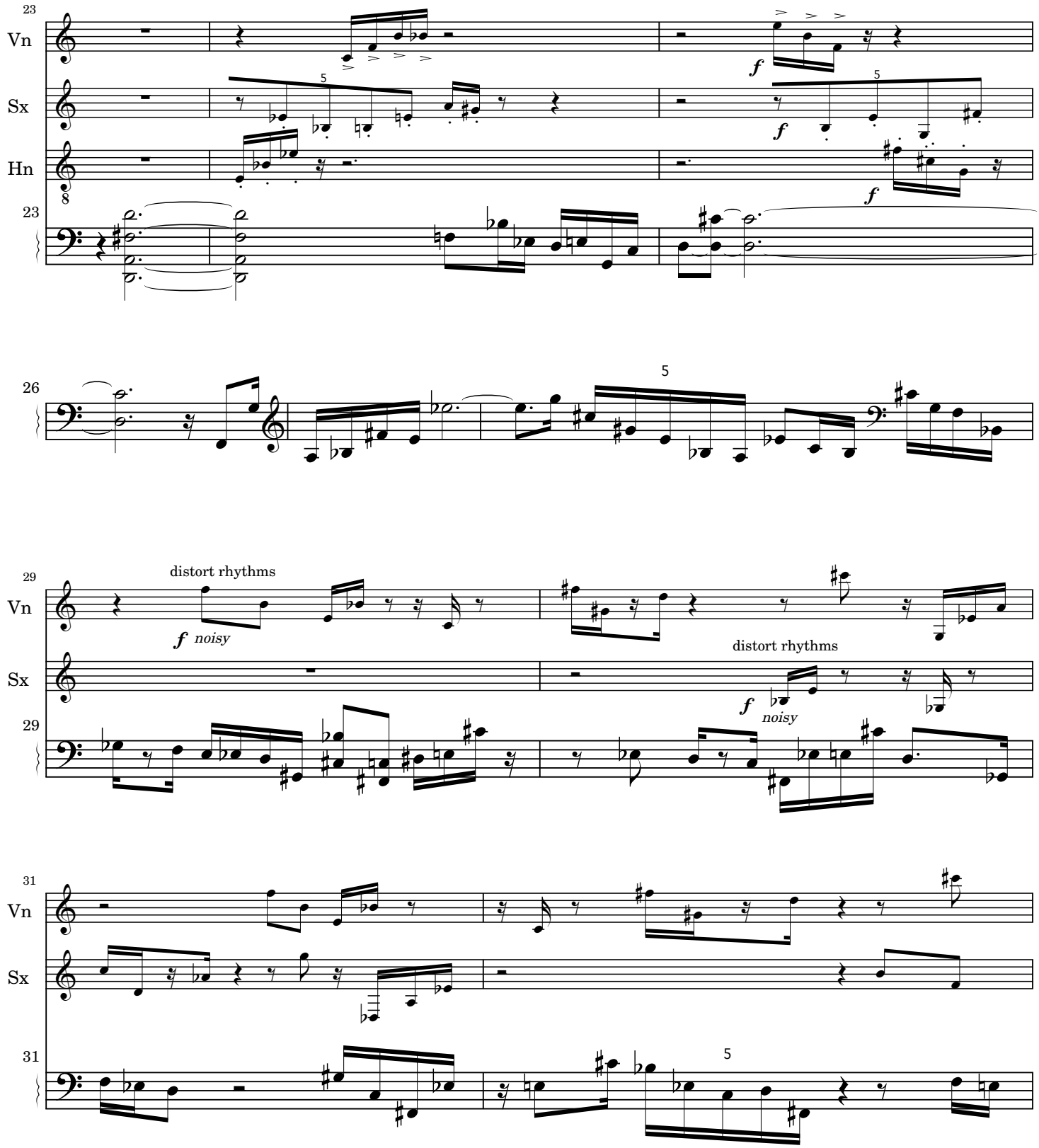

Sx
40
Sx
47
Sx
53
Sx
59
Sx
65
Sx
72
ten. ..... a tempo

