Déodat de Séverac: An Annotated Discography

Prepared by Göran Tegnér

The French composer Déodat de Séverac (1872-1921), belonging to the Impressionist generation, younger than Debussy, older than Ravel, is today little known by the general public, although being well-known in France in his lifetime. Presented here is a discography, spanning from 1914 to 2026, which also forms part of the narrative, as the recordings reflect the recording companies' – and the public's – level of interest in his music in relation to other composers in his generation.

This discography is available at the Swedish blog Vivaopera.se, being the third of three texts about Déodat de Séverac, the others being his biography and his music.

The discography's Swedish text has been translated into English with the aid of Google Translate for publication on MusicWeb International. Links to reviews of recordings on MusicWeb International are provided.

Piano Music

1914 There are a number of recordings on piano rolls for player pianos. The first recordings were made while Séverac was still alive; in 1914, Marguerite Long recorded the final movement of *Cerdaña—Le retour des muletiers* (which is dedicated to her)—for Welte & Söhne.



Right - *The French pianist Marguerite Long in 1906, who would go on to become one of France's foremost pianists. She was born two years after Séverac and recorded his music on piano roll in 1914—the earliest recording of his music.*

c. 1918 The French pianist Robert Lortat—who, like E. Robert Schmitz, had settled in America and helped foster an interest in French piano music there—recorded *Le retour des muletiers* from *Cerdaña*. Piano roll, Duo-Art.

1922 The French pianist E. Robert Schmitz recorded *Baigneuses au soleil* (available on YouTube). Piano roll, Duo-Art.

1924 The French violinist Renée Chemet produced a recording of *Valse romantique* from *En vacances, first collection*. Was this intended to serve as an accompaniment for amateur violinists? Ampico.

1926 The Australian pianist David Murdoc (also spelled Murdoch) recorded *À cheval dans la prairie* from *En Languedoc*. Duo-Art.

The recordings by Robert Lortat, E. Robert Schmitz, Renée Chemet, and David Murdoc are available at https://soundcloud.com/veikko-viljanen/sets/deodat-de-severac-on-the-roll.

It appears that recordings of Séverac's piano music were made during the acoustic era (until c. 1925) of the gramophone.

Ca 1928 The French organist Léonce de Saint-Martin, then assistant organist to Louis Vierne in Notre Dame de Paris, recorded *Toto déguisé en suisse d'église, Mimi se déguise en marquise* and *Valse romantique* from *En Vacences*, on the cinema organ in Ciné-Olympia in Paris, under the pseudonym Léo Stin. Polydor

In 1929, Blanche Selva - his devoted interpreter - made recordings for Columbia: *Baigneuses au soleil* and *Vers le mas en fête* from *En Languedoc*, as well as *Les muletiers devant le Christ de Llivia* from *Cerdaña* (some of these have been released on CD on Malibran - review – and Solstice - review). Around the same time, in 1928, Columbia produced the first recordings of music by Debussy and Ravel, soon followed by many more—perhaps because these composers had a more varied body of work. As for Séverac, however, a long time passed before anything else was recorded; even then, it remained limited to individual pieces or single movements from his piano suites.

Ca 1930 Mark Hambourg recorded a number of French works for HMV, including *Où l'on entend une vieille boïte-à-musique*. APR (review)

Ca 1930 Georges de Lausnay recorded *Où l'on entend une veille boîte à musique* from *En Vacances*. Pathé; CD – RPC (review)

1935 Robert Casadesus recorded *Le retour des muletiers* from *Cerdaña*. Columbia; CD – APR (review)

1938 The French pianist Emma Boynet recorded *Baigneuses au soleil* in America. Victor; CD - APR (review)

1946 The English pianist Solomon recorded *Où l'on entend une vieille boite à musique* from *En Vacances, first collection*. HMV; CD – Tahra (review)

In 1954, when the label Le chant du monde (founded in 1938) released two 18 cm LPs featuring music by Séverac, these became the first modern recordings. One disc contains orchestral music (see below), while on the other, the French-Swiss pianist Hélène Boschi performs *Les muletiers devant le Christ de Llivia* and *Ménetriers et glaneuses* from *Cerdaña*, as well as *À cheval dans la prairie* from *En Languedoc* and *Où l'on entend une vieille boïte à musique* from *En vacances, first collection*. Hélène Boschi (1917–1990) was a distinguished pianist; in 2021, Hänssler released a box set dedicated to her, in which the aforementioned Séverac pieces are included on CD 6. They have also been reissued on a CD featuring her performances of French music (2019; Forgotten Records).

