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An Introduction to Jacques Leguerney's Settings of the Poetry of Pierre De Ronsard.

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**AN INTRODUCTION TO
JACQUES LEGUERNEY'S SETTINGS
OF THE POETRY OF PIERRE DE RONSARD**

A Monograph

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

The School of Music

by

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ABSTRACT

Jacques Leguerney, French composer who lived from 1906-1997, is at last gaining a much-deserved place in the history of the French *mélodie*. Primarily a composer of *mélodie*, Leguerney was strongly drawn to the poetry of the French Renaissance, with more than one third of his songs utilizing the poetry of members of the French Renaissance School known as La Pléiade, founded by poet Pierre de Ronsard. Ronsard's poetry is found in the majority of Leguerney's Pléiade settings, of which ten are presented in this study. The ten selections are: *Je vous envoie*, *Genièvres Hérissés*, *Je me lamente*, *Bel aubépin*, *Si mille oeillets*, *Un voile obscur*, *Invocation: Ciel, air et vents*, *A la Fontaine Bellerie*, *Nous ne tenons*, *Le tombeau de Ronsard*.

Brief biographies of Leguerney and Ronsard are followed by a discussion of the poetry of the Pléiade School and Leguerney's compositional style. The following information is provided for each of the ten songs listed above: translation of poetry, dedication, date of composition, publisher, suggested voice type, tonality, meter, range, dynamic range, and tempo indication. Because there is little information available on the *mélodies* of Leguerney, interpretive suggestions are made to assist the singer in making choices for performance.

Appendixes concluding this study list the poetic achievements of Pierre de Ronsard; other poets and poetic terms are discussed; the published and unpublished songs of Jacques Leguerney are listed including dates of composition and publication information where applicable; a discography.

CHAPTER 1

INTRODUCTION AND BIOGRAPHY

At the 1998 National Convention of the National Association of Teachers of Singing in Toronto, Carol Kimball in her lecture recital "The Mélodies of Jacques Leguerney" informed her audience that the loss of a great composer of mélodies in the tradition of Duparc, Fauré, Debussy and Ravel was witnessed by the year 1997.¹ Yet, at his funeral, there were friends present who were surprised to learn that Leguerney had left such a legacy of song, and many were not aware of his importance as a composer.² His works had fallen into comparative neglect, and the process of revival had only begun approximately fifteen years before his death.³ Richard Dale Sjoerdsma's comment that "it appears doubtful that ... Leguerney is well enough known to matter" (in his review of Carol Kimball's *Song: A Guide to Style and Literature*) attests to this general neglect of Leguerney's beautiful and diverse mélodies.⁴ It is the purpose of this paper to introduce the reader to the works of Leguerney, and to stimulate interest in, the exploration of, and ultimately, the performance of his mélodies. It is hoped that well-known singers of our time as well as university teachers and all singers will become familiar with and be involved in the renaissance of his works. In this author's opinion, his mélodies are deserving of the same level of recognition as that of Gabriel Fauré.

Jacques Alfred Georges Emile Leguerney was born in Le Havre, France in 1906, but later moved to Paris with his family in 1913.⁵ Patrick Choukroun tells us in "Joyeux Anniversaire Monsieur Leguerney!" (program notes to the recitals celebrating his ninetieth birthday in November of 1996) that Leguerney's parents were of the upper middle class.⁶ Although his parents had some musical ability (his father played the piano by ear and his mother had some education in harmony)⁷ and therefore probably sympathized with his attraction to music, Jacques was not allowed to have a full musical education before the completion of his secondary schooling.⁸ Further, he was discouraged from choosing music as a profession but was permitted piano and harmony lessons, which were paid for by Henri

and Suzanne Duros, his aunt and uncle.⁹⁻¹¹ However, according to Patrick Choukroun, these lessons were not inspiring to him.¹²

Leguerney completed his baccalaureate in philosophy in 1925 and thereafter began to study harmony and counterpoint with Marcel Samuel Rousseau and Thérèse Cahen.¹³ One year later, he took up composition study with Nadia Boulanger at the Parisian École Normale de Musique.¹⁴ Again, Leguerney's interest in lessons waned and these three instructors were not able to keep Leguerney focused on formal instruction.¹⁵ Calling the lessons "useless," Jacques decided to pursue composition independent of any help.¹⁶ Thereafter, he drew from his instinct and what knowledge he had gained on his own.¹⁷ Leguerney described his experience with Boulanger:

It only lasted a year because I realized that she gave me nothing at all. She insisted that I do exercises in harmony that made me climb the walls with boredom. I had the feeling that this was completely useless for me. I never told her I didn't want to have any problems with her, but deep down she must have resented me for leaving because I never came back and I continued to write and she knew it. So she resented me because she felt I thought I could do very well without her advice and teaching...And she was right. I did without it very well.¹⁸

In an interview with Paula Woolfolk, Leguerney was questioned about his formal studies. He replied:

I want to say that I have never learned anything from anyone... You know, I am entirely self-educated. I learned my profession all alone, even orchestration, which is much more complicated.¹⁹

It is notable that Boulanger wrote on an academic report that Leguerney was "very gifted, with a true composer's nature."²⁰ While a student at the École Normale de Musique, his compositions included *mélodies*, a sonatina for flute and piano, a *passacaglia* for two pianos, a string quartet, and two sonatas for piano and violin.²¹

Leguerney then turned to Albert Roussel, who lived across the street from him, and from whom he received encouragement.^{22,23} His aunt and uncle Duros organized private concerts of the early compositions, but there were also concerts at the École Normale de Musique and concert halls in Paris.^{24,25} In 1927, at the age of twenty-one, Leguerney realized the *mélodie* was his medium of choice.²⁶ Jane Bathori premiered his first songs,

settings of the poetry of members of La Pléiade, at the Colon Theater in Buenos Aires in 1928.²⁷

This fine beginning for Leguerney was interrupted in 1932 when the death of his father resulted in an obligation to take over the family advertising business.²⁸ From 1932 until the beginning of World War II Leguerney did not compose.²⁹ With the Occupation in 1940 the family business was forced to close and composition resumed.³⁰

Leguerney's productive years (1942-1945), were "a fruitful time of creation, publication, and performance."³¹ As if in reaction to the pessimism of the Occupation, composers and musicians thrived in Paris during this period.³² Pierre Bernac invited Leguerney to the well-known musical events hosted by Marie-Blanche de Polignac.³³ Gérard Souzay and Geneviève Touraine, along with pianist Jacqueline Bonneau, were instrumental in bringing Leguerney's *mélodies* to the public during this decade through recitals and recordings.³⁴ Additionally, singers Jane Bathori, Germaine Lubin, Suzanne Peignot, Noémie Pérugia, Paul Derenne, Berard Lefort, and pianists Irene Aïtoff, Germaine Tailleferre, Geneviève Joy, the "great French names of the 1940's and 1950's," promoted his *mélodies* and involved him in the *soirées* of the upper echelon of his day.³⁵ Radio broadcasts and concerts were performed by the singers Irma Kolassi Bernard Krusyen.³⁶ Leguerney was intrigued by the collaboration of Francis Poulenc and Pierre Bernac. During the 1940s he composed many songs for Souzay (whose voice he admired) and also wrote for Bernac.³⁷ Many, if not most of the medium voice songs, were written for these two contemporaries and several were written for Geneviève Touraine at her request.^{38,39} Other dedicated performers of his *mélodies* were the singer-pianist team Ara Berberian and Theodore Schaefer.⁴⁰

While composing many *mélodies* during this same period, Leguerney also wrote, among other compositions, a *Fantasie pour piano* (1945);⁴¹ a *Quatuor des cordes* (1948); the ballet, *Endymion*, produced at the Paris Opéra in 1949,⁴² "eliciting thirteen curtain calls at its first performance;" and *Psaume LXII de David* (1954) for baritone and orchestra.⁴³ The success of *Psaume LXII de David* resulted in Leguerney's only government commission.^{44,45}

In response to this commission, Leguerney composed a second ballet, *La Vénus noire* (1963) after a play by Mérimée.^{46,47} This ballet, taking three years to complete was unfortunately not produced.⁴⁸ The fact that the ballet was never produced discouraged Leguerney so that he ceased to compose altogether in the early 1960's.⁴⁹ The single exception to his chosen silence was a 1964 setting of Shakespeare's "Come away, Death" for Gérard Souzay and Dalton Baldwin, which was performed that year by the pair at a festival at Stratford-on-Avon celebrating the anniversary of the Bard.⁵⁰

It is difficult to assess how well-known Leguerney's mélodies were during this period of creativity and with whom. His writing style, to be explored in Chapter Three, was traditional and he eschewed the popular style of Les Six. His association with the "great names of the 1940's and 1950's," as Choukroun called them, does not inform us as to whether his works were known to the general public or rather to a small elite circle of musicians and erudite audience. One must consider that the style of Les Six was most popular and any other style of composition probably less so. If Leguerney's songs were not known by the general public as well as those of Poulenc, who dominated the musical scene in Paris, they might have become more so had Leguerney not withdrawn from composing.

Beginning in approximately 1980, interest and enthusiasm for the mélodies of Jacques Leguerney resurfaced.⁵¹ Mary Dibbern, an American pianist/coach who resides in Paris, arranged to meet Leguerney in 1978 in the home of Pierre Bernac after hearing two of the songs on a recording of Gérard Souzay.⁵² In 1981 she and Dalton Baldwin honored the seventy-fifth birthday of Leguerney at Princeton University with a series of recitals of his songs as part of the Princeton Art Song Festival.⁵³ The two collaborated again in 1985 and 1987 in a dedication to Leguerney's mélodies at a similar festival in Aix-en-Provence.⁵⁴ Dibbern was then instrumental in convincing Leguerney to publish some of the songs resulting in eight volumes issued by the publisher Max Eschig.^{55,56} A recording of the complete mélodies was released by Harmonia Mundi France in 1985 and 1986 with Lisa Bonenfant and Deborah Massell, sopranos, and Kurt Ollmann, baritone. Mary Dibbern is the pianist in this recording. According to Dibbern in an interview conducted by this author, this

is the only recording of the mélodies made under his supervision.⁵⁷ Other recordings attesting to the rediscovery of his works are listed in the Appendix. Several contemporary singers have included Leguerney's mélodies in their repertoire including Kurt Ollmann, Didier Henry, Brigitte Balleys and Danielle Borst.⁵⁸ The scholarly work of Evelyne Delmas and Patrick Choukroun in the Musicology Department of the University of Paris IV-Sorbonne have established Leguerney in the world of academia.⁵⁹

Thanks to the work of those mentioned in the paragraph above, a major loss to the standard French repertoire has been avoided. Jean-Charles Hoffelé stated in his notes for the Lys recording of mélodies of Leguerney and other composers performed by Souzay and Touraine, "The Mirror has found again its Reflection, the canvas its brush, the watercolor its depth, the steeple its sky."⁶⁰ While these words are in response to a return to a past era in mélodie as heard in the reissue of fine performances on the recording, it aptly describes the restoration of Leguerney's works to their proper place in the history of the mélodie.

End Notes

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11. Choukroun, "The Celebration of French Song," 42.
12. Choukroun, "Joyeux Anniversaire Monsieur Leguerney," 4.
13. Choukroun, "The Celebration of French Song," 42.
14. Ibid.
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17. Choukroun, "Joyeux Anniversaire Monsieur Leguerney," 4.
18. Kimball, 1.
19. Woolfolk, 80-81.
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21. Die Musik in Geschichte und Gegenwart, 484.
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28. Mary Dibbern, Méodies sur des poèmes de la Renaissance (Harmonia Mundi France HMC 1171, liner notes), 1.
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32. Choukroun, "The Celebration of French Song," 43.
33. Choukroun, "Joyeux Anniversaire Monsieur Leguerney," 4.
34. Kimball, 2.
35. Choukroun, "The Celebration of French Song," 45.
36. Ibid.

37. Choukroun, "The Celebration of French Song," 43.
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47. Jean-Charles Hoffelé, Gérard Souzay, Geneviève Touraine: Frère et Soeur en Musique (liner notes, Dante Productions LYS053/54, 1996), 29.
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CHAPTER TWO

LA PLÉIADE

At the Collège de Coqueret in the early 1540s poet Pierre de Ronsard studied ancient languages under the Hellenic scholar Jean Dorat with fellow students Jean-Antoine de Baïf and Étienne Jodelle.¹ These men formed the nucleus of La Pléiade, initially named La Brigade, only later adopting the name of the group of poets at the Greek court of Ptolemy Philadelphus.² Other young poets in the group were Pontus de Tyard, Rémy Belleau and Joachim Du Bellay.³ Together these seven worked in obscurity until in 1549 Du Bellay presented their creed, La Défense et illustration de la langue française (The Defense and Illustration of the French Language).⁴ It was as one might suppose an argument toward the use of the French language by French poets, rather than Latin, which had been the favored language of poets in the past.⁵ According to Wyndham, it seems the French language was commonly considered adequate for business and folk song, “dog-latin” appropriate for history and law, but only classical Latin and Greek (for which there was no substitute) for poetry and philosophy.⁶ The use of the vernacular was only one of the proposed poetic reforms of La Pléiade and La Défense was not the first manifesto to make the proposition. Geoffry Tory had in 1529 written Champ Fleury, extolling the virtues of the French language.⁷ La Défense was therefore a declaration supporting a movement already in progress. In 1555, Jacques Peletier (1517-1582), a member of La Pléiade, issued his own declaration regarding the state of poetry in France. In this declaration entitled Art poétique française Peletier stated the beliefs of La Pléiade and included a statement of what the group hoped to accomplish. The ideas expressed and developed generally fall into four areas: the enrichment and utilization of the French language, the concept of imitation (mimicry of the ancients as well as the Aristotelian practice of imitating nature), divine inspiration, and form/style.

In the sixteenth century, not only in France but throughout Western Europe, men of letters (those who wrote or desired to write by profession or were well-educated in literature) sought to develop the possibilities of their native languages in the interest of nationalism.

This movement seemed to be led by the Italians who had produced great works by writers such as Petrarch and Dante.⁸ Peletier insisted that French writers could never fully “possess” Latin since it was not their native tongue. He stated that if the language was to grow “richer, deeper, finer” it would be as a result of French poets choosing to use their own language, enabling it to become more malleable and capable of expressing subtleties of thought.⁹ Peletier strongly felt that the vocabulary needed to be expanded with new words. Du Bellay further advised borrowing from archaic French (the common language of the provinces) and advocated the invention of new words.¹⁰ Peletier had three recommendations: creating new French words from Latin words; linking French words to make Homeric epithets; and making nouns and adverbs from adjectives.¹¹ In addition to the above suggestions, Ronsard suggested incorporating words from various trades, with good taste, according to “bel usage” and not in the interest of creating a language specific to poetry but rather in the interest of elevating the language as a whole, giving it expressive possibilities not previously inherent in it.¹²

La Pléiade also believed poets should study classic Greek and Latin literature and Italian Renaissance works in an effort to improve use of language, form and style.¹³ Ronsard addressed his own love for studying ancient poetry and his wish to imitate it.¹⁴ Imitation (here meaning mimicry), Ronsard felt, could improve the poet’s ability to employ simile, figures of speech, and vivid description. Yet, according to Ronsard, imitation was only part of the poet’s charge. The writers of La Pléiade felt the poet must write spontaneously and naturally, in an unaffected style, unpretentiously, in the style of Horace’s “naïve douceur” (as Ronsard named it in the preface to his Odes of 1550).¹⁵ In the poem *Hylas*, Ronsard describes his own writing style as selecting the best of passages from the works of those whom he chose to imitate and creating from them a work of his own design.¹⁶

A second meaning of the term “imitation” is found in the Renaissance interpretation of the poetic philosophy of Aristotle, which states that elements of Nature are chosen which are deemed worthy of imitation and are presented by the poet in such a way as to derive and depict universal meaning to the reader.¹⁷ Castor is of the opinion that the theory of depiction of the universal was soon lost to the Renaissance poet and that “representation of Nature for representation of Nature’s sake” became the actual practice. It is significant that Ronsard

wrote in the preface to the Odes of 1550, "Je suis de cette opinion que nulle Poësie se doit louer pour accompli, si elle ne ressemble la nature" (I am of the opinion that no poetry is worth the making if it does not resemble nature).¹⁸