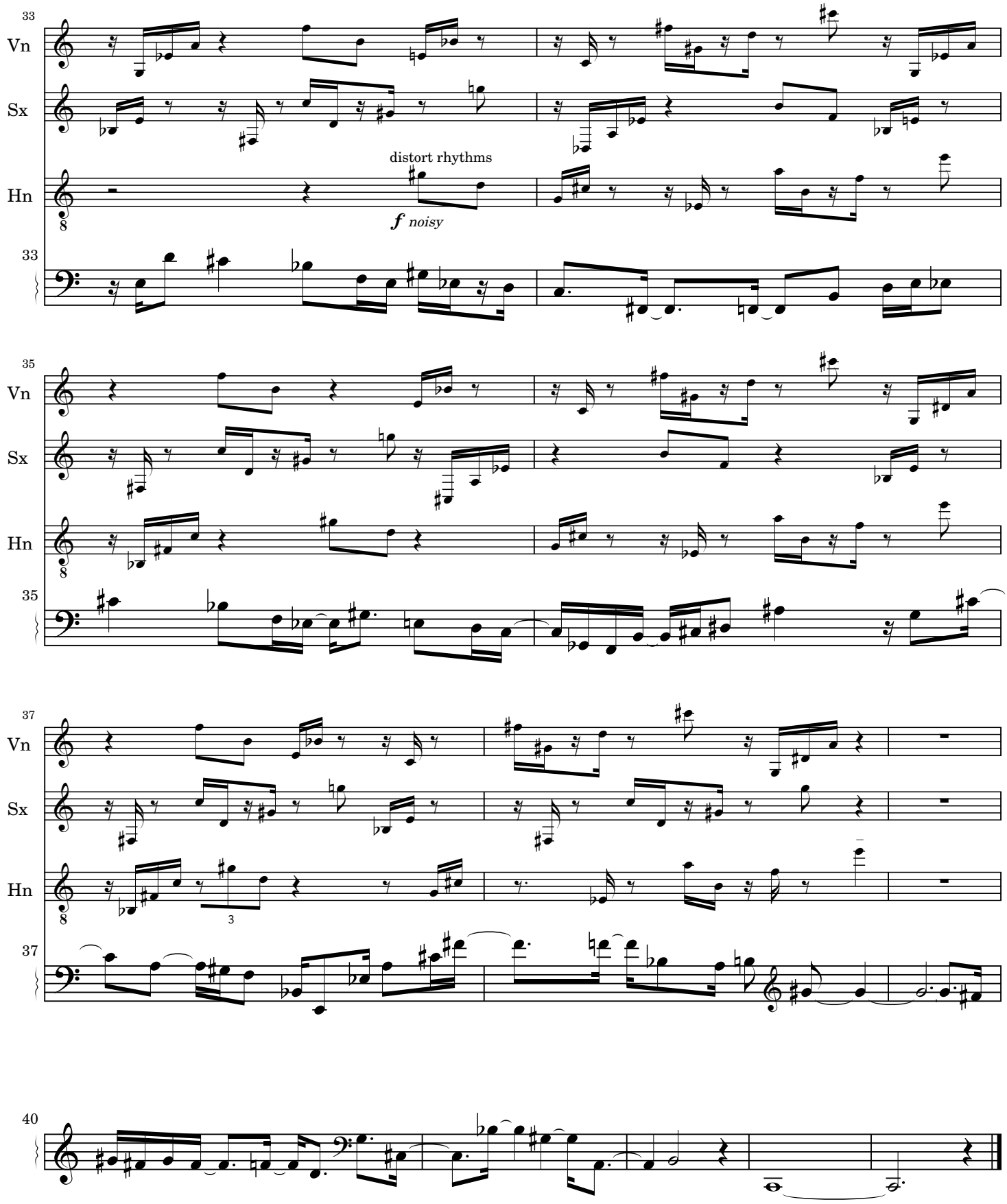
Woman in her Corset – Passing Conquest

No. 10 from "Elles"



