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A MUSICAL-HISTORICAL STUDY OF ITALIAN INFLUENCES IN THREE *REGINA CAELI* OF THE FRENCH BAROQUE PERIOD

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A MUSICAL-HISTORICAL STUDY OF ITALIAN INFLUENCES IN THREE
REGINA CAELI OF THE FRENCH BAROQUE PERIOD

DMA PROJECT

A DMA project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By
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Lexington, Kentucky
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2019

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ABSTRACT OF DMA PROJECT

A MUSICAL-HISTORICAL STUDY OF ITALIAN INFLUENCES IN THREE *REGINA CAELI* OF THE FRENCH BAROQUE PERIOD.

The French baroque *petit motet* was the most prolific genre of seventeenth-century France. In this study, three *petits motets*, specifically *Regina caeli* settings of French composers Marc-Antoine Charpentier, Nicolas Bernier and François Couperin are examined with an emphasis on the motets' historical context in relation to the French monarchy and the Italian concepts that the composers incorporated into each work. All three *Regina caeli* settings display some Italian compositional techniques of the *stile moderno* in various degrees and were written in different contextual ecclesiastic milieux.

The intersections of, as well as distinctions between, musical ideas of traditional French style and Italian innovations was at the center of music and musical discourse during the baroque period. The French were introduced to Italian style by travelling musicians at the court of France; however, when Louis XIV gave Jean-Baptiste Lully the important position of *surintendant de la musique*, the idea of an authentic unaltered French sound became prevalent among musicians and critics. Lully, strongest defender of "pure" French style, created a strict environment for musicians at court, and only after his death, did composers gain in freedom. The study suggests that a closer association to Louis XIV permitted musicians to integrate more of the Italian *stile moderno* techniques than those who did not have this opportunity. Crucial figures of the French monarchy, Louis XIV, Philippe II d'Orléans and the duc de Bourgogne were connected to the three composers central to this project and impacted the outcome of their work. With the musical-historical study of three *Regina caeli* settings, this project demonstrates the importance of the *petit motet* genre within the repertoire and the need for additional research to increase the accessibility of this inestimable music

KEYWORDS: *Regina caeli*, Motet, Baroque, *Stile moderno*, Continuo, French monarchy

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03/02/2019

Date

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Pour Alexandre, Tristan, Charles, William, papa et maman.

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PART I: MONOGRAPH

CHAPTER 1. INTRODUCTION

The historical ambivalence of the French, to incorporate Italian musical influences was at the center of artistic life in France during the seventeenth and eighteenth centuries. Innovative Italian musicians adopted techniques that revolutionized Italian style, moving it away from the polyphonic *stile antico* that dominated sacred music during the Renaissance period toward the more homophonic *stile moderno*. These new ideas prioritizing monody while intensifying harmonic language and dramatic effects were received with objections in France, and composers who incorporated Italianate approaches were criticized.¹ Louis XIV (1638-1715) had ultimate power during the *grand siècle* and was largely in charge of all areas of the arts at the court. He had a particular interest in court entertainments, even participating himself in court ballets, and hired Jean-Baptiste Lully (1632-1687) to oversee opera and ballet through the *Académie Royale de Musique* in 1672. Lully, a native Italian who immigrated to France in his teen years, around 1646, held strong opinions as to how French music should be composed and wished to restrain Italian music from coming to his country of adoption.² He had an undeniable impact on music during the *Ancien Régime* (Old Regime) and used his power to maintain monopoly on operas and ballets presented at the court. Despite Lully's wishes, several successful French composers applied new Italian concepts to improve their compositions. When Italian born Cardinal Jules Mazarin (1602-1661) worked as Chief Minister to the King of France, he allowed and encouraged Italian musicians to perform at the court. After Mazarin's death

¹ Mary Cyr, *Style and Performance for Bowed String Instruments in French Baroque Music* (Burlington, VT: Ashgate, 2012), 15.

² Don Faber, "The Goûts-réunis in French Vocal Music (1695-1710) Through the Lens of the Recueil d'airs Sérieux et à Boire," *Revue De Musicologie* 96, no. 2 (2010): 322, <http://www.jstor.org/stable/41637953>.

in 1661, the young Louis XIV chose to rule without a Chief Minister, allowing him more control. The power that Louis XIV held over France was mirrored by the wishes of composer Lully, to establish a French style without Italian distractions.³ From the moment that Lully obtained musical control at the court, it became increasingly difficult for composers to experiment with Italian compositional techniques.

In this project, three *Regina caeli* settings for two sopranos and continuo of composers Marc-Antoine Charpentier, Nicolas Bernier and François Couperin were studied with an emphasis on their historical context within the seventeenth- to early eighteenth-century world of the French monarchy, and the Italian influences present in each of them. During the long reign of Louis XIV (r. 1643-1715), the union of the traditional French style with the Italian colors of the *stile moderno* created a noteworthy blend of these two musical forces. The elegance of French music with its simple melodies and majestic court dances improved with some Italian musical effects like florid passages, echoes and harmonic complexity. The historical context of the *grand siècle* moving into the next century offers unequivocal insight into how composers created their music and how they incorporated Italianate approaches into their art. To reveal the close relationships between musical composition and the aesthetics, values, and practices – as well as socio-political and religious forces – within the monarchical milieu, this study will highlight Italian musical influences in the three settings, while assessing the impact of the composer's employment for the court or church, on their works.

³ See James R. Anthony, *French Baroque from Beaujoyeux to Rameau* (Portland: Amadeus Press, 1997), 19.

1.1 Limitation and significance of the study

The project presented here is limited in scope because of its focus on only three pieces. However, important contextual ideas in relation to these *Regina caeli* settings have rarely been explored, nor has anyone examined Italian influences in these particular motets. Little research has been published on the compositional styles specific to the *petit motet* and how each composer incorporated Italian elements into their *Regina caeli*. Studying these three composers may also shed light on the numerous connections they shared, which helps to enrich the understanding of the life of musicians at the time of Louis XIV.

1.2 Organization of the study

The first part of the project consists of establishing the historical context surrounding the French baroque *Regina caeli* by outlining the principal areas of influences on the motet. The study begins by broadly tracing the origins of the *Regina caeli* from the medieval period to the French baroque and examines how historical factors such as the Protestant Reformation, the Counter Reformation and the Council of Trent impacted the evolution of the motet. The argument then demonstrates how these events, as well as the introduction of new Italian idioms of the *seconda prattica* and the *stile moderno*, helped to shape the development of the *petit motet*. Once this framework is established, the particular backgrounds of the *Regina caeli* settings of Marc-Antoine Charpentier, Nicolas Bernier and François Couperin are presented. Each musician is placed in his employment milieu in which important connections affected the composition of the *petit motet*. Lastly, for each piece, the study highlights compositional techniques borrowed from new concepts of Italian baroque music.

1.3 Methodology

To propose a fair comparison between the pieces, the study focused on three *Regina caeli* settings containing the same musical components of two sopranos and continuo. A search for compositions available in modern editions was important to facilitate their reading. To illuminate Italian influences in these motets, patterns, resemblances or differences in the compositional techniques of the music were examined within comparable pieces from earlier French and Italian composers. The exercise aimed to locate Italian influences by differentiating French from Italian styles based on the extensive research of Peter Allsop, Mary Cyr, George Buelow and Don Faber.⁴

1.4 Literature review

Musicologists specializing in the baroque period have analyzed and compared musical sources to address the distinctions between French and Italian music. Don Faber examines the influence that Philippe II d'Orléans (1674-1723) had in the acceptance of Italian music in France. In "Philippe II d'Orléans's 'chanteurs italiens,' the Italian Cantata and the *goûts-réunis* under Louis XIV,"⁵ Faber describes events and characters that vitalized the dissemination of Italian music in France and more specifically at the court of Louis XIV. In 2010, Faber publishes another article pertaining to the relation between French and Italian music. In "The *Goûts-réunis* in French Vocal Music (1695-1710) Through the Lens of the *Recueil d'airs sérieux et à boire*," he discusses the difficulties that

⁴ The sources studied to understand the differences between French and Italian baroque music are cited in the literature review.

⁵ Don Faber, "Philippe II d'Orléans's 'chanteurs italiens', the Italian Cantata and the *goûts-réunis* under Louis XIV," *Early Music* 35, no. 2 (2007): 237-49. <http://www.jstor.org/stable/30138021>.

French composers found in setting Italian music to the French language.⁶ In this research, he studies a collection of secular parody arias, published monthly by Christophe Ballard beginning year 1659, meant to imitate Italian style set to French text.⁷ These arias demonstrate how composers experimented with new Italian compositional techniques and exemplify, sometimes in a satiric manner, how Italian music was seen at the time. Mary Cyr also reviews French versus Italian music in *Style and Performance for Bowed String Instruments in French Baroque Music*. In the chapter “French and Italian Musical Style: The Great Divide,” Cyr underlines some of the recurring characteristics of Italian and French music and how they translate to bowed string instruments.⁸ She compares the findings of eighteenth-century authors of music such as François Ragueneau (1660-1722), Charles De Brosses (1709-1777) as well as Ancelet⁹ and applies them to the performance practice of continuo. Several musical-historical works, including George Buelow’s *A History of Baroque Music*, evoke the disparity between Italian and French compositional styles.¹⁰ The chapters “Baroque Innovations in Italy to Circa 1640” and “The Baroque in France during the Reign of Louis XIV” point to influential individuals and events that affected the French baroque period and present substantial musical examples to support the research. In the realm of Italian musical techniques of the baroque period, Peter Allsop’s *The ‘trio’ sonata: From its Origins until Corelli* describes the evolution of instrumental

⁶ Don Faber, “The Goûts-réunis in French Vocal Music (1695-1710) Through the Lens of the Recueil D’airs Sérieux Et à Boire,” *Revue De Musicologie* 96, no. 2 (2010): 321-63.
<http://www.jstor.org/stable/41637953>.

⁷ The term “parody” in music means that composers were imitating a component of an existing piece or style. Parody masses of the medieval used secular and folk melodies in their polyphony. The parody secular arias discussed by Faber represent French composers mimicking the Italian Baroque way of composing.

⁸ Mary Cyr, *Style and Performance for Bowed String Instruments in French Baroque Music* (Burlington: Ashgate, 2012).

⁹ First name is unknown. What is known of Ancelet is that in 1754, he published *Observations sur la musique, les musiciens, et les instruments* (Paris: Amsterdam, 1754).

¹⁰ George J. Buelow, *A History of Baroque Music* (Bloomington: Indiana University Press, 2004).

music in the different regions of Italy and gives a thorough view of the *stile moderno* movement that impacted all baroque music.¹¹ This work offers a detailed study of the transformation of the trio sonata genre that applies to the present project on the baroque *petit motet*.

To understand the complexity and issues relating to French baroque music, James R. Anthony produced *French Baroque Music from Beaujoyeux to Rameau*.¹² Anthony's work shows thorough research on the evolution of French baroque music and how it was conceived from the early French *air de cour* to the French operas of Jean-Philippe Rameau (1683-1764). In regard to Louis XIV and his control over music, Marcelle Benoît published several works on the life and music at the court. Her *Versailles et les musiciens du roi, 1661-1733; étude institutionnelle et sociale* describes all aspects of music in Paris and Versailles surrounding the king.¹³ In this book, Benoît defines the main categories in which the king was involved such as the *musique de la chambre du roi*, the *musique de L'Écurie* and the *musique de la Chapelle Royale*. She classifies chronologically the musicians hired under each section based on primary sources from the archives of the court of Versailles. In *Les événements musicaux sous le règne de Louis XIV: chronologie*, she establishes a chronology of important musical events during the reign of Louis XIV.¹⁴ Robert Isherwood also presented significant research pertaining to the influence that monarchy of the seventeenth and eighteenth centuries had on music. In *Music in the Service of the King*, he establishes historical and musical context before, during and after the reign of Louis XIV.¹⁵

¹¹ Peter Allsop, *The Italian 'Trio' Sonata: From its Origins Until Corelli* (Oxford: Clarendon Press, 1992).

¹² James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (Portland: Amadeus, 1997).

¹³ Marcelle Benoît, *Versailles et les musiciens du roi, 1661-1733; étude institutionnelle et sociale* (Paris : A et J. Picard, 1971).

¹⁴ Marcelle Benoît, *Les événements musicaux sous le règne de Louis XIV : chronologie* (Paris: Picard, 2004).

¹⁵ Robert Isherwood, *Music in the Service of the King* (Cornell: Cornell University Press, 1973).

A few scholars have performed outstanding research in relation to the three composers studied in this project. H. Wiley Hitchcock was prominent in the studies of Marc-Antoine Charpentier and *Les oeuvres de Marc-Antoine Charpentier: catalogue raisonné* became the basis of all examination on the composer. The thematic catalog detailing all of Charpentier's works found at the time, proposes a chronology based on years of inquiry in manuscripts and modern editions. Catherine Cessac, following Hitchcock's work, wrote several publications regarding Charpentier. The biography, *Marc-Antoine Charpentier* details professional connections that the composer acquired with his employers and offers a description of his musical output.¹⁶ Cessac issued *Marc-Antoine Charpentier petits motets: motets à une et deux voix*, a modern edition in which she details each of the seventy *petits motets*.¹⁷ In addition to the music, this work, including *Regina caeli H 32*, offers a thorough definition of the *petit motet* in the seventeenth century. In the article "Le *Regina caeli* (H.32) conservé à Québec: un nouveau regard," Cessac sheds light on the *Regina caeli* manuscript discovered in Quebec by Andrée Desautels.¹⁸ Patricia Ranum, an independent scholar, also devoted much of her work on Charpentier. In 2004, she presented *Portraits around Marc-Antoine Charpentier* for the tricentennial anniversary of his death and proposed descriptive details on his life through the people around him.¹⁹ This work is the culmination of years of research based on historical facts as well as primary sources and offers a possibly romanticized view of the composer's life.

¹⁶ Catherine Cessac, *Marc-Antoine Charpentier* (Portland: Amadeus Press, 1995).

¹⁷ Marc-Antoine Charpentier, *Petits motets Vol. 1, motets à une et deux voix*, ed. by Catherine Cessac (Versailles: Centre de musique baroque de Versailles, 2009).

¹⁸ Catherine Cessac, "Le *Regina caeli* (H.32) conservé à Québec : un nouveau regard," in *Bulletin Charpentier*, issue 1 (2008):3-9. <http://philidor.cmbv.fr/Publications/Periodiques-et-editions-en-ligne/Bulletin-Charpentier/Liste-des-bulletins>.

¹⁹ Patricia Ranum, *Portraits around Marc-Antoine Charpentier* (Baltimore: Dux Femina Facti, 2004).

Much remains to be discovered about Nicolas Bernier, and most works on the composer come from Philip F. Nelson and Jean-Paul Montagnier. Nelson's works include his dissertation *Nicolas Bernier (1665–1734): a Study of the Composer and his Sacred Works*.²⁰ Montagnier writes “De l'air da capo à un embryon français de ‘forme sonate’: les cas du *Confitebor tibi* et du *Beatus vir* de Nicolas Bernier” in which he argues that French composers are often disregarded in the development of the sonata and demonstrates how Bernier's da capo arias relate to the Italian sonata form. Norbert Dufourcq and Marcelle Benoît, who are among the first scholars to study Bernier, published an article in 1957 clarifying facts about Bernier's marital life and employment based on primary sources.²¹

Few biographies exist on composer François Couperin (le grand). The revised version by Wilfrid Mellers, issued in 1987, remains pertinent and demonstrates solid research and updated information from the 1950 edition.²² The book is divided in three sections: “Life and Times,” “The Work,” and “Theory and Practice” which present a good view of Couperin's musical output. David Tunley's *François Couperin 'The Perfection of Music'*, focuses on Couperin's combined French and Italian styles. The chapter “Italian Influences on the French Classical Style” is helpful at establishing how Italian concepts were integrated into French music.²³ This book, however, presents some factual errors noted by Davitt Moroney.²⁴ Regarding Couperin's music, Maurice Cauchie published in

²⁰ Philip F. Nelson: “Nicolas Bernier (1665–1734): A Study of the Composer and his Sacred Works” (PhD diss., University of North Carolina, 1958), 270.

²¹ Norbert Dufourcq and Marcelle Benoît, “A Propos de Nicolas Bernier (1667-1734),” *Revue De Musicologie* 39, no. 115 (1957): 78-81. <https://www.jstor.org/stable/928043>.

²² Wilfrid Mellers, *François Couperin* (London, Boston: Faber and Faber, 1987).

²³ Davitt Moroney, review of *François Couperin and the 'Perfection of Music'* by David Tunley, *Journal of the American Musicological Society* 61, no. 3 (2008): 654-70. <https://www.jstor.org/stable/10.1525/jm.2008.61.3.654>.

²⁴ David Tunley, *François Couperin and the 'Perfection of Music'* (Aldershot, UK and Burlington, VT: Ashgate, 2004).

1933 a collected edition that was later revised by Kenneth Gilbert and Davitt Moroney in 1995.²⁵ The new edition contains Volume 3, with the added collection “Douze motets divers,” missing from the earlier work. Several motets of François Couperin were discovered in the collection of manuscripts Toulouse-Philidor during the twentieth century. In “La collection musicale Toulouse-Philidor à la Bibliothèque nationale,” Catherine Massip examined the collection of manuscripts, which includes Couperin’s *Regina coeli* in “Douze motets divers.”²⁶ For a closer understanding of the discovery of these lost motets, Philippe Oboussier writes “Couperin Motets at Tenbury.”²⁷

1.5 Objective of the study

The French baroque *petit motet* was the most popular genre of composition in France during the seventeenth century, and thousands of pieces remain available only in manuscripts today. This genre is important for understanding the musical transition from the Renaissance to the baroque period and also for the beauty and variety that it possesses. The objective of this study is to reinforce the prominence of these pieces and also bring awareness to the large quantity of meaningful music underserved in libraries and museums. The *petits motets*, once performed almost exclusively in churches, encompass a multitude of styles, voices and instruments that can easily be transported to the concert hall. The elegant and distinguished writing of these pieces would enrich any recital or venue and

²⁵ François Couperin, *François Couperin: Complete Works*, edited by Maurice Cauchie (Paris: Éditions de l’Oiseau-Lyre, 1933). For the revised version of the complete edition, see François Couperin, *François Couperin: Complete Works* revised edition by Kenneth Gilbert and Davitt Moroney (Monaco: Éditions de l’Oiseau-Lyre, 1995).

²⁶ Catherine Massip, “La collection musicale Toulouse-Philidor à la Bibliothèque nationale,” *Fontes Artis Musicae*, Vol. 30 no. 4 (Nov-Dec. 1983): 184-207, <https://www.jstor.org/stable/23505465>.

²⁷ Philippe Oboussier, “Couperin Motets at Tenbury,” *Proceedings of the Royal Musical Association* 98 (1971): 17-29. <http://www.jstor.org/stable/766102>.

deserve the public's attention. Several scholars and organizations of French baroque music are currently collaborating with performers to bring this music to light. Their work has allowed modern editions of thousands of manuscripts to be published which are now accessible in print and digital format. The access to musical scores has improved considerably over the last twenty years and digital platforms such as Gallica and Philidor are among the best resources in finding digitalized manuscripts. The Gallica²⁸ digital library of the *Bibliothèque nationale de France* provides free access to over 49, 000 manuscripts, scores, as well as early journals, while the Philidor portal, maintained by the *Centre de musique baroque de Versailles*, offers tremendous bibliographical, biographical and numerical data on French baroque composers and their works.²⁹ The *Centre de musique baroque de Versailles* is a leading force in promoting French baroque music and has collaborated with ensembles such as *Les Arts Florissants* directed by William Christie and *Le Concert Spirituel* directed by Hervé Niquet in order to give centerstage to this music. Their commitment to share French baroque music is found through historical research, modern editing, children's *choeur-école*, young professional musician workshops and concert productions.

The three *Regina caeli* examined in this project represent a small sample of the abundance of works in the French baroque *petit motet* genre and hopefully the study will demonstrate their relevance in the musical repertoire.

²⁸ Gallica, *Bibliothèque Nationale de France*. <http://gallica.bnf.fr>.

²⁹ Philidor, *Centre musique baroque de Versailles*. <http://philidor.cmbv.fr>.

CHAPTER 2. THE ORIGIN AND HISTORICAL CONTEXT OF THE *REGINA CAELI*

2.1 The *Regina caeli* in the medieval period

Following the reign of Charlemagne, from 768 to 814, Catholic liturgy was standardized because of the consolidation of the Frankish and Roman empires. The uniformity of the liturgy, with the innovation of music notation, created an opportunity to increase musical variety within the existing services of the Mass.³⁰ The *Regina caeli*, written as prose, was one of the settings chosen to be added to worship music. The authorship of the text for this antiphon remains unknown to this day but the origin of the musical contour can be traced back to some ninth-century plainchant monodies. The oldest recollections of a notated *Regina caeli* came from two sources: a manuscript of traditional Roman chant around 1200, and a Franciscan antiphonal collection in 1235.³¹ Once the Franciscans included the *Regina caeli* in their traditional repertoire, this chant was published in regular hymnal books and disseminated throughout Western society.

The *Regina caeli* setting is one of four Marian antiphons celebrating the Virgin Mary: *Alma Redemptoris Mater*, *Ave Regina caelorum*, *Regina caeli* and *Salve Regina*.³² It was sung at the end of the Liturgy of the Hours as an evening prayer during Easter time,

³⁰ Jeremy Yudkin, *Music in Medieval Europe* (New Jersey: Prentice Hall, 1989), 203.

³¹ *International Marian Research Institute*, “Regina caeli,” University of Dayton Ohio, accessed June 10, 2018, <https://www.udayton.edu/imri/>.

³² Two different spellings of the *Regina caeli* are commonly used: *coeli* and *caeli*. The spelling *coeli* was often used in the baroque period of the second half of the seventeenth century. Most composers after the baroque period kept the *coeli* orthograph.

and was used from Holy Saturday until the Saturday after Pentecost.³³ The text and its English translation are reproduced below.³⁴

Regina caeli, laetare, alleluia.
quia quem meruisti portare, alleluia.
Resurrexit, sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.
Gaude et laetare, Virgo Maria, alleluia.
Quia surrexit Dominus vere, alleluia.

Queen of heaven, rejoice, alleluia.
The Son whom you merited to bear, alleluia.
has risen as he said, alleluia.
Pray to God for us, alleluia.
Rejoice and be glad, O Virgin Mary, alleluia.
For the Lord has truly risen, alleluia.

2.2 The Protestant Reformation

When the Protestant Reformation began in 1517 with the publication *Ninety-five Theses* by Martin Luther, divisions occurred within Christianity. The importance and the legitimacy of the Virgin Mary were questioned, and the antiphons, hymns and masses celebrating her, became almost exclusively used by the Catholic faith. This movement limited the dissemination of these Marian settings to fewer communities, therefore the *Regina caeli* was mostly used in France, Italy, Spain and the Netherlands from the sixteenth-century and onward. Protestant Church denominations established strongholds mostly in England and Germanics language countries while the Roman language nations remained mostly Catholic.

The *Regina caeli* inspired numerous composers and even though the genre was prominently encountered in Catholic dominant countries, some composers in Protestant areas wrote settings of this Marian antiphon. Some of the most renowned include the *Regina Caeli* of John Dunstaple (c. 1390-1453) prior to the Reformation, the *Regina caeli*

³³ *The United States conference of Catholic Bishops* describes the Liturgy of the Hours as: “the daily prayer of the Church, marking the hours of each day and sanctifying the day with prayer. The Hours are a meditative dialogue on the mystery of Christ, using scripture and prayer.” See “Liturgy of the Hours,” in *The United States conference of Catholic Bishops*, accessed December 12, 2018, <http://usccb.site-ym.com>.

³⁴ Translation by the *International Marian Research Institute*, “Regina caeli,” University of Dayton Ohio, accessed June 10, 2019, <https://udayton.edu/imri/mary/a/antiphons.php#anchor4>.

by Gregor Aichinger (c. 1564-1628), with an organ prelude and postlude, the three settings of *Regina coeli* by Mozart (1756-1791) K108/74d, K127, K276/321b, and a polyphonic-style *Regina coeli* op. 37 by Johannes Brahms (1833-1897).³⁵

2.3 The Italian *stile moderno*

Following the Reformation, a movement of Counter Reformation was born within the Catholic Church. Catholic leaders sought to find a solution to the massive exodus of members toward Protestantism. This wave prompted the formation of the Council of Trent between 1545 and 1563. The council, led by the Pope, meant to unify the Church in part by improving the intelligibility of the musical text, and by standardizing the service of the Mass throughout Catholic organizations.

This aspect of prioritizing text desired by the Catholic Counter Reformation and the Council of Trent worked hand in hand with the new Italian *stile moderno* and *seconda prattica* movements. The most important change brought by the *seconda prattica* was the concept of accompanied melody. This approach contrasted with the *prima prattica* and the *stile antico* exemplified by traditional sacred music of composers such as Giovanni Pierluigi da Palestrina (c. 1525-1594) and the *Franco-Flamand* Renaissance polyphonists.³⁶ The idea of melody and accompaniment was developed by the *Florentine Camerata*, a group of artists and intellectuals based in Florence that sought to rethink music in a more expressive way. These thinkers led by Giovanni de' Bardi (1534-1612) wished to incorporate Greek mythology and tragedy principles into innovative solo singing. They

³⁵ Johannes Brahms wrote a *Regina caeli* for two sopranos and chorus in a Renaissance polyphonic style.

³⁶ Georges J. Buelow, "Baroque innovations in Italy to circa 1640," in *A History of Baroque Music* (Bloomington and Indiana: Indiana University Press, 2004), 41.

meant to deliver intelligible texts by isolating melody and thus making the music more lyrical. This concept was emulated by the Council of Trent who wished to distance service music from thick polyphony that obscured sacred texts.

