

**A STUDY OF SEVEN *MÉLODIES*
BY CÉCILE CHAMINADE**

BY

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CHAPTER ONE

INTRODUCTION AND BIOGRAPHY

INTRODUCTION

Cécile Chaminade (1857–1944) was one of the few female composers of the late nineteenth and early twentieth centuries who were successful during their lifetime. A talented pianist, she performed all over Europe with famous orchestras. She was also a fine composer, whose piano character pieces and *mélodies* gained her great popularity. The French composer Ambroise Thomas is quoted as saying after he heard Chaminade's music in the early 1880s: "She is a composer, not merely a woman who composes. This young girl rightfully belongs to the ranks of the great modern musicians."¹ Rupert Hughes in an article titled "Women Composers" in 1898 remarked that "the most prominent woman composer, and on many accounts deservedly so, is Mlle. Cecile Chaminade."²

Chaminade has also been cited as "one of the most published women composers."³ She published a large number of compositions during her lifetime and was able to make a living at it.⁴ She wrote four hundred compositions, most of which were published. Enoch & Cie published the majority of them. Her songs began to be published in 1878 by this company. Among her published works, the French *mélodies* are the most popular nowadays. She composed more than 135 songs during her lifetime.

¹ Ethelyn Friend Middleton, "The Idol of the Girls: A Personal Glimpse of Mademoiselle Chaminade," *The Ladies' Home Journal* 27, no. 3 (February 1900): 7.

² Rupert Hughes, "Women Composers," *Century Illustrated Magazine*, March 1, 1898, 770.

³ Marcia J. Citron, *Women and Music: A History* (Bloomington: Indiana University Press, 1991), 5.

⁴ Steel Moegle, "Cecile Chaminade (1857–1944): the Context of her Music," <http://www.mmc.edu.mk/IRAM/Conferences/StrugaIII/pdf/17Steel.pdf> (accessed October 21, 2009).

Unfortunately, Chaminade's songs and piano pieces have tended to be categorized as "salon music,"⁵ being gradually forgotten after World War I. Citron suggests that this decline in popularity is due to many reasons: her decision to remain conservative in musical form, criticism of "feminine" traits in music, social restrictions on women, and "isolation from the centers of musical power."⁶ She was not allowed to study at the Conservatoire and could only take private lessons, thus limiting "potential contacts for the future."⁷

Chaminade was a traditionalist in musical form; she liked Charpentier, Massenet, and Godard, and praised Saint-Saëns as "the greatest"⁸ composer. She disliked the more modern music of Debussy. In an interview in 1908 she remarked that Debussy "depends very heavily upon his orchestra for his effects, and his music is to my ears, well, gray—a bit gray."⁹ Citron comments about the neglect of her music:

She was nurtured in the aesthetic of the 1860s and 1870s, whose principal exponent was Saint-Saëns. The piano style of Benjamin Godard, a mentor, also served as an important model. By the time of the Great War of 1914 her style was considered passé. The progressivism of Debussy and Ravel, which replaced it, she found abhorrent. Innate conservatism prevented her from being able to modify her style beyond what it had been some twenty years earlier. In this regard there is no early or late Chaminade style. Her neglect is also symptomatic of a more general condition: disaffection toward French music written in the thirty years or so before Debussy's ascent. Composers like Godard, Massenet, and Delibes have also been victims of this attitude...¹⁰

Citron indicates that throughout Chaminade's compositional career, her songs and piano pieces were viewed as "too feminine" because of their "sweet and charming"

⁵ Marcia Citron, *Cécile Chaminade: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1988), 25

⁶ Ibid.

⁷ Ibid.

⁸ "Mme. Chaminade's Dreams: A Talk with the Greatest Woman Composer," *The Sun* (New York), 1 November 1908, section 2, 2.

⁹ "Mme. Chaminade in New York," *The Sun*, October 18, 1908, sec. 1, 4.

¹⁰ Citron, *Bio-Bibliography*, 25.

nature, while her larger works, such as the *Concertstück*, which “recalls aspects of Wagner and Liszt,” were criticized for being “too virile or masculine.”¹¹ Chaminade believed that social conventions limited the role women had in the society, leading to hardships in their everyday life. She expressed her point of view in an interview with *The Sun*:

I think that life has been hard on women; it has not given them opportunity.... Woman has not been considered a working force in the world and the work that her sex and conditions impose upon her has not been so adjusted as to give her a little fuller scope for the development of her best self.... There is no sex in art. Genius is an independent quality. The woman of the future, with her broader outlook, her greater opportunities, will go far, I believe, in creative work of every description.¹²

Although Chaminade’s music has received some attention recently, as a well-known woman composer of her era, her repertoire of French *mélodies* is still neglected and overlooked today. Hughes notes that the *mélodies* “breathe the very fire of genius, and deserve a place among the greatest lyrics.”¹³ I believe these tuneful *mélodies* that were popular during her lifetime deserve to be further examined and studied in the twenty-first century.

My research focuses on seven *mélodies* that Chaminade composed between 1892 and 1902. The document consists of Introduction and Biography of the composer and detailed analyses of each song, covering Poet, Text and Form; Tonal Design and Harmony; Melody; Rhythm; Accompaniment; and Comments on Performance and Teaching. I hope that my study will promote the performance of more songs by women

¹¹ Citron, “Chaminade, Cécile,” *Grove Music Online*; accessed August 13, 2013.

¹² “Mme. Chaminade’s Dreams,” 2.

¹³ Hughes, “Women Composers,” 775.

composers and also help singers to find and perform more French *mélodies* in the concert hall.

BIOGRAPHY

Chaminade was born into a wealthy Parisian family. Her interest in music was influenced by her parents. Her mother was a pianist and singer. Her father, who ran an insurance company, was an amateur violinist. She received her early musical training from her mother and started composing before the age of eight; her first compositions date from the mid-1860s.¹⁴ In 1869, at her home in Le Vésinet, Cécile met her family's neighbor, the celebrated opera composer Georges Bizet. When she played all of her compositions to him, he was impressed with her talent and suggested that her parents provide her with formal musical instruction.¹⁵ But Chaminade's father insisted that it was improper for a young woman to take classes at the Paris Conservatory, so she studied piano privately with Félix Le Couppey. Her other teachers were Augustine Savard, Benjamin Godard, and Emmanuel Chabrier. Some of these men also became her friends. In an interview in 1894, Chaminade spoke of the friendship and support she had received from Bizet: "From the first moment of my meeting with the genial and gifted composer of *Carmen* down to the day of his death, he was one of my trustiest friends, and ever took the liveliest interest in my work."¹⁶ The Polish pianist and composer Moritz Moszkowski was a frequent visitor to the Chaminade family and eventually married Cécile's sister.

At the age of eighteen, as a piano soloist, Chaminade traveled to various cities to perform with orchestras all over Europe. At the same time, she continued to compose and

¹⁴ *Grove*.

¹⁵ Arthur Elson, *Women's Work in Music* (Boston: Page Company, 1917), 174.

¹⁶ Francis Arthur Jones, "Cecile Chaminade," *The Magazine of Music*, October 1894, 223.

was successful as both pianist and composer. From the early 1880s, she started to compose a great deal. In addition to small genres, she composed larger forms, which received positive reviews. These successful works include the *ballet symphonique Callirhoë*, Op.37, which was originally assigned by her composition teacher Benjamin Godard. *Callirhoë* premiered in March 1888 and enjoyed successful performances in the major cities of France for the next twenty years.¹⁷ *Concertstück*, Op. 40, for Piano and Orchestra (1893) and *Les amazones*, a dramatic symphony for orchestra, soloists and women's chorus, were both premiered on April 18, 1888. She also wrote a comic opera, *La Sévillane* (1882), which was performed privately.

From the 1890s, her reputation spread into England and the United States. She became a welcome guest of Queen Victoria and performed in England frequently between 1892 and 1924.¹⁸ Many Chaminade clubs were formed in 1900 in Europe and the USA, and in 1904 an article in *L'echo musical* listed no fewer than 100 clubs.¹⁹ Citron notes that one Chaminade club in Brooklyn sent a silver-anniversary program to the composer in 1923, in which an anagram-motto by Amelia Gray-Clarke was beautifully displayed (see Fig. 1), expressing the members' love and admiration for the composer and her music.²⁰

¹⁷ Citron, *Bio-Bibliography*, 7.

¹⁸ *Ibid.*, 10–11.

¹⁹ *Ibid.*, 15.

²⁰ *Ibid.*

“Chaminade”

C = Concentrated & Concerted Effort
 H = Harmony of Spirit & Work
 A = Artistic Ideals
 M = Musical Merit Maintained
 I = Inspiration
 N = Notes (every kind except Promissory)
 A = Ardor & Aspiration
 D = Devotion to Duty
 E = Earnest Endeavor

Figure 1, Anagram-motto by Amelia Gray-Clarke

As a successful woman composer and professional musician, Chaminade was undoubtedly a model of a different point of view than the conservative one of women being mothers and wives. In 1901 Chaminade married Louis-Mathieu Carbonel, a Marseilles music publisher, who was twenty years her senior and died six years afterward. Why she made this “platonic arrangement” is unknown. Citron indicates that Chaminade’s diary was destroyed on the request of her family after her death. It seems that Chaminade’s mother was worried about her daughter being alone without someone at her side. In an interview with *The Sun*, Chaminade expressed that “M. Carbonnel was a most persistent suitor, but that she herself for a long time thought that she had no time for anything but music and that had it not been for the wishes of her mother she might never have married.” In another interview with the same newspaper, Chaminade shared her opinions about a woman’s marriage versus her career:

Marriage should never be entered into lightly, but the woman of talent, perhaps genius, should approach it with even greater caution than anyone else. If she can throw her love aside as of no importance, all well and good; if she cannot, then she should only marry someone who will appreciate her God-given gift and protect it. She must have freedom, not restraint; she must receive aid, not selfish, jealous exactions and

complaints. When a woman of talent marries a man who appreciates that side of her, such a marriage may be ideally happy for both.²¹

In November 1908, Chaminade toured the United States for two months, giving concerts in twelve cities, including at Carnegie Hall in New York. The concerts featured her own compositions, the majority of them piano pieces and *mélodies*, which were performed by two singers, the mezzo-soprano Yvonne de St. André and the English baritone Ernest Groom, with Chaminade at the piano.²² The concerts were well received in the United States. She was interviewed by various news media, and articles were written about her in newspapers, journals, and magazines. In 1913, Chaminade was awarded the *Légion d'Honneur* by the French government, the first time to a female composer.²³

Chaminade made a series of piano rolls for the Aeolian company in London between 1901 and 1914.²⁴ In 1912, her mother died and she lost her longtime companion. After World War I, Chaminade composed less and less, the main reason being allegedly deteriorating health because of a “stringent vegetarian diet.”²⁵ In November 1917, she signed an exclusive contract with Enoch, effective 1920.

Chaminade died in 1944 at the age of 87 in Monte Carlo. On the day after her death, Radio Monte Carlo played her “signature piece,”²⁶ *L’anneau d’argent*, honoring her memory.²⁷

²¹ "Mme. Chaminade's Dreams," 2.

²² *Ibid.*, 16.

²³ *Grove*.

²⁴ *Grove*.

²⁵ Citron, *Bio-Bibliography*, 19

²⁶ *Ibid.*, 22

²⁷ *Ibid.*

CHAPTER TWO

SELECTED SONGS BY COMPOSER

Chaminade composed over 135 *mélodies*, 105 songs of them published in the last decade of the nineteenth century and the first decade of the twentieth. Only ten songs were published during her lifetime after that.²⁸ Citron notes that Chaminade's *mélodies* gained "prominence in the 1890s."²⁹ After the death of Chaminade's father in 1887, Chaminade felt pressure to support her family and she was determined to make a living through her music. She accomplished this by selling her music and performing in England and Europe.³⁰ This is probably one of the reasons why Chaminade composed mainly in small genres after 1900.

The decade 1892–1902 constituted Chaminade's most prolific years, during which she published 77 *mélodies*. I selected four songs from 1892–1895 and three songs from 1898–1902 for detailed analysis.

²⁸ Citron, *Cécile Chaminade: A Bio-Bibliography*, 10

²⁹ *Ibid.*

³⁰ Marcia J. Citron, "Cécile Chaminade," *New Historical Anthology of Music by Women* (Bloomington: Indiana University Press, 2004), 243–44.

SONGS COMPOSED 1892–95

During this time period, Chaminade started expanding her career outside of France while continuing to give performances within her home country. In 1892 she was appointed an Officier de L'Instruction Publique.³¹ The same year, she made her début in London. From 1892 to 1895 she regularly performed for Queen Victoria, who became a fan of the composer.³² Her concert touring between 1893 and 1894 also took her to Switzerland, Belgium, as well as cities in her home country.³³ The performing tours gave Chaminade the opportunity to try out songs at once for performability and marketability, and all her songs were published soon after she composed them. Citron notes: “The performing and the sales went hand in hand: new pieces were composed for performance on recitals, and the recitals generated greater sales.” Most of her concert programs of the time have been lost, but Citron notes that “*Viens, mon bien-aimé*” (1892) and “*L'Amour captif*” (1893) were both performed in a concert in London in June 1893 and noted by *The Times* as “The most successful vocal numbers.”³⁴ In 1895, Chaminade’s only Piano Sonata (Op. 21) was published (composition date uncertain). It was dedicated to the German composer Moritz Moszkowski, her longtime close friend. But this “Germanic piano piece” was apparently written for her own enjoyment since it was rarely performed.³⁵ Chaminade’s song “*Espoir*” was composed the same year, also betraying some German influence in its resemblances to Schumann’s “*Frühlingsnacht*.”