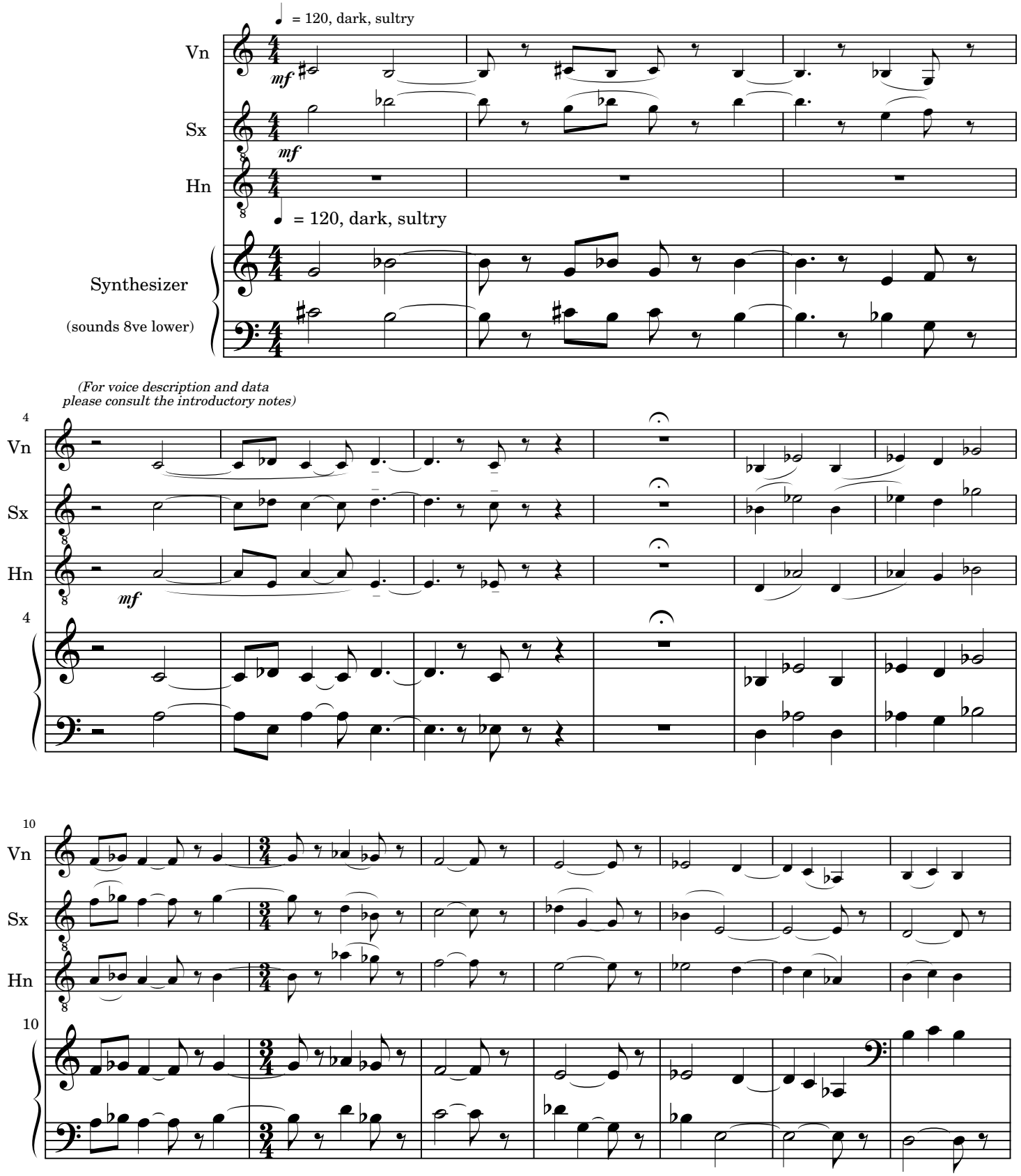

11
Vn
Sx
Hn
11
arco, s.p.
ff
f
f
3
5
Hn
16
3
19
Vn
Sx
Hn
19
f
5
3
f
mock heroic
f
3
3
3

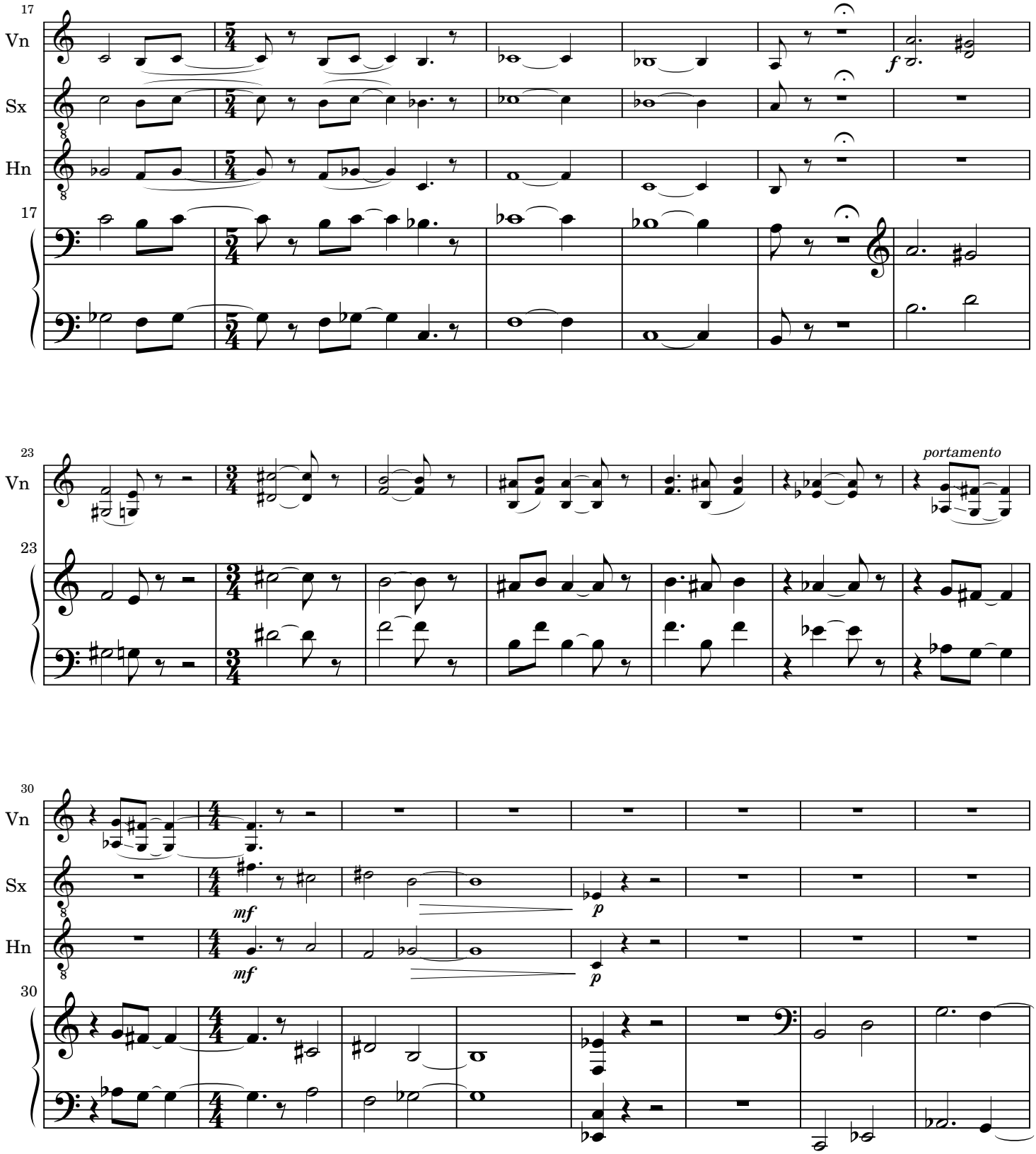