Giulio Caccini (1551-1618) was among the first composers to incorporate this approach in his music. In 1602, he published *Le nuove musiche*, the first collection of solo madrigals accompanied by continuo which offered expressive melodies juxtaposed over a continuo line.³⁷ The collection received such success in Italy that Caccini and librettist Ottavio Rinuccini (1562-1621) brought it to Paris the same year.³⁸ The quality and the innovation of this work was exceptional in the seventeenth century and continues to be widely used today. Claudio Monteverdi (1567-1663) followed the trend and wrote nine books of solo madrigals which paved the way to his first opera *Orfeo* in 1607. The declamatory aspect of Monteverdi's late madrigals was closely related to the recitatives in *Orfeo*. The birth of Italian opera revolutionized secular music. The new idiomatic use of instruments seen in *Orfeo* alongside solo music brought an outpouring of musical genres such as operas, cantatas, oratorios, sonatas and vocal chamber music, including the few-voiced motets.³⁹

The powerful rise of secular music influenced how composers approached sacred music, making them expand the intensity of the melodic lines and enrich dynamics and contrasts. Composers broadened their church repertoire and also experimented with the

³⁷ The "Amarilli, mia bella" madrigal included in *Le nuove musiche* has been published in several voice anthologies. Alessandro Parisotti edited a group of Italian songs of the sixteenth and seventeenth century. These pieces have become essential to voice pedagogues all over the world. Cecilia Bartoli recorded many of Parisotti's arrangements on *Arie Antiche* (Decca, 1992).

³⁸ Caccini is discussed in George J. Buelow, "Italian Opera at the French Court," in *A History of Baroque Music* (Bloomington and Indianapolis: Indiana University Press, 2004), 158.

³⁹ For a survey on the importance of Monteverdi in the *seconda prattica* and the dissemination of Italian music, refer to Susanne Clercx's *Le baroque et la musique* (Bruxelles: Éditions de la Librairie Encyclopédique, 1948), 49.

concertato style exemplified by the polychoral works of Giovanni Gabrieli (c. 1557-1612). These pieces involved solo singing, double choirs and instruments in an antiphonal manner representing some early Italian baroque motets.⁴⁰ They were models of the Venetian school's use of exchanges between the voices as well as instruments and grand contrasts in dynamics and tempos. The expenses generated by such large works were not viable in most parishes, therefore the smaller instrumental and vocal settings of the trio sonata genre became widely popular.⁴¹ This economical concern inspired Lodovico Viadana (c. 1560-1627) to publish *Cento concerti ecclesiastici*, a collection of sacred music for one to four voices accompanied by continuo, meant for the use of everyday church services.⁴²

2.4 The trio sonata and the few-voiced motet

The genesis of the sonata, in parallel with the *seconda prattica* movement prioritizing solo works was at the root of the instrumental development of the sixteenth century leading into the trio sonata genre. Peter Allsop describes how specific use of instruments began in Venice at the end of the century with the publication of methods for instrumental techniques.⁴³ By that time, Italian technical treatises were mostly used to differentiate treatment of voices from that of instruments. This changed in 1580 when Aurelio Virgiliano wrote the treatise *Il Dolcimelio* which contained, as Allsop's describes, "the most advanced techniques of the period."⁴⁴ Italian composers used different

⁴⁰ Jerome Roche, "Motet," in *Grove Music Online* (Oxford University Press, 2001-), accessed April 27, 2019, [doi:10.1093/gmo/9781561592630.article.40086](https://doi.org/10.1093/gmo/9781561592630.article.40086).

⁴¹ *Ibid.*, 18.

⁴² Federico Mompellio, "Viadana, Lodovico," in *Grove Music Online* (Oxford University Press, 2001-), accessed May 11, 2019, [doi:10.1093/gmo/9781561592630.article.29278](https://doi.org/10.1093/gmo/9781561592630.article.29278).

⁴³ Peter Allsop, "Context and Concepts," in *The Italian 'Trio' Sonata' From its Origins until Corelli*, (Oxford: Clarendon Press, 1992), 28.

⁴⁴ Allsop, *The Italian 'Trio' Sonata' From its Origins until Corelli*, 27.

terminologies to name their trio sonatas. According to Allsop, the distinction between sonata *a2* (for two) and sonata *a3* (for three), referred to the role of the continuo.⁴⁵ The sonata *a2*, used two upper voices with a continuo playing harmonic bass. On the other hand, with the sonata *a3*, the continuo offered a third independent line resembling three-voiced polyphony. The sonata *a2* was more experimental and audacious than the sonata *a3*. The earliest examples of trio sonatas were closely related to vocal music and appeared in *Affetti amorosi* (1611), a vocal collection of two-voiced madrigals and continuo by Marc-Antonio Negri (d. 1624).⁴⁶ The Italian trio sonata model became the most popular instrumental genre of the baroque period and its vocal counterpart, the *petit motet* for two voices with continuo, became the most composed form of sacred music in France.⁴⁷ These two settings shared the same structural components of two upper voices accompanied by continuo. The trio sonata grew in popularity for its pleasant musical attributes, but also for practical reasons. The group was affordable and easy to transport because of the few musicians involved. This genre travelled to France as well as other European countries and became an important factor in the dissemination of the Italian musical style of the seventeenth century.

2.5 The powers of Italy and France

The musical evolution of Renaissance into baroque is closely related to the political relationship between France and Italy. The historical rivalry between the two countries was nourished by the eleven Italian Wars that took place between 1494 and 1559. French

⁴⁵ This appellation was also used by French composers of *petits motets*.

⁴⁶ Allsop, *The Italian 'Trio' Sonata' From its Origins until Corelli*, 87.

⁴⁷ George J. Buelow, "Italian Opera at the French Court," in *A History of Baroque Music* (Bloomington and Indianapolis: Indiana University Press, 2004), 164.

sovereigns believed that they had legal rights to the Kingdom of Naples and the Duchy of Milan, which were part of the Holy Roman Empire. Both Naples and Milan were envied for their political power, but also for being the artistic centers of the time. These continuous military battles over territories which the French never won exacerbated the anti-Italian sentiment. Even though tensions were high between the two countries, several Italian figures held powerful positions that impacted France. Two native Italian women of the prestigious house of Medici, Catherine (1519-1589) and Marie de' Medici (1575-1642), both became Queen Regent of France until their sons obtained majority. They cared about bringing Italian music to France and regularly employed Italian musicians to perform at the court. Jacopo Peri's (1561-1633) *Euridice*, one of the earliest operas, was presented for Marie de' Medici's wedding to Henri IV.⁴⁸

Cardinal Jules Mazarin was another Italian figure responsible for the dissemination of Italian music in France in the seventeenth century. He was hired in 1642 as Chief Minister of the King of France by Louis XIII, son of Marie de Medici. Mazarin used his power at the court and invited Italian musicians to initiate the French to opera mid-seventeenth century.⁴⁹ Francesco Cavalli (1602-1676), a prominent composer of Venetian opera, imported several of his works to Paris and even adapted some of his operas to accommodate the French taste by adding positive political views of monarchy, moving from three acts to five acts and even adding ballets composed by Lully.⁵⁰ After the death

⁴⁸ William V. Porter and Tim Carter, "Peri, Jacopo," in *Grove Music Online* (Oxford University Press, 2001-), accessed January 10, 2019, [doi:10.1093/gmo/9781561592630.article.21327](https://doi.org/10.1093/gmo/9781561592630.article.21327).

⁴⁹ For more about the importance of Mazarin on the influence of Italian art into the French baroque period, see James R. Anthony, "Mazarin, Cardinal Jules," in *Grove Music Online* (Oxford University Press, 2001), accessed December 2, 2018, [doi:10.1093/gmo/9781561592630.article.18188](https://doi.org/10.1093/gmo/9781561592630.article.18188). For further reading on the Medici family, see Roy Strong, *Art and Power: Renaissance Festivals 1450-1650* (Berkeley: California Press, 1984).

⁵⁰ Ellen Rosand, "Opera," in *Grove Music Online* (Oxford University Press, 2001-), accessed May 10, 2019, [doi:10.1093/gmo/9781561592630.article.40726](https://doi.org/10.1093/gmo/9781561592630.article.40726).

of Mazarin in 1661, Louis XIV encouraged the establishment of art academies in France including opera. In 1669, the *Académies d'Opéra* was founded and became the *Académie Royale de Musique* in 1672, where Jean-Baptiste Lully obtained monopoly on opera with the important title of *surintendant de la musique*.⁵¹

Prior to the *Académie Royale de Musique*, Jean-Baptiste Colbert (1619-1683), minister of finances working with Mazarin, instigated the *Académie de France à Rome* in 1666.⁵² Louis XIV agreed to give deserving artists scholarships to perfect their art in Italy for a period of three to four years. These organizations promoting the talent and competence of Italian artists were at the heart of the complex ambivalence of French composers wanting to respect their roots, while yearning for the innovative techniques of the Italians.

2.6 The French and their ambivalence toward Italian musical influences

In France, the musical rivalry between the two countries resulted in a musical-philosophical movement during the seventeenth and eighteenth centuries. The French were introduced to the music of Caccini, Peri, Monteverdi and Cavalli in part by the musicians of Catherine de' Medici and Cardinal Mazarin. By the first half of the seventeenth century, most French composers adhered, in various degrees, to the concept of monody accompanied by continuo. They shared some principles with the *Florentine Camerata* in

⁵¹ See James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (Portland: Amadeus, 1997), 18 and George Buelow, "The Baroque in the Seventeenth Century," in *A History of Baroque Music* (Bloomington: Indiana University Press, 2004), 171.

⁵² The *Académie de France*, now located in *Villa Medici* eventually became in 1803 the prestigious *Prix de Rome*. This academy mirrored the art academies established in Italy during the Renaissance and baroque periods. See Jane E. Everson, Denis V Reidy and Lisa Sampson, *The Italian Academies 1525-1900: Networks of Culture, Innovations and Dissent* (London: Routledge, 2016).

their use of *musique mesurée*, a short-lived musical style that took place simultaneously with the *seconda prattica* at the end of the sixteenth century. The concept was led by the desire to clarify the declamation in singing by accentuating the natural stresses of the words. Longer notes were set to long vowels and shorter notes, to short vowels. The result was a homophonic and somewhat static composition which contrasted with the *Franco-Flamand* polyphony that dominated Renaissance music in France. This technique created a non-symmetrical declamatory style that was musically limited in terms of melodic expressivity and rhythmic variety. Nonetheless, this trend established roots and many French composers of the early baroque period incorporated hints of *musique mesurée* in their works. The dichotomy between the *musique mesurée* and the *stile moderno* was obvious: Italian music was at antipodes with the majestic calculated French sound of court music at the beginning of the seventeenth century.

Italian composers of the baroque period used various compositional techniques to enhance expressivity, which was one of the most important aspects of their music. They used wide ranges and large intervals to create dramatic effects in the melody. They also wrote contrasting dynamics and extreme tempo changes between sections. Their music showed flexibility and freedom of the melodic lines often presented with flamboyant coloratura ornamentations. Cipriano de Rore (c. 1515-1565), a *Franco-Flamand* composer who worked in Italy, was one of the first composers to incorporate these new concepts in his multi-voiced madrigals.⁵³ He created a perfect link between the school of Renaissance polyphonists with Josquin des Prez, and the Italian music of the early baroque. Monteverdi, one of the most prolific Italian composers of the early baroque, used these new musical

⁵³ Jessie Ann Owens, "De Rore, Cipriano," in *Grove Music Online* (Oxford University Press, 2001-), accessed January 18, 2019, [doi:10.1093/gmo/9781561592630.article.23815](https://doi.org/10.1093/gmo/9781561592630.article.23815).

approaches and assured a transition into the *seconda prattica*. He played with dissonances and suspensions and used them to enhance the intensity of his two-voiced motet, “O bone Jesu.” The separate solo and homophonic texture were markers of the Venetian *stile moderno* that the French frowned upon in the first half of the seventeenth century. At the end of the century, Alessandro Scarlatti’s (1660-1725) “Salve Regina” for two voices, violin and continuo is a fine example of the increase of modern dissonances and rich harmonic changes, also present in Pergolesi’s *Stabat Mater* (1736).

François Raguenet, a priest and admirer of the arts, published *Parallele des Italiens et des François en ce qui regarde la musique et les operas*, a report on French and Italian styles in 1702. He favored Italian music much to the dislike of some French critics.⁵⁴ Raguenet discussed the rapid modulations and the unprepared sevenths and dissonant ninths of Italian music. These techniques were skillfully used by Italian composers and rarely by the French. Raguenet also described French singing as being sweet and equal, prepared and soft.⁵⁵ In a general sense, one can think of early French baroque music as being elegant and graceful without excess. The French wrote simple and mostly diatonic melodies in their *chanson*, *rondeau*, dance and *divertissement*, as inspiration to write *ballets* and *airs de cour*. They often used a repeated dotted-eighth-note rhythm popular in the baroque period (see Figure 2.1).

⁵⁴ Mary Cyr describes the Italian and French differences with quotes by French critics and musicians of the eighteenth century in the chapter “French and Italian Music Style: The Great Divide,” in *Style and Performance for Bowed String Instruments in French Baroque Music* (Burlington: Ashgate Publishing Company, 2012), 17.

⁵⁵ *Ibid.*, 18.



Figure 2.1: Repeated dotted rhythm from Jean-Baptiste Lully. “Alceste Prélude,” score, 1703, Collection André Philidor, Bibliothèque Nationale de France.

This rhythmic motive was reminiscent of the *notes inégales*, used at the end of the sixteenth into the seventeenth century.⁵⁶ The harmonic structure of French music was less adventurous than that of the Italians who were seeking to surprise the listener with some unexpected chords and dissonances. On that front, *Neapolitan* sixth chords were new sounds brought by Italian baroque musicians.⁵⁷

French music had an elegant simplicity and grace that worked well with the dances and ballets at the court of Louis XIV. Lecerf de La Viéville, a composer and critic of Italian music, notes that, “the singing [of the French] presents, a grace, a cleanliness, that other Nations, less elegant and less polite cannot acquire.”⁵⁸ Henry Du Mont (c. 1610-1684), an important figure of French baroque music, is known to have gradually blended some Italianisms into French church music. Henry Du Mont’s “Cantate Domino” for four voices and continuo presents a diatonic melody with a dance like-rhythm containing very few chromatic passages. The primary compositional techniques used by the French were imitation of motives and canonic exchange between voices. Carlo Gesualdo (1566-1613) also uses canonic exchanges and imitations, but his use of harmonic surprises and extreme

⁵⁶ The *notes inégales* were performed in a somewhat instinctive manner on passages with mostly conjunct repeated eighth-notes. Musicians would shorten the unstressed notes and create a fluid rhythm. See David Fuller, “Notes inégales,” in *Grove Music Online* (Oxford University Press, 2001-), accessed January 17, 2019, [doi:10.1093/gmo/9781561592630.article.20126](https://doi.org/10.1093/gmo/9781561592630.article.20126).

⁵⁷ This chord was named after the Neapolitan school of Italian musicians of opera of the seventeenth and eighteenth centuries, with Alessandro Scarlatti and Giovanni Battista Pergolesi as the best representatives from this group.

⁵⁸ Translation by Marie-France Duclos of quote in Marcelle Benoît, *Événements musicaux sous le règne de Louis XIV* (Paris : Picard, 2004), 318.

chromaticism was considered highly innovative. Gesualdo's "Moro, lasso, al mio duolo," a madrigal for five voices, is a good example that pushed the boundaries of harmony.

As much as the French tried to restrain themselves from using Italian concepts, most successful composers did. Talented musicians saw no other way but to embrace the movements initiated by the *Florentine Camerata* and the *stile moderno* that offered such musical possibilities. Consequently, an increase of Italian influences was found in French music from the seventeenth into the eighteenth century and composers experimented with dissonances, a variety of harmonization, sequences, repetitions of motives and long *melismas*. Ornamentations such as improvisation and coloratura *melismas* were strongly categorized as being "too" Italian and disgraceful. Jean-Baptiste Lully (1632-1687), the closest musician to King Louis XIV, vehemently opposed any kind of improvisation.⁵⁹ French composers learned to use Italianate techniques conservatively to avoid criticism.

The profound dislike generated by French critics toward Italian taste increased and eventually exploded into the *Querelle des Bouffons* during the mid-eighteenth century. The *Querelle des bouffons* was an argument between two esthetic camps that differed on the philosophical idea of opera. The camp of Jean-Philippe Rameau, siding with French opera in the tradition of Lully's *dramas lyriques*, disputed the defenders of Italian opera buffa.⁶⁰

Italian influences were present in other forms of art such as architecture. The *Château de Versailles*, for example, was largely built on the Italian Renaissance

⁵⁹ Susanne Clercx, "France," in *Le Baroque et la musique : essai d'esthétique musical* (Bruxelles : Éditions de la librairie encyclopédique, 1948), 65.

⁶⁰ The performance of *La serva padrona* by Giovanni Battista Pergolesi enflamed all Paris into the debate. To understand this conflict, see Oliver Strunk, "Introduction, The Late Eighteenth Century," in *Source Readings in Music History* ed. Wye J. Allenbrook (New York: W.W. Norton, 1998), 743 and Claude Dauphin, "La Querelle des Bouffons : crise du goût musical et scission du royaume sous Louis XV," in *Synergies Espagne*, Issue 4 (01 September 2011):139-153.
<https://doaj.org/article/27f92fada3e24b25ab83af6814c6b5c2>.

architecture of the fourteenth and fifteenth centuries. The Italians were pioneers in the Barocco style that was widely replicated in France. This movement involved dramatic buildings with large entryways, and grand-scale painted vaults using *trompe l'oeil* technique.⁶¹ These extravagant spaces were used as promotional tools to demonstrate the continuous power of the Catholic Church following the Reformation. This idea of putting forward the Catholic Church was present in many art forms, including music.

2.7 The motet

The word “motet” had different meanings depending on the period. Around the thirteenth century the Latin word *motetus*, from the French “mot” (word), was employed to notate descants over existing tropes.⁶² These two-voiced excerpts added to the *Magnus liber*, a collection of chants were the first motets documented.⁶³ The sacred *motetus* evolved into secular music using vernacular texts, and sometimes both Latin and French language in the same motet.⁶⁴ The common denominator of medieval French motets was the Tenor line that always kept the chant melody in Latin, while the other two voices could be sung in French. France was the leader in writing two and three-part motets that represented the basis of vocal polyphony.

⁶¹ *Trompe l'oeil* (deceive the eye) is a technique that uses drawings and paintings to show deep perspective and three-dimensional images. Several artists of the seventeenth and eighteenth centuries used this method to enhance the dimensions of the vaults in Catholic churches.

⁶² Tropes were musical elements added to existing chants to add explicatory texts or melismas.

⁶³ Ernest H. Sanders, Peter M. Lefferts, Leeman L. Perkins, Patrick Macey, Christoph Wolff, Jerome Roche, Graham Dixon, James R. Anthony and Malcolm Boyd, “Motet,” in *Grove Music Online* (Oxford University Press, 2001-), accessed November 10, 2018, [doi:10.1093/gmo/9781561592630.article.40086](https://doi.org/10.1093/gmo/9781561592630.article.40086). The *Magnus Liber* is a collection of chants, based on organum, by Leonin and later revised by Perotin. The music is of the Notre-Dame school of the thirteenth century.

⁶⁴ Yudkin, *Music in Medieval Europe*, 280.

The French Renaissance motet found its apotheosis with Josquin des Prez (c. 1455-1521) in the effervescence of the sixteenth-century polyphony. Polyphonic multi-voiced motets, secular or religious, were sung for every occasion and represented a vast category of works. The modern definition of “motet,” a sacred polyphonic piece sung in Latin, was established following the Council of Trent. The *Regina caeli* motet was a popular setting during the Renaissance period. In addition to des Prez, Christòbal Morales (1500-1553) of Spain, Giovanni Perluigi da Palestrina (c.1525-1594) of Italy, Orlando de Lassus (1530-1594) of the Netherlands, and William Byrd (c.1540-1623) of England are among the composers who set this text in the polyphonic style of the Renaissance.

The online platform of the *Répertoire international des sources musicales* (RISM) offers a chronology for the *Regina caeli* and demonstrates the variety and the corpus of this musical setting. The repertoire presents more than 3029 entries for *Regina caeli* and 1544 for *Regina coeli*, in manuscripts from the early sixteenth-century to the beginning of the twentieth century from series A/I, A/II and B/I.

Although the catalog is not complete, it represents the majority of *Regina caeli* manuscripts ranging from early polyphony, to solo and chamber works. The oldest *Regina caeli* identified in RISM is the one by John Dunstaple for three voices. The first instances of continuo for the *Regina caeli* appear with Italian composers at the end of the sixteenth century at the same time as the beginning of the *seconda prattica* movement. The earliest French settings of a *Regina caeli* with continuo found in RISM are the ones of Henry Du Mont which are indexed in three entries for a three-voiced *Regina caeli* with continuo. One

of those manuscripts was also published by Christophe Ballard in 1681.⁶⁵ In *A History of Baroque Music*, George J. Buelow claims that Du Mont was one of the first composers who brought the two-voiced sacred motet in France.⁶⁶

The high point of the French motet was found during the baroque period, when the form expanded and gained in freedom. Polyphony was still being used in baroque motets, but Italian influences were gradually incorporated to enhance their expressivity. The motet genre dominated French music in the seventeenth century. Catholic churches were abundant, and motets were used in every service. During the baroque period, the term motet was very general, and composers did not differentiate the chamber settings from the larger settings of the motets. Catherine Cessac explains that pieces that consisted of “[...] composition in Latin (Mass excepted), no matter what its length or the forces required, provided it was intended for liturgical actions or paraliturgical ceremonies” were simply named “motet.”⁶⁷

The classification of this genre was arduous because of the large amount of compositions that were in existence. Later on in the eighteenth century, the motet category was divided into the *petit motet* and the *grand motet*. The convention *petit* and *grand* motet became part of the mainstream language in the eighteenth century. The *petit motet* could be understood as utilizing one, two or three voices accompanied by continuo, with sometimes the use of a treble instrument. It was usually of short length to be inserted into

⁶⁵ There are five entries of *Regina caeli* by Du Mont in the form of manuscripts listed in RISM: two for four voices with instruments and three for three voices with continuo. The three-voiced manuscripts could be replicas of the Ballard edition. I was not able to verify the content of the manuscripts that are held in *The British Library* in London. In her article in *Grove Music Online*, Laurence Decobert lists only one *Regina caeli* by Henry Du Mont.

⁶⁶ Buelow, *A History of Baroque Music*, 164.

⁶⁷ Catherine Cessac, “General introduction to Charpentier’s petits motets in Marc-Antoine Charpentier,” in *Petits motets vol.1: motets à une et deux voix*, edited by Catherine Cessac (Versailles: Centre de musique baroque de Versailles, 2009), XLIII.

the regular service of the Mass. Marc-Antoine Charpentier was known to have written the largest body of *petits motets*. The *grand motet* represented all larger forms of motets. It usually involved two choirs, soloists and several musical instruments. It was customarily of longer length than the *petits motets* and was mostly performed at the *Chapelle Royale* for the low Mass services attended by the King.⁶⁸ The composers best known for their *grand motets* were Henry Du Mont and Michel Delalande (1657-1726) who were both employed by the *Chapelle Royale* of Louis XIV.

In order to compile these abundant motets, Nathalie Berton-Blivet published *Catalogue du motet imprimé en France (1647-1789)*, which contains 1044 motets printed in France between 1647 and 1789.⁶⁹ The Berton-Blivet catalog holds twenty-six entries of published *Regina caeli* motets, including five for two sopranos and continuo.

2.8 Music in the French monarchy of Louis XIV

During the *grand siècle*, the Catholic Church and monarchy controlled musical life in France. The livelihood of musicians mostly relied on working for one of these two powers. The musicians of the king were hired as teachers of the royal family, house composers and performers for the numerous events in liaison to the court. Working for the court of Louis XIV was a goal for French baroque composers and those who succeeded

⁶⁸ The grand motets could not be performed during the high Mass, which was sung, for reasons of duration. Louis XIV preferred the low Mass partly because of the grand motets presented. See Beverly Wilcox, "Motets à grands chœur," in *Grove Music Online* (Oxford University Press, 2001-), accessed March 24, 2019, [doi:10.1093/omo/9781561592630.013.3000000129](https://doi.org/10.1093/omo/9781561592630.013.3000000129) and James R. Anthony, "Motet: France," in *Grove Music Online* (Oxford University Press, 2001-), accessed March 24, 2019, [doi:10.1093/omo/9781561592630.013.3000000129](https://doi.org/10.1093/omo/9781561592630.013.3000000129).

⁶⁹ Nathalie Berthon-Blivet, *Catalogue du motet imprimé en France (1647-1789)* (Paris: Société française de musicologie, 2011).

obtained monetary and publishing privileges. The musicians working for the Catholic Church were school teachers, organists, composers, singers and *maîtres de chapelle*.

There were several important churches in Paris that were organized according to a certain hierarchy. The predominant church was the *Chapelle Royale*, where the king and his family attended most services. It was located in the center of Paris but changed venue in 1682, when Louis XIV decided to move to Versailles.⁷⁰ Henry Du Mont, Michel Delalande, Nicolas Bernier, and François Couperin worked at the *Chapelle Royale* at different stages of their lives. The second most important church was the *Sainte Chapelle*, where Holy relics of Christ were carefully guarded. Both Marc-Antoine Charpentier and Nicolas Bernier served as *maître de chapelle* in this sacred space. Other remarkable churches include *Saint-Germain de L'Auxerrois* and *Saint-Gervais-et-Saint-Protais*. Nicolas Bernier began his Parisian career working at *Saint-Germain*. This church was close to the *Palais du Louvre* and hosted services for the royals while they were travelling to Paris. François Couperin was organist at *Saint-Gervais-et-Saint-Protais*, where his family had kept that position for generations.