³¹ Citron, *Bio-Bibliography*, 18.

³² *Ibid.*, 11.

³³ *Ibid.*, 12.

³⁴ “Mdlle. Chaminade's Concert,” *The Times* (London), 3 June 1893, 7

³⁵ Citron, *Bio-Bibliography*, 21.

Viens! mon bien-aimé (Come! my beloved)

Les beaux jours vont enfin renaître,
Le voici, l'avril embaumé!
Un frisson d'amour me pénètre,
Viens! mon bien-aimé!

The beautiful days will at-last return,
fragrant April is here!
A trembling of love passes through me,
come! my beloved!

Ils ont fui, les longs soirs moroses,
Déjà le jardin parfumé
Se remplit d'oiseaux et de roses:
Viens! mon bien-aimé!

They are gone, the long gloomy evenings,
already the scented garden
fills with birds and roses:
come! my beloved!

Soleil, de ta brûlante ivresse,
J'ai senti mon coeur enflammé,
Plus enivrante est ta caresse,
Viens! mon bien-aimé!

Sun, with your burning intoxication,
I have felt my heart inflamed,
more intoxication is your caress,
come! my beloved!

Tout se tait, de millions d'étoiles,
Le ciel profond est parsemé,
Quand sur nous la nuit met ses voiles:
Viens! mon bien-aimé!

Everything falls silent, with millions of stars,
the deep sky is dotted,
when night casts her veils over us:
come! my beloved!³⁶

Poet, Text, and Form

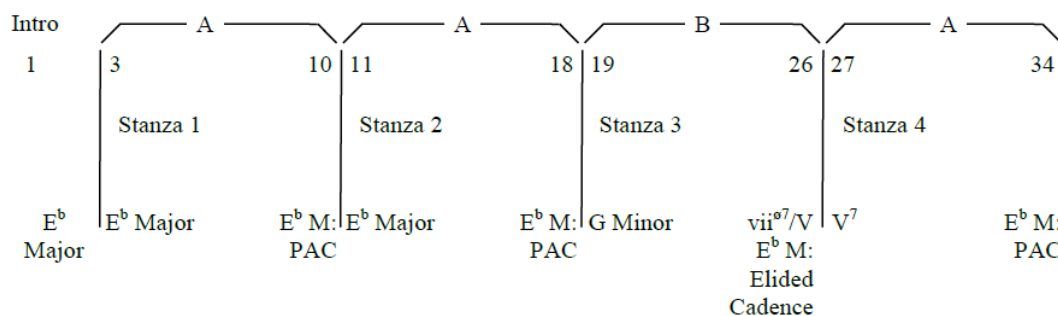
The text is by Armand Lafrique ((1858–1911), whose poem *Chanson Espagnole*, published three years later, was also set to music by the composer.

This short poem portrays the protagonist's romantic feelings for her beloved when springtime returns. It consists of four stanzas of four lines each. The fourth line of each stanza repeats the same text, "*Vien! mon bien-aimé*," as a refrain, which is also the title of the song. The first line rhymes with the third and the second line rhymes with the fourth, making the simple alternate rhyme scheme *abab* for four stanzas on *a* and *e* vowels respectively. The musical form is ternary, AABA (see Fig. 2)

³⁶ English translation by Bard Suverkrop. Used by permission. Available from http://www.ipasource.com.ezproxy.lib.indiana.edu/view/song/C%C3%A9cile_Chaminade/Viens%21_mon_bien-aim%C3%A9 (accessed March 1, 2013).

Figure 2

Chaminade, *Viens! mon bien-aimé*, form diagram.



Tonal Design and Harmony

Chaminade uses modality to reflect the emotional state of the protagonist. The major tonality, E-flat major, represents woman's love, expectation, and hope for her beloved in the springtime, whereas the minor mode depicts the narrator's longing and intense feelings for her absent lover.

The first two strophes and the fourth are in the home key, E-flat major. As the text becomes passionate in the third strophe, the key changes to G minor, the mediant, without preparation. The two-measure dominant triads over tonic pedal point (mm. 21–22) on the second poetic line, “*J'ai senti mon coeur enflammé*” (I have felt my heart inflamed), prolong and increase the intensity. During the third phrase, “*Plus enivrante est ta caresse*” (more intoxicating is your caress), Chaminade employs a major tonic chord, G-B \flat -D, a borrowed local tonic chord from the parallel major, G major, to portray the sheer joy of the woman when she is in the arms of her lover (see Ex. 1, mm. 23–24).

Example 1

Chaminade, *Viens! mon bien-aimé*, mm. 23–28

m.23

might-ier far are thy ca-ress-es: Come, my own dear
en-i-vrante est ta ca-res-se Viens! mon bien-ai-

cresc.

rit. *p a tempo.* *pp*

love! All is still, yon blue dome im-pos-ing Fill
mé. Tout se tait, de mil-lions dé-toi-les Le

rit. *f* *p a tempo.* *pp*

On the other hand, this use of a major chord in a minor mode exaggerates the yearning feeling of the protagonist, making the resolution to E-flat major on her final plea, “*Viens mon bien-aimé*” (Come, my beloved) in m. 25 not only logical but sincere and urgent. The third stanza ends on $\text{vii}^{\flat 7}/\text{V}$; harmonically, it is not ended until the half-diminished seventh of V chord, which resolves to the dominant seventh at the beginning of the fourth stanza— an elided cadence used to increase urgency and make the transition to the home key in m. 27 seamlessly and effectively (see Ex.1 above, from mm. 25 –27).

Melody

The vocal range is wide and encompasses more than two octaves from Bb3 to Eb5. The lower and middle registers were used to express “the emotions of amorous intimacy.”³⁷ Overall, the vocal melody is linear and conjunct, with occasional major-seventh leaps for text painting on “*renaitre*” (return) (m. 4), “*moroses*” (gloomy) (m. 59), and “*d'étoiles*” (of stars) (m. 28). In the third stanza, on the texts “*Soleil, de ta brûlante ivresse, J'ai senti mon coeur enflamme*” (“Sun, with your burning intoxication, I have felt my heart inflamed”), Chaminade begins the vocal line, now in the minor mode starting with G4, followed by a descending melody and an ascending melody, illustrating the fluctuation of the emotions of the protagonist. The melody also switches to low and middle register (mm. 18–22) (see Ex. 2).

Example 2

Chaminade, *Viens! mon bien-aimé*, mm. 18–22

The musical notation for Example 2 is a single staff in treble clef, 3/4 time, and a minor key. It begins with a mezzo-forte (*mf*) dynamic marking. The melody starts on G4, descends to E4, and then ascends chromatically to D5. A *cresc.* marking is placed above the staff. The lyrics are: "So leil, de ta brû-lante i - vres - se, J'ai sen - ti mon coeur en - flam - mé," with hyphens under the words "i - vres - se" and "en - flam - mé".

In the third phrase, “*Plus enivrante est ta caresse*,” (“More intoxicating is your caress,”), the ascending chromatic vocal line and the word “caresse” (caress) in a higher register (D5 is the second-highest note of the song), demonstrate her infatuation, and her hope and happiness (see Ex. 3).

³⁷ Beng Bengt, liner notes to *Mots d’amour: Cécile Chaminade, Mélodies*, Anne Sofie von Otter, mezzo-soprano; Bengt Forsberg, piano, Deutsche Grammophon CD289 471 331–2, CD, 2001.

Example 3

Chaminade, *Viens! mon bien-aimé*, mm. 23–24

The image shows a musical staff in G minor (one flat) with a treble clef. The melody consists of eighth and quarter notes. Below the staff, the lyrics are written in two lines: "might - ier far are thy ca - ress - es:" and "en - i - vrante est ta ca - res - se".

In addition, Chaminade uses dynamics from *pp* to *f* and their contrasts, such as contrast between *forte* to *piano*, as well as *crescendo* and *decrescendo* on melodic line to enhance the dramatic effect of the song. During the first two stanzas, *mf* is used at the beginning of the vocal lines that describe the beauty of Nature, such as the return of Spring, the smiling April skies, and the scented garden after a chilly winter. The soft dynamics *p* and *pp* are used in the last two poetic lines describing the protagonist's romantic feelings evoked by Spring. The text of the third stanza is more passionate in mm. 18–26. Chaminade employs increased dynamics from *mf* to *f* to gradually build up intensity. Here, the four dynamic markings, from *mf*, *cresc*, *cresc*, to *f*, are used to designate the beginning of each poetic line. These increased dynamics are intensified by a *crescendo* marking in m. 25 (after *f*) that extends to the beginning of the fourth stanza in m. 26 on the words “*Tout se*” of “*Tout se tait*” (“All is quiet/silent”), giving the impression that the song is ready for a bigger dynamic level *ff*, to reach the climax. However, Chaminade uses *p* on the word “*tait*” (silent/quiet) and *pp* in the next measure to continue the section more subtly. Although the text painting on the word “*tait*” is a standard practice, this sharp contrast between loud and soft dynamics makes the fourth stanza, the repeat of the A section, sound fresh and appealing (see Ex. 4).

Example 4

Chaminade, *Viens! mon bien-aimé*, mm. 25–28

m.25

f

Come, my own dear
Viens! mon bien-ai -

rit. **Stanza 4** *p a tempo.* *pp*

love! All is still, yon blue dome im - pos - ing Fill
mé. Tout se tait, de mil - lions dé - toi - les Le

rit. *f* *p a tempo.* *pp*

Rhythm

The song is in a triple meter and a moderately slow tempo: andante. Tempo remains constant throughout. The 3/4 time signature perfectly allows for the accents and stresses of the French language in this poem. A word of three syllables with accents on the penultimate is set to eighth note, quarter note, quarter note, making a short–long–long rhythmic pattern. The second syllable is always placed on the downbeat, such as the words “*renaître*” and “*deroses*” (mm. 3–4, 16–17), whereas half notes are given to the words that have accents on the last syllable, such as “*embaumé*” and “*enflame*” (mm. 5–6, 21–22). Exceptions occur in the passionate third stanza. For instance, the word

“*brûlante*” (burning) followed by the first syllable of “*ivresse*” in m. 19 is given three equal eighth notes to create more intensity (see Ex. 5).

Example 5

Chaminade, *Viens! mon bien-aimé*, m. 19



In contrast, the word “*caresse*” (caress) is emphasized by extending the value on the penultimate syllable “-res-” (m. 24, beat 1) to a half note, the longest note-value of the song (see Ex. 6).

Example 6

Chaminade, *Viens! mon bien-aimé*, mm. 23–24



Accompaniment

The piano accompaniment has a clean and clear texture, mostly chordal. The accompaniment features half-note and quarter-note rhythms and supports the voice evenly. Often, the top note of the chord doubles the first note of the vocal melody in each measure in the same register and the same chord is played twice per measure, thus not only supporting the voice without overpowering the vocal line, but also drawing the

audience's attention to the vocal melody. Occasionally, the register of the piano accompaniment moves above the vocal melody for dramatic effect. One noticeable place is in mm. 25–27 (as seen in Ex. 4 above); also notice that the left hand of the piano accompaniment moves to the treble clef (mm. 25–26). The accompaniment changes to arpeggiated chords in the A sections when the voice enters, it is as if to portray a serene starlight night in the spring, and also adding delicacy to the song.

Throughout the song, dynamics from *pp* to *mf* are used to support the voice and they adhere to those of the vocal line at all times. The song has one measure of piano introduction without any interlude or postlude.

Comments on Performance and Teaching

In tessitura and range, the original E-flat-major version is clearly composed for mezzo-soprano.³⁸ The range is from Bb3 to Bb5 and the tessitura is between C4 and D5. The song is also suitable for a baritone, although the subject of the song is more appropriate for a female. The diction is relatively easy since the tempo is *andante* and it gives the singer enough time to render the French text expressively. It is not a difficult song in range and tessitura, but performing it expressively following all the dynamics requires perfect breath control, which may challenge young singers, especially the passages between the B and final A sections. The piece does not have long rests for a singer to breathe in some places. Therefore, the pianist should know exactly where and when the singer is going to breathe and follow the singer without any musical break.

³⁸ Robin Smith, "The Méloides of Cécile Chaminade: Hidden Treasures for Vocal Performance and Pedagogy" (DMA document, Indiana University, 2012), 120; available from <http://hdl.handle.net/2022/14331> (accessed August 22, 2013).

It is a short song with a charming tune that singers always love to perform. Like many of Chaminade's songs it gives the singer freedom of interpretation and artistic choice. A young singer could use this simple song to develop legato singing and expressiveness. In an article translated in *The Ladies' Home Journal*, the composer gave a graded list of some of her well-known songs. *Viens! Mon bien-aimé* was listed in the first group, "Best to begin with, and not difficult."³⁹

³⁹Cécile Chaminade, "How to Sing and Play My Compositions," *The Ladies' Home Journal* 22 (November 1905): 19.