1961 *Le piano français de Chabrier à Debussy*, the Brazilian pianist Magda Tagliaferro, *Le retour des muletiers* from *Cerdaña*. Erato.



1965 The Belgian pianist Pierre Huybregts—who spent a large part of his life working in America, including a tenure as a professor in Florida—recorded *En vacances* and *En Languedoc.* Thirteen years later, he recorded *Cerdaña* and *Baigneuses au soleil*, establishing himself as a pioneer among pianists who have championed the works of Séverac; he was the first to record suites by Séverac in their entirety. Baroque Records (right)

1967 In the three-LP box set *Florilège du piano: L'école française de Vincent d'Indy à Albert Roussel*, the French pianist Jean Doyen performs several works by Séverac: *Baigneuses au soleil*, *Les muletiers devant le Christ de Llivia*, and *Le retour des muletiers* from *Cerdaña*, as well as *Les naïades et le faune indiscret*. The collection also features music by d'Indy, Magnard, Chausson, Ropartz, and Roussel. Erato

1969 The Italian-born, world-renowned pianist Aldo Ciccolini—who became a French citizen in 1971 and served as the foremost champion of Séverac's music since Blanche Selva—began his recording of

Séverac's complete piano works, starting with *En Languedoc* and *En vacances*, first collection, for the Pathé-Marconi/La Voix de son Maître label. This project was expanded during the 1970s with two additional discs; in 1981, a three-disc box set was released by EMI, featuring a painting by Séverac himself on the cover. These same recordings were reissued on CD in 1997. Ciccolini's dedication to the composer was so profound that, toward the end of his life, he petitioned the mayor of Saint-Félix-Lauragais—Séverac's birthplace and final resting place—for permission to be buried in the same cemetery; he has rested there since 2015. In the introduction to a biography of the composer by Jean-Bernard Cahours d'Aspry (available online), Ciccolini reveals that he viewed his recordings of Séverac's music as a significant cultural contribution. He writes: "One might lament that it did not achieve the success it deserved. The French are not a curious people."



Yet, these efforts have begun to bear fruit. It was, in all likelihood, Ciccolini who brought Séverac to wider attention, paving the way for the emergence of recordings dedicated entirely to the composer's work.

Right - *the cover of Aldo Ciccolini's LP box set of Séverac's complete works for piano, 1981 (begun in 1968), featuring a watercolor by Séverac himself.*

1971 *Déodat de Séverac, Pièces pour piano.* The French pianist Jean-Joël Barbier, who is said to have studied with Blanche Selva before World War II (by his own admission only for her assistants), recorded an LP on Erato in 1971 with, by Séverac, *Les muletiers devant le Christ de Llivia* and *Le retour des muletiers* from *Cerdaña*, *Baigneuses au soleil, Ou l'on entend une vieille boïte à musique* from *En vacances, first collection* and *Vers le mas en fête* and *Coin de cimetière au printemps* from *En Languedoc*. Erato

1973 *Musique française pour piano*: American pianist Grant Johannesen plays *Sous les lauriers roses* and *Peppermint-get*, alongside music by Albert Roussel and Paul Dukas. Reissued in 2024, but available for download only. Candide.

1977 *Musique française de piano*: French pianist Mireille Saunal performs *Les muletiers devant le Christ de Llivia* from *Cerdaña* and *Où l'on entend une vieille boîte à musique* from *En vacances*, as well as music by Migot, Lajtha, Emmanuel, Wissmer, Ancellin, Huggon, Lesur, and Werner. Verseau.

1978 The pianist and musicologist Monique Müller—presumably French—released an LP featuring Sévérac's *Cerdaña* alongside music by d'Indy. Vde Gallo.

1978 Belgian pianist Pierre Huybregts recorded *Cerdaña* and *Baigneuses au soleil* in America. Having begun recording Sévérac's music in 1965, he became the first person to record Sévérac's major piano works. Orion.