Louis XIV was a supporter of the arts and, under his reign, musical life saw an outburst of opportunities. His Majesty funded a large portion of the vocal arts that were presented in Paris and more specifically at the court of Versailles, where his love for music and entertainment are well documented.⁷¹ The prominent establishments of music at the

⁷⁰ Louis XIV was traumatized by the Fronde as a child when he was living in the Palais Royal. This series of civil wars between 1648 and 1653, protesting against the power of Monarchy and Cardinal Richelieu's will to bring down the bourgeoisie, inspired him to move into the *Château de Versailles*. The *Chapelle Royale* of Versailles took thirty years to be completed and was finalized in 1710. It was Louis XIV's last grand construction before his death in 1715.

⁷¹ For further reading on the connection between the King and the arts see Robert Isherwood, "Centralization of Music," in *Music in the Service of the King* (Cornell: Cornell University Press, 1973).

court included the *Chapelle Royale*, the *chambre du roi* and the *Écurie*. The *Chapelle Royale* was home to the daily masses attended by Louis XIV and his closest family members. There, the king employed one *maître de chapelle*, four *sous-maîtres*, organists and musicians. The *Académie Royale de Musique* was responsible for entertainment music such as ballets and operas. To manage this endeavor, Louis XIV offered Jean-Baptiste Lully the highest office of *surintendant de la musique*.⁷² Lully was the most powerful music figure of the time and had such influence that Louis XIV granted him alone, the privilege to present his operas at the *Académie*, for which he also selected the performers. Lully enjoyed the monopoly of music for court entertainment and his close association with Louis XIV had tremendous consequences on the life of Parisian musicians.

During the reign of Louis XIV, Paris comprised about 500,000 inhabitants.⁷³ Composers such as Henry Du Mont, Jean-Baptiste Lully, Marc-Antoine Charpentier, Michel Delalande, Nicolas Bernier, and François Couperin worked in close vicinity of the center of Paris. Several of these musicians knew each other and their lives were connected through their work in churches or for the royal family. The king was known for his love for entertainment as well as flamboyant music and, with the leadership of Lully, he encouraged his musicians to compose grand-scale music rather than small-scale works for intimate settings. Composers like Lully and Delalande, paid by Louis XIV, were able to hire enough musicians to present the large masterpieces of operas and grands motets. On the other hand, composers like Charpentier did not have the same luxury and were rarely able to produce works requiring large bodies of musicians. The limitation of performing

⁷² Lully was brought to France from Italy by the duc de Guise at age eleven. He and Louis XIV met in their teen years and both danced in the royal ballets. From then on, their friendship and trust matured.

⁷³ Daniel Roche, *The People of Paris: An Essay in Popular Culture in the 18th Century* (Oakland: University of California Press, 1987), 20.

forces may explain why Marc-Antoine Charpentier, one of the most prolific sacred music composers of the French baroque, became the master of the economical *petit motet*.

CHAPTER 3. MARC-ANTOINE CHARPENTIER AND HIS *REGINA CAELI* H 32

3.1 Marc-Antoine Charpentier (1643-1704)

Marc-Antoine Charpentier never received direct patronage from Louis XIV; however, he worked closely with the royal family on several occasions. When Henry Du Mont retired from his position at the *Chapelle Royale* in 1683, Louis XIV requested a competition to hire the new *sous-maîtres* that would take on the four quarterly positions.⁷⁴ Charpentier was among the finalists but had to forgo the competition because of illness. The King, impressed by his work, gave him a pension and later, Charpentier became a regular music teacher to Philippe II d'Orléans (1674-1723).⁷⁵ The music of Charpentier was not well known until the research of Claude Crussard and H. Wiley Hitchcock mid-twentieth century. Claude Crussard, musicologist and baroque specialist, was a pioneer in discovering Charpentier and the title of her book is revealing: *Un musician oublié: Marc-Antoine Charpentier 1634-1704 (A Forgotten Musician: Marc-Antoine Charpentier 1634-1704)*. This work, written in 1945, is a biography of the life and music of Charpentier which postulates that he did not receive the recognition he deserved during his lifetime.⁷⁶ The omnipresence of Jean-Baptiste Lully in the sphere of court entertainment music, paying homage to the King, was an obstacle for musicians who tried to succeed in opera and ballet.

⁷⁴ The title of *sous-maître* of the *Chapelle Royale* had previously been accomplished by two composers but in 1683, Louis XIV decided that four musicians needed to share the position. The all-year work was separated into four equal semesters, each taken by a different *sous-maître*. See Marcelle Benoît, "Le sous-maître," in *Versailles et les musiciens du Roi* (Paris: Picard, 1971), 183.

⁷⁵ Philippe d'Orléans was the nephew of Louis XIV, son of Louis XIII who was the younger brother of the King. He is also known as the Regent of France. He took the post of Regent during the minority of Louis XV at the death of Louis XIV in 1715. H. Wiley Hitchcock, "Marc-Antoine Charpentier: Life," in *Grove Music Online* (Oxford University Press, 2007-), accessed April 25, 2018, [doi:10.1093/gmo/9781561592630.article.05471](https://doi.org/10.1093/gmo/9781561592630.article.05471).

⁷⁶ Suzanne Clercx, Review of *Un musician oublié: Marc-Antoine Charpentier 1634-1704* by Claude Crussard, *Revue Belge De Musicologie / Belgisch Tijdschrift Voor Muziekwetenschap* 1, no. 2/4 (1946): 153-54. [doi:10.2307/3686721](https://doi.org/10.2307/3686721).

Lully criticized Charpentier for using Italian features in his music and ironically, the French Charpentier was thought to be more Italian than the Italian-born Jean-Baptiste Lully. Although Catherine Cessac believes that Charpentier's music was more lyrical and refined than Lully's, Charpentier struggled to present his large works. His only opera performed at the *Académie Royale de Musique* was *Médée*, in 1693, after Lully's death.

Charpentier has a large musical output in different genres, such as opera, *divertissement*, and incidental music, but the core of his legacy remains in sacred music, on which he spent most of his efforts. With the pompous and majestic style of Lully dominating court music, Charpentier, who largely composed outside the court, found more freedom in the smaller setting of the motet. He demonstrated more expressivity and Italian techniques when writing for churches, convents, and for Mademoiselle de Guise.⁷⁷ The intimate venues at Mademoiselle de Guise's hotel and the church music services that he led, were safe environments for him to offer the music that he loved without criticism.

In February 1681, the *Mercure galant* reports that Charpentier left Paris for three years to study with Giacomo Carissimi (1605-1674), a Roman composer greatly known for his sacred music.⁷⁸ Other than this training, there is no knowledge of Charpentier's musical education. Charpentier's Italian voyage colored his work, and particularly his motets. Carissimi used an abundance of solo singing that displayed elaborate melismatic lines relating to the *seconda prattica* and the *stile moderno* of the Venetian school. He used florid coloratura passages in his secular and sacred music. His "Salve amor noster salva

⁷⁷ Mademoiselle de Guise, also known as Marie de Lorraine, was a member of the important family de Guise and owned a hotel in Paris where Charpentier lived for a few years. He was a composer and a singer for the chamber music ensemble that she hosted. See Patricia Ranum, "Mademoiselle de Guise," in *Portrait around Marc-Antoine Charpentier* (New York: Pendragon Press, 2009).

⁷⁸ Catherine Cessac, *Marc-Antoine Charpentier* (Portland: Amadeus Press, 1995), 29.

nostra spes es vita salve o Maria” and “O dulcissime Iesu” are clear examples of Italian sacred motets of the early baroque period written in the trio sonata genre. Both works display melismatic solos with chromatic elements that would have been depicted as extreme and distasteful by French critics (see Figure 3.1). To describe simply, Charpentier’s motets contain French elegance with simple and declamatory melodies, with hints of Carissimi’s variety of harmonies and ornamentations.



Figure 3.1. Long melisma and chromaticism in the bass in mm 9-10 of Giacomo Carissimi, “O dulcissime Iesu,” ed. By Gunther Morche (Eidelberg: Gunther Morche, 2012), with permission.

3.2 The settings of the *Regina caeli* by Marc-Antoine Charpentier

Charpentier built a vast repertoire of sacred music. These works include ten masses, ten *Magnificat* settings, four *Te Deum* settings, grand motets, six dramatic motets (later named oratorios), but his most extensive genre was the *petit motet*: over three hundred, according to Cessac’s findings. He produced a large portion of his music and motets while working for the Jesuits at the *Collège Louis-Legrand*, and the *Sainte-Chapelle* where he was named *Maître de musique* in 1698.⁷⁹

⁷⁹ As seen in Chapter one, the culturally important Sainte-Chapelle is a gothic cathedral built in the thirteenth century in the *Palais de la cité* in the center of Paris. This church lodged kings of France for many years. It was built to retain Holy Relics of the Cross and the Crown of Thorns of Jesus Christ. These relics made Paris the second most important Catholic city in the world when it was built.

During the *Ancien Régime*, most printed music came from Ballard, music publisher of the king, and composers not linked to Louis XIV had difficulty getting their works issued. The Ballard family held the printing house of the king from father, Robert, to sons, Christophe and Pierre, during the reign of Louis XIV.⁸⁰ Charpentier's five settings of *Regina caeli* were never published during his lifetime but thankfully, he copied and guarded his music carefully. He was a meticulous composer with distinguished handwriting and kept his music in booklets that he named *Meslanges*.⁸¹ Almost all of his compositions are collected in these autograph manuscripts, which are kept at the *Bibliothèque Nationale de France* and available digitally.⁸²

The five *Regina caeli* settings of Marc-Antoine Charpentier use different voices. They are numbered with the letter "H" referring to H. Wiley Hitchcock's thematic catalogue, *Les oeuvres de Marc-Antoine Charpentier: un catalogue raisonné (The Works of Marc-Antoine Charpentier)*.⁸³ Although some information is missing in order to date each piece, Hitchcock was able to propose a plausible chronology that dated these works between 1671 and 1695. *Regina caeli* H 16 for *haut-dessus* (high soprano), *dessus* (soprano) and *basse continue* (continuo) in 1671, *Regina caeli* H 30, for *haute-contre* (male voice in the alto or second soprano register), tenor, *basse* (bass) and *basse continue* (1688-90?), *Regina caeli* H 31 for *haute-contre* and *basse continue* (1688-90?), *Regina caeli* H 46 for choir, solo voices of *haute-contre*, tenor and *basse* with *basse continue* and two

⁸⁰ Laurent Guillo, "Les Ballard : imprimeurs du roi pour la musique ou imprimeurs de la musique du roi?," in Jean Duron, *Le Prince et la musique : les passions musicales de Louis XIV* (Mardaga, 2015):275-288. [hal-01224685](https://hal.archives-ouvertes.fr/hal-01224685)

⁸¹ Charpentier's father was an important scribe in Paris from whom he may have inherited his talent for distinguished handwriting.

⁸² Thousands of manuscripts are digitalized and available on [Gallica.bnf.fr](https://gallica.bnf.fr).

⁸³ H. Wiley Hitchcock, *Les oeuvres de Marc-Antoine Charpentier: un catalogue raisonné = The Works of Marc-Antoine Charpentier* (Paris : Picard, 1982).

violins (1694-95?), and *Regina caeli* H 32, for two *hauts-dessus* and *basse continuo* (1691?). Of the five *Regina caeli* settings, four are considered *petits motets*. *Regina caeli* H 16, H 31 and H 32 were published in a modern edition by Catherine Cessac in 2009.⁸⁴

3.3 *Regina caeli* settings H 32 and H 32a

It is important to highlight that there are two nearly identical versions of this *Regina caeli* kept in separate locations. Hitchcock named them H 32 and H 32a. In 1977, Andrée Desautels discovered the manuscript *Regina caeli* H 32a in the *Archives des Augustines* of the monastery *Hôtel-Dieu* in Quebec City. To this day, the Canadian primary source is the only Charpentier manuscript not kept at the *Bibliothèque Nationale de France*. The distinction between the two *Regina caeli* settings is that *Regina caeli* H 32a contains a few added ornaments. However, the format of the Quebec manuscript differs from the Parisian version, kept in volume 23, folio 36r of Charpentier's *Meslanges*.⁸⁵ The Quebec paper is folded in four (in-quarto à l'italienne)⁸⁶ and the title, "Troisième/Regina caeli/ a 2 dessus," is written by Charpentier in the middle of the first page.⁸⁷ An inscription, by an anonymous hand appears on the third page of the manuscript: "M^r Charpantier/ m.^{re} de musique en notre college a paris 1689." This handwriting dates the manuscript to 1689, and the mention "en notre college" (in our college), indicates that it was written by a colleague of

⁸⁴ Marc-Antoine Charpentier, *Petits motets vol.1: motet à une et deux voix*, ed. by Catherine Cessac (Versailles: Éditions du Centre de musique baroque de Versailles, 2009).

⁸⁵ Marc-Antoine Charpentier, "Meslanges," score, 1690-92, volume 23, Bibliothèque Nationale de France.

⁸⁶ Catherine Cessac describes the particularities of the manuscript in her article; see Catherine Cessac, "Le *Regina caeli* (H 32) conservé à Québec : un nouveau regard," *Bulletin Charpentier*, Issue 1(2008): 3-9, <http://philidor.cmbv.fr/Publications/Periodiques-et-editions-en-ligne/Bulletin-Charpentier/Liste-des-bulletins>.

⁸⁷ Several manuscripts from the seventeenth century found in Quebec presented this folded format. This is an indication that the smaller and sturdier paper was the preferred method used by missionaries to import the music overseas.

Charpentier at the Jesuit *Collège Louis-le-Grand*.⁸⁸ Patricia Ranum, who researched extensively Charpentier's life in *Portraits around Marc-Antoine Charpentier*⁸⁹ suggests that the Paris manuscript, *Antienne à la vierge à 2 dessus*, was written in 1691, while Charpentier was working for the Jesuits at the *Collège Louis-le-Grand*.⁹⁰

Paul-André Dubois, a French-Canadian historian reveals in his research that Joseph Aubery, a prominent Jesuit missionary, may have played a significant role in bringing French music to the province of Quebec. Father Aubery entered the Jesuit College in 1680 and remained at this post until 1698, meaning that both Aubery and Charpentier worked for the Jesuits when the *Regina caeli* was composed. This connection offers the likelihood that Aubery heard of Charpentier's music and brought it on his expedition to Quebec around 1694.⁹¹ Aubery's mission in New France consisted in converting Native Americans to Christianity and one method to achieve this goal was to teach French music to the inhabitants of Canada.⁹²

To this day, it is not known for whom the *Regina caeli* H 32 was composed. The voices used at the *Collège Louis-le-Grand* were those of school boys, teachers and sometimes professional male singers. If this *Regina caeli* was first written for the *Collège Louis-le-Grand*, the two soprano parts would have been sung by boys. However, if the first

⁸⁸ Cessac, *Bulletin Charpentier*.

⁸⁹ Patricia Ranum, *Portraits around Marc-Antoine Charpentier* (Baltimore: Dux Femina Facti, 2004).

⁹⁰ Patricia Ranum, "Marc-Antoine Charpentier un compositeur pour les Jésuites (1687-1698): quelques considérations programmatiques," in *Marc-Antoine Charpentier : Un musicien retrouvé* (Versailles: Centre de musique baroque de Versailles, 2005).

⁹¹ Paul-André Dubois, "Marc-Antoine Charpentier chez les Abénaquis ou la petite histoire d'une *Chanson des Bergers* au Nouveau-Monde," *Études d'histoire religieuse*, vol. 72 (2006):55-73, <http://id.erudit.org/iderudit/1006588ar>.

⁹² Several pieces of music travelled from France to Quebec during the seventeenth century in order to disseminate French culture and Christianity. See Schwandt, Erich. "Some 17th-Century French Unica in Canada: Notes for RISM." *Fontes Artis Musicae* 27, no. 3/4 (1980): 172-74. <http://www.jstor.org/stable/23505893>.

written copy was the one sent overseas, it could have served women of congregations or convents like the *Augustines*. The tessitura of this *Regina caeli* is medium-high, suitable for soprano boys, girls or women; however, the level of difficulty of this *petit motet* indicates the necessity to appoint trained singers for the task.

3.4 Italian influences in Marc-Antoine Charpentier's *Regina caeli a 2 dessus*, H 32

The range that reaches G5⁹³ for both voices, suggests the use of two sopranos which concurs with the “2 dessus” of the title. In this motet, the two voices have equal importance, as it is the case for most upper parts in the trio sonata genre. They have similar gestures and interchangeable tessitura in the polyphony however the second soprano takes the lower third during ensemble singing. The continuo⁹⁴ introduces the motet with a descending scale of five quarter notes from V to I (see Figure 3.2), and serves as harmonic support, as seen in the trio sonata *a2* from the Venetian school.⁹⁵ The first soprano enters on the third beat with the slow-paced traditional chant, while the second soprano comes in by imitation a fourth lower (see Figure 3.2). The clarity of the text, “Regina caeli,” is stately exposed while the rhythm accelerates on the words “laetare alleluia.” Here, Charpentier’s intention seems to focus on isolating the text, even in polyphonic sections. The modification of the French polyphonic motet model with an enhancement of the text’s

⁹³ For the technical description of the musical notes, I refer to the number in relation to the Middle C of the piano being C4. Consequently, the octave above C4 is C5.

⁹⁴ Most of the time, Charpentier, as well as other French baroque composers, did not specify which instruments should be used for the continuo. Julie Anne Sadie’s research suggests that the bass viol, cello and bassoon could be used for the bass line and the organ, luth, theorbo or harpsichord were employed for the figured bass. The influence of the instrumental Italian sonata increased the use of the cello in eighteenth-century France because of its virtuoso possibilities. See Julie Anne Sadie, “Bowed Continuo Instruments in French Baroque Chamber Music,” *Proceedings of the Royal Musical Association* 105 (1978): 37-49. <http://www.jstor.org/stable/766246>.

⁹⁵ Refer to the trio sonata section of chapter one discussing Peter Allsop’s research.

intelligibility is an example of merging old traditions with new ideologies of the *seconda prattica*.

The image shows a musical score for three parts: Dessus I, Dessus II, and Basse Continue. The key signature is one flat (B-flat) and the time signature is common time (C). Dessus I has the lyrics "Re - gi - na coe - li, lae-" and a fermata over the final note. Dessus II has a fermata over the final note with the lyric "Re -". The Basse Continue part features a descending line with figured bass notation "6" and "4 3".

Figure 3.2. Descending continuo and chant entrance of the sopranos from Marc-Antoine Charpentier, “Regina caeli,” ed. by Lewis Jones, 2009 from Marc-Antoine Charpentier, “Regina caeli,” score, 1690-92, *Mélanges autographes*, Bibliothèque nationale de France (F-Pn/Rés Vm1 259 (23)) with permission.

Charpentier organizes his motet in three sections of contrasting textures. The slower middle part is the most prominent of the motet. It involves a short solo on “Quia quem meruisti portare” accompanied by a slow-moving continuo. In this mid-section, the tempo changes radically, and the polyphonic and homophonic passages are replaced by the solo voice at measure 50 (see Figure 3.3). This short solo displays clear influence of the dramatic effects of the *stile moderno*. Charpentier uses echo for the exchange of text between the two sopranos before concluding the ten measures of transitional material on a half cadence (see Figure 3.3). The “echo” technique used profusely in the polychoral works of Gabrieli was at the root of the development of the sonata *a2* in the Italian Venetian style.⁹⁶ These measures also blend hints of *musique mesurée* and declamatory style of early recitatives. The longer notes are put on the stresses of the words and the continuo is exposed and simple in a manner similar to Caccini and Monteverdi’s solo madrigals. The

⁹⁶ Peter Allsop, *The Italian ‘Trio’ Sonata From its Origins Until Corelli* (Oxford: Clarendon Press, 1992), 87.

declamatory quality that Charpentier brought to his music did not come only from madrigals but was also found in the *air de cour*.⁹⁷

The image displays two systems of musical notation for a vocal piece. The first system, starting at measure 41, features a treble clef with a 3/4 time signature and a key signature of one flat. The lyrics are: "lae - ta - - - - - re, re - gi - na". The second system, starting at measure 48, also has a treble clef and a 3/4 time signature. The lyrics are: "coe - li, lae - ta - re, Qui - a quem me - ru - i - sti por - ta - re,". Below the second system, there are figured bass notations: "4", "6", "6", and "6".

Figure 3.3. Echo between the voices (mm. 47-53) and short recitative-like treatment (m. 51). Charpentier, “Regina caeli,” ed. by Lewis Jones from *F-Pn/Rés Vm1 259* (23).

Ornamentation and contour of the melodies were telling of French versus Italian music and most French motets during Charpentier’s times included diatonic lines with few *melismas*. In this *Regina caeli*, he uses lively *melismas* in the beginning and ending of the first and third section. They are mostly conjunct but present some difficulties because of their ever-changing patterns. Charpentier’s florid passages were generally shorter than those of Carissimi but longer than most French music of the period. At times, this *petit motet* presents *melismas* as long as three measures on “alleluja” (see Figure 3.4) and four measures of a French dance-like melody on “laetare” (see Figure 3.5).

⁹⁷ The *Air de cour* was a popular form of secular singing before Lully instigated the French *dramas lyriques* that took over court entertainment music of the seventeenth century.

75
 ia, al - - - -
 ia, al - - - -
 ia, al - - - -

Figure 3.4. Three measures of imitative melismas on “alleluja” (mm. 75-77) from Charpentier, “Regina caeli,” ed. by Lewis Jones from *F-Pn/Rés VmI* 259 (23).

41
 lae - ta - - - - re, re - gi - na
 lae - ta - re,
 lae - ta - re,

Figure 3.5. Melisma on *laetare* in a dance-like meter (mm. 41-45) from Charpentier, “Regina caeli,” ed. by Lewis Jones from *F-Pn/Rés VmI* 259 (23).

By 1689, when this motet was written, Italian composers were using plenty of ensemble singing a third apart with harmonic sequences such as circle of fifths. Charpentier combines contrary motion between voices, ensemble singing a third apart as well as polyphonic passages (see Figure 3.6). The imitative polyphonic lines seen in measure 53 and 54 are representative of the trio sonata *a3* model where the continuo plays motivic material instead of harmonic structure. In the present case, the ascending motive on “resurrexit” is imitated by the two voices and then the continuo (see Figure 3.7). In this motet Charpentier mostly uses parallel singing on important words such as “resurrexit,”

“deum ” and “alleluia.” These moments, on key words, emphasize the completion of the phrase before cadences (see Figure 3.7).

Figure 3.6. Contrary motion (m. 28) from Charpentier, “Regina caeli,” ed. by Lewis Jones from *F-Pn/Rés Vm1 259* (23).

Figure 3.7. Ensemble singing a third apart (mm. 54-55) from Charpentier, “Regina caeli,” ed. by Lewis Jones from *F-Pn/Rés Vm1 259* (23).

Charpentier surprises the performer with rhythmic subtleties using elisions and changing patterns in the melismas instead of the restatements of motives in the same voice, preferred by Italian composers. The use of dissonances and complex harmonies are sparse in this *Regina caeli*. The motets contain a few seventh chords toward the cadences and one occurrence of a 9-8 suspension on the word “Deum” at measure 60 (see Figure 3.8). The remainder of harmonic colors comes mostly from altered thirds and sixths degrees and borrowed minor and major chords. Although this motet seems harmonically closer to

French practices, the *Neapolitan* chord employed at measure 57 moving to a diminished triad was undoubtedly coming from Italian models (see Figure 3.9).

60

ra pro no-bis De - - um. Al - le - lu - ia, al - le - lu - ia, al - le - lu -

ra pro no - bis De - - um. Al - le - lu - ia, al - le -

6 9 b # 5 # 4

Figure 3.8. Suspension 9-8 (m. 60) from Charpentier, “Regina caeli,” ed. by Lewis Jones from *F-Pn/Rés Vm1* 259 (23).

56

Al - le-lu - ia, al - - le-lu - ia. O - ra pro no-bis, o -

- - le-lu - ia, al - le - lu - ia. O - ra pro no-bis, o -

4 # # [7] 4 # b 7 7 6 3 #4

Figure 3.9. Neapolitan chord moving to a diminished chord (m. 57) from Charpentier, “Regina caeli,” ed. by Lewis Jones from *F-Pn/Rés Vm1* 259 (23).

This *petit motet* is a perfect example of French polyphony carefully and parsimoniously adding selected Italian influences. This work presents clear characteristics of the French baroque such as the dance-like passage in measure 41 (see Figure 3.5), the use of the *mordent* as the only ornamentation, the diatonic lines, and the polyphony. However, the four melismatic measures, the recitative-like mid-section, the use of echo, and the *Neapolitan* chord, indicate that Charpentier colored his music with Italian elements. In *Regina caeli H 32*, Charpentier stretches the boundaries of the French syllabic sound; as

Buelow states: “Of all the French composers from the mid-seventeenth century, Charpentier is the one who most overtly embraces concepts of expression and style of the Italians.”⁹⁸

⁹⁸ Buelow, *A History of Baroque Music*, 178.

CHAPTER 4. NICOLAS BERNIER AND HIS REGINA COELI

4.1 Nicolas Bernier (1665-1734)

Nicolas Bernier, like Charpentier, incorporated Italian elements in his vocal works, leading some critics to complain of too much Italianism in his music. For example, Lecerf de Viéville, a music philosopher who wrote essays comparing Italian and French music, commented in *Comparaison de la musique Italienne et de la musique Française* that the duos and trios of Bernier's motets were "disagreeably marked with the stamp of Italy."⁹⁹ Charpentier's and Bernier's careers shared some resemblances. Both composers were known to study in Italy, and consequently, their music displayed qualities taught by the Italian masters. The publication *État actuel de la Musique du Roi* (1773) reported that Bernier travelled to Rome and studied with Antonio Caldara (1670-1736) who shared some stylistic connections with Carissimi, teacher of Charpentier.¹⁰⁰ Bernier also replaced Charpentier at the great organs of the *Sainte-Chapelle* when the latter passed away in 1704. Neither of the composers received patronage from Louis XIV; however, Bernier was helped by Philippe II d'Orléans, who ordered that he replace Michel Delalande for a quarterly position at the *Chapelle Royale* in 1723. Bernier kept this prestigious employment following Delalande's death and became a music teacher at the court of Louis XV.¹⁰¹ Philippe II d'Orléans, who became Regent of France upon the

⁹⁹ The *Comparaison* was first published in 1704 anonymously [by Lecerf de Viéville] to refute Ragueneau's *Parallele des Italiens et des François en ce qui regarde la musique et les operas*. See Robert, Wangermée, "Lecerf De La Viéville, Bonnet-Bourdelot Et "l'Essai Sur Le Bon Goust En Musique" De Nicolas Grandval," *Revue Belge De Musicologie / Belgisch Tijdschrift Voor Muziekwetenschap* 5, no. 3/4 (1951): 132-46. [doi:10.2307/3686479](https://doi.org/10.2307/3686479) and James R. Anthony, *French Baroque Music from Beaujoyeulx to Rameau*, (Portland: Amadeus Press, 1997), 257.