L'amour captif (Love Held Captive)

Mignonne, à l'amour j'ai lié les ailes;
 Il ne pourra plus prendre son essor
 Ni quitter jamais nos deux coeurs fidèles.
 D'un noeud souple et fin de vos cheveux
 d'or,
 Mignonne, à l'amour j'ai lié les ailes!

Sweetheart, I have tied Love's wings;
 he will no longer be able to fly
 or leave our two faithful hearts;
 with a soft, delicate knot made from your
 golden hair,
 Sweetheart, I have tied Love's wings!

Chère, de l'amour si capricieux
 J'ai dompté pourtant le désir volage:
 Il suit toute loi que dictent vos yeux,
 Et j'ai mis enfin l'amour en servage,
 Ô chère! L'amour, si capricieux!

Dearest! Love, so capricious
 I have tamed his changeable desires;
 he follows every law that your eyes decree,
 and finally, I have made Love a slave,
 oh dearest! Love, so capricious!

Ma mie, à l'amour j'ai lié les ailes.
 Laissez par pitié ses lèvres en feu
 Effleurer parfois vos lèvres rebelles,
 A ce doux captif souriez un peu;
 Ma mie, à l'amour j'ai lié les ailes!

My beloved, I have tied Love's wings.
 Out of pity let his fiery lips
 brush your rebellious lips now and then,
 and smile a little on this gentle captive;
 my beloved, I have tied Love's wings.⁴⁰

Poet, Text, and Form

L'amour captif was set to a poem by the female French poet Thérèse Maquet (1858–1891). Jules Massenet (1842–1912) also set several of her poems for his French *mélodies*. It is a poem full of magic and wit. The narrator, who claims to have magical powers, tells the girl that he has tied Cupid's wings, so love will no longer be able to escape from their hearts. The poem consists of three stanzas of five lines each. The fifth line of each stanza repeats the first line.

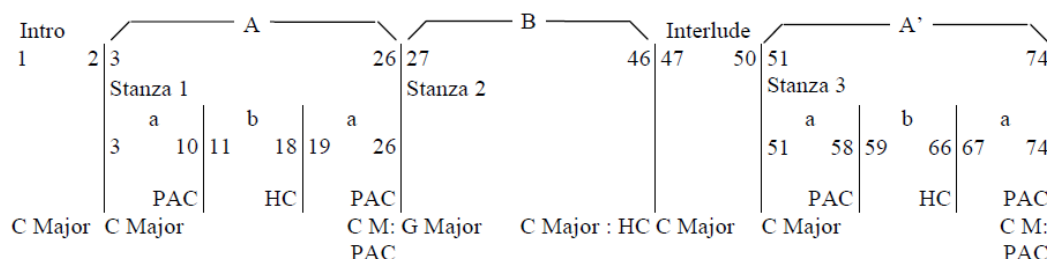
Musically, Chaminade repeats the second half of the last poetic line, “*j'ai lié les ailes,*” one more time at the end of the first and third stanzas. The poem is set in ternary

⁴⁰ English translation by Bard Suverkrop.

form (ABA'), where the last strophe shares the same music as the first strophe, but is slightly varied in melody and rhythm to accommodate the text. In addition, the A and A' sections are themselves small ternary forms (*aba*). The *a* subsection covers the first two poetic lines (mm. 3–10 of A; mm. 51–58 of A'); the *b* subsection, the third and fourth poetic lines (mm. 11–18 of A; mm. 59–66 of A)' and the *a'* section, the last poetic line and a partial repeat of the last line (mm. 19–26 of A; mm. 67–74 of A'). The rhyme scheme for the poem is *ababa, cdcdc, and aeaea*. The form diagram is shown in Fig. 3.

Figure 3

Chaminade, *L'amour captif*, form diagram



Tonal Design and Harmony

Unlike her method in *Viens! mon bien-aimé*, Chaminade does not change modality to create contrast; instead, the entire song is in the major mode. The first stanza is in C major, the second verse shifts to G major, and the third verse returns to the home key in m. 51. The shift to the dominant complements and reinforces the text of the second stanza: “Love is so capricious, yet, I have conquered it and I have made Love a slave.” Some chromatic chords are used to provide color and interest: the major mediant triad, in the tonic E major, moves one octave higher in both mm. 22 and 70 for the word “*ailles*”

(wings); there is a $\text{Ger}^+_{3/4}$ in G major in m. 29, a $\text{Fr}^+_{3/4}$ in C major in mm. 43 and 45; and another mediant chord, this time in C major, comes during the interlude in m. 49. In addition, a cadential six-four is employed in m. 41 ($\text{V}^6_4 - \text{V}^7 - \text{I}$) to make an expressive resolution to the tonic key (G: $\text{I} = \text{C} : \text{V}$).

Melody

Chaminade gives the song a relatively narrow vocal range, from Cb4 to E5, and the melody moves mostly in stepwise motion. These characteristics illustrate restriction implied in the song's title: *Love Held Captive*. The vocal phrases in the second stanza, which have some chromatic moments, turn into a more declamatory style, with phrases in the middle and lower registers. In the last phrase, "*l'amour, si capricieux!*" (Love, so capricious!), Chaminade capriciously constructs the whole phrase with a consecutive single D4 throughout (see Ex. 7), perhaps implying an attempt to control the melody of love.

Example 7


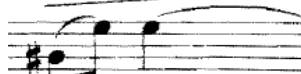


Chaminade, *L'amour captif*, mm. 44–46

The musical score for Example 7 consists of two staves. The upper staff is the vocal line in treble clef, and the lower staff is the piano accompaniment in bass clef. The key signature is G major (one sharp). The tempo markings are *p*, *poco rit. e rubato*, and *a tempo*. The lyrics are: "ling! I've con-quer'd his wil-ful ways! re! l'a-mour, si ca-pri-ci-eux!". The piano accompaniment features a prominent D4 note in the bass line throughout the phrase.

Short intervals, often repeated, are used for text-painting: the ascending sixteenth-note intervals illustrate Cupid's wings in mm. 6 and 22; the two repeated sixteenth notes in m. 15 and 32 depict Cupid trying to escape from capture (see Ex. 8).

Example 8

Chaminade, *L'amour captif*, mm. 5, 22, 15, and 32

<p>m. 5</p>  <p>pin - ions, ai - les;</p>	<p>m. 22</p>  <p>pin - ions! ai - les!</p>
<p>m. 15</p>  <p>With a D'un nœud</p>	<p>m. 32</p>  <p>so ca - le dé - sir vo -</p>

During the last phrase of the first and third stanzas, a downward motion of two sixteenth notes on the text “*j’ai lié les ailes!*” (I have tied Love’s wings!) (mm. 23–24) was used. This reversal of intervals suggests that the capricious Cupid has been conquered, so love will never fly away from the two lovers (see Ex. 9).

Example 9

Chaminade, *L'amour captif*, mm. 23–26

m.23



I have bound Love's pin - ions!
j'ai lié les ai - les!

In addition, the two downward vocal lines built on the same four notes, B–G–F#–E, in both mm. 35–36 on the text “*suit toute loi*” ([he] follows every law) and mm. 37–38 on “*dictent vos yeux*” (your eyes decree) imply that Cupid has surrendered (see Ex. 10).

Example 10

Chaminade, *L'amour captif*, mm. 35–38

The musical notation shows a vocal line in 3/8 time. The first measure (m.35) contains the notes B4, G4, F#4, and E4. The second measure (m.37) contains the notes B4, G4, F#4, and E4. The lyrics are 'Il suit toute loi que dictent vos yeux'.

Rhythm

The triple meter, 3/8, marked *allegretto* gives the song a lilting quality. Chaminade uses short rhythmic patterns combine with the short melodic lines to depict Cupid’s swift movement. For example, in the brief piano introduction, a figure of two sixteenth notes acting as an anacrusis in the left hand along with the eighth-note figure on the downbeat in the right hand in mm. 1–2 suggest Cupid’s agile movements trying to escape (see Ex. 11). The sixteenth-note triplets in m. 9 depict Cupid’s rapidly flapping wings.

Example 11

Chaminade, *L'amour captif*, mm. 1–2

Allegretto. *dolce*

Sweet - I
Mi -

p

To contrast with the short, fast, rhythmic vocal phrases in the beginning, Chaminade changes the vocal line in mm. 11–14 to longer note-values: three eighth notes per measure on “*Ni quitter jamais nos deux coeurs fidèles*” (nor leave our two faithful hearts), and eighth notes replace the sixteenth-note rhythmic pattern in the piano accompaniment, all combining with the tuneful melodic line to bring a jaunty moment to this fast-paced song, perhaps celebrating victory (see Ex. 12).

Example 12

Chaminade, *L'amour captif*, mm. 11–14

m.11

poco rit.

where, Or ev - er for - sake our true hearts' com - mun - ions. —
 sor Ni quit - ter ja - mais nos deux cœurs fi - dè - les. —

poco rit.

In comparison with mm. 3–10

Voice. *Allegretto.* *uove*

Sweet - heart, I have bound
 Mi - gnon - ne à l'a - mour

Piano. *p*

way - ward Love's light pin - ions, He nev - er - more can wan - ton oth - er -
 j'ai li - é les ai - les; Il ne pour - ra plus pren - dre son es -

Accompaniment

The piano accompaniment supports the voice in a creative way, at times playing block chords to provide the three-beat rhythm to move the song forward or creating a vivid picture, mood, and unity during the introduction and the interlude, doubling the vocal melody to highlight the important text (m. 7–10, mm. 55–58), or simply providing melodic and rhythmic variety. The short piano introduction sets a witty tone for the song. It is chromatic, built on ascending motion in both hands, and imbedded with short,

flexible rhythmic figurations that signify Cupid's movement, immediately attracting the listener's attention (see Ex. 11 above).

There is no interlude between the first and the second stanzas. During the interlude between the second and the third stanzas, mm. 46–51, Chaminade combines the rhythmic and melodic motives associated with Cupid and expands them into a playful interlude (see Ex. 13).

Example 13

Chaminade, *L'amour captif*, mm. 46–51

The image displays a musical score for Example 13, consisting of two systems of music. The first system, starting at measure 46, is marked *a tempo* and includes the lyrics "ways! eux!". It features a vocal line and a piano accompaniment. The piano part is marked *p leggiero* and *cresc.*. The second system, starting at measure 49, is marked *rit. dolce* and *a tempo*, with the lyrics "My sweet, Ma mi-". The piano part includes dynamics *f*, *pp*, *dim. rit.*, and *a tempo*. The score includes various musical notations such as trills (*tr.*), slurs, and dynamic markings.

Note that the motivic patterns of the first three measures of the interlude (mm. 46–48) comes from the melodic line in mm. 7–8 (see Ex. 14). The appearance of this motive for Cupid an octave higher sounds humorous.

Example 14

Chaminade, *L'amour captif*, mm. 7–8



This melodic motive on a pattern of four sixteenth notes and an eighth note is echoed by the right hand of the piano in the soprano register in m. 46, then transposed a whole step to A–B–A–B–A and B–C–B–C–B over the next two measures. The last two measures of the interlude feature a dotted quarter-note with a trill in m. 49, also suggesting the movement of Cupid’s wings. The soprano voice of the right hand, B–A–B–C (see Ex. 13 above, mm. 50–51) is characterized by another trill, derived from the vocal melody in mm. 25–26 (see Ex. 15)

Example 15

Chaminade, *L'amour captif*, mm. 25–26



The interlude overlaps with the vocal melody of the last stanza, which comes in on the last beat of m. 50, making the transition to the tonic natural and seamless (see Ex. 13 above, mm. 50–51).

Comments On Performance and Teaching

The original key is C major. The song was dedicated to the famous French bass Pol Plançon (1851–1914),⁴² who made his Paris Opera debut as Méphistophélès in Gounod’s *Faust* in 1883. From 1893, he continued his performances as leading bass for the next twelve years at the Metropolitan Opera in New York.⁴³ Plançon was praised for his “flawless trills and rapid scales” as well as perfect “cantabile and legato.”⁴⁴ From the dedicatee, we can sense that Chaminade preferred a medium or low male voice with flexibility to perform the song. According to Citron, the song was sung two times in Paris and London during 1893 by two male singers, Paul Seguy and Eugène Oudin,⁴⁵ an American baritone who performed opera internationally.⁴⁶ The high key in E-flat major also suits a light soprano, a soubrette. This fast and witty song is fun to sing, and a young singer has the opportunity to create a character who is clever and humorous on stage. A similar prototype would be Despina in *Così fan tutte* or Figaro in *The Barber of Seville* if sung by a baritone.

The rhythmic patterns are flexible and free, making the song good for training the flexibility of a heavier voice. The challenge for young singers would be the rhythm. Singer and pianist need to plan spots to take time for quickly catching breaths. They need to follow the dynamics, tempi, and expressive marks (*dolce leggero*, *poco rit. e rubato*, *dolcissimo*, etc) for an accurate interpretation of the score. The more declamatory passages require clear diction. It would be helpful to sing the song as if you speak it.

⁴² Citron, *Bio-Bibliography*, 77.

⁴³ *Grove Music Online*, s.v. “Plançon, Pol,” by Desmond Shawe-Taylor; accessed 29 August 2013.

⁴⁴ *Grove*.

⁴⁵ Citron, *Bio-Bibliography*, 77, 147.

