

THE PEDAGOGICAL VALUE
OF ART SONGS BY
FRENCH-CANADIAN COMPOSERS

A Selection of Vocal Music by
C. Lavallée, L. Daunais and A. Mathieu

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ABSTRACT

This thesis examines art songs by three French-Canadian composers: Calixa Lavallée, Lionel Daunais and André Mathieu, and gives a brief review of the historical background of music in the nineteenth and twentieth centuries. Biographical information is given for each composer, followed by a detailed description of the pedagogical values of each song, with a focus on French diction, vowel modification in the French language, working with alternating time signatures, modulations and chromatic harmonies, register equalization, singing with articulation and breath management. The appendices comprise a selection of Canadian composers from the eighteenth century onwards, two French vowel charts, the texts of the songs with their English translations, and the music scores.

This thesis is dedicated to Bruno Laplante, who has worked his entire life to promote French-Canadian music.

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I. INTRODUCTION

French-Canadian art songs from the late nineteenth and early twentieth centuries are valuable songs to include in all beginning and intermediate vocal students' repertoire. While many Canadian composers were active during that period,¹ this paper will focus on three composers: Calixa Lavallée, Lionel Daunais, and André Mathieu, who were selected because their scores were easily obtained,² and because of the variety of styles among these composers. Each of these songs offers pedagogical value to voice students, be they beginning or intermediate students.

In addition, the composers were selected because of their talent and the richness they brought to Canadian musical history. Their respective lives were all very rich in music and had an impact on the musical scene, not only of their contemporaries, but on later generations, as well.

The first composer included in this research is Calixa Lavallée, who was one of the first Canadian national composers of his time. In 1880, because of his talent and fame, he was asked to compose the national anthem, *O Canada*. Today, ironically, he is primarily known for this work, while his other compositions, which made him famous in his day, are only known by a select few (MacMillan, "Music in Canada" 23). In this regard, including his other songs in the standard repertoire of young singers is of utmost importance.

¹ See *Annex I* for a longer selection of Canadian composers.

² Unfortunately, it is not easy to find scores of French-Canadian music outside of Canada. However, Bruno Laplante has published many scores by French Canadian composers. See http://www.laplanteduval.com/NTM_edi.html for a list of his publications.

The second composer, Lionel Daunais, was a well-known baritone who won many prizes for his vocal performances. He was very successful, both in the operatic world, and as a singer in the *Trio Lyrique*, which he founded, and with whom he recorded 250 radio broadcasts for the Société Radio Canada (SRC). He was known not only for the two hundred or more songs he composed for voice and piano, but also for his more than thirty songs for children, as well as his sixty or so choral arrangements of folk songs.³ His vocal compositions provide a wonderful opportunity for beginning voice students to learn songs with a French text, but without the vocal difficulty of some French Romantic mélodies.

Finally, André Mathieu was considered the Mozart of Canada. At six years of age, he gave a piano recital at which he played nine of his own compositions. The following year, he received a scholarship from the government of Canada, which allowed him to study in Paris. At the age of ten he gave a recital where he played 14 of his own piano compositions. It was this recital that prompted a French critic to compare him to Mozart because of the quality of his compositions. While the richness of Mathieu's music can be better found in his compositions for solo piano and for piano and orchestra, a few of his songs reflect his Romantic style. His compositions contain more complex harmonies than those of Lionel Daunais and those that have survived from Calixa Lavallée, making them a valuable addition to the French-Canadian song repertoire of the early twentieth century.

While Canadian art songs have not yet found their way into the mainstream repertoire for voice students in all of North America and beyond, they are gaining

³ In the 1970s, the SRC broadcast a series of thirteen radio shows dedicated entirely to his compositions.

recognition and becoming the object of study of contemporary singers and researchers. In specific, mélodies by French-Canadian composers have a lot to offer voice students who need to learn French diction for singing. Similar to mélodies from France, Canadian art songs provide a long list of pedagogical values, ranging from teaching the voice student to sing legato, to developing the capacity to sing *mesa di voce*, to learning how to sing leaps from lower to higher notes without disconnecting the breath, to studying the details of French diction and pronunciation rules, as well as practicing vowel modification, and much more.

The present study will demonstrate in which ways each particular song is of value to voice students, with the hope that voice teachers will be convinced to assign Canadian art songs to their students.

Because the history of Canada, especially its musical aspects, is not widely known, a short historical overview will be provided. This will help to explain the society out of which the three main composers emerged. Indeed, the musical landscape in Canada in the nineteenth century was nothing like that of Europe.

II. A BRIEF OVERVIEW OF PRE-1867 CANADA

On July 1st, 1867, four British colonies on Canadian soil united to form the Dominion of Canada. This was the first step towards the future incorporation of more provinces and territories. The whole process of unification is referred to as Canadian

Confederation.⁴ Therefore, when Canadians celebrate “Canada Day” on July 1st, they are celebrating the earliest beginnings of Canada as we know it today.

The culture of pre-Confederation Canada was both English and French. While “settlers from other European countries made significant contributions, the strong national identities of France and Britain have remained the two primary sources from which Canadian culture has evolved” (McGee 19). In 1763, the Treaty of Paris marked the end of the Seven Years’ War⁵ and gave Britain complete control of Canada. French influence was centered mainly in the province of Quebec, while the country west of Quebec was predominantly English.

The New World developed musical traditions that did not exist in France. One example is the coffee house, where amateurs as well as professionals performed ballads, opera arias, and instrumental music, which, together with church ensembles, formed the basis of musical performance tradition in Canada.

Canadian composers of the eighteenth century were all amateurs; composing was “an avocation rather than a vocation”. In fact, “the vast majority of musical activity during those years was re-creative rather than creative” with amateurs composing a majority of simple songs to entertain their friends. Thus, few individuals attempted to write songs seriously (McGee 35-37).

⁴ The process lasted until Nova Scotia joined Confederation in 1949, and when Nunavut was created from a section of the Northwest Territories in 1999.

⁵ The Seven Years' War describes the final phase in the long battle between Great Britain and France to dominate North America. The war officially began in 1756 and ended when the peace treaty was signed in 1763.

III. HISTORICAL CONTEXT: FROM 1867 TO 1920

Before the nineteenth century, the state of music in Canada was very poor. According to Amtmann, this “cultural poverty” was due to the impossibility of transplanting Europe’s great musical attainments to the “musical wilderness” of New France (as Canada was then called) on the one hand, and also due to the sterile ground for secular music imposed by the “watchful eye of the clergy” (251).

Nevertheless, political unification was to have a great effect on the cultural life of Canada. After Confederation, the country was a different entity than its colonial predecessor, not only on political and economical levels, but culturally as well. In fact, an important factor for the progress of music in the nineteenth century after Confederation was the rise of professionalism, especially in the areas of music education, performance and composition.

Canada also witnessed a growth in the number of native performers and composers, as well as of instrument makers and music publishers. While the music Canadian composers wrote was still highly influenced by European styles, slowly, a separate Canadian style of music began to emerge along with a rise of Canadian subjects as sources of inspiration.

While opera companies and professional orchestras began to appear in the late nineteenth century, composers rarely had access to the formal study of composition. At that time, Canadian composers also had to teach and conduct, as they could not earn a living on composition alone.

The most significant aspect of nineteenth-century music in Canada was that, “for the first time a whole group of excellent native musicians came into prominence, and Canada even began to export musicians to other countries” (Kallmann 133). According to Helmut Kallmann, Canada’s first musical historian: “No previous decade produced anything resembling the large number of musicians born between 1841 and 1851;⁶ few later decades rivaled this period of fecundity” (133). One of the most prominent composers included in the dozen musicians for whom composition was a dominant interest was Calixa Lavallée, the impact of whose work was felt both in Canada and the United States. At the time of Confederation (1867), Lavallée was twenty-five years old and had been composing songs since he was seventeen.

Calixa Lavallée (1842-1891)

While Calixa Lavallée is not necessarily known by all Canadians, those who are familiar with his name know him as the composer of *O Canada*, the national anthem, written in 1880. It is important to note that Lavallée was not always famous for *O Canada*. Of interest is the description by Kallmann, of the evolution of Lavallée’s fame:

Many Canadians still picture the composer of *O Canada* as an obscure music teacher who dashed off a patriotic song in a short hour of inspiration.