¹⁰⁰ Jean-Paul Montaigner, "Bernier, Nicolas," in *Grove Music Online*, (Oxford University Press, 2001,-) accessed January 9, 2019, [doi:10.1093/gmo/9781561592630.article.02876](https://doi.org/10.1093/gmo/9781561592630.article.02876).

¹⁰¹ Michel Delalande, one of the most important composers of French Baroque known for his Grand motets with double choir and orchestra held the post at the *Chapelle Royale* for the majority of Louis XIV's reign.

death of Louis XIV in 1715, was an important figure in encouraging the acceptance of Italian music in France. He was a musician who wrote his first work, the opera *Philomèle* in 1694, with the help of his then teacher Charpentier who probably influenced his pro-Italian aesthetics.¹⁰²

4.2 The music of Nicolas Bernier

While working for different churches in Paris, Bernier wrote thirty-six *grands motets* and a now-lost *Te Deum* that was presented to Louis XIV at the *Château de Fontainebleau* in 1700. Bernier wrote several sacred music works but his most noteworthy musical contributions were the first secular and sacred French cantatas that he composed at the beginning of the eighteenth century. He published forty French cantatas in seven books between 1703 and 1723.¹⁰³ These cantatas were innovative and used many compositional techniques inspired by the *stile moderno* of the Italians. Bernier found an aesthetic balance in his personal union of French and Italian tastes, as Jean-Paul Montaigner describes: “He achieved equilibrium between the two styles in his first book of French cantatas, a genre of which he was one of the first creators together with Jean-Baptiste Morin.”¹⁰⁴ These cantatas often presented short contrasting movements that related to the “patchwork” structures of the Venetian school whose mix of several different

¹⁰² Cuthbert Girdlestone and Jean-Paul Montaigner, “Philippe de Bourbon,” in *Grove Music Online* (Oxford University Press, 2001-), accessed February 9, 2019, [doi:10.1093/gmo/97814561592630.article.21555](https://doi.org/10.1093/gmo/97814561592630.article.21555).

¹⁰³ Marcelle Benoît, *Les événements musicaux sous le règne de Louis XIV: chronologie* (Paris: Picard, 2004), 305.

¹⁰⁴ Jean-Paul Montaigner, “Bernier, Nicolas,” in *Grove Music Online* (Oxford University Press, 2001,-) accessed January 9, 2019, [doi:10.1093/gmo/9781561592630.article.02876](https://doi.org/10.1093/gmo/9781561592630.article.02876).

sections were compared to patches on quilts.¹⁰⁵ Bernier also used the recitative followed by the da capo aria model in several of his cantatas including “Divine protectrice” from *Arminie et Lucrède*. The da capo aria which had been disliked by some French purists for most of the seventeenth century was growing in popularity at the turn of the eighteenth century.¹⁰⁶ Even though some critics did not approve of the Italian influences in Bernier’s cantatas, the genre was appreciated by a growing public that attended concerts outside of the church. Bernier was a regular composer at the famous venue *Les nuits de Sceaux*, where Morin and he presented several of their works. His cantata *Les nuits de Sceaux* was published in 1715 with the privilege of Louis XIV.¹⁰⁷

Before composing cantatas, Bernier wrote two collections of *petits motets* published in 1703 and 1713. His *Regina coeli* for two sopranos and continuo was part of his first publication. The collection, *Mottets. A une, deux, et trois voix avec Symphonie, et sans Symphonie au nombre de vingt Six*, was dedicated to Monseigneur le duc de Bourgogne, grand-son of Louis XIV, who had a positive impact on Bernier’s career.¹⁰⁸ Bernier worked as *maître de musique* in various churches in Paris until he reached the

¹⁰⁵ The term “patchwork” came from German theorist Hugo Riemann and his “Flickkazonne” which means “patch canzona.” See “Quilt canzona,” in *Grove Music Online* (Oxford University Press, 2001-), accessed May 16, 2019, [doi:10.1093/gmo/9781561592630.article.22701](https://doi.org/10.1093/gmo/9781561592630.article.22701) and Peter Allsop, *The Italian ‘Trio Sonata’ From its Origins Until Corelli* (Oxford: Clarendon Press, 1992), 88.

¹⁰⁶ Most French arias from the seventeenth century came from the *air de cour* that mostly used AAB, ABB form or hints *musique mesurée* without defined structure. Composers of the “strict” French style such as Lully, did not use the da capo aria preferred by Italian opera composers. See John Baron, “Air de cour,” in *Grove Music Online* (Oxford University Press, 2001-), accessed May 16, 2019, [doi:10.1093/gmo/9781561592630.article.00362](https://doi.org/10.1093/gmo/9781561592630.article.00362).

¹⁰⁷ Bernier wrote cantatas for the events called *Nuits de Sceaux*. Louise Bénédicte of Bourbon was married to the legitimized son of Louis XIV. She hosted parties in her castle during her nights of insomnias. These became well known and well attended. The festivities took place in the *Château de Sceaux*, six miles from the center of Paris. See James Anthony, *French Baroque Music from Beaujoyeux to Rameau*, 147.

¹⁰⁸ Duc de Bourgogne was the grandson of Louis XIV and became Dauphin when his father died. Louis XIV trusted him to be part of the high council when he was twenty years old and took part in the military actions in France. See Marcelle Benoît, *Versailles et les musiciens du Roi 1661-1733* (Paris: A et J. Picard, 1971), 359.

position at *St Germain-l'Auxerrois* in 1698.¹⁰⁹ This church was the venue where monarchs and important dignitaries attended services due to the close proximity of the *Palais du Louvre*, where they stayed upon their visit in Paris. The duc de Bourgogne and his wife regularly attended Mass at *St-Germain-l'Auxerrois*, where it was reported by the Marquis Dangeau, that the esteemed couple enjoyed some of Bernier's motets.¹¹⁰ His connection to the duc de Bourgogne probably led to the publishing of his first book of motets by Ballard, with the privilege of Louis XIV.

4.3 Italian influences in Nicolas Bernier's *Regina coeli*

Bernier's *Regina coeli* offers a good balance between Italian influences, growing in popularity at the end of the seventeenth century, and his French roots. The first noticeable characteristic of this *petit motet* is its length. It is divided into four sections and the first is approximately as long as Charpentier and Couperin's complete *Regina coeli*. The duration of the motet, which is as long as some grands motets, indicates that it may have been used in an extraordinary service or event. It begins in the key of B-flat major with four measures of a continuo introduction. Bernier's marking indicates "Gayement" for the fast-paced eighth-note continuo part (see Figure 4.1). This active continuo introduction was not common in France until the eighteenth century. The growing virtuosity of instrumentalists inspired by solo forms such as the sonata, enhanced the role of the continuo. Most French motets of the seventeenth century used a slow-moving bass

¹⁰⁹ The church of St-Germain l'Auxerrois is important in the history of France. It was at the centre of the St-Bartholomew's Day (St-Barthélémy) massacre in which Catholic mob groups attacked Huguenot groups in 1572.

¹¹⁰ Benoît, *Les Événements musicaux sous le règne de Louis XIV*, 287.

in the Italian *a2* format of the trio sonata that served as supporting harmonic material.¹¹¹ In this case, the continuo shares some motives with the sopranos and provides a polyphonic quality representative of the sonata *a3* format described by Allsop¹¹². The upper voice begins on a dance-like melody in 3/4, typical of the French minuet, a popular dance in the high societies of seventeenth-century France (see Figure 4.1).¹¹³ Bernier uses motivic repetitions in a way rarely seen in French motets until this point, and the text “Regina coeli laetare, laetare, alleluja” repeats several times with the same melodic material. Bernier’s use of echo and multiple transpositions for these motives are direct influences of Italian baroque style and the new sonata form that favored restatements of material.

Figure 4.1. Fast-paced eighth-note continuo (m.1) and dance like motive in the voice (mm. 5-8). Nicolas Bernier, *Regina coeli*, (Hautefort: Ensemble vocal féminin musili, 2008) from Nicolas Bernier. “Regina coeli,” score, 1706, Toulouse-Philidor, Bibliothèque nationale de France (F-Pn/Rés F. 1720 (3)) with permission.

The two upper voices in treble clef suggest the use of sopranos, although the second voice is in a slightly lower register. After each singer presents the first melody twice by imitation, both voices sing, in homophonic texture, the initial melody a third apart in the key of G minor. The early occurrence of the minor key adds dramatic contrast that was seen in Italian compositions, which often used key changes to create compelling effects.

¹¹¹ Refer to the trio sonata section in Chapter one.

¹¹² See “The trio sonata and the few-voiced motet” section in Chapter 2.

¹¹³ Meredith Ellis Little, “Minuet,” in *Grove Music Online* (Oxford University Press, 2001-), accessed May 16, 2019, [doi:10.1093/gmo/9781561592630.article.18751](https://doi.org/10.1093/gmo/9781561592630.article.18751).

This choice to move from B-flat major to a minor key on the joyful text “Regina coeli, laetare” was unexpected for a French motet of the period (see Figure 4.2). After the perfect authentic cadence in G minor, Bernier moves through a series of modulations from E-flat, C minor, F major to the original key of B-flat. These numerous modulations were not common in the French motet of the seventeenth century which usually stayed in the tonic or moved to only one key area.

The image shows a musical score for three voices: 1er Dessus (Soprano), 2ème Dessus (Alto), and B. C. (Bass). The music is in G minor, indicated by two flats in the key signature. The score begins at measure 36. The lyrics are: - ta-re, Re-gi-na coe-li lae - ta - re lae - ta - re, lae - ta - re a - lle-lu-. The 1st and 2nd staves have lyrics aligned with the notes, while the Bass staff has a more active accompaniment. The score shows a series of modulations, with a perfect authentic cadence in G minor at the end of the first section.

Figure 4.2. Ensemble singing in G minor. Bernier, *Regina coeli* (Hautefort: *Ensemble vocal féminin musili, 2008*) from *F-Pn/Rés F. 1720 (3)* with permission.

The harmonic language of this first section is typical of the French baroque with the use of augmented sixth chords as well as a few prepared seventh chords. The expository material does not present long *melismas* except for the last word “laetare” which is set to three measures of descending eighth notes (see Figure 4.3). French members of the clergy did not care for long *melismas* and believed that it obscured the clarity of the text. They felt that the music should enhance the message of God and not distract parishioners from worship.

The image shows a musical score for three voices: 1er Dessus (Soprano), 2ème Dessus (Soprano), and B. C. (Bass). The score is in G minor (one flat) and 4/4 time. Measure 68 is marked with a box containing the number 68. The 1st Soprano part features a long, ornate melisma on the word 'laetare', starting with a '+' sign above the first note. The 2nd Soprano and Bass parts provide harmonic support with lyrics: '- lle-lu - ya lae - ta - re a - lle - lu - ya lae - ta-'. The 2nd Soprano part also has '+' signs above some notes. The B. C. part has a '+' sign above the first note. The melisma in the 1st Soprano part consists of a series of sixteenth notes, some beamed together, and some with grace notes.

Figure 4.3. Long melisma on *laetare*. Bernier, *Regina coeli* (*Hautefort: Ensemble vocal féminin musili, 2008*) from *F-Pn/Rés F. 1720 (3)* with permission.

For Italian musicians, ornamentation was part of the beauty and expressivity of the music. Composers such as Monteverdi, Vivaldi and Scarlatti embraced ornamentation. Given the popularity of the virtuoso castrati and female soprano in Italy, the use of coloratura passages was emphasized in opera, and transported to other genres such as sacred music. French composers such as Lully never appreciated castrati and used tenors and *hautes-contre* as their leading male roles and thus, did not ornament their music in the same way.¹¹⁴ The da capo aria, which arose from the development of the Italian sonata, became widely popular in the seventeenth century and allowed virtuoso musicians to ornament the return of the A section. Most composers of the French tradition in seventeenth-century France did not use improvisation or florid ornaments in the repetition of sections as seen in Italian opera.

In the second section of this *Regina coeli*, the continuo introduces the chant-like motive before it is restated syllabically by the sopranos on “Quia quem meruisti” with two alternating solos of thirteen measures each (see Figure 4.4). These long solos, not frequently used in the French motets of the seventeenth century, were modeled on Italian

¹¹⁴ Julia Prest, *Theatre Under Louis XIV: Cross-Casting and the Performance of Gender in Drama, Ballet and Opera* (New York: Palgrave Macmillan, 2006), 176.

madrigals of the early monodists. These measures also feature imitation between the continuo and the two *dessus* in the trio sonata *a3* format (see Figure 4.4). In this motet, Bernier’s use of solos as the main event reinforces his growing interest in writing for soloists which transferred to cantatas a few years later. Homophonic singing is sparse in this second section and only occurs on “resurrexit sicut dixit, alleluja.”

Figure 4.4 shows two systems of musical notation. The first system, starting at measure 83, consists of a vocal line (treble clef) and a continuo line (bass clef). The vocal line has lyrics: "Qui a quem me - ru - is - ti por - ta - re". The continuo line provides a rhythmic and harmonic accompaniment. The second system, starting at measure 87, also consists of a vocal line and a continuo line. The vocal line has lyrics: "- is - ti por - ta - re A - lle - lu - ya a - lle - lu - ya Re - su - re - xit si - cut". The continuo line continues the accompaniment. Both systems feature a long solo on the vocal line, indicated by a '+' sign above the notes.

Figure 4.4. Long solo on chant-like “qui a quem meruisti” and imitation between continuo and *dessus* in Bernier, *Regina coeli* (Hautefort: Ensemble vocal féminin musili, 2008) from *F-Pn/Rés F. 1720 (3)* with permission.

The third section is the most contrasting and expressive of the four. The continuo is slow and supports the voices that carry melancholic and haunting lines. The disparity from the previous joyful parts into this meditative duet is reminiscent of some sonatas by Arcangelo Corelli (1653-1713). The melody of this section, first introduced with solos, contains leaps, dissonances and an abundance of suspensions that were clear marks of the Italian *stile moderno*. See Figure 4.5 for dissonances and suspensions in measures 162 and

173. The *largo* soprano duet is filled with tension created by the dissonances and harmonies including numerous accidental notes in the continuo and a Neapolitan chord in measure 185 (see Figure 4.6).

161

O - ra pro no - bis De - um O - ra o - ra pro no -

- ra pro no - bis pro no - bis De - um O -

168

- bis O - ra pro no - bis De - um pro no - bis De - um O -

- ra o - ra pro no - bis O - ra pro no - bis De - um

Figure 4.5. Dissonances and suspensions in measures 162 and 173 in Bernier, *Regina coeli* (Hautefort: Ensemble vocal féminin musili, 2008) from *F-Pn/Rés F. 1720* (3) with permission.

The image displays two systems of musical notation. The first system, labeled '181', features three staves: a vocal line with lyrics '- bis pro no - bis De - um O - ra pro no-bis De-', a piano accompaniment, and a bass line. The second system, labeled '188', also has three staves: a vocal line with lyrics '- um O - ra o - ra pro no-bis De - um A-lle-lu-', a piano accompaniment, and a bass line. Both systems include various musical notations such as notes, rests, and dynamic markings.

Figure 4.6. Dissonances in measures 185 and 192. Chromatic bass in measure 191 and Neapolitan chord in measure 185 in Bernier, *Regina coeli*, (*Hautefort: Ensemble vocal féminin musili, 2008*) from *F-Pn/Rés F. 1720 (3)* with permission.

The last section has 49 measures of jubilant expression on “alleluja” and is the most typically French of the movements. This portion in B-flat major is more predictable and presents fewer modulations than the previous ones. The most striking element of this part is the rhythmical intensity created by the repetitive motive of dotted-eighth notes (see Figure 4.7). This rhythmic pattern was often used in the baroque period and was omnipresent in the court ballets, dances and almost every piece meant to be majestic. In this *Regina coeli*, Bernier kept the use of the typical dotted rhythm for the flamboyant ending to this long motet. This repeated rhythmic motive came from the *notes inégales* technique that was used profusely in the seventeenth century. The *notes inégales* consisted of successive notes commonly notated as “even” eighth-notes which were altered in

CHAPTER 5. FRANÇOIS COUPERIN AND HIS *REGINA COELI*

5.1 François Couperin (1668-1733)

François Couperin, le grand,¹¹⁷ achieved substantial recognition during and after his life. A gifted harpsichordist born into a family dynasty of musicians, Couperin was offered the position of organist at the church *Saint-Gervais-et-Saint-Protais* after the death of his father, Charles Couperin (1638-1679), who had held the post for eighteen years. The young musician was then ten years old, so Michel Delalande held the interim position until Couperin was old enough to assume it. He shared some connections with Delalande, who was impressed with his performing talents.¹¹⁸ Couperin's first compositions were two masses for organ in 1690, meant to be played in regular church services “à l'usage ordinaire des paroisses; propre pour les couvents de religieux et religieuses” (for regular use of parishes; for convents of men and women of the clergy).

The event that propelled Couperin's career was his employment at the court of Versailles in 1693, when Louis XIV gave him a quarterly position as organist at the *Chapelle Royale*. While employed at the *Chapelle Royale*, he was not required to compose service music; nonetheless Couperin wrote four collections of motets in honor of Louis XIV, published by Ballard from 1703 to 1705. Couperin preferred intimate music settings such as the *petit motet*, keyboard music, and chamber music, as opposed to opera and *grands motets*, popular at the court of Louis XIV. He once stated, “I will admit in good

¹¹⁷ François Couperin's father had a musician brother also named François and to differentiate the two, the most successful is referred to as “le grand.”

¹¹⁸ Edward Higginbottom, “Couperin [le grand], François (ii),” in *Grove Music Online* (Oxford University Press, 2001-), accessed February 12, 2019. [doi:10.1093/gmo/9781561592630.article.6002278203](https://doi.org/10.1093/gmo/9781561592630.article.6002278203)

faith that I much prefer the things that move me than the things that surprise me.”¹¹⁹ Even though the core of his compositions involved smaller settings, Titon du Tillet reports that Louis XIV enjoyed Couperin’s twelve *grands motets*, unfortunately lost today.¹²⁰ Upon his arrival as employee at the court, Couperin taught harpsichord lessons to the duc de Bourgogne and other members of the royal family. The duc de Bourgogne, who admired Nicolas Bernier’s motets in *Saint-Germain de L’Auxerrois*, had been a student of Couperin and surely played some of his keyboard music. Couperin was a prolific composer of harpsichord solo pieces, including those contained in four collections that were self-published between 1713 and 1733.¹²¹ Louis XIV seemed to trust Couperin and used him as a replacement harpsichordist for the *musique de la chambre du roi*; there, he had access to the best singers provided by the king and probably wrote some motets and secular *airs*.¹²² Although he carried various professional activities, Couperin remained faithful to his post at *Saint-Gervais-et-Saint-Protais* until the last three years of his life. He was admired in Versailles as well as Paris and enjoyed the majority of his career after the death of Lully, when obstacles against Italian taste were decreasing. Perhaps the release of Lully’s musical control explains why Couperin appears to be the composer who felt the most freedom to unite Italian and French music in a true, open “goûts réunis.” Had he not worked for Louis

¹¹⁹ Translation from Couperin’s quote from his treatise *L’Art de toucher le clavecin*. See Pierre Citron, “François, dit le Grand,” in *Encyclopédie de la Musique*, edited by François Michel (Paris: Fasquelle, 1958), 601.

¹²⁰ Evrard Titon du Tillet, *Le Parnasse François*, Volume 1 (Paris: Cogniards fils, 1732), 665.

¹²¹ Couperin bought a privilege to publish his music so that he did not have to use the Ballard family. He sold his music from his home in his Paris apartment.

¹²² Jean-Henri D’Anglebert, harpsichordist of the *musique de la chambre du roi* was losing his eyesight when Louis XIV asked Couperin to replace him. For a detailed portrait on the *musique de la chambre du roi*, see Marcelle Benoît, “La Chambre,” in *Versailles et les musiciens du Roi 1661-1733* (Paris : A et J. Picard, 1971), 194-216.

XIV after Lully's death and had he not gained notoriety the outcome may have been different.

5.2 François Couperin and the reunion of French and Italian music

François Couperin professed his admiration for Jean-Baptiste Lully, but he was passionate about Italian music, specifically the works of Corelli. When his career was established as a successful organist at the court, and even more when Philippe II d'Orléans became Regent of France, Couperin began to write with the objective of uniting French and Italian music. The duc d'Orléans who studied composition with Charpentier, loved Italian music and encouraged its dissemination in France. Philippe II d'Orléans hired Italian-trained musicians to take part in a group, from 1703 to 1705, that mostly performed Italian music, as revealed in a description by the *Mercure galant* of a musical evening at court in 1701: "...In his chamber after his supper, the king heard an exquisite concert of Italian airs played by Forqueray on the viol, Couperin on the harpsichord, and the young Baptiste [Anet], who serves the duc d'Orleans, on the violin. The King appeared surprised by the excellence of the latter, whom he had not yet heard."¹²³

Most composers of the mid-seventeenth century used Italianate techniques discretely to avoid criticism. Even by the late seventeenth century, certain composers hesitated to adopt Italian styles and genres. Around 1690, for example, Couperin explains how he wrote the first French trio sonatas using a pseudonym, in order to see if the public would appreciate this new "Italian" piece without bias. The success received by these

¹²³ *Mercure galant*, November 1701, 206. Cited in Don Faber, "Philippe II d'Orléans's 'chanteurs Italiens', the Italian cantata and the *goûts réunis* under Louis XIV," *Early Music*, Vol. 35, No.2 (May, 2007): 237-249. <https://www.jstor.org/stable/30138021>.

works encouraged him to write in this Italian style and later, in 1726, he added these first French sonatas in his *Nations*, a collection of trio sonatas and French dances. Couperin's *Nations* was the culmination of his work in bringing both French and Italian idioms together. Previously in 1724, Couperin had written his master piece *Apothéose de Corelli*, a collection of trio sonatas for two treble instruments and continuo (including harpsichord), in which he paid homage to Corelli. The title of the pieces was evocative of his sentiment: *Les Goûts-réunis ou Nouveaux Concerts, Le Parnasse ou l'Apothéose de Corelli*.¹²⁴ In the preface to *Les Goûts-réunis*, Couperin describes his views on Italian music and how he felt about the new sonata genre brought by Italian composers at the end of the seventeenth century,

The Italian and the French styles have for a long time shared the Republic of Music in France. For myself, I have always highly regarded the things which merited esteem, without considering either composer or nation; and the first Italian sonatas which appeared in Paris more than 30 years ago, and which encouraged me to start composing some myself, to my mind wronged neither the works of M de Lully, nor those of my ancestors, who will always be more admirable than imitable. And so, by a right which my neutrality gives me, I remain under the happy influence which has guided me until now.¹²⁵

Couperin said that if his *Apothéose de Corelli* succeeded, he would write a piece dedicated to Lully. Consequently, a year later, he composed *Apothéose composée à la mémoire immortelle de l'incomparable M. de Lully* ("Apotheosis composed for the immortal memory of the incomparable M. de Lully"). François Couperin, French composer

¹²⁴ François Couperin, *Les Goûts-réunis ou Nouveaux Concerts, Le Parnasse ou l'Apothéose de Corelli*. (Paris: Couperin, engraved by Louie Hüe, 1724-), accessed January 5, 2019, <https://imslp.org/wiki/Special:ReverseLookup/31222>.

¹²⁵ Quote by François Couperin in Edward Higginbottom, Couperin [le grand], François (ii), (Corp 1995) in Grove Music Online (Oxford University Press, 2001-), accessed February 12, 2019. [doi:10.1093/gmo/9781561592630.article.6002278203](https://doi.org/10.1093/gmo/9781561592630.article.6002278203).

successful with his use of Italian colors, made it clear that he felt strongly about his French heritage. On the first page of the work Couperin writes, “Apollon persuades Lulli and Corelli, that the reunion of French and Italian tastes has to create the perfection of music.”¹²⁶

5.3 The Tenbury motets

Couperin’s *Regina coeli* was not part of *Oeuvres complètes de François Couperin* published by the *Éditions de L’Oiseau-lyre* in 1933.¹²⁷ The collection of manuscripts containing Couperin’s only *Regina coeli* was found in 1971 in St-Michaels College of Tenbury, England. This collection, now called the *Tenbury Manuscripts*, was part of the Toulouse-Philidor collection that had been separated over the years and that represents one of the largest assortment of Italian and French music in France during the baroque period. The Count of Toulouse, a singer and legitimized son of Louis XIV who had been a student of François Couperin at the court, took on the project of compiling music in a library with the help of the copyist André-Danican Philidor.¹²⁸ Following the death of Count of Toulouse’s descendants and the end of French monarchy, parts of the manuscripts were sold mid-nineteenth century and François Couperin’s *vingt-cinq Mottets, a voix seule, deux et trois parties et Symphonies*, landed in *Saint-Michaels College*.¹²⁹ Philippe Oboussier,

¹²⁶ François Couperin, *Apothéose composée à la mémoire immortelle de l’incomparable M. de Lully* (Paris: Boivin, 1725-), accessed February 2, 2019, <https://imslp.org/wiki/Special:ReverseLookup/31210>.

¹²⁷ François Couperin, *François Couperin: Complete works*, edited by Maurice Cauchie (Éditions de l’Oiseau-Lyre), 1933.