A third principle of La Pléiade was the notion of divine inspiration which they believed distinguished them from previous French poets.¹⁹ Members of La Pléiade believed that poetry since the time of the ancients had taken a path of disintegration from the work of the first poet, Orpheus, to whom Horace attributed priestly powers and the ability to interpret the gods. The progress of this poetic disintegration could be seen (according to members of La Pléiade) in the simply "human" poetry of the Greeks through the absence of any worthy poetry in the Middle Ages. La Pléiade revived Horace's view of the divine origin of poetry and assigned to this virtue an important place in their theory.²⁰ Peletier in *L'Art poétique* (1555) stated that God makes a gift of poetry not only to whom he pleases but also when he wills and only a virtuous man would be worthy of this gift.²¹ In his own *Art Poétique* (1565) and in various passages from his poetry, Ronsard professed his own belief in divine inspiration, stating that a man must be free from wrongdoing and must pursue virtue in order to prepare his soul to receive this gift.^{22,23} In the poem "A son neveu Louys de Ronsard" from his fifth book of odes (1555) he offered to his nephew his opinion of the virtuous man recommending "courtesy, sincere kindness, love, military courage, justice to inferiors, a proud sense of honor, faithful obedience to the king and to the law, frankness, discretion, sobriety."²⁴

Yet for all this theory of divine inspiration, skill in form and style constitutes the fourth main principle of the theoretical writings of La Pléiade. The virtuous poet must also possess sound education in literature and must dedicate himself to a life of toil if he hoped to turn out works his countrymen would recognize and respect. Further, he must eschew the social life of the court poet and work to master his skill so that his art would appear natural and be apparent only to his peers.²⁵ As a result of this exalted view of the poet as divinely inspired and loftily educated, at first the poetry of La Pléiade was accessible only to the very well-educated elite, being replete with allusions to Greek and Latin literature. Later, reassessment of their goals led the members of La Pléiade to use allusions which they knew

would be understood by the public, such as Ronsard's single reference to Helen of Troy in his *Sonets pour Hélène* of 1578.²⁶ Early in his writing career Ronsard alienated readers with "soaring and abstruse Pindaric odes" (dense with erudite metaphor, complex and highly emotional in the style of Pindar, Greek lyric poet of the fifth century B.C.). His final opinion, however, was in agreement with that of Peletier, who stated that clarity of expression was paramount and therefore use of metaphor and allusion was allowed only in moderation. Ronsard then sought a style "ny trop haut, ny trop bas" (not too lofty, not too trivial), a blend of accessibility and poetic expressiveness.²⁷ In order to invigorate the French language the poet must take care to choose precisely the word which conveys what he desires. Onomatopoeia and alliteration were recommended for color and pleasing imitation of sound. ²⁸ Peletier cautions against an ordinary, factual style of writing like that of predecessors who seemed not to differentiate between poetry and prose styles, but rather Peletier encourages delicacy of sensitivity and intensified expressiveness.²⁹

As to subject matter, according to Peletier previous poets had relied too heavily on the topic of love.³⁰ He suggests poetic forays into other human emotions, warfare, the pastoral, and particularly nature. Peletier felt the poet should constantly study nature and meditate upon it. Myth was also emphasized as worthy subject matter.³¹

According to the members of La Pléiade attention to form was not only equally important as to subject, but the two were believed to be inseparable.³² The works of Ronsard alone (in which sixty-three different meters have been identified) are illustrative of the variety of meters used by the members of La Pléiade.³³ The use of the ode as a poetic form was revived not only in France but throughout Europe during the Renaissance. Ronsard wrote amply in the Horatian and Pindaric forms of the ode and claimed responsibility for making these as well as the Anacreontic form commonplace in France.³⁴ Sonnets modeled on those of Petrarch were profuse among La Pléiade works.³⁵ The poets of this group revived the twelve syllable line, known as Alexandrine, after an early French poem on the legend of Alexander the Great.³⁶ After this revival, the Alexandrine was prevalent enough to account for half of the poetry being written, whereas before the revival, the decasyllable (10 syllables

per line) was dominant.³⁷ Suffice it to say conclusively that innovation in form and the importance of form in adequately expressing content were two additional contributions made to French poetry by the members of La Pléiade.

The following chapter will examine in some detail the life and works of Pierre de Ronsard, one of the founding members of La Pléiade, whose poetry inspired no less than twenty-two *mélodies* of Jacques Leguerney.

End Notes

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CHAPTER THREE

PIERRE DE RONSARD

Pierre de Ronsard (1525-1585) was born in the castle of his father, the Château de La Possonnière, in the Loire Valley, near Vendôme, just northeast of Tours.¹ His father was Seigneur Loys de Ronsard, High Steward of the household of François I.² Ronsard's birth into an aristocratic family afforded him the opportunity of court appointments, education and travel. At the age of nine Pierre de Ronsard began royal assignments as page to the Dauphin François followed by a similar appointment to the Duc d'Orléans. At twelve years of age he traveled to Scotland with a French noblewoman for her wedding to King James and then explored Scotland and England for two and one-half years. In 1540, he was sent on a mission to Flanders and then to Scotland by the Duc d'Orléans. Travel with ambassadorial parties to Germany and Turin followed.³ It appeared that Ronsard was destined for a life of aristocratic diplomacy. Unfortunately, in about 1543 he suffered a partial loss of hearing and turned to studies of literature and writing when it became apparent he would not have a career as an ambassador or in the military.⁴

The poetry of Pierre de Ronsard is generally divided into three periods. From 1550 to 1560 date the *Odes*, *Les Amours*, *Le Bocage*, and *Les Mélanges*, all revealing the influence of Pindar, Horace, Anacreon, Callimachus, and Petrarch, and others after whom Ronsard fashioned his work (please refer to Appendix A for more information on poets and poetic terms). During the next fourteen years which Patterson has called the "interlude of court and patriotic poetry," 1560-1574, Ronsard wrote his *élégies*, *mascarades*, *bergeries*, *discours* (political pamphlets), and *Franciade*. Influences during this second period include the Roman and Alexandrian poets Theocritus, Juvenal, Homer, and Virgil. The final period, 1574-1585, yielded the *Sonnets pour Hélène*, the *Dernières amours*, the conclusion of *Le Bocage royal*, and the *Dernières poésies*.⁵

The odes of the first period, published in four volumes in 1550 and a fifth volume in 1553, were initially strongly opposed for their uniqueness, but later gained the favor of the

public first through the endorsement of Henri II, whose sister, Duchess of Savoie, intervened on behalf of Ronsard, and secondly and most importantly, through their own intrinsic beauty.^{6,7} The resulting popularity made Ronsard more well-known in France during his own lifetime than any poet thus far in the history of French literature.⁸ In his preface to the first volume of *Odes*, Ronsard claimed distinction from fellow French poets in that none were employing the form of the ode; indeed, Ronsard's 1550 publication inspired his contemporaries to fashion Pindaric odes in the vernacular.^{9,10} In the Horatian odes (1541-1544) one finds the rustic portrayal of life in the country, and also amatory and bacchic themes. From 1544-1550 Ronsard preferred to imitate Pindar's more lofty odes written for athletic celebrations and honoring the gods who watched over them.^{11,12} The *Odes* and *Les Amours* are frequently addressed in turn to Cassandre, Marie, Hélène, Marguerite (Duchess of Savoie), and Mary Stuart, Queen of Scots, a friend of his youth.¹³ The *Les Amours de Cassandre*, for example, are a collection of sonnets to Cassandra published in 1552.¹⁴ *Le Bocage* and *Les Mélanges* are collections of various poems, many of which are Anacreontic in nature.

The political pamphlets of the middle period include "Discours des misères de ce temps, à la Royne" in which Ronsard severely criticizes the Huguenots for the havoc wreaked on his beloved France, addressed to Catherine de Medici. Though a royalist, Ronsard had no qualms about strongly expressing his opinion of the state of affairs in France to the queen.¹⁵ In the "Discours à Louys des Masures" of 1560 he expresses his indignation at being called a "pagan...doubtful in his life and his theology" by the Calvinists.¹⁶ Ronsard's Catholicism, his use of the mythological, his attraction to the theme of the Age of Gold, and the recurrent idea in his poetry that life and beauty swiftly pass and therefore must be taken in at the present combined to impress reformers as paganistic and immoral. Religious reform had begun as early as 1560 to make learning and enjoying beauty for its own sake immoral.¹⁷ Wyndham well encapsulates this aspect of Ronsard:

Here is a citizen and a soldier, a man who takes a side in politics and religion, who argues from the rostrum and pommels in the ring, a conservative with a catholic pleasure in life, delighting in all the treasures garnered into the citadel of the past, and ready to die in its defense. Yet his life-work, for all these

distractions, consists in an exaltation of "Beauty that must die And Joy whose hand is ever at his lips Bidding Adieu..."¹⁸

Patterson expresses similarly:

Ronsard was a Catholic and a Christian. His theological beliefs were traditional...He was content, mainly to take life as it is, to accept, as one must, one world at a time, to partake of momentary and evanescent joys, extracting their honey and lamenting their swift passing, as in the celebrated Ode XVII, of the first book of odes, called "A sa maitresse"...¹⁹

It was additionally Ronsard's desire, as mentioned twice in the Odes of 1550, to write an epic for France in the manner of the *Iliad* or *Aeneid*. Commissioned to do so by Henri II in 1554, Ronsard worked on the project for two years, took a hiatus of nine years, and completed four books by 1572 under the reign of Charles IX. The work remained incomplete at this length, however; it was entitled *Franciade*.²⁰

The theme of the Age of Gold mentioned above occurs frequently in Ronsard's works, particularly in the middle period. This theme can be found in over thirty of his poems.²¹ The legendary age of contentment ruled by Saturn and consecrated by the goddess of Justice, Astraea, gave Ronsard an escape through which to express his desire for a happier, simpler life as opposed to the destruction of his country by religious wars.²² Drawn to the Indians of the New World and their peaceful coexistence with nature, living on nature's abundance and drinking from clear streams as he envisioned them, he wanted to believe that the Age of Gold had returned, as predicted by the ancient poets he had studied. In the "Élégie à Robert de LaHaye" Ronsard blames the Age of Iron and the faculty of reason for man's warfare, his desire for precious metal, a desire incongruous with the contentment of the Age of Gold.²³

Abundant in Ronsard's poetry is his obvious delight in nature. The region of Touraine where he grew up inspired the Odes of 1550 with its rivers, flowers, fields and forests.²⁴

Wyndham describes the area:

I visited his father's castle, De la Possonnière...It stands, beneath a low cliff of white rock overgrown with ivy, in the gentle scenery, elegiac rather than romantic, to which Ronsard's verse often returns. Above the low cliff are remnants of the Forêt de Gastine; between the castle and the little river Loire, bedecked with fleur de lis, stretch poplar-screened meadows.²⁵

Ronsard's ode "A la Fontaine Bellerie" describes a spring close to his boyhood home recalling the ode of Horace entitled "O fons Bandusiae."^{26,27} Ronsard's poetry inspired by nature are of two kinds: those that are realistic and literal, expressing interest, regard and enjoyment for what he is observing, and those that make of these observations a palette from which to choose to express the infinite variety of sensation he associated with meditating on the beauty therein.²⁸ Similar to poets of the Romantic period, Ronsard often employs a scene in nature as a foil for his own emotion, as in "Je vous envoie," wherein quickly fading blossoms picked for a nosegay are compared by the lover to his loved one's beauty, which will fade ere long. Additionally, nature becomes allegorical with the introduction of mythological figures. Undoubtedly the ancient masters of poetry had some influence in the use of myth. Perhaps contemporary visual art shared the influence, such as that of Primaticcio at Fontainebleau, who portrayed among other goddesses Ceres, goddess of the harvest. Ronsard mentions Ceres at the harvest in his ode "A la Fontaine Bellerie" as well as in "Hymne de l'Automne."²⁹

Finally and importantly, Ronsard favored the association of music and poetry. He believed music raised poetry to a higher level of expressiveness and believed in the cathartic power of music as did the ancient Greeks. In the *Art poétique* of 1565 he stated: "La Poésie sans les instrumens, ou sans la grace d'une seule ou plusieurs voix, n'est nullement agreable, non plus que les instrumens sans estre animez de la mélodie d'une plaintive voix" (Poetry without instruments, or without the grace of one or many voices, is not at all pleasant, no more than instruments unenlivened by a plaintive melody).³⁰

Pierre de Ronsard lived out his last years in a monastery, retiring from the court of Henri III as Philippe Desportes was becoming the monarch's favored poet.^{31,32} His legacy is his contribution to the development of the French language and French literature in the forms of satire, narrative verse, philosophical verse, and many forms of lyric poetry including odes, odelettes, chansons, elegies and sonnets.³³ His great fortune in being recognized for his achievements during his lifetime is reflected by the favor bestowed upon him by François II, Mary Stuart and King Charles IX.³⁴ Elizabeth I of England made a gift of a costly diamond to Ronsard as a symbol of her respect, "comparing its water to the purity of his verse...";

Torquato Tasso, Italian poet of *Jerusalem Delivered* (1581), paid Ronsard a personal visit; the Academy of Floral Games at Toulouse honored him with a gift of a silver Minerva (goddess of wisdom, invention, the arts and martial prowess).^{35,36}

Chapter Five will examine the union of Pierre de Ronsard's poetry with the music of Jacques Leguermey, the composer who so admired the writing of Ronsard as to set his poetry in no less than one-fourth of his *mélodies*. First, however, the compositional style of Leguermey will be discussed in the following chapter.

End Notes

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2. George Wyndham, Ronsard and La Pléiade (London: MacMillan & Co., Limited, 1906), 3.
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21. Armstrong, 50.
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CHAPTER FOUR

THE COMPOSITIONAL STYLE OF JACQUES LEGUERNEY

Jacques Leguerney composed eighty-three *mélodies*, including two duets and five song cycles, between the years 1926 and 1964. Sixty-eight of the songs have been published; the reader may see Appendix B for a complete list of the published and unpublished songs.¹ The *mélodies* which are not part of the cycles were first published in groups as they were composed, that is, in chronological order, and were later republished in eight collections entitled *Poèmes de la Pléiades*.² Additionally, two *mélodies* on poetry of Guillaume Apollinaire are published together, as are a group of four *mélodies* setting poetry of Shakespeare, Albert Samain, Louise Lalanne (pseudonym of Marie Laurencin), and Apollinaire. The cycles are available in five separate publications.³

Over one-third of the total number of Leguerney's *mélodies* (exactly thirty-two) are settings of works by members of the La Pléiade movement.⁴ However, one should remember that reference to La Pléiade is used somewhat freely. Within the *Poèmes de la Pléiade* one finds poetry not only of La Pléiade members Pierre de Ronsard, Étienne Jodelle and Rémy Belleau, but also Philippe Desportes, rival of Ronsard who gained the favor of Henry, Duke of Anjou (and future Henry III) at Ronsard's expense. In addition, there is poetry of Jean de Caen Bertaut (middle to late sixteenth century French poet) and two early seventeenth century French poets, Antoine Girard Sieur de Saint-Amant and Théophile de Viau. The *mélodies* by original La Pléiade members numbers twenty-four with the remaining eight being descendants of that poetic movement. Twenty-two of the *Poèmes de la Pléiade* are by Ronsard and, as Patrick Choukroun suggests in the program notes entitled "Joyeux Anniversaire Monsieur Leguerney," this amount of Ronsard poetry perhaps justifies the use of the universal title. The eight volumes of La Pléiade poetry were compiled in 1986 by pianist Mary Dibbern according to similarity in range, chronology, poetic theme or poet. This compilation of the thirty-two songs may, however, be regrouped in any fashion for performance.⁵ Additionally, Leguerney did not object to transposition of his songs.⁶

The reader would naturally be curious as to why Leguerney was drawn so often to the poetry of the French Renaissance or that of the early seventeenth century which followed the same aesthetic. In response to this question, Leguerney is known to have laughed and replied, "I don't know -- that's just the way it is."⁷ Furthermore, in an interview with Radio Canada he remarked that he often wondered if he might be a reincarnation of a Renaissance person, so great was his attraction to the poetry of the period.⁸ Perhaps a more revealing answer is found in *Guide de la Mélodie et du Lied*: "That poetry pleases me...because it is concise and explicit, contrary to a too intellectual poetry (twentieth century) or one too verbose (Romanticism)."⁹ The stylized writing of the Renaissance poets pleased him.¹⁰ The themes he chose were similar to those chosen by the composers of the lied -- themes of love, death, feeling for nature and incisive humor which also has its place.¹¹

In addition to the nineteenth and twentieth century poets already mentioned, Leguerney set poetry of Jean-Jacques Toulet (eleven texts), Maurice Fombeure (one text), and René Chalupt (one text).¹² Leguerney's choice to set a large group of Toulet poems may be explained by the fact that Toulet's poetry is replete with references to the past. The desire to set the poetry of Chalupt may have been influenced by the composer Roussel, who often set Chalupt's works and whose compositional style influenced Leguerney in his early years of composition.¹³ It is not surprising that Leguerney chose to set a number of poems by his contemporaries since Francis Poulenc and other members of Les Six, greatly popular during the lifetime of Leguerney, frequently set their poetry. According to Evelyn Delmas, even the poetry set by Leguerney which dates from near the beginning of the twentieth century is similar in aesthetic to that of the French Renaissance.¹⁴