Undoubtedly Lavallée is remembered today chiefly for his single

⁶ The list of musicians born in that period are: Gustave Gagnon (1841), Romain-Octave Pelletier (1844), Arthur Lavigne (1845), Joseph Vézina (1849), Guillaume Couture (1851), Arthur Dumouchel (1841), Salomon Mazurette (1848), Samuel Prowse Warren (1841) and Emma Lajeunesse, known in Europe as the famous Mme Albani (1847) (Kallmann, “History of Music” 133).

composition. In his lifetime, however, his reputation was not based on *O Canada*: on the contrary, he was asked to write a patriotic song precisely because he had already acquired fame as a composer and conductor. Lavallée was considered Canada's 'national musician' years before the song was written,⁷ and he did not live to witness its subsequent popularity. The detailed obituary devoted to Lavallée by the New York Times did not even mention *O Canada*. Only after 1908, when the now generally accepted English translation was written, did the song start its sweep over the entire country. ("A History of Music" 133)

Lavallée was born near Montreal on December 28, 1842. A few years later, his family moved to Sainte Hyacinthe, a city outside of Montreal, where his father worked in the workshop of the world renowned Pierre Casavant pipe organ company. From this exposure, Lavallée learned to play the organ by the age of eleven. In Montreal, Lavallée studied piano with Paul Letondal and Charles Wugk Sabatier. In 1859, at the age of seventeen, he performed during a concert tour throughout the United States. In 1873, he left for France where he spent three years studying piano with the renowned Antoine François Marmontel (1816-1898),⁸ who held Lavallée in such esteem that he dedicated one of his études to him in *L'Art moderne du piano – 50 études de salon*, and listed Lavallée's piano compositions among the recommended works in the 1876 *Art classique*

⁷ Laurent-Olivier David, journalist, identifies him as "national musician" in 1873, when Lavallée was 31 years old (Lefebvre and Pinson 165).

⁸ Marmontel also taught, among many others, Georges Bizet, Vincent d'Indy, Théodore Dubois, Gustave Gagnon and Claude Debussy.

et moderne du piano. While in France, Lavallée also studied composition with François Bazin at the Conservatoire National de Paris.

Lavallée revealed his talent for composition as a young man. After a concert he gave at the age of twenty-two, a newspaper article was written about him, saying: this “young man is but beginning and yet he already merits being placed alongside distinguished artists. Though we cannot judge for certain in these matters, we don’t think we are exaggerating when we say that Lavallée’s compositions were welcomed with as much fervor as those of the great masters” (Lefebvre and Pinson 153). Some notable facts include the following: Calixa Lavallée and Frantz Jehin-Prune, the famous Belgian-born violinist,⁹ played several concerts together (Lefebvre and Pinson 155-175); and in 1878 Lavallée organized the very first opera performance in the country.

In addition to Lavallée’s knowledge of musical instruments, his travels, and performances, it was also his dedication to the musical life in Canada that made him such an important figure in the history of music in Canada. Indeed, Lavallée was one of the first native-born Canadian composers to compose fine music throughout his life, and his compositions, along with a few of his contemporaries, are said to constitute the roots of Canadian tradition in musical composition. Furthermore, Lavallée was one of three composers¹⁰ of his time who were dedicated to developing the musical life in Canada and whose work contributed to an increase of music education and composition in the French-speaking regions.

⁹ Prune was the first musician of international renown to immigrate to Canada. He founded The Canadian Artistic Association in 1892 and taught according to the Franco-Belgian method.

¹⁰ The other two being Guillaume Couture (1851-1915) and Alexis Contant (1858-1891).

Sir Ernest Macmillan writes that Lavallée's life was "full of adventure and struggle, disappointment at home and reward abroad," and that "few other musicians have been so consciously Canadian" and "few have sacrificed so much for their country" (23). One of the greatest marks of recognition he received was his election as President of the Music Teachers National Association (MTNA) of the United States in 1886. In fact, his success in the United States was so great that a journalist wrote in an article published ten days after Lavallée's death: "Still, we hardly ever hear a band or orchestral concert in which some of Lavallée's compositions do not appear" ("Calixa Lavallée, the Career").

A contemporary of Lavallée, the musician Augustus Stephen Vogt, honored him by saying:

...he impressed me as a man of extraordinary ability – not merely as a clever executant of the piano, and not merely as an adroit deviser of pretty melodies and sensuous harmonies, but as a genuinely creative artist, a pure musical genius. (Quoted in Walter 49)

Lavallée composed a number of works that were modestly successful in his day but more than half are now lost. His compositional styles were many and varied: he wrote three works for the stage (light operas), nine works for orchestra or concert band, two works for a cappella chorus (*O Canada* for SATB and *Raillons-nous canadiens* for

TTBB), six works for chorus and orchestra,¹¹ five works for chamber ensemble, twenty-three works for solo piano, eight arrangements of other composers' works, and nineteen songs for solo voice and piano: *L'Absence* can be easily found on the internet, five other songs were published in the late nineteenth or early twentieth century and can be found – often on microfilm – at various universities across Canada, and thirteen have never been published. He is said to have “produced more works in various genres than any other Canadian composer of the period” (Ford No. 57).

While not all of these works have survived, the “dominant impression gained from the surviving scores is that Lavallée possessed an inexhaustible gift for melody – facile and trivial at times, but always spontaneous and musical. This music is not overburdened with complexity or originality, but it has great vitality and is popular in appeal without being vulgar,” though the surviving works unfortunately “represent only the lighter aspect of Lavallée’s style” (Kallmann, “History of Music” 239-240).

In the context of this paper, an introduction to the composition of each piece will be given. Then, in order to demonstrate their pedagogical value, each piece will be examined according to its compositional form, melodic contour, range and tessitura, rhythm (patterns and metric organization), vocal articulation, text-setting, harmonic texture, chromaticism, and overall level of difficulty, as well as specific pedagogical aspects of note.

¹¹ Of the six works for chorus and orchestra, only one has been published: *Hymne à la paix/Hymn of Peace*. As to the others, no publication can be found for four of them, and a copy of the manuscript score for the last one can be found at the Music Library of Toronto and the National Library of Canada.

Three songs composed by Lavallée will be analyzed: *Chant national (O Canada)*, *Nuit d'été* and *Spring Flowers*. They were chosen from a selection of readily available publications and show a great deal of variety.

Chant National (1880)

As mentioned earlier, Canada's national anthem was written in 1880, initially for SATB chorus. Lavallée wrote the music first and then Judge Adolphe-Basile Routhier wrote the text to fit the musical meter. The composition was premiered – it was played, not sung – on the evening of 24 June 1880 for five hundred people (though it was intended to be sung earlier that day for forty thousand people). The following day, it was performed for six thousand people. While the original title of the anthem is *Chant National* (National Song), it has, over the years, become more widely known as *O Canada*.

Lavallée's music with Routhier's words achieved immediate popularity among French Canadians, and in 1901 a literal English translation was made. *O Canada* was not widely accepted in Anglophone Canada, however, until Robert Stanley Weir wrote a second translation in 1908.¹² Even though the English version helped to spread its popularity, it wasn't until 1967 that the Canadian Parliament approved it as Canada's national anthem; and in 1980, Parliament selected the official English text – a modified version of Weir's original.

¹² Many translations were attempted but none of them gained any recognition. In fact, more than twenty-five different English versions were written between 1901 and 1933.

While the piece was originally composed in the key of G Major, it is often sung in F, E, or E \flat Major.¹³ The version that will be analyzed is in F Major. The score is written in such a way that it can be sung as a solo piece or in a choral setting as the piano predominantly doubles the voices.

O Canada has no musical introduction, prelude or postlude and can easily be sung *a cappella*. The melody begins with an outline of the tonic triad in the “common formula 3-5-1 which was used by composers from Corelli’s time¹⁴ and several times by Mozart; perhaps the closest resemblance is with the opening of Robert Schumann’s *Sonata for the Young* in G major” (Ford, No. 58).