⁴⁶ *Grove Music Online*, s.v. “Oudin, Eugène,” by Harold Rosenthal, accessed August 29, 2013.

Mignonne (Beloved)

Mignonne, allons voir si la rose,
 Qui ce matin avoit déclose
 Sa robe de pourpre au soleil,
 A point perdu, cette vesprée
 Le plis de sa robe pourprée
 Et son teint au vostre pareil.

Beloved, come let us see if the rose
 That had this morning unveiled
 Her robe of scarlet to the sun,
 has lost, this evening
 any of the folds of her scarlet robe
 And her blush, so like yours.

Las, voyés comme en peu d'espace,
 Mignonne, elle a dessus la place
 Las, las, ses beautés laissé cheoir
 Ô vraiment maratre nature,
 Puis qu'une telle fleur ne dure
 Que du matin jusques au soir.

Alas! See how in so short a time,
 Alas! Alas! See how in this place
 Its beauties have all faded
 Oh truly Nature is a cruel stepmother
 When such a flower lives
 Only from morning until evening.

Donc, si vous me croiés, mignonne,
 Tandis que vostre âge fleuronne
 En sa plus verte nouveauté,
 Cueillés, cueillés vostre jeunesse!
 Comme à cette fleur, la viellesse
 Fera ternir vostre beauté.

So, if you believe me, my darling
 While your age still flowers
 In its most verdant freshness
 Gather, gather your youth
 For, just as this flower has faded,
 Old age will wither your beauty.⁴⁷

Poet, Text, and Form

Mignonne (Beloved), published in 1894, is set to a text by Pierre de Ronsard (1524–1585), a prolific poet who wrote over two hundred poems that have been set to music by more than thirty composers.⁴⁸ This particular text is from Ronsard's best-known ode, "*Mignonne, allons voir si la rose*"⁴⁹ taken from his collection entitled *Les Amours* (1552–53).⁵⁰ Richard Wagner's *Mignonne* was based on the same text.

In the poem, Ronsard uses the rose as a metaphor for the girl's youth and beauty, which last for only a short time. Thus, he advises the girl to live life when her beauty is in

⁴⁷ English translation from Carol Kimball, ed., *Women Composers: A Heritage of Song* (Milwaukee: Hal Leonard, 2004), 33. Used by permission.

⁴⁸ *Grove Music Online*, s.v. "Ronsard, Pierre de," by Frank Dobbins, accessed May 14, 2013.

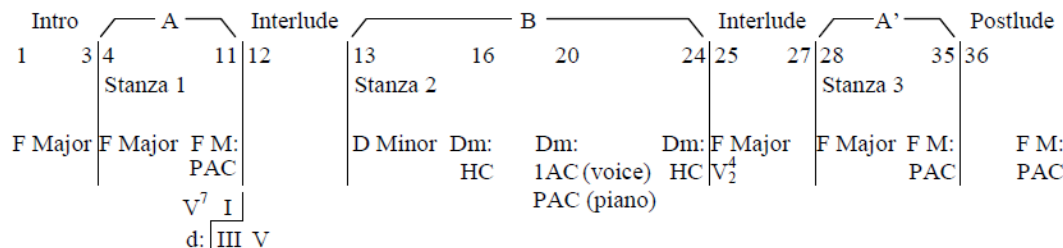
⁴⁹ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard, 2006), 202.

⁵⁰ *Grove*.

full bloom. Carol Kimball notes that the poem “contains Ronsard's most prevalent poetic themes: the passage of time, the fragility of life, and the invitation to live in the moment.”⁵¹ The poem has three strophes with six lines each and it is set in ternary form (ABA'), with straight forward rhyme schemes: *aabaab*, *aacaac*, and *aadaad*. The form diagram is as follows (see Fig. 4).

Figure 4

Chaminade, *Mignonne*, form diagram



Tonal Design and Harmony

Mignonne has a simple melody that switches between major and relative minor. This change of mode corresponds with the idea that the beautiful rose only lasts a short time because of the cruelty of Nature. The third stanza moves back to the tonic to highlight the poet's advice to enjoy and live life to the fullest in the present moment. The three-measure piano introduction built on dominant-7th and diminished 7th chords (V₂⁴-vii^{o6}/₃-vii- V₃⁴) creates a rich texture and tension that resolves at the beginning of the vocal melody in m. 4 (see Ex. 16).

⁵¹ Kimball, *Song*, 202.

Example 16

Chaminade, *Mignonne*, mm. 1–3

Lento. (♩ = 52)

F major: V_2^4 vii_5^{06}/vii V_3^4

The third poetic line ends on an A-major triad, the mediant of F major, in m. 7, functioning as the dominant of D minor, and foreshadowing the next stanza (see Ex. 17).

Example 17

Chaminade, *Mignonne*, m. 7

Voice

leil,
sun,

Piano

pp

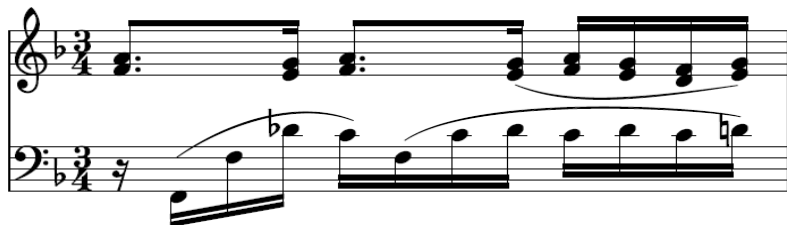
III (tonicization of D minor)

Another major triad occurs in the B section on the first beat of m. 17 at the beginning of the second poetic line. Here, Chaminade uses III in D minor, which is the tonic chord of

F major, as if to invoke and recall the beauty of the rose described in the first stanza (see Ex. 18).

Example 18

Chaminade, *Mignonne*, m. 17



D minor: III (I in F major)

The vocal melody of the B section has three cadences, none of them a perfect authentic cadence, suggesting nostalgia for the short life of the rose.

Melody

Chaminade's unpretentious melody suggests the simple beauty of the girl. The vocal line, which combines short and long musical phrases, is fairly conjunct and legato. The long phrases seem to be written without bar lines (see Ex. 19).

Example 19

Chaminade, *Mignonne*, mm. 4–7

dolce.

Mi - gnon - ne, al - lons voir si la ro - se, Qui ce ma - tin a - vait dé -
Mi - gnonne. — let us see if the ros - es Whose crimson hearts the morn un -

clo - se Sa ro - be de pourpre au so - leil, —
clos - es To the dew - v kiss of the sun

Text painting technique is employed during the second stanza in mm. 15–16 on

“*Mignonne, elle a dessus la place*” (Beloved, it is drooping all over the place) (see Ex. 20).

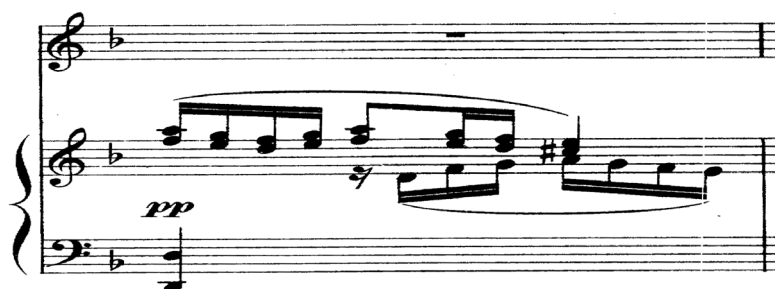
Example 20

Chaminade, *Mignonne*, mm. 15–16

Mi - gnonne elle a des - sus la pla - ce,

The abruptly falling vocal melody, which starts on B4, has a downward stepwise vocal line, following by a slightly ascending line until reaching A4, then another descends on an octave to A3, the lowest pitch in the song. This drastic falling melody covering one octave seems to depict the falling petals of the rose. Moreover, this vocal melody is echoed in the next measure by the piano alone, again suggesting loss of beauty (see Ex. 21).

Example 21

Chaminade, *Mignonne*, m. 17

In the last poetic line, “*Que du matin jusques au soir!*” (only from morn until the evening!), in mm. 23-24, the descending melody of sixteenth notes portray the gradual falling pedals of the rose in a different way (see Ex. 22).

Example 22

Chaminade, *Mignonne*, mm. 23–24

Que — du — ma - tin — jus - ques au — soir,
 From — sweet morn — to — sad — ev - en - fall!

Rhythm

The *mélodie* is in simple triple meter, 3/4, marked *lento*. The song maintains the same tempo throughout, just slowing down a little in m. 10 and m. 34 on the final phrase of both first and third stanzas. During the B section, in response to “*Ô vrayement marâtre nature, Puis qu'une telle fleur ne dure, Que du matin jusques au soir!*” (Nature is truly a cruel mother, when such a flower only lasts, but from morn until the evening!),

Chaminade introduces a double pedal point (D–A) through a new syncopated figure. These repeated, unchanging pedal points on every beat played by the left hand piano from m. 21–23 depict the relentless merciless quality of Nature, sweeping the roses away. In contrast, on the last word “soir” (evening) in m. 24, the two simple chords exhibit the desolation and emptiness after the roses have withered (see Ex. 23).

Example 23

Chaminade, *Mignonne*, mm. 21–24

The image shows a musical score for Example 23, consisting of two systems of music. The first system covers measures 21 and 22, and the second system covers measures 23 and 24. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'cresc.' (crescendo). The lyrics are in French and English. The harmonic analysis at the bottom right indicates the chords for measures 23 and 24: V7/V and V.

m.21

cresc.

O vrayment ma-ras-tre na-tu - re, Puis-qu'un-e tel-le fleur ne du - re
 O na-ture stern, to pit-y give not! That flow'r so fair in-deed may live not,

m.24

Que — du — ma - tin — jus - ques au soir,
 From — sweet morn — to — sad — ev - en - fall!

V7/V V

Accompaniment

The short piano introduction is built on an upward sequential figure in the right hand (see Ex. 16 above). The voice makes an appealing entrance in m. 4 by continuing this motivic sequence on the tonic. The same melodic and rhythmical motive is used again in the interlude of mm. 25–27 as a unifying gesture. Over the course of the song, the piano accompaniment simply doubles the voice in lower thirds (mm. 4–6, 28–30) or unison (mm. 8–9, 32–33), or creates contrast and builds intensity. Text painting is evident at the end of the song: the short piano postlude echoes the last vocal melody on “*Fera ternir vostre beauté*” (will cause your beauty to fade), implying the transient beauty of youth (see Ex. 24).

Example 24

Chaminade, *Mignonne*, mm. 35–36

The musical score for Example 24, Chaminade's *Mignonne*, measures 35–36, is presented in a two-staff format. The top staff is for the voice, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with the lyrics "té. soon!" and ends with a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both mirroring the vocal melody. A "rit." (ritardando) marking is present in the piano part towards the end of the passage.

Comments on Performance and Teaching

It has not been possible to trace the score in the original key published in 1894. Nowadays scores in two keys are available, F major and Eb major. The score in F major intended for soprano and tenor is also suitable for mezzo-soprano in tessitura, which

lingers mostly between D4 and E5 and range, A3 to F5 as the highest note. The song requires good breath management to maintain the smooth and even legato line.

Sometimes the long vocal phrases require the singer to find a place for a quick breath without a corresponding musical break. The song has mostly stepwise melodies and is not difficult for the beginning singer.

From a performance point of view, this song has a subdued passion, so the interpretation should not be overly dramatic, especially at the beginning of the A section, although both singer and pianist should maintain simplicity and subtlety throughout. Less is more. Pay attention to dynamics and tempo markings, such as the crescendo in m. 9 and another crescendo and *poco larg.* in m. 10, which requires the singer to stretch the tempo within the musical phrase, thus bringing more emphasis to the text. The B section has a little declamatory moment, mm. 21–22, which requires a little more focus on diction, then in m. 23 returns to the legato line. Although the vocal melody of A' setting is identical to A, both singer and pianist should perform it more delicately as a contrast with A. The beginning of the vocal line of the A' may be sung *piano* to bring more tenderness and pensiveness to the text, Chaminade added a *forte* to the last vocal line to end with a big closure, so the singer should follow this dynamic strictly. The song would be good for students who are timid and have not developed performing ability on stage, since it does not demand much communication with the audience: just a focus on legato singing.

Espoir (Hope)

Ne dis pas que l'espoir à tout jamais t'a fui,
Ni que, cet amour mort, l'amour ne peut renaître.
Rien ne doit s'en aller, rien ne doit disparaître,
Demain voit revenir ce qui passe aujourd'hui.

Pour une heure de vide, et d'angoisse, et d'ennui,
Tu peux maudire en paix le destin lâche et traître;
Désespéré d'un jour, tu peux pleurer peut-être:
L'aurore d'un bonheur va monter dans ta nuit!

Elle grandit, l'ardente et lumineuse aurore!
Toi qui niais l'amour, tu vas aimer encore!
L'aurore va venir, l'aurore va monter!

Et, toujours saluant chaque bonheur qui passe,
Tu sentiras toujours, sous ta poitrine lasse,
Quelque tendresse battre et quelque espoir chanter.

Ne dis pas que l'espoir à tout jamais t'a fui,
Ni que, cet amour mort, l'amour ne peut renaître.
Rien ne doit s'en aller, rien ne doit disparaître,
Demain voit revenir ce qui passe aujourd'hui.