Whatever Leguerney's reasons were for choosing to set several texts of late nineteenth and early twentieth century poetry, his apathy toward the poetry of his contemporaries corresponded with his disinterest in the new aesthetics of Les Six as well as the new compositional techniques emerging such as polytonality and serialism.¹⁵ Furthermore, he felt the movements of Surrealism and Dadaism were destructive to the elements of beauty and order so prevalent in the poetry of the French Renaissance to which Leguerney was drawn.¹⁶ Leguerney's desire was to return to and continue the refined compositional style of *mélodie* of

his predecessors Fauré, Debussy, Ravel, and Roussel which, according to the composer, had been interrupted by the intrusion of popular influence such as jazz and folk song in the era of Les Six.¹⁷

Leguerney's attraction to old texts was not new; other nineteenth and twentieth century composers such as Gounod, Debussy, Ravel, Roussel, Poulenc, and Françaix looked to the past for inspiration.¹⁸ It seems, however, that Leguerney's style of composition was particularly appropriate for the refined, flowery, descriptive, and mannered writing of the Renaissance. Sophisticated in origin and rich with descriptive language and references to the Golden Age and mythology, the poetry is complemented by Leguerney's unusual highly chromatic, ambivalent tonal-modal harmonic language. The refined courtly manner of writing found in the poetry is well-matched to Leguerney's elegant and flexible melodic line.¹⁹ In addition, the scrupulous attention paid to poetic meter and form by the originators and followers of the La Pléiade movement is reflected in the balanced, symmetrical, and regular phrasing found in Leguerney's vocal lines. Regarding a favorite form in which to write, Leguerney chose most often through-composed with only a few examples of two and three-part forms found.²⁰

The importance of the poetry in Leguerney's mélodies is made all the more apparent by certain quotes from Carol Kimball's interviews with Leguerney. While it is assumed that well-respected composers of song either chose poetry of high quality or illuminated or improved upon poetry of lesser merit through their musical settings, one is struck by Leguerney's candid statements. When asked if the text or the music came first, he replied,

Texts were always first. Inevitably, the text decided everything...The best song is the one in which the poetry and music are inseparable. The best poems are the ones in which you cannot read the poetry alone without thinking at once about the music. I think that my songs are always the music of the poem.²¹

When questioned about his method of composition, his response reinforced the above quote:

I always wrote the vocal and piano lines concurrently. That is the only way to follow the text. In my songs what is happening in the text has an immediate correspondence with what is happening in the piano. If it is not before, it is afterwards, but the connection is usually at the same time.²²

The result of this manner of composition is found in a remarkable fidelity to prosody, so much so that he was dubbed the French Hugo Wolf by one critic. Not only are the rhythmic and

melodic choices determined by prosody; the opulent harmonies grew out of the emotional response Leguerney had to the text as he composed.²³ According to Kimball, Leguerney “...insisted he composed spontaneously without a harmonic plan responding to his feelings as he read the poetry.” To further emphasize this point Leguerney stated,

I always thought that this talent I had was comparable to the apostles when they spoke in tongues given to them by the Holy Ghost. It's like that. I wrote music without studying it, but like someone who had studied for a long time. That's all. I did complicated things.²⁴

Fidelity to the text is evident in Leguerney's manner of text setting which is for the most part syllabic. Seldom are portions of the text repeated as, perhaps, less faithful composers will sometimes do in order to emphasize a line of poetry or round out the form of a song. One will, however, find an occasional melismatic melodic outburst inserted in response to an emotional moment in the poem, as in “Chanson Triste” (Bertaut).²⁵ This *mélodie* serves additionally as an example of Leguerney's ability to write sweeping Italianate vocal lines while remaining faithful to prosody, distinguishing him from his predecessor Debussy whose melodic shapes may be regarded as declamatory in style.²⁶ Range and interval pattern vary widely with the mood of the poem. Extremes of vocal range are avoided, since Leguerney preferred the medium voice for both men and women.²⁷ Although Leguerney was not a trained singer his writing for the voice is instinctively idiomatic, accessible and considerate to the singer.²⁸

Leguerney's harmonic choices were derived from his response to the text while composing the melody and harmony simultaneously. His freely fluctuating chromaticism and alternating tonality and modality are facilitated in part by the lack of key signatures.²⁹ A perusal of the *mélodies* reveals voluminous use of accidentals as the constantly changing harmonic colors reflect the play of light, dark, and perpetual movement found in Baroque visual art. Ubiquitous are omissions of expected harmonic progressions, reversals of progressions instead of forward harmonic movement, parallelisms, and unresolved sevenths. The unanticipated turns and vacillating play of harmonic colors bring to mind for Evelyn Delmas the “theme of impermanence” favored in seventeenth century baroque poetry in which surprise and the unexpected played a prominent role.³⁰ The influence of the Romantic

lied may be noted in the presence of third relationships in modulation, ninth chords, and chromaticism.³¹ Examples of these harmonic devices will be given in the following chapter.

The accompaniments to the songs of Jacques Leguerney, just as the melodies, have been described as thoroughly idiomatic, although Leguerney was not a trained pianist.³² While remaining faithful to the illumination of the poetry and adding psychological depth to the vocal lines, the accompaniments are independent and virtuosic, playing an equal role to the voice.³³ In the second *mélodie* of the cycle “La Nuit” (The Night) entitled “Lugubre courrier du destin” (Ominous messenger of destiny), the piano holds the most interest and states musical ideas which are then taken up by the voice.³⁴ The pianist has countermelodies; postludes (more prominently in the cycles); often simple chordal accompaniment, and some very difficult, intricate writing (“The pianist often needs twenty fingers...”) requiring virtuosity.³⁵ These combined elements led singer Pierre Bernac to call them “*mélodies de pianiste*” (pianist’s songs).³⁶

When asked to discuss influences on his compositional style, Leguerney stated:

At seventeen, it isn’t unusual that I was influenced by someone. We can’t make a clean slate of everything that came before us. It is only later, for some reason or another, that something different comes out. We can speak the same language, and yet we can create completely different things...I started being influenced by Roussel because I knew him very well when I was young. Afterwards, by Fauré, and after that, I don’t know. Probably by Poulenc from time to time.³⁷

It has been stated that Leguerney chose to return to the path of traditional French style of song composition exemplified by the works of Fauré, Ravel, and Debussy. The earlier songs of Leguerney seem to reach back even more, recalling the arpeggiated chordal accompaniments or repeated chords of Charles Gounod. Leguerney’s early style of writing reflects the styles of both Gounod and Fauré’s early songs which employ short phrases of regular length and occasional Alberti bass for accompaniment. Additionally showing the influence of Gounod and Fauré are the previously mentioned occasional melismatic expressive vocal passages such as in Leguerney’s “Les Cieux inexorable” which has an antecedent in Fauré’s “Après un rêve” and Gounod’s “Sérénade.”³⁸ Roussel’s influence may perhaps be found in the uniqueness of harmonic and rhythmic choices, for which Roussel is likewise recognized.³⁹ Whether as a

result of direct influence or unconscious absorption, in the mélodies of Leguerney one finds the compact miniature scenas of Henri Duparc, the lyrical melodies and modality of Fauré, the refined polish of Ravel.⁴⁰ An additional remark made by Leguerney concerning influences follows:

In one's youth, one has impressions made by others. Without Poulenc, I probably would not have composed. I don't mean to say that he pushed me to write. I hardly knew him at the time. But I admired what he did.⁴¹

As part of her lecture at NATS National Convention in Toronto in 1998, Carol Kimball illustrated this influence of Poulenc by playing a tape of Poulenc's "Le gars qui vont à la fête" from "Chansons villageoises," and Leguerney's "L'Insouciant" composed five years later.⁴² The two songs are quite similar in the syllabic, speech-like setting, regular phrase lengths, supportive piano writing which occasionally has an independent idea; rhythms in the piano generally parallel the voice with occasionally more rapid movement, and in both songs the piano punctuates the ends of vocal phrases by slowing in rhythmic motion. Additionally, Leguerney remarked regarding two of his mélodies setting poetry previously set to music by Poulenc, they were composed for a reason: "I wanted to show that I could do better than Francis." The two mélodies are "Le Present" and "A son Page."⁴³ Finally, certain elements of Leguerney's writing have been attributed to Germanic influence, notably harmony, modulations of a third, chromaticism and ninth chords.⁴⁴

The mélodies of Jacques Leguerney contain a legacy of the record of French song, combining the best of Renaissance poetry (and occasional forays into the poetry of other centuries), characteristics of classicism in the subtlety, reserve, nonchalance, charm and regular phrase lengths of his writing, and the romantic qualities of harmony, chromaticism, and poetic themes of love, longing, and death. There is a nostalgia inherent in the choice of the Renaissance poetry, in his affinity for Ronsard, who himself was wistful of better times for his beloved France. There is nostalgia in his return to the traditional French mélodie, the path of which was interrupted by twentieth century stylistic changes. There are also elements of joy, humor, and the theme of "carpe diem." Various referred to as "a superlative form of the preceding models (Gounod, Duparc, Chausson, Debussy, Ravel, Roussel)...," "...a kind of apex in the French mélodie history....," and "...a true incarnation of the very essence of the

mélodie....” the songs of Leguerney are a culmination of centuries of growth and tradition which has yet to be extended by another French composer.⁴⁵ “When memory of that sublime style survives through the subtle sensibility of somebody like Jacques Leguerney we can affirm the accomplishment of a melodistic art where France remains the greatest actor.”⁴⁶

End Notes

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5. Patrick Choukroun, “Joyeux Anniversaire Monsieur Leguerney,” trans. Gene Marshall, Ph.D. (program notes to the recitals celebrating Jacques Leguerney’s ninetieth birthday, November 23, 1996), 5.
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8. Paula G. Woolfolk, “The Mélodies of Jacques Leguerney” (D.M.A. Thesis, University of Illinois Urbana-Champaign, 1984), 80.
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33. Jean Charles Hoffelé, Gérard Souzay, Geneviève Touraine: Frère et Soeur en Musique, 31; Kimball, "The Mélodies of Jacques Leguerney," 3; Jean Charles Hoffelé, "Les Echos," trans. Dr. Gene Marshall, Ph.D., Diapason 431 (November 1996), 70.
34. Jean Charles Hoffelé, Gérard Souzay, Geneviève Touraine: Frère et Soeur en Musique, 31.
35. Hoffelé and Choukroun, Twenty-eight Mélodies, 7; Hoffelé, Gérard Souzay, Geneviève Touraine: Frère et Soeur en Musique, 31; Kimball, Song: a Guide to Style and Literature, 42.
36. Mary Dibbern, Mélodies sur des poèmes de la Renaissance (liner notes, Harmonia Mundi France, HMC 1171), 1.
37. Kimball, "The Mélodies of Jacques Leguerney" (lecture), 4.

38. Woolfolk, "The Mélodies of Jacques Leguerney," NATS Journal, 12.
39. Kimball, "The Mélodies of Jacques Leguerney" (lecture), 2.
40. Ibid, 5; Francois-Sappey, 340.
41. Kimball, "The Mélodies of Jacques Leguerney" (lecture), 4.
42. Ibid.
43. Ibid.
44. Francois-Sappey, 340.
45. Choukroun, "Joyeux Anniversaire Monsieur Leguerney," 4; Choukroun, Jacques Leguerney Mélodies (liner notes, trans. Stéphane Héaume, Maguelone CD MAG 519.232, 1996), 14; Hoffelé and Choukroun, Twenty-eight Mélodies, 21.
46. Marie-Claire Beltrando-Patier, Jacques Leguerney Mélodies (liner notes, trans. Stéphane Héaume, Maguelone CD MAG 519.232, 1996), 11.

CHAPTER FIVE

TEN LEGUERNEY SETTINGS OF POETRY OF PIERRE DE RONSARD: A PERFORMER'S GUIDE

Je vous envoie from Poèmes de la Pléiade, Premier Recueil

I send you a bouquet of full-blown flowers
Which I have picked with my own hand;
Had I not picked them this evening,
They would have fallen to the ground tomorrow.
Let this be a certain example to you
That your beauties, even as they flower,
In a short time will be withered,
And like flowers, will die all of a sudden.
Time flies, time flies my lady,
Alas, not time, but it is we who go,
And dead we will be, stretched beneath a stone,
And the loves of which we speak,
When we are dead, no longer will be new.
For this, love me, while you are beautiful.^{1*}

*Translations are of the Ronsard poems as they appear (in the French language) in the publications of the songs by Salabert and Max Eschig. The reader should refer to an edition of complete works of Ronsard to view the original version of the poem. Leguerney occasionally omits verses and changes words.

Dedication: Pierre Bernac
Date of composition: 1943
Publisher: Salabert
Voice type: Light Lyric to Dramatic Soprano
Tonality: Beginning and ending in e minor, with occasional references to the parallel major; typical chromaticism and lack of key signature
Meter: Common time
Range: C⁴ to A⁶
Dynamic range: *p* to *f*
Tempo indication: None; editorial suggestion of quarter note = 120

This *mélodie*, written when Leguerney was 37 years old, is in common time and begins and ends in the tonality of E minor. Like all of his *mélodies*, *Je vous envoie* moves

through many tonal centers and chromaticism is abundant. The song begins with a two measure introduction consisting of an arpeggiated E minor chord in eighth notes which is repeated four times (See Ex. 1). The repetition immediately sets up a simple urgency reflecting the “carpe diem” theme of the poem, particularly if taken at the editorial tempo suggestion of quarter note = 120. This insistent pulse of eighth notes, which continues throughout the *mélodie* without cease, is altered chromatically after the two opening measures, and ends in descending half steps thus adding to the restless emotional turmoil of the suitor. The chromatic descent concludes with the arrival at E major on the word “*épanies*” (blooming), perhaps as the persona lifts the flowers in a gesture of offering to his admired one (See Ex. 1).

Example 1, *Je vous envoie*, mm. 1-6.

CHANT (♩ = 120)

PIANO

Je vous en - voie un bou - quet que ma

ainsi Vient de tri - er de ces fleurs é - pa - nies Qui se les

subito

A style reminiscent of Debussy can be seen and heard in the repeated E in the left hand piano accompaniment while the right hand planes downward and back up again in half note values. Here the listener experiences an example of the abundance of seventh chords to be found in Leguerney’s writing (See Ex. 2, m. 6-9).

Example 2, *Je vous envoie*, mm. 6-9.

nies Qui ne les eut a ce vè-pre cueil
 - lies Chutes à terre et les fus - sent de -

Above this, the poem relates that the beauty of the flowers would have perished had he not plucked them at their prime. Following measures 1-10, a near-identical repetition of the accompaniment in those measures is heard which underlines the poet's explanation that beauty also will perish in time, like the flowers. However, the melodic material is new. Here, Leguerney aptly chose to use the pitch A⁶ for the two words that summarize the content of the poem, "beauté" (beauty) and "temps" (time), setting them apart not only by giving them the highest pitches in the song, but also by approaching and leaving them by skip (See Ex. 3).

Example 3, *Je vous envoie*, mm. 12-18.

em - pie cer - tain Que vos beau - tés bien qu'el - les soient fleu - riss En peu de
 mp subito

(Example 3, continued)

Of particular interest in the expressive markings is the decrescendo in the piano over measures 16 and 17 mirroring the perishing flowers while the voice is simultaneously given a crescendo, contrasting the wilting of the blooms with the lover's insistence (See Ex. 3).

The analogy completed, the suitor directly addresses his lady, explaining that time passes; no, not time, but we, ourselves will soon perish. To further illustrate the passing of time Leguerney alters the accompaniment to chords pulsing on the off-beat, thickening the texture and increasing the urgency. The music seems to rush forward, like Time itself (See Ex. 4, m. 19 forward).

Example 4, *Je vous envoie*, mm. 19-23.

Example 4 displays the tonal center changing to C# Major, arriving at the tonic in m. 21; this is followed by 10 bars of restless, chromatic writing. Although there is a change to syncopated rhythm in measure 19, the lover's urgency is restrained, and a crescendo through measure 20 concludes with a drawing back as the lady is politely and perhaps reverently addressed as "ma Dame" (See Ex. 4). Then, his desire no longer containable, a long crescendo over five measures with ascending tessitura in the vocal line leads to a *forte* for the word "morts" (dead) on G⁴, followed by a decrescendo and finally concluding with a *ritardando* over the next two measures. After the *forte* outburst on "morts," the lover seems to recover his reserve and the arpeggiated E minor accompaniment heard initially returns.

At the editorial tempo indicated there are no difficult phrase lengths. The first group of phrases are four, two and two measures in length, and are paralleled in the second group; however, a breath mark inserted by Leguerney breaks up the second four bar phase in measure 12. The author recommends sustaining measures 24 through the first eighth note of measure 27 rather than separate "étendus sous la lame" (outstretched beneath a stone), thus allowing for effective word painting on "étendus" (See Ex. 5). An additional breath should be placed after "parlons" at the end of measure 28 followed by the next three measures being sung in one phrase. A final breath taken after "aimez-moi" in measure 34 would assist in sustaining the two measure concluding note (See Ex. 5).

