

## ABSTRACT

Title of dissertation: FRENCH ART SONGS FOR HIGH VOICE  
BY FAMOUS OPERA COMPOSERS

Hyun Min Lee, Doctor of Musical Arts, 2005

Dissertation directed by: Professor Dominic Cossa  
School of Music

Some of the most popular French operas of today, written from 1870 to 1945, are Gounod's *Faust*, Bizet's *Carmen*, Saint-Saëns' *Samson et Dalila*, Offenbach's *Les Contes d'Hoffmann*, Delibes' *Lakmè*, Massenet's *Manon*, Charpentier's *Louise*, Debussy's *Pelléas et Mélisande*, Ravel's *L'Enfant et les Sortilèges*, and Poulenc's *Dialogues de Carmélites*. These composers often composed as many *mélodies* as operas. However, the public often remembers only one great work of an artist; for many French composers, an opera became their one great work, reaching a wider audience, leaving their *mélodies* behind.

While performing both the operas and *mélodies* of the above composers, I realized similarities in musical styles between these genres. In this dissertation I will study the *mélodies* of the famous 19<sup>th</sup> century opera composers listed above, focusing on where their notable operatic elements appeared in their *mélodies*. I will also discuss why

some mélodies were left in the shadows while others received more recognition. I hope that this dissertation will shine the light once again on the more famous mélodies, and bring the less famous mélodies onto the stage.

This dissertation is comprised of *La Clemenza di Tito*, *Les Contes d'Hoffmann*, and French art song recital. Unfortunately, Mozart's *La Clemenza di Tito* has less of a connection with my other performances. While Mozart was a notable opera composer and did compose many art songs, he composed only two songs in French, hence making him less connected to my topic. Therefore, I will focus more on *Les Contes d'Hoffmann* and the recital. I performed the operas *La Clemenza di Tito* and *Les Contes d'Hoffmann* on May 2, 2003 and May 7, 2004 in the Kay Theatre of the Clarice Smith Performing Arts Center. My recital was held on April 22, 2004 in Gildenhorn Recital Hall, also in the Clarice Smith Performing Arts Center. Recordings of these performances may be obtained from the Michelle Smith Performing Arts Library.

I would like to thank God for providing me with this opportunity. I dedicate all of my work to my parents, who are watching me from above.

FRENCH ART SONGS FOR HIGH VOICE  
BY FAMOUS OPERA COMPOSERS

by

Hyun Min Lee

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
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2005

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## PROGRAM NOTES

**La Clemenza di Tito***Opera in two acts, K621*Composed by **W.A. Mozart**Libretto by Caterino Mazzolà,  
after Pietro Metastasio

Conducted by Heinz Fricke

Directed by Ping Chong

April 30, May 2 &amp; 6, 2003 at 7:30 PM

May 4, 2003 at 3 PM

Ina &amp; Jack Kay Theatre

Clarice Smith Performing Arts Center

University of Maryland, College Park

La Clemenza di Tito was an opera designed by W.A. Mozart (1756-1791), under commission, to celebrate Emperor Leopold II's coronation as King of Bohemia. Metastasio's libretto, already set by more than forty composers, was 'ridotta a vera opera' ('reduced to a proper opera'), as Mozart wrote in his catalogue. Only seven arias and one chorus were unchanged as Metastasio's aria and recitative texts were manipulated in the ensembles and finales developed by Mazzolà.

La Clemenza di Tito was probably all composed between late July and September of 1791. Until about 1830 La Clemenza di Tito was one of Mozart's most popular operas, but it declined thereafter. It has never fully entered the modern repertory and is often described as not good enough to be Mozart and was hastily assembled for a commission he could not refuse. However, critical views have

changed since World War II, and *La Clemenza di Tito* is now seen in a more positive light, a step in the further reform of opera seria.<sup>1</sup>

I performed the role of Servilia in this opera. Servilia is the sister of Sesto and is in love with Annio. For Servilia there is a major duet, an aria, and several recitatives. Servilia is a complicated character as she holds various contrasting qualities. While she appears on the outside to be very calm and gentle, a traditional ladylike figure of her time, she is a confident and strong woman on the inside. Music-wise her inner strength needs to be expressed through the light and simple music. For example, in her aria in act two, Servilia's lightly-scored minuet "S'altro che lagrime" is a gentle but at the same time penetrating plea; weeping is not enough to save Sesto.<sup>2</sup>

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<sup>1</sup> Sadie Stanley, ed, *The New Grove Dictionary of Opera*, Abridged ed, (New York: St. Martin's Press, 1997) 126-7.

<sup>2</sup> Ibid. 129.

## TRANSLATIONS

**La Clemenza di Tito**

Opera in two acts

*W. A. Mozart (1756-91)*Libretto by Caterino Mazzolà,  
after Pietro Metastasio

Two major duet and aria

**The Clemency of Titus****No. 7 Duet**

Annio:

Ah perdona al primo affetto questo  
accento scongiato;  
Colpa fu del labbro usato a così  
chiamarti ognor.

Annio:

Ah, forgive an unwise word from my  
earlier love;  
It was the fault of lips accustomed to  
call you always this.

Servilia:

Ah, tu fosti il primo oggetto che  
finor fedel amai,  
e tu l'ultimo sarai ch'abbia nido in  
questo cor.

Servilia:

Ah, you were the first and still my  
only love,  
and you shall be the last to dwell in  
my heart.

Ann:

Cari accenti del mio bene!

Ann:

Dear words from my beloved!

Ser:

Oh mia dolce, cara speme!

Ser:

Oh my sweet, dear hope!

Ser/Ann:

Più che ascolto i sensi tuoi, in me  
cresce più l'ardor.  
Quando un'alma è ad altra unita,  
qual piacer un cor risente!  
Ah si tolga dalla vita tutto quell che  
non è amor.

Ser/Ann:

The more I listen to your words, the  
more my ardor grows.  
When one soul is to another united,  
what joy a heart feels!  
Ah let us eliminate from life  
everything that isn't love.<sup>1</sup>**No. 21 Aria**

Servilia:

S'altro che lacrime per lui non  
tenti,  
tutto il tuo piangere non gioverà.  
A questa inutile pietà che senti,  
Oh, quanto è simile la crudeltà!

Servilia:

If you attempt to do nothing more  
than cry,  
all your weeping will be of no help.  
To this useless pity that you feel,  
Oh, how like cruelty this useless pity  
of yours seems!<sup>2</sup><sup>1</sup> Nico Castel, *The Libretti of Mozart's Completed Operas*, Vol. 1, (Geneseo, NY: Leyerle Publications, 1997) 123.<sup>2</sup> Ibid 131.



**Oiseaux, si tous les ans, K. 307**

(1777-8)

*Antoine François Claude Ferrand*

Oiseaux, si tous les ans  
 Vous changez de climats,  
 Dès que le triste hiver  
 Dépouille nos bocages;  
 Ce n'est pas seulement  
 Pour changer de feuillages,  
 Ni pour éviter nos frimats;  
 Mais votre destinée  
 Ne vous permet d'aimer,  
 Qu'à la saison des fleurs.  
 Et quand elle est passée,  
 Vous la cherchez ailleurs,  
 Afin d'aimer toute l'année.

**Dans un bois solitaire, K. 308**

(1777-8)

*Antoine Houdar de La Motte*

Dans un bois solitaire et sombre  
 Je me promenais l'autr' jour,  
 Un enfant y dormait à l'ombre,  
 C'était le redoutable Amour.  
 J'approche, sa beauté me flatte,  
 Mais je devais m'en défier;  
 Il avait les traits d'une ingrante,  
 Que j'avais juré d'oublier.  
 Il avait la bouche vermeille,  
 Le teint aussi frais que le sien,  
 Un soupir m'échappe, il s'éveille;  
 L'Amour se réveille de rien.  
 Aussitôt déployant ses ailes et  
 saisissant  
 Son arc vengeur,  
 L'une de ses flèches, cruelles en  
 partant,  
 Il me blesse au coeur.  
 Va! va, dit-il, aux pieds de Sylvie,  
 De nouveau languir et brûler!  
 Tu l'aimeras toute la vie,  
 Pour avoir osé m'éveiller.