¹²⁸ For details on the Philidor-Toulouse collection read Catherine Massip, “La collection musicale Toulouse-Philidor à la Bibliothèque nationale,” *Fontes Artis Musicae*, Vol. 30 no. 4, (Nov-Dec. 1983): 184-207, <https://www.jstor.org/stable/23505465>.

¹²⁹ Kenneth Gilbert, Davitt Moroney and Orhan Memed, “Douze motets divers,” in *François Couperin: Oeuvres complètes* revised edition by Kenneth Gilbert and Davitt Moroney (Monaco: Éditions de l’Oiseau-lyre, Vol. 3, 1995), 26.

musicologist, discovered the Couperin manuscript in 1971 while working in Tenbury. Thirteen of the twenty-five motets were found in other publications; however, twelve motets remained unrecognized. Three of these unknown motets are incomplete but the nine others represent a stunning discovery that Oboussier published in 1972.¹³⁰ Couperin's *Regina coeli*, which was probably written in the early years of the eighteenth century close in time to the Toulouse-Philidor compilation 1702 to 1705, had been lost until this first publication in 1972. In 1978, the *Bibliothèque Nationale de France* bought the Tenbury manuscripts from an estate sale in London. In 1995, Kenneth Gilbert and Davitt Moroney revised the *François Couperin: Complete Works* of 1933 and published a more accurate complete edition with the addition of volume 3, *Douze motets divers*.¹³¹

5.4 Italian influences in Couperin's *Regina coeli*.

The *Regina coeli* by Couperin is the most Italian of the three presented in this study. The first indication of Italian inclination is in the title *Regina coeli a2*, which relates to the trio sonatas designations, *a2* and *a3*.¹³² The motet begins in the *a2* style with the continuo serving as harmonic structure (see Figure 5.1). At measure 17, the role of the continuo changes and mimics the first motive given to the voices on "Regina coeli" (see Figure 5.1 and 5.2). From that moment on, the continuo imitates vocal motives when not playing strictly harmony and evokes the *a3* format of three independent lines. This inclusion of the continuo in motivic imitation was also seen in Bernier's *Regina coeli* and may relate to the growing virtuosity of bowed instrumentalists. Corelli, admired by Couperin, mostly used

¹³⁰ François Couperin, *Neuf motets*, edited by Philippe Oboussier (Paris : Heugel, 1972).

¹³¹ François Couperin, "Douze motets divers," in *François Couperin: Complete Works* revised edition by Kenneth Gilbert and Davitt Moroney (Monaco: Éditions de l'Oiseau-Lyre, Vol. 3, 1995).

¹³² Refer to Allsop's research mentioned in the trio sonata section in chapter one.

the *a3* format in his trio sonatas and the imitative quality of his continuo is found in Couperin's *Regina coeli*.

Figure 5.1. Harmonic bass in continuo and imitative motives in the voices. François Couperin, *Regina coeli*, ed. by Daniel van Gilst (Daniel van Gilst, 2017) from François Couperin. “Regina coeli,” score, 1702-05, Toulouse-Philidor, Bibliothèque nationale de France (F-Pn/Rés F. 1680) with permission.

Figure 5.2. Vocal motives present in the continuo. Continuo reprises the beginning motive seen in Figure 5.1. (m. 17). Continuo imitates the 2e dessus (mm. 18-19). Couperin, *Regina coeli*, ed. by Daniel van Gilst from F-Pn/Rés F. 1680 with permission.

As seen in the two previous *Regina coeli* settings, both sopranos have equal importance and sing similar material. The instrumental quality given to the voices in this motet differs with the French taste for simple conjunct melodies of the beginning to mid-seventeenth-century France. The use of imitation in the vocal entrances are typical of French polyphony while the contours and repetitions within the vocal lines, filled with large intervals and sequences, are closer to Italy. Several *melismas* of this *petit motet* are written in sequences (see Figure 5.3) and ensemble singing a third apart, suggesting the *stile moderno* style. This short motet in G major is divided in three sections, although the first part, concluding on a perfect authentic cadence, could stand independently. The

harmonies in this section are mostly in line with French baroque expectations except for a few diminished chords and a chromatic passage in the continuo in measures 7 and 8 that could indicate Italian influence (see Figure 5.3).



Figure 5.3. Chromatic passage in the continuo (mm. 7-8) and sequences in the treble voices. Couperin, *Regina coeli*, ed. by Daniel van Gilst from *F-Pn/Rés F. 1680* with permission.

The short eight-measure mid-section serves as a meditative interlude between two upbeat parts. This passage, labelled *Recitatif*, presents just that: an ornamented solo line singing above a static continuo (see Figure 5.4). In this case, Couperin is not hiding the fact that he borrowed the idea of recitative from the Italians by using that word (although one cannot be sure that Couperin named the section “recitatif” and not Philidor when copying the music). Recitatives came from early madrigals including Caccini’s and Monteverdi’s in the *seconda prattica* movement that emphasized drama and clarity of language. The term “recitativo” was first used by Italian musicians mid-seventeenth century in operas and cantatas as described by Sébastien de Brossard in *Encyclopédie de la musique* (1703).¹³³ The ornamented quality of the recitative in Couperin’s motet reprises the Italian taste for elaborate embellishments that differ from the simple declamatory style of the French.¹³⁴

¹³³ Sébastien de Brossard, “Recitatif,” in *Encyclopédie de la musique* (Paris: Ballard, 1703), 110.

¹³⁴ Dale E. Monson and Jack Westrup, “Recitative, Up to 1800,” in *Grove Music Online* (Oxford University Press, 2001-), accessed May 17, 2019, [doi:10.1093/gmo/9781561592630.article.23019](https://doi.org/10.1093/gmo/9781561592630.article.23019).

Two different solo lines are stated alternatively in a dialogue manner seen in Italian operas and cantatas of the seventeenth century. The continuo is bare and sustains long notes under the voices. The vocal lines are rhythmically unstable and inspire a *colla voce* interpretation (see Figure 5.4) based on Italian baroque opera recitatives and secular madrigals of the early seventeenth century.

29 RÉCITATIF

Qui - a quem me - ru - i - sti por - ta - - - - re, por - ta - re, Al - le - lu - ia,

Re - sur - re - xit, re - sur - re - xit, si - cut

The musical score consists of three staves. The top staff is a vocal line in G major, marked 'RÉCITATIF' and starting at measure 29. It features a recitativo style with a mix of eighth and sixteenth notes, and rests. The lyrics are 'Qui - a quem me - ru - i - sti por - ta - - - - re, por - ta - re, Al - le - lu - ia,'. The middle staff is a vocal line, mostly containing rests, with the lyrics 'Re - sur - re - xit, re - sur - re - xit, si - cut' appearing at the end. The bottom staff is a basso continuo line, consisting of long, sustained notes on a single pitch (G) with a fermata over each note.

Figure 5.4. *Colla voce* present in *Récitatif*. Couperin, *Regina coeli*, ed. by Daniel van Gilst from *F-Pn/Rés F*. 1680 with permission.

The last section begins with the first soprano singing a motive revolving around A5 with the succession A-F-sharp-A-F-sharp and then E-A-E-A on eighth notes (see Figure 5.5). This motive is the opposite of the French diatonic melodies preferred by Lully and his followers, further displaying an instrumental treatment of the voice unprecedented in French baroque vocal music.

56

Al - le - lu - ia, Al - le - lu - ia, O - ra pro no - bis De - -

O - - - ra pro no - bis De - - - um. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

The musical score consists of three staves. The top staff is a vocal line in G major, starting at measure 56. It features a recitativo style with a mix of eighth and sixteenth notes, and rests. The lyrics are 'Al - le - lu - ia, Al - le - lu - ia, O - ra pro no - bis De - -'. The middle staff is a vocal line, mostly containing rests, with the lyrics 'O - - - ra pro no - bis De - - - um. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -'. The bottom staff is a basso continuo line, consisting of a rhythmic pattern of eighth notes (A, F-sharp, A, F-sharp, E, A, E, A) repeated throughout the section.

Figure 5.5. *Instrumental-like motives in the voices*. Couperin, *Regina coeli*, ed. by Daniel van Gilst from *F-Pn/Rés F*. 1680 with permission.

This motet contains coloratura passages in a high tessitura that demand excellent vocal techniques, so it is reasonable to think that Couperin wrote this motet for a service at the *Chapelle Royale*, where he would have been able to use some of the best singers. The range of the first soprano that reaches B5 is particularly high for the motet genre as well as the French baroque period (see Figure 5.6). In bel canto operas of Rossini and Donizetti, the high voice was exploited in a different way, and often used B5 and C6 in soprano and tenor arias; however, this range was not typically seen in baroque motets or operas of the seventeenth century. Substantial research including the one of Bruce Haynes has shown that period instruments played lower than the pitch standard of A440. Haynes demonstrated that the two standard pitches of the time were the *ton d'Opera*, about 392 Herz, and the *ton de la chambre du roy*, ranging from 404 to 409 Hz which were considerably lower than 440 Herz.¹³⁵ Even if Couperin's motet had been sung a step, or a half step lower, the range was still higher than the traditional French motet.

In the Couperin musical family, Marguerite-Louise Couperin (1676-1728), cousin of François Couperin le grand, was a singer with extraordinary capability. In 1702, she became part of the *musique de la chambre du roi* where she performed her cousin's motet *Qui dam nivet* for her debut concert.¹³⁶ The pieces that Couperin dedicated to Marguerite-Louise are significantly (sometimes a third) higher than his other motets. Although the score of Couperin's *Regina coeli* does not specify for whom it was composed, the period of 1702-1705 indicates that Marguerite-Louise and he both worked for Louis XIV at that

¹³⁵ Mary Cyr describes Haynes' findings in *Style and Performance for Bowed String Instruments in French Baroque Music* (Burlington, VT: Ashgate, 2012), 141. For further reading, see Bruce Haynes, *A History of Performing Pitch: The Story of 'A'* (Lanham, MD and Oxford: The Scarecrow Press, 2002).

¹³⁶ David Fuller and Bruve Gustavson, "Couperin, Marguerite-Louise," in *Grove Music Online* (Oxford University Press, 2001-), accessed February 16, 2019, [doi:10.1093/gmo/9781561592630.article.6002278209](https://doi.org/10.1093/gmo/9781561592630.article.6002278209).

time. This notion, added to the high coloratura quality of the motet, offers the possibility that Couperin wrote the *Regina coeli* for his cousin.

In the third section, the continuo plays the same coloratura motives as both sopranos with the text admirably set to the syllabic parts of the music (see Figure 5.6). Measure 66 presents a noteworthy sustained B5 in the first soprano line towards the end of the motet (see Figure 5.6). This is the longest sustained B5 of the *Regina coeli*, thus creating a grand finale effect, customary to Italian music. The suspensions, the solo recitatives of the mid-section and the sequences in the coloratura demonstrate the Italian influences that Couperin integrated in his *Regina coeli*. The melodies, divided equally between syllabic and melismatic passages, point to the balance of two techniques that represent François Couperin's *goûts réunis*, in which both French and Italian music are set at their best.

The image shows a musical score for three parts: first soprano, second soprano, and continuo. The key signature is one sharp (F#) and the time signature is 3/4. Measure 64 is indicated at the start of the first soprano line. The lyrics are: "no - bis De - um, O - ra pro no - bis De - no - bis De - um, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia." The first soprano line features a sustained B5 note in measure 66. The continuo line has a melodic motive that is imitated by the second soprano line in measure 65.

Figure 5.6. High tessitura on sustained B5 (m. 66) and melodic motive begun in the continuo (m.64) and imitated by the 2e dessus (m. 65). Couperin, *Regina coeli*, ed.by Daniel van Gilst from F-Pn/Rés F. 1680 with permission

CHAPTER 6. CONCLUSION

This musical-historical project, which discusses three French baroque *Regina caeli* for two sopranos and continuo, found Italian compositional techniques integrated in each of the pieces. The *Regina caeli* settings of Marc-Antoine Charpentier, Nicolas Bernier and François Couperin are good examples of the increasing application of the Italian *stile moderno* approaches in the French *petit motet* at the turn of the century. This consideration of these works within historical contexts of the extended world of the French court of the seventeenth and early eighteenth centuries – particularly in relation to the churches or chapels for which these pieces were likely written – refines the understanding of the distinctions between French and Italian music of the seventeenth and eighteenth centuries, as well as fluctuations in French uses and views of Italian styles and aesthetics.

The results of this study, pertaining to highlighting Italian influences in each motet, suggest that the composers who were employed by French monarchy had more artistic freedom than the ones who did not. The monetary means provided by Louis XIV offered composers optimal conditions for their creative output by giving them recognition and access to the best musicians. Observing these pieces permitted the argument that the composers who worked in proximity to Louis XIV used more of the Italian *stile moderno* than the ones who did not have direct links to the court.

Based on the lack of publications of his music during his lifetime and his restraint connections to Louis XIV, Charpentier seemed to receive less success in his public career than Bernier and Couperin. His slight involvement with the French monarchy was tainted by the disapproval of Lully, perhaps threatened by Charpentier's talents, and this study found that *Regina caeli* H 32 displayed a sparse amount of Italian compositional techniques

in comparison to the other two. The hypothesis that lesser involvement with the monarchy led to fewer Italianisms in Charpentier's *Regina caeli* is affected to some degree by changes in the reception of Italian music within a chronological frame. This research acknowledged that the acceptance of Italian music was growing as the population became accustomed to it and Charpentier's motet was composed ten years prior to the ones of Bernier and Couperin. This time gap could suggest that the restricted Italian techniques in Charpentier were solely based on the fact that he composed his piece earlier in the seventeenth century. However, according to the Philidor-Toulouse collection, Bernier and Couperin's motets were written at the same time, and the latter is considerably more Italian than the one of Bernier. When Bernier composed his *Regina coeli*, he was employed at *St-Germain de l'Auxerrois* where the duc de Bourgogne, grandson of Louis XIV, and his wife developed an interest in the composer. This connection improved Bernier's status and allowed his *Regina coeli* to be published in 1703. The reflection on the matter is that the recognition he received from a royal family member encouraged him to write with more independence. Bernier uses significantly more Italian approaches in his motet than Charpentier who wrote his *Regina caeli* in 1691 while working for the Jesuits. Couperin, who was the only composer hired directly by Louis XIV at the *Chapelle Royale* and the *musique de la chambre du roi*, achieved public success, and his *Regina coeli* is noticeably filled with Italian baroque techniques. As this study suggests, a seeming progression in the acceptance of Italian musical concepts over several decades significantly affected the circumstances surrounding the composer's employment and his musical choices.

A more-in-depth musicological thesis would be necessary to affirm more fully the hypothesis that a close relation to French monarchy increased Italian musical influences.

A comparison of the works of composers close to Louis XIV in opposition to those who had minimal access to the royal family would be helpful in determining the existence of a correlation between the relationship to French monarchy and the use of Italianisms. In addition, Lully's presence at the court could be seen as a variable preventing composers to include Italian style in their music. A study of composers working for the king at the same time as Lully would be essential to verify this assumption. Another area of investigation would be to consider that the most talented composers incorporated Italian influences in their music, making them superior to others and by consequence, hired by Louis XIV.

The research performed in this project recognizes that hundreds of *petit motets* are still in manuscripts without modern editions. Tools such as RISM, *Gallica* and Berton-Blivet's *Catalogue du motet imprimé en France (1647-1789)* validate the presence of hundreds of less known settings of *Regina caeli*. Within the timeframe of this project, it was impossible to view all of those motets; however, the twenty-six entries of printed *Regina caeli* in Berton-Blivet's catalog indicate that several pieces were worthy of publishing three hundred years ago. From the three *Regina caeli* settings studied in this project, only the one of Bernier was published during his life. This simple fact confirms that a multitude of these *petits motets* are not yet edited or published, and the objective of this study is to encourage the research and performance of these underrepresented treasures.

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PART II – PROGRAM NOTES

PROGRAM 1 – 2ND YEAR VOICE RECITAL

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
PRESENTS

MARIE-FRANCE DUCLOS, SOPRANO

In a 2nd year VOICE Recital

With
CLIFF JACKSON, Piano

MAY 9th, 2015
NILES GALLERY
LUCILLE CAUDILL LITTLE FINE ARTS LIBRARY
7pm

1.1 Program

Hark! The ech'ing Air (*The Fairy Queen*) Henri Purcell
Music for a while (1659-1696)
If music be the food of love (third setting)
An evening Hymn

À Chloris Renaldo Hahn
Quand je fus pris au pavillon (1874-1947)
D'une prison
Si mes vers avaient des ailes

Allerseelen Richard Stauss
Die Nacht (1864-1949)
Nichts

– INTERMISSION –

Fillançailles pour rire François Poulenc
I. La Dame d'André (1899-1963)
II. Dans l'herbe
III. Il vole
IV. Mon cadavre est doux comme un gant
V. Violon
VI. Fleurs

Elfenlied Hugo Wolf
In dem Schatten meiner locken (1860-1903)
Nimmersatte Liebe
Er ist's

1.2 Program notes

Henry Purcell (ca 1658-59-1695), a prominent baroque English composer, worked at the court of England most of his career. At about age seven, he became a chorister at the Chapel Royal and was given the prestigious position of *ordinary of the music of the King* when he was only nineteen years old.¹³⁷ Purcell is mostly known for his stage music and composed four semi-operas and incidental music for over fifty plays. His only opera on the “traditional” Italian model that emerged in the seventeenth century was *Dido and Aeneas* Z626 (1689) which presented alternating arias and chorus without spoken dialogues. This opera became notorious for its beauty and also for its famous ground passacaglia bass in Dido’s lament “When I am laid.” Throughout his career, Purcell tried to incorporate some Italian musical styles growing in popularity in the seventeenth century, however these attempts were received with criticism. European countries were protectionists of their music and it is not until Handel came to England in 1710, that the English widely embraced Italian opera.

“**Hark the ech’ing air**” Z629 48bc is a soprano aria from *The Fairy Queen* Z629, a semi-opera performed at *Queen’s Theater* London in 1692, written from the anonymous textual adaptation of William Shakespeare’s *A Midsummer Night’s Dream*. This semi-opera, consisted of a series of pieces, called masques, intertwined within the staged drama including dance, singing and acting. The arias from *The Fairy Queen* were not part of Shakespeare’s text nor part of the play but were musical additions to the story. The score of the opera was lost after Purcell’s death in 1695 and not recovered until 1901. Most modern productions of *The Fairy Queen* now eliminate the play altogether and sing through the series or masques. The aria “Hark the ech’ing air” comes in the last act to celebrate the reconciliation of the lovers. It presents a coloratura quality with long melismatic passages celebrating triumphant love. The original score was written for trumpet, soprano and continuo. The voice, personifying “Chinese Woman 2,” sings alternatively with the trumpet, adding brightness to this uplifting aria.¹³⁸ “**Music For a While**” Z593 (2) is part

¹³⁷ Curtis Price, “Purcell, Henry,” in *Grove Music Online* (Oxford University Press, 2001-), accessed March 17, 2019, [doi:10.1093/gmo/9781561592630.article.O002310](https://doi.org/10.1093/gmo/9781561592630.article.O002310).

¹³⁸ Henry Purcell, *The Fairy Queen*, edited by Michael Burden (London: Ernst, 2009), 244.

of the five masques, acting as interludes, in the play *Oedipus* based on Sophocle's Greek tragedy. Purcell composed the music for a revival of the play by John Dryden and Nathaniel Lee in 1692.¹³⁹ "Music for a while," originally composed for alto and continuo, has now been transposed in different keys to accommodate any voice type.¹⁴⁰ The vocal line of the aria is more exposed in comparison to the other four musical masques of this play which include chorus, two upper melodic instruments, soloists and continuo. "**If Music be the Food of Love**" is one of three settings of a poem by Colonel Henry Heveningham's. The third setting written in 1695 presented in this program, is the most passionate and demanding of the three. It presents Italianate ornamentations that were highly innovative at the time. The opening measures on the text "If music be the food of love," resemble some recitatives of early Italian operas and madrigals of the seventeenth century and demonstrates Purcell's willingness to incorporate some Italian features in his music. "**An Evening Hymn**," written in 1688 on a text by English Bishop William Fuller, was composed for voice and ground bass. Purcell was a great master of the ground bass and wrote simple sequences effective in supporting the singer while not distracting from the melody. This simple song offers a meditative quality well suited for the sacred aspect of the piece. The overall calm of the music accelerates slightly for the repetitive "Hallelujah" creating a grand ending.

Hark! the echoing air, Z629 48bc

Hark! Hark the ech'ing air a triumph sings.
And all around pleas'd Cupids clap their wings

Music For a While, Z593 (2)

Music for a while
Shall all your cares beguile:
Wond'ring how your pains were eas'd
And disdain'g to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.
Music, music for a while.

¹³⁹ Amanda Eubanks Winkler, "Society and Disorder," in *The Ashgate Research Companion to Henry Purcell*, edited by Rebecca Herissone, Burlington VT, Farham Surrey: Ashgate, 2012, 296.

¹⁴⁰ Ibid.

If Music be the Food of Love, Z379C

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien,
your tongue declare
That you are music ev'rywhere.
Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

An Evening Hymn, Z193

Now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear, dear God, even in Thy arms,
And can there be any so sweet security
Then to thy rest, O my soul
And singing, praise the mercy
That prolongs thy days.
Hallelujah

Reynaldo Hahn (1874-1947) was born in Caracas Venezuela from parents of German and Spanish descent before moving to Paris at age four. He was a pianist prodigy, playing concerts at age six in important circles of Paris. When he was ten years old, he entered the prestigious *Conservatoire supérieur de Paris* where he studied composition with Jules Massenet who became his mentor. Several of Hahn's early Romantic melodies were composed under the guidance of Massenet and share some resemblances with the songs of the French master.¹⁴¹ Hahn enrolled in the army during World War I and spent most of World War II in hiding because of his Jewish descent. After the war, Hahn conducted the *Opéra de Paris* and became a well-known music critic in *Le Figaro*, a notorious French newspaper. Although Hahn wrote several chamber pieces as well as stage works including

¹⁴¹ Debra Lea Spurgeon, Debra Lea, *A study of the solo vocal works of Reynaldo Hahn with analysis of selected melodies* (DMA Project, University of Oklahoma, 1988).

his opera *La Camélie* (1902) and his opérette *Ciboulette* (1923), his *mélodies* were his most acclaimed compositions.

The À Chloris (1916) poignant *mélodie*, was written on a seventeenth century poem by Théophile de Viau. To embrace this older text, Hahn sets the poem over a piano accompaniment that uses some baroque ornamentations which create a collage of modern and old styles. In this poem, the narrator evokes his intense feelings of love and hopes that death does not come and take them away. Hahn chooses yet another ancient poem from the fifteenth century for *Quand je fus pris au pavillon*. The story by Duc Charles d'Orleans, depicts a young person staying or hiding in the pavilion of a beautiful and intimidating noblewoman. The music for this piece matches the style of the old text and is reminiscent of folk troubadour songs of medieval France. This *mélodie* is filled with syncopations and accents that contrast with Hahn's famous lyricism. *D'une prison* (1894), a beautiful setting by Paul Verlaine, depicts his sights from outside of his prison cell window during his incarceration for having wounded his beloved Rimbaud by gun shot. The love tragedy between the two poets, Verlaine and Rimbaud, was well-known and inspired several artists including Hahn. The song is mostly calm and descriptive until the ascension of emotions on "Qu'as-tu fait?" when Rimbaud realizes that he ruined his youth because of his mistakes. *Si mes vers avaient des ailes* (1888), probably Hahn's most renowned *mélodie*, was composed for the wedding of his sister when he was only fifteen years old. This lyrical yet light setting written on a poem by Victor Hugo displays Hahn's genius for lyricism. The voice floats and shines above the delicate contour of the arpeggiated accompaniment. As a singer himself, Hahn wrote his songs with the sensitivity of someone who understood the qualities of the vocal apparatus and often accompanied himself while singing his *mélodies* in the *salons* of Paris.

À Chloris (1916)

S'il est vrai, Chloris, que tu m'aimes,
Mais j'entends, que tu m'aimes bien,
Je ne crois point que les rois mêmes
Aient un bonheur pareil au mien.

Que la mort serait importune
De venir changer ma fortune
À la félicité des cieux!

To Chloris

If it's true Chloris, that you love me,
And I hear, that you love me so,
I don't believe that even Kings
Would have a joy like mine.

How death would be unfortunate
To come and change my faith
For the happiness of the heavens!

Tout ce qu'on dit de l'ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.

Quand je fus pris au pavillon
Quand je fus pris au pavillon
De ma dame, très gente et belle,
Je me brûlai à la chandelle
Ainsi que fait le papillon.

Je rougis comme vermillon,
A la clarté d'une étincelle,
Quand je fus pris au pavillon
De ma dame très gente et belle.

Si j'eusse été esmerillon
Ou que j'eusse eu aussi bonne aile,
Je me fusse gardé de celle
Qui me bailla de l'aiguillon
Quand je fus pris au pavillon.

D'une prison (1894)

Le ciel est, par-dessus le toit,
Si bleu, si calme!
Un arbre, par-dessus le toit,
Berce sa palme.

La cloche, dans le ciel qu'on voit,
Doucement tinte.
Un oiseau sur l'arbre qu'on voit
Chante sa plainte.

Mon Dieu, mon Dieu, la vie est là
Simple et tranquille.
Cette paisible rumeur-là
Vient de la ville.

Qu'as-tu fait, ô toi que voilà
Pleurant sans cesse,
Dis, qu'as-tu fait, toi que voilà,
De ta jeunesse ?

Si mes vers avaient des ailes (1888)

Mes vers fuiraient, doux et frêles,
Vers votre jardin si beau,
Si mes vers avaient des ailes,
Comme l'oiseau.

Everything we say on ambrosia
Do not affect my imagination
As much as the grace of your eyes.

When I found myself at the pavilion
When I found myself at the pavilion
Of my so nice and beautiful lady,
I burnt myself with a candle
As would do so a butterfly.