23
Vn
Sx
Hn
23
f
f
f
26
5
29
Vn
Sx
29
distort rhythms
f noisy
distort rhythms
f noisy
31
Vn
Sx
31
5

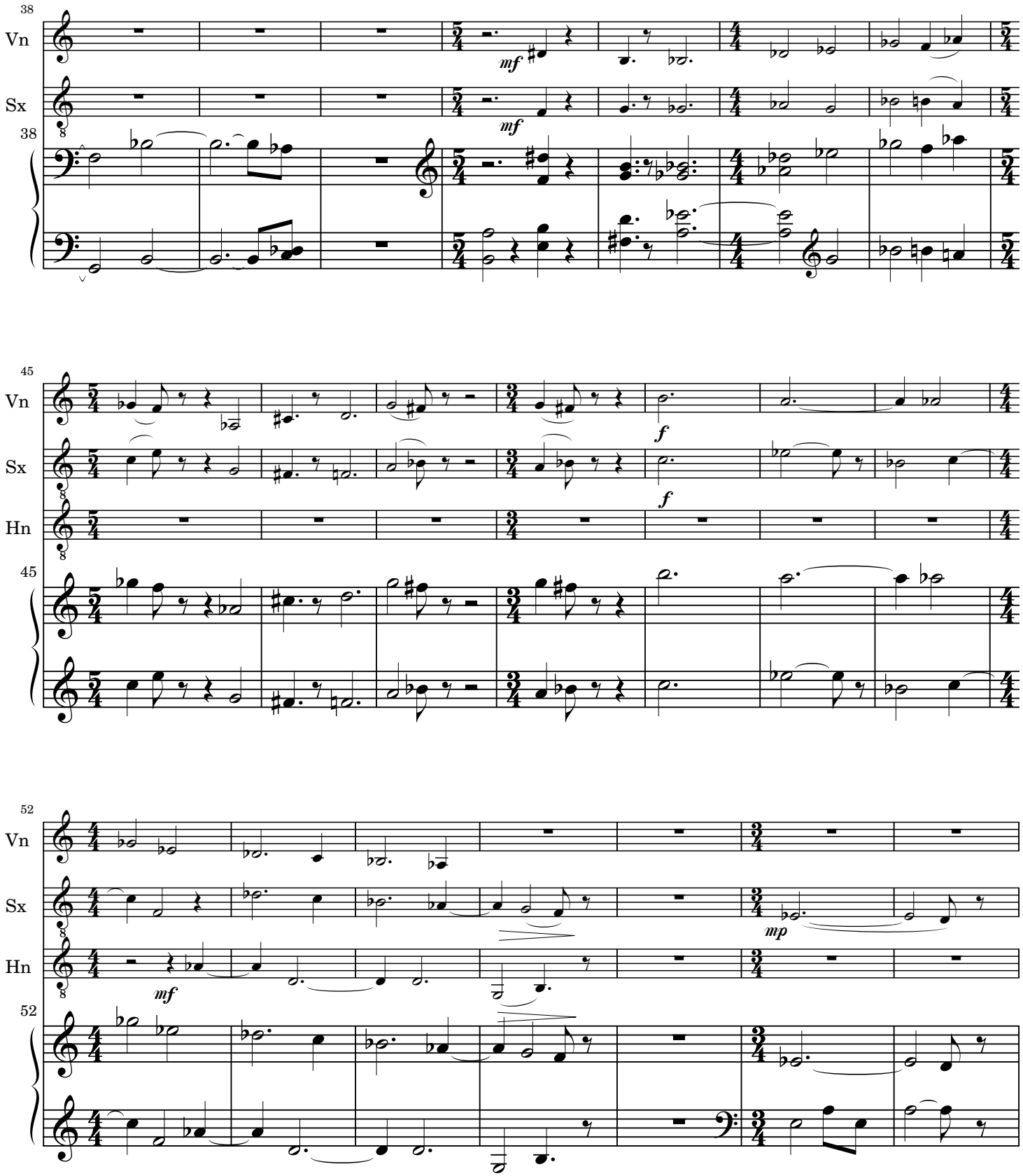

33
Vn
Sx