**You birds, so every year**

You birds, so every year  
 You change our climates  
 As soon as the sad winter  
 Strips our groves.  
 It isn't solely  
 For a change of foliage  
 Or to avoid our foggy winter weather.  
 But your destiny  
 Simply doesn't allow you to enjoy love  
 Beyond the season of flowers.  
 For when she is gone,  
 You look for another place,  
 To make an end of love every year.<sup>1</sup>

**In a lonely forest**

In a lonely and sombre forest  
 I walked the other day;  
 A child slept in the shade,  
 It was a veritable Cupid.  
 I approach; his beauty fascinates me.  
 But I must be careful:  
 He has the traits of the faithless maiden  
 Whom I had sworn to forget.  
 He had lips of ruby,  
 His complexion was also fresh like  
 hers.  
 A sigh escapes me and he awakes;  
 Cupid wakes at nothing.  
 Immediately opening his wings and  
 seizing  
 His vengeful bow  
 And one of his cruel arrows as he parts,  
 He wounds me to the heart.  
 "Go!" he says, "Go! At Sylvie's feet  
 Will you languish anew!  
 You shall love her all your life,  
 For having dared awaken me."<sup>2</sup>

<sup>1</sup>Trans. Christie Turnage, "Oiseaux, si tous les ans," [The Lied and Art Song Texts Page](http://www.recmusic.org/lieder/get_text.html?TextId=5574), Emily Ezust ed., (2004) 1 Dec. 2005, <[http://www.recmusic.org/lieder/get\\_text.html?TextId=5574](http://www.recmusic.org/lieder/get_text.html?TextId=5574)>.

<sup>2</sup>Trans. Emily Ezust, "Dans un bois solitaire," [The Lied and Art Song Texts Page](http://www.recmusic.org/lieder/get_text.html?TextId=9731), Emily Ezust ed., (2004) 1 Dec. 2005, <[http://www.recmusic.org/lieder/get\\_text.html?TextId=9731](http://www.recmusic.org/lieder/get_text.html?TextId=9731)>.

## PROGRAM NOTES

**Les Contes d'Hoffmann***Opéra fantastique en 5 actes*

Composed by **Jacques Offenbach**

Libretto by Jules Barbier

Based on the play of the same name by Jules Barbier & Michel Carré

May 1, 5, & 7, 2004 at 7:30 PM

May 9, 2004 at 3 PM

Ina & Jack Kay Theatre

Clarice Smith Performing Arts Center

University of Maryland, College Park

Jacques Offenbach (1819-1880) was the reigning king of opéra bouffe in Paris. He longed, however, to prove that he could also compose a serious work. His chance came with an adaptation of an 1851 play which, in turn, was based on stories by that consummate Romantic, writer-poet-composer E.T.A. Hoffmann. Librettist and playwright Jules Barbier cast Hoffmann as the protagonist of these tales (one of which also inspired Léo Delibes' ballet Coppelia). Hoffmann's personal journey is traced through his relationships with a series of lovers and nemeses, all of which is overseen by the personification of his own poetic muse, his companion Nicklausse.

Just as the stories depict elements of Hoffmann's fictional personality, Offenbach's score became very much a part of him; it actually was his final statement, for he was dying as he composed it. Legend even has it that he died with the score in his hand. Completed by Guiraud and premiered at the Opéra-Comique in 1881, the work then faced a torturous journey of its own, for its history has been plagued by various versions and well-meant attempts at cuts and revisions. The "traditional"

Hoffmann, as it comes down to us, however, is nevertheless an enduring monument to a composer who simply wanted to be taken seriously.<sup>1</sup>

In the Tales of Hoffmann, the very colorful aria of the mechanical doll, Olympia, is one of the most delightful pieces in this opera. This aria needs coloratura singing, so it is important to use a clear and simple voice, keeping its intentions and wit. “The mechanical strictness of the doll is still interpreted by a singer of flesh, bones, and brains...The audience must hear the latter under the disguise of the former.”<sup>2</sup> The role of Olympia lends itself to a good high voice performance.

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<sup>1</sup> Denise Gallo, The Tales of Hoffmann: Program Notes (Washington, D.C.: The Summer Opera Theatre Company, 2000) 21.

<sup>2</sup> Martial Singher, An Interpretive Guide to Operatic Arias (University Park, PA: The Pennsylvania State University Press, 1983) 178.

## TRANSLATION

**Les Contes d'Hoffmann**

Opéra fantastique en 5 actes

*Jacques Offenbach*

Libretto by Jules Barbier

Olympia:

Les oiseaux dans la charmille,  
dans les cieux l'astre du jour,  
tout parle à la jeune fille  
d'amour.

Ah! voilà la chanson gentile,  
la chanson d'Olympia.

Tout ce qui chante et résonne,  
et soupier tour à tour,  
émeut son Coeur qui frissonne  
d'amour. Ah! tout parle d'amour.  
Ah! voilà la chanson mignonne,  
la chanson d'Olympia.

**The Tales of Hoffmann**

Olympia:

The birds in the bower,  
the sun in the skies,  
everything speaks to the young girl  
of love.

Ah! that is the nice song,  
the song of Olympia.

Everything that sings and resounds,  
and in turn sighs,  
moves her heart which trembles  
with love. Ah! Everything speaks of love.  
Ah! that is the cute song,  
the song of Olympia.<sup>1</sup>

<sup>1</sup> Trans. Eta and Martial Singher, *An Interpretive Guide to Operatic Arias*, Martial Singher ed., (University Park, PA: The Pennsylvania State University Press, 1995) 177.

## PROGRAM NOTES

**Recital: French Art Song for High Voice by Famous Opera Composers**

**Charles Gounod (1818-1893)** is best known for his opera *Faust* (1859) based on the play by Goethe. While Gounod is well known for the excellence of his operas, he is also credited with playing a pivotal role in the development of the French art song. He is the true originator of the French *mélodie*, as he first established the distinctive French character.

In the well-known Gounod song “Sérénade,” (1857) the prominent element is the Italianate vocal line of *bel canto*. It is set over a rocking accompaniment figure, which provides a lulling but somewhat sensual atmosphere for the text. There are three poetic stanzas, set strophically. Gounod ends each with miniature coloratura-like material.<sup>1</sup>

Gounod provided his own poetry for the *mélodie* “L’absent,” (1877) which is one of his best-known songs. It is said to have been written as an apology to his wife, for an affair he had with an Englishwoman. Vocal passages of considerable breadth are legato and tranquil, set above a softly expressive arpeggiated accompaniment. Gounod uses the arpeggiated pattern for subtle harmonic modulations that continue throughout the *mélodie* and complement his verse with its heartfelt emotional plea (“Tell me...if my beloved, while I lie awake, Remembers the absent one”). It is altogether possible that Gounod’s flexible harmonic progressions in this song could have influenced Fauré. Gounod closes with an extended piano postlude.<sup>2</sup>

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<sup>1</sup> Carol Kimball, *Song* (Ledmond, Washington: PST...Inc., 1996) 161.

<sup>2</sup> *Ibid.* 161.

“Venise” (1842) is one of Gounod’s loveliest songs. A quickly moving piano introduction calls to mind the exciting sights and sounds of a sultry Venetian night. This bustling pattern quickly dissolves into a languid, rhythmic barcarole figure of arpeggios in the bass line, embroidered with graceful sixteenth-note figures. The voice enters with a supple melody, blending with the piano figures to evoke the rocking gondolas moored in the quiet water of Venice’s lagoons, lit by dancing lights in the city. This is a secretive and mysterious Venice. Gounod uses the barcarole pattern in the piano as the basis for flexible and subtle modulations. It also serves to unify the formal structure, as does the faster-paced piano introduction used between sections.<sup>3</sup>

Gounod, having established many elements of his overall style in the early *mélodies* and more completely by the time of *Faust*, remained relatively isolated from Wagnerian influences and did not push against syntactical frontiers or evolve his sound much during his remaining career.<sup>4</sup>

**Georges Bizet (1838-1875)**, composed nearly fifty *mélodies*, most of which conform to the style of Gounod, his teacher at the Conservatoire. Although Gounod’s influence can be seen immediately in Bizet’s songs, Bizet’s rhythmic style is more forceful and his keen dramatic sense goes far beyond Gounod’s typical sentiment. This is true for both Bizet’s operas and songs, as his composing style was very similar across genres.

Bizet’s early vocal music was not intended for performance because it was only written as an exercise in composition. His best songs appeared between 1866 and 1868, including “Adieux de l’hôtesse arabe” (1866). Bizet’s broad literary tastes

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<sup>3</sup> Ibid. 161.