1982 A recording was released that specifically highlights Sévérac's ties to southwestern France. The record label Ventadorn, which existed between 1969 and 1984, specialized in the Occitan tradition—primarily folk music. The recording of Sévérac's *Cerdaña* by Montpellier-based pianist Francis Michaud is an exception. The liner notes are in Occitan, with the exception of the biographical note about the pianist. Ventadorn.

1984 Under the title *Déodat de Séverac, Inédits pour piano*, Isabelle Legoux-Laboureau recorded a number of Séverac's many unpublished pieces: the piano sonata from his time at the Schola Cantorum—written in 1899 and not published until 1990—as well as several shorter works: *Vent d'Autan, Valse métèque*, *Danse du tonneau et du bidon*, *Impromptu*, *Prélude du quatuor*, and *Valse lente*. It has subsequently been released on CD. REVOLUM.

1986 *Musique française pour piano à quatre mains* is the title of an LP album featuring French music for piano four-hands, performed by pianists Philippe Corre and Edouard Exerjean. It includes the complete *En vacances, first collection*, by Séverac—arranged for four hands by the composer himself—along with works by Bizet, Daniel-Lesur, Fauré, Dandelot, Milhaud, Ravel, Vuillemin, Inghelbrecht, and Caplet. The pieces by Séverac, Fauré, and Ravel were reissued on CD in 1989 by *Musique d'Abord* (Le Chant du Monde).

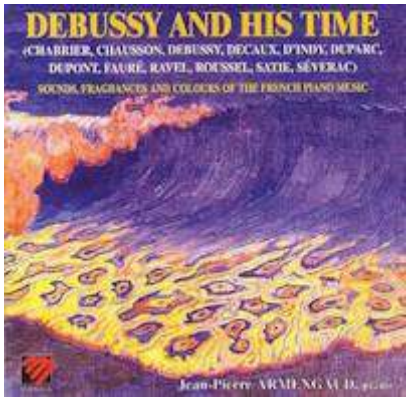
1988 *Déodat de Séverac, œuvres pour piano*, featuring Jean-Joël Barbier performing *Cerdaña*, *Baigneuses au soleil*, *Vers le mas en fête*, and *Coin de cimetière au printemps* from *En Languedoc*. Accord.

From the 1990s onwards, various CDs have appeared containing several of Séverac's suites or individual works. These include releases where Séverac is featured alongside other composers in anthologies of French music, or within collections organized around specific themes:

1991 French pianist Françoise Thinat performs *Cerdaña*, *Les naïades et le Faune indiscret*, and *En Languedoc*. ScalenDisc.

1992 *Children's Corner*—English pianist Peter Katin performs music themed around childhood, including works by Gabriel Grovlez, Debussy, Ibert, and Séverac's *En vacances*. Simax Classics.

1994 *Musique Romantique Française pour Piano*—French pianist Michel Bourdoncle performs *Le retour des muletiers* from *Cerdaña*, alongside music by Bizet, d'Indy, and Chausson. Doron.



1997 *Debussy et son temps, Les sons, les parfums, les couleurs da la musique française* (right)*,* Jean-Pierre Armengaud plays *Sur l'étang, le soir,* from *En Languedoc,* as well as music by Chabrier, Chausson, Debussy, Decaux, d'Indy, Duparc, Dupont, Fauré, Ravel, Roussel, Satie. Harmonia Mundi/Mandala

1999 The Spaniard Albert Attenelle, *Cerdaña, En vacences*, *first collection* and *Baigneuses au soleil*. Columna Musica.

2001 Born in Lebanon but active in France, Billy Eidi releases *Baigneuses au soleil, Cerdaña, Sous les lauriers roses* and *Les naïades et le Faune indiscret*. Timpani (review)

Circa 2005 The likely German pianist Alexandra Neumann with the unlikely combination of Debussy, Séverac (*Baigneuses au soleil, Les naïades et le Faune indiscret*) and – Moussorgsky. Coviello Classics.

2009 *Isaac Albeniz, Abans i després d'Iberia*: Spanish pianist Jordi Camell performs works by Albéniz, as well as Séverac's 1908 completion of the movement *Navarra* from Albéniz's *Iberia*. Columna Musica.



2010 Under the title *Déodat de Séverac et la musique du temps perdu*, Japanese pianist Yumiko Fukao recorded *Impromptu No. 2, En Languedoc*, and *En vacances, first collection*; she subsequently recorded Séverac's complete piano works across four CDs (see below). A musicologist by training, she studied in Lyon under Pierre Guillot, a specialist on Séverac. King Records (right).