Example 5, *Je vous envoie*, mm. 24-end.

The image shows a musical score for a vocal piece. The top system covers measures 24 to 27. The vocal line has the lyrics: "Et tût se-rons é-tendus sous la la-me Et des a-mours des-". The piano accompaniment has the lyrics: "cres - - - - - do - - - - - sempre". The bottom system covers measures 28 to 31. The vocal line has the lyrics: "...quel-les nous par-lons - - - - - Quand se-rons morts - - - - - n'en se-ra". The piano accompaniment has the lyrics: "cresc. - - - - -".

(Example 5, continued)

The range of the *mélodie* is suitable for soprano or tenor. This *mélodie* is an excellent choice for the soprano who has a temporary technical need to lift above the *passaggio* rather than approach the *passaggio* via a step wise motion. The instructor who wishes to limit singing in the *passaggio* temporarily may welcome the single use of F⁵ in this song. According to Mary Dibbern, the first volume of *Poèmes de la Pléiade* was premiered by a tenor. However, Dibbern believes these *mélodies* are easier for a soprano since they require a large range and much flexibility in the upper register.² Considering the nature of the texts and the fact that a tenor premiered these pieces, the author believes any song in this group would be appropriate for a tenor who is comfortable with the inherent technical demands. The Salabert edition includes the phrase “pour Soprano ou Ténor” on the title page.

The reader will recall the reference in Chapter Three of this document to Ronsard’s “Discours à Louys des Masures” in which he expressed indignation at being called a pagan by the Calvinists.³ This poem, with its emphasis on immediate pleasure, is an excellent example of the type of writing which led Ronsard’s critics to protest his assumed immorality.

Notes to *Je vous envoie*

1. Pierre de Ronsard, "Je vous envoie," Poèmes de la Pléiade. Premier Recueil (mélodie by Jacques Leguérney), trans. Carol Lines, M.M. (Paris: Editions Salabert, 1989), 4-6.
2. Mary Dibbern, interview by author, internet, September 19, 1997.
3. Warner Forrest Patterson, Three Centuries of French Poetic Theory: a Critical History of the Chief Arts of Poetry in France (1328-1630), vol. 1, part 2 (Ann Arbor: University of Michigan Press, 1935), 541.

Genièvres Hérissés* from *Poèmes de la Pléiade, Premier Recueil

Bristling junipers and you, thorny holly-trees,
One guest of the desert, and the other of the grove,
Ivy, the carpet of a wild lair,
Springs which bubble from a sandy source,
Pigeons, you who exchange tasty kisses,
Turtledoves who lament an eternal widowhood,
Nightingales who sing in a pleasant tongue,
Night and day resinging your joyful verses,
You with the red throat, swallow stranger,
If you see my nymph going in the spring
To pick bouquets from this new grass,
Tell her I await for nothing but her favor,
And so I do not suffer the pain I have for her,
I would rather die, than languish so long.

Dedication: Paul Derenne
Date of composition: 1943
Publisher: Salabert
Voice type: Light Lyric to Dramatic Soprano (premiered by tenor)
Tonality: G minor
Meter: Common time, 2/4
Range: D⁴ - G⁵ (or one octave lower for tenor)
Dynamic range: *pp* to *f*
Tempo indication: Pastoral; Quarter note = 80

The persona in this poem addresses many elements of nature in words of admiration, but unlike *Bel aubepin*, with an agenda of his own. The verses are similar in this manner to another Ronsard poem set by Leguerney (*Invocation: Ciel, air et vent*) which will be discussed shortly. There is a commonality with *Je vous envoie*, as well, for here Ronsard again expresses the thought of gathering rosebuds in a timely manner, a theme which runs through much of his poetry.

The form of the *mélodie* is appropriately A, A¹, B in which the first two sections serve as salutation to flora and fauna, and the third and unique section delivers the request. Section A begins with a sixteenth note pulsation in the right hand of the accompaniment which

continues without cease throughout the *mélodie*, while the left hand planes through half note triads on E^b Major, F Major and E minor. This constant activity portrays not only the bustling of nature but also the gentle insistence of the persona wishing to have his message delivered to the admired one. The vocal line thus far is in the middle voice and is similar to the piano accompaniment in its repetitiveness (See Ex. 1).

Example 1, *Genièvres Hérissés*, mm. 1-6.

The musical score for 'Genièvres Hérissés' (mm. 1-6) is presented in three systems. Each system consists of a vocal line (CHANT) and a piano accompaniment (PIANO). The tempo is marked 'Pastoral (♩ = 60)'. The key signature has one flat (B-flat). The vocal line is in the middle voice. The piano accompaniment features a constant activity of half-note triads in the left hand and a more melodic line in the right hand. The lyrics are: 'Ge - ni - vres hé - ri - sés - t / vous l'ou - e - pi - errez / L'au - tre hù - le de de - / - sert et l'au - tre d'un bo - ca - ge Li'.

The vocal melody soon changes, however, with the following phrase ending on G⁵. This ending, where G⁵ is sustained for two beats, will occur three times in the *mélodie*. The singer who chooses this *mélodie* must have sufficient control on this pitch to conclude the phrases with a decrescendo to the final mute “e.” The accompaniment adopts a varied pattern in measures 7-10 with a chromatic descending passage in measures 9-10. The planing 6/4 chords found in the left hand of measures 9-10 and the chromatic melody effectively portray the bubbling fountains (See Ex. 2).

Example 2, *Genièvres Hérissés*, mm. 7-10.

er - re le ta - pis d'un bel an - tre sau - va - ge

Sour - ces qui bouil - lon - nez d'un sur - geon ca - blon - neux Pi -

Section A¹ begins at measure 11 and lasts for ten measures. In this section there are minimal changes in the melody to accommodate the text. However, noteworthy is Leguerney's directive of *sans respirer* between measure 17 and 18. The suggestion does not serve to illuminate the text in any particular manner but does provide variation to the corresponding place in section A (See Ex. 3).

Example 3, *Genièvres Hérissés*, mm. 17-18.

d'un plai - sant lan - ga - ge Nuit et jour re - chan - tez vos

17

sans respirer

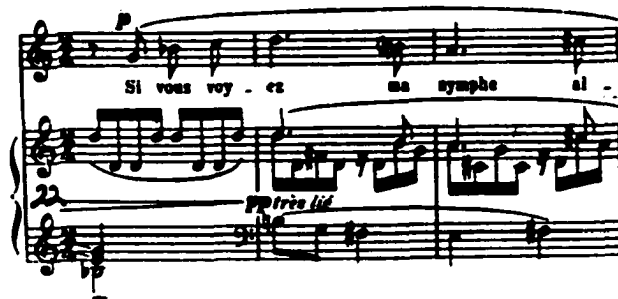
The A¹ section is extended in length by two measures and the opening melody is transposed up a fourth. The transposition is not exact but the third and final G⁵ occurs in measure 21. With these two elements of compositional writing (extension and transposition) Leguérney seems to indicate a new shift in the urgency of the persona's address. Here also is the first occurrence of *mezzo forte* (See Ex. 4).

Example 4, *Genièvres Hérissés*, mm. 20-21.



The urgency is broken off with the new musical material found in section B. This section begins with a drawing back of dynamic level (*piano* for the voice, *pianissimo* for the pianist) and a return to the middle register for the vocal line (See Ex. 5).

Example 5, *Genièvres Hérissés*, mm. 22-24.



Yet what begins in measure 22 as a quiet plea to so many elements of nature quickly leads to another outburst, *forte subito*, in measure 30 with the text "Dites lui..." (Tell her...)(See Ex. 6).

Example 6, *Genièvres Hérissés*, mm. 30-32.

This strong dynamic level lasts for several measures and tapers only as the persona expresses the ache he has for his admired one and is accompanied by *cédez un peu* (slight rallentando). Within this *forte* section is an expressive F⁵ on the stressed syllable of “souffrir” followed by F[#] on the word “mal.” The chromatic line and the accent over the word “mal” further emphasize his suffering (See Ex. 7).

Example 7, *Genièvres Hérissés*, mm. 34-37.

There should be no breath taken in measure 36 in order to link these two words and further emphasize the F natural to F[#] movement very effectively. A return to *tempo primo* and the return of the accompaniment of section A occurs in measure 38. The conclusion of the poem is an introverted, quiet statement, resigned, with no particular emphasis on the word “mourir.” Of interest is the conclusion of the *mélodie*, which simply dies away, the sixteenth note pattern in the accompaniment not ceasing even for a final cadence (See Ex. 8).

Example 8, *Genièvres Hérissés*, mm. 39-end.

J'ai mieux ai - mé mou - rir que lan - guir si lon - tems

perdendosi

Notes to *Genièvres Hérissés*

1. Pierre de Ronsard, "Genièvres Hérissés," Poèmes de la Pléiade, Premier Recueil (mélodie by Jacques Leguerney), trans. Carol Lines, M.M. (Paris: Editions Salabert, 1989), 7-10.

***Je me lamente* from Poèmes de la Pléiade. Premier Recueil**

I lament without comfort,
Remembering this death
Which stole my sweet life.
Thinking of her intoxicating eyes,
which made of me what they wished.
I no longer feel like living.
Alas! Where is that beauty,
This springtime, this newness,
which will never be repeated,
From heaven all the perfect gifts
She had were not to dwell long in this world.
Whether you live near God
Or in the Elysian Fields, Farewell,
Farewell, one hundred times, Marie.
Ronsard never will forget you.
Never will death untie
The knot where your beauty ties me.¹

Dedication: Geneviève Touraine

Date of composition: 1943

Publisher: Salabert

Voice Type: Light Lyric to Dramatic Soprano (premiered by tenor)

Tonality: C minor - A minor

Meter: 2/4, then 4/4 with two 5/4 measures

Range: C⁴ - G⁵ (or one octave lower for tenor)

Dynamic range: *p* - *ff*

Tempo indication: *Avec une grande tristesse*; Quarter note = 63

It was once assumed that Ronsard wrote this poem upon receiving word of the death of Marie du Pin, a woman he once loved when she was a peasant girl of fifteen and he was thirty years old.² However, more recent research has led to the conclusion that the group of poems entitled Sur la Mort de Marie and found in the second book of Amours were originally written upon the death of Marie de Bourbon, mistress of Henri III, and later adapted as a tribute to the girl he once loved.³

This masterful portrayal of the range of human emotions associated with death is through-composed and may be divided into three sections based on the mood and intensity of the accompaniment. The accompaniment at the beginning and continuing through measure 23 consists of simple half note chords which strike on the downbeat of each measure (See Ex. 1).

Example 1, *Je me lamente*, mm. 1-5.

Avec une grande tristesse (♩ = 63)
très égal et très lié

CHANT

PIANO

Je me la - men - te sans ré - con - fort

Of this section, the chords in the first thirteen measures are in the right hand of the accompaniment alone. There is a simplicity and a resignation in this bare, predominantly minor underpinning of the persona's first mention of his loss. Leguerney's indication for the singer, *très égal et très lié* (very even and very legato) can be effectively interpreted to indicate a number of emotions such as numbness, disbelief and/or shock which one might associate with the news of the death of a loved one (See Ex. 1). The arrival in measure 12 at the dominant with raised seventh scale degree is refreshing, since previous V chords have been minor, and serves not only to provide for a strong return of the tonic C minor of this section but also signals an awakening and broadening of the emotions of the persona (See Ex. 2).

Example 2, *Je me lamente*, mm. 10-19.

...sant en ses yeux qui sou - laient ... Fai - re de moi ce qu'il vou -

Immediately following, Leguerney adds descending, dissonant single pitches in the left hand of the accompaniment against minor chords in the right hand which adds depth and poignancy to the text and implied feelings. Also, a crescendo from *piano* to *mezzo forte* and Leguerney setting the highest pitch in the vocal line thus far reinforce this increase in emotional intensity (See Ex. 2). Two other particularly expressive moments in the opening section of this *mélodie* should be mentioned. They are: the first occurrence of a major IV chord appears in measure 11 on the word *douce* (sweet) thus enhancing this word with the “sweet” harmony of major tonality; the indication of *sans respirer* (no breath) above the word *soulaient* (intoxication) in measure 16 which effectively allows a lingering memory of her eyes and his indulgence gazing into them (See Ex. 2).

A syncopated figure in the accompaniment begins in measure 24 and lasts through measure 49 defining section B of this through-composed *mélodie*. In this section, half note chords continue to be sounded on the downbeat of each measure while the left hand stresses the second half of each beat, indicating a welling of emotional unrest (See Ex. 3).

Example 3, *Je me lamente*, mm. 24-26.



Heightened emotion is further emphasized by chromaticism, in typical Leguerney style, while the C minor tonality is left behind; the dynamic level increases to *forte*; there is an indication *pressez légèrement* (swiftly pressing forward) (See Ex. 3); and the vocal line rises to F^{#5} (See Ex. 4).

Example 4, *Je me lamente*, mm. 33-37.



The text has turned from the persona's expression of his own grief to mourning over the loss of her beauty expressed in terms of an ideal. Note the *subito mezzo piano* in measure 44 on the word *parfaite* (perfect) which gives a quality of awe to the statement (See Ex. 5).

Example 5, *Je me lamente*, mm. 43-46.



Avoiding monotony, Leguerney varies the voicing in this section by adding octaves for two measures to the pulsing left hand syncopation (See Ex. 4) and later switches the syncopation from the left hand to the right (See Ex. 5). Another indication, *pressez encore un peu* (pressing forward a little more) near the end of this section keeps the momentum moving forward (See Ex. 5).

A change in meter to 4/4 defines the beginning of section C. Here, one finds further directives for the performers from Leguerney: *toujours un peu pressé* (always pressing forward a little) for both performers and *sombre* (somber) for the pianist. The accompaniment possesses a surging quality and, in each of the first four measures, builds from a quiet dynamic level to a *sforzando (poco)* (See Ex. 6).

Example 6, *Je me lamente*, mm. 50-52.



Lush seventh chords assist in creating an atmosphere of tension which builds to the first climactic moment in measure 54. At this moment, the vocal line reaches G⁵, is preceded by

en élargissant (stretch), followed by a slight *allargando*, and the persona reaches the point of release and bids a heart-rending *Adieu* (See Ex. 7).

Example 7, *Je me lamente*, mm. 53-55.

There is a deceptive denouement following in measures 56-58 as the poet expresses quietly, “Ronsard will never forget you” (See Ex. 8).

Example 8, *Je me lamente*, mm. 56-58.

Leguerney’s musical setting ends with a surprising final outburst which expresses at the strongest dynamic level of the *mélodie* (*fortissimo*) the emotion behind the words that death cannot release the hold Marie’s beauty has on Ronsard (See Ex. 9).

Example 9, *Je me lamente*, mm. 59-end.

(Example 9, continued)

ral - len - tan - do
ra Le sacré où ta beauté me li - e.
60
ppp
Paris, 1962

The accompaniment maintains the eighth note articulation nearly until the end concluding this passionate *mélodie* in A minor with grave double octaves sounding *pianisissimo* on the tonic in the bass clef (See Ex. 9).

The vocal range of this *mélodie* is not difficult and the texture of the accompaniment is at all times transparent enough to enable the lighter lyric voice to carry it off effectively. However, it is imperative that the singer be capable of an intensity of vocalism as well as emotion at all dynamic levels to bring out the full scope of dramatic content of this *mélodie*.

Notes to *Je me lamente*

1. Pierre de Ronsard, "Je me lamente," Poèmes de la Pléiade, Premier Recueil (*mélodie* by Jacques Leguerney), trans. Gene Marshall, Ph.D. (Paris: Editions Salabert, 1989), 11-13.
2. D. B. Wyndham Lewis, Ronsard (London: Sheed & Ward, 1944), 118, 124.
3. Kenneth Rudge Wilson Jones, Pierre de Ronsard (New York: Twayne Publishers, Inc., 1970), 115.

***Bel aubépin* from Poèmes de la Pléiade, Premier Recueil**

Fair hawthorne, verdant,
Blossoming
Along this lovely bank,
You are clothed down to the base
Of your arms
With a wild vine.

The pretty little nightingale
Anew,
Along with his loved one
Their passions to ease,
Come to lodge
Each year in your branches.