<sup>4</sup> Hugh MacDonald, “Bizet, Georges” *Grove Music Online*, Laura Macy ed. (Oxford University Press, 2003) 23 Apr. 2004.  
<[http://www.grovemusic.com.arugula.cc.columbia.edu:2048/shared/views/article.html?from=search&session\\_search\\_id=967041360&hitnum=2&section=music.51829](http://www.grovemusic.com.arugula.cc.columbia.edu:2048/shared/views/article.html?from=search&session_search_id=967041360&hitnum=2&section=music.51829)>.

are seen in his wide choice of poets. Frequently, his treatment is strophic, with the dramatic sense of effect when the poem calls for it. While his accompaniment figures can be repetitive and too persistent, his writing for the voice is very effective, and his inventiveness can be seen where there is any suggestion of exotic effect.<sup>5</sup>

In “La Coccinelle” (1868) Bizet is not simply content with recounting the story of a young man becoming excited by his lover. Bizet has the off-stage orchestra playing a captivating waltz to further dramatize the scene. In his imagination the whole incident takes place at a ball in a large country house, and Bizet is his own *régisseur* in providing a backcloth for the scene. In this ‘staging’ of a lyric, where the poet’s ideas are supplemented and given new dimensions, Bizet is in good company, for this is also one of Schubert’s great gifts.<sup>6</sup>

“Adieux de l’hôtesse arabe” is perhaps the best known of Bizet’s *mélodies*. It is a characteristic example of the fascination with oriental subjects that permeated the work of poets, musicians, and artists of this period. Hugo’s text, taken from *Orientales*, describes a scene in which a native Arab girl is being deserted by her lover, a young and handsome traveler. In an attempt to persuade him to stay, her “good-bye” is full of enticing and voluptuous images. Bizet’s musical response to the dramatic situation and the imagery of the text results in vocal phrases that are freely undulating, dance-like, and intense. Musical material used here foreshadows the exoticism and obsessive rhythms that Bizet developed and used later in his opera *Carmen*. The seeds of *Carmen*’s bewitching “Habanera” are embedded in Bizet’s sensual vocal lines, and the incessant beating of a tabor can be heard in the piano accompaniment figures. Bizet writes a melismatic phrase for the voice for the final

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<sup>5</sup> Ibid.

<sup>6</sup> Graham Johnson and Richard Stokes, *A French Song Companion*. (NY: Oxford University Press, 2000) 29.

“Souviens-toi!” It is a miniature coda of twelve bars, which he marks to be sung “in a voice broken by sobs.”<sup>7</sup>

In “Ouvre ton cœur” (1860), a very well known song by a less famous poet Louis Delâtre, Bizet shows that exquisite music can be distilled from verse that is not necessarily distinguished. It is more often performed as a song but it actually comes from the Ode-symphony *Vasco de Gama* (1859-60).<sup>8</sup>

The outrageous “Tarentelle” (1872) is a delicious trifle where Pailleron’s poem is subtly overwhelmed by ‘Tra la las.’ Bizet’s sprightly rhythms, alert and sparkling is a contrast to the chorale-like middle section which takes the singer’s as well as the audience’s thought to a deeper level.

**Ambroise Thomas (1811-1896)** is most famous for operas *Mignon* and *Hamlet* but only composed several songs. One of his songs “Le Soir” (1869), starting with a piano prelude, expresses the beauty of evening and the sweetness of love beautifully through its music.

**Claude Debussy (1862-1918)** wrote only 1 opera (several begun but only one opera completed) and 87 songs, including 2 that are unfinished. He wrote expertly for the voice and had a keen ability for translating poetic nuance into musical expression. Between 1892 and 1902, Debussy achieved full mastery of the musical techniques and style with which he is most closely identified – Impressionism. His musical works from this period include the *String Quartet*, *Prélude à l’après-midi d’un faune*, *Chansons de Bilitis*, and *Pelléas et Mélisande*.

As far as opera was concerned, *Pelléas et Mélisande* was without doubt the most important work of Debussy’s life. This opera bore little relation to the established traditions of 19<sup>th</sup> century opera, instead introducing elements of the 20<sup>th</sup>

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<sup>7</sup> Kimball 167.

<sup>8</sup> Johnson 31.



century opera. Hence, Debussy took the lead in bringing the opera from the late 19<sup>th</sup> century to the 20<sup>th</sup> century. *Pelléas et Mélisande* has become the dividing line between Debussy's early and late works as well as becoming one of the most frequently performed and highly regarded operas of the 20<sup>th</sup> century.<sup>9</sup>

Debussy may be thought of as the French counterpart of Hugo Wolf. Both of their song styles reflect a complete synthesis of poetry and music, with poetry as the primary determinant of the musical texture. Debussy's ability to determine the essence of the poetry and perfectly transform it into musical expression makes his *mélodies* unique in the history of French song.<sup>10</sup> "Regret" (1884) was written by Debussy in the early 1880's. It was composed for Mme Vasnier, a singer with whom the young Debussy was infatuated.

**Maurice Ravel's (1875-1937)** songs represent a transition between the mature *mélodies* of Claude Debussy and vocal Literature that follows, notably the songs of Les Six. There are several defining characteristics of Ravel's songs. First, a wide range of poetic styles, colorful texts, and usually free verse marks the text of his songs. They often have elegant, subtle melodies, which are sometimes even folklike. His harmonies are rich and complex. Lastly, driving rhythms are a noticeable feature of Ravel's songs. In many songs, most notably in "Don Quichotte" (1932) he chose to use Spanish dance rhythms. Ravel seldom strays from very regular metric organizations in his songs, and also frequently uses dominant-tonic (V-I) motion in the bass. The sense of flow and evenness of rhythmic structure in his songs call for careful execution. Ravel composed difficult piano accompaniments and often gave the piano the main musical interest of his *mélodies*. Like Debussy, Ravel insisted on technical accuracy from the pianist and singer; his indications of dynamics, tempo,

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<sup>9</sup> Roger Nichols and Richard Langham Smith, *Claude Debussy: Pelléas et Mélisande* (Cambridge: Cambridge University Press, 1989)

<sup>10</sup> Kimball 184-5.

and phrasing are exact and precisely noted. Elegance and refinement were prominent qualities in his personal life as well as in his musical compositions.<sup>11</sup>

The Basque musician chose Spain for his reverie, “Vocalise en forme de habanera” (1907), which is ‘in the form of a habanera’ and has a distinct and sensuous somber color and is rather muted for the piano and luminous for the voice.

**Jules Massenet (1842-1912)** was a French composer, best known for his operas popular in the late 19<sup>th</sup> and the 20<sup>th</sup> centuries. His successful works include *Manon*, *Werther*, *Thaïs*, and *Don Quichote*. His scene structures in his operas are very precisely organized. Massenet usually applied the motivic principle to the unification of a single scene, rather than to the work as a whole. While Massenet wrote a considerable number of operas, in addition he also wrote over two hundred songs. As might be expected, Massenet always writes carefully and sympathetically for the voice. He also sets French with flawless taste and devises idiomatic and evocative piano parts. While Massenet’s songs are perfectly crafted, they have been neglected probably because they have been overshadowed by the songs of his contemporaries, such as Bizet, Duparc, Fauré, and Debussy.

Massenet’s style was built mostly on those of Charles Gounod and Ambroise Thomas. He shared this background with Bizet and Delibes, but showed less awareness of German classical traditions than Saint-Saëns. The impact of Wagner was of course profound, and it accounts for the great enrichment of his orchestration in his middle years and perhaps also for his fluent handling of motifs. Massenet’s style became greatly admired in the later 20<sup>th</sup> century for its stylishness, craftsmanship, and understanding of the human. Massenet’s impact was not limited to his

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<sup>11</sup> Kimball 202.

contemporary composers, but through his works and teachings he also had a great influence on the next generation of composers.<sup>12</sup>

The world-famous song “Élégie” (1872) was originally published in 1866 as one of the Dix Pièces for piano. Massenet later added a poem by Gallet to this piece to complete what we now know as “Élégie.” In the song “Soir de Rêve” (1912) certain operatic elements can be seen over a sensuous accompaniment. Enharmonic modulation and chromatic progression are elements of his operas that are also used in “Soir de Rêve.” “Ouvre tes yeux bleus” (1880) is one of his most charming songs.

**Camille Saint-Saëns (1835-1921)**, composer of the opera *Samson et Dalila*, was a very prolific composer in all forms of music, including about fifty *mélodies*. Saint-Saëns wrote songs throughout his career, setting the poetry of Lamartine, Hugo and Banville as well as his own verses. His first two songs are setting of poems by Victor Hugo for whom he had a great admiration. In an article devoted to the poet, Saint-Saëns gave expression to Hugo’s conception of the art of the *mélodie*: “Could singing not emerge from poetry as a kind of blossoming? The rhythms, the sonorities of the verses, do they not ask for singing to emphasize them, singing being only a superior form of declamation?”<sup>13</sup> This idea seems to be successfully brought to life in Saint-Saëns’ *mélodies*.

“La Cloche” (1856), “L’attente” (1855) and “Aimons-nous” (1892) do not ask for much subtlety in their interpretation as the dynamics are very well indicated. Therefore, they can be sung in a broad and dramatic style. While Saint-Saëns is often accused of being overly technical, he proves in “Le Rossignol et La Rose” (1892) that he can be delicate and refined. In this piece, he brings together an evanescent

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<sup>12</sup> Hugh MacDonald, “Massenet, Jules” *Grove Music Online*, Laura Macy ed. (Oxford University Press, 2003) 23 Apr. 2004.

<[http://www.grovemusic.com.arugula.cc.columbia.edu:2048/shared/views/article.html?from=search&session\\_search\\_id=22032858&hitnum=1&section=music.51469](http://www.grovemusic.com.arugula.cc.columbia.edu:2048/shared/views/article.html?from=search&session_search_id=22032858&hitnum=1&section=music.51469)>.