Do not say that hope has fled forever,
nor that, love being dead, love cannot be reborn.
Nothing must depart, nothing must vanish,
tomorrow sees the return of what passes today.

For an hour of emptiness, and of anxiety, and of boredom,
You may curse cowardly and treacherous Fate;
In the despair of the day, you may perhaps weep:
the dawn of happiness will rise in your night!

The glowing and luminous dawn spreads!
You who reject love will love again!
The dawn will come, the dawn will rise!

And, while greeting each joy that passes,
you will forever feel, in your weary breast,
a beat of love and the song of hope.

Do not say that hope has fled forever,
nor that, love being dead, love cannot be reborn.
Nothing must depart, nothing must vanish,
tomorrow sees the return of what passes today.⁵²

⁵² English translation by Bard Suverkrop.

Poet, Text, and Form

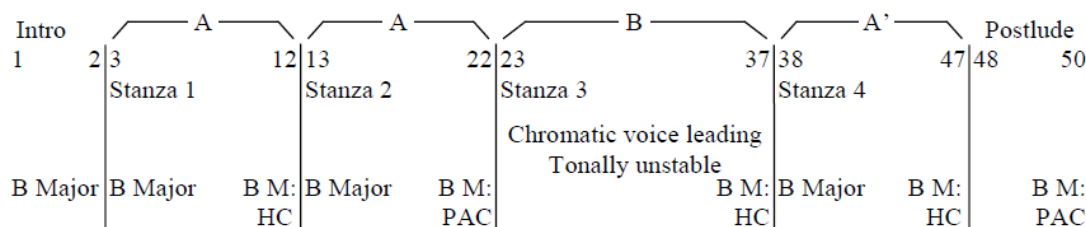
Espoir (Hope), a setting of a text by the French poet and author Charles Fuster (1866–1929), was published in 1895. Chaminade favored Fuster so much that she set almost forty of his poems. Other composers, such as Francesco Paolo Tosti (1846–1916) and Jules Massenet (1842–1912) also set Fuster’s poetry. The present song was dedicated to Mario Ancona (1860–1931), an Italian baritone who performed on operatic stages all over Europe and the USA, including the Metropolitan Opera in New York.⁵³

Espoir (Hope) is an optimistic and passionate song that resembles “*Frühlingsnacht*” (Springnight) in Robert Schumann’s *Liederkreis*, Op. 39 by Joseph von Eichendorff. The theme of both poems is hopeful love; both exhibit an uplifting spirit in their lyrics. In “*Frühlingsnacht*,” the protagonist is inspired by Nature, cries out that Spring is in the air, and hears the moon, stars, and nightingales singing “*Sie ist dein!*” (She is yours!). In “*Espoir*,” the protagonist claims that “the dawn of happiness will rise at night; you who reject love will love again, you will forever feel the beating of love and the song of hope.”

The *mélodie* is comprised of four stanzas; the text of the last verse is the reprise of the first verse. The poem contains unequal poetic lines: the first two and last stanzas consist of four lines each, whereas the third and fourth stanzas have three lines apiece. The rhyme scheme for each stanza is: *abba*, *abba*, *bbc*, *bbc*, and *abba*. The musical structure is quaternary form, AABA’. The form diagram is as follows (see Fig. 5).

⁵³ *Grove Music Online*, s.v. “Ancona, Mario,” by Elizabeth Forbes, accessed June 10, 2013.

Figure 5

Chaminade, *Espoir*, form diagram

Tonal Design and Harmony

Chaminade gives the song a major tonality (B major) to illustrate the theme of the song, hope. Schumann's "*Frühlingsnacht*" is also composed in a major key. The A sections are in the tonic. The second poetic line ends in a half cadence in m. 6, and the third poetic line ends in a deceptive cadence in m. 8, responding to the text "*Rien ne doit s'en aller, rien ne doit disparaître*" (Nothing must depart, nothing must vanish). The fourth poetic line ends in a perfect authentic cadence in m. 11 to suggest the security of "*Demain voit revenir ce qui passe aujourd'hui*" (tomorrow sees the return of what passes today).

The B section is tonally unstable and harmonically active, displaying chromaticism and passing modulations. The harmonic progressions of the whole section move more chromatically than diatonically (G–g–G# dim–F–F#–G–C), and there is a long modulating passage that resolves to B major on the last beat of m. 36. The first line, "*Elle grandit, l'ardente et lumineuse aurore!*" (The glowing and luminous dawn spreads!), is supported by G major triad and G minor triad. The second line switches to G# major to respond to the text "*Toi qui niais l'amour, tu vas aimer encore!*" (You who reject love will love again!). The next line, "*L'aurore va venir, l'aurore va monter!*" (The dawn will

come, the dawn will rise!), is supported by F major chord and ends in m. 30 on a Ger+6 chord, which resolves to F# major in m. 31 at the beginning of the second half of B section. The tonality then returns to G major in m. 33 for the second poetic line, finally resolving to C major in m. 35 on the phrase “*Quelque tendresse battre*” (some tenderness to beat).

Following this long modulating passage, the next three and half measures feature a transition back to the initial tonal center, B major. On the last phrase, “*et quelque espoir chanter*” (and which hope sings), the transition to B major does not involve a pivot chord; instead, it is made through a six-note melodic line, doubled by the piano accompaniment in both hands (see Ex. 25).

Example 25

Chaminade, *Espoir*, mm. 34–38

m.34

las - se, Quelque ten - dresse battre et quelqu'es - poir chanter.

comp
di

Melody

The vocal melody is generally characterized by conjunct motion with occasional thirds, fourths, and rising fifths; wide intervallic leaps and octaves are reserved for text painting. For example, “*demain*” (tomorrow) (m. 9) and “*L’aurore*” (dawn) (m. 19) are given major sixths; “*aurore*” (dawn) (m. 24) and “*encore*” (again) (m. 26) receive an octave leap. These four words are also placed on G5 or G#5, the highest pitch level of the song.

Throughout the song, the melody generally proceeds in paired phrases. For example, during the A section, the first two musical phrases, covering the first two poetic lines share the same melody (m. 3 and 5) and similar rhythmic patterns (mm. 3–4 and 5–6); m. 7 is melodically parallel to m. 8, in similar but not identical rhythms (see Ex. 26).

Example 26

Chaminade, *Espoir*, mm. 3–8

Ne dis pas que l'espoir à tout ja-mais l'a fui,

Ni, que cet amour mort, l'amour ne peut re - naître.

Rien ne doit s'en aller, rien ne doit dispa-raître,

In the B section, the vocal melody not only consists of paired phrases but proceeds in rising sequences, illustrating hope and inspiration (see Ex. 27).

Example 27

Chaminade, *Espoir*, mm. 23–33

El - le grandit, l'ardente et lu - mi - neuse au -

- ro - re! Toi qui a - ais l'amour, tu vas ai - mer en -

- co - re! L'au - ro - re va ve - nir, l'au -

ric - a tempo - re va monter! Et, tou - jours sa - lu - ant chaque bonheur qui

pas - se, Tu sen - ti - ras toujours sur ta poi - tri - ne

Example 29

Schumann, *Frühlingsnacht* from *Liederkreis*, Op 39, mm. 1–5

The image shows a musical score for Schumann's 'Frühlingsnacht' from 'Liederkreis', Op. 39, measures 1-5. The score is in G major and 3/4 time. It features a vocal line and piano accompaniment. The piano part is characterized by consecutive eighth-note triplets in both hands. The lyrics are: 'Ue - berim Gar - ten durch die Lüf - te hört' ich Wan - der - vö - gel zieh'n; das he -'.

Liederkreis, Op.39 was composed in 1840. Chaminade was probably familiar with this song cycle and we know she liked Schumann’s music. In an interview in 1895, the composer declared: “Yes, I do vastly admire all his music, and very likely its mood is occasionally reflected in my compositions.... Schumann is to me one of the most suggestive and imaginative of musicians.”⁵⁴ Both composers use consecutive triplets throughout the song to illustrate the protagonist’s passion.

Chaminade’s vocal melody is based on consecutive eighth-note triplets, giving the song a vigorous, fresh, and passionate quality. In addition, as mentioned above, important words are highlighted by being given longer note values a higher vocal register: such as “*demain*” (tomorrow), “*L’auore*” (dawn), “*monter*” (rise), and “*chanter*” (sing).

Chaminade also effectively employs musical rests for text painting. In the B section, the narrator declares that “*L’auore va venir*,” (The dawn will come) on F5 with

⁵⁴ “Mdlle. Chaminade,” *The Minim*: a musical magazine for everybody. May, 1895, 113. <http://search.proquest.com.ezproxy.lib.indiana.edu/docview/7028238/fulltextPDF/14060BD018F3734421E/2?accountid=11620> (accessed September 7, 2013).

the dynamic marking *ff* in a recitative-like line. Rather than ending “*venir*” with a longer duration for emphasis, Chaminade assigns the last syllable “*-nir*” to only a half note tied to quarter note, then surprisingly adding two quarter-note and an eighth-note rests. After the pause, the narrator continues the second declaration, “*l’aurore va monter!*” (the dawn will rise!), starting on the same pitch level, F5, then rising to G5, followed by more rests with a “*rit.*” marking in both voice and piano accompaniment. The contrast between the loudness and silence surprises the listener, making the narrator’s discourse most persuasive and powerful (see Ex. 27 above, mm. 26–30).

Accompaniment

Overall, the piano accompaniment provides firm four-beat chords to support the voice throughout. It also seems to demonstrate the unshakable faith and resolution of the narrator. At the beginning of the B section on “*Elle grandit, l’ardente et lumineuse aurore! Toi qui niais l’amour, tu vas aimer encore!*” (The glowing and luminous dawn spreads! You who reject love will love again!), Chaminade substitutes for the chords a series of arpeggios to portray the mysterious “glowing and luminous dawn”, while the upward motion of both hands of the piano accompaniment in m. 24 illustrates the dazzling expansion of the dawn. This same accompaniment figure with different harmonies is repeated on the second poetic line in mm. 25–26 under the same rising melody a half step higher, suggesting further expansion (see Ex. 27 above, mm. 23–26).

Comments on Performance and Teaching

This *mélodie*, passionate and exhilarating, is suitable for all voice types. It makes a very appropriate final song for a recital, because of its inspiring text and its energetic melody with exciting high notes. The triplets can be tricky for some students. The A sections require the singer to sing with an even and smooth line, not choppy. Even the advanced singer should patiently practice the French text first, then read it under the musical rhythms. After successfully reading the lyrics in rhythm smoothly, the pitched notes can be added. In general, it is an atmospheric song with wide range that requires the singer to convey mood effectively.

I have been unable to trace the original score, published in 1895, although it is certain that G major is the original key because the song is dedicated to a baritone. The B-major version, with the range D3#– G#5,⁵⁵ is suitable for a high voice, and the tessitura would be high for a medium voice. The G-major version is a little low in range for a mezzo-soprano (B3–E5). I feel it would be ideal for a contralto, and A major, range C#3– F#5, would be perfect for a mezzo-soprano, since it can bring much more satisfaction and excitement to singing the high notes. Although there is apparently no published score in A major, the mezzo-soprano Anne Sofie von Otter recorded *Espoir* in that key on her CD *Mots d'amour*.

⁵⁵ Robin Smith, “Mélodies of Cécile Chaminade,” 55.

SONGS COMPOSED 1898–1902

The end of the 1890s marked Chaminade's great success in her orchestra compositions. At the same time, she continued her London concert tours between 1897 and 1899 as well as other international performing tours. She also started writing an opera, as is announced to the public in 1897.⁵⁶ Composing a larger work probably gave the composer inspiration in trying new styles in her vocal composition. *Chanson triste* (1898), composed during this period, shows this compositional style change in tonal shifts and vocal styles in the two sections. Another important event during the time period was her marriage to Louis-Mathieu Caronel, a music publisher, in 1901, which perhaps helped the sales of her chamber music.

Chanson triste (Sad Song)

Dans les profondes mers naquit la perle ambrée,
 Au pied des sapins verts, la violette en fleur,
 Dans l'air bleu du matin, la goutte de rosée,
 Moi, dans ton coeur!

En un royal collier la perle ronde est morte,
 En un vase élégant, la violette en fleur,
 Au baiser du soleil la gouttelette est morte,
 Moi, dans ton coeur!

Ici-bas les choses exquisés,
 Et qui souvent ne parlent pas,
 Sont bien mortes quand on les brise;
 Par pitié, ne les brise pas!

Car ces frêles et tendres choses,
 Ailes fines de papillons,
 Plumes d'oiseau, branches de roses,
 Disparaissent dans le sillon.

⁵⁶ Citron, *Bio-Bibliography*, 12.

Mon pauvre rêve de bonheur
 Est bien mort, ainsi que la rose,
 Le jout sombre où j'ai, dans mon coeur,
 Senti qu'on brisait quelque chose!

 The amber pearl was born in the deep seas,
 at the foot of the green pines, the flowering violet,
 in the blue morning air, the drop of dew.
 I (was born), in your heart!

The round pearl dies in a royal necklace,
 in an elegant vase, the flowering violet.
 at the kiss of the sun, the dewdrop dies.
 I (die), in your heart!