2011 Organist Jean-Philippe Hodant performs an organ arrangement of *Cerdaña*. Saphir Productions.

2012 *Piano Rarities, Vol. 2: Compositeurs français*: The French-Cypriot pianist Cyprien Katsaris has compiled pieces by—with the exception of Séverac (*Où l'on entend une vieille boîte à musique* from *En vacances, premier recueil*)—*extremely* obscure French composers. Piano 21. (review)

2012 Under the title *Satie & Compagnie*, French pianist Anne Queffélec performs Séverac's *Où l'on entend une vieille boîte à musique* from *En vacances*, alongside works by Satie, Poulenc, Debussy, Ravel, Ferroud, Hahn, Dupont, Koechlin, Schmitt, and Queffélec herself. Of the 29 tracks on the album, 13 are by Satie. Mirare.

2017 Irish pianist Philip Martin released a collection of encores titled *Once more with feeling*, featuring works by Séverac (*Stances à Madame de Pompadour*) alongside pieces by composers including Grieg and Albéniz. SOMM Recordings.

2017 The series *Les musiciens de la Grande Guerre* included a volume dedicated to composers who served in medical or healthcare roles. Alongside works by Ibert, Ravel, Koechlin, and others, this volume features Séverac's *Les naïades et le Faune indiscret*, performed by pianist Amaury Breyne. Editions Hortus. (review)

2018 French pianist Laurent Martin released an album titled *Vasque aux colombes* (named after an unfinished piece by Séverac). It includes *En tartane, Les muletiers devant le Christ de Llivia*, and *Le retour des muletiers from Cerdaña*; *La vasque aux colombes* (an unfinished piece from *En vacances, second collection*, *En vacances, first collection, Stances à Madame de Pompadour, Peppermint-Get*, and *Coin de cimetière au printemps*. Ligia Digital.

2019 English pianist Peter Jacobs released an *Anthology of French Piano Music* featuring Séverac (*Les muletiers devant le Christ de Llivia* from *Cerdaña*), as well as works by Chapuis, Fauré, Ibert, Saint-Saëns, Debussy, Honegger, Poulenc, and Chabrier. Heritage.

2021 *Under the title Gounod & Compagnie, pièces pour piano*, Belgian pianist Paul Vanhove combines works by Séverac (*Valse romantique, Invocation à Schumann, Où l'on entend une vieille boïte à musique* from *En vacances, first collection,* and *Baigneuses au soleil*) with pieces by Gounod, Alkan, Fauré, and Bizet. Pavane Records.

2021 After Séverac's death, Blanche Selva found fifty-five bars of the unfinished *La Vasque aux colombes* and decided to complete it by adding sixty-six bars of her own. This was recorded by Christophe Petit, along with Selva's transcriptions of works by Franck and d'Indy. CIAR Classics (review)

2022 As part of the *Collection Cabinet de curiosités* (a series of productions supported by the Galaxie Y fund), French pianist Louis Guérin-Lescop—who focuses on highlighting lesser-known music—presents *Stances de Madame de Pompadour* by Séverac, alongside works by Chausson, Saint-Saëns, and Boëly. Galaxie Y.

2022 Under the title *Jardins suspendus* French pianist Eric Le Sage presents 26 piano miniatures by 22 French composers from the late 19th and early 20th centuries; he includes Séverac's *Valse romantique* from *En vacances, first collection*. Sony Classical.

2023 French pianist Laurent Wagschal brings together various composers in a three-CD set titled *Paris 1900*, one disc of which is dedicated to piano music. It features works by Séverac (*Ménétriers et glaneuses* from *Cerdaña*) as well as pieces by lesser-known composers such as Chaminade, Dupont, and Mel Bonis. IndéSens.

2023 Under the title *Présence Lointaine*, Armenian pianist Sofya Melikyan presents *En Languedoc* by Séverac, alongside works by his contemporaries Viñes (one of the pianists who championed Séveracs music during his lifetime), Ravel, Fauré, Satie, and Mompou—a group spanning birth years from 1845 (Fauré) to 1893 (Mompou). Rubicon Classics.

2023 Greek pianist Zoe Samsarelou releases *Ek-stasis: Dionysus, Nymphs and Satyrs*, featuring Séverac's *Les naïades et le faune indiscret*. Divine Art Records.