<sup>13</sup> Pierre Bernac, *The Interpretation of French Song* (New York: W.W. Norton & Co., 1978) 53.

vocalize with *Parysatis*, a play by Dieulafoy put on in 1902. The lack of a text in “Le Rossignol et La Rose” is what gives the *mélodie* its evocative power.

**Léo Delibes (1836-91)**, who composed the opera *Lakmé*, and the ballets *Coppélia* and *Sylvia*, wrote only a few *mélodies*. *Lakmé* brings together many favorite features of the age: an exotic location, a fanatical priest figure, the mysterious pagan rituals of the Hindus and their bewitching flora, and the novelty of exotically colonial English people. There are many similarities with Meyerbeer’s *L’Africaine*. Delibes treats the passionate elements in his story with warm and expressive music. He reserves oriental colour for scenes of incantation and ceremony, for prayers and dances and for the tumultuous market scene, often with modal scales. The music is always reserved and tasteful, delicately orchestrated and filled with many subtle harmonic colours. The influence of Meyerbeer and Bizet is clear, yet Delibes shows a distinctive original gift in *Lakmé* at a higher level than in the more familiar ballets *Coppélia* and *Sylvia*.

A stranger to Delibes’ songs might look to the Bizet *mélodies* for some indication of his style; for he shared with this contemporary a natural feeling for the theatre and an ability to spin local color for Spanish and Oriental character pieces. Delibes and Bizet had much in common and admired each other’s work but were never close friends. Bizet’s influence can clearly be seen in “Les filles de Cadix” (1886), as it is reminiscent of an aria from *Carmen*. Delibes composed remarkable songs and operas for the high voice, along with “Les filles de Cadix,” other songs include “Coppelia Waltz” and “Jours passés.”<sup>14</sup>

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<sup>14</sup> Johnson 129.

## TRANSLATIONS

**Recital: French Art Song for High Voice by Famous Opera Composers**

Charles Gounod (1818-93)

**Sérénade***Victor Hugo*

Quand tu chantes bercée  
 Le soir entre mes bras,  
 Entends-tu ma pensée  
 Qui te répond tout bas?  
 Ton doux chant me rappelled  
 Les plus beaux de mes jours  
 Chantez, chantez ma belle,  
 Chantez, chantez toujours.

Quand tu ris, sur ta bouche  
 L'amour s'épanouit,  
 Et soudain le farouche  
 Soupçon s'évanouit.  
 Ah! le rire fidèle  
 Prouve un cœur sans détours!  
 Riez, Riez, ma belle,  
 Riez, riez, toujours!

Quand tu dors calme et pure  
 Dans l'ombre sous mes yeux,  
 Ton haleine murmure  
 Des mots harmonieux.  
 Ton beau corps se révèle  
 Sans voile et sans atours.  
 Dormez, dormez, ma belle,  
 Dormez, dormez toujours!

**L'absent***Charles Gounod*

O silence des nuits  
 dont la voix seule est douce,  
 Quand je n'ai plus sa voix,  
 Mystérieux rayons, qui glissez sur la  
 mousse  
 Dans l'ombre de ses bois,  
 Dites-moi si ses yeux,  
 à l'heure où tout sommeille  
 Se rouvrent doucement

**Serenade**

When you sing cradled  
 At evening in my arms,  
 Do you hear my thoughts  
 Which softly respond to you?  
 Your sweet song recalls  
 The happiest days of my life.  
 Sing, sing my fair one,  
 Sing, sing on!

When you laugh, upon your lips  
 Love flowers,  
 And suddenly fierce  
 Suspicion vanishes.  
 Ah! the faithful laughter  
 Shows a guileless heart!  
 Laugh, laugh, my fair one,  
 Laugh, laugh always!

When you sleep calm and pure  
 In the shadows, beneath my gaze,  
 Your breath murmurs  
 Harmonious words.  
 Your lovely form is revealed  
 Without veil and without attire.  
 Sleep, sleep, my fair one,  
 Sleep, sleep on!<sup>1</sup>

**The Absent One**

O silence of the night,  
 whose voice alone is sweet,  
 When I hear her voice no more,  
 Mysterious rays that glide across the  
 moss  
 In the shadow of these woods,  
 Tell me if her eyes,  
 at the hour when all is sleeping,  
 Gently open

<sup>1</sup>Pierre Bernac, The Interpretation of French Song (New York: W.W. Norton & Co., 1978) 42-3.

Et si ma bien-aimée alors que moi je  
veille,  
Se souvient de l'absent.

And if my beloved, at the time when I  
am waking,  
Remembers the absent one.

Quand la lune est aux cieux, baignant de  
sa lumière  
Les grands bois est l'azure,  
Quand des cloches du soir qui tintent la  
priere  
Vibre l'écho si pur;  
Dites-moi si son âme, un instant  
recueillie  
S'élève avec leur chant,  
Et si de leurs accords la paisible  
harmonie  
Lui rappelle l'absent.

When the moon is in the sky, bathing  
with its light  
The great forests and the blue heavens,  
When the bells of evening tolling for  
prayer  
Awaken so pure an echo;  
Tell me if her soul, for a moment  
contemplative,  
Arises with their song,  
And if the peaceful harmony of their  
strains  
Reminds her of the absent one.<sup>2</sup>

### **Venise**

*Alfred de Musset*

Dans Venise la rouge,  
Pas un bateau qui bouge,  
Pas un pêcheur dans l'eau,  
Pas un falot!  
La lune qui s'efface  
Couvre son front qui passe  
D'un nuage étoilé  
Demi-voilé!  
Tout se tait, fors les gardes  
Aux longues hallebardes,  
Qui veillent aux créneaux  
Des arsenaux.

### **Venice**

In Venice, the red  
Not a boat is moving,  
Not a fisherman on the water,  
Not a lantern!  
The waning moon  
Covers her moving face  
With a starry cloud  
Half-veiled!  
All is silent, save for the guards  
With their long halberds  
Who keep watch over the battlements  
Of the arsenals.

-Ah! maintenant plus d'une  
Attend, au clair de lune,  
Quelque jeune muguet,  
L'oreille au guet.  
Sous la brise amoureuse  
La Vanina rêveuse  
Dans son berceau flottant  
Passe en chantant;  
Tandis que pour la fête  
Narcisse qui s'apprête,  
Met, devant son miroir,  
Le masque noir.

-Ah! now more than one maid  
Waits, in the moonlight,  
For some young gallant,  
Straining her ears.  
Beneath the amorous breeze  
Dreamy Vanina  
In her floating cradle  
Glides by singing;  
Meanwhile for the carnival  
Narcissa prepares herself,  
Putting on, in front of her mirror,  
The black mask.<sup>3</sup>

<sup>2</sup>Carol Kimball and Richard Walters, eds, *The French Song Anthology*, Assistant Ed. Joel K. Boyd (Milwaukee: Hal Leonard, 2001) 151.

<sup>3</sup>Ibid. 167.

Georges Bizet (1808-75)

### **La Coccinelle**

*Victor Hugo*

Elle me dit: 'Quelque chose  
Me tourmente.' Et j'aperçus  
Son cou de neige, et, dessus,  
Un petit insecte rose.  
J'aurais dû-mais, sage ou fou,  
À seize ans on est farouche,-  
Voir le baiser sur sa bouche  
Plus que l'insecte à son cou.  
On eût dit un coquillage;  
Dos rose et taché de noir.  
Les fauvettes pour nous voir  
Se penchaient dans le feuillage.  
Sa bouche fraîche était là:  
Hélas! je me penchai sur la belle,  
Et je pris la coccinelle;  
Mais le baiser s'envola.  
'Fils, apprends comme on me nomme'  
Dit l'insecte du ciel bleu,  
'Les bêtes sont au bon Dieu;\*'  
Mais la bêtise est à l'homme.'

\*A 'bête à bon Dieu' is colloquial French for a ladybird

### **Adieux de l'hôtesse arabe**

*Victor Hugo*

Puisque rien ne t'arrête en cet heureux  
pays,  
Ni l'ombre du palmier, ni le jaune  
maïs,  
Ni de voir à ta voix battre le jenne  
sein  
De nos sœurs, don't, les soirs, le  
tournoyant essaim  
Couronne un coteau de sa danse,  
Adieu, beau voyageur! Hélas adieu! Oh!  
que n'es-tu de ceux  
Qui donnent pour limite à leurs pieds  
paresseux  
Leur toit de branches ou de toiles!  
Qui, rêveurs, sans en faire, écoutent les  
récits,

### **The ladybird**

She said to me: 'Something's  
Bothering me.' And I saw  
Her snow-white neck, and on it  
A small rose-colored insect.  
I should have-but right or wrong,  
At sixteen one is shy-  
I should have seen the kiss on her lips  
More than the insect on her neck.  
Like a shell it shone;  
Red back speckled with black.  
The warblers, to catch a glimpse of us,  
Craned their necks in the branches.  
Her fresh mouth was there:  
Alas, I leaned over the lovely girl,  
And picked up the ladybird,  
But the kiss flew away!  
'Son, learn my name,'  
Said the insect from the blue sky,  
'Creatures belong to our good Lord,  
But only men behave like cretins.'<sup>4</sup>

### **Farewell of the Arabian hostess**

Since nothing can keep you in this  
happy land,  
Neither shade-giving palm nor yellow  
corn,  
Nor the sight of our sisters' young  
breasts trembling  
At your voice as, in a wheeling throng at  
evening,  
They garland a hillside with their dance,  
Farewell, fair traveller! Ah! Why are  
you not like those  
Whose indolent feet venture no further  
Than their roofs of branch or canvas!  
Who, musing, listen passively to tales

<sup>4</sup>Trans. James Harding, *Chant d'amour; Mélodies Françaises* (The Decca Record Company, 1996) 10.