Now live, fair hawthorn,
Live endlessly,
Without at any time the thunder,
the hatchet or the wind
Or time
Having power to hurl you to earth.^{1*}

***Two verses of Ronsard's poem were omitted by Leguerney and are therefore not included in this translation.**

Dedication: Roland Bourdariat
Date of composition: 1943
Publisher: Salabert
Voice Type: Light Lyric to Dramatic Soprano (premiered by tenor)
Tonality: F# major, F major
Meter: Common time with occasional measures in 2/4 (total of 3)
Range: C#⁴ to G#⁵ (or one octave lower for tenor)
Dynamic range: *p* to *f*
Tempo indication: Gaiement (Gaily); Quarter note = 120

Contrary to the familiar Romantic poets who used descriptive scenes of nature as metaphor for the inner state of the persona, Ronsard often admired nature for nature's sake alone. Elizabeth Armstrong states: "He was able, unlike most of his contemporaries, to feel the personality (as it were) of particular woods, rivers, plants and animals, and to appreciate in them a life of their own, in their own right, independent of their significance or usefulness to man."¹ *Bel aubépin* is a perfect example of his admiration of nature. D. B. Wyndham Lewis refers to this poem of Ronsard as "a careless, rapid, daintily swaying song to the hawthorn in blossom, subtly wrought...full of bird music and spring."² Leguérney's choice of tempo, the continuous eighth note rhythm in the accompaniment, and phrases beginning with wide intervals complement Lewis's description, evoking in music the constant motion of insects and birds and the dipping of profuse blossoms in a gentle breeze.

Leguérney chose to set verses one, three and five of the poem in the form A B A¹. The opening tonality is F# major, modulating to F major when attention is shifted to the wild vine entwining itself about the base of the hawthorn, and cadencing in F major at the conclusion of the first verse. Characteristic of all three verses in Leguérney's setting are graceful descending intervals which call to mind the branches of the hawthorn bowed under the weight of clusters of delicate blossoms. These falling intervals range from the opening descending octave of verses one and three (See Ex. 1, m. 1, 20) to intervals of a fifth and sixth which are found internally in the same verses (See Ex. 1, m. 5, 25).

Example 1, *Bel aubépin*, m. 1, 5-6, 20, 25.

The musical score is for the song "Bel aubépin" by Leguérney. It is written in F# major and 4/4 time, with a tempo of 120. The score consists of two systems, each with a vocal line and a piano accompaniment. The vocal line includes lyrics in French: "Bel aubépin, ge, Tu es vé - tu jus qu'au bas De tes". The piano accompaniment features a continuous eighth note rhythm. The score is divided into two systems, each with a treble and bass staff.

(Example 1, continued)

Note in measure 6 the descent of the melody to the word “bas,” an effective use of word painting mirroring the descent of the vine to the lowest branches of the blossomy plant (See Ex. 1).

The dynamic level of the first verse never rises above *mezzo piano*, thus enhancing the feeling of intimacy. The second verse arrives after two measures of musical interlude where the tonal center of C# minor is established by way of rapid and chromatic harmonic rhythm. Here, Leguérney indicates *mezzo forte* for the description of the nightingale courting his lover afresh, building a nest as he does each year in the hawthorn’s branches. A crescendo is indicated and the melody rises by step to the end of the poetic line, climaxing in measure 18 with a *subito piano* on the word *ramée* (branches), thus suggesting a glance toward the uppermost branches of the plant where the nest appears small and fragile (See Ex. 2).

Example 2, *Bel aubépin*, m. 16-20.

Contrasting with verses one and three, a rising interval dominates the opening of each phrase in the second verse (See Ex. 3).

Example 3, *Bel aubépin*, m. 11, 14-15.

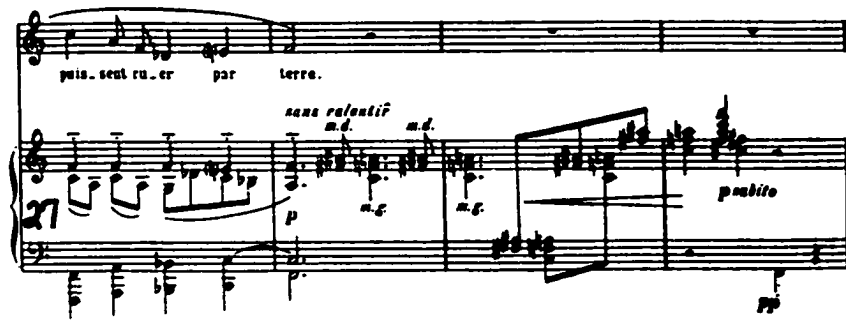
This may represent the hopefulness of spring, love, and courting symbolized by the nightingale. However, wide descending intervals are numerous in this verse as well, found at the end of each line of poetry rather than at the beginning, and unifying the *mélodie* throughout (See Ex. 2, m. 18, and Ex. 4).

Example 4, *Bel aubépin*, mm. 12-13, 15.

Verse three of Leguermey's setting is identical to verse one for only three measures, after which variation begins in both in the melody and accompaniment. It is fitting that the melody ascend at this point of departure as the poem concludes with a heartfelt wish, to be sung *forte*, that no element of nature bring harm to the hawthorn (See Ex. 5, m. 24-25).

Example 5, *Bel aubépin*, m. 24-end.

(Example 5, continued)



The tonal center of F Major, previously representing the wild vine's intrusion into the low branches of the hawthorn, appears again at the wish expressed in the poem, *Où la cognée ou les vents...* (may no thunder, no axe, no winds, no seasons bring thee down to earth!) and remains through to the end of the *mélodie* (See Ex. 3, m. 25). A final dipping and swaying of the blossom-laden branches is heard in the alternating F# major thirds and F major triads in the brief postlude (See Ex. 3, m. 28-30).

Notes to *Bel aubépin*

1. Pierre de Ronsard, "Bel aubépin," *Poèmes de la Pléiade. Premier Recueil* (mélodie by Jacques Leguerney), trans. Carol Lines, M.M. (Paris: Editions Salabert, 1989), 14-16.
2. D. B. Wyndham Lewis, *Ronsard* (London: Sheed & Ward, 1944), 32.

***Si mille oeillets...* from Poèmes de la Périade, Premier Recueil**

If I embrace a thousand carnations, a thousand lilies,
Winding my arms all the way around,
More tightly than a vine shoot which, with a loving encircling,
Clasps the beloved branch into a thousand folds;
If worry no longer turns my face pale,
If pleasure takes up its abode in me,
If I prefer shadows to daylight,
Heavenly vision, it is because of your favor.
To follow you I would fly to the heavens.
But this image which floats within my eyes,
Always robs me of my momentary joy.
And you flee from me in the midst of my good fortune
Like a flash of lightening which disappears into nothing,
Or like the cloud which vanishes into the wind.¹

Dedication: Ginette Guillamat
Date of composition: 1943
Publisher: Salabert
Voice type: Light Lyric to Dramatic Soprano (premiered by tenor)
Tonality: Transient; F[#] minor
Meter: 2/4
Range: C[#]4 to A6
Dynamic range: *ppp* to *f*
Tempo indication: Quarter note = 110

This poem expresses yet again the impermanence of pleasure and beauty, yet unlike the previously discussed poem *Je vous envoie*, the persona here experiences loss rather than alluding to the possibility of it. The momentary joy expressed in the poem is reflected in Leguerney's writing through multiple key centers that flee as quickly as they seem to arrive and unresolved seventh chords which follow one another in rapid succession. This harmonic treatment of the first four lines of the poem is repeated for the second four, with minimal change in the piano and vocal line, as the persona continues to explain that his beloved is the cause of his behavior and his well-being. His inner state of effusive happiness is mirrored in the undulating sixteenth notes of the accompaniment. Ingeniously, the vocal line twists in

successive repeated intervals of fourths and thirds in several places in sections A and A¹, thus musically painting the meandering vine (See Ex. 1).

Example 1, *Si mille oeilletes...*, mm. 4-6.



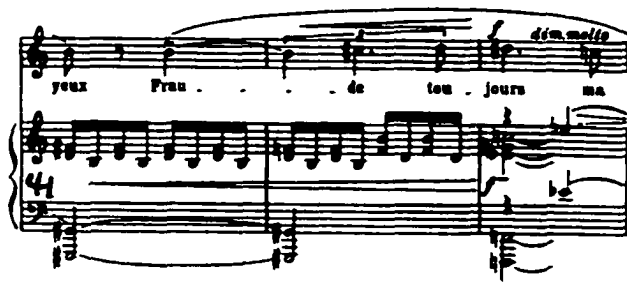
An additional example of text painting is found in section B (the longest of the *mélodie*) with the words *En te suivant...* (To follow you...) and extending to the end. Here, Leguerney wrote an ascending vocal line to *g⁵* for the line, *...je volerais aux cieux* (...I would fly to the heavens) providing an additional example of text painting (See Ex. 2).

Example 2, *Si mille oeilletes...*, mm. 36-37.



The dynamic level is increased with this outburst from *piano* to *mezzo forte*. A *subito piano* follows, as the persona's thoughts turn to the impending loss of joy. An expressive lengthening of *fraude* (robs) and the first use of the dynamic level of *forte* for *toujours* (always) creates in measures 41 through 43 the most extroverted expression of emotion in the *mélodie* (See Ex. 3).

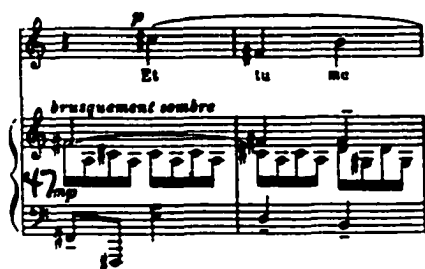
Example 3, *Si mille oeilletes...*, mm. 41-43.



This emotion might be interpreted as a combination of surprise and anger as in sudden and unexpected loss, for inherent in the word *fraude* is the loss of wealth, and hence, theft.² Additionally, at the word *toujours*, Leguérney halts the sixteenth note rhythm of the right hand accompaniment and suspends the chord on the downbeat of measure 44 for two measures, representing the ceasing of joy (See Ex. 3).

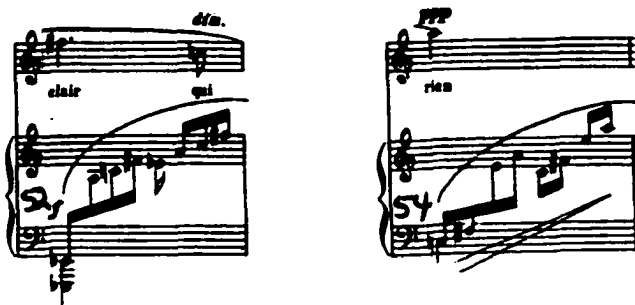
Measure 47 begins the dénouement of the mélodie. Here, F[#] minor is established and reiterated many times via a IV-I progression (See Ex. 4).

Example 4, *Si mille oeilletes...*, mm. 47-48.



The fact that Leguérney waited until this moment in the poem, *Et tu fuis...* (And you flee...) to establish the key lends a feeling to this setting that loss is all that can be relied upon with certainty. The pianist is given the instruction *brusquement sombre* (brusquely somber) and accents in the left hand as well as the right, which strengthen the feeling of underlying bitterness to the conclusion of the poem, although this is not implied by the poem itself (See Ex. 4). Several expressive devices follow. Ascending arpeggios marked *forte* in the accompaniment paint the flash of lightning in measure 52 and its disappearing into nothing (marked with a *decrescendo*) in measure 54 (See Ex. 5).

Example 5, *Si mille oeilletes...*, mm. 52, 54.



The word *rien* (nothing) is given the highest pitch of the song, which is A⁶, and it is marked *pianisissimo* (See Ex. 5). This clearly portrays the vanishing of the flash of light as one looks upwards towards it. It is the most difficult moment for the singer of the *mélodie*, for it requires adequate control to sustain this note for the entire measure.

From measure 56 onward, Leguerney twice indicates *sans ralentir* (without slowing) thereby making certain there is no slowing of the vanishing of the fleeting vision. Near measure 59 the instruction is given to the pianist to diminish gradually to the end, although the tenuto marks are still present. The *mélodie* concludes with a final F[#] minor chord in the treble clef, marked *pppp*, with a poignant added sixth, punctuating the conclusion with a bit of rue (See Ex. 6).

Example 6, *Si mille oeillets...*, mm. 63-end.



Notes to *Si mille oeillets...*

1. Pierre de Ronsard, "Si mille oeillets..." Poèmes de la Pléiade, Premier Recueil (*mélodie* by Jacques Leguerney), trans. Judy A. Savoie, Ph.D. (Paris: Editions Salabert, 1989), 19-22.
2. Judy A. Savoie, Ph.D., interview by author, tape recording, June 7, 2001.

***Un voile obscur* from Poèmes de la Pléiade, Quatorzième Recueil**

A dark veil through the scattered horizon
Troubled Heaven with an abrupt mood,
And the broken song of tiny hail
Bounced on the field everywhere.
Already Vulcan with one-eyed henchmen
Hastened his hands at the famous forge,
And Jupiter in the hollow of a cloud
Armed his hand with a lightning bolt,
While my Nymph in simple crinoline
Gathering flowers, with rays of her glance
Wiped away the rainy hail-driven air,
Re-imprisoned the wind's tropes,
And stayed the Cyclops's hammer,
And filled Jupiter's eyes with serenity.¹

Dedication: Simone Tilliard

Date of composition: 1944

Publisher: Eschig

Voice type: Dramatic soprano or mezzo-soprano²

Tonality: Transient; concludes with strong cadence in C major

Meter: Common time

Range: C⁴ - G^{#5}

Dynamic range: *p* - *ff*

Tempo indication: *Très vite*, quarter note = 168, *env. et sans céder en quoique ce soit jusqu'à la fin* (flying and without cease...to the end)*

*Translation by Judy Savoie, Ph.D., according to whom the phrase *quoique ce soit* is difficult to translate and is an emphatic phrase loosely meaning "no matter what.")

Of the *mélodies* examined thus far, this is the first, aside from the mention of Elysian Fields in *Je me lamente*, to employ mythological references. The reader will recall from Chapter Three that Ronsard and his contemporaries often drew upon the mythological for allegory, or in mimicry of their Greek models, or perhaps because of influence of contemporary visual art.

Un voile obscur is through-composed and can best be discussed in terms of two distinct sections. The first describes the storm, and the second, the calming effect of the "nymphette" upon it. In the first section, Vulcan and Jupiter have created a storm which is

immediately heard in the descending arpeggiated figure in the opening measure of the accompaniment, marked *forte* and *très martelées* (very “hammered”)(See Ex. 1).

Example 1, *Un voile obscur*, mm. 1-3.

Although perpetual motion of sixteenth notes has occurred in songs discussed previously, these descending groups appropriately paint the pelting of the elements from the heavens above and continue throughout the *mélodie*. The depiction of inclement weather continues in measures 2-5, where the use of tremolo octaves low in the bass register and stress marks over the chords in the right hand may be seen to reflect the later mention of Vulcan at the forge (See Ex. 1, mm. 2 and 3).

The vocal line in the first section of this *mélodie* also contributes to the image of hammering and pelting by Leguérney’s frequent use of the rhythmic pattern of four quarter notes or quarter-eighth-eighth, emphasizing all four beats of the measure. Two prosodic stresses per measure are made possible by this rhythmic figure (See Ex. 2).

Example 2, *Un voile obscur*, mm. 12-14.

Leguérney provides multiple markings of crescendo and decrescendo for the shaping of the phrases through the first ten measures, but the singer should maintain the general dynamic level of *forte* until measure 11, where Leguérney indicates *piano* for both the voice

and accompanist. Here the dynamic change reflects a new focus of the persona from the storm to the gods creating it. Over the next seven measures a continuous crescendo leads up to a *fortissimo* at the mention of the bolt of lightening with which Jupiter arms himself (See Ex. 3).

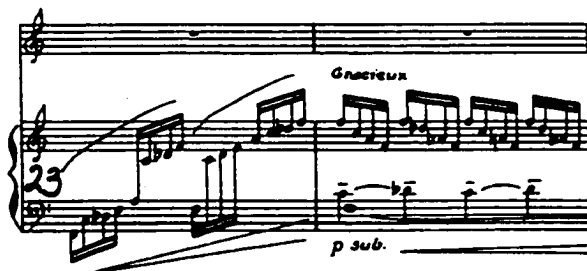
Example 3, *Un voile obscur*, mm. 17-19.



The vocal line extends in measure 17 to the highest point of its range, but does not linger. Also, the accented articulation of the chords in measure 17 adds to the portrayal of nature's aggression (See Ex. 3).

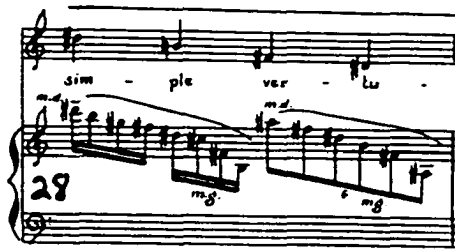
A decrescendo ends the first section of the *mélodie*, leading to an ascending arpeggio in measure 23 (the only such occurrence), which clears the palette and introduces a *subito piano* in the interlude and the indication *gracieux* (See Ex. 4).