The melody is very fluid and it often moves in step-wise motion. This fluidity is characteristic of the melodies created by Lavallée, who possessed a “facility of invention and melodic fluency” (MacMillan “Music in Canada” 23). The soprano range covers one octave from F4 to F5,¹⁵ the alto range a fifth from E4 to B4, the tenor range a seventh from F3 to E4 and the bass a tenth from F2 to A3. The intervals between the soprano and the tenor voices are usually kept within an octave, thus producing close harmonies. As a solo piece, it is very useful for beginning students since the range is relatively small (one octave) and can be transposed to any key that best suits the student’s voice.

The anthem can be sung in English, French or in a bilingual version, making it an excellent pedagogical tool. Beginning students who speak English can first sing the English version in order to learn the melody and later sing it with the French text. For

¹³ An E \flat Major score can be found in Ted Harrison’s book on *O Canada*.

¹⁴ Arcangelo Corelli was a violinist and composer of the seventeenth and early eighteenth century: 1653-1713.

¹⁵ In this paper, C4 refers to middle C, A4 is a sixth above C4, and C5 is an octave above Middle C.

Anglophones, French is a very difficult language to learn, especially because it is not very phonetic, in other words the pronunciation is not always obvious from the spelling.¹⁶

The beginning French voice student can first learn the bilingual version, which contains only two lines in French: “Car ton bras sait porter l’épée, il sait porter la croix; ton histoire est une épopée, des plus brillants exploits”. Students will also learn about the concept of French *liaison and elision*: a *liaison* being the sounding of a normally silent final consonant before a word beginning with a vowel or a so-called unaspirated *h* as found between the word *ton* and *histoire* at measure 12; and an *elision* being when a mute *e* ends a word and the next word begins with a vowel or *h*, in which case the *e* is never sounded in speech or in singing. An example of an *elision* can be found between the word *histoire* and *est* at measure 13.

Students singing the bilingual version will also learn how to pronounce the /e/ vowel which is very common in French, as found in the words *porter* and *épée*. Great care must be taken to ensure they do not add the Anglophone diphthong /ɛ : i/ since English speakers are not used to a monophthong /e/ vowel. It is important to teach them the physical properties of a diphthong, in other words, that it is a movement of the articulators that will create a new vowel, thus producing a diphthong. In order to ensure that no movement is made after the /e/ vowel is pronounced, it is useful for the student to

¹⁶ In comparison, the German and Italian languages are much more phonetic.

stand in front of a mirror and keep the tongue in the /e/ vowel position without letting them fall to the second vowel /ɪ/.¹⁷

When students begin to study the French only version, they will learn to pronounce more difficult monophthong vowels, such as /ø/ in the words *aïeux* and *glorieux*, /y/ in *plus*, and the difficult nasal sound /ɔ̃/ as in *fleurons* or *ton* (which they need to learn to pronounce without adding the final *n*, a habit which is difficult for Anglophones to break). Students can also practice more liaisons in the French text by adding the /z/ sound before voicing the words *et* at measures 22 and 23, and on its repeat between measures 26 and 27: *et* is pronounced [ze]: *Protégera nos foyers et nos droits*.

Furthermore, this song is useful to introduce the concept of vowel modification to beginning students, especially in relation to French vowels. Regarding vowel modification, Richard Miller stresses that it “remains quintessential to upper-range singing. As pitch ascends, the mouth gradually opens (that is, the mandible lowers)” (“Solutions” 91). For males voices, Miller states that

moderate vowel modification is initiated at the *primo passaggio* (the D4 of the lyric tenor, for example), near the termination of the speech range (*voce di petto*), and additional but gradual modification of the vowel takes place as the scale approaches the *secondo passaggio* (G4 in the lyric tenor), which occurs at about the interval of a fourth above the *primo passaggio*. (“Art” 13)

¹⁷ For a more detailed explanation of diphthongs, see Malde, Allen and Zeller, 159-161.

In relation to female voices, Miller writes that “gradual vowel modification must begin in the upper middle range” (“Art” 13). He specifies the upper middle range for female voices in *Training Soprano Voices* (25) and the *passaggios* for males voices in *Securing Baritone, Bass-Baritone and Bass voices* (8). While each voice will differ according to morphology, age, timbre, fach, and prior vocal training, general indicators can be given for each voice type. A compilation of the approximate male *passaggios* and female upper middle ranges is provided here:

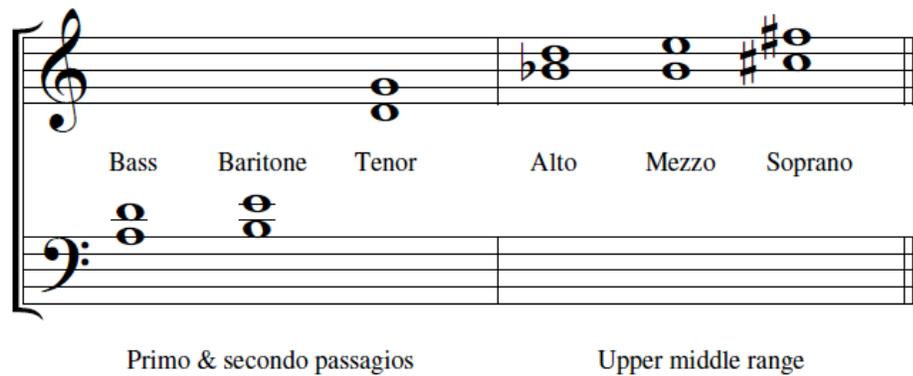


Figure 1

Because each voice has its own characteristics and is of a different size, it is important to take these differences into consideration while teaching. Even singers within the same fach have their own individual characteristics. Thus, vowel modification will occur at different pitches for different singers. The suggestions for vowel modification throughout this paper are to be adapted according to each singer’s individual instrument. Miller provides some exercises¹⁸ to practice gradual mouth opening (*aggiustamento*), alerting singers to work on subtly achieving smooth register transition and avoiding

¹⁸ In *Training Soprano Voices*, p 124.

abrupt changes. Avoiding vowel modification altogether is not recommended, as it will produce a shrill timbre. While practicing vowel modification, students will learn that “when the vowels are appropriately modified, vowel integrity is still maintained” (Miller, “Training Soprano” 124-129).

The first opportunity for vowel modification can be found in measure 7 on the word *fleurons*, where the /ø/ might need to be modified to /œ/, and the second one at measure 19 on the word *trempe*, where it might help singers to modify the /ã/ by lowering the mandible and singing /a:/.

This song is good for beginners because the four-part harmonies are essentially homorhythmic and are very consonant with a majority of I, IV, ii, and V chords. It can also be used to help students listen for secondary dominants, which are found on beat 3 of measure 5 at the word *fleurons* (crown of flowers), on beat 3 of measure 7 at the words *glorieux* (glorious), on beats 3 and 4 of measure 15 at the words *brilliant exploits*, and on beat 3 of measure 22 at the word *foyers* (homes). It is important to note here that since the music was composed first and the words were added later, no word painting was involved, but the text was well written and adds important emphasis to the words in those harmonic areas.

Spring Flowers (1886)

Spring Flowers is the only English song represented in this selection of French-Canadian music. It is of interest because it demonstrates Lavallée’s true national outlook,

which was not limited to French-speaking Canada alone.¹⁹ Indeed, of the approximately twenty songs written by Lavallée,²⁰ nine of them were composed to English texts and ten to French texts. This reveals Lavallée's openness to Canada as a whole bilingual country. The fact that he traveled and worked in the United States also shows that he did not view his native province Quebec, along with its French language, as a culture that absolutely needed spreading. He was comfortable in either language and in either country.

Spring Flowers was composed in 1886 and published the same year by White-Smith. It is set to a text written by Gertrude Hall (1863-1961), nicknamed Kittie Hall, the daughter of D.C. Hall, a brass band leader and orchestra conductor from the Boston area. Lavallée dedicated the song to Maude Nichols (1868-?), a well-known soprano who premiered the song in Boston on 12 March 1886 with Lavallée at the piano. The song is in strophic form and has two verses. It is a gentle swaying piece meant to be sung in salons.

Lavallée wrote *Spring Flowers* in the key of D \flat Major. The version analyzed here is in the key of B \flat Major, taken from *Mélodies*, a compilation of five songs by Calixa Lavallée for medium voices published by *Les Éditions du Nouveau Théâtre Musical*. The tempo is waltz-like in 3/4 meter. The song opens with a swaying 10-measure piano introduction of arpeggiated sixteenth notes with the first set of four sixteenth notes in the left hand and the two other sets of sixteenth notes in the right hand. The first set contains

¹⁹ The province of Quebec being the only French-speaking province in the entire North American continent, has created some very adamant, even orthodox, Francophones who would not, on principle, compose any song to an English text.