Et souhaitent, le soir, devant leur porte  
assis,  
De s'en aller dans les étoiles!

Si tu l'avais voulu, peut-être une de nous,  
Ô jenne homme, eût aimé te servir à  
genoux  
Dans nos huttes toujours ouvertes;  
Elle eût fait, en berçant ton sommeil de  
ses chants,  
Pour chasser de ton front les  
moucheons méchants,  
Un éventail de feuilles vertes.  
Si tu ne reviens pas, songe un peu  
quelquefois  
Aux filles du désert, sœurs à la douce  
voix,  
Qui dansent pieds nus sur la dune;  
Ô beau jenne homme blanc, bel oiseau  
passager,  
Souviens-toi, car peut-être, ô rapide  
étranger,  
Ton souvenir reste à plus d'une!

Hélas! Adieu, bel étranger! Souviens-  
toi!

### **Ouvre ton cœur**

*Louis Delâtre*

La marguerite a fermé sa corolle,  
L'ombre a fermé les yeux du jour.  
Belle, me tiendras-tu parole?  
Ouvre ton cœur à mon amour.  
Ouvre ton cœur, ô jenne ange, à ma  
flamme,  
Qu'un rêve charme ton sommeil.  
Je veux reprendre mon âme,  
Comme une fleur s'ouvre au soleil!

### **Tarentelle**

*Édouard Pailleron*

Le papillon s'est envolé,  
La fleur se balance avec grâce.  
Ma belle, où voyez-vous la trace,  
La trace de l'amant ailé?  
Ah! Le papillon s'est envolé!

And dream at evening, sitting before  
their door,  
Of wandering among the stars!

Had you so wished, perhaps one of us,  
O young man, would willingly have  
served you, kneeling,  
In our ever-open huts;  
Lulling you asleep with songs, she  
would have made,  
To chase the tiresome midges from your  
brow,  
A fan of green leaves.  
If you do not return, dream at times

Of the daughters of the desert, sweet-  
voiced sisters,  
Who dance barefoot on the dunes;  
O handsome young white man, fair bird  
of passage,  
Remember-for perhaps, o fleeting  
stranger,  
More than one maiden will remember  
you!  
Alas! Farewell, fair stranger!  
Remember!<sup>5</sup>

### **Open your heart**

The daisy has closed its petals,  
Darkness has closed the eyes of day.  
Will you, fair one, be true to your word?  
Open your heart to my love.  
Open your heart to my ardour, young  
angel,  
May a dream beguile your sleep.  
I wish to recover my soul,  
As a flower unfolds to the sun!<sup>6</sup>

### **Tarantella**

The butterfly has flown away,  
The flower sways gracefully.  
Where, my sweet, do you see  
The trace of your winged lover?  
Ah! The butterfly has flown away!

<sup>5</sup>Bernac 58-9.

<sup>6</sup>Harding 8.



Le flot est rapide et changeant,  
Toujours sillonnant l'eau profonde.  
La barque passe, et toujours l'onde  
Efface le sillon d'argent.  
Le papillon, c'est votre amour.  
La fleur et l'onde, c'est votre âme  
Que rien n'émeut, que rien n'entame,  
Où rien ne reste plus d'un jour.

Le papillon c'est votre amour.  
Ma belle, où voyez-vous la trace,  
La trace de l'amant ailé?  
La fleur se balance avec grâce...  
Le papillon s'est envolé!

The waves are swift and changing,  
Always furrowing the deep waters.  
The boat passes by, and still the waves  
Efface the silver wake.  
The butterfly is your love,  
The flower and wave are your heart,  
Which nothing can move nor penetrate,  
Where nothing remains for more than a  
day.

The butterfly is your love.  
Where, my sweet, do you see  
The trace of your winged lover?  
The flower sways gracefully...  
The butterfly has flown away!<sup>7</sup>

Ambroise Thomas (1811-96)

### **Le Soir**

*Michel Carré*

La terre embrasée  
Attend la rosée  
Qui tombe des cieux.  
La chaleur s'apaise,  
On respire à l'aise,  
L'oiseau chante mieux.  
Le feuillage sombre  
Couvre de son ombre  
Les amants heureux  
Et plus d'une étoile,  
À travers son voile,  
Parle aux amoureux,  
Plus d'une étoile  
Parle aux amoureux,  
Aux amoureux, aux amoureux.

### **Evening**

The earth, parched at even,  
Is waiting that heaven  
The fresh dew may bring.  
Cooler winds are blowing,  
Blest relief bestowing,  
The birds sweeter sing.  
Shadows, deep descending,  
From the trees are bending  
Where fond lovers meet  
While the starbeams tender  
Thro' their veil of splendor  
Tell love's story sweet,  
While starbeams tender  
Tell love's story sweet,  
Love's story, love's story sweet.<sup>8</sup>

Claude Debussy (1862-1918)

### **Regret**

*Paul Bourget*

Devant le ciel d'été, tiède et calmé,  
Je me souviens de toi comme d'un songe,  
Et mon regret fidèle aime et prolonge  
  
Les heures où j'étais aimé.

### **Regret**

Under the summer sky, warm and still,  
I remember you as if you were a dream,  
And my faithful yearning loves and  
prolongs  
The hours when you loved me.

<sup>7</sup>Harding 9-10.

<sup>8</sup>Trans. Isabella G. Parker, *French Art Songs of the Nineteenth Century* (New York: Dover Publications, 1978) 176-9.

Les astres brilleront dans la nuit noire;  
 Le soleil brillera dans le jour clair,  
 Quelque chose de toi flotte dans l'air,  
 Qui me pénètre la mémoire.  
 Quelque chose de toi qui fut à moi;  
 Car j'ai possédé tout de ta pensée.  
 Et mon âme, trahie et délaissée,  
 Est encor tout entière à toi  
 Devant le ciel d'été, tiède et calmé,  
 Je me souviens de toi comme d'un  
 songe,

The stars will shine in the black night;  
 The sun will shine in the clear day,  
 Something of you floats in the air,  
 And pierces my memory.  
 Something of you which was mine;  
 For I possessed all your thoughts,  
 And my soul, betrayed and abandoned,  
 Still belongs to you, and only you.  
 Under the summer sky, warm and still,  
 I remember you as if you were a  
 dream,<sup>9</sup>

Maurice Ravel (1875-1937)

### Vocalise (En forme Habanera)

Jules Massenet (1842-1912)

#### Élégie

*Louis Gallet*

Ô doux printemps d'autrefois,  
 Vertes saisons, vous avez fui pour  
 toujours!  
 Je ne vois plus le ciel bleu, je n'entends  
 Plus les chants joyeux des oiseaux!  
 En emportant mon bonheur, ô bien-aimé,  
 Tu t'en es allé!  
 Et ce'est en vain que revient le  
 printemps!  
 Oui! Sans retour, avec toi, le gai soleil,  
 Les jours riants sont partis!  
 Comme en mon cœur tout est sombre et  
 gâcé,  
 Tout est flétri pour toujours!

#### Elegy

O sweet spring of yesteryear,  
 Green seasons, you have fled forever!

I no longer see the blue sky, I no longer  
 Hear the joyous songs of the birds!  
 You have fled, my love,  
 And with you has fled my happiness.  
 And it is in vain that the spring returns!

For along with you, the cheerful sun,  
 The laughing days have gone!  
 As my heart is dark and frozen,

So all is withered for evermore!<sup>10</sup>

#### Soir de Rêve

*Antonin Luginier*

Au bosquet de ta levre  
 J'ai butiné la fièvre  
 Qui consumait ton cœur,  
 Et l'étreinte farouche  
 Fit passer en ma bouche  
 Le feu vainqueur.

#### Night of Dream

From your lips shy enclosure  
 I have stolen the fever  
 Which burned your heart away,  
 That embrace shot a warm kiss  
 Like a flame in thro' my face,  
 Which found its prey.

<sup>9</sup>Trans. M. Cecile Stratta, *Forgotten Songs* (Sony Music Entertainment Inc., 1997) 24.