Example 4, *Un voile obscur*, mm. 23-24.



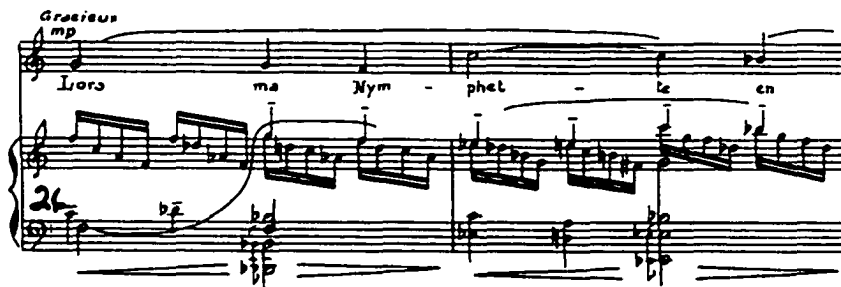
This magical moment is fitting for the introduction of the “nymphette,” whose delicacy is mirrored in the arpeggios reaching into the highest range of the piano thus far and also in the double triplet figure in measure 28 (See Ex. 5).

Example 5, *Un voile obscur*, m. 28.



From this point in the poem forward the focus is on the woman whose charm calms the gods and thus the rampaging storm. The melodic line becomes more lyrical in this section utilizing only quarter and half notes and thereby placing, with few exceptions, one stressed syllable in each measure on the downbeat (See Ex. 6). Although the phrases generally remain two measures in length, the changes in rhythm and stress of the melodic line give the impression of greater length and allow for legato.

Example 6, *Un voile obscur*, 26-27.



Midway through the description of the "nymphette" silencing the storm, there is another crescendo to *forte* when the names of Vulcan and Jupiter are mentioned, followed by a diminuendo through the end of the *mélodie*. Although the poet expresses the nymph's actions in the past tense, Leguerney's writing brings them into the present, and the listener can imagine the quieting of the gale and the tempers of the gods through this concluding crescendo and diminuendo.

In conclusion, it becomes apparent that a voice with some weight and volume is appropriate for the stormy mood at the beginning of *Un voile obscur* due to the declamatory introductory material in the piano. In addition, although the range for the singer is near that of

the other songs discussed, the tessitura is lower in this *mélodie*. A few measures remain in the lower reach of the register (See Ex. 5, m. 28, and Ex. 7).

Example 7, *Un voile obscur*, m. 41.



There are also two measures of G^4 (measures 46-47) which are marked *forte*, requiring quite a full sound in an area of the voice which may not be strong in the lighter voice. Therefore, the choice of dramatic soprano or mezzo-soprano is appropriate for this *mélodie*.

Notes to *Un voile obscur*

1. Pierre de Ronsard, "Un voile obscur," Poèmes de la Pléiade, Quatorzième Recueil (*mélodie* by Jacques Leguerney), trans. Gene Marshall, Ph.D. (Paris: Editions Max Eschig, 1986), 1-6.
2. Mary Dibbern, interview by author, internet, March 9, 1998.

Invocation: Ciel, air et vents from Poèmes de la Pléiade, Quatorzième Recueil

Sky, air and winds, bare plains and mountains,
Wine-coloured hillocks and verdant woodlands,
twisted banks and undulating springs,
Cleared brushwood and you, green groves,
Mossy caverns with half-disguised openings,
Wine-coloured slopes and gold-gleaming beaches,
Meadows, buds, flowers, reddened grasses,
And you, cliffs, pupils of my verses,
Since she left, I am tormented with trouble and anger,
To her lovely face I was not able to say goodbye,
Which, near and far holds me in agitation,
I beg you, sky, air, winds, mountains and plains,
Thickets, forests, shores and fountains,
Caverns, meadows, flowers: tell her for me.¹

Dedication: Germaine Lubin

Date of composition: 1944

Publisher: Eschig

Voice type: Dramatic soprano or mezzo-soprano²

Tonality: C minor

Meter: C, 6/4, C

Range: B⁴ to F⁵

Dynamic range: *p* to *f*

Tempo indication: Solennel, quarter note = 66

Invocation: Ciel, air et vents, like *Un voile obscur*, requires the type of voice Mary Dibbern specified for the *Quatorzième Recueil*. A glance through this *mélodie* reveals several instances of sustained C⁴ inclusive of one instance at a dynamic level of *forte* (See Ex. 1).

Example 1, *Invocation: Ciel, air et vents*, mm. 1-2.

Solennel $\text{♩} = 66$

Ciel, air et vents, plains et

The *mélodie* opens *forte*, solemnly as indicated, with a syncopated rhythm in the left hand accompaniment playing low octaves on the tonic, C¹-2 (see Ex. 1). Leguerney establishes the atmosphere of hopelessness inherent in this conjuring, which is delivered so slowly and deliberately. Also, later in the third stanza of the poem, the persona mentions his “angry stir of grief” for which the slow tempo and persistent recurring syncopated rhythm is appropriate.

The opening dynamic level of *forte* is first lowered to *mezzo piano* and finally to *piano* by measure six. The remainder of the first two verses, set as A and A¹, are sung very quietly. Leguerney turns away from the relentless syncopation in the accompaniment for a brief time (measures 6-8) as the melody rises from B^{b5} to C⁵ and finally to E^{b5}, reflecting a growing urgency in the plea of the persona (See Ex. 2).

Example 2, *Invocation: Ciel, air et vents*, mm. 3-8.

monts dé-cou-verts, Terres vi-neux et fo-rêts verday-

an-tas, Ri-va-ges lors et sour-cas on-doy-an-tas, Tail-lis ra-

The melody falls in pitch, however, at the end of the verse, and the fateful syncopated rhythm returns once again in the accompaniment.

The A¹ section of the *mélodie* varies only for the sake of prosody of the second verse with the accompaniment being identical to what has come before. Again, Leguerney is

meticulous with his indications of dynamic shadings, asking from the pianist *pianissimo* in measure 11, *mezzo piano* in measure 12, and *piano* in measure 14, while the singer sustains a level of *piano*. The specific directives regarding dynamic contrasts are typical of Leguerney's style and found in all of his song repertoire. At times the marks appear only in the piano score, and the singer must assume that the composer would have the singer's dynamic levels agree with those of the pianist. At other times, markings appear for both the pianist and singer, whether different or the same for both. It is therefore often left to the performers to decide whether the markings apply to both piano and voice, or only to one, allowing different dynamic levels to portray contrasting levels of emotional content of the poetry. The above-mentioned instance is an example in which the singer might choose to maintain the level of *piano* throughout measures 11-14, and allow the pianist to bring out subtle fluctuations of emotion as the dynamics indicate (See Ex. 3).

Example 3, *Invocation: Ciel, air et vents*, mm. 11-14.

The musical score for Example 3, *Invocation: Ciel, air et vents*, measures 11-14, is presented in two systems. The first system covers measures 11 and 12, and the second system covers measures 13 and 14. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The lyrics are: "An - tres mous sus à de-mi - front ou - verte, Co-leaux vi-". The piano accompaniment includes dynamic markings: *pp* (pianissimo) in measure 11, *mp* (mezzo piano) in measure 12, and *p cresc.* (piano crescendo) in measure 14. The score is divided into two systems, with measures 11-12 in the first and measures 13-14 in the second.

The third verse of the poem, in which the persona describes the reason for his grief and his prayer, comprises the B section of the *mélodie*. A change to 6/4 with the half note equaling the value of the previous quarter note accentuates the change of focus.

The note values in the new meter are now twice as fast, increasing the urgency with which the

words are delivered. Leguerney reserved the only *forte* of the *mélodie*, aside from the opening, and the only F⁵ in the song, for the persona's recollection of parting (See Ex. 4).

Example 4, *Invocation: Ciel, air et vents*, mm. 23-24.



The low octaves in the left hand of the accompaniment and the eighth note pattern descending by large intervals followed by two smaller rising intervals found in the right hand links the accompaniment to A, as well as C which follows (see Ex. 4).

A return to common time and a return to the opening tempo mark the closing section of *Invocation*. Leguerney uses an interesting and effective device in this section, delaying entrances twice in the vocal line resulting in syncopation in the melodic line through an entire measure in each instance (See Ex. 5).

Example 5, *Invocation: Ciel, air et vents*, mm. 29, 34.



The syncopation provides a moving effect on the text. Perhaps the persona is so grief stricken that speech is difficult; perhaps he is simply resigned that his invocation will not be heard or answered. The melody in this section gradually becomes lower in range, further reflecting a concluding mood of resignation, and ends on a sustained C⁴ two measures in length.

The *mélodie* is concluded with the C¹⁻² octave heard in the left hand accompaniment. Leguerney has provided unification of not only this song by including a return of the same octaves heard in the accompaniment at the beginning, but also unification in this collection of three *mélodies* by the common element of the low C¹⁻² octaves (See Ex. 6).

Example 6, *Invocation: Ciel, air et vents*, mm. 42-end.



This may have been the reason Mary Dibbern decided to group these *mélodies* together as the Quatorzième Recueil of the *Poèmes de la Pléiade*.

Notes to *Invocation: Ciel, air et vents*

1. Pierre de Ronsard, "Invocation: Ciel, air et vents," *Poèmes de la Pléiade, Quatorzième Recueil* (mélodie by Jacques Leguerney), trans. Carol Lines, M.M. (Paris: Editions Max Eschig, 1986), 7-10.
2. Mary Dibbern, interview by author, internet, March 9, 1998.

***A la Fontaine Bellerie* from Poèmes de la Pléiade, Cinquième Recueil**

Listen a little, lively fountain,
In whom I have so often drunk,
Lying flat above your bank,
Lazy in the coolness of the wind.
When domestic summer harvests
The undone bosom of Ceres
And the air resounds all around,
Sobbing under the flailed wheat.
Thus can you always be
Like a religion to all those
Who will drink you or will have graze
on your green banks their cattle.
Thus may always the bright moon
See at midnight in the depths of a valley
The nymphs near your lair
Lead the dance with a thousand leaps.¹

Dedication: Comtelle Jean de Polignac

Date of composition: 1945

Publisher: Eschig

Voice type: High soprano

Tonality: A

Meter: Common time; occasional 2/4 or 6/4 bar to accommodate poetic meter.

Range: D⁴ to B⁶

Dynamic range: *p* to *f*

Tempo indication: *Très calme et poétique*; quarter note = 126

This poem is one of many fine examples written by Ronsard in admiration of the region in the Loire Valley where he lived as a youth.¹ According to Elizabeth Armstrong, a poem of the same title written in 1550 appeared in the the third book of Ronsard's odes and in all subsequent editions of his works thereafter but with much alteration.² A translation of the poem to which Armstrong refers was found in a biography of Ronsard by D. B. Wyndham Lewis. If it is the same poem there are significant variations. Most likely, it is safe to assume that the referred to fountain "Bellerie" is the same fountain mentioned in both poems even if the poem above is an independent ode and not a revision of the one mentioned by Armstrong.

Found in this poem are typical characteristics representative of Ronsard including its obvious inspiration by ancient literature ("Fons Bandusiae" of Horace referred to in Chapter Three), admiration for nature, and the inclusion of the mythological.

The rhythmic cell of a dotted quarter followed by an eighth note is found throughout this *mélodie* and is heard immediately in the two introductory measures of the piano accompaniment (See Ex. 1).

Example 1, *A la Fontaine Bellerie*, mm. 1-3.

Très calme et poétique $\text{♩} = 126$

This rhythmic pattern and the punctuation added in the left hand of the accompaniment on the weak beats creates a gentle atmosphere as the persona addresses the lively fountain. The scope of the vocal melody adds to the mood of calm, remaining within the range of an octave and clearly establishing the A tonal center with phrases which emphasize the root and fifth of the scale. Leguierney further uses harmonies to strengthen the feeling of antiquity, fitting for this poem with its reference to the mythological, by alternating between major and minor and avoiding the leading tone (See Ex. 1 above, and Ex. 2, below).

Example 2, *A la Fontaine Bellerie*, mm. 4-6.

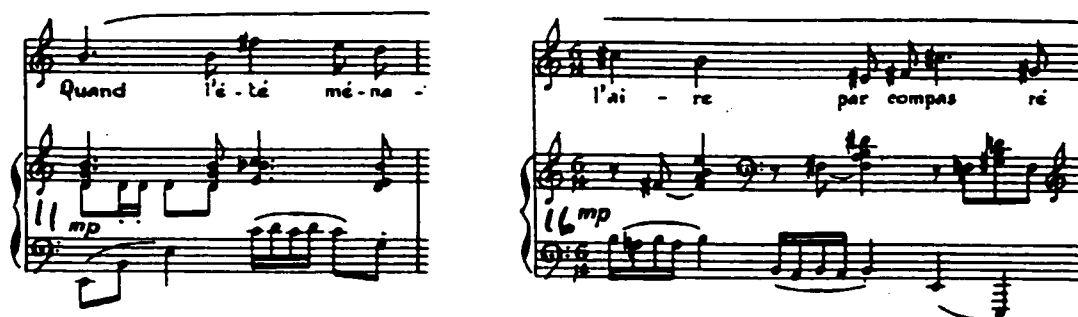
In the setting of the first quatrain there are noteworthy instances in which Leguerney prolongs certain words over the bar line. There is a moment of indulgence in the time allowed for listening a little ("*Écoute un peu...*," m. 3), and for stretching out flat on the banks ("*Couché tout plat...*," m. 7). Although not prolonged over the bar line, but lengthened by a tie, the notation for the word "*Oisif...*(m. 9)" has the same effect, particularly with the punctuating lift indicated by Leguerney following the word (See Ex. 3).

Example 3, *A la Fontaine Bellerie*, mm. 7-9.



The second quatrain describes the bountiful summer harvesting and mentions Ceres, the goddess of the harvest. Leguerney varies the accompaniment of this verse by adding just enough sixteenth note articulation to suggest the bustling activity of the harvest while sustaining a pastoral mood (See Ex. 4).

Example 4, *A la Fontaine Bellerie*, mm. 11, 16.



It is here in this second quatrain that Leguerney moves away from the tonal center of A. The change is appropriate for the persona's change of focus from himself and the fountain to the fields about him. The ripened fields (mythologically described as *le sein de Cérès dévêtu* -- the undone bosom of Ceres) are expressively underlain by sustained half note chords as if the ripening takes place as the persona gazes on (See Ex. 5).

Example 5, *A la Fontaine Bellerie*, mm. 13-15.



In the two measure interlude between quatrains two and three, Leguerney adds stress marks in the accompaniment to further articulate and suggest the rhythmical threshing of the wheat (See Ex. 6).

Example 6, *A la Fontaine Bellerie*, mm. 18-20.



The third quatrain of the poem begins in measure 25 with the indication, *Un peu plus large* (a little more broadly). This verse is both an homage to the fountain, which serves as a religion to those who frequent it, and a blessing, wishing its magical quality to continue always. The quatrain begins *mezzo forte* and increases to *forte* in measure 29 when the rising melodic line reaches an exuberant B⁶ on the word *paître* (graze). The marking given by

Leguerney following this measure (*cédez encore un peu plus* -- slowing still a little more), the V7-I cadence, and the return of the opening material of the accompaniment lend a feeling of completion at this point (See Ex. 7).

Example 7, *A la Fontaine Bellerie*, mm. 29-31.

However, the last two lines of the poem serve as a coda and are set most artfully by Leguerney. The composer's marking *très doux* (very gently), the dynamic marking of *piano*, and the return of the opening melodic line all recall the peaceful pastoral mood found in the opening of the *mélodie*. Here, tonic A as well as the dominant scale degree are emphasized. It is beginning in measure 39 that Leguerney creatively sets the ending of this song. First, an playful octave leap to A⁶ is employed in the vocal line for the word *nymphes* (nymphs), followed in measures 41-43 by a phrygian scale from A⁵ to A⁶. This scale is repeated twice, each time marked with a *decrescendo*, suggesting the mystical dance of the fairies and is, perhaps, reminiscent of Debussy. Musical material from the introduction is found in the postlude. In addition, Leguerney creates a most interesting effect by twice sustaining sounds with sostenuto pedal of the previous measure through an entire succeeding measure (See Ex. 8).

Example 8, *A la Fontaine Bellerie*, mm. 39-49.

(Example 8, continued)

A mil-le bonds me - ner le bal.

très léger

41

45 p

garder la pédale

ppp

Paris le 13 Novembre 1965

Notes to *A la Fontaine Bellerie*

1. Pierre de Ronsard, "A la Fontaine Bellerie," Poèmes de la Pléiade, Cinquième Recueil (mélodie by Jacques Leguerney), trans. Gene Marshall, Ph.D. (Paris: Editions Max Eschig, 1986), 1-4.
2. Elizabeth Armstrong, Ronsard and the Age of Gold (Cambridge: Cambridge University Press, 1968), 161.