²⁰ For a complete list of his compositions, see Thompson, Annex C, 386-390.

a 1-3-5-3 pattern or a variation thereof, and the second set is usually a descending arpeggio.

This pattern continues throughout the majority of the song with the exception of three bars: measures 48, 49 and 50. At measure 48, the left hand plays a B \flat chord in second inversion at the word “love” and the right hand plays three sets of four descending arpeggiated sixteenth notes. Measure 49 is similar but without the block chord in the left hand, and measure 50 is comprised of a dotted half-note chord. The effect is one of bringing the song to a halt before the soloist repeats the last line of each verse. The song then ends with fourteen measures of the same left hand to right hand pattern of arpeggiated sixteenth notes.

Spring Flowers is a very comfortable song for beginners. The melodic line is gentle and flowing, with notes covering a range from D4 to F5. The tessitura of the piece, F4 to D5, is very comfortable for lower voices. Because most of the melody moves either step-wise or by small intervals of thirds or fourths, it is an easy piece to learn.

The rhythmic pattern of the melody is very simple, comprised mostly of measures beginning with half notes and ending with quarter notes. One recurring idea consists of three quarter notes, followed by three measures of a half note and a quarter note. As to the melody, it contains only two chromatic passages at measures 20 and 21; otherwise it is diatonic.

The pedagogical value of this piece lies in teaching beginners to sing legato phrases, especially in areas where there are ascending and descending intervals. For example, in measure 24, the melody goes from C5 up to F5, and then back down to A4.

The student will, on the one hand, need to ensure that the F5 does not stand out or sound like a high note. On the other hand, the student will need to equalize registers when descending to A4, so that the timbre remains consistent.

In this regard, McKinney discusses the importance of “making a legato connection to the high note from the lower note immediately preceding it” and to not “disconnect and then jump at the upper note”. He states that one way of learning how to do this is to exaggerate a “slide from the lower to the upper note” and eventually remove the slide while ensuring the connection remains. Furthermore, McKinney tells us how it is beneficial to “crescendo on [the lower note] *before* moving to the upper tone”, thereby preventing the higher note from sounding too loud (189). Measure 24 is very useful for practicing this concept, especially since Lavallée indicates a *forte* dynamic on the note preceding the F5.

Vowel modification might be required on beat 1 of measure 46 at the word *resembles*, where the nasal /ã/ vowel is sung on F5, which might not be “singable” with the space of a spoken /ã/ vowel; rather the singer might need to lower the mandible and tongue in order to provide more space for the resonance required for this vowel. Some might even need to modify the vowel to sing a vowel closer to /a/.²¹

Regarding the harmonies, they are diatonic and also contribute to making this song easy for beginners. There is no modulation to another key, but Lavallée utilized many

²¹ See Annex II for a chart of French vowels according to pitch. In addition, a useful vowel modification chart can be found in Doscher, 152. For more detailed information about vowel modification, see Doscher, 144-160.

secondary dominants to add character to the piece, which provides students another example (in addition to *O Canada*) of how secondary dominants are used.

Teachers will also be able to work with students on legato singing, which is helped by the piano accompaniment as it reinforces the continuing flow of the melody thanks to its legato arpeggiated sixteenth notes. Furthermore, students will be able to work on keeping warmth, depth and space in the ascending line from A4 in measure 44 to F5 in measure 46, which is probably the most difficult aspect, especially for young mezzo-sopranos or tenors who may be more comfortable in a lower tessitura. This leap will also teach female singers to learn about vowel modification, because they might need to modify the /ã/ vowel in the second syllable of the word *resembles*. Regarding adding space and vowel modification, McKinney writes about the importance of adding space the higher we sing:

...as you sing higher, you must use more space. This added space is needed for several reasons. Placing a larger aperture on a resonator will cause it to resonate a higher frequency. Adding space will help maintain the proper laryngeal position. Adding space will help to keep the upper voice from whitening. Adding space can help in vowel modification in the upper voice.
(183)

As *Spring Flowers* can be sung quite slowly in order to emphasize the lyrical lines, it can also be used to have the student work on breath control. If the piece is taken too quickly, for the piano will be playing too fast. Lavallée indicated the tempo marking as *allegretto con espressivo*, so a recommended pace for this song is a quarter note = 104

beats per minute (bpm). Students can then work on decreasing the tempo until they have the breath management to sing it at 90 or 96 bpm.

In conclusion, these characteristics combine to make *Spring Flowers* a wonderful song for beginning students: it uses simple rhythms, predominantly step-wise melodic motion with a few small intervals, principally diatonic melodies and harmonies, and few vowel modifications.

Nuit d'été (1880)

Nuit d'été (Summer Night) was first published by Lavigne in 1880, the year the song was composed. The words of *Nuit d'été* are from a poem by Napoléon Legendre (1841-1907) who was a lawyer, public servant, and writer from Quebec City. Lavallée dedicated his composition to Madame Robitaille (Spencerwoods), the wife of the Lieutenant Governor of Quebec at the time. Ford writes the following about *Nuit d'été*:

In the tradition of the French lyrical song as exemplified by Charles Gounod, Lavallée has created a strophic structure with the same vocal line and accompaniment used for both strophes. The solo piano introduction, interlude, and ending as well as the accompanying gestures under the vocal line musically suggest the warmth of a summer night. There is a manuscript in Lavallée's hand of a flute part. (No. 57)

The original version was composed in A Major. The score analyzed is a major third lower, in F Major. *Nuit d'été* is in strophic form with two verses. Each section is

subdivided into an ABA¹ form where A¹ repeats the words of the A section but with a slightly modified melody. The melody covers the interval of a tenth, the lowest note being C4 and the highest E5. The tessitura lies between F4 and D5. All in all, the song is not very difficult vocally and can be given to beginning and intermediate students.

The melodic line is predominantly stepwise with a few leaps of a fourth and a sixth. There is one descending interval of an octave from D5 to D4 at measures 10 and 38, while a few ascending sixths can be found at measures 13, 17-18, 41 and 45-46. There is some chromaticism in the melody, though the harmonies are very consonant.

Each A and A¹ section begins with a measure of four repeated notes on the words *Voici la nuit, tout est silence* (the night has arrived, everything is quiet). Vocal students will be required to focus on singing legato phrases with repeated notes, and must learn to sing them quietly as well, since the dynamic marking is *piano* to emphasize the stillness of the night. According to Ware, one way of developing the legato feel is “to practice singing all vocal literature on the textural vowel sounds minus the consonants” (170).

In addition, these sections of repeated notes also require a *messa di voce* in order to add expression and give life to the phrasing, a technique which intermediate students can begin to learn. In order to develop this ability, singers must begin “at pianissimo level with a sustained tone, crescendoing to fortissimo, then decrescendoing back to pianissimo *while maintaining uniform timbre*” (Miller, “Structure” 173). The phrases of repeated notes found in *Nuit d’été* (measures 5, 6, 9, 21, 33, 34, 37, 49, 50, and 53) are similar to the exercises Miller provides to develop the capacity of *messa di voce* and therefore offer an excellent way of incorporating the technical exercises into a song.

The predominant vowel found on notes above C5 is /a/, and will therefore not require modification. However, *mystérieux* in measure 38 may require vowel modification, since the /ø/ vowel might be too closed for the pitch D5. Here it might be best to drop the jaw in order to sing /œ/. Another aspect that can be mentioned to the student is the notion of space within the mouth. Measures 26 and 54 contain the word *sans* which needs to be sung on D5. While the /ã/ vowel can be quite small in the spoken language, it will require more space in order to be sung correctly: the student might need to lower the mandible and denasalize the vowel to /a/.

The elisions found in *Nuit d'été* will help students learn some diction rules of the French language. An elision will need to be sung at measure 9: the mute *e* that ends the word *vague* will not be pronounced and will instead be elided with the following word *expire*. More elisions can be found at measures 14 between the words *calme* and *et*, at measure 16 between the words *tiède* and *haleine*, and between *comme* and *un* at measure 17. Liaisons can be found at measure 6: *tout est* will be pronounced [tu tɛ], and at measure 10 between the words *sans* and *effort* [sã zɛfɔʁ].