I blush like a vermillion,
At the light of a spark.
When I found myself at the pavilion
Of my so nice and beautiful lady.

If I had been a merlin
Or If I were able to fly
I would have protected myself from
the one that stung me with a needle
When I found myself at the pavilion.

From a Jail

The sky is, above the roof,
So blue, so calm!
A tree, above the roof,
Rocks his branch.

The bell, that in the sky we see,
Gently rings.
A bird on the tree that we see
Sings his complaint.

My God, My God, life is there
Simple and calm.
This peaceful rumor
Comes from the city.

What have you done, O you that is here
constantly crying,
What have you done, you that is here,
Of your youth?

If My Verses Had Wings

My verses would flee, soft and frail,
Toward your so lovely garden,
If my verses had wings,
Like a bird.

Ils voleraient, étincelles,
Vers votre foyer qui rit,
Si mes vers avaient des ailes,
Comme l'esprit.

They would fly, sparks,
Toward your home that smiles,
If my verses had wings,
Like the spirit.

Près de vous, purs et fidèles,
Ils accourraient, nuit et jour,
Si mes vers avaient des ailes,
Comme l'amour!

Close to you, pur and faithful,
They would hurry, night and day,
If my verses had wings,
Like love!

English translations by Marie-France Duclos

Richard Strauss (1864-1949), born in Germany, was recognized as one of the finest Romantic composers of operas and symphonic poems of the century. Strauss was born in a family of musicians and displayed precocious musical talents by composing as early as age six. He continued his musical development at the Gymnasium and University of Munich and at age twenty-one, he became assistant of famous conductor Hans von Bülow in Meiningen. From then on, Strauss' career flourished as much in conducting as in composing. His symphonic poem *Also sprach Zarathustra* (1896), after Friedrich Nietzsche's work is probably one of the most commonly recognized "classical" pieces in popular culture. Strauss wrote seventeen operas and his most celebrated include two versions of *Ariadne auf Naxos* (1912, 1916), *Der Rosenkavalier* (1911), *Elektra* (1909) and *Salome* (1905). Strauss pushed the limits of tonality and harmonic language in *Elektra* and *Salome* which were received with praises as well as harsh critics. He excelled in writing vocal music and several of his lieder were composed for his wife, soprano Pauline De Ahna, whom he met while conducting Wagner's *Tannhäuser* in Bayreut. Of his two hundred lieder, fifteen were composed for orchestra and twenty-seven were later orchestrated to be performed with his wife. The three lieder included in this program are part of opus 10, an early set written on poems by Hermann von Gilm (1812-1864). Scholars such as Alan Jefferson sees opus 10 as Strauss' first mature lieder.¹⁴² These pieces, in full

¹⁴² Alan Jefferson, *The Lieder of Richard Strauss* (New York: Praeger Publishers, 1971), 21.

Romantic bloom, were written when Strauss moved from his parent's home into his independent life in 1885.¹⁴³

Allerseelen (1885), one of Strauss' most well-known lied, depicts the story of the narrator hoping to revive a passed love on this All Souls' Day. The long pianistic introduction sets the tone for this Romantic song presenting a lyrical and melancholic melody. The ambiance of the music is calm as well as sentimental and offers a climactic line yearning for hope on "komm an my Herz" (come to my heart), one of the most poignant moments in the lieder repertoire. The poem of **Die Nacht** describes how night takes away all the colors and beauties seen in day light making a parallel with love. In the last verse, the narrator pleads that the night not also steal away his beloved, "O die Nacht, mir bangt, sie stehle" (Oh, the night, I feel may steal you from me too). This intimate setting, in a modified strophic form, begins with a simple piano accompaniment of a single repeated note which builds into a luscious pianistic support as the poem intensifies in emotions. **Nichts** is one of Strauss' most lively songs filled with humor and wit. The indication *Vivace* and *mit Laune* (with humor) sets the tone for the music which plays on whimsical repeated pianistic rhythms and unpredictable accents. This lied contrasting with some of Strauss's lyric melodies is written in a manner that surprises the listener. The poem can be seen as describing the stupidity of men who do not understand anything about their loved one, or anything at all for that matter, "Nichts!" (nothing).

Allerseelen (1885)

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Asten trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.
Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja Toten frei,
Komm an mein Herz, daß ich dich wieder have
Wie einst im Mai.

All Souls' Day

Place the fragrant mignonettes on the table,
Bring in the last red asters;
And let us speak again of love,
As we did one day in May.
Give me your hand so that I may press it
And if anyone sees, it's all the same to me,
Give me just one of your sweet glances,
As you did one day in May.

There are fragrant flowers today on every Grave
One day in the year is surely free to the Dead.
Come to my heart, so that I may have you
back again as you were one day in May.

¹⁴³ Bryan Gilliam and Charles Youmans, "Strauss, Richard," in *Grove Music Online* (Oxford University Press, 2001-), accessed March 2015, <https://doi.org/10.1093/gmo/9781561592630.article.40117>.

Die Nacht (1885)

Aus dem Walde tritt die Nacht,
 Aus den Bäumen schleicht sie leise,
 Schaut sich um im weitem Kreise,
 Nun gib acht.

Alle Lichter dieser Welt,
 Alle Blumen, alle Farben
 Löscht sie aus und stiehlt die Garben
 Weg vom Feld.

Alles nimmt sie, was nur hold,
 Nimmt das Silber weg des Stromes,
 Nimmt vom Kupferdach des Domes
 Weg das Gold.

Ausgeplündert steht der Strauch,
 Rücke näher, Seel an Seele;
 O die Nacht, mir bangt, sie stehle
 Dich mir auch.

Nichts (1885)

Nennen soll ich, sagt ihr, meine
 Königin im Liederreich?
 Toren, die ihr seid, ich kenne
 Sie am wenigsten von euch.

Fragt mich nach der Augen Farbe,
 Fragt mich nach der Stimme Ton,
 Fragt nach Gang und Tanz und Haltung,
 Ach, und was weiß ich davon!

Ist die Sonne nicht die Quelle
 Alles Lebens, alles Lichts?
 Und was wissen von derselben
 Ich, und ihr, und alle? Nichts, nichts!

The Night

Night steps out of the forest;
 She steals softly out from among the trees,
 Looks all around herself in a wide circle.
 Now take care!

She extinguishes all the lights of this world,
 Blots out all flowers, all colors,
 And steals
 The sheaves from the field.

She takes everything away, whatever is lovely,
 Takes away the silver of the stream,
 Takes away the gold from the copper dome
 of the cathedral.

The bush is plundered of its blossoms.
 Come nearer, soul to soul;
 Oh the night, I fear, may steal
 You from me too.

Nothing

You ask me to name
 My Queen in the realm of song?
 Fools that you are,
 I know her less than any of you.

Ask me the color of her eyes,
 Ask me about the sound of her voice,
 Ask about her walk, her dancing, and her bearing,
 Ah, What do I know about any of that?

Is the sun not the source of all life,
 Of all lights?
 And what do we, you or I or anyone
 really know about that? Nothing, nothing!

English translations by Beaumont Glass.¹⁴⁴

Francis Poulenc (1899-1963) was born in Paris and considered by many as the best representative of French *mélodies* of the twentieth century. He was a talented pianist but did not receive a formal music education like most successful French composers who attended the *Conservatoire de Paris*. On the wishes of his father, a business man, he

¹⁴⁴ Beaumont Glass, *Richard Strauss' complete song texts* (New York: Leyerle Publications, 2004).

enrolled in a conventional school but kept studying music from private teachers. At age seventeen, Poulenc presented his first work, *Rapsodie nègre*, a piece for chamber orchestra, piano and voice displaying his unique sense of melody and harmony. Poulenc was active in artistic circles of Paris and became part of *Le groupe des six* with Georges Auric (1899-1983), Louis Durey (1888-1979), Arthur Honegger (1892-1955), Darius Milhaud (1892-1974), and Germaine Tailleferre (1892-1983), resisting the impressionists as well as the wagnerists and wished to maintain their individual styles. Poulenc's music was influenced by the French culture of the *salons* and poetry of the twentieth century and admired Erik Satie (1866-1925), Emmanuel Chabrier (1841-1894) and Igor Stravinski (1882-1971). He never adhered to expressionism and atonality but created a musical style recognizable among hundreds. Poulenc's most renowned large works, written after World War II, were either whimsical or deeply heartfelt. Claude Rostand, French critic, says, "In Poulenc there is something of the monk and something of the rascal,"¹⁴⁵ referring to the contrasts in character of his music which can be found between his operas *Les Mamelles de Tirésias* (1945) and *Le Dialogue des Carmélites* (1953). In addition to his operas, Poulenc excelled in setting music to voice and composed over 150 songs. His association with baritone Pierre Bernac was prolific and the duo travelled the world performing Poulenc's *mélodies*. Bernac also published *The Man and His Songs*, in which he remembers each *mélodie* from his work with the composer.¹⁴⁶

Poulenc composed *Fillançailles pour rire* in 1940 on a poem cycle by Louise Vilmorin. He says in *Journal de mes mélodies*, that if it had not been for war, he may not have written this cycle. He explains that he set these texts to music because he wished to think about his friend, Vilmorin, who was hiding in her Hungarian castle during the war.¹⁴⁷ Poulenc also comments in his book that no other poet moved him more than Vilmorin. *Fillançailles pour rire* contains five contrasting songs depicting the failed attempted betrothals. They are meant to be performed as a cycle as well as separately.

¹⁴⁵ Myriam Chimènes and Roger Nichols, "Poulenc, Francis," in *Grove Music Online* (Oxford University Press, 2001-), accessed March, 21 2015, [doi:10.1093/gmo/9781561592630.article.22202](https://doi.org/10.1093/gmo/9781561592630.article.22202).

¹⁴⁶ Pierre Bernac, *The Man and His Songs* (New York: W.W. Norton, 1977), 233.

¹⁴⁷ Francis Poulenc, *Journal de mes mélodies* (Paris: Grasset, 1964), 39.

I. La dame d'André

André ne connaît pas la dame
Qu'il prend aujourd'hui par la main.
A-t-elle un coeur à lendemains?
Et pour le soir a-t-elle une âme?

Au retour d'un bal campagnard
S'en allait-elle en robe vague
Chercher dans les meules la bague
Des fiançailles du hasard?

A-t-elle eu peur, la nuit venue,
Guettée par les ombres d'hier,
Dans son jardin, lorsque l'hiver
Entraît par la grande avenue?

Il l'a aimée pour sa couleur
Pour sa bonne humeur de Dimanche.
Pâlira-t-elle aux feuilles blanches
De son album des temps meilleurs?

II. Dans l'herbe

Je ne peux plus rien dire
Ni rien faire pour lui.
Il est mort de sa belle
Il est mort de sa mort belle
Dehors Sous l'arbre de la Loi
En plein silence, En plein paysage
Dans l'herbe.
Il est mort inaperçu
En criant son passage
En appelant,
En m'appelant

Mais comme j'étais loin de lui
Et que sa voix ne portait plus
Il est mort seul dans les bois
Sous son arbre d'enfance.
Et je ne peux plus rien dire
Ni rien faire pour lui.

III. Il vole

En allant se coucher le soleil
Se reflète au vernis de ma table:
C'est le fromage rond de la fable
Au bec de mes ciseaux de vermeil.
Mais où est le corbeau? Il vole.

I. André's ladyfriend

André doesn't know the woman
Whose hand he takes today.
Has she a heart for the future?
And for evening has she a soul?

Returning from a country dance,
Did she in her loose-fitting gown
Go and seek in the haystacks
The ring of random betrothal?

Was she afraid, when night fell,
Watched by the ghosts of the past,
In her garden, when winter
Entered by the wide avenue?

He loved her for her complexion,
For her Sunday's good humor.
Will she fade on the blank pages
Of his album of better days?

II. In the grass

I can say nothing more
Do nothing more for him.
He died for his fair one
He died a fair death
Outside beneath the tree of Justice
In utter silence, in open country
In the grass.
He died unnoticed
Crying out as he passed away
Calling,
Calling me

But since I was far from him
And since his voice no longer carried
He died alone in the woods
Beneath his childhood tree
And I can say nothing more
Do nothing more for him.

III. Stealing away

The sun as it sets
Is reflected in my polished table:
It is the round cheese of the fable
In the beak of my silver scissors.
But where's the crow? Stealing away on its wing.

Je voudrais coudre mais un aimant
Attire à lui toutes mes aiguilles.
Sur la place les joueurs de quilles
De belle en belle passent le temps.
Mais où est mon amant?
Il vole.

C'est un voleur que j'ai pour amant,
Le corbeau vole et mon amant vole,
Voleur de coeur manque à sa parole
Et voleur de fromage est absent.
Mais où est le bonheur?
Il vole.

Je pleure sous le saule pleureur
Je mêle mes larmes à ses feuilles
Je pleure car je veux qu'on me veuille
Et je ne plais pas à mon voleur.
Mais où donc est l'amour?
Il vole.

Trouvez la rime à ma déraison
Et par les routes du paysage
Ramenez-moi mon amant volage
Qui prend les coeurs et perd ma raison.
Je veux que mon voleur me vole.

IV. Mon cadavre est doux comme un gant

Mon cadavre est doux comme un gant
Doux comme un gant de peau glacée
Et mes prunelles effacées
Font de mes yeux des cailloux blancs.

Deux cailloux blancs dans mon visage,
Dans le silence deux muets
Ombres encore d'un secret
Et lourds du poids mort des images.

Mes doigts tant de fois égarés
Sont joints en attitude sainte
Appuyés au creux de mes plaintes
Au noeud de mon coeur arrêté.

Et mes deux pieds sont les montagnes,
Les deux derniers monts que j'ai vus
À la minute où j'ai perdu
La course que les années gagnent.

I'd like to sew but a magnet
Attracts all my needles.
In the square the skittle-players
Pass the time playing game after game.
But where's my lover?
Stealing away on its wing.

I've a stealer for lover,
The crow steals away and my lover steals,
The stealer of my heart breaks his word
And the stealer of cheese is absent.
But where is happiness?
Stealing away on its wing.

I weep under the weeping willow
I mingle my tears with its leaves
I weep because I want to be wanted
And because my stealer doesn't care for me.
But where can love be?
Stealing away on its wing.

Find the sense in my nonsense
And along the country ways
Bring me back my wayward lover
Who steals hearts and robs me of my senses.
I want my stealer to steal me.

IV. My Corpse is as Soft as a Glove

My corpse is as soft as a glove
Soft as a glove of glacé kid
And my hidden pupils
Make two white pebbles of my eyes.

Two white pebbles in my face
Two mutes in the silence
Still darkened by a secret
Laden with the dead weight of what they've seen.

My fingers that roved so often
Are joined in a saintly pose
Resting on the hollow of my sorrows
At the center of my arrested heart.

And my two feet are mountains,
The last two hills I saw
At the very moment I lost the race
That the years always win.

Mon souvenir est ressemblant.
Enfants emportez-le bien vite,
Allez, allez, ma vie est dite.
Mon cadavre est doux comme un gant.

V. Violon

Couple amoureux aux accents méconnus
Le violon et son joueur me plaisent.
Ah! j'aime ces gémissements tendus
Sur la corde des malaises.
Aux accords sur les cordes des pendus
À l'heure où les Lois se taisent
Le cœur, en forme de fraise,
S'offre à l'amour comme un fruit inconnu.

VI. Fleurs

Fleurs promises,
Fleurs tenues dans tes bras,
Fleurs sorties des parenthèses d'un pas,
Qui t'apportait ces fleurs l'hiver
Saupoudrés du sable des mers?
Sable de tes baisers,
Fleurs des amours fanées
Les beaux yeux sont de cendre
Et dans la cheminée
Un cœur enrubanné de plaintes
Brûle avec ses images saintes.

Your memory of me is true
Children, bear it swiftly away,
Go, go, my life is over.
My corpse is as soft as a glove.

V. Violon

Loving couple of misapprehended sounds
Violin and player please me.
Ah! I love these long wailings
Stretched on the string of disquiet.
To the sound of strung-up chords
At the hour when Justice is silent
The heart, shaped like a strawberry,
Gives itself to love like an unknown fruit.

VI. Flowers

Promised flowers,
Flowers held in your arms,
Flowers from a step's parentheses,
Who brought you these flowers in winter
Sprinkled with the sea's sand?
Sand of your kisses,
Flowers of faded loves!
Your lovely eyes are ashed
And in the hearth
A moan-beribboned heart
Burns with its sacred images.

English translations by Graham Johnson.¹⁴⁸

Hugo Wolf (1860-1903) was an Austrian composer mostly known for his extreme temperament and his colorful lieder. He had a short life filled with the struggles of mental illness but was nevertheless seen as the composer whose creativity made the perfect union of words and music. At a young age, Wolf received a musical education from his father, a self-taught musician, and proved to be a talented pianist. He pursued his studies in several different schools until he moved to Vienna in 1885 to study at the conservatory where he became friends with Gustav Mahler (1860-1911). While in Vienna, Wolf attended operas as often as possible and was transformed by the works of Richard Wagner (1813-1883), whom he encountered and admired from then on. Wolf also met Johannes Brahms (1833-

¹⁴⁸ Graham Johnson. *A French song companion* (New York; Oxford: Oxford University Press, 2002).

1897) who advised him, like Wagner, to keep practicing and expand his music knowledge.¹⁴⁹ Wolf was not pleased by Brahms' comments and openly expressed his dislike of the Brahmsian traditionalists in comparison to Wagnerists. Wolf's music is in the late Romantic style but moves into complex harmonic territory, sometimes close to atonality. In his music, Wolf pushes the boundaries of harmonic language like Wagner did, however his pieces display the legacy from great lieder composers such as Robert Schumann (1810-1856). Although he wrote different musical genres throughout his sporadic creative outbursts, Wolf is best known for his lieder that possess outstanding qualities of the union of text to music. Eric Sams describes his compositional output in two main periods: 1888-91 and 1895-97.¹⁵⁰ His most creative years in terms of lieder came in 1888-91 where he wrote over 200 songs on poems by Möricke, Goethe and Heyse. These mature pieces, full of wit and colors, brought him success as much as criticism for the innovative approaches that he used. His second important creative output arrived after a period of depression the years of 1895-97 where he composed his opera *Der Corregidor* (1895) as well as over thirty songs. The years after 1897 were not productive musically as Wolf battled illness and dementia in a mental institution until his death.

Elfenlied, written in 1888 on a poem by Eduard Möricke (1804-1875), describes the fantastic story of an elf being awoken from his sleep from a watchman yelling "eleven." The elf stumbles out of bed into the forest only to slip and bump his head on a rock. Wolf sets this imaginative tale to music with such intelligence that the piano becomes part of the story and describes with dynamics and colors, the elf's adventures into the woods. **In dem Schatten meiner locken**, written in 1889 is part of Wolf's *Spanisches Liederbuch* composed on Portuguese and Spanish folk texts, translated by Paul Heyse and Emmanuel Geibel. Heyse translated this story describing a person sleeping into their beloved's hair and wondering throughout the song, if they should wake them, "Weck' ich ihn nun auf?" The piano and the voice have different roles in this piece and while the singer carries the lyricism and sensuality, the pianist offers a light accompaniment of mostly chords bearing an ostinato throughout the song. **Nimmersatte liebe** written in 1888 on a poem by Eduard

¹⁴⁹ Eric Sams and Susan Youens, "Wolf, Hugo," in *Grove Music Online* (Oxford University Press, 2001-), accessed March 15, 2019, [doi:10.1093/gmo/9781561592630.article.52073](https://doi.org/10.1093/gmo/9781561592630.article.52073).

¹⁵⁰ Eric Sams, *The Songs of Hugo Wolf* (London: Eulenburg books, 1983), 1.

Möricke, depicts young insatiable love. Wolf uses chromaticism throughout the piece to create a sensual vocal and pianistic line describing the yearning for love of the characters. This lied is through composed with three contrasting sections ending in what Wolf called, “a rollicking student song”¹⁵¹ changing the atmosphere of the music into a popular tune. **Er ist’s**, also composed in 1888 on a poem by Eduard Möricke is in the late Romantic style. Wolf treats this text with lyricism and instead of using the piano and voice to create effects, the tune is sung in a simple manner over an accompaniment that grows in intensity towards the end. This uplifting song represents the joy of the arrival of spring, which is well displayed by the last note, a sustained G, followed by a grandiose pianistic postlude.

Elfenlied (1888)

Bei Nacht im Dorf der Wächter rief: “Elfe!”
 Ein ganz kleines Elfchen im Walde schlief
 Wohl um die Elfe!
 Und meint, es rief ihm aus dem Tal
 Bei seinem Namen die Nachtigall,
 Oder Silpelit hätt' ihm gerufen.
 Reibt sich der Elf die Augen aus,
 Begibt sich vor sein Schneckenhaus
 Und ist als wie ein trunken Mann,
 Sein Schläflein war nicht voll getan,
 Und humpelt also tippe tap
 Durch's Haselholz in's Tal hinab,
 Schlupft an der Mauer hin so dicht,
 Da sitzt der Glühwurm Licht an Licht.
 “Was sind das helle Fensterlein?
 Da drin wird eine Hochzeit sein:
 Die Kleinen sitzen bei'm Mahle,
 Und treiben's in dem Saale.
 Da guck' ich wohl ein wenig 'nein!«
 Pfui, stößt den Kopf an harten Stein!
 Elfe, gelt, du hast genug?
 Gukuk!

In dem Schatten meiner locken (1889)

In dem Schatten meiner Locken
 Schlieft mir mein Geliebter ein.
 Weck' ich ihn nun auf? – Ach nein!
 Sorglich strählt' ich meine krausen
 Locken täglich in der Frühe,
 Doch umsonst ist meine Mühe,

The Elf Song

At night in the village the watchman called out: “Eleven!”
 A very tiny little elf in the woods was sleeping
 Indeed at eleven!
 And he thinks that the nightingale
 Was calling him by his name from the valley
 Or that Silpelit might have called to him.
 The elf rubs his eyes,
 Goes outside his snail-shell-house,
 And acts as if he were drunk,
 And not having fully slept out his little nap,
 And hobbles about like this: tapping, groping
 Through the hazelwood down into the valley,
 He slips away very close to the wall
 Where glowworms are sitting, one little light after another.
 “What bright little windows are those?
 Inside there must be a wedding:
 The little creatures are sitting at the dining table! And
 having fun in the salon.
 I'm going to take a little peek inside!
 Fie! He bumps his head against the hardstone wall!
 Elf, you've had enough, right?
 Cukoo!

In the shadow of my curls

In the shadow of my curls my beloved
 Has fallen asleep.
 Shall I wake him up now? Ah no!
 I have carefully combed my curly locks
 Every day in the early morning,
 But my efforts are vain,

¹⁵¹ Sams, *The Songs of Hugo Wolf*, 76.

Weil die Winde sie zerzausen.
 Lockenschatten, Windessausen
 Schläfer den Liebsten ein.
 Weck' ich ihn nun auf? – Ach nein!
 Hören muß ich, wie ihn gräme,
 Daß er schmachtet schon so lange,
 Daß ihm Leben geb' und nehme
 Diese meine braune Wange,
 Und er nennt mich eine Schlange,
 Und doch schlief er bei mir ein.
 Weck' ich ihn nun auf? – Ach nein!

Nimmersatte liebe (1888)

So ist die Lieb! So ist die Lieb!
 Mit Küssen nicht zu stillen:
 Wer ist der Tor und will ein Sieb
 Mit eitel Wasser füllen?
 Und schöpfst du an die tausend Jahr,
 Und küssest ewig, ewig gar,
 Du tust ihr nie zu Willen.
 Die Lieb, die Lieb hat alle Stund
 Neu wunderlich Gelüsten;
 Wir bissen uns die Lippen wund,
 Da wir uns heute küssten.
 Das Mädchen hielt in guter Ruh,
 Wie's Lämmlein unterm Messer;
 Ihr Auge bat: "Nur immer zu!
 Je weher, desto besser!"
 So ist die Lieb! und war auch so,
 Wie lang es Liebe gibt,
 Und anders war Herr Salomo,
 Der Weise, nicht verliebt.

Er ist's (1888)

Frühling lässt sein blaues Band
 Wieder flattern durch die Lüfte;
 Süße, wohlbekannte Düfte
 Streifen ahnungsvoll das Land.
 Veilchen träumen schon,
 Wollen balde kommen.
 Horch, ein Harfenton!
 Frühling, ja du bist's!
 Dich hab ich vernommen!

For the winds dishevel them.
 The shadow of curls and the sighing of the wind
 Lulled my dearest to sleep
 Shall I wake him up? Ah, no!
 I will have to hear how it grieves him
 That he languishes already so long,
 That these suntanned cheeks of mine
 Give him life and take it away from him again,
 And he calls me his serpent,
 And yet he fell asleep at my side.
 Shall I wake him up? Ah no!

Insatiable love

Love is like that! Love is like that!
 It cannot be satisfied with kisses:
 Who is the fool who would try
 To fill a sieve with only water?
 And even if you scoop for a thousand years!
 and keep kissing forever and ever,
 It will never be enough to satisfy love.
 The love, the love has strange new desires!
 Every hour;
 We bit one another's lips sore
 When we were kissing today.
 The girl held still like a lamb!
 Under the knife;
 Her eye pleaded: keep going,
 The more the better
 Love is like that, and was always like that,
 And will be like that as long as love exists;
 And when King Solomon the Wise was in love,
 It was exactly the same.

Spring, it's you

Spring again unfurls its blue ribbon
 And lets it flutter through the airs;
 Sweet, well-known scents spread
 Through the land a hint of what is on its way.
 Violets are already dreaming,
 They want soon to come.
 Listen, from afar a soft harp-tone!
 Spring, yes it is you!
 I feel your approach It's you!

English translations by Beaumont Glass.¹⁵²

¹⁵² Beaumont Glass. *Hugo Wolf's complete Song Texts* (New York: Leyerle Publications. 2000).