Over here these things that are exquisite,
 and which often cannot speak
 are quite dead when one breaks them;
 for pity's sake, do not break them!

Because these frail and tender things,
 delicate butterfly wings,
 bird's feathers, rose branches,
 vanish into the depths.

My poor dream of happiness
 is quite dead, like the rose,
 on that dark day when I, in my heart,
 felt something break.⁵⁷

Poet, Text, and Form

Chanson triste was set to a text by Comtesse Joseph Rochaid (dates unknown).

The song was published in 1898 and dedicated to the French mezzo-soprano Charlotte Wyns (1868–1917), an opera singer who performed leading roles in *Carmen*, *Mignon*,

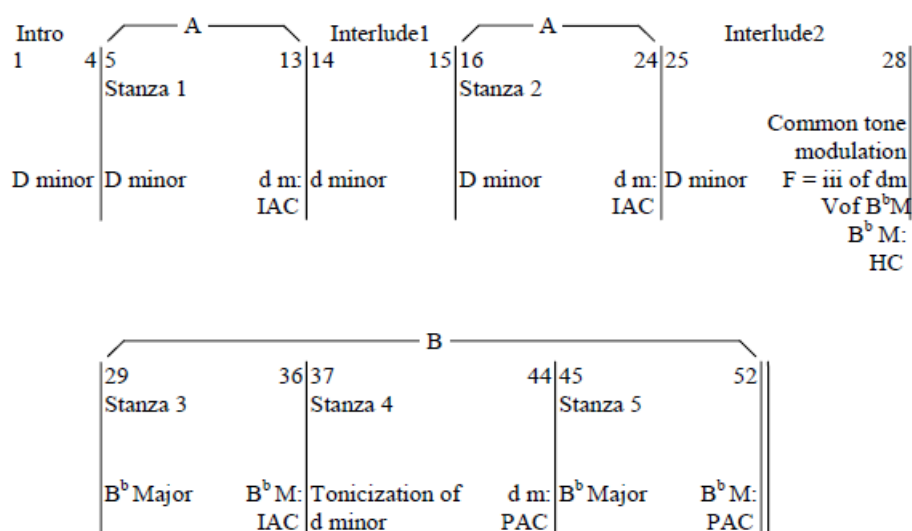
⁵⁷ English translation by Bard Suverkrop.

Werther, and *Cavalleria rusticana*, among others.⁵⁸

The title *Chanson triste* (Sad Song) immediately tells us the song's theme. In the poem, the narrator is heartbroken. She tells that her dream of happiness is dead, broken. The song has five verses with four lines each. The musical form is AAB, where B is in a declamatory style for verses three to five, thus making it a through-composed song with the first section repeated. The first and the second verses share the same rhyme scheme *abab*, whereas the last three verses have *acac*, *adad*, and *baba* (see Fig. 6).

Figure 6

Chaminade, *Chanson triste*, form diagram



⁵⁸ Charlotte Wyns, <http://www.artlyriquefr.fr/personnages/Wyns%20Charlotte.html> (accessed July 6, 2013).

Tonal Design and Harmony

The first two verses are set in D minor, responding to the song's title. The next three verses (stanzas three to five) are set in B-flat major and the fourth stanza has a moment of tonicization of D minor after an imperfect authentic cadence in B-flat major at the end of third stanza (m. 36). The final stanza returns to B-flat major in m. 45. Thus the song begins in D minor and ends in B-flat major. Starting and ending a song in different keys is an unusual approach for Chaminade compared with the four songs of her early period, 1892–95, which all end in the tonic. Citron notes that in the mid-1890s Chaminade was criticized for “lack of stylistic variety,”⁵⁹ so perhaps the composer used this change of key to provide more variety in her music.

The transition into B-flat major from D minor is achieved by a common-tone modulation in mm. 27–28, a more advanced procedure than in Chaminade's early period, where the tonality simply shifts from major to relative minor (see Ex. 30). The inversion of a Db augmented triad is used later in m. 44 to create the retransition to B-flat major from D minor.

⁵⁹ Citron, *Bio-Bibliography*, 11.

Example 30

Chaminade, *Chanson triste*, m. 28

The image displays two musical staves. The upper staff is a single treble clef staff containing a single note on the second line (D4) with an accent (>) above it. The lower staff is a grand staff (treble and bass clefs) showing a piano introduction. It begins with a piano (*pp*) and ritardando (*rit.*) marking. A slur covers the first two notes of the right hand, which are D4 and E4. The bass line has notes F3, G3, and A3. A chord symbol 'Db+' is written below the bass staff.

At the beginning of the fourth stanza in m. 36, a D4 played by the right hand of the piano appears on the second beat, a tonicization of D minor within B-flat major (see Ex. 31), reminiscent of the first two stanzas (section A), where it represents the tearful and heartbroken emotional state of the protagonist.

Example 31

Chaminade, *Chanson triste*, m. 36

It is not until the final phrase, “*Disparaissent dans le sillon*” (vanish into the depths), mm. 42–44, that the cadential six-four chord brings a brief moment of hope: a possibility of resolving to F major (see Ex. 32).

Example 32

Chaminade, *Chanson triste*, mm. 43–44, rewritten as a hypothetical cadence in F major

Cad₄ V₃ I (F major)

But her destiny seems to be a helpless D minor with endless pain (see Ex. 33).

Example 33

Chaminade, *Chanson triste*, mm. 42–44

ro - ses, Dis - pa - rais - sent dans le sil - lon. ———

molto rit.

rit.

Cad⁶₄ V⁶₅ i (D minor)

And yet the song does not end here, or even pause on D minor for more than two beats.

The final stanza moves to B-flat major in m. 45 through Db in the last beat of m. 44 and ends in that key without a postlude.

Melody

This five-verse song is unusual in that it consists of two main parts: a fast, melodic section and a slow, narrative section. The song has a plaintive melody, not only in the vocal line, but in the septuplet arpeggios of the piano introduction, where one can hear D-G-F-E played on the downbeat of piano arpeggios twice as the piano proceeds to measure three and four (see Ex. 34).

Example 34

Chaminade, *Chanson triste*, mm. 1–5

The musical score is presented in three systems. The first system shows the piano introduction, marked *PIANO* and *f*, with the tempo marking *All° moderato* and a quarter note equal to 96. The piano part features a fast, surging melody with triplets and duplets. The second system continues the piano introduction. The third system shows the vocal line entering in measure 5 with the lyrics "Dans les profou - des mers". The vocal line is marked *mf* and features a fast, surging melody with triplets and duplets. The piano part continues with a *dim.* marking.

The voice enters in m. 5 and continues the sense of urgency created by the piano introduction through its fast, surging melody featuring ascending and descending phrases with triplets, duplets, and dotted notes on each beat, all portraying the billowy, uncontrollable emotions of the protagonist. The vocal range of the first stanza is narrow, D4–D5, without any showy high notes or extensive chromatic moments. The protagonist begins her melancholy complaint with *mf* on the tonic D5, the highest pitch level of the song, repeating it several times before moving to its leading tone C#5 on an eighth note, then back to the tonic (see Ex. 34 above). It is like a wronged child tearfully telling her grievance. The same melody is repeated at the beginning of the third poetic line. The

stanza reaches its emotional high point on the last poetic phrase, “*Moi, dans ton coeur!*” (I, in your heart!), on a descending vocal line G–F–E–D marked *f*, D being the lowest note of the stanza, signifying her final cry about the cruel reality of love. Underneath the melody, the piano accompaniment doubles the voice with accented arpeggios (mm. 11–12). This four-note motive was introduced by the piano accompaniment in mm. 3–4 in the form D–G–F–E (the bass note of each beat) (see Ex. 35).

Example 35

Chaminade, *Chanson triste*, mm. 11–12

The image displays two musical excerpts. The top excerpt shows the vocal line for the phrase "Moi, dans ton" in a single staff. The notes are G4, F4, E4, and D4, marked with a forte (*f*) dynamic. Below the notes are the lyrics "Moi, dans ton". The bottom excerpt shows a piano accompaniment for the phrase "coeur!". It features a vocal line with a descending melodic line (G4-F4-E4-D4) and a piano accompaniment consisting of accented arpeggios in the right hand and a bass line in the left hand. The piano part is marked with a forte (*f*) dynamic. The piano accompaniment consists of accented arpeggios in the right hand and a bass line in the left hand.

The second stanza is set to exactly the same music as the first section, except for a slight change in dynamics: the vocal line begins *pp* rather than *mf*. This contrast makes

the song more melancholy and the second occurrence of “*Moi, dans ton coeur!*” (I, in your heart!) over the four-note motive more heartbreaking (see Ex. 36).

Example 36

Chaminade, *Chanson triste*, m. 16

The image shows a musical score for Example 36. It consists of two staves. The top staff is the vocal line, written in a single treble clef with a key signature of one flat (B-flat major) and a time signature of 3/4. The melody is simple and slow, with the lyrics "En un royal collier" written below it. The bottom staff is the piano accompaniment, written in two staves (treble and bass clefs) with a key signature of one flat and a time signature of 3/4. The piano part features a wavy, fluttering melodic line in the right hand and a simple bass line in the left hand. The tempo is marked "pp" (pianissimo).

After the stormy scenes depicted by fast and wavy melodic lines in 12/8 in the first two stanzas, Chaminade simplifies the vocal line to slow and calm, based on two single notes: F and A. Perhaps the woman’s tears have dried out, and all that is left for her at this moment is the emptiness of her broken dream. Bengt Forsberg writes about the B section: “... the strange calmness of the second part, which conveys the idea of the broken dream by breaking up the vocal line: the voice remains largely in the home key, but now in counterpoint with the dream, still fluttering in the piano part in the major mode.”⁶⁰

The third stanza, the first part of the B section, is in B-flat major and built on a single melodic note, F4. The second part, the fourth stanza, moves to D minor and the

⁶⁰ Forsberg, liner notes.

vocal line is built on A4 throughout. The last section features mainly F4 until the final three measures, where a few notes are added to create a peaceful closure in B-flat major.

Rhythm

Chaminade employs 12/8 meter with *moderato* and the quarter note equaling 96 for the A section. Both accompaniment and vocal line features fast, short rhythmic values, which portray the character's agitated emotional state. "*Moi, dans ton coeur!*" was given longer note values to further highlight the protagonist's pain. During the B section the meter changes to simple triple meter in *andantino* and the quarter note equaling 80, a slightly slower tempo than the first section. The majority vocal line of the B section consists of two repeated notes in middle register, resulting in a much more narrative style. All of these depict the emotional states of the protagonist, who is tired and weary, as well as her confusion and bewilderment about her broken dream.

Accompaniment

The accompaniment is characterized by harp-like arpeggiated chords for the first two stanzas and homophony for the last three stanzas. The piano introduction sets the mood through a figure of fast arpeggiated septuplets with dotted quarter notes on the downbeat accented by the articulation *marcato*, evoking a striking bell. Bengt Forsberg notes "the vivacity of the piano's plucked arpeggios, swinging like ominously chiming bells (D minor)...."⁶¹ Chaminade successfully creates a four-note motive D–G–F–E at the beginning of the piano accompaniment to effectively set the dramatic scene (m. 3). The motive is created by the four arpeggios in their different combinations (mm. 6–11)

⁶¹ Forsberg, liner notes.

throughout the first two stanzas underneath the fast-paced vocal line. Each *marcato* strike is like a heavy pounding on the protagonist's heart (see Ex. 37).

Example 37

Chaminade, *Chanson triste*, mm. 6–11

naquit la perle ambrée, Au pied des sa-pins verts

la vi-o-lette en fleur, Dans l'air bleu du matin la

gout-te de ro-sé-e; Moi, dans ton

poco cresc.

decresc.

p

f

p

Comments on Performance and Teaching

The original key is in D minor for mezzo-soprano. There is a transposed version in E minor for high voice.⁶² From the dedicatee we can tell that Chaminade preferred this dramatic song to be sung by a lyrical mezzo-soprano with a warm, rich voice. The vocal range is Bb3–D5 and the tessitura is largely in the middle register, D4–A4: very comfortable for a medium voice. Neither range nor tessitura are challenging for beginning singers. Perhaps the greatest challenge is the French language in the fast, flowing melody of the first part and the slow contrasting B section, where the majority of the vocal line is based on two notes. The B section requires the singer to shape the phrase and emphasize the important words to keep up the momentum of the melody. In addition, the vocal melody is independent of the piano accompaniment and therefore may pose additional difficulty for a beginning singer.

⁶² Robin Smith, “Mélodies of Cécile Chaminade,” 45–46.

Alléluia (Alleluia)

J'avais douté de votre amour
Et de ma constance elle-même,
Mais voici qu'avec le retour
Du joyeux printemps, je vous aime!

I had doubted your love
and my constancy as well
but now, with the return
of joyous Spring, I love you!

Le printemps qui rit dans mon cœur
Comme un soleil dans une eau pure,
M'a rendu mon passé vainqueur
Et son ivresse à la nature.

The spring, which laughs in my heart
like sunlight reflected in pure water,
has given back my conquering past
and given Nature back its intoxication.

Je vous aime, enfant, aimez-moi;
C'est le printemps qui nous convie!
Ne sentez-vous pas que la foi
Qui nous revient, nous rend la vie!