In conclusion, *Nuit d'été* is a valuable song to add to every singer's repertoire as it will help voice students develop their capacity to sing legato lines, increase their ability to sing *messa di voce*, and improve their knowledge of French vowels as well as other details about French diction.

IV. HISTORICAL CONTEXT: THE TWENTIETH CENTURY

After World War I, returning Canadian soldiers found a country that had been transformed. Social conditions had changed, as women, having done men's work during the war, refused to return to domestic life, and schools were developing, offering more educational opportunities to a wider segment of the population. Cities had been steadily growing through the influx of over one thousand immigrants every year, and also by the move of local populations from rural to urban areas. In Quebec, an important development was the shift towards a Francophone identity, which would contribute to defining a strong French focus in business, literature, music and public media.

As to musical influences from Europe, the modern trends, as exemplified from Debussy to Schoenberg, were not widely spread in Canada before 1939. In fact, the musical environment was not welcoming to new trends from Europe, as a more important focus for Canadians was the search for a Canadian identity, which eventually led to the creation of the Canadian League of Composers in Toronto in 1951.

Meanwhile, the rise of new media such as radio, records and film, as well as the founding of the Canadian Radio Broadcasting Commission (later the CBC/SRC) in the early 1930s, gave momentum to the dissemination of works by Canadian artists. Thus, the composition of art songs began to increase both in quantity and quality, and "several song cycles or related groups of songs appeared. Texts were mainly lyrical rather than narrative and dwelt on the traditional themes of love, sadness, longing and contemplation" (Proctor 47). Lastly, in contrast to Lavallée, Lionel Daunais and André

Mathieu wrote the majority of their songs to French texts, which is a natural tendency of composers raised in the French-speaking regions.

Lionel Daunais (1901-1982)

Lionel Daunais was born on 31 December 1901 into a large family of musicians. He sang in a church choir and was inspired to become a musician at the age of ten, when he read that the Canadian musician Léo-Pol Morin had won the prestigious Prix d'Europe, an annual study grant offered by the Quebec government. Daunais began singing lessons at the age of nineteen and two years later won first prize in the Montreal Musical Festival. Three years later, he won the Prix d'Europe in singing, which allowed him to study counterpoint in Paris with Darius Milhaud²² and stage direction with Émile Marcellin of the *Opéra-Comique*. From then on, he developed a brilliant career as a baritone singer, composer, lyricist, and stage director.

In 1929, he was hired as first baritone at the Opera of Algiers and sang twenty-three leading roles in just one season. After returning to Canada, he sang with the *Société canadienne d'opérette* in Montreal for five years, and was asked to take over the leadership of the *Trio Lyrique* in 1932,²³ for which Daunais wrote many original songs as well as folk song arrangements. The *Trio Lyrique* sang together for more than thirty years and in the early 1960s recorded some 250 radio broadcasts for the Canadian

²² Milhaud was a member of a group called "Les Six" (The Group of Six), a group of some of the most prominent composers of the twentieth century. The other five were Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre.

²³ The other members of the trio were: Ludovic Huot: tenor, from 1932 to 1940; Jules Jacob: tenor from 1940-1965 and Anna Malenfant, alto.

Broadcasting Corporation (CBC). In 1971, they recorded a retrospective of Lionel Daunais compositions (also for the CBC). Daunais recorded four of his songs in Paris for the label *Pathé*. In 1970-71, the CBC presented thirteen shows devoted entirely to Lionel Daunais' compositions for voice.

Daunais was the stage director for many operettas performed at the prestigious Place des Arts in Montreal. In 1935, this experience led him to co-found *Les Variétés lyriques*, an opera and operetta company, which in the twenty years of its existence presented 71 operettas and 12 operas for a total of 1,084 performances. In addition to his work as the stage director and producer with the company, Daunais sang in 813 of those performances.

Daunais won a multitude of prizes, among them, the Silver Medal from the St-Jean-Baptiste Society for his outstanding contributions to Quebec culture, a medal from the Canadian Music Council in 1972, the Calixa-Lavallée music prize in 1977, and the Order of Canada in 1978. In 1982, he was posthumously awarded the Denise-Pelletier Prize.

Daunais composed more than two hundred songs for voice and piano, some of which were published in the 1950s and 1970s. Unfortunately, many still remain unpublished. The large majority of texts are secular poems written in French, either by himself or by French or Quebec poets, and the majority are written for medium-range voices: mezzo-sopranos, altos, or baritones. Some are light songs and others are illustrious mélodies, such as the song cycle *Cinq poèmes d'Éloi de Grandmont* on five poems by Quebec poet Éloi de Grandmont.

Daunais had a wonderful sense of humor, and in his lighter songs he enjoys laughing “at human foibles and absurd situations without ever resorting to vulgarity, bad taste or put-downs.” About his humor, Francis Poulenc wrote “There is often a comical streak in your music, and if ever someone remarks on it, do not blush; it is a rare gift” (Abbott 3).

Daunais also arranged more than seventy folk songs,²⁴ wrote eighteen original choral pieces²⁵ and at least thirty popular pieces and songs for children. The texts of the children’s songs are “never condescending, musically or text-wise” and are suitable for junior choirs and classroom singing. It is no surprise then that Daunais is considered one of Quebec’s “most prolific and imaginative composers and lyricists” (Abbott 4). Voice students will undoubtedly enjoy including some of his compositions in their repertoire.²⁶

Il habite mon coeur (1941)

Lionel Daunais wrote both the music and the text of *Il habite mon cœur* (He Lives in My Heart), a waltz reminiscent of Erik Satie’s *Je te veux*, composed in ABA¹ form with a coda at the end. The original key is F Major, and a transposed key is available one whole step lower, in E♭ Major. In the original key, the range goes from B3 to A5, and the tessitura is medium, from G4 to E5. The original key will be analyzed here.

²⁴ Some of his folk song arrangements can be found at Archambault (<http://www.archambault.ca>) and Alliance des chorales du Québec (<http://www.chorale.qc.ca>).

²⁵ According to Abbott, his “compositions include some of the finest choral music ever written in Quebec” including an SATB setting of six poems by Guillaume Apollinaire, with an excellent and sensitive setting of the text and communication of the poetry (3).

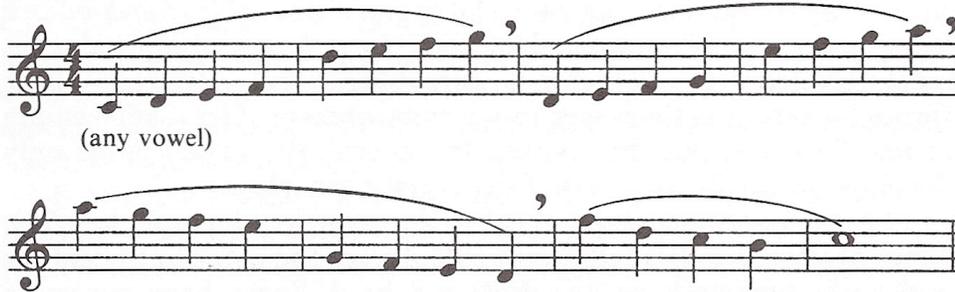
²⁶ For a full list of complete works, including publishers’ information, see Abbott, pages 5 to 16.

Section A has some chromaticism, though predominantly in the piano accompaniment. In the A¹ section, there are many D flats both in the melody and the accompaniment from measure 67 to 75 though no modulation has taken place. The harmonies in the B section change radically and chromaticism abounds: sharps or flats are used in almost every measure.

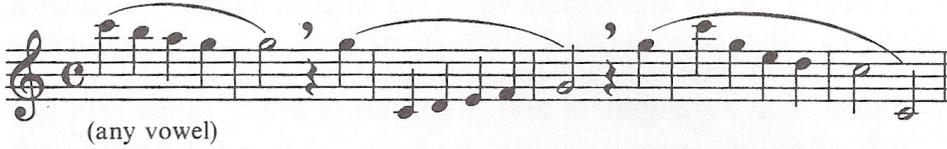
This song is best suited for late beginner or intermediate students who will benefit from learning to keep good resonance space in their tone throughout a large range. The rhythms of *Il habite mon coeur* are quite simple. The pedagogical value of this song is predominantly in the large vocal intervals: in the first four measures, the melody ascends from B3 and rises to F5, making the pitches span the interval of a twelfth within 8 beats. Later in the song, the same sequence begins, but the interval from first to the last note is a thirteenth, as the culminating note is G5. This pattern appears three times during the song.