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PROGRAM 2 – UK OPERA THEATER: COSI FAN TUTTE

2.1 Program

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MOZART
women are like that



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Così fan tutte

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CAST

	Evening Performances*	Matinee Performances**
Dorabella	WANESSA CAMPELO	HOLLY N. DODSON
Fiordiligi	STAFFORD HARTMAN	BRITTANY BENNINGFIELD
Don Alfonso	ANDRÉ CAMPELO	BONGANI NDHLALANE
Guglielmo	MICHAEL PANDOLFO	CHRISTOPHER KENNEY
Ferrando	ZACKERY MORRIS	THABANG MASANGO
Despina	MARIE-FRANCE DUCLOS	ALLISON JONES



***WANESSA CAMPELO** (*Dorabella*), a native of Brazil, first appeared with UK Opera Theatre as Susanna in *Le Nozze di Figaro* in 2013. In UKOT's 2014-2015 productions, she performed as Nicklausse in *The Tales of Hoffmann*, Zerlina in *Don Giovanni*, and Fantine in *Les Misérables*. In the fall of 2014 she also toured throughout Kentucky with the Schmidt Opera Outreach Program (SOOP) in *The Adventures of Alice in Operaland*, playing five different roles and performing challenging arias from the standard operatic repertoire. Ms. Campelo completed the Master's degree in vocal performance at UK in 2014 as an Alltech scholar under the tutelage of Dr. Noemi Lugo. In 2015 she won first place in the Alltech Vocal Scholarship Competition graduate division and is currently pursuing a Doctor of Musical Arts degree in vocal performance under Dr. Angeliqye Clay.



****HOLLY NICOLE DODSON** (*Dorabella*), mezzo soprano, happily returns to UKOT as a guest artist. She recently completed her master's degree in Vocal Performance, having previously earned degrees in voice and arts administration before returning as an Alltech Scholar. Before tackling the challenging roles of Nicklausse/The Muse in *The Tales of Hoffmann*, she was seen as Mrs. Lovett (*Sweeney Todd*), Eponine (*Les Misérables*), Cherubino (*Le Nozze di Figaro*), La Zia Principessa (*Suor Angelica*), Madame Giry (*Phantom of the Opera*), Mistress Quickly (*Falstaff*), Gertrude (*Roméo et Juliette*), and Ruth (*The Pirates of Penzance*). Ms. Dodson has also been a featured soloist in concerts across Kentucky, including the Mahler 2nd Symphony with the UK Symphony Orchestra. She was recently a featured guest soloist with the Bellarmine University Choir and can be seen later this spring in Angel Rice's Easter

oratorio, *Thy Will Be Done*. She has studied with Dr. Noemi Lugo and Dr. Elizabeth Arnold and will continue her vocal studies with Professor Cynthia Lawrence.



***STAFFORD HARTMAN** (*Fiordiligi*), soprano, is a second-year graduate student in vocal performance. Originally from Lexington, she earned a bachelor's degree in voice from the Oberlin Conservatory of Music. For its 2010-2012 seasons, Ms. Hartman served as the soprano artist-in-residence at Opera Memphis, where she sang the roles of High Priestess (*Aida*), Ida (*Die Fledermaus*), Ilia (*Idomeneo*), Abigail (*The Crucible*), and many others. Most recently she received rave reviews for her performance of *The Lady of the Lake* in the Kentucky Conservatory Theater's 2015 production of Monty Python's *Spamalot*. In addition to performing, Ms. Hartman is passionate about teaching. She currently serves as the Vocal Director of Musical Productions at the School for Creative and Performing Arts (SCAPA), of which she is an alumna. She sang *Fiordiligi* with Oberlin Opera Theater in 2010 and is grateful for this opportunity to bring the role to life once more in her hometown.



****BRITTANY BENNINGFIELD** (*Fiordiligi*), soprano, is a doctoral candidate in vocal performance at the University of Kentucky. She was born and raised in Hodgenville, Kentucky, and received her BMM at Campbellsville University. She received her master of music degree at the University of Kentucky and went straight into the doctoral program as a full-time teaching assistant. While at UK, she has sung several leading mainstage roles, including Alice in Verdi's *Falstaff*, La Contessa in Mozart's *Le Nozze di Figaro*, and Donna Elvira in Mozart's *Don Giovanni*. In the summer



****THABANG MASANGO**
(*Ferrando*), tenor, hails from South Africa. He began singing in his high school choir and went on to operatic arias, winning first place in both district and provincial competitions in 2006. He competed in the University of South Africa voice competitions in 2009 in which he placed first in the Classical category. He studied at Central Piedmont Community College in Charlotte, North Carolina, where he had two major operatic roles, Don Ottavio in *Don Giovanni* and Alfredo in *La Traviata*. He won the Alltech Scholarship competition in 2014 at the University of Kentucky and received an encouragement award in the Metropolitan Opera National Council Auditions in 2015. For UKOT he has sung Tamino in *The Magic Flute* undergraduate opera scenes and in *It's a Grand Night for Singing!*



*French Canadian-born soprano **MARIE-FRANCE DUCLOS** (*Despina*) has built a large repertoire of solo performances including sacred music and opera. She was recently featured as Belinda in Bourbon Baroque's production of Purcell's *Dido and Aeneas*, as well as Handel's *Messiah*. She was the soprano soloist in Bach's *Saint-John Passion* with the Kentucky Bach Choir last March and was first-prize winner of the Audrey Rooney Kentucky Bach Choir Competition in 2014. She sang in the CBS concert broadcast of Bach's Motets. Ms. Duclos has toured as Gretel in Humperdinck's *Hansel and Gretel* presented by Jeunesses Musicales Canada. Her operatic roles include Musetta, Cendrillon, and Monica. Ms. Duclos earned a Master's degree in voice performance from the University of Montreal. She is now working toward her DMA in vocal performance at the University of Kentucky, under Dr. Noemi Lugo. She will be performing in Angela Rice's *Thy Will Be Done: Easter Oratorio* with the Lexington Singers on March 13.



****ALLISON ELIZABETH JONES** (*Despina*), soprano, is currently pursuing her Doctorate in Musical Arts at the University of Kentucky under Dr. Angelique Clay. She has won numerous awards, including first place in the North Carolina Music Teachers National Association Young Artist Competition and third place in both the

Opera Guild of Charlotte Voice Competition and the North Carolina National Association of Teachers of Singing Competition. Ms. Jones received her bachelor's degree in voice performance at Columbus State University, where she studied under Clarence Coleman. She completed her master's degree in voice performance at East Carolina University, where she sang Pamina in *The Magic Flute*, Laetitia in Menotti's *The Old Maid and the Thief*, and Lauretta in *Gianni Schicchi*. She attended The Professional Advantage in Italy, where she performed *La Ciesca (Gianni Schicchi)* and *Suora Zelatrice (Sour Angelica)*; and the American Institute of Musical Studies in Austria (Summer 2008).

CHORUS:

- Willnard Anderson (baritone)
- Jessica Bailey (alto)
- Hayden Bright (tenor)
- Alyssa-Marie Dettterich (soprano)
- Andrew Durham (baritone)
- Emily Evans (alto)
- Sarita Gustely (alto)
- Jody McCaffery (soprano)
- Ryan O'Leary (tenor)
- Beatriz Patroni (soprano)
- Matthew Pearce (tenor)
- Daniela Rivera (soprano)
- Maria Daniela Ruiz (soprano)
- Lisa Runion (mezzo-soprano)
- Hunter Shaner (countertenor)
- Lloyd White V (bass)

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PROGRAM 3 – 2ND YEAR VOCAL CHAMBER MUSIC RECITAL

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
PRESENTS

MARIE-FRANCE DUCLOS, Soprano
WANESSA CAMPELO, Mezzo-soprano
ZACKERY MORRIS, Tenor
TAE EUN MOON, Baritone

In a VOCAL CHAMBER MUSIC Recital

With

NAN McSWAIN, Piano
MICHAEL RINTAMA, Piano

JANUARY 17th, 2017

RECITAL HALL
SINGLETON CENTER FOR THE ART

6pm

3.1 Program

Der Tanz (K. Schnitzer von Mecrau - 1828) Franz Schubert
Der Tages Weihe (Anonymous - 1822) (1797-1828)

soprano, mezzo-soprano, tenor, baritone

Licht und Liebe (Collin - 1816)

mezzo, tenor

Lebenslust (1818)

soprano, mezzo-soprano, tenor, baritone

Sechs zweistimmige Lieder, Op. 63 (1844) Felix Mendelssohn
(1809-1847)

1. Ich wollt' meine Lieb' (Heine)
2. Abschiedslied der Zugvögel (Hoffmann von Fallersleben)
3. Gruss (Eichendorff)

soprano, mezzo-soprano

4. Herbstlied (K. Klingemann)
5. Volkslied (R. Burns)
6. Maiglöckchen und die Blümelein (Hoffmann von Fallersleben)

tenor, baritone

– INTERMISSION –

Four Duets, Op. 61 (1874) Johannes Brahms
(1833-1897)

1. Die Schwestern (E. Mörike)
2. Klosterfräulein (J. Kerner)
3. Phänomen (J. Goethe)
4. Die Boten der Liebe (trad. Bohemian, trans. Wenzig)

soprano, mezzo-soprano

tenor, baritone

Liebeslieder Waltzes, Op. 52 (G.F. Daumer - 1868-69)

1. Rede, Mädchen
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt war es
8. Wenn so lind dein Auge mir
9. Am Donaustrande

10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schlosser auf, und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht
18. Es bebet das Gesträuche

soprano, mezzo-soprano, tenor, baritone, piano 4 hands

3.2 Program notes¹⁵³

Johannes Brahms (1833-1897), a German composer of the Romantic period, followed in the footsteps of Beethoven, Schubert and Schumann in terms of his use of established musical elements. He built his style from an outstanding gift for creating rich melodies and harmonies while maintaining some of the classical forms brought by earlier composers. Brahms grew up in a family with precarious means and learned music from his father, a musician who played different instruments in colloquial settings. His parents recognized his musical talents early on and prioritized their son's education in spite of their chaotic lifestyle and financial struggles.¹⁵⁴ Before reaching public success, Brahms found himself in a career path similar to the one of his father's and earned a living by writing and playing music for several miscellaneous popular settings. Brahms was strongly influenced by his common milieu and developed an increased interest in folk music which he kept throughout his career. He collected hundreds of poems and folk songs manuscripts from different countries which he used into some of his music settings. Brahms's fame materialized when he became close friends with Clara (1819-1896) and Robert Schumann (1810-1856) who endorsed his music and including him into influential music circles. In 1869, his *German Requiem*, attended by Clara Schumann among other important composers, was an immediate success and gave public recognition. The German musical scene of the time was divided between admirers of Brahms and traditions, against the musical trends of Wagner that moved away from classical and Romantic forms. Brahms maintained strong beliefs in the necessity of keeping the legacy of musical traditions and did throughout his career. He was a prolific composer excelling in many genres such as chamber vocal music for which he wrote over 380 songs.¹⁵⁵

¹⁵³ The notes for the music other than the *Liebesliederwalzes* sung in this program were written by the other performers and not included in this project.

¹⁵⁴ George S. Bozarth, "Brahms, Johannes," in *Grove Music Online* (Oxford University Press, 2001-), accessed March 11, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.51879>.

¹⁵⁵ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Corporation, 2005), 103.

Brahms composed the **Liebesliederwaltzes op.52** for piano four hands and vocal quartet in 1868-69, one year after he wrote his *German Requiem*. These eighteen short waltzes marked a significant shift in character compared to the one of his Requiem which many believe was written for the passing of his mother and his friend Robert Schumann.¹⁵⁶ The light character of the *Liebesliederwaltzes* can be seen as Brahms's journey healing from this painful period. The folk quality of these love songs also mirrored the Austrian popular culture that he embraced with his recent move to Vienna that same year. Op. 52 was composed in the manner of Austrian, Russian, Polish and Hungarian country dance-songs based on some of Brahms collection of folk music assembled through the years.¹⁵⁷ Brahms meant for these to be unpretentious as well as fun and writes to his publisher, "I will risk being dubbed an ass, if our *Liebeslieder* do not bring joy to quite a few people."¹⁵⁸ In *Brahms*, Malcolm MacDonalds describes the *Liebesliederwaltzes* texts as, "a collection of idealized verses translated from various eastern and western Slavonic dance-songs."¹⁵⁹ Brahms was often criticized for choosing texts of poor quality for his vocal settings and the *Liebesliederwaltzes'* poems did not carry a good reputation among audiences of high society. Brahms chose texts on the criteria that he could enhance them with his music instead of favoring the finest poems, like the ones of Goethe, "so perfect in themselves that no music could improve them."¹⁶⁰ However viewed by intellectuals, the collection of texts by Georg Friedrich Daumer (1800-1875) offered Brahms brilliant opportunities for contrasts in style and dynamics in these lighthearted folk-songs. The vocal lines and harmonies of the quartet combined with the masterfully executed pianistic accompaniments are a true testament of Brahms talent for expressing joyful feelings.

¹⁵⁶ This remains a popular assumption among Brahms and Schumann's admirers although not proven.

¹⁵⁷ Johannes Brahms, *Liebeslieder Walzes (complete) Opus Nos. 52 & 65*, Capitol Record, Inc, 1959, SG 7189, vinyl.

¹⁵⁸ Ibid.

¹⁵⁹ Malcolm MacDonald, *Brahms* (New York: Schirmer books, 1990), 480.

¹⁶⁰ George S. Bozarth, "Brahms, Johannes: Lieder and solo Vocal ensembles," in *Grove Music Online* (Oxford University Press, 2001-), accessed March 11, 2019, [doi:10.1093/gmo/9781561592630.article.51879](https://doi.org/10.1093/gmo/9781561592630.article.51879).

Liebeslieder

1.
Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, daß ich komme?

Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.

2.
Am Gesteine rauscht die Flut,
heftig angetrieben;
wer da nicht zu seufzen weiß,
lernt es unterm Lieben.

3.
O die Frauen, o die Frauen,
wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

4.
Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
sonder Ende Wonne sprühn.

5.
Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Love songs

1.
Speak, girl whom I love all too well,
you who with your glance have hurled
these wild feelings of ardor
into my once-indifferent heart!

Won't you soften your heart?
Do you wish to remain overly pious
without a sweet bliss of your own,
or do you want me to come to you?

Remain without a sweet bliss of my own
I don't want such a bitter penance.
So come, dark-eyed boy,
come when the stars greet you.

2.
The stream dashes against the stones,
violently propelled:
anyone who doesn't learn to sigh at that
will learn it when they fall in love.

3.
Oh, women, women,
how they distill rapture!
I'd have become a monk long ago
except for women!

4.
Like the beautiful red glow of evening
I, a poor lass, would like to shine,
to please one lad, one lad,
to radiate bliss unendingly.

5.
The green hopvine,
it trails along the ground.
The young, pretty girl,
how sad are her thoughts!

Listen, green vine!
Why don't you raise yourself skyward?
Listen, pretty girl!
Why is your heart so heavy?

6.
Ein kleiner, hübscher Vogel
nahm den Flug
zum Garten hin,
da gab es Obst genug.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte so wie der.

Leimruten-Arglist
lauert an dem Ort;
der arme Vogel
konnte nicht mehr fort.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte doch,
ich täte nicht wie der.

Der Vogel kam
in eine schöne Hand,
da tat es ihm,
dem Glücklichen, nicht and.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte doch wie der.

7.
Wohl schön bewandt
War es vorehe
Mit meinem Leben,
Mit meiner Liebe;
Durch eine Wand,
Ja durch zehn Wände,
Erkannte mich
Des Freundes Sehe;
Doch jetzo, wehe,
Wenn ich dem Kalten
Auch noch so dicht
Vor'm Auge stehe,
Es merkt's sein Auge, Sein Herze nicht.

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr das Liebste weit?

6.
A little pretty bird
took flight
to the garden,
where there was great in plenty.
If I were a pretty little bird,
I wouldn't hesitate,
I'd do the same
The same thing he did.

Treacherous birdlime-smear'd
twigs were lying in ambush there;
the poor bird
could no longer get away.
If I were pretty little bird,
I would have hesitated,
I wouldn't do
what he did.

The bird fell
into a beautiful girl's hand;
there the lucky fellow
had nothing to complain of.
If I were a pretty little bird,
I wouldn't hesitated,
I would do just
what he did.

7.
Previously my life
was quite pleasant one,
and so was my love;
through a wall,
yes, through ten walls
my sweetheart's eyes
recognized me;
but now, alas,
no matter how close
I stand to the eyes
of that cold boy,
neither his eyes
nor his heart will take notice.

How can the vine raise itself
when no prop lends it strength?
How can the girl be happy
when the boy she loves best is far away?

8.
Wenn so lind dein Auge mir
und so lieblich schauet,
jede letze Trübe flieht

welche mich umgrauet.
Dieser Liebe schöne Glut,
laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
dich ein andrer lieben.

9.
Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges

Mädchen aus.
Das Mädchen,
es ist wohl gut gehegt,
zehn eiserne Riegel

sind vor die Türe gelegt.
Zehn eisern Riegel
das ist ein Spaß,
die spreng ich
als wären sie nur von Glas.

10.
O wie sanft die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

11.
Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig
auszudeuten.

Bin ich heiter,
hegen soll ich lose Triebe;
bin ich still, so heißt,
ich wäre irr aus Liebe.

12.
Schlosser auf, und mache Schlösser,
Schlösser ohne Zahl;
denn die bösen Mäuler will ich
schließen allzumal.

8.
When your eyes look at me
so mildly and so lovingly,
every last shadow

that had darkened my life vanishes.
The beautiful flame of this love,
don't let it go out in sparks!
No one else will envy love you
as faithfully as I do.

9.
On the banks of the Danube
there stands a house,
a pink-complexioned

girl looks out from it.
The girl is
well protected,
ten iron bolts

are placed before the door.
Ten iron bolts are just a joke;
I'll snap them as if
they were only
made of glass.

10.
Oh, how gently the stream
winds its way through the meadow!
Oh, how beautiful it is when a lover
finds his way to his beloved!

11.
No, there's just no dealing with people;
they manage to put such an evil interpretation on
everything.

If I'm jolly,
they say I harbor wayward lusts;
if I'm calm, the story is I'm
out of my mind with love.

12.
Locksmith, come, and make locks,
locks without number!
For I want to lock up
all the spiteful mouths.

13.
Vögelein durchrauscht die Luft,
sucht nach einem Aste;
und das Herz, ein Herz begehrt's,
wo es selig raste.

14.
Sieh, wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

15.
Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

16.
Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen in meinen Wehn.

17.
Nicht wandle, mein Licht, dort außen
im Flurbereich!
Die Füße würden dir, die zarten,
zu naß, zu weich.
All überströmt sind dort die Wege,
die Stege dir;
so überreichlich tränkte dorten
das Auge mir.

18.
Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In gleicher Art erbebet
die Seele mir, erschüttert
von Liebe, Lust und Leide,
gedenkt sie dein.

13.
The little bird flutters through the air,
it looks for a branch;
and my heart desires a heart
on which it can rest blissfully.

14.
See how clear the waters are
when the moon shines down!
You who are my love,
love me in return!

15.
The nightingale sings so beautifully
when the stars twinkle.
Love me, my beloved sweetheart,
kiss me in the dark!

16.
Love is a dark shaft,
a highly dangerous well;
and I, poor fool, fell in;
I can't hear or see,
I can only think about my bliss,
I can only moan in my sorrow.

17.
Light of my life, don't walk out there
in the meadows!
Your tender feel would get
too wet, too soaked.
The paths there areal flooded,
and so are the trails,
because my eyes wept
so copiously there.

18.
The bushes are quivering;
a little bird
brushed them as it flew by.
In the same way my soul
trembles, overcome
by love, pleasure and pain,
whenever it thinks of you.

English translations by Stanley Applebaum.¹⁶¹

¹⁶¹ Brahms, Johannes. *The Complete Liebeslieder and Zigeunerlieder* (Mineola, New York: Dover Publications, Inc., 1997).

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PROGRAM 4 – 4TH YEAR VOICE RECITAL

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
PRESENTS

MARIE-FRANCE DUCLOS

In a 4th year VOICE Recital

With

CLIFF JACKSON, Piano/Harpsichord

DR. TONIMARIE MARCHIONI, Oboe

JERRAM JOHN, Cello

YEDAM KIM, Violin

MAY 9th, 2017

RECITAL HALL

SINGLETARY CENTER FOR THE ART

6pm

4.1 Program

- “Venus and Adonis” HWV 85 (1711) Georg F. Händel
- Recitative (Luca Guglielmi): Behold where weeping Venus stands! (1685 – 1759)
 - Aria: Dear Adonis Beauty’s Treasure
 - Recitative (Luca Guglielmi): Thus, Queen of Beauty
 - Aria: Transporting Joy, Tormenting Fears

Dr. ToniMarie Marchioni, oboe
Jerram John, cello

- “Wedding Cantata” BWV 202 (1718/1723) Johann S. Bach
(1685 – 1750)
1. Aria: Weichet nur betrübte Schatten
 2. Recitative: Die Welt wird wieder neu
 3. Aria: Phöbus eilt mit schnellen Pferden
 4. Recitative: Drum sucht auch Amor sein Vergnügen
 5. Aria: Wenn die Frühlingslüfte streichen und durch bunte
 6. Recitative: Und dieses ist das Glücke
 7. Aria: Sich üben im Lieben
 8. Recitative: So sei das Band der Keuschen Liebe
 9. Gavotte: Sehet in Zufriedenheit tausend helle Wohlfahrtstage

Dr. ToniMarie Marchioni, oboe
Jerram John, cello
Yedam Kim, violin

– INTERMISSION –

- “Mädchenlied” Op. 95, No. 6 (1884) Johannes Brahms
- “Das Mädchen spricht” Op. 107, No. 3 (1888) (1833 – 1897)
- “Mädchenlied” Op. 107, No. 5 (1888)
- “Das Mädchen” Op. 95, No. 1 (1884)

- "Élégie" (1872) Jules Massenet
- "Nuit d'Espagne" (1875) (1842 – 1912)
- "Jour de Noces" (1886)
- "Amours bénis" (1899)

Jerram John, cello

4.2 Program notes

George Frideric Handel (1685-1759) born in Halle Germany, was naturalized English in 1726 and spent most of his career in London. He received his musical education in Germany and stayed in Italy for three year where his taste for Italian cantatas and operas intensified. Following his Italian stay, Handel travelled between Hanover and London, presenting his Italian operas and eventually moved permanently to London. He wrote over forty Italian operas and some of his most famous include *Giulio Cesare* (1724), *Seise* (1738), *Ariodante* (1735) and *Alcina* (1735). In addition to stage works Handel composed dozens of oratorios including *Messiah*, his most renowned. The cantata, *Venus and Adonis* HWV 85, was inspired by the Italian baroque style that he admired during his stay in Italy.¹⁶² The arias “Dear Adonis beauty’s treasure” and “Transporting joy tormenting fear,” are the only excerpts remaining from this work and two sections of texts preceding the arias are missing. The pieces were found in London in a manuscript dated around 1710 but the authenticity of the authorship is uncertain. Donald Burrows describes how John Hugues’ (1677-1720) text was published in 1732 with the mention “Venus and Adonis, a Cantata by Mr. Handel.”¹⁶³ According to Hugues, *Venus and Adonis* could be seen as one of Handel’s first tries at setting music to the English language. The melodies of the arias are beautiful and elegant, but the lyrics presents some problems with unnatural stresses of words. The first recording of the cantata was a product of the *Zefiro Ensemble* in 2010 which brought attention to the work.¹⁶⁴ Luca Guglielmi, harpsichordist of the ensemble composed two recitatives in the Italian baroque style to complete the work. The arias are in the widely popular aria da capo form initiated by Italian opera composers of the seventeenth century. In each of them, the melody is given to the oboe and then repeated by the soprano voice. Both arias are composed of several restatements of motives, typical of the Italian style, allowing the oboe and the voice to add ornamentations.

¹⁶² Anthony Hicks, “Handel, George Frideric,” in *Grove Music Online* (Oxford University Press, 2001-), accessed March 2, 2017, [doi:10.1093/gmo/9781561592630.article.40060](https://doi.org/10.1093/gmo/9781561592630.article.40060).

¹⁶³ Donald Burrows, *Handel* (New York, Oxford: Oxford University Press, 2012):127.

¹⁶⁴ Georg Friedrich Händel, *Venus and Adonis: Cantatas and Sonatas*, Luca Guglielmi Zefiro Ensemble, Deutsche Harmonia Mundi 88697630232, 2010, compact disc.

Venus and Adonis, HWV 85

Recitative

Behold where weeping Venus stands!
What more than Mortal Grief can move the Bright,
th'immortal Queen of Love?
She beats her Breast,
She wrings her Hands;
And hark She mourns,
But mourns in vain,
Her Beauteous, loved Adonis Slain.

The Hills and Woods her Loss deplore;
The Naiads hear, and flock around;
And echo sighs, with mimic Sound,
Adonis is no more!
Again the Goddess raves and tears her hair;
Then vents her Grief, her Love, and her Despair.

Aria

Dear Adonis, Beauty's Treasure
Now my sorrow, once my Pleasure
O return to Venus' Arms!
Venus never will forsake thee;
Let the Voice of Love o'er take thee,
And revive thy drooping Charms.

Recitative

Thus, Queen of Beauty
As thy Poets feign,
While thou didst call the Lovely Swain;
Transform'd by Heav'nly Pow'r,
The Lovely Swain arose a Flow'r,
And smiling, grac'd the Plain.

And now he blooms,
And now he fades;
Venus and gloomy Proserpine
Alternate claim his Charms divine;
By turns restor'd to Light,
By turns he seeks the Shades.