I love you, dear child, love me;
it is the Spring that invites us!
Do you not feel how our faith
which revives us, gives us life?

Alléluia pour les beaux jours
Du printemps et de l'allégresse!
Mignonne, en gardant vos amours,
Vous garderez votre jeunesse!

Alleluia for the beautiful days
of Spring and happiness!
Sweetheart, in preserving your love,
you will-preserve your youth.⁶³

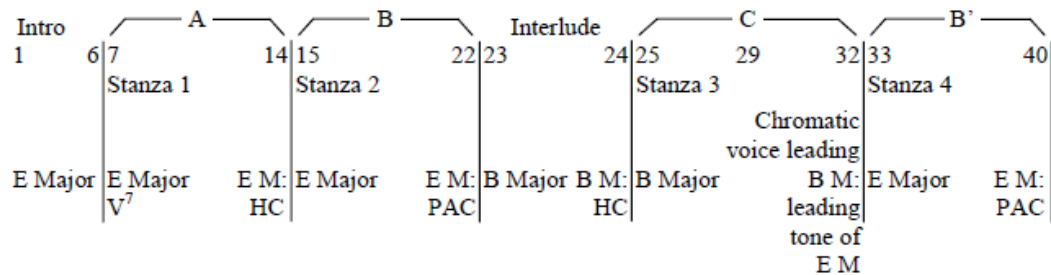
Poet, Text, and Form

Alléluia (Alleluia) was composed in 1901 to a text by Paul Mariéton (1862–1911). Jules Massenet also set his poetry. The love poem is full of joy, passion, and aspiration. It describes the poet's ardent feelings about renewed love, inspired by the return of Spring and beautiful Nature.

The *mélodie* consists of four verses. Verses one, two, and four have the rhyme scheme *abab*, while the rhyme scheme of the third is *cdcd*. Chaminade gave the song the musical structure ABCB'. The form diagram is as follows (see Fig. 7).

⁶³ English translation by Bard Suverkrop.

Figure 7

Chaminade, *Alléluia*, form diagram

Tonal Design and Harmony

The key of the song is E major, which is used for the first two stanzas. The third stanza is in B major (the dominant), and the final stanza returns to E major. The first stanza describes the protagonist whose doubts about love are removed by the return of Spring. The vocal line of the first two measures (mm. 7–8) on “*J’avais douté de votre amour*” (I had doubted your love) is supported by V⁷ in E major, and the tonic chord does not appear until m. 9, implying incomplete love in the past (see Ex. 38).

Example 38

Chaminade, *Alléluia*, mm. 7–10

The image displays a musical score for Example 38, consisting of two systems. The first system shows a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. It begins with the instruction *dolce* and a measure rest for 7 measures (m.7). The lyrics are "J'a - vais dou - té de". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic. The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "votre a .mour Et de ma cons_tance el . le - mè - me,". The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand and a *cresc.* marking in the left hand. The score concludes with a fermata over the final note of the vocal line.

The two half cadences on every two poetic lines also illustrate this incomplete love. During the second stanza, when the protagonist is further inspired by Spring and intoxicated with the beauty of Nature, a perfect authentic cadence concludes the stanza, reflecting that his love has been renewed. As the text becomes more passionate at the beginning of the third stanza, when the protagonist utters “*Je vous aime, enfant, aimez-moi*” (I love you, child, love me), the tonality switches to the dominant. Near the end of the second half of the line “*C’est le printemps qui nous convie!*” (it is the Spring that invites us!) in m. 28, following a vii°_5 chord, a D# major triad appears on the second beat (see Ex. 39, m. 28). Chaminade smartly employs D#, the leading tone of E major, to

prepare the modulation to the tonic for the final strophe. In addition, four dominant-seventh chords that are built on the first note of the melodic line of each measure, B, B, C#, and D#, are used in mm. 29–32 to build up intensity, create a constant flow, and impart a sense of forward motion for the resolution to E major (see Ex. 39, mm. 29–32).

Example 39

Chaminade, *Alléluia*, mm. 28–33

m.28

nous con - vi - e! Ne sen - tez - vous pas que la

foi Qui nous re - vient, nous rend lu

vi - e? Al - le - lu - ia pour

B major: vii^{o5} III

p *mf* *cresc.* *f* *fff* *fff* *lourd*

The fourth stanza moves back to the tonic as the protagonist cries out with joy, “*Alléluia pour les beaux jours, Du printemps et de l’allégresse!*” (Alleluia for the beautiful days of Spring and happiness), and the song of course ends on a perfect authentic cadence, demonstrating hope, power, and immortal love.

Melody

The vocal line is written mostly in conjunct motion, with phrases that are occasionally long. The vocal range is not wide, only D#4–F#5. The notes in the higher register with longer note values are reserved for the high points of the poetry (see under Rhythm below). Following the last chord of the piano introduction, after short rests, the voice initiates the vocal melody *dolce* in the middle register, bringing the song a sense of delicacy and sensitivity. The rising and falling vocal lines illustrate the ups and downs of the protagonist’s feelings and thoughts aroused by the Spring (mm. 6–10) (see Ex. 40).

Example 40

Chaminade, *Alléluia*, mm. 7–10

dolce

J'a - vais dou - té de

cresc.

votre a_mour Et de ma cons_tance el_le_mè . me,

During the second stanza, the vocal melody switches to a higher register, illustrating the elevated emotional state of the protagonist. The emotional climax occurs

at the beginning of the fourth stanza on the word “*alleluia*” in m. 33. This highpoint is gradually built up through a series of rising melodies in the third stanza, each phrase being higher than the previous one, along with increasing dynamics both in the voice from *p* to *cresc* to *f cresc* to *ff cresc* to *fff*, and the accompaniment from *mf* to *cresc* to *f cresc* to *ff cresc* to *fff lourd*. All of these dynamics sustain the mood while building up intensity (see Ex. 40 above).

Rhythm

Chaminade composed this song in simple triple meter with a 3/4 time signature and the tempo marking *Allegretto*. Important words are given longer note values and placed on the downbeat: for example, “*printemps*” (spring), “*rit*” (laughs), and “*pure*” (pure) in the second stanza; “*foi*” (faith), “*revient*” (revives), and “*vie*” (life) in the third stanza; and “*alleluia*” (alleluia) and “*l’allégresse*”(happiness) in the final stanza.

Another distinctive feature is the contrasting use of varied rhythms (long and short note values, triplets and dotted notes) to create tension, build excitement, and make the high point of the poetry more powerful and effective. In the vocal melody from mm. 29–33 the tension increases on each poetic line until it reaches the final climax. Starting on the poetic line “*Ne sentez-vous pas que la foi*” (Do you not feel how our faith?), the repeated eighth notes begin the tension in m. 29, which is sustained through an eighth-note triplet on the last beat of the same bar, as if to mimic the heartbeat, along with a dotted quarter note in m. 30. Then three eighth notes and a dotted quarter note on “*Qui nous revient*” (which revives us) accelerate this breathless excitement. The next phrase “*nous rend la vie !*” (gives us life!), an exact repeat of the previous pattern of three eighth

notes followed by a half note tied to an eighth in m. 32, prolongs this excitement and accumulates tension even more before reaching the high point on “*alleluia*,” which is given a dotted eighth note and a sixteenth note, followed by a dotted quarter note, to reflect the stress of the word “*alleluia*” (see Ex. 40 above). In general the long and short note values follow the natural stress of the text in a declamatory manner.

Often the piano doubles the voice in unison or play part of the vocal line to highlight the important texts, using repeated rhythmic patterns along with increased dynamics to create tension. In mm. 29–32, the six repeated eighth notes last for four measures, like a beating drum, building excitement each time with a bigger volume. Perhaps the most exciting moment is in m. 33, where a different rhythmic figure is introduced: a syncopated rhythm for the text “*alleluia*,” a figure with the dynamic marking *fff lourd*, like the blossoming of a mass of flowers, an outburst of the poet’s passion and joy.

Accompaniment

One interesting feature is the expressive use of non-chord tones on the downbeat in the piano accompaniment: for instance, appoggiaturas (C5, B4, G4) in the introduction in the right hand on the downbeat of each measure in mm. 3–5, a passing tone in m. 7, and pedal tones in mm. 7–8 (see Ex. 41).

Example 41

Chaminade, *Alléluia*, mm. 1–9

m.3

Another example is in the second stanza: the suspensions C#5 over a V triad and B4 over a IV triad played by the right hand of the piano in mm. 16–17, again on the downbeat of each measure.

Although the piano accompaniment generally supports the voice with block chords, the soprano register of the right hand often contains the notes of the vocal melody. For example, the piano introduction begins the song with part of the first vocal melody (m. 7), and the vocal line of the third stanza (mm. 25–26) is introduced by a two-measure interlude (see Ex. 42).

Example 42

Chaminade, *Alléluia*, mm. 23–26

Comments on Performance and Teaching

Alléluia was first published in 1901, although I have been unable to obtain the original score. It was republished by Enoch in 2007 in the key of C major. There is also a high-key version in E major, published in 1906.⁶⁴ This song is suitable for all voice types, and the range and tessitura for both versions are comfortable for their voice category. The high-key version is also suitable for mezzo-soprano. The highest note (F#5) of the Eb major is reached easily through stepwise ascending motion. The song is short, with no difficult rhythms or chromatic tones in the vocal line. Given the constant support of the piano, a young student will feel confident when performing the song and not fear the arrival of the high point. It would be a fine opening song for a recital.

⁶⁴ Smith, "Mélodies of Cécile Chaminade," 21.

Écrin (Jewel Box)

Tes yeux malicieux
 Ont la couleur de l'émeraude.
 Leurs purs reflets délicieux
 Egaient l'humeur la plus grimaude.
 Dans leurs filets capricieux
 Ils ont pris mon cœur en maraude...
 Tes yeux malicieux
 Ont la couleur de l'émeraude.

Your mischievous eyes
 are the color of emeralds.
 Their pure, delicious sparkles
 cheer the lowest mood.
 In their capricious nets
 they have caught my wandering heart...
 Your mischievous eyes
 are the color of emeralds.

Tes lèvres de satin
 Sont un nid de chaudes caresses,
 Un fruit savoureux qui se teint
 De rayonnements de tendresse.
 Et ton baiser, comme un lutin,
 Verse d'ineffables ivresses...
 Tes lèvres de satin
 Sont un nid de chaudes caresses.

Your lips of satin
 are a nest of hot caresses,
 a tasty fruit flavored
 with rays of tenderness.
 And your kiss, like some mischievous imp,
 Pours out some indescribable intoxication...
 Your lips of satin
 are a nest of hot caresses.

Ton âme est un bijou,
 Le diamant de ma couronne;
 C'est le plus délicat jousjou
 De mon amour qu'elle enfleuronne;
 C'est le parfum qui me rend fou,
 Le doux charme qui m'environne...
 Ton âme est un bijou,
 Le diamant de ma couronne!

Your soul is a jewel,
 the diamond of my crown;
 It's the most delicate toy/bauble
 of my flower-scented love.
 It's the perfume that drives me mad,
 the sweet charm that surrounds me....
 Your soul is a jewel,
 the diamond of my crown!⁶⁵

Poet, Text, and Form

Écrin (Jewel Box), published in 1902, was set to a text by René Niverd.

Chaminade also set two other poems of his after 1900 for her *mélodies* “*Exil*” (1904) and “*Ton sourire*” (1901). *Écrin*'s light, theatrical style may recall Chaminade's earlier attempt at writing an *opéra-comique* (*La Sévillane*, 1882). Kimball writes “Niverd's poetry is hardly significant literature, but it is a good example of the lighter, more

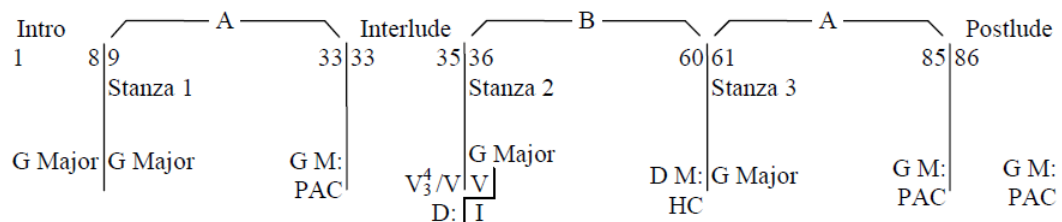
⁶⁵ English translation by Carol Kimball.

theatrical verse of the period.”⁶⁶

This playful poem consists of three stanzas with six lines each. In the poem, the persona tells of romantic feelings for his/her lover in a flirtatious way. The first stanza describes how the lover’s mischievous eyes are the color of emeralds; the second stanza declares that the lover’s satin lips are a nest of hot caresses; while the third stanza goes on to say that the lover’s soul is a jewel, the diamond in the lover’s crown. The rhyme schemes for the poem are *ababab*, *cbcbcb*, and *dbdbdb*. The musical form is ABA’, in which the music of the final verse is slightly altered to match the text. The form diagram is as follows (see Fig. 8).