***Nous ne tenons* from Poèmes de la Pléiade, Septième Recueil**

We do not hold in our hands
The future time of the morrow;
Life has no assurance
And, while we desire
The favor of kings,
We die in the midst of our hope.
Man, after his passing,
No longer drinks nor eats there yonder,
And his granary, which he has left
Full of wheat before his end,
And his cellar full of wine,
No longer come into his thoughts.¹

Dedication: Mary Dibbern

Date of composition: 1942

Publisher: Eschig

Voice type: Soprano

Tonality: C minor

Meter: 3/4

Range: E⁴ - G⁵

Dynamic range: *p* - *f*

Tempo indication: Quarter note = 58; *Pas trop Lent, mais d'une expression grave*
(Not too slowly, but with grave expression)

As previously discussed, the theme of *carpe diem* was ubiquitous in Ronsard's poetry. In his later years, this theme was gradually replaced by acquiescence toward existence and contemplation of death. Curtis Hidden Page found his poems addressing this more mature philosophy "classic in their simplicity and strength."¹ His phrase describes the direct and elegant *Nous ne tenons* quite well. This simplicity of poetic style is reflected in Leguerney's musical setting where the right hand of the accompaniment plays broken chords throughout in a steady rhythm while the left hand sustains single tones, most often three beats in length. A solemn atmosphere is established and further clarified by the minor idiom and the bass clef accentuation of the second beat of each measure, reminiscent of the sarabande. Additionally, Leguerney sustains the tied over bass notes as a pedal which lies under the harmonic changes

found in the opening and closing sections of the *mélodie*, thus assisting in the creation of the subtle atmosphere of tension and also certainty (See Ex. 1).

Example 1, *Nous ne tenons*, mm. 1-3.

♩ = 58 Pas trop Lent, mais d'une expression grave

mp

Nous ne te - nons en no - tre main Le temps fu-

One of the most remarkable characteristics of this *mélodie* is the range. Leguerney frequently uses the range of the second passaggio. Although Ronsard's poem appears resigned to the truths of old age, Leguerney's choice to use this part of the soprano voice creates an undertone of outcry in protest against the unavoidable outcome of our worldly endeavors. This outcry is particularly evident when the vocal line ascends by step to G⁵ (See Ex. 1, 2) and again with three more instances where the phrases extend to F³ (See Ex. 3).

Example 2, *Nous ne tenons*, mm. 22-30.

gran - de, qu'il a lais - sée Plei - ne de blé de

22 *sempre cresc.*

-vant sa fin. Et sa ca - ve plei-ne de vin, Ne lui

25

(Example 2, continued)

vien - - - sent plus en pen - sé -

28 *f*

Example 3, *Nous ne tenons*, mm. 10-12, 19-20.

- veur des rois, nous mour-rons Au mi - lieu de notre es - pé -

10 *mf* *dum.*

- pas, Plus ne bait ni man-ge là -

19

Leguerney succeeds in setting two conflicting feelings through his choice of harmonic progressions and the use of pedal tones. These two conflicting feelings are portrayed in the repeated notes of the left hand accompaniment where an atmosphere of certainty of outcome is musically set to enhance the poetry, while the harmony is transient and includes predominant use of inversions along with planing of chords thus reflecting the impermanence of life (See Ex. 4).

Example 4, *Nous ne tenons*, mm. 7-9, 19-21.

This through-composed *mélodie* repeats the opening material of the melody and accompaniment in a coda. The *forte* dynamic marking is reserved for the last ascending line to G⁵ found in the coda (See Ex. 2, m. 30).

The *mélodie* is a good choice for the higher soprano because of its limited use of notes in the low range. It is suitable for any soprano voice; however, the singer should be comfortable in the *passaggio* at all dynamic levels and be able to sustain one phrase in that area of the voice (See Ex. 2).

Notes to *Nous ne tenons*

1. Pierre de Ronsard, "Nous ne tenons," *Poèmes de la Pléiade, Septième Recueil* (*mélodie* by Jacques Leguerney), trans. Gene Marshall, Ph.D. (Paris: Editions Max Eschig, 1988), 5-7.

Le tombeau de Ronsard from *Poèmes de la Pléiade, Huitième Recueil*

Ronsard rests here who, fearless in his childhood
Brought back to France the Muses from Helicon
Accompanied by the sound of the lute and the arrow of Apollo:
But little was worth his Muse against the sting
Of death, which cruelly enclosed him in his tomb.
May his soul rest with God, his body rest in the earth.¹

Dedication: To himself (composé par lui-même)

Date of composition: 1928

Publisher: Eschig

Voice type: Soprano

Tonality: F minor

Meter: Common time; one 2/4 measure; 4/2

Range: C⁴ to A^b₆

Dynamic range: *p* to *ff*

Tempo indication: *Modéré et simple* (Moderate and simple), quarter note = 60

Le Tombeau de Ronsard is the only *mélodie* examined in this study which was written before Leguerney ceased composing in order to take over the family business at the death of his father in 1932. Apparently, the poem was intended by Ronsard as his own epitaph.²

Leguerney set this poem in the style of the *tombeau* of the Baroque period, a tradition of instrumental compositions written in honor of famous musicians upon the occasion of their death.³ Immediately noticeable upon perusing the score are the frequent mordent-like figures and the use of a repeated pattern in the left hand of the accompaniment, strongly reminiscent of an ostinato bass, both of which recall the Baroque style (See Ex. 1).

Example 1, *Le Tombeau de Ronsard*, mm. 1-2.

Modéré et simple $\text{♩} = 60$

The musical score for 'Le Tombeau de Ronsard' (mm. 1-2) is presented in two staves. The top staff is for the voice (Soprano) and the bottom staff is for the piano accompaniment. The key signature is F minor (three flats) and the time signature is common time (C). The tempo is marked 'Modéré et simple' with a quarter note equal to 60 beats per minute. The vocal line begins with a piano (p) dynamic and features a mordent-like figure. The piano accompaniment features a repeated pattern in the left hand, reminiscent of an ostinato bass. The lyrics 'Ron - sard re - pose i -' are written below the vocal line.

The processional-like tempo and duple meter are suggestive of the *pavane* and call to mind Ravel's *Pavane pour une Infante Défuncte*. Early in the twentieth century French composers such as Ravel had renewed the Baroque practice of writing these musical memorials.

Leguerney's through-composed setting divides the poem into two tercets which are separated by a brief interlude. For the first three lines of the poem, the vocal line remains within the range of an octave (E^{b4} to E^{b5}). Throughout the *mélodie*, the piano writing is simplistic suggesting lute accompaniment. At the beginning, there are single tones at the octave in the bass clef and a repeated figure in the right hand of the accompaniment reminiscent of plucked strings (See Ex. 1). Just prior to the mention of the lute in measure 7, rich seventh chords are used to evoke the stringed instrument and continue in the two successive measures of interlude which are marked *un peu arpégée* (a little arpeggiated) (See Ex. 2).

Example 2, *Le Tombeau de Ronsard*, mm. 7-10.

The musical score for Example 2, *Le Tombeau de Ronsard*, measures 7-10, is presented in two systems. The first system shows measures 7 and 8, with the vocal line and piano accompaniment. The piano part begins with a 7-measure rest, then enters with a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Fran-ce, Sui - vant le son du luth et les traits d'A - pol -". The piano part includes dynamic markings: "mf" (measures 7-8), "dim." (measures 9-10), and "p" (measure 11). The piano part also includes the instruction "un peu arpégée" (a little arpeggiated) in measure 11.

Leguerney continues the lute imitation in measures 11 and 12 utilizing both an ostinato-like figure in the left hand accompaniment and an expressive counter melody in the right hand (See Ex. 3).

Example 3, *Le Tombeau de Ronsard*, mm. 11-12.

suivez

Mais

pespr.

peu va-lut sa Mu-se en-con-tre l'ai-guil-lon De la

11

12

dim.

The insertion of a crescendo at the end of measure 12 raises the dynamic level from *piano* to *forte* for the word *mort* (death) which is set on the highest pitch thus far in the mélodie (F5). This moment is poignantly harmonized by Leguerney with a D^b major seventh chord utilizing an E natural octave in the bass clef and an affecting interval of a second between middle C and D⁴. Following this section is an additionally expressive setting of the text describing the cruelty of death. Leguerney highlights the poignancy of the text by setting a descending chromatic line in both the melody and the left hand of the accompaniment which results in the interval of a tritone (*qui*) and a major second (*-beau*) between the two (See Ex. 4).

Example 4, *Le Tombeau de Ronsard*, m. 13.

mort,

qui cru-elle en son tom-beau l'en-

dim.

13

This very stirring measure is followed by a new ostinato pattern in the left hand accompaniment over the next three measures. An unexpected outburst in the vocal line rising to A^{b6} and marked *fortissimo* for *Son âme soit à Dieu* (May his soul rest with God) is reminiscent of the final goodbye wished to Marie in *Je me lamente* discussed previously (See Ex. 5).

Example 5, *Le Tombeau de Ronsard*, m. 15.

The musical score for Example 5, *Le Tombeau de Ronsard*, m. 15, consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line is in G major, starting on G4, rising to A6, and then descending. The piano accompaniment features a rhythmic ostinato pattern in the left hand. The score is marked 'dim. molto' and 'f'.

The *mélodie* concludes quietly with the vocal line descending diatonically by step to the tonic F. The penultimate measure recalls the opening lute figure.

The accompanist will observe that Leguerney provided a footnote for the execution of the mordent-like figures which appear on the last page of the *mélodie*. It appears the composer wished to have both the upper and lower tones of the double mordent sustained. This ornament occurs a total of nine times in measures 14-16.

This *mélodie* may be sung by any type of soprano who has the ability to sing the final line of poetry *fortissimo* while sustaining the upward sweep of the second-to-last phrase.

Notes to *Le Tombeau de Ronsard*

1. Pierre de Ronsard, "Le Tombeau de Ronsard," *Poèmes de la Pléiade. Huitième Recueil* (*mélodie* by Jacques Leguerney), trans. by Carol Lines, M.M. (Paris: Editions Max Eschig, 1988), 11-13.
2. Morris Bishop, *Ronsard, Prince of Poets* (London: Oxford University Press, 1940), 246.
3. Brigitte Francois-Sappey and Giles Cantagrel, *Guide de la Mélodie et du Lied*, trans. Gene Marshall, Ph.D. (Fayard: Paris, 1994), 340; *The New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1986), s.v. "Lament," p. 435.

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APPENDIX A

POETIC FORMS EMPLOYED BY PIERRE DE RONSARD

The contents of this Appendix are intended as a supplement for further understanding of this document. It is not intended to be a complete and thorough discussion of Ronsard's works, but rather to give the reader an idea of the style and diversity of the poetry of Pierre de Ronsard. Information is presented in the order of appearance in the main body of the document and is sometimes given under the title of the publications of Ronsard.

Chapter Two

Ode. The earliest odes of Ronsard were rather free in form, and echo the style of Horace. These freer poems make up the collection entitled Le Bocage, published in 1550, the same year as the publication of the Quatres Premiers Livres des Odes (Four First Books of Odes). According to Jones, the poems Ronsard chose to publish in Bocage were included in this collection because he felt they were not up to his new standard of ode in strict meter.¹

Each book of odes followed the same order, with poems praising royalty placed first, followed by those in praise of influential persons at court, then those lauding friends, and finally, drinking songs, or poems in praise of women or of France.² Ronsard chose to write in imitation of the styles of Pindar, Horatio, and Anacreon.³ Le Bocage and Les Melanges are collections which contain odes of the lighter style (praising wine and love), which are often referred to as "odelettes."⁴ Most often, these odes on a lighter theme follow the structure of the *chanson* of the period (ballade, rondeau, virelay). The incorporation of later editions of the odes containing more of the odelettes may have been in part responsible for the acceptance of Ronsard into the mainstream of French men of letters and his acceptance at court.⁵ The reader will recall from Chapter Three the discussion concerning the lack of acceptance of Ronsard's odes upon their initial appearance.

The form of the odes was similar in all four volumes: generally three to five stanzas, with predominantly a line length of seven or eight syllables. Notable composers of the Renaissance set the odes to music, as Ronsard intended.⁶ In fact, the music to which the ode

was intended to be sung appeared after the text in the second edition of the odes.⁷

Sonnet. Found in the Les Amours collections, Ronsard was following the example of his contemporaries when he began writing these sonnets, in the manner of Petrarch, in praise of women.⁸ Ronsard addressed his sonnets to Hélène, Marie, and various other persons.

The Petrarchan sonnet consists of 14 lines divided into two sections. The first section (*abbaabba*) presents a theme, and the second (*cdecde* or *cdcdcd*, or other variation), a resolution. There is no final couplet.⁹

Élégies, Mascarades et Bergeries, published in 1565, in large extent contains poems which are in various meters and celebrate various events at Fontainebleau and other royal residences.¹⁰

This group contains sonnets and pieces entitled “*élégie*” which do not conform to classical elegiac meter, but are however, in rhyming couplets, which is characteristic of the classical form. The *élégies* vary in length.¹¹ Ronsard uses the term “*élégie*” in many other

publications, including a large group dedicated to French Admiral Anne de Joyeuse.¹²

Discours. Ronsard uses the term “discours” for various types of poetry. Le Premier Livre des Poèmes, for instance, which is dedicated to and in praise of Mary Queen of Scots, contains several poems entitled *Discours* which take the form of the *élégies* described above. The same title is given to poems written in the same style in the collection Discours des Misères de ce Temps, dedicated to Queen Catherine de Medici, in which Ronsard laments the scourge of the religious wars on his beloved France.¹³

Amours. The term “amours” is used in the title of several collections published by Ronsard. Subtitles attribute groups of the poems to women, namely Cassandra and Marie. There are *sonets*, *madrigals* (fifteen or sixteen lines in length and differing in rhyme scheme from the sonnets), *chansons*, which vary in length and present yet more rhyme schemes and versification, and *stances*.¹⁴

Eclogue. “A short, usually pastoral, poem in the form of a dialogue or soliloquy.”¹⁵ See Appendix B, “Theocritus,” for his influence on Ronsard in this form. In the Oeuvres Complètes, the *Eclogues* appear on pages 915-996. Characters are assigned, each given lengthy monologues. There are portions assigned to a chorus of some sort, such as nymphs.

All single character monologues are written in rhyming couplets, and the choruses have various rhyme schemes, such as *aabcbb* or *aabbbaacdcdeffe*.¹⁶

Epitaph. "An inscription in verse or prose upon a tomb; and by extension, anything written as if to be inscribed on a tomb."¹⁷ Ronsard wrote many *épitaphes* for members of the nobility and others. There is a large group in the *Oeuvres Complètes* on pages 474-543. Length of the entire epitaph varies from four lines to several pages; several line lengths and rhyme schemes are represented.¹⁸

Hymns. Two volumes hymns were published by Ronsard: *Le Premier Livre des Hynnes* (1555) and *Le Second Livre des Hynnes* (1556). Found in the *Oeuvres Complètes* on pages 122-281, the hymns are sometimes celebratory, addressed to the nobility and others, and at times in praise of nature and including commentary of a philosophical and moral tone.¹⁹

End Notes

1. Kenneth Rudge Wilson Jones, *Pierre de Ronsard* (New York: Twayne Publishers, Inc., 1970), x, 23.
2. Ibid, 25.
3. Ibid.
4. Ibid, 36.
5. Ibid.
6. Ibid, 64.
7. Ibid.
8. Ibid, 41.
9. *Encyclopedia of Literature*, s.v. "Petrarchan sonnet."
10. Jones, 114.
11. Pierre de Ronsard, *Oeuvres Complètes*, ed. Gustave Cohen, v. 2 (Bourges, France: l'Imprimerie Tardy Quercy, 1978), 889-900.
12. Ibid, v. 2, 7-121.
13. Ibid, v. 2, 544-631.

14. Ibid, v. 1, 3-192.
15. Encyclopedia of Literature, s.v. "eclogue."
16. Pierre de Ronsard, v. 1, 915-996.
17. Encyclopedia of Literature, s.v. "epitaph."
18. Pierre de Ronsard, v. 2, 474-543.
19. Jones, 80.

APPENDIX B

POETS AND POETIC TERMS

This appendix is intended to further define poets and terms mentioned in the body of the document, and in doing so, to further elucidate influences upon Pierre de Ronsard and La Pléiade.