distort rhythms
Hn
8
f noisy
33
35
Vn
Sx
Hn
8
35
37
Vn
Sx
Hn
8
3
37
40

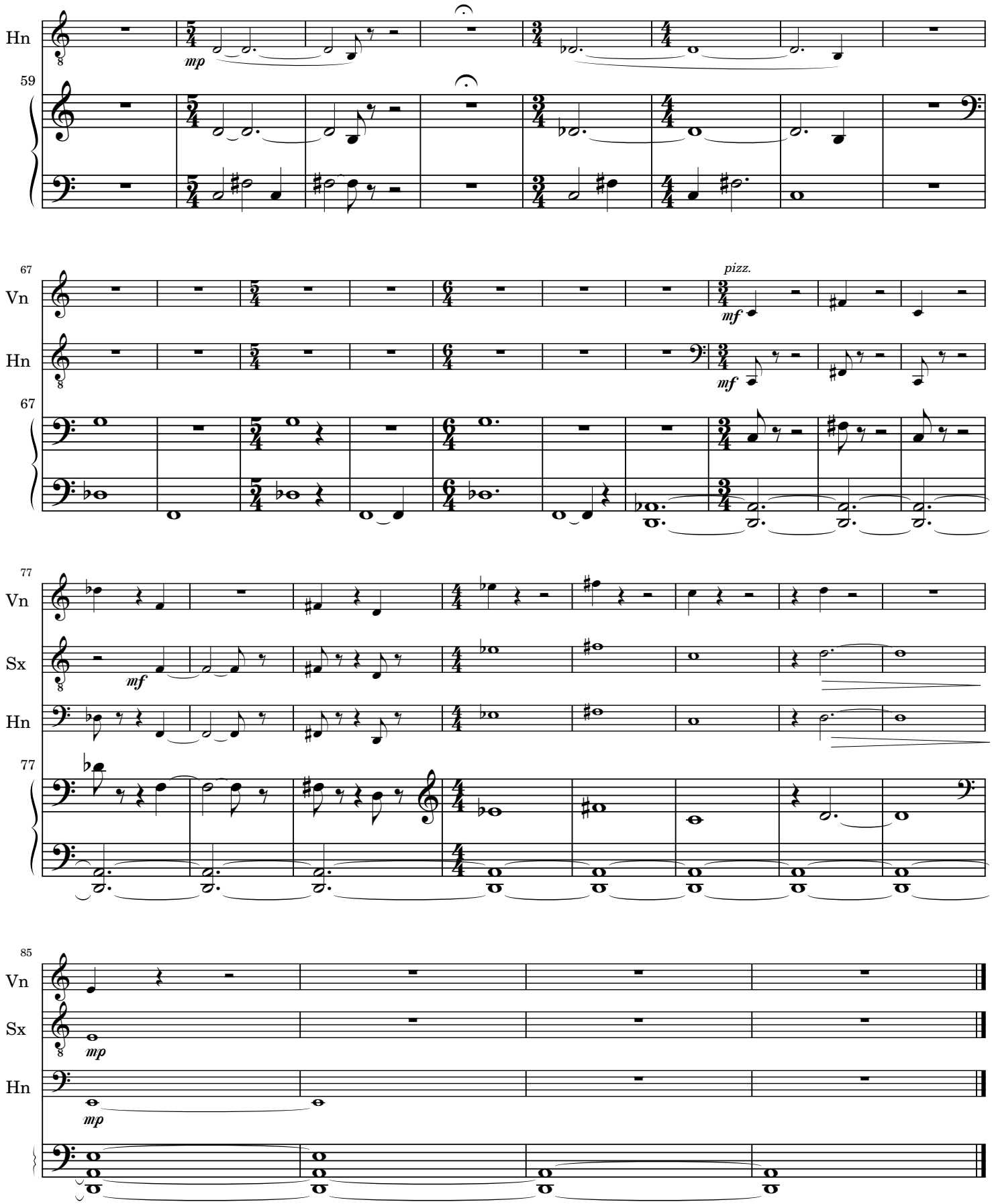
Reclining Woman — Weariness

No. 11 from "Elles"