<sup>10</sup>Graham Johnson and Richard Stokes, *A French Song Companion* (New York: Oxford University Press, 2000) 307.

Au bûcher de mon âme  
 L'étrange et douce flamme  
 Allait jeter l'effroi;  
 Tes yeux, fraîches fontaines  
 Apaisèrent mes peines  
 Et monémoi.  
 Au lac des vagues blondes  
 Que font, masses profondes,  
 Tes cheveux, lac vermeil,  
 Je voulus, fou candide,  
 Prendre ton front timide  
 Pour mon soleil.  
 Au jardin de mon Rêve,  
 Hélas! L'heure fut brève  
 Que fixa ton vouloir;  
 Mais éternelle Ivresse!  
 Mon cœur teut pour maîtresse,  
 Tout un beau soir!

### **Ouvre tes yeux bleus**

*Paul Robiquet*

(Lui)  
 Ouvre tes yeux bleus, ma mignonne;  
 Voici le jour.  
 Déjà la fauvette fredonne  
 Un chant d'amour  
 L'aurore épanouit la rose.  
 Viens avec moi.  
 Cueillir la marguerite élclose.  
 Réveilletoi!  
 Ouvre tes yeux bleus, ma mignonne;  
 Voici le jour!  
 (Elle)  
 A quoi bon contempler la terre  
 Et sa beauté?  
 L'amour est un plus doux mystère  
 Qu'un jour d'été;  
 C'est en moi que l'oiseau module  
  
 Un chant vainqueur,  
 Et le grand soleil qui nous brûle  
 Est dans mon cœur!

In my soul's fiery furnace  
 The strange flame's burning sweetness  
 Then made me feel afraid;  
 But your eyes like fresh fountains  
 Cooled the fear and my doubtings  
 Were soon allayed.  
 In a lake of your tresses  
 That fall down in gold masses  
 As your hair comes undone,  
 How I wished, tho' how foolish,  
 I could raise up your shy face  
 To be my sun.  
 In the garden of my dream  
 How far too short the time seemed  
 To fulfil your delight;  
 Yet what infinite ecstasy!  
 I had had you as mistress  
 For one whole night!<sup>11</sup>

### **Open your blue eyes**

(He)

Open your blue eyes now, my darling,  
 'Tis dawn of day;  
 On the leafy bough trills the starling  
 His am'rous lay.  
 Aurora with the hue of roses  
 Doth tinge the skies;  
 The lovely marguerite uncloses;  
 My love, arise!  
 Open your blue eyes now, my darling,  
 'Tis dawn of day!

(She)

Why regard nature's face, which gloweth  
 In radiance bright?  
 No summer day such joy bestoweth  
 As love's delight.  
 From my breast sweetest songs are  
 soaring  
 With conqu'ring art,  
 And the rays of sunlight are pouring  
 From out my heart!<sup>12</sup>

<sup>11</sup>Trans. Nell & John Moody, *Méodies Vol. III* (London: United Music Publishers Ltd., 1988).

<sup>12</sup>Trans. Arthur Westbrook, *French Art Songs of the Nineteenth Century* (New York: Dover Publications, 1978) 154-7.

Camille Saint-Saëns (1835-1921)

**La cloche**

*Victor Hugo*

Seule en ta sombre tour, aux faîtes  
dentelés,  
D'où ton souffle descend sur les toits  
ébranlés,  
Ô cloche suspendue au milieu des nuées  
Par ton vaste roulis si souvent remuées,

Tu dors en ce moment dans l'ombre, et  
rien ne luit  
Sous ta voûte profonde où sommeille le  
bruit.  
Oh! Tandis qu'un esprit qui jusqu'à toi  
s'élance,  
Silencieux aussi, contemple ton silence,

Sens-tu, par cet instinct vague et plein de  
douceur  
Qui révèle toujours une sœur à la sœur,  
Qu'à cette heure où s'endort la soirée  
expirante,  
Une âme est près de toi, non moins que  
toi vibrante,  
Qui bien souvent aussi jette un bruit  
solennel,  
Et se plaint dans l'amour comme toi  
dans le ciel!

**L'attente**

*Victor Hugo*

Monte, écurueil, monte au grand chêne,  
Sur la branche des cieux prochaine,  
Qui plie et tremble comme un jonc.  
Cigogne, aux vieilles tours fidèle,  
Oh! Vole et monte à tire-d'aile  
De l'église à la citadelle,  
Du haut clocher au grand donjon.

Vieux aigle, monte de ton aire  
À la montagne centenaire  
Que blanchit l'hiver éternel.  
Et toi qu'en ta couche inquiète

**The bell**

Alone in your dark and crenellated tower,

From where your breath drifts onto  
shaken roofs,

O bell suspended amid clouds  
So often disturbed by your mighty  
swinging,

You sleep now in the shadows, no light  
gleams  
Beneath your deep vault where sound is  
slumbering.

Ah! while a spirit, leaping towards you

And silent too, contemplates your  
silence,

Do you sense through that vague, sweet  
instinct

Which always discloses kindred spirits,  
That at this hour when the dying evening  
falls asleep

A soul, no less vibrant than your own, is  
near you,

Who also utters frequent solemn sounds,

And mourns in love as you do in the  
sky!<sup>13</sup>

**Waiting**

Climb, squirrel, climb the great oak,  
To the branch nearest the sky,

That bends and trembles like a reed.

Stork, inhabitant of ancient towers,

Oh! Swiftly fly and wing your way

From the church to the fortress,

From the high steeple to the mighty keep.

Old eagle, rise from your eyrie

To the ancient mountain peak

Eternally white with snow.

And you, ever restless in your nest

<sup>13</sup>Bernac 53-4.

Jamais l'aube ne vit muette,

Monte, monte, vive alouette,

Vive alouette, monte au ciel!

Et maintenant, du haut de l'arbre,  
Des flèches de la tour de marbre  
Du grand mont, du ciel enflammé,

A l'horizon, parmi la brume,  
Voyez-vous flotter une plume,  
Et courir un cheval qui fume,  
Et revenir ma bien-aimé?  
Who never fails to greet the dawn,

**Aimons-nous**

*Theodore de Banville*

Aimons-nous et dormons  
San songer au reste du monde!

Ni le flot de la mer, ni l'ouragan des  
monts  
Tant que nous nous aimons  
Ne courbera ta tête blonde,  
Car l'amour est plus fort  
Que les Dieux et la Mort!  
Le soleil s'éteindrait  
Pour laisser ta blancheur plus pure,  
Le vent qui jusqu'à terre incline la forêt,

En passant n'oserait  
Jouer avec ta chevelure,  
Tant que tu chaceras  
Ta tête entre mes bras!  
Et lorsque nos deux coeurs  
S'en iront aux sphères heureuses  
Où les célestes lys écloront sous nos  
pleurs,  
Alors, comme deux fleurs,  
Joignons nos lèvres amoureuses,  
Et tâchons d'épuiser  
La mort dans un baiser!

**Le Rossignol et la Rose**

Rise, rise, lively lark,  
Ascend into the sky!

And now from the high tree-top,  
From the marble tower's spire,  
From the mountain crest, from the  
flaming sky,  
On the horizon, in the mist,  
Do you see a fluttering plume,  
And a steaming, galloping horse,  
And my beloved returning home?<sup>14</sup>

**Let us love**

Let us love and sleep  
Without dreaming of the rest of the  
world!

Neither the ocean waves, nor the  
mountain storm  
For as long as we love each other,  
Will trouble your golden head,  
For love is stronger  
Than the Gods and Death!  
The sun would cease to burn  
To make your purity more pure,  
The wind that bends even the forest to  
the ground,  
Would not dare in passing  
To play with your tresses  
So long as you hide  
Your head in my arms!  
And when our two hearts  
Shall soar into blissful realms  
Where heavenly lilies open beneath our  
tears,  
Then, like two flowers,  
Let us join our loving lips,  
And try to outlast  
Death with a kiss!<sup>15</sup>

**The Nightingale and the Rose**

<sup>14</sup>Bernac 54-5.

<sup>15</sup>Johnson 523.

Léo Delibes (1836-91)

**Les Filles de Cadix**

*Alfred de Musset*

Nous venions de voir le taureau,  
Trois garçons, trois fillettes,  
Sur la pelouse il faisait beau  
Et nous dansions un boléro  
Au son des castagnettes:  
Dites-moi, voisin,  
Si j'ai bonne mine,  
Va bien, ce matin.  
Vous me trouvez la taille fine?  
Les filles de Cadix aimaient assez cela!

Et nous dansions un boléro  
Au pied de la colline,  
Sur le chemin passait Diégo  
Qui pour tout bien n'a qu'un manteau  
Et qu'une mandoline.  
La belle aux doux yeux,  
Veux-tu qu'à l'église  
Demain te conduise  
Un amant jaloux?  
Jaloux! Jaloux! Quelle sottise!  
Les filles de Cadix craignent ce défaut  
là!