Chapter Two

A great scholar of his time, Petrarch made enormous contributions to the abundance of Italian lyric poetry which was written during the Renaissance. Particularly well-known are those poems venerating his beloved Laura.¹

Dante Alighieri, b. 1265, d. 1321. Best known for his *La divina commedia*, Dante has been called the greatest of Italian poets. Much of his poetry was inspired by Beatrice Portinari, a woman he met in his youth and whom he idealized in his works. Dante authored *De bulgar eloquentia* (Concerning Vernacular Eloquence), “the first theoretical discussion and definition of the Italian literary language.”²

Horace (Quintus Horatius Flaccus), b. 65 BC, d. 8 BC. “Outstanding Latin lyric poet and satirist. The most frequent themes of his *Odes* and verse *Epistles* are love, friendship, philosophy, and the art of poetry.” His works include the *Satires*, which stated his pursuit of serenity and rejection of public life; *Epodes* which address “social abuses;” *Odes*, claiming to be the successor of the Greek poets who wrote in this form. Later in his writing career, he professed to give up “‘frivolous’ lyric poetry” and began to write a more moralistic type of verse which is known for its gentle irony.³

Aristotle, b. 384 BC, d. 322 BC. Credited with stimulating thought and development in literature throughout the ages, Aristotle, in his work *Poetics*, discusses many elements of literature, including imitation, which was a primary issue with La Pléiade. He is known as one of the great Greek philosophers.⁴

Orpheus. In Greek mythology, Orpheus is said to have been given a lyre by Apollo, and by its playing, was able to overpower and tame opposing forces.⁵

Pindar, b. 518/522 BC, d. after 446 BC. Pindar, the Greek poet who wrote seventeen books (of which four are extant) of epinicia, or choral odes celebrating victors of official games and the gods for which they were named, is sometimes referred to as the greatest of Greek lyric poets.⁶

Pindaric ode. Pindar's odes celebrating the Greek games are in the form established by Stesichorus (7 and 6 BC) and are in the three part structure of strophe, antistrophe, and epode, corresponding to the various stage movements of the Greek chorus. The strophe and antistrophe are identical or very similar in poetic meter, and the epode presents a contrasting meter. Pindar's epinicion odes are "elaborately complex, rich in metaphor and intensely emotive language." Pierre de Ronsard was the first to imitate the Pindaric ode in the vernacular (*Odes*, 1550).⁷

Horatian ode. "Short lyric poem written in stanzas of two or four lines in the manner of the 1st-century-BC Latin poet Horace. In contrast to the lofty, heroic epinicion odes of the Greek poet Pindar, most of Horace's odes are intimate and reflective." Horace wrote romanticized versions (in Latin) of Greek poetry, adapted the meters to the Latin language, and as mentioned above, included irony, touches of humor and tinges of sadness in his personal and placid versions.⁸

Anacreon, b. 582 BC, d. c. 485 BC. Another poet who influenced Pierre de Ronsard and his contemporaries, Anacreon, Asian Greek lyric poet, lived under royal patronage and produced poetry praising wine and love. His style was refined and not excessive; although he may have written serious poetry, this style was most influential on later generations.⁹

Alexandrine. A twelve-syllable line of poetry, with a pause after six syllables, strong accents on the sixth and last syllable, and a variable, single secondary stress in each half-line. Pierre de Ronsard and other members of La Pléiade revived this meter and it became, in the seventeenth century, the primary meter for dramatic and narrative poetry.¹⁰

Chapter Three

Callimachus, b. 305 BC, d. c. 240 BC. A Greek poet who represents the Alexandrine school, Callimachus's greatest work, *Aitia* (Causes) discusses obscure Greek myth and history in an attempt to explain the roots of various festivals and customs.¹¹

Theocritus, b. 310 BC, d. 250 BC. "Greek poet, the creator of pastoral poetry." The greatest influence Theocritus had on later generations of poets, including John Milton and Percy Bysshe Shelly, was through his tales of shepherds and shepherdesses.¹²

Juvenal, b. AD 55-60?, d. 127 or after. Known for his satires, the subject of Juvenal's sixteen satires was life in Rome under various emperors.¹³

Homer, fl. 9th or 8th century BC. Homer is attributed with the authorship of two great epics, the *Iliad*, and *Odyssey*. The reader will recall that Ronsard worked on an epic history of France entitled *La Franciade*.¹⁴

Virgil, b. 70 BC, d. 19 BC. A Roman poet best known for his epic, the *Aeneid*.¹⁵

End Notes

1. *Encyclopedia of Literature*, s.v. "Petrarch."
2. *Ibid*, s.v. "Dante."
3. *Ibid*, s.v. "Horace."
4. *Ibid*, s.v. "Aristotle."
5. *Ibid*, s.v. "Orpheus."
6. *Ibid*, s.v. "Pindar."
7. *Ibid*.
8. *Ibid*, s.v. "Horatian ode."
9. *Ibid*, s.v. "Anacreon."
10. *Ibid*, s.v. "Alexandrine."
11. *Ibid*, s.v. "Callimachus."
12. *Ibid*, s.v. "Theocritus."
13. *Ibid*, s.v. "Juvenal."
14. *Ibid*, s.v. "Homer."
15. *Ibid*, s.v. "Virgil."

APPENDIX C
CATALOGUE OF SONGS OF JACQUES LEGUERNEY

Published Songs

Poèmes de la Pléiade, 1^{er} Recueil, 1943 (S)

Je Vous (Ronsard)
Genièvres hérissés (Ronsard)
Je me lamente (Ronsard)
Bel aubépin (Ronsard)
Au sommeil (Desportes)
Si mille oeilleux (Ronsard)

Poèmes de la Pléiade, 2^{ème} Recueil (S)

Ah! Bel Accueil (Ronsard), 1944
A sa maîtresse (Ronsard), 1944
A son page (Ronsard), 1944
Ma douce jouvence est passée (Ronsard), 1943
Epipalinodie (Ronsard), 1947

Poèmes de la Pléiade, 3^{ème} Recueil (E)

Je fuis les pas frayés (Ronsard), 1944
Ode anacréontique (Ronsard), 1947
A Cupidon (Ronsard), 1944
La Fontaine d'Hélène (Ronsard), 1944

Poèmes de la Pléiade, 4^{ème} Recueil, 1944 (E)

Un voile obscur (Ronsard)
Invocation: Ciel, air et vents (Ronsard)
Comme un qui s'est perdu (Jodelle)

Poèmes de la Pléiade, 5^{ème} Recueil, 1945 (E)

A la Fontaine Bellerie (Ronsard)
Chanson triste (Bertaut)
Villanelle (Desportes)

Poèmes de la Pléiade, 6^{ème} Recueil, 1947 (E)

Sérénade d'un Barbon (Ronsard)
Le Paresseux (Saint-Amant)
L'Insouciant (Ronsard)
Sonnet pour Hélène (Ronsard)

Poèmes de la Pléiade, 7^{ème} Recueil (E)

La Caverne d'Echo (Saint-Amant), 1954
Nous ne tenons (Ronsard), 1942
Le Vallon (de Viau), 1947

Poèmes de la Pléiade, 8^{ème} Recueil, 1928 (E)

D'une Fontaine (Desportes)

Sur le mort de Diane (Desportes)

Avril (Belleau)

Le Tombeau de Ronsard (Ronsard)

Deux poèmes d'Apollinaire, 1946 (D)

L'Adieu

Clotilde

Quatre Mélodies (E)

Come away, come away... (Shakespeare), 1964

Nuit d'Été (Samain), 1930

Le présent (Lalanne), 1947

Le Vent Nocturne (Apollinaire), 1945

Sept Poèmes de François Maynard, 1949 (S)

Plaintes d'Orphée

Epigramme à un mauvais payeur

A Chloris

D'une maigre dame

Dans la forêt

Secret amour

Compliments à une Duègne

La Solitude (de Viau), 1950 (S)

Un froid et ténébreux silence

Corine

La Source

A la forêt

La Nuit (Saint-Amant), 1951 (S)

Paisible et solitaire nuit...

Lubugre courier du destin...

Tous ces vents

Le Carnaval (Saint-Amant), 1953 (S)

Le Grotesque

La Belle Brune

Le Carnaval

Le Paysage où La Description de Port-Royal des Champs (E)

(Racine), 1952

Le Bois

Musique champêtre dans les jardins, le soir
L'Etang

Unpublished Songs

Poèmes de Toulet (Jean-Jacques Toulet), 1943, 2 volumes

Tout ainsi
Douce plage
Toi qu'empourprait l'âtre...
Reveil
Le temps d'Adonis
Le tremble est blanc
Nocturne
Ces roses
En mémoire d'un ami
Iris
Puisque tes jours...

Tableaux (Jomier), 1926

Paysages...de Mer
 ...de petite ville
 ...de Campagne
La petite fille au jardin
Nature morte...

Signes (Fombeure), 1944. Duet (soprano and baritone)

De l'abîme profond (La Ceppède), 1950. Duet (soprano and baritone)

Psaume 62 (for orchestra and dramatic mezzo, baritone or bass-baritone)

Pastorale (René Chalupt), 1948.

Publisher codes (in parentheses after each song group title):

S : Salabert

E : Eschig

D : Durand

End Notes

1. Carol Kimball, "The Mélodies of Jacques Leguerney" (written program accompanying the lecture at the NATS National Convention in Toronto, July 4, 1998), 1-2.

APPENDIX D

DISCOGRAPHY¹

Compact Disc

1. Claves Records CD 50-9618, 1996
"Jacques Leguerney: 28 Mélodies"
Danielle Borst, soprano; Brigitte Balleys, mezzo-soprano;
Philippe Huttenlocher, baritone; Mary Dibbern, piano
2. Dante-Lys Recordings LYS 053-54, 1954, 1955, 1957
"Gérard Souzay and Geneviève Touraine: Frère et Soeur en musique"
Gérard Souzay, baritone; Geneviève Touraine, soprano;
Germaine Lubin, Jacqueline (Bonneau) Robin, Irène Aitoff, pianists
Contains mélodies by Leguerney, Roussel, Debussy, Fauré, Chabrier, Canteloube,
Gounod, Poulenc
3. Dante-Lys Recordings LYS 149-150
Irma Kolassi, mezzo-soprano; Jacqueline Bonneau, pianist.
Contains mélodies by Leguerney, Fauré, Duparc
4. Maguelone MAG 519.232, 1996
"Jacques Leguerney: Mélodies"
Didier Henry, baritone; Angéline Pondepeyre, piano

LP

1. Harmonia Mundi France HMC 1171-2, 1985, 1986
"Jacques Leguerney: Mélodies"
Volume 1: Lisa Bonenfant, soprano; Kurt Ollmann, baritone; Mary Dibbern, pianist
Volume 2: Deborah Massell, soprano; Kurt Ollmann, baritone; Mary Dibbern, pianist
2. Philips 835 201 AY
"A Century of French Song"
Gérard Souzay, baritone; Dalton Baldwin, pianist
Contains mélodies by Gounod, Chabrier, Bizet, Franck, Roussel, Poulenc, Fauré, Ravel,
Leguerney, Hahn

APPENDIX E
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Letters of permission follow.

November 10, 2001

Judy Savoie, Ph.D.
Department of Languages
McNeese State University
Lake Charles, Louisiana 70609

Dear Judy,

Below is the translation of the Pierre de Ronsard poem you provided for my doctoral dissertation entitled, "An Introduction to Jacques Leguerey's Settings of the Poetry of Pierre de Ronsard." With this letter, I ask permission to print the translation in my doctoral dissertation.

If I embrace a thousand carnations, a thousand lilies.
Winding my arms all the way around.
More tightly than a vine shoot which, with a loving encircling,
Clasps the beloved branch into a thousand folds:
If worry no longer turns my face pale.
If pleasure takes up its abode in me.
If I prefer shadows to daylight,
Heavenly vision, it is because of your favor.
To follow you I would fly to the heavens.
But this image which floats within my eyes,
Always robs me of my momentary joy.
And you flee from me in the midst of my good fortune
Like a flash of lightening which disappears into nothing,
Or like the cloud which vanishes into the wind.

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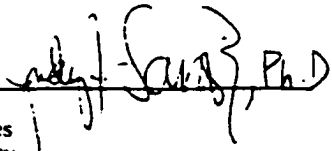
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Sincerely,

Carol Lines

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Judy Savoie, Ph.D.
Department of Languages
McNeese State University

 Judy Savoie, Ph.D.

November 12, 2001
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November 12, 2001

Gene Marshall, Ph.D.

Dear Gene,

Below are the translations of the four poems of Pierre de Ronsard
you

provided for my doctoral dissertation entitled, *A French Introduction to
Jacques*

Lequenne's Settings of the Poetry of Pierre de Ronsard. With
this letter.

I ask permission to print the translations in my doctoral dissertation.

Je me lamente

I lament without comfort,

remembering this death

which stole my sweet life.

Thinking of her intoxicating eyes,

which made of me what they wished.

I no longer feel like living.

Alas! Where is that beauty,
This springtime, this newness,
which will never be repeated,
>From heaven all the perfect gifts
she had were not to dwell long in this world.
Whether you live near God
Or in the Elysian fields, Farewell.
Farewell, one hundred times, Marie.
Ronsard never will forget you.
Never will death untie
The knot where your beauty ties me.

2. Un voile obscur

A dark veil through the scattered horizon
Troubled Heaven with an abrupt mood,
And the broken song of tiny hail
Bounced on the field everywhere.
Already Vulcan with one-eyed henchmen
Hastened his hands at the famous forge,
And Jupiter in the hollow of a cloud
Armed his hand with a lightning bolt,
While my Nymph in simple crinoline
Gathering flowers, with rays of her glance
Wiped away the rainy hail-driven air,
Re-imprisoned the wind's tropes,
And stayed the Cyclops's hammer,
And filled Jupiter's eyes with serenity.

3. A la Fontaine Bellere

Listen a little, lively fountain,
In whom I have so often drunk,

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Lying flat, above your bank,
Lazy in the coolness of the wind.
When domestic summer harvests
The undone season of Ceres
And the air resounds all around,
Sobbing under the flatted wheat.
Thus can you always be
Like a religion to all those
Who will strike you or will have graze
on your green banks their cattle.
Thus may always the bright moon
See at midnight in the depths of a valley
The nymphs near your lair
Lead the dance with a thousand leaps.

4. Nous ne tenons
We do not hold in our hands
The future time of the morrow;
Life has no assurance
And, while we desire
The favor of kings,
We die in the midst of our hope.
Man, after his passing,
No longer drinks nor eats there yonder,
And his granary, which he has left
Full of wheat before his end,
And his cellar full of wine,
No longer come into his thoughts.

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If these arrangements meet with your approval, please sign this letter
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indicated below and return to me.

Sincerely,

Carol Liles

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Gene Marshall

11/12/01

Gene Marshall, Ph.D.
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VITA

Carol Lines is an Assistant Professor of Voice at McNeese State University in Lake Charles, Louisiana. A native of New Iberia, Louisiana, she attended the University of Louisiana at Lafayette for her undergraduate work, finishing with a Bachelor of Music degree and the honor of being named the Outstanding Graduate of the College of Arts and Humanities. Graduate work followed at the University of Cincinnati College-Conservatory of Music, leading to the Master of Music and an Artist Diploma in Opera. The Doctor of Musical Arts with a minor in Voice Science was completed at Louisiana State University in Baton Rouge, Louisiana. Both during her undergraduate and graduate studies, Dr. Lines performed several operatic roles and appeared in concerts and recitals in Louisiana and in several states in the Midwest. Highlights of her concert performances include the Vier Letzte Lieder by Richard Strauss, the Mozart Requiem and the Brahms Ein Deutsches Requiem. Operatic performances have included the roles of Susanna (The Marriage of Figaro), Despina (Così fan tutte), Marie (Bartered Bride), Concepcion (Spanish Hour) and First Lady (Magic Flute). She spent a summer as apprentice with the Des Moines Metro Opera Company and was selected as one of ten singer-pianist teams to participate in the Cleveland Art Song Festival in 1998. Also in 1998, Dr. Lines was selected to attend the Intern Program sponsored by the National Association of Teachers of Singing. She currently divides her time between teaching and concert performances.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

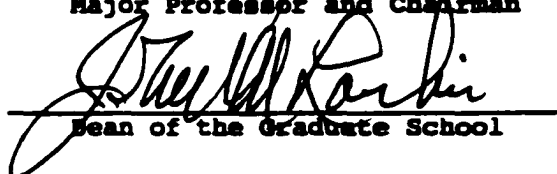
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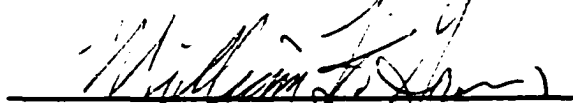
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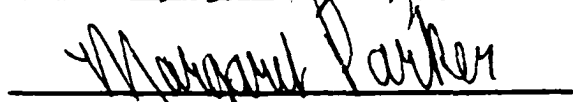
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Major Professor and Chairman

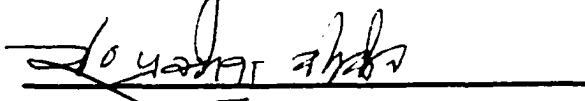

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Date of Examination:

November 8, 2001