The difficulty in these passages is to keep a consistent timbre from the lower to the higher registers, as the student sings through two *passagios*. According to Miller, “unintentional laryngeal elevation during singing often happens at register pivotal points” (“Solutions” 56-57). Thus, in this piece, students will be able to work on keeping a stable larynx throughout these ascending leaps. Miller also states “laryngeal stabilization is the only certain route for securing timbre consistency throughout an equalized scale” (“Solutions” 56-57). Suitable exercises to help sing through these passages can be found in Miller’s *Structure of Singing*, pages 168-170 as reproduced here:

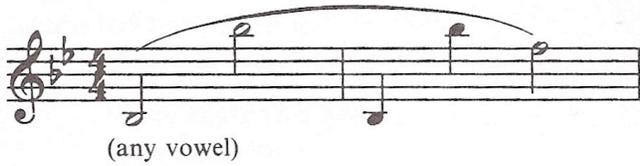
EXERCISE 12.1



EXERCISE 12.5



EXERCISE 12.6



EXERCISE 12.7



Figure 2

Another important aspect for helping students sing these passages is the notion of adding resonance space as the frequencies increase. McKinney's counsel to singers is as

follows: “as you sing from the bottom of your voice to the top, there should be a continuum of carefully graduated changes in the amount of energy, space and depth being used, with all of these factors being increased by small increments” (182).

Presumably, McKinney is referring to pitches that also increase gradually. In the opening phrase, where the highest note is but five notes (two quarter notes, a dotted half note and a half note) away from the lowest note, there is no time to add space gradually.

Therefore, this type of recurring ascending passage in *Il habite mon coeur* will allow for the study of specific vocal technique issues. Indeed, in order to sing the word *coeur* on an F5 in measure 4, two things will have to occur: 1) the singer may need to modify the vowel from an /œ:/ to an /a/ and 2) the singer will need to mentally prepare enough space within the pharynx to sing the F5 *before* singing the first B₃ in measure 1.

The second time this ascending motif is sung is at measures 17-22 with the words *il connaît mes secrets, il est muet*. Here, if necessary, the /ɛ/ in *secrets* might need to be progressively more open on higher pitches, depending on the singer. The last time this motif is sung begins at measure 49 with the words *Son coeur vit dans le mien*, where the diphthong /jẽ/ in *mien* is sung on F5 and may need to be modified to /jǎ/.

Lastly, more vowel modification technique will be learned in the coda. At measures 82 and 83, the two /u/ vowels in *toujours* are sung on D5 and G5 respectively, and might require some singers to drop the jaw in order to modify the first vowel to /o/ and the second to /ɔ/.

The pedagogical value of this song lies predominantly in finding the resonance, energy and depth required to sing high notes in the very specific context of a quick ascending phrase along with simultaneous vowel modification.

Refrains courts-vêtus (no date)

It is not known in which year the *Refrains courts-vêtus* (Briefly Adorned Refrains) were composed, though indications seem to point to 1973. *Refrains courts-vêtus* are comic songs that can be sung by older and younger singers alike. All of them contain simple rhythms and diatonic harmonies. Most of them have the range of an octave or less making them quite suitable for younger singers. Lionel Daunais wrote the text for each song and also arranged them for SATB quartet or choir in 1979. For the purpose of this paper, two of the twelve short songs were chosen.

4. CE CHER ABBÉ BÉLUS

Ce cher abbé Bélus (The Dear Priest Bélus) is a comical rendering of a sad story: that of a priest named Bélus who slips under a bus and is “scrunched”. The comedy of the story lies in the fact that many of the words are modified to end with nonsensical syllables that rhyme with /ys/, referred to as fake Latin in a note in the score. In addition, the Latin phrase, *tempus fugit*, meaning time flees (or time flies), has been switched to *fugit tempus* in order to comply with the rhyming scheme.

The song is written in the key of G major. While the range covers an eleventh from D4 to G5, the tessitura is extremely small: between G4 and C5. The time signature is 2/4

and the rhythms are very easy, mainly consisting of eighth, quarter, and half notes.

Daunais indicated a tempo marking of one quarter note = 84 bpm, and adds *avec onction* which means with gentleness, piety and devotion. Singing these words with stately calm adds to the humor of the song.

Because the recurring sound is /ys/, the song is an excellent tool to practice articulating the final consonant sounds of words, especially at the end of every phrase, as well as learning to pronounce the vowel /y/, which is sometimes difficult for Anglophones. McKinney notes that final consonants, i.e. finals,²⁷ “must be made just as quickly as initials or medials but with even more firmness, at least for the average singer. There is a wide-spread tendency among American singers to ignore or slight final consonants” (156). Thus, this song will help Anglophones, especially, to work on final consonants.

The melodic pattern of *Ce cher abbé Bélus* often consists of repeated ascending notes spanning the interval of a third, for example at measures 2-4, 4-6 and 13-15: G, G, A, A, B, or, at measures 6-8 and 17-19 with descending notes: B, B, D, D, C, C, B. One recurring motif is four eighth notes, G, A, B, A, followed by a half note on D which is repeated consecutively five times between measures 21 and 31. Because of the melodic and rhythmic pattern, it would be very easy to emphasize every note, as in a march, instead of singing legato phrases. In order to help students connect the sounds, teachers can have them sing on a single vowel, breathing in all the same places, and sliding

²⁷ Consonants are defined based on their position in the word: an *initial* is found at the beginning of a word, and a *medial* in the middle of a word.

smoothly from tone to tone. A second step might be to have the student sing all the correct vowels, but without the consonants, focusing on connecting the notes. The last step is to add the consonants and sing the actual text. In this way, the student will learn that the vowel carries the tone and the consonants clarify the words.

Lastly, this piece is particularly useful to teach singing with expression. Students will easily feel they are acting because the song is comical yet has to be sung in a stately manner. In order to help students sing expressively, it is useful to have them read the words of the text aloud as one would a poem, and to have them research historical or social background to texts where applicable. The next step is to discuss the emotions in the text and how they can be expressed in singing using both facial and postural means, as well as changing dynamics and vocal timbre. A useful tool to have is a set of emotion cards: have the student pick a card at random and sing the song in the given emotion. In order to go to the next level of difficulty, the teacher can have the student sing while changing or alternating emotion cards so that the student learns to modify their expression several times within a song. Next, the student can be instructed to write the emotion for each section in the text in order to know in advance where to change the intention. In general, it is important to teach students that the inhalation needs to carry the emotional intent of the upcoming phrase as breathing with emotional effect is an important aspect of expressive singing.

While *Ce cher abbé Bélus* is melodically easy, its pedagogical value is not to be underestimated.

6. LE BEL ALEXIS

In *Le bel Alexis* (The Handsome Alexis), Lionel Daunais is making fun of a well-known Canadian ballet dancer, Louis Robitaille, who became instantly famous at twenty-one. In 1978, *Les Grands ballets canadiens* chose a fairly new dancer for the title role in Thomas Hoving's *Icare*. Known for an “untamed wildness in his dancing,” Robitaille “became a Quebec icon - personified by his interpretation of the legend of Alexis le Trotteur”²⁸ (Howe-Beck). The words of the song roughly translate to: The handsome Alexis, from our *Grands ballets*, lost his pink leotards, at the very moment we were waiting for the *Spectre de la Rose*.²⁹

Le bel Alexis is a short song in G Minor that can be taught to young singers. Its range is very small: from G4 to E♭5 and the tessitura lies from G4 to C5. Daunais specified the tempo (92 bpm) as well as an expression marking: *très chantant, avec douceur*, in other words: very melodious, with tenderness. The song is interesting because it is comical but composed in a minor key. It is a good piece to use when introducing very young singers to minor keys. In addition, it is useful when teaching articulation to young singers, specifically, the difference between staccato and tenuto, as found in the last two measures.