**The Daughters of Cadiz**

We had just seen the bullfight,  
Three lads, three young girls,  
On the green it was fine  
And we danced a bolero  
To the sound of the castanets:  
Tell me, neighbour,  
If my looks please you,  
Is becoming this morning.  
Do you think my waist is slender?  
The daughters of Cadiz have a liking for  
that!

And we danced a bolero  
At the foot of the hill,  
On the road Diégo passed  
Whose only belongings were a cloak  
And a mandolin.  
Fair one with the sweet eyes,  
Would you like it if to church  
Tomorrow you should be escorted  
By a jealous lover?  
Jealous! Jealous! What stupidity!  
The daughters of Cadiz fear that fault!<sup>16</sup>

<sup>16</sup>Bernac 55-6.

## APPENDIX

French Art Songs by Famous Opera Composers  
Lyric Soprano

<u>Composer</u>	<u>Title</u>	<u>Range</u>	<u>Publisher</u>
T. Ambroise	Le soir	C-A♭	OD
G. Bizet	Adieux de l'hôtesse arabe	B♭-G	*
	Agnus Dei	C-A♭	*
	Après l'hiver		*
	Chanson d'avril	B♭-G	*
	Douce mer		GSC
	La Coccinelle		GSC
	Le matin		GSC
	Ouvre ton coeur	D#-G#	*
	Pastorale	C-F#	GSC
	Tarentelle		GSC
	Vielle chanson	E♭-A	GSC
G. Charpentier	Les chevaux de bois	E-A	HEU
	Les yeux de Berthe		HEU
	Serenade à Watteau		
C. Debussy	Apparition		DUR
	Beau soir	C-F#	*
	C'est l'extase	C#-A	*
	Chevaux de bois	C-G	*
	Clair de lune	C#-F#	JOB
	Colloque sentimental		DUR
	Crois mon conseil, chère Climène		DUR
	De fleurs	C-A♭	*
	De grève		*
	De soir		*
	En sourdine	C-F#	*

<u>Composer</u>	<u>Title</u>	<u>Range</u>	<u>Publisher</u>
	Fantoches	D-A	JOB
	Green	C-A $\flat$	*
	Harmonie du soir		DUR
	Il pleur dans mon coeur	C $\sharp$ -G $\sharp$	*
	L'échelonnement des haies		HAM
	L'ombre des arbres		*
	La demoiselle Élue		DUR
	La flûte de Pan	B-B	*
	La lettre de Geneviève		DUR
	La mer est plus belle		*
	La vierge Erigone		DUR
	Le balcon		JOB
	Le faune		DUR
	Le jet d'eau		DUR
	Le tombeau des naïades		JOB
	Le angélus		HAM
	Les cloches	E-G $\sharp$	*
	Les ingénus		DUR
	Mandoline	B $\flat$ -F	*
	Noël des enfants qui n'ont plus de maisons		DUR
	Nuits d'étoiles	E-A	MAR
	Pantomime		DUR
	Paysages belges		JOB
	Pierrot		DUR
	Placet futile		DUR
	Recueillement		DUR
	Regret		ECS
	Romance	C-E	*
	Voici que le printemps	C $\sharp$ -G	BOS
L. Delibes	Coppelia Waltz	B $\flat$ -B $\flat$	GSC
	Eglogue		



<u>Composer</u>	<u>Title</u>	<u>Range</u>	<u>Publisher</u>
	Jours passés		GSC
	Les filles de Cadix	A-A	*
	Myrto	A-F#	GSC
	Passepied	D#-C#	GSC
	Que l'heure est donc brève		
C. Gounod	Au printemps	D <sub>b</sub> -A <sub>b</sub>	GSC
	Au rossignol	D-G	CHO
	L'absent		*
	Où voulez-vous aller?	D-A	GSC
	Sérénade	D-A	GSC
	Venise		INT
J. Massenet	Crépuscule	D-E	GSC
	Elégie	C-G <sub>b</sub>	GSC
	Entchancement		HEU
	Ouvre tes yeux bleus	C-G	*
	Première danse	E-G	GSC
	Sérénade du passant!		HEU
M. Ravel	Asie	B <sub>b</sub> -G	DUR
	D'Anne jouant de l'espionnette	C#-G#	GSC
	D'Anne qui me jecta	C#-F#	GSC
	Kaddisch	C-G	DUR
	La flûte enchantée	D#-F#	<i>DUR</i>
	Le paon	C-F	DUR
	Manteau de fleurs		INT
	Nicolette	B-F#	ELK
	Ronde		
	Sur l'herbe	C-G	DUR
	Tout gai!	E <sub>b</sub> -F	
	Trois beaux oiseaux du paradis		DUR
	Vocalise en forme de habanera	B <sub>b</sub> -G	MAR
C. Saint-Saëns	A swan's song (w/ harp or piano and cello)	D-G	GSC
	Aimons-nous		DUR

<u>Composer</u>	<u>Title</u>	<u>Range</u>	<u>Publisher</u>
	Au cimetière		
	Guitares et mandolines		DUR
	La cloche	D $\flat$ -A $\flat$	*
	La libellule	C-D	DUR
	L'attente		GSC
	Le bonheur est une chose légère (w/ violin and piano)	C-A	CHO
	Le Rossignol et La Rose	C-D	GSC
	Mai	G-F $\sharp$	DUR
	Pourquoi rester seulette	D-A	GSC
	Une flûte invisible		

Key to publishers:

\*: published by more than one firm

BOS: Boston

CHO: Choudens

DUR: Durand

ECS: E. C. Schirmer

ELK: Elkin

GSC: G. Schirmer

HAM: Hamelle

HEU: Heugel

INT: International

JOB: John Church

MAR: Marks

OD: Oliver Ditson (c/o Presser)

## CD CONTENTS

**CD I: La Clemenza di Tito, Act I**

Maryland Opera Studio

University of Maryland Symphony Orchestra

Heinz Fricke, conductor

- |   |      |
|---|------|
| 1. Overture                                       | 5'05 |
| <i>Scena I: Vitellia, Sesto</i>                   |      |
| 2. Recitativo: "Ma ché? sempre l'istesso"         | 5'02 |
| <i>(Vitellia, Sesto)</i>                          |      |
| N. 1 Duetto: "Come ti piace imponi"               |      |
| <i>(Sesto, Vitellia)</i>                          |      |
| <i>Scena II: Annio, detti</i>                     |      |
| 3. Recitativo: "Amico, il passo affretta"         | 6'38 |
| <i>(Annio, Vitellia, Sesto)</i>                   |      |
| N. 2 Aria: "Deh, se piacer mi vuoi"               |      |
| <i>(Vitellia)</i>                                 |      |
| <i>Scena III: Sesto, Annio</i>                    |      |
| 4. Recitativo: "Amico, ecco il momento"           | 5'15 |
| <i>(Annio, Sesto)</i>                             |      |
| N. 3 Duetto: "Deh, prendi un dolce amlesso"       |      |
| <i>(Annio, Sesto)</i>                             |      |
| <i>Scena IV: Coro, Publio, Annio, Tito, Sesto</i> |      |
| N. 4 Marcia                                       |      |
| N. 5 Coro: "Serbate, oh Dei custodi"              |      |
| 5. Recitativo: "Te della patria il Padre"         | 8'21 |
| <i>(Publio, Annio, Tito)</i>                      |      |
| N. 5 Coro da capo: "Serbate, oh Dei custody"      |      |
| Recitativo: "Adesso, oh Sesto, parla per me"      |      |
| <i>(Annio, Sesto, Tito)</i>                       |      |
| N. 6 Aria: "Del più sublime soglio"               |      |
| <i>(Tito)</i>                                     |      |
| <i>Scena V: Annio, Servilia</i>                   |      |
| 6. Recitativo: "Non ci pentiam"                   | 5'19 |
| <i>(Annio, Servilia)</i>                          |      |
| N. 7 Duetto: "Ah, perdona al primo affetto"       |      |
| <i>(Annio, Servilia)</i>                          |      |
| <i>Scena VI: Tito, Servilia</i>                   |      |
| 7. Recitativo: "Servilia! Augusta!"               | 4'14 |
| <i>(Tito, Servilia)</i>                           |      |
| N. 8 Aria: "Ah, se fosse intorno al trono"        |      |
| <i>(Tito)</i>                                     |      |
| <i>Scena VII: Servilia, Vitellia</i>              |      |
| 8. Recitativo: "Felice me!"                       | 8'36 |
| <i>(Servilia, Vitellia)</i>                       |      |
| <i>Scena VIII: Vitellia, Sesto</i>                |      |