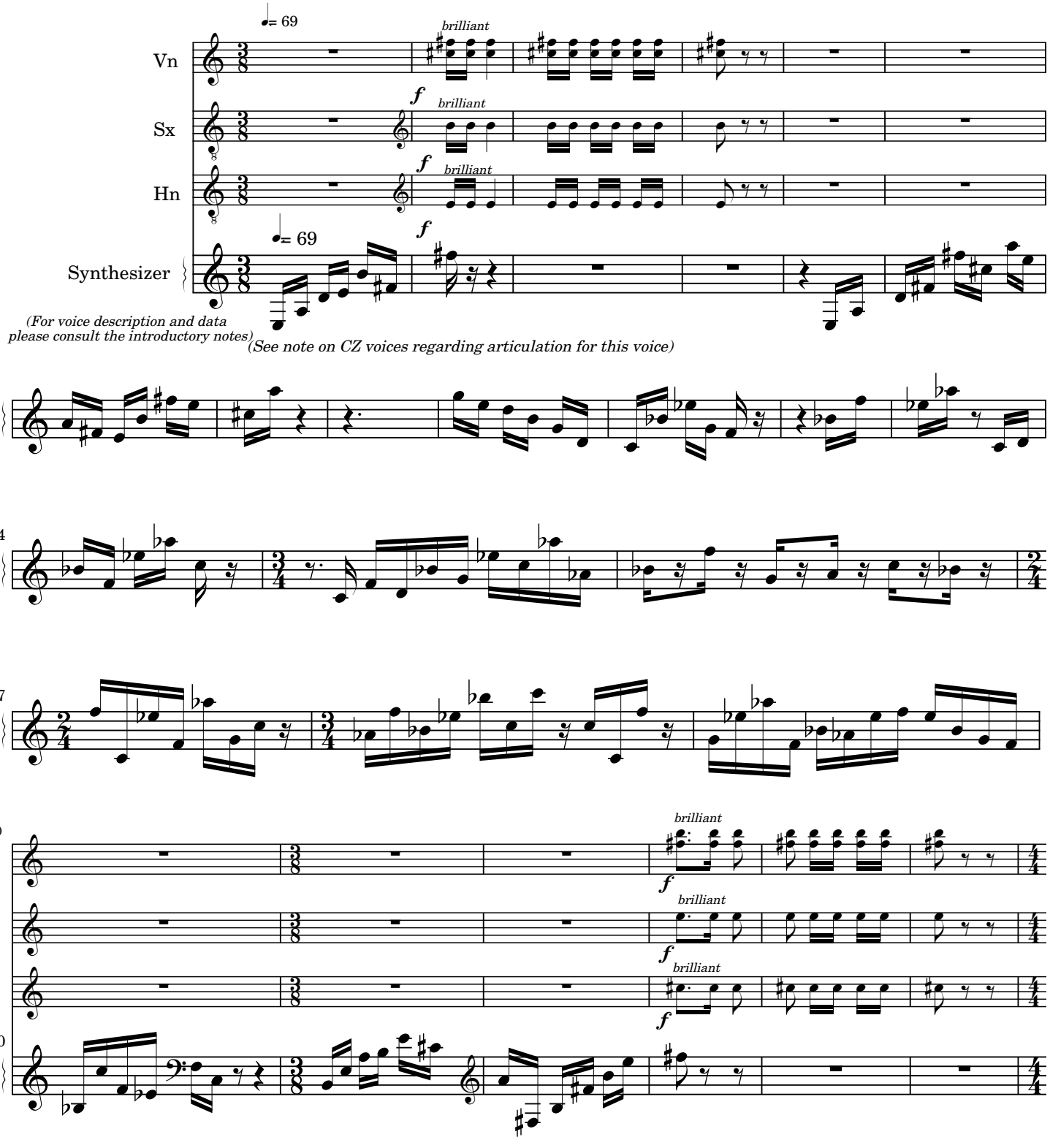

17
Vn
Sx
Hn
17
f
23
Vn
23
portamento
30
Vn
Sx
Hn
30
mf
p
mf
p

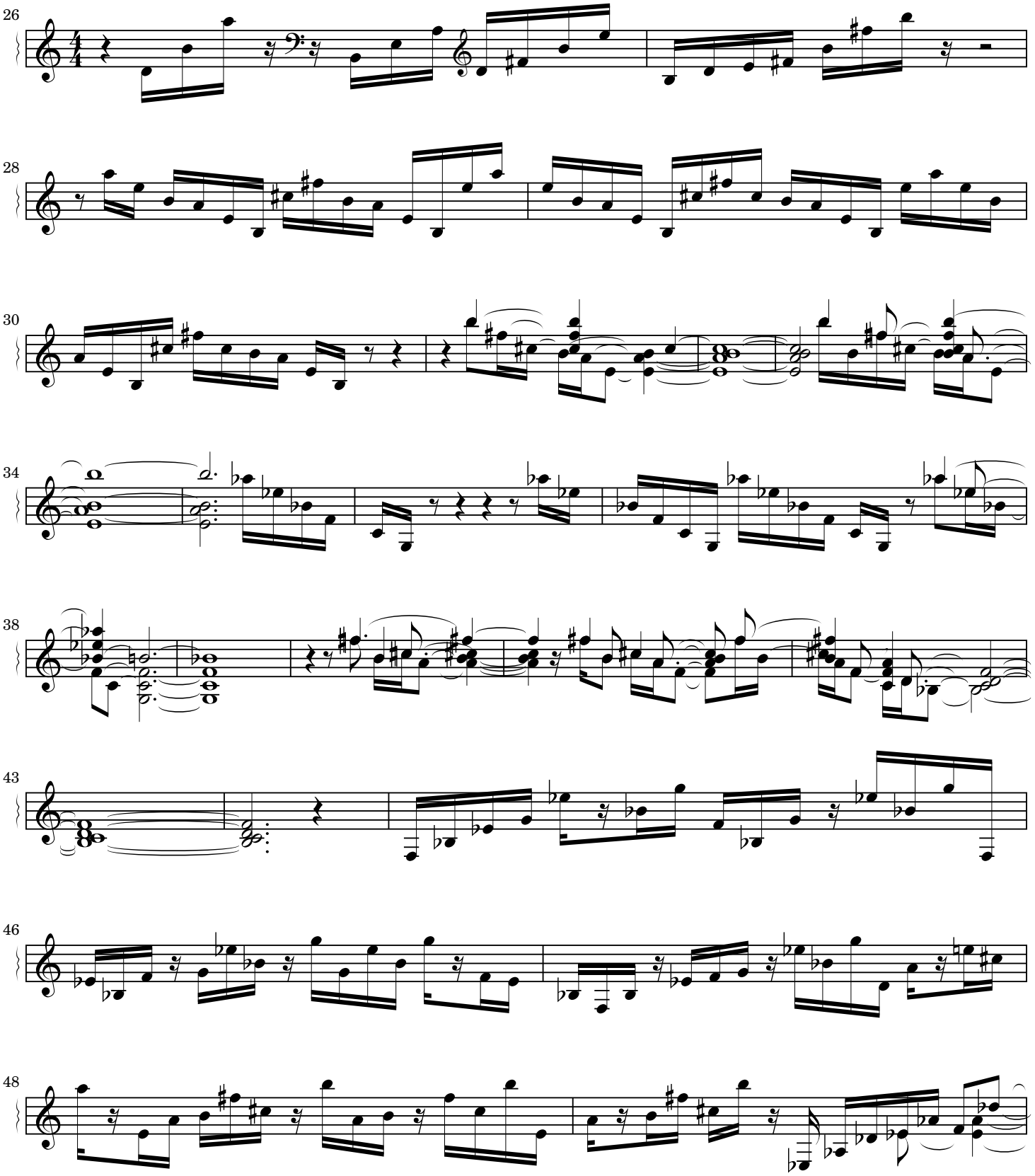