For young singers, learning the difference between staccato, staccato tenuto and tenuto can be fun, especially as the staccato-tenuto notes in measure 11 are on the

²⁸ The story of Alexis le Trotteur’s exploits has been so exaggerated that it is difficult to separate fact from fiction. He is said to have won several races against horses. This feat earned him several nicknames, such as le Centaure (the Centaur), le Surcheval (the Superhorse) and le Cheval du Nord (the Horse of the North).

²⁹ *Spectre de la Rose* is a ballet based on a poem by Théophile Gautier set to music by Carl Maria von Weber.

syllable “ho” (with a pronounced *h*) which will resemble the sounds associated with Santa Claus. Kenneth Philips offers some valuable vocal exercises to develop staccato and tenuto singing as reproduced below (354). Exercise number 1 is useful to begin feeling the energy of staccato singing. Exercise number 2 includes a tenuto, which will then help students learn about the added length needed for a tenuto mark. The fermatas can be ignored and another tenuto can be added on the last dotted quarter note.

1.

Ah -----
Oh -----

2.

Ah -----
Oh -----

Figure 3

After using the above exercises in many different keys, some of Miller’s staccato exercises can be given to the student as long as each student’s range is duly respected (“Structure” pages 11-17). Exercise 1.21 can be first sung staccato and then modified by replacing staccato marks with tenuto marks. Exercise 1.22 can also be sung first with staccato notes and then modified so that the notes will have alternating staccato and tenuto markings. Exercise 1.28 is useful to alternate legato and staccato singing.

EXERCISE 1.21



EXERCISE 1.22



EXERCISE 1.28



Figure 4

Lastly, this song is also useful to help students learn how to be expressive, and the use of emotion cards can be used to develop a multitude of emotional expressions in the student.

Le vent des forêts (no date)

Le vent des forêts (The Wind of the Forest) is from the *Quatre ballades de Paul Fort*. Paul Fort (1872-1960) wrote more than thirty volumes of ballads and was an

innovator of literary experiments usually associated with the Symbolist movement. The four ballads Daunais set are *Le vent des forêts* (the original title of the poem is *Vent du soir*), *Le dit du bergerot*, *L'ermitage* and *Le diable dans la nuit*. While more than thirty of Fort's poems have been set to music by various composers,³⁰ only *Le diable dans la nuit* had previously been set to music by other composers.³¹

Le vent des forêts is written in D minor. A transposed version exists in E minor, which will be analyzed here. The range covers an eleventh from C \flat 4 to F \flat 5 and the tessitura is very small: between F4 and C5. It is therefore suitable for medium voices such as mezzo-sopranos, altos, baritones and basses. The pedagogical value of the piece is predominantly found in the long legato phrases, the need for vowel modification and the French diction.

The melody moves predominantly by step or by leaps of a third or a fourth. There is one ascending octave leap between measures 16 and 17. One challenging aspect of *Le vent des forêts* is the ascending melodic scale in measures 33 to 35, where an increase of space, energy and depth will be required to keep the tone unified on each pitch. To facilitate this, vowel modification might be needed at the word *ainsi* [ɛ̃si], which can be pronounced [ɛ̃se] or [ɛ̃sɛ], and at the word *mon* [mɔ̃], which might need to be pronounced [mã].

The French diction of this piece will also require some study. The student will need to determine whether there are any elisions or liaisons. In this piece, there is one of each:

³⁰ See *The Lied, Art Song, and Choral Texts Page* at <http://www.recmusic.org/lieder/f/fort/>.

³¹ *Le diable dans la nuit* was also set to music by Henriëtte Bosmans (1895-1952) and Émile Jaques-Dalcroze (1865-1950).

an elision can be found in measure 19 where the mute *e* of *frappe* will not be pronounced as it is followed by *aux*, a word beginning with a vowel: *frappe aux* will be pronounced [frapo]. A liaison needs to be made between the words *mon* and *âme* at measures 34 and 35 where the normally silent consonant *n* of *mon* will be sounded as it is followed by a word beginning with a vowel. Normally, this would be pronounced [mɔ̃na ɪ mə] but because of the possible need to adjust the jaw opening for the higher pitch, some students might need to pronounce it [mãna ɪ mə].

Because of the long legato phrases, this song will help students regulate their breath management. Clifton Ware writes, “Ideally, the singer will have a mental concept of all phrases ahead and will have planned appropriately measured breaths to complete each phrase” (88). In *Le vent des forêts*, the phrases can be extremely long, depending on what tempo the piece is sung. Because the tempo marking is *moderate*, it can be sung at 100 bpm, but that may be a bit fast for such a solemn song. A more sedate pace might be between 80 and 90 bpm. In this case, students who have difficulty singing through extended phrases can take additional breaths at appropriate places³² as long as they concentrate on keeping the textual connection and carry the legato intention over to the second part of the phrase.

Because beginning voice students often allow the rib cage to collapse at the beginning of a phrase, exercises to teach good breath management will help them maintain long phrases. Ware gives a good image for students to use while singing:

³² Bruno Laplante, Canadian baritone has sung this piece as slow as 70 bpm, and added a breath in the middle of each long phrase after the word *forêts*.

imagine that by the actions of your rib cage—plus the muscles surrounding the waist and back—you are able to keep the walls of the room from collapsing inward. Similarly, when taking a breath, imagine filling the space of the room with your expanding breath. (89)

If sung correctly, *Le vent des forêts* provides an excellent pedagogical tool to help voice students work on breath management during long legato phrases as well as providing tools for improving their knowledge of French diction and rules of liaisons and elisions.

André Mathieu (1929-1968)

André Mathieu was born in Montreal, Canada, on 18 February 1929. Both his parents were musical: his father, Rodolphe, taught music theory at the University of Montreal, and was a composer who organized the legendary cultural evenings called *Soirées Mathieu*, to which all the intellectuals of the time were invited. His mother, Wilhelmine (nicknamed Mimi) Gagnon, had studied violin.

By age four, André had already composed a few songs. At his mother's insistence, Rodolphe organized a recital for his son, who played three of his compositions one week before his fifth birthday. The following year, the young boy created a sensation when he played nine of his compositions at one of his father's *Soirées Mathieu*. Journalists were quick to write about the genius of André Mathieu, and an article in a Montreal newspaper was written about him when he was seven, naming him "the Little Canadian Mozart" (Lefebvre, "André Mathieu" 7).

That year, he also received a grant from the Government of the Province of Quebec and the whole family moved to Paris for three years, where André studied piano at the National Conservatory of Music with Yves Nat (a friend of Claude Debussy and Eugène Ysaÿe) and composition with Jacques de la Presle.

He played fourteen of his compositions (including the three he wrote when he was four years old), at a concert in Paris on 26 March 1939, and reporters in Paris were quick to write about his genius. One article, written by the famous French musical critic Émile Vuillermoz, read “I do not yet know whether the little André Mathieu will become as great a musician as Mozart but I affirm that at André’s age, Mozart had not created anything comparable to what this young miraculous boy performed with an astounding vivacity.” Another article read: “The works that he composed at the age of four years old, when he hadn’t yet learned about notes, are infinitely superior to anything that Mozart wrote as a child” (Lefebvre, “André Mathieu” 14-15, author’s translation).

That year, Mathieu and his family went back to Canada for the summer. He had intended to return to Paris, but was forced to stay because of the war. Meanwhile, he performed many recitals in Canada and made a sensational debut in New York’s Town Hall in 1940. He moved to New York in 1940 with his family where he studied composition with Harold Morris and where his performances were often broadcast on radio programs.

In 1941, his composition *Concertino No. 2* won first prize (\$200) in a young composers’ competition arranged by the New York Philharmonic to celebrate its centenary. He performed it in Montreal with Sir Thomas Beecham conducting and at

Carnegie Hall the following year under conductor Rudolph Ganz. He was only thirteen years old.

In Montreal, he continued to perform in numerous recitals and composed many works for orchestra, piano, and voice and piano. In 1943, he composed the *Concerto No. 3*, a shortened version of which was used in the Canadian film *La Forteresse* (the English title is *Whispering City*). Later it was recorded by the CBC under its now famous title, *Concerto de Québec*.