Figure 8

Chaminade, *Écrin*, form diagram



Tonal Design and Harmony

The key is G major. During the second stanza the song shifts to D major, with brief moments of G major and F# major in the second half of the stanza, and the third stanza returns to the tonic. Secondary dominant chords and dominant-ninth chords (V⁹/V from mm. 3–7, and V⁹ from mm. 5–7) are used in the piano introduction, creating a rich

⁶⁶ Kimball, *Song*, 203.

quality. Each stanza with eight poetic lines has cadences on almost every two phrases, and lines two, four, and six end in half cadences through a predominant-to-dominant pattern.

The first stanza ends on a perfect authentic cadence in m. 33. Here the last syllable “-de” of “*l'émeraude*” on G4 settles down on the tonic, while underneath, the piano interlude enters on the first beat and overlaps with the last note of the vocal melody, making a seamless transition to the next section (see Ex. 43).

Example 43

Chaminade, *Écrin*, mm. 33–36

The image shows a musical score for measures 33-36. The top staff is the vocal line in treble clef, with a key signature of one sharp (F#) and a common time signature. It starts with the syllable "de." and ends with "Tes". The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with the same key signature and time signature. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both starting on the first beat of measure 33. The score is labeled "m.33" at the beginning and "te" at the end.

During the second half of the B section, chromatic harmonies in combination with modulations respond to the text, creating a moment of Romantic ecstasy. Starting on the words “*Et ton baiser, comme un lutin*” (And your kiss, like some mischievous imp), tension is built up by two dominant chords: V over the tonic major in m. 52 and V⁷ in m. 53. As the text become more excited on “*Verse d’ineffables ivresses... Tes lèvres de satin sont un nid de chaudes caresses*” (Pours out some indescribable intoxication....Your lips of satin are a nest of hot caresses), chromatic chords are employed: an F-sharp minor

triad in m. 54, a V_2^4 chord in F-sharp major for the next two measures, modulating to F-sharp major in m. 57, and finally, a V^7 in G major in mm. 59–60 to prepare for the tonal center's return in the final stanza (see Ex. 44).

Example 44

Chaminade, *Écrin*, mm. 52–60

The musical score for Example 44 consists of two systems of vocal and piano parts. The first system shows measures 53 and 54. The vocal line begins with the lyrics "Et ton bai -" and is marked with a piano (*p*) dynamic. The piano accompaniment features a triad in the right hand and a bass line in the left hand. The second system covers measures 55 through 60. Measure 53 starts with the lyrics "ser, comme un lu - tin, Ver - se d'in - ef - fa - bles i - vres - ses... Tes lè - vres de sa -". The piano part includes a fermata over the first measure and a *poco rit.* marking. Measure 54 continues the vocal line with "tin — Sont un nid de chau - des ca - res - ses. Ton". The piano part includes a *poco rit.* marking and a piano (*p*) dynamic. Measure 55 has the lyrics "stivez". The piano part includes a *poco rit.* marking and a piano (*p*) dynamic. Measure 56 has the lyrics "stivez". The piano part includes a *poco rit.* marking and a piano (*p*) dynamic. Measure 57 has the lyrics "stivez". The piano part includes a *poco rit.* marking and a piano (*p*) dynamic. Measure 58 has the lyrics "stivez". The piano part includes a *poco rit.* marking and a piano (*p*) dynamic. Measure 59 has the lyrics "stivez". The piano part includes a *poco rit.* marking and a piano (*p*) dynamic. Measure 60 has the lyrics "stivez". The piano part includes a *poco rit.* marking and a piano (*p*) dynamic.

Melody

Écrin has nimble melodic lines that exhibit the light and playful spirit of operetta, reminding us that Chaminade dedicated the song to an *Opera Comique* singer. Kimball writes: “This delightful *mélodie* has something of the operetta about it, and indeed, its dedication to ‘Mlle. Jeanne Leclerc, de l’Opéra Comique’ would seem to indicate that it was written for a singer of lighter theatrical fare.”⁶⁷

The vocal melody of the first stanza is ingenious. The first two poetic lines are built on three ascending sequential scale phrases, marked “*vif et gai*” (lively and cheerful) at the beginning. On the third phrase, the melody reaches G5, the highest pitch level, then settles down on C#5 by a downward tritone in m. 12. This ascending melodic line, each measure higher than the first, moves with growing crescendos until it reaches *f* on G5, as if to portray the growing passion the protagonist feels for the beloved (see Ex. 45).

Example 45

Chaminade, *Écrin*, mm. 9–12

This rising motion is interrupted by lilting vocal phrases that include two two-measure sequential figures ending with a half cadence (mm. 13–18) (see Ex. 46).

⁶⁷ Kimball, *Women Composers*, 42

Example 46

Chaminade, *Écrin*, mm. 13–18

p
Leurs purs re - flets dé - li - ci - eux

15
E - gaient l'hu - meur la plus gri - mau - de.

The melody for the next two poetic phrases is declamatory. The last two poetic phrases are reiterate the initial two phrases in both music and text, as if a brief summary of the stanza.

In addition, text-painting is at the beginning of the sixth line, “*Ils ont pris mon coeur*” (They have caught my heart), through a stepwise ascending line and a downward leap of a minor seventh. The upward motion reflects how the heart was gradually attracted and captured, whereas the downward leap depicts the poet wondering about love (see Ex. 47).

Example 47

Chaminade, *Écrin*, mm. 22–23

Ils non pris mon coeur

The melody for the second stanza switches to a slightly lower register with short phrases; it is declamatory and has chromatic moments. Text painting technique is employed to highlight the important words. For example, a sudden ascending major-sixth interval (A4–F#5) in m. 45 is found on the words “*Un fruit*” (a fruit) of “*Un fruit savoureux qui se teint*” (a tasty fruit flavored). The contrasts between the higher vocal register and larger intervals with the lower register and conjunct vocal line of the previous measures give the listener a fresh feeling, achieving the purpose of text-painting. In addition, large ascending intervallic leaps, such as an octave and a ninth depict “*l’éméraude*” (the emerald) in mm. 11–12, “*couleur*” (color) in mm. 28–31, “*couronne*” (crown) in mm. 63–64, and “*diamant*” (diamond) in mm. 80–83.

Rhythm

Chaminade gives this *mélodie* a lively rhythm, with a swaying waltz-like 3/8 meter in *Allegro*. Various rhythmic patterns are used to add the teasing and playful quality. The first two measures of the right hand of the piano accompaniment employ three repeated eighth notes and a series of six sixteenth notes on an descending stepwise melody to bring a vivacious quality to the song (see Ex. 48).

Example 48

Chaminade, *Écrin*, mm. 1–2

Allegro ♩ = 58

This lively accompaniment figure is later used in the vocal line of the first and third stanzas (see Ex. 49).

Example 49

Chaminade, *Écrin*, mm. 13–14

p

Lerus purs re - flets de - li - ci - eux__

A dotted quarter note with a figure of three sixteenth notes in the initial vocal line contrasts with the accompaniment emphasizing the first and second beats. These two rhythmic figures are used in both the vocal line and the piano throughout the song, imparting a flowing quality (see Ex.50).

Example 50

Chaminade, *Écrin*, mm. 8–12

The musical score for Example 50, Chaminade's *Écrin*, mm. 8–12, is presented in two systems. The first system (mm. 8–10) shows the vocal line and piano accompaniment. The vocal line is marked *vif et gai* and *cresc.* The piano accompaniment is marked *a tempo* and *cresc.* The lyrics are: "Tes yeux ma - li - ci - eux Ont la cou -". The second system (mm. 11–12) shows the vocal line and piano accompaniment. The vocal line is marked *cresc.* and *f*. The lyrics are: "leur de l'é - me - rau - de." The piano accompaniment continues with chords and a melodic line in the right hand.

Accompaniment

The piano accompaniment plays an active role in supporting the voice and conveying the mood of the text. The piano is chordal when it accompanies the voice, and melodic and inventive during its solo moments in the introduction, transition, or interlude. The melodic motive of the voice is played by the piano in both the initial accompaniment and the interlude as a unifying gesture to propel the scene forward: the vocal melody in mm. 13–14 is introduced in the first two measures of the introduction and the interlude (mm. 33–36). In addition, during the B section, after the melody on “*chaudes caresses*” (hot caresses), the right hand of the piano accompaniment echoes the

vocal melody an octave higher to highlight the text, and the left hand also switches an octave higher (see Ex. 51).

Example 51

Chaminade, *Écrin*, mm. 41–44

The image displays a musical score for Example 51, consisting of two systems. The top system shows a vocal line in treble clef with a dynamic marking of *f* and the lyrics "chau - des ca - res - ses,". Below the vocal line is a piano accompaniment in treble clef with a dynamic marking of *mf*. The bottom system shows a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *f* and the word "Un" above the vocal line. The score is in G major and 3/4 time.

Comments on Performance and Teaching

There are two keys available, F major and G major.⁶⁸ It is uncertain which key is the original key published in 1902. *Écrin* requires a flexible voice and strong diction. It is a fine song for a lighter soprano and can train the singer to move the voice freely. The vocal range for the high key is C#4–G5. A good lyric mezzo-soprano with flexibility and

⁶⁸ Robin Smith, "Mélodies of Cécile Chaminade," 54.

an easy top should be able to sing the high key since the medium key, range B4–F5, lacks excitement in the higher tessitura, resulting in the loss of the playful *Opéra Comique* style.

The most challenging part for both singer and pianist is the rhythm: the flowing and lilting nature of the melody, with occasional tempo changes from one musical phrase to another, gives the impression that the song is free, not tied to measures and tempo. Sometimes the singer appears to go solo for fun and the pianist can't follow; at other times the pianist seems to want to pick up where he or she left off and try to catch up with the fun during the solo moment in an interlude, by either speeding up or slowing down the tempo, causing confusion for the singer when entering. Therefore, it is recommended that both singer and pianist strictly follow the beat in rehearsal. Once they feel secure about tempo together, they can be more expressive and freer in interpretation. The accompaniment is not easy for the pianist. The song requires an excellent pianist who is alert, sensitive, and able to follow the singer's phrasing closely.

CHAPTER THREE

CONCLUSION

Six of the seven Chaminade songs selected for this document are settings of contemporary poetry, including one female poet. *Mignonne* is set to a text by Pierre de Ronsard (1524-1585). The composer liked Romantic, emotional, sentimental poetry.

Five songs are in ternary form and two are through-composed. Chaminade's harmonic progressions are generally conservative. "Modulations and tonal shifts were reserved for major breaks in the poetry or dramatic changes of mood within the text."⁶⁹ The melody is generally diatonic, conjunct, with occasional chromaticism, large intervallic leaps, register changes, and shaping melody contour for text painting. Longer note values are reserved for important words of the texts. Meter mostly remains the same throughout each song. Words are a natural reflection of the French text, which is the reason why Chaminade did not like her songs to be sung in English.⁷⁰ Chaminade was skillful at creating a climax by gradually building up dynamics. "In the first place, in composing a song I try to express the meaning of each word in the note placed above it, and to retain the sentiment of the poem as a whole as it progresses toward its climax." The vocal range and tessitura of her melodies are comfortable for both beginning and advanced singers.

The accompaniment never overwhelms the voice, as Chaminade herself noted: "while my accompaniments are often full and always sustained, I write the melody a little above the instrumental part to give it the necessary prominence."⁷¹ The accompaniments

⁶⁹ Soohyun Jin, "Selected Mélodies of Cécile Chaminade with English Translations and Analysis" (DMA document, University of Oklahoma, 1998), 97.

⁷⁰ Chaminade, "How to Sing," 19.

⁷¹ *Ibid.*, 19.

are generally homophonic with a clean and clear texture, although sometimes they echo or double the vocal melody. The dynamics generally adhere to the vocal line.

Chaminade's song composition started around 1878 and ended in 1916. She was a traditionalist in musical form, and her songs tend to contain the characteristics of all French songs of her day. There is little contrast or development in Chaminade's compositional style between the two periods under study, except for *Chanson triste*, where the A and B sections are in different tonalities, meters, and vocal styles. In *Alleluia*, composed in the same year as *Chanson triste*, Chaminade creates variety by concluding the last of the four stanzas with a slightly altered B section, making the form ABCB'.

Chaminade was sensitive to poetry and skilled at setting the text in a way that appeals to and communicates with the listener. As the composer said: "To me the words mean a great deal, and I never select any poem to put to music that has not made a strong impression upon me through its beauty of sentiment and fitness.... Then I commit it to memory, and carefully think out its phrases and development that I may give it my fullest expression."⁷² These songs, whether passionate, sentimental, intimate, light-hearted, or witty, always show the individuality of the composer. Her talent for creating tuneful and memorable melody gives her a special position among women composers and in French music history. These songs possess real French color and charm. No wonder her songs were widely popular in her lifetime.

Chaminade gave advice to singers on how to approach her songs: "I should recommend first that the singer read the poem, and get at its meaning.... After your

⁷² Chaminade, "How to Sing," 19.

mastery of the poem, I should advise that you play through the melody of the song...When one has a thorough knowledge of the words of a song, and a general one of the music, then the expression may be taken up.”⁷³

It seems that Chaminade wrote her songs for the female audience of her era. She used them to reveal women’s inner emotional world. That is also one of the reasons why her music was so popular.

Listening to her songs today, one feels the freshness and the inspiration. Her contributions to art song are undeniable: her *mélodies* should be further explored. These beautiful songs will continue to be sung.

⁷³ Chaminade, “How to Sing and Play My Compositions,” 19.

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