Aria

Transporting Joy tormenting Fear;
Succeeding Smiles, Bewailing Tears
Are Cupid's various Train.
The Tyrant Boy Prepares his Darts,
With soothing Wiles, With cruel Arts,
And Pleasure blends with Pain

Johann Sebastian Bach (1685-1750) was a German composer considered as one of the most prolific and genius musicians of all times. He was born in a large musical family and exposed to music from birth. In addition of being a virtuoso keyboardist, Bach sang in choir and played violin as a child. When his parents died in 1694, Bach moved with his brother Johann Christoph (1671-1721), a masterful organist who studied with Johann Pachelbel (1653-1706). His early musical education gave him the tools to become one of the most desirable organists and composers in Germany. Bach possessed the ability to integrate some of the best musical features of the composers he admired such as Claudio Monteverdi (1567-1643), François Couperin (1668-1733) and Antonio Vivaldi (1678-1941) among others. His genius could be found from the simplicity of some of his keyboard minuets to the complexity of the counterpoint in his *Mass in B minor*. Bach wrote several collections for keyboard, organ and orchestra including the beloved *Well Tempered Clavier* and the *Brandenburg Concertos*. The pieces in which he probably received most recognition are his larger sacred works such as the *Magnificat* as well as the *Saint-John* and *Saint-Matthew's* passions. Bach maintained his church positions throughout his career and wrote an extensive amount of sacred music including cantatas. Christoph Wolff discussed how Bach composed an abundance of sacred and secular cantatas which most remain lost today.¹⁶⁵ Fortunately, *The Wedding Cantata BWV 202*, survived and has become a favorite among sopranos and oboists in chamber music settings. It is thought to have been composed during Bach's early Leipzig years before 1730 for venues held in high society.¹⁶⁶ This masterpiece contains nine movements alternating arias and *secco* recitatives. The text of this cantata, from an anonymous author, discusses Greek mythology with Phoebus, Cupid and Flora taking part in the union of two suitors. Each section presents a unique musical character with a specific idea that connects to the story leading toward the happy wedding *Gavotte* dance.¹⁶⁷ The contrasts between the slow and melancholic "Weichet nur

¹⁶⁵ Christophe Wolff, "Bach, Johann Sebastian," in *Grove Music Online* (Oxford University Press, 2001-), accessed March 2, 2017, [doi:10.1093/gmo/9781561592630.article.6002278195](https://doi.org/10.1093/gmo/9781561592630.article.6002278195).

¹⁶⁶ *Ibid.*

¹⁶⁷ The *Gavotte*, originated from French court dances and became one of the most composed forms of instrumental music at the time of Bach. See Meredith Ellis Little and Matthew Werley, "Gavotte," in *Grove Music Online* (Oxford University Press, 2001-), accessed March 20, 2018, [doi:10.1093/gmo/9781561592630.article.10774](https://doi.org/10.1093/gmo/9781561592630.article.10774).

betrübe Schatten” with some of the fast-melismatic movements like “Phoebus eilt mit schnellen Pferden” create a masterful ensemble filled with surprises and skillful writing.

Weichet nur betrübe Schatten, BWV 202

1. Arie

Weichet nur, betrübe Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstaten,
Denn sie trägt Blumen zu.

2. Rezitativ

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön verbinden,
Der Tag ist von der Kälte frei.

3. Arie

Phoebus eilt mit schnellen Pferden
Durch die neugeborne Welt,
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

4. Rezitativ

Drum sucht auch Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,
Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

5. Arie

Wenn die Frühlingslüfte streichen
Und durch bunte Felder wehn,
Pflegt auch Amor auszuschleichen,
Um nach seinem Schmuck zu sehn,
Welcher, glaubt man, dieser ist,
Daß ein Herz das andre küßt.

6. Rezitativ

Und dieses ist das Glücke,
Daß durch ein hohes Gunstgeschicke
Zwei Seelen einen Schmuck erlanget,
An dem viel Heil und Segen pranget.

Wedding Cantata, BWV 202

1. Arie

Dissipate, you troublesome shadows,
frost and winds, go to your rest!
Flora's pleasures
the heart will
never exchange as joyful delight,
since she brings flowers with her.

2. Recitative

The world becomes new again,
on the mountains and in the valleys
the loveliness clings with doubled beauty,
the day is free from any chill.

3. Arie

Phoebus hastes with rapid horses
through the newly-born world,
indeed, since it pleases him,
he himself will become a lover.

4. Recitative

Therefore Love himself seeks his pleasure,
when crimson laughs in the fields,
when Flora's magnificence glories,
and when in his kingdom,
just like the beautiful blossoms,
hearts make a fiery triumph as well.

5. Arie

When the springtime breezes caress
and waft through colorful meadows,
Love will often slip abroad
to seek after his treasure,
which, it is believed, is this:
that one heart kisses another.

6. Recitative

And this is happiness,
that through highly favorable fortune
two souls achieve such a treasure,
around which much worth and blessing shines.

7. Arie
Sich üben in Lieben
In Scherzen sich Herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

7. Aria
To be accustomed, in love,
to cuddle in playful tenderness
is better than Flora's fading delights.
Here the waves swell,
here on lip and breast
the triumphal palms smile and wave.

8. Rezitativ
So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Wechsels frei!
Kein jäher Fall,
Noch Donnerknall
Erschrecke die verliebten Triebe!

8. Recitative
So may the bond of chaste love,
committed pair,
be free from the inconstancy of change!
May no sudden fall
or thunder crack
disturb your amorous desires

9. Arie
Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Daß bald in der Folgezeit
Eure Liebe Blumen trag

9. Aria
May you behold in contentment
a thousand bright happy days,
so that soon in the coming time
your love may bear fruit

English translations by Pamela Dellal (with permission).¹⁶⁸

Johannes Brahms (1833-1897) was a German composer who embraced the lyricism and luscious harmonies of the Romantic period while maintaining structural musical elements of the past. He is also known for resisting and opposing the “modern” approach of the Wagner enthusiasts that moved away from classical and Romantic musical traditions. Brahms was raised in a modest family where his father was a polyvalent musician playing different instruments for festivities and dances. Brahms’ parents recognized his talent early in his childhood and offered him an expensive musical education that tightened their precarious financial situation.¹⁶⁹ Brahms struggled to earn success at the beginning of his career and wrote and played music in popular settings before he obtained recognition. These years composing crowd-pleasing songs increased his sense of melody and appreciation for folk music which he integrated in his works throughout his career. Brahms

¹⁶⁸ Emmanuel Music, “Bach Cantata Translations - BWV 202 - 'Weichet nur, betrübte Schatten',” accessed March 2019, http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv202.htm.

¹⁶⁹ George S. Bozarth, “Brahms, Johannes: Lieder and solo Vocal ensembles,” in *Grove Music Online* (Oxford University Press, 2001-), accessed March 11, 2019, [doi:10.1093/gmo/9781561592630.article.51879](https://doi.org/10.1093/gmo/9781561592630.article.51879).

became an avid collector of folk music and built a library of hundreds of primary sources including songs and poems from different countries. The lieder performed in this program, “Maiden songs,” testify of Brahms’ ability to combine traditional forms with folk music.

Mädchenlied Op. 95, No. 6 was composed on Paul Heyse’s (1830-1914) translation of an anonymous Italian text. This delightful song, in a modified strophic form, plays with the ideas of death, sleep and heaven. The Christian concepts in this setting are presented in a humoristic manner and contrast with the usual seriousness of the religious message. In the first strophe the character explains that on judgment day, she will look for her loved one and sleep until he arrives. The second strophe describes how she does not wish to remain in heaven if her beloved is not there. *Das Mädchen spricht* Op.107, No. 3 set on a poem by Otto Friedrich Gruppe (1804-1876), evokes bubbly love and happiness. These feelings are depicted by the singer’s uplifting melodic line supported by cascading arpeggios in the piano. According to Eric Sams, the increased movement in the accompaniment of the second verse represents the freedom of the “Swallow” flying of happiness.¹⁷⁰ *Mädchenlied* Op. 107, No. 5 set on a poem by Paul von Heyse is the perfect example of Brahms using folk-like tunes in a delicate and distinguished lied context. The haunting melody depicts a young woman spinning the wheel in vain while other girls, about to be married, work on their trousseau. The story of the young maiden at the spinning wheel seems foreign but the subject of rejection remains current today. This poignant lied expresses beautifully the despair and loneliness of the young woman. *Das Mädchen* Op.95, No.1 is one of Brahms’ most complex lied in terms of relation between text and music. Written on a German translation by Siegfried Kapper (1821-1879) of an anonymous Serbian text, the tale describes a young girl speaking to her reflection as if she was seeing the future. The song plays on the dichotomy between old age and youth and is represented in the music by the minor and major modes. The alternating meter of 3/4 to 4/4 also amplifies the concepts of opposition and could symbolize the girl’s reflection. In *Das Mädchen*, Brahms gives the performers several avenues and ideas in which to explore this colorful text.

¹⁷⁰ Eric Sams, *The Songs of Johannes Brahms* (New Haven and London: Yale University Press, 2000), 316.

Mädchenlied, Op.95, No.6

Am Jüngsten Tag ich aufersteh'
 Und gleich nach meinem Liebsten seh'
 Und wenn ich ihn nicht finden kann,
 Leg' wieder mich zum Schlafen dann,
 O Herzeleid du Ewigkeit!
 Selbender nur ist Seligkeit!
 Und kommt mein Liebster nicht hinein,
 Mag nicht im Paradiese sein!

A Maiden's song, Op.95, No.6

On Judgement Day I shall arise
 And immediately look for my sweetheart;
 And if I cannot find him then,
 I'll lay me down to sleep again.
 Oh heart's pain, you eternity!
 Together only is lasting bliss.
 And if my sweetheart could not enter,
 I would not want to be in Paradise!

Das Mädchen spricht, Op. 107, No.3

Schwalbe, sag' mir an,
 Ist's dein alter Mann,
 Mit dem du's Nest gebaut?
 Oder hast du jüngst
 Erst dich ihm vertraut?
 Sag' was zwitschert ihr,
 Sag, was flüstert ihr
 Des Morgens so vertraut?
 Gelt, du bist wohl auch
 Noch nicht lange Braut?

The Maiden Speaks, Op. 107, No.3

Swallow, do tell me,
 Is it your old mate
 With whom you built your nest?
 Or have you but of late
 Given yourself to him?
 Tell me, what do you twitter,
 Tell me, what do you whisper,
 So intimately, mornings?
 Surely you have not been
 A bride for long?

Mädchenlied, Op. 107, No. 5

Auf die Nacht in der Spinnstuben
 da singen die Mädchen,
 Da lachen die Dorfhub'n
 wie flink geen die Rädchen!
 Spinnt Jedes am Brautschatz,
 dass der Liebste sich freut.
 Nicht lange, so gibt es ein Hochzeitgeläut.
 Kein Mensch der mir gut ist, will nach mir fragen:
 Wie bang mir zu Mut ist,
 wem soll ich's klagen?
 Die Tränen rinnen mir übers Gesicht.
 Wo für soll ich spinnen? Ich weiss es nicht!

A Maiden's Song Op. 107, No. 5

At evening in the spinning room,
 the maidens sing,
 The village lads laugh,
 how quickly the wheels turn.
 Everyone spins for her trousseau,
 that her sweetheart may be pleased.
 A short while only, and wedding bells will ring.
 There is none who is fond of me,
 who will ask for me;
 How sad I am, in whom can I confide?
 The tears are running down my face.
 Wherefore shall I spin? I know not

Das Mädchen Op. 95, No.1

Stand das Mädchen, stand am Bergesabhang
 Widerschien der Berg von ihrem Antlitz.
 Und das Mädchen sprach zu ihrem Antlitz:
 Wahrlich, Antlitz, o du meine Sorge,
 Wenn ich wüsste, du mein weisses Antlitz,
 Dass dereinst ein Alter dich wird küssen,
 Ging hinaus ich zu den grünen Bergen,
 Pflückte allen Wermut in den Bergen,
 Presste bittres Wasser aus dem Wermut,
 Wütsche dich, o Antlitz, mit dem Wasser,
 Dass du bitter, wenn dich küsst der Alte!
 Wüsst ich aber, du mein weisses Antlitz,

The Maiden, Op. 95, No.1

The maiden stood by the mountain slope,
 And her face was reflected in the mountain.
 And the maiden said unto her face:
 Truly, countenance, oh you, my concern,
 If I but knew, white countenance of mine,
 That someday an aged man would kiss you,
 I would go out to the green mountains,
 I would pluck all wormwood in the mountains,
 Would strain bitter water from the wormwood,
 I would wash you, countenance, with the water,
 That you might be bitter for the old man's kiss!
 If I but knew, white countenance of mine,

Dass dereinst ein Junger dich wird küssen,
Ging hinaus ich in den grünen Garten,
Pflückte alle Rosen in dem Garten,
Presste duftend Wasser aus den Rosen,
Wüschte dich, o Antlitz, mit dem Wasser,
Dass du duftest, wenn dich küsst der Junge!

That someday a youth would kiss you,
I would go into the green garden,
I would pluck all the roses in the garden,
Would strain scented water from the roses;
I would wash you, countenance, with the water,
That you might be fragrant for the young man's kiss!

*English translations by Edith Braun and Waldo Lyman*¹⁷¹

Jules Massenet (1842-1912), a prolific composer who achieved public success during his lifetime, grew up in a somewhat bourgeois household with loving parents who encouraged him to pursue music. He entered the *Conservatoire de Paris* at the age of ten where he studied with Ambroise Thomas and became a talented pianist. Early in his career he was part of the Paris circle of musicians including Camille Saint-Saëns (1835-1921), Gabriel Fauré (1845-1924), George Bizet (1838-1875) and Henri Duparc (1848-1933).¹⁷² Although he composed over one hundred songs, he is mostly known for his operas including the famous *Manon* (1884), *Werther* (1893), *Le Cid* (1885), *Cendrillon* (1899) and *Thaïs* (1898). Unfortunately, Massenet's *mélodies* are not performed as often as the ones of other composers but their great melodic sensitivity is indubitably some of the most exquisite of the French repertoire. The composer never adhered to the impressionism trending in Paris however his ability for lyricism with the use of recurring motives moved Romanticism further into the twentieth century.

Nuit d'Espagne is a good example of the use of exotic melodies and rhythms to evoke the sounds of foreign countries. Massenet transcends the colors of the heat of Spain in this setting the same way that Bizet brought his *Carmen* and Ravel, the *Arabian nights* with *Shéhérazade*. The ability of Massenet to create sensual music serves this text perfectly. Louis Gallet's (1835-1898) poem describes a young man trying to make his loved one come outside in the hot night of Spain. The narrator hopes to live in the moment of the night before the day comes and takes away their time together.

¹⁷¹ Johanne Brahms, *70 songs for voice and piano*, ed. by Sergius Kagen (New York: International music company, no. 1270).

¹⁷² Hugh MacDonald, "Massenet, Jules," in *Grove Music Online* (Oxford University Press, 2001-), accessed April 20, 2017, [doi:10.1093/gmo/9781561592630.article.51469](https://doi.org/10.1093/gmo/9781561592630.article.51469)

Massenet first wrote the chamber work *Élégie* in 1866 as part of a piano cycle called *Pièces de Genre* Op. 10 No.5. He later used the same melody in *Les Érinyes* (1872) for incidental music of a play by Comte De Lisle. The melody became so popular that Massenet adapted it for many instruments before setting it to the text “Ô doux printemps d’autrefois” by Louis Gallet.¹⁷³ The version for soprano, cello and piano presented in this program is particularly poignant. In this edition, the cello introduces the melody before it is given to the voice. Massenet is master in writing melancholic tunes and *Élégie* shares characteristics with some of his dramatic opera arias including “Pourquoi me reveiller” from *Werther*. The word “Élégie” is defined as a lyrical poem of great sadness and Massenet could not have composed a more beautiful heart wrenching *mélodie*. *Jour de noces* was composed in 1886, the same year as *Werther* and shares some resemblance the character in Sophie’s aria, “Du gai soleil,” where the theme of marriage is presented. The poem by Stéphan Bordèse (1847-1919) depicts the joys of a man getting married to his fiancée on that special day. The sequence of three verses in a strophic manner helps to paint a clear picture of all elements involved around the wedding day. The song is joyful and contrasts with some of Massenet’s darker works. *Amours bénis* was composed in 1899 on a text by André Alexandre (1860-1928). In this song, the long lyrical lines are given to the piano and cello while the voice inserts lyrical outbursts depicting the story. The *mélodie* offers great contrasts in dynamics, rapid changes of emotions and extreme register jumps similar to those of Romantic opera arias. Alexandre’s poem describes the growing love of two people from their first meeting to the moment they have a child. The descriptive reality of the prose contrasts greatly with poems and songs by French symbolists and impressionists. The text, deep and moving, is particularly sincere in the last sentence when the narrator describes his love for their child. “Dans son berceau l’enfant repose: Nos amours ont été bénis” (In his bassinet the child rests: our love has been blessed). Massenet ends this song softly in a low register where one can imagine the child sleeping.

¹⁷³ Jules Massenet, *Mémoires-Élégie* Op. 10 No.5., Éditions Orphée Inc. 2006, accessed March 27, 2017, <http://www.editionsorphée.com/repertoire/massenet.html>.

Nuit d'Espagne

L'air est embaumé,
La nuit est sereine
Et mon âme est pleine de pensers joyeux;
Ô bien aimée,
Viens! Ô bien aimée,
Voici l'instant de l'amour!

Dans les bois profonds,
Où les fleurs s'endorment,
Où chantent les sources;
Vite enfuyons nous, enfuyons nous!
Vois, la lune est claire et nous sourit dans le ciel.
Les yeux indiscrets ne sont plus à craindre.
Viens, ô bien aimée,
La nuit protège ton front rougissant!
La nuit est sereine, apaise mon coeur!..
Viens, ô bien aimée!
C'est l'heure d'amour! C'est l'heure!

Dans le sombre azur,
Les blondes étoiles
Écartent leurs voiles
pour te voir passer,
Ô bien aimée!
Viens, ô bien aimée,
Voici l'instant de l'amour!
J'ai vu s'entr'ouvrir
Ton rideau de gaze.
Tu m'entends, cruelle,
Et tu ne viens pas!
Vois, la route est sombre
Sous les rameaux enlacés

Cueille en leur splendeur
Tes jeunes années,
Viens! car l'heure est brève,
Un jour effeuille les fleurs du printemps!
La nuit est sereine, apaise mon cœur!
Viens! ô bien aimée,
La nuit est sereine, apaise mon cœur...
C'est l'heure d'amour! C'est l'heure!

Night of Spain

The air is balmy,
The night is serene
And my soul is full of joyful thoughts
O beloved,
Come! O beloved,
Here it is the moment of love

In the deep woods,
where the flowers go to sleep,
Where the sources sing;
Quickly, we run away!
See, the moon is clear and we smile under the sky.
Prying eyes are no longer to be feared.
Come, O beloved,
the night protects your flushing forehead!
The night is serene, calm my heart!..
Come! O beloved,
it's time for love! it's the time!

In the dark (sad) blue,
The blonde stars
deviate their veils
to see you pass by,
O beloved!
Come, O beloved!
Here is the moment of love!
I saw about to open
your gauze curtain.
You understand me, cruel one!,
and you do not come,
See, the road is dark
under the entwined branches

Pick in their splendor
Your younger years,
Come! because the time is short,
one day the spring flowers will fade.
The night is serene, calm my heart.
Come! O beloved,
The night is serene, calm my heart...
it's time for love! Come!, it's time for love!

English translation by Mónica Luz Alvarez Jiménez (with permission).¹⁷⁴

¹⁷⁴ The LiederNet Archive, "Nuit d'Espagne," 2014,
http://www.lieder.net/lieder/get_text.html?TextId=88434.

.Élégie

Ô doux printemps d'autrefois,
 Vertes saisons,
 Vous avez fui pour toujours!
 Je ne vois plus le ciel bleu,
 Je n'entends plus le chant joyeux des oiseaux!...
 En emportant mon bonheur,
 O bien aimé, tu t'en es allé!
 Et c'est en vain que revient le printemps!
 Oui, sans retour, avec toi,
 Le gai soleil, Les jours riants sont partis!
 Comme en mon coeur tout est sombre et glacé!
 Tout est flétri! Pour toujours!

Élégie

O sweet springtimes of old verdant seasons
 You have fled forever
 I no longer see the blue sky
 I no longer hear the bird's joyful singing
 And, taking my happiness with you
 You have gone on your way my love!
 In vain Spring returns
 Yes, never to return
 The bright sun has gone with you
 The days of happiness have fled
 How gloomy and cold is my heart
 All is withered! Forever!

English translation by Emily Ezust (with permission).¹⁷⁵

Jour de noces

Il fait beau, le ciel nous protège,
 Le soleil est notre invité,
 Les oiseaux seront du cortège,
 Leurs chansons mettront la gaité.
 Les jaloux, sur notre passage,
 Pour te voir viendront se ranger,
 Hâte-toi,
 Hâte-toi !
 Mets à ton corsage
 Des boutons de fleur d'oranger.

C'est pour nous, ô ma bien-aimée,
 Que les fleurs vont s'ouvrir;
 Chacun veut la plus parfumée,
 Pour venir ici te l'offrir.
 C'est pour nous que l'on carillonne
 Ce matin dans le vieux clocher,
 Hâte-toi,
 Hâte-toi.
 Charmante mignonne,
 Les amis viennent nous chercher.

Tous ont mis l'habit du dimanche,
 Les bonnets aux flots de rubans,
 Pour te voir dans ta robe blanche,
 sous ton voile aux longs plis tombants.
 Viens, les lys courberont la tête
 Devant toi le long du chemin,
 Hâtons-nous!

Day of wedding

Beautiful day, the sky protects us,
 The sun is our guest,
 The birds will be part of the procession.
 Their songs will bring joy.
 Jealous people, on our way,
 To see you will join the rank,
 Haste yourself,
 Haste yourself!
 Put on your bodice
 Buds of Orange tree flowers.

It is for us, ô my dear one,
 That the flowers will bloom;
 Everyone wants the most perfumed one,
 To come here and offer it to you.
 It is for us that the bells will chime
 This morning in the old bell tower,
 Haste yourself,
 Haste yourself.
 Charming, pretty,
 Our friends are coming to get us.

Everyone is wearing their Sunday best,
 Hats with flowing ribbons.
 To see you in your white dress,
 Underneath your vail with long falling pleats.
 Come, lilacs will round their head
 Before you on the path,
 Let's haste!

¹⁷⁵ The LiederNet Archive, "Élégie," 2014, http://www.lieder.net/lieder/get_text.html?TextId=5862.

Hâtons-nous!
C'est aujourd'hui fête
Viens, partons, donne-moi la main!

Amours bénis

Une aube fraîche... et printanière,
Avril ou Mai,
Je ne sais plus,
Des pleurs ont mouillé ma paupière,
Nos regards se sont confondus.
Un jour d'été, par la colline,
Vers le ciel nous montions tous deux;
Mon cœur battait... heure divine!
Tu m'as fait tes premiers aveux.
Par un crépuscule d'automne,
Nos baisers ont chanté très doux,
Caressant l'aïeule bretonne
Qui dormait, rêvait près de nous,
Aveux, baisers, fleurette éclose
Pour qui je tremble et je pâlis,
Dans son berceau l'enfant repose:
Nos amours ont été bénis.

Let's haste!
It is a day of celebration
Come, let's go, take my hand!

Blessed love

A fresh dawn... of spring
April or May,
I can't remember,
Tears have wet my eye lid,
Our glances were intertwined.
A summer day, toward the hill,
Toward the sky, we climbed together;
My heart my beating...divine hour!
You told me your first confessions.
By a dusk of fall,
Our kisses sang very gently,
Caressing the Bretonne grand-mother that slept,
Dreaming close to us,
Secrets, kisses, little flower bloomed
For whom I tremble and weaken,
In her cradle, the child rests.
Our love has been blessed.

English translations by Marie-France Duclos.

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PROGRAM 5 – LECTURE RECITAL

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
PRESENTS

MARIE-FRANCE DUCLOS, SOPRANO

In a VOICE Lecture Recital

With

DR. SCHUYLER ROBINSON, Harpsichord
DR. ELIZABETH ARNOLD, Soprano

November 18th, 2018

NILES GALLERY
LUCILLE CAUDILL LITTLE FINE ARTS LIBRARY

7:30 pm

5.1 Program

- Introduction: Historical context of the *petit motet*
 - Origin of *Regina caeli* and evolution into the trio sonata genre
 - The “new” Italian approach to singing
 - The anti-Italian musical movement and the French monarchy of Louis XIV
 - Performance practice of the French baroque motet
- Marc-Antoine Charpentier and his sacred music
 - *Regina caeli* and the Québec manuscript
- Italian influence in Charpentier’s *Regina caeli*
- **Performance of Charpentier’s *Regina caeli***
- The music of Nicolas Bernier, instigator of the French cantata
 - Connection to the royal family
- Italian influence in Bernier’s *Regina caeli*
- **Performance of Bernier’s *Regina caeli***
- François Couperin (Le grand), the unifier of French and Italian music
 - *Les goûts réunis*
 - Couperin’s cousin, a high soprano in the *Musique de la chambre du roi*
- Italian influence in Couperin’s *Regina coeli*
- **Performance of Couperin’s *Regina coeli***
- Conclusion and final thoughts

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EDUCATION

D.M.A.	Voice Performance, University of Kentucky	2019 (expected)
M.M.	Voice Performance, Université de Montréal	2002
B.M.	Voice Performance, Université de Montréal	1999

TEACHING

Asbury University

Adjunct Instructor of Voice	2017-19
Instructor - Foreign Language Vocal Diction	2017-19
Instructor - Vocal Pedagogy	2018-19

Centre College

Adjunct Instructor of Voice	2014-19
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University of Kentucky

Instructor - French Diction Coach	2014-15
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AWARDS

Travel award, University of Kentucky Research/Creative Activity and Travel Support Program	2018
Alltech work scholarship, University of Kentucky	2016-2017
First Prize winner of Audrey Rooney Kentucky Bach Choir Competition	2014
Scholarship from Jeunesses Musicales du Canada to attend ICAV summer program	2005
Opus Award, best youth concert, Canada	2002
Merit Scholarship, Université de Montréal	2001
George Cédric-Ferguson Scholarship, Université de Montréal	2001