2024 As part of the *Collection Cabinet de curiosités* (see above), French pianist Delphin Bardin performs works by Chabrier and Séverac's *En Languedoc*. Galaxie Y.

2025 Italian pianist Serena Valluzzi performs *Cerdaña, En Languedoc*, and *Baigneuses au soleil*. Brilliant Classics.

2026 Reissue of Robert Casadesus's 1936 recording of *Retour des muletiers* from *Cerdaña*.

2026 The French pianist Wilhem Latchomia offers a unique perspective; in 2026, he released a collection of piano pieces titled Cataluña, in which he intersperses the five movements of Séverac's *Cerdaña* with works by the Catalan composer Mompou—alongside pieces by Mompou, Séverac, and Albéniz. Dolce Volta.



2026 Not yet released at the time of writing—but scheduled for November 25, 2026 (apparently as a digital-only release - right)—is an album by Italian pianist Vincenzo Maltempo titled *Encores Extravaganza*. It features short pieces of highly varied character, spanning from the time of Bach to Maltempo himself (*A Musical Snuffbox*). The selection ranges from the breathtakingly virtuosic *La danse d'Olaf* (1916) by Riccardo Pick-Mangiagalli to the tranquil *Valse romantique* by Séverac, from *En vacances, first collection*. Piano Classics.

During the 21st century, several complete recordings of Séverac's piano music have been released.

2001 The Japanese pianist Izumi Tateno—who has been active in Finland since 1964—recorded most of Séverac's piano works across two CDs. Finlandia. (review) A selection was released on Warner Apex (review).

2003 Spanish pianist Jordi Masó began his complete recording of the piano music for the Naxos label in 2003 with the first volume, followed by two additional volumes in 2012; one could say that he shares the same "terroir" as Séverac. Naxos. (Reviews: Volume 1 ~ Volume 2 ~ Volume 3)

2015 The French pianist François-Michel Rignol released a complete set of the piano music, spanning three CDs. FY & Solstice (review ~ review ~ review ~ review)

2024 Japanese pianist Yumiko Fukao released a collection of all his piano music—presented in chronological order and including works that remained unpublished during his lifetime—across four CDs issued by a Japanese label.



Right - The cover of Vol. 1 of Yumiko Fukao's complete recording. The image shows the house in Saint-Felix-Lauragais where Séverac was born in 1872.

Little information is available about her, and her website is entirely in Japanese. The four discs are titled: "Youthful Passion," "An Up-and-Coming Composer in Paris," "Mature Works in Catalonia," and "Séverac as a Mediterranean." La paix classique.

Chamber Music

Séverac wrote chamber music, but very little has been published. *Minyoneta,* and *Souvenir de Céret* for violin and piano, dating from 1919, are two of the very few works that were published.

2010 On an album titled *Le soleil des Pyrénées*, the French violinist Gérard Poulet and the Japanese pianist Yumiko Fukao recorded Séverac's *Minyoneta, souvenir de Figueras, Souvenir de Céret* and *Lied romantique* for violin and piano, and arrangements for violin and piano of *Ménétriers et glaneuses* from *Cerdaña*, *Peppermint-Get* and *Danse du chevalet* from Séveracs opera *Le cœur du Moulin*, as well as music by de Falla and de Sarasate. King International.

Organ and Choral Music

1979 Séverac's organ music did not appear on record until 1979, when organist Pierre Guillot recorded his organ works (right), using the Cavaillé-Coll organ at Saint-François-de-Sales in Lyon; based on the titles, it is difficult to determine whether any previously unpublished music is included. As the culmination of many years of research, Guillot later wrote the first modern biography of Séverac: *Déodat de Séverac, musicien français* (2010). Erato.

1993 *Panis Angelicus: Favourite Motets from Westminster Cathedral*. The Westminster Cathedral Choir, under the direction of James O'Donnell, performs motets—many in special arrangements—by a range of composers, from Bach to the 20th century. Séverac's *Tantum Ergo* is included. Hyperion.

1994 Séverac's choral piece *Tantum Ergo* is featured alongside works such as Fauré's *Requiem* and an organ piece by Vierne, performed by the Schola Cantorum of Oxford and the Oxford Camerata, conducted by Jeremy Summerly. Naxos.