In 1946, he returned to Paris to study composition with Arthur Honegger and piano with Jules Gentil. While in Paris, he played for Alfred Cortot, one of the greatest musicians of the twentieth century. After hearing him, Cortot told Mathieu that he was one of the greatest pianists he had ever known.³³ However, Mathieu preferred to be known as a composer rather than a pianist (Lefebvre, “André Mathieu” 33).

In 1947, Mathieu’s Canadian career began to decline. He continued to compose and teach and took part in *pianothons*, which received bad publicity and “disappointed those who had seen in him an exceptional talent” (Kallmann, “Encyclopedia” 608). As a result, he did not give any public piano concerts for thirteen years.³⁴ His reputation of resembling Mozart followed him everywhere, but his latest compositions were not favorably received. In addition, his unstable childhood (concerts, international tours, lack of social interaction with children his age, early stardom), and a possible suicide attempt

³³ “Monsieur, vous êtes un des plus grands pianistes que je connaisse, et croyez-moi, je les ai tous entendus.” (Sir, you are one of the greatest pianists that I know, and believe me, I have heard them all.) Author’s translation.

³⁴ He gave no recitals from 1955 to 1968. In January 1968, Mathieu was invited to play a piano recital at the Ritz Carlton hotel but no critic or journalist attended and no trace of it can be found in any newspaper (Nicholson 430) It was to be his last concert.

in 1961-62 made him morose and prone to extreme emotional states. His personal diary disclosed extreme conflict with his father, and his mother's letters to him reveal that he suffered from alcoholism. He died suddenly on 2 June 1968 at the age of thirty-nine. The coroner's report attributed his death to chronic alcoholism and heart failure.

Additional facts about his music include the following:

- In 1976, the welcoming song and the official musical theme of the Montreal Olympics were both arranged from excerpts of André Mathieu's compositions;
- In 1977, his *Concerto No. 3* was performed in Tunisia by pianist André-Sébastien Savoie and the Tunis Orchestra,³⁵
- A piano arrangement of this Concerto, entitled the *Quebec Concerto*, was recorded in London with pianist Patricia Rossborough and released on 78 RPMs by EMI's Parlophone label in 1948;
- A recording of the full *Quebec Concerto* with orchestra was recorded by Columbia in the United States by Charles Williams and his Concert Orchestra, featuring pianist Arthur Dulay (year unknown);
- In 1993, Jean-Claude Labrecque directed a movie about Mathieu's life called *André Mathieu: musicien*.

Mathieu completed approximately 85 compositions, including 35 for solo piano, ten for orchestra, nine for violin and piano, one for oboe, one for male chorus and piano (*Chant du Bloc populaire*), one for chorus and piano (*Chant de la victoire*), nine pieces

³⁵ Savoie gave three concerts in Tunis at the invitation of the Tunisian Minister of Culture who heard Mathieu's works at the Montreal 1976 Olympics ("Savoie jouera André Mathieu en Tunisie").

for voice and piano, and two for voice alone. He also left more than thirty unfinished works. His style, according to his own words, is that of a “modern romantic” (Nicholson 466-481) and some have compared it to Rachmaninoff, whom André Mathieu greatly admired. On the other hand, Morande’s impression of Mathieu’s compositions was that their beauty contained Mozart’s grace and Debussy’s charm (293).

The songs Mathieu composed include: *Quatre mélodies sur Paul Verlaine* (1946) (*Colloque sentimental*, *Il pleure dans mon Coeur*, *Le Ciel est si bleu*, *Les chères mains*), *Le rêve qui m’a pas d’ailes* (1947), *Si tu crois...* (1955), *Oh! Mon bel amour* (1957), *Chanson du Carnaval de Québec* (1957), *Hymne Laurentien* (1961), and *Pour acclamer la Charité* (no date). Choral renditions of *Si tu crois...* and *Les chères mains* were recorded live, in transcriptions for choir and orchestra by Gilles Bellemar.³⁶

The following three songs were chosen from a selection of available scores.

Si tu crois... (1955)

The text for this song is by Jean Laforest, a scriptwriter at Radio-Canada. It was first published in September of 1955. The original manuscript contains a crossed out dedication to Madame Rose L’Allier. This song is one of the last seven works composed by Mathieu.³⁷ *Si tu crois...* is one of Mathieu’s more accessible works.

³⁶ These may be heard at <https://www.analekta.com/en/album/andre-mathieu-concerto-no-4-orchestral-works.515.html>.

³⁷ The other six include four for voice and piano, one for piano, and the last, a beautiful 20-minute work for piano and orchestra.

The original score was written in D \flat Major and the tempo is defined as “blues tempo”. The song would be appropriate for late-beginner to intermediate students. The form is AA¹BAA¹¹. The piano gives two measures of introduction with a sustained open D \flat ninth chord and arpeggiated quarter notes. The melody begins softly with two measures of dotted half and quarter notes, followed by a stepwise melody of quarter notes interspersed with half-note triplets. Section A¹ is a slightly modified version of A: the melody begins in the same way but changes after the seventh measure. The B section follows with a different rhythmic pattern: one half note followed by two quarter notes. The A¹¹ section, while beginning in the same way as section A, has a completely different ending, with an ascending line moving up to A \flat 5 in the original key and to F \sharp 5 in the low version. This ascending line is probably the most difficult part of the song as singers need to add more energy, feel more space in the pharynx, raise their soft palate, keep their tongue low, and make sure their larynx remains in a low position.

The melody is diatonic and quite easy to sing. There are only two areas with chromatic passages: measures 27 and 28 contain naturals and measures 42 and 43 contain naturals and flats. In the original key, the range is C4 to A \flat 5, the tessitura is medium, ranging between F4 and D \flat 5.

The French text setting is quite straightforward. The last ascending line contains nice open vowels, or at least, very easily modified vowels. There is an /i/ vowel on D5 in measure 68, but as the previous syllable is *blo* from the word *blottir* (meaning to hold closely), it might be helpful for some voices to put the /i/ vowel in the same space as the /ɔ/ modifying it to an /ɪ/. The second vowel that may need modification is the schwa /ə/

of *autrefois* in measure 69 which is sung on E5. It may require a shift to an /ɔ/ or /a/, especially in the original key where the schwa is set on G♭5.

As to the accompaniment, the original key has five flats and the transposed key five sharps, so it requires a pianist with some technical skill. The right hand of the piano accompaniment follows the vocal line during the entire song while the left hand mostly plays repeating octaves or open fifths.

Les chères mains (1946)

Mathieu composed *Les chères mains* (The Dear Hands) in April 1946 and dedicated the song to his mother. It is one of four songs that Mathieu set to poems by Paul Verlaine (1844-1896)³⁸ and was premiered in Montreal on 7 December 1950 with tenor Jean-Paul Jeannotte (born in 1926). There does not seem to be any other musical setting of Verlaine's poem entitled *Les chères mains qui furent miennes*, making this mélodie all the more interesting.

Both *Les chères mains* and *Colloque sentimental* are from *Quatre poèmes de Paul Verlaine* published by *Les Éditions du Nouveau Théâtre Musical*, which offers both a high and a low key for each mélodie. The original key of *Les chères mains* is F Major and the lower key is E♭ Major. It is a through-composed piece, and Mathieu set Verlaine's poem word for word, with no changes to the original poem.

³⁸ The other three songs are *Colloque sentimental*, *Le ciel est si bleu*, and *Il pleure dans mon coeur*. These four songs do not belong to a cycle and can be sung separately.

Les chères mains can be given to intermediate voice students, or even advanced beginners who reveal a talent for understanding a variety of rhythms and chromatic harmonies. While the melody consists largely of step-wise motion or small leaps, it is far from easy. The few ascending and descending octave jumps are not the most difficult aspect; rather, the changing rhythms and the chromatic variations are. With this piece, voice students will develop the ability to sing with varying rhythms and rhythmic patterns as well as being able to follow modulations and sing with almost atonal harmonies.

The range of the vocal line covers more than one octave, from D \flat 4 to A \flat 5 in the original key and one whole-step lower in the transposed version. The tessitura lies in the A4 to D5 range, making it suitable for most voice types. In the transposed version, the tessitura is one whole step lower (G5 to C5) making it suitable for mezzo-sopranos and baritones.

There are many difficulties associated