- Recitativo: “Ancor mi schernisce?”  
*(Vitellia, Sesto)*  
 N. 9 Aria: “Parto, ma tu ben mio”  
*(Sesto)*  
*Scena IX: Vitellia, Publio, Annio*
9. Recitativo: “Vedrai, Tito, vedrai” 3’31  
*(Vitellia, Publio, Annio)*  
 N. 10 Terzetto: “Vengo...aspettate...Sesto!”  
*(Vitellia, Publio, Annio)*  
*Scena X: Sesto, Annio, Servilia, Publio, Vitellia*
10. N. 11 Recitativo accompagnato: 10’56  
 “Oh Dei, che smania è questa”  
*(Sesto)*  
 N. 12 Quintetto con Coro: “Deh, conservate, oh Dei”  
*(Sesto, Annio, Servilia, Coro, Publio, Vitellia)*

## CD II: La Clemenza di Tito, Act II

Maryland Opera Studio

University of Maryland Symphony Orchestra

Heinz Fricke, conductor

- Scena I: Annio, Sesto*
1. Recitativo: “Sesto, come tu credi” 4’18  
*(Annio, Sesto)*  
 N. 13 Aria: “Torna di Tito a lato”  
*(Annio)*  
*Scena II: Sesto, Vitellia*
2. Recitativo: “Partir deggio, o restar?” 6’20  
*(Sesto, Vitellia)*  
*Scena III: Publio, detti*  
 Recitativo: “Sesto!”/”Che chiedi?”  
*(Publio, Sesto, Vitellia)*  
*Scena IV: Sesto, Vitellia, Publio*  
 N. 14 Terzetto: “Se al volto mai ti senti”  
*(Sesto, Vitellia, Publio)*  
*Scena V: Tito, Publio, patrizi, pretoriani, popolo*
3. N. 15 Coro: “Ah, grazie si rendano” 5’55  
*(Coro, Tito)*  
 Recitativo: “È tutto cola d’intorno”  
*(Publio, Tito)*  
 N. 16 Aria: “Tardi s’avvede d’un tradimento”  
*(Publio)*  
*Scena VI: Tito, Annio*
4. Recitativo: “No, così scellerato” 4’47  
*(Tito, Annio)*  
*Scena VII: Detti, Publio*  
 “Cesare, nol diss’io”  
*(Publio, Tito, Annio)*  
 N. 17 Aria: “Tu fosti tradito”  
*(Annio)*  
*Scena VIII: Tito*

5. Recitativo accompagnato: “Che orror! che tradimento!” 7’07  
*(Tito)*  
*Scena IX: Tito, Publio, Sesto, custody*  
 N. 18 Terzetto: “Quello di Tito è il volto!”  
*(Sesto, Tito, Publio)*
6. Recitativo: “Odimi, oh Sesto” 8’43  
*(Tito, Sesto)*  
 N. 19 Rondo: “Deh, per questo istante solo”  
*(Sesto)*  
*Scena X: Tito*
7. Recitativo: “Ove s’intese mai più contumace infedeltà?” 5’56  
*(Tito)*  
*Scena XI: Detto, Publio*  
 Recitativo: “Publio.”/ “Cesare.”  
*(Tito, Publio)*  
 N. 20 Aria: “Se all’impero, amici Dei”  
*(Tito)*  
*Scena XII: Vitellia, Annio, Servilia*
8. Recitativo: “Ah, Vitellia!” 6’16  
*(Servilia, Annio, Vitellia)*  
 N. 21 Aria: “S’altro che lacrime per lui non tenti”  
*(Servilia)*  
*Scena XIII: Vitellia*  
 N. 22 Recitativo accompagnato: “Ecco il punto, oh Vitellia”  
*(Vitellia)*
9. N. 23 Rondo: “Non più di fiori vaghe catene” 8’51  
*(Vitellia)*  
*Scena XIV: Coro*  
 N. 24 Coro: “Che del ciel, che degli Dei”  
*Scena XV: Tito, Publio, Sesto, littori, Annio, Servilia*
10. Recitativo: “Sesto, de’ tuoi delitti” 10’08  
*(Tito, Vitellia, Sesto, Servilia, Annio, Publio)*  
 N. 25 Recitativo accompagnato: “Ma che giorno è mai questo?”  
*(Tito)*  
 N. 26 Sestetto con Coro: “Tu, è ver, m’assolvi, Augusto”  
*(Sesto, Tito, Vitellia, Servilia, Annio, Publio, Coro)*

### **CD III: Les Contes d’Hoffmann, Act I-II**

Maryland Opera Studio

James Ross, conductor

*Act I (Prologue)*

1. Prélude et Introduction 5’36  
*(Les esprits invisibles)*
2. Récitatif et Couplets 4’08  
*(Lindorf, Andrès)*  
 Scène  
*(Lindorf, Luther)*
3. Chœur 2’49  
*(Nathanaël, Hermann, les étudiants, Luther)*
4. Scène et Chanson 8’21

- (*Nathanaël, les étudiants, Hermann, Lindorf, Luther, Hoffmann, Nicklausse*)
5. Finale 6'31  
(*Hoffman, les étudiants, Nicklausse, Nathanaël, Lindorf, Hermann, Luther*)  
Entr'acte  
*Act II Olympia*
6. Scène, Récitatif et Couplets 6'30  
(*Spalanzani, Hoffmann, Cochenille, Nicklausse*)
7. Récitatif, Trio et Scène 7'59  
(*Coppélius, Nicklausse, Hoffmann, Spalanzani, Cochenille*)
8. Scène avec chœur, Couplets et Récitatif 13'30  
(*Les invites, Spalanzani, Nicklausse, Hoffmann, Cochenille, une voix de basse, Olympia, les invites*)
9. Récitatif et Romance 2'23  
(*Hoffmann, Olympia*)
10. Finale: Scène et Valse 6'39  
(*Hoffmann, Nicklausse, Coppélius, Spalanzani, Cochenille, Olympia, les invites, Nicklausse, Coppélius*)

#### **CD IV: Les Contes d'Hoffmann, Act III**

Maryland Opera Studio

James Ross, conductor

##### *Act III*

1. Romance et Scène 7'43  
(*Antonia, Crespel, Frantz*)
2. Couplets et Scène 4'57  
(*Frantz, Hoffman*)  
Récitatif  
(*Hoffmann, Antonia*)
3. Duo 4'05  
(*Hoffmann, Antonia*)
4. Scène 7'30  
(*Hoffmann, Antonia, Crespel, Frantz, Miracle*)
5. Trio et Scène 9'22  
(*Miracle, Hoffmann, Crespel, Antonia*)
6. Finale: Scène et Trio 12'55  
(*Miracle, Antonia, la voix de la mere d'Antonia, Crespel Nicklausse, Hoffmann*)

#### **CD V: Les Contes d'Hoffmann, Act IV-Épilogue**

Maryland Opera Studio

James Ross, conductor

##### *Act IV*

1. Barcarolle 6'40  
(*Nicklausse, Giulietta, les invités*)  
Récitatif et Couplets bachiques  
(*Hoffmann, les invites*)
2. Scène 10'09  
(*Schlémil, Giulietta, Pitichinaccio, Hoffmann, les invites,*

- Nicklausse, Dapertutto*  
Chanson et Scène  
(*Dapertutto, Giulietta, Hoffmann*)
3. Duo 3:33  
(*Giulietta, Hoffmann*)
4. Scène 8'32  
(*Giulietta, Schlémil, Hoffmann, Pitichinaccio, Dapertutto, Nicklausse, les invites*)
5. Septuor 4'40  
(*Hoffmann, Dapertutto, Giulietta, Nicklausse, Schlémil, les invites, Pitichinaccio*)
- Épilogue*
6. Entr'acte, Scène 2'32  
(*Hoffmann, Luther, Lindorf, Nathanaël, Nicklausse, les étudiants*)
7. Scène et Chœur 0'47  
(*Les étudiants, Hoffmann, Nicklausse, Lindorf*)
8. Chœur 9'25  
(*La Muse, les esprits invisibles*)

**CD VI: Recital**

French Art Songs for High Voice by Famous Opera Composers

Hyun Min Lee, soprano

Scott Crowne, piano

- Charles Gounod (1818-1893)
1. Sérénade 3'48
2. L'absent 3'54
3. Venise 2'57
- Georges Bizet (1838-1875)
4. La Coccinelle 4'57
5. Adieux de l'hôtesse arabe 4'52
6. Ouvre ton Coeur 2'36
7. Tarentelle 4'24
- Ambroise Thomas (1811-1896)
8. Le Soir 3'40
- Claude Debussy (1862-1918)
9. Regret 2'36
- Maurice Ravel (1875-1937)
10. Vocalise (En forme de Habanera) 3'47
- Jules Massenet (1842-1912)
11. Élégie 2'08
12. Soir de Rêve 3'06
13. Ouvre tes yeux bleus 2'05
- Camille Saint-Saëns (1835-1921)
14. La Cloche 4'27
15. L'attente 2'19
16. Aimons-nous 4'30
17. Le Rossignol et La Rose 4'21
- Léo Delibes (1836-1891)
18. Les Filles de Cadix 4'12

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