1998 The Canadian-trained organist Danielle Dubé recorded Séverac's complete organ works on the organ at the Cathedral of Saint-Michel in Sherbrooke, Quebec. Fonoteca.

2000 *Séverac: L'Œuvre pour l'orgue*. Michelle Leclerc recorded Séverac's complete organ works—along with a few pieces by Chausson and d'Indy—on the 1877 Cavaillé-Coll organ in Auteuil (expanded by Gloton-Debierre between 1937 and 1938). AEOLUS.

2010 Another recording of the *Tantum Ergo*, this time by the Eton College Chapel Choir, directed by Ralph Allwood, on a disc of French sacred work music. Signum Classics (review)

2012 The Choir of Christ's College, Cambridge directed by David Rowland recorded four choral works, *O sacrum convivial, Ave verum corpus, Tantum ergo* and *Salve Regina*, on a disc titled *Quam Dilecta - French Romantic Choral Music*. Regent (review)

2012 *La lyre de l'âme*: Olivier Vernet performs a significant portion of Séverac's organ music on the organ at Lyon Cathedral. Also included here are motets for mixed choir and organ, featuring La Maîtrise de garçons de Colmar, under the direction of Arlette Steyer. Ligia.

Orchestral Music

Much of Séverac's orchestral music has remained unpublished, and a great deal of material has been lost.

1954 One of the aforementioned recordings on the Le Chant du Monde label, dating from 1954, features orchestral music: the concert waltz *Peppermint-Get* (1907)—orchestrated by Séverac himself—and *Valse romantique* from *En Vacances, first collection,* in an orchestration of unknown origin. These are performed by an orchestra conducted by Raymond Chevreux. Le Chant du Monde



2016 Under the direction of Italian conductor Roberto Benzi, the Orchestre de la Suisse Romande performed orchestral music by Séverac (right). Unfortunately, not much of this is actually the work of Séverac himself. The recording includes Cortège Catalan—orchestrated in 1919 by Stéphane Chapelier—as well as the three Recuerdos. *Nymphes au crépuscule* ("Nymphs at Twilight") is a "symphonic tableau" for orchestra and women's chorus—later incorporated into the music for the lyric tragedy *Hélène de Sparte* (1912)—which is indeed orchestrated by Séverac himself, as is the concert waltz *Peppermint-Get* (1907). Le Mirage consists of two songs with orchestra from 1903, set to texts by Léon Damart—essentially a short dramatic piece—sung by the French soprano Jaëlle Azzaretti. The final item is a suite from Séverac's unfinished operetta *Le roi Pinard*—a project he worked on for many years—though the orchestration is not by Séverac, but rather by Yvon Bourrel. The release also features songs and choral music with orchestral accompaniment. Cascavelle.

Songs and Opera

There are a number of older recordings of individual songs by Séverac, most notably the popular *Ma poupée chérie*, written in 1914 as a lullaby for his little daughter, Magali.

1925 *Ma poupée chérie* – the prominent French bass Jean-Émile Vanni-Marcoux, accompanied by Piero Coppola on piano; an acoustic recording, later reissued on CD. Gramophone Company; CD – Marston (review).

1925–1926 *Ma poupée chérie* – the French heroic tenor Henri Saint-Cricq. Acoustic recording. Pathé.

c. 1927 – The baritone Charles Panzéra, a noted specialist in French mélodies, recorded *Chanson pour le petit cheval* (reissued on CD by EMI in 1992), accompanied by Magdeleine Panzéra-Baillot. His Master's Voice.

1927–1930 – The French mezzo-soprano Germaine Corney recorded *Chanson pour le petit cheval* and *Ma poupée chérie*. Reissued on CD by Malibran. Polydor.

Ca 1930 The French tenor Henry Chardy recorded *Ma poupée chérie.* Odeon.

1930 *Le Roi fait battre le tambour* – the French heroic tenor Henri Saint-Cricq. Electrical recording. Pathé.

1930 The French mezzo-soprano Claire Croiza recorded *Ma poupée chérie* and *Albado*, accompanied by George Reeves. Columbia.

Ca 1932 The French contralto Marquise de Vésins, who performed in the Paris salons at the beginning of the 20th century recorded *Les Hiboux* accompanied by Magdeleine Panzéra-Baillot. Columbia.