38
Vn
Sx
38
mf
mf
45
Vn
Sx
Hn
45
f
f
52
Vn
Sx
Hn
52
mf
mp

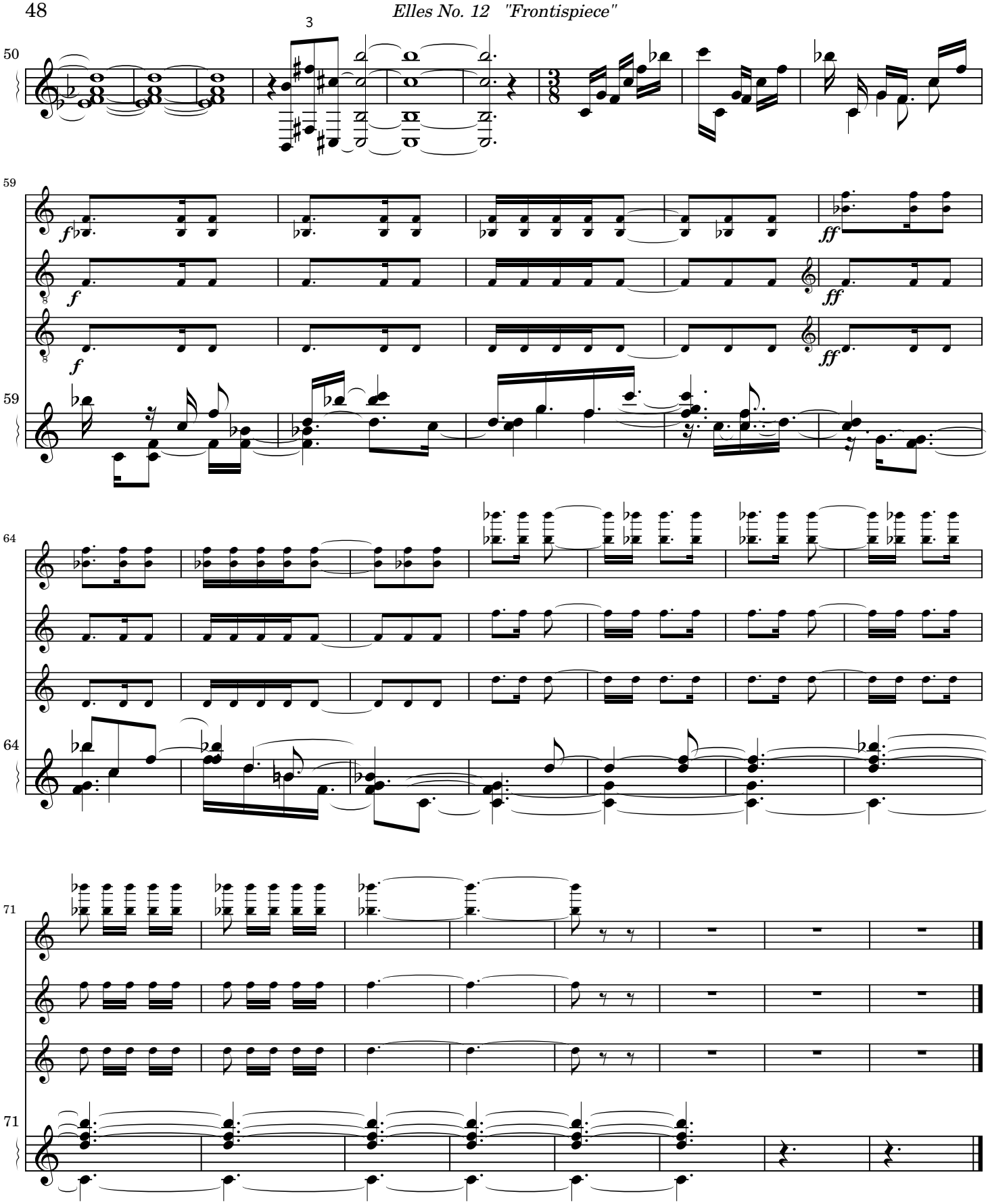

Hn
59
mp
Vn
Hn
67
pizz.
mf
Vn
Sx
Hn
77
mf
85
mp

Frontispiece for "Elles"

No. 12 from "Elles"




26
28
30
34
38
43
46
48


50
3
59
f
ff
59
64
64
71
71