1932 Charles Panzéra recorded *Chanson de la nuit durable* with orchestral accompaniment, orchestrated by Piero Coppola. Orchestra conducted by Piero Coppola (right - the label has not yet become La Voix de son Maître). Disque Gramophone.

1933 The French soprano Mary Marquet recorded *Le roi fait battre le tambour* with harp accompaniment by Lily Laskine. Disque Gramophone.

Séverac's songs have not attracted the interest of record labels to the same extent as his piano music. Following the recordings mentioned above, it was not until the late 1980s—with few exceptions—that his vocal repertoire began to be recorded.

1950 French soprano Marta Angelici recorded *Ma poupée chérie*—paired with Mozart's *Wiegenlied*—accompanied by Maurice Faure. Label: La Voix de son Maître.

1968 *A Charm of Lullabies*; contralto Maureen Forrester, accompanied by pianist John Newmark, performs lullabies in French, Spanish, Italian, German, and English—including Séverac's *Ma poupée chérie*. Label: Westminster.

1972: *Héliogabale*—a radio broadcast of the 1910 lyric tragedy, featuring the orchestra of the Gran Teatre del Liceu, with soloists Cecilia Fondevila, Bartomeu Bardagoi, and Raimond Torres, conducted by Àngel Colomer i Romero. Premiere Opera.

1987–1988 *Mélodies et chansons*—baritone Gabriel Bacquier, soprano Michèle Command, and variety performer Odette Laure, accompanied by Jacques Bernier; this three-volume set likely contains the complete collection of Séverac's songs. ScalenDisc.

1998 Songs by Déodat de Séverac—baritone François Le Roux and English soprano Patricia Rozario, accompanied by Graham Johnson, perform 27 songs. Label: Hyperion.

2004 *French songs by*, songs by Séverac, Meyerbeer, and Saint-Saëns, featuring the Belgian bass Shadi Torey, accompanied by David Miller, and the fellow Belgian baritone Lionel Lhote, accompanied by Daniel Blumenthal. The works by de Séverac included are *Le roi fait battre le tambour* and *Le roi Renaud*. It is not specified which singer performs which piece. Cypres



2010 *Le cœur du Moulin*, the only opera Séverac completed, performed in 1909 (right). Jean-Yves Ossonce, dir., Orchester symphonique Région Centre-Tours, Maitrise et chœurs de l'Opera de Tours, Jean-Sébastien Bou, Sophie Marin-Degor, Pierre-Yves Pruvot, Marie-Thérèse Keller, Sabine Revault d'Allones, Christophe Berry, Anna Destraël, Frédéric Bourreau, Yvan Sautejeau. Timpani (review)

2011 *Mélodies et vieilles chansons de France*, Japanese soprano Yumi Nari, trained in Paris, accompanied by pianist Ryosuke Shiina performs 25 songs by Séverac. ALM Records.

2012 *Le Bestiaire* with French-Italian soprano Céline Ricci and pianist David Lockert presents songs with animal themes: in addition to Séverac (*Chanson pour le petit cheval, Les hiboux, Le petit âne blanc*), the French composers Sauguet, Ibert, Caplet, Grovlez and Herscher-Clément. Sono Luminus.

2015 *Green : Mélodies françaises sur des poèmes de Verlaine*, French countertenor Philippe Jaroussky, pianist Jérôme Ducros and Quatuor Ebène, Verlaine texts set to music by French composers, Séverac (*Prison*) and Debussy, Fauré, Chausson, Hahn etc. Erato. (review)

2016 *A Verlaine Songbook* features English soprano Carolyn Sampson, accompanied by Joseph Middleton, performing settings of Verlaine's poetry by various composers—including Séverac (*Le ciel est par-dessus le toit*, *Soleils couchants*), as well as Debussy, Poldowsky, Ravel, Szulc, Fauré, Chausson, Saint-Saëns, Hahn, and Bordes. BIS. (review)

2016 *Déodat de Séverac: Mélodies* – French soprano Anne Rodier, accompanied by François-Michel Rignol, performs 19 songs by Séverac. Solstice.

2016 Soprano Eugénie Warnier and pianist Marine Thoreau La Salle recorded *Ma Poupée chérie* on the album *Soir*. Muso (review)

2018 Under the title *Bal des animaux* (The Animals' Ball), Belgian soprano Sophie Karthäuser and pianist Eugene Asti have curated a collection of 33 songs about animals, primarily by French composers from the 19th and early 20th centuries. The selection includes *Les Hiboux* by Séverac. Harmonia Mundi. (review ~ review)



2021 Dutch soprano Ellen Valkenburg and pianist Maurice Lammerts van Bueren, performing under the title *Les Apaches*, highlight four members of the original Les Apaches group—Maurice Ravel, Manuel de Falla, Maurice Delage, and Séverac—with works including *À l'aube dans la montagne, Chanson pour le petit cheval,* and *Les hiboux* (right). It is likely that this release, along with some of the recordings listed below, was created to mark the centenary of Séverac's passing. Zefir Records.

2021 *Paris vagabond*, featuring French tenor Fabien Hyon and pianist Juliette Sabbah, depicts a wander through Paris. The program consists primarily of music by Joseph Kosma set to texts by Prévert, but also includes works by Poulenc, Hahn, Roussel, and Séverac (*Le ciel est par-dessus le toit*). Passavant Music.

2021 *Misia*, by the ensemble Revue Blanche, presents a program centered on Misia Sert—one of the preeminent Parisian salon hostesses at the turn of the 20th century. The selection features music by composers who frequented her salon, such as Durey, Ravel, Duparc, Casella, Auric, and Séverac—the latter of whom dedicated several of his songs to Misia (*Temps de neige, Un rève, Les Hiboux, L'infidèle*). The Belgian soprano Lore Binon provides the vocals, with accompaniment arranged for viola, harp, and flute. Antarctica Records.



2022 *Déodat de Séverac – Blanche Selva* is a Catalan CD (left) featuring music by Séverac and Blanche Selva—who was also a composer—performed by soprano Mireia Latorre, mezzo-soprano Eulàlia Fantova, baritone Josep Cabré, pianist Daniel Blanch, and organist Joan Segui. The program consists of sacred songs in Catalan and Occitan, accompanied not only by the organ but also by violin, "accordéon diatonique", and percussion. Columna Música.

2026 *Mélodies sur des poèmes de Charles Baudelaire:* English soprano Felicity Lott—equally at home in both French and English repertoire—sings Les *Hiboux* (recorded in 1987), accompanied by Graham Johnson, alongside songs by Duparc, Fauré, de Bréville, Sauguet, Capdeville, Chabrier, and Debussy. Harmonia Mundi.

Not found

Bervyl CHAMP-1656 Pamphile

Pierre Bernac, Le chanson pour le petit cheval U-BP1556

Valse romantique Godard orchestra

Also, according to World's Encyclopedia of recorded music, Mildred Dilling also recorded Valse romantique G.EH. 579 EB 68 : S 102 37, but according to AI this is a library code for sheet music of Dilling's arrangment of the piece for harp, so maybe she never recorded it.

Summary

It must be said that, for a little-known composer, Déodat de Séverac is remarkably well represented in recordings—spanning the period from 1914 to 2026—with five complete sets of his piano music, several collections of his organ works, and a solid selection of his songs. That he has remained in the shadow of Debussy and Ravel is likely due in part to his regionalism—a rather niche focus—and the fact that he apparently struggled to keep track of the scores for his larger-scale works; had these survived, orchestral suites based on his theatre music might well have remained part of the standard concert repertoire. Some works were performed once but never published, and the scores have since been lost. His catalogue includes many pieces that pique one's curiosity—such as *Les vendanges* for piano and orchestra, which was never published; one wonders if the material still exists.

The same applies to his chamber music. While some pianists do include his works in their concert programs, they face a vicious cycle: featuring an unknown composer fails to attract an audience, leading pianists to hesitate and opt for "safer" choices—leaving Séverac unknown to most. Regarding his piano music, another factor is undoubtedly the significant effort required for even a professional pianist to learn and prepare these works. Paris-based pianist Daniel Propper comments on Séverac's piano music: "The musical score is often complex, featuring multiple layers of voices and a dense array of syncopations and rhythms that must be integrated—a process demanding great precision in sight-reading, technique, and touch. Numerous textual indications complement the notation, and the keys employed often involve a large number of accidentals."

Nevertheless, new recordings continue to emerge. A great many of the recordings mentioned here are available on streaming platforms such as YouTube, Spotify, and Amazon; some can be found exclusively on these services.

Göran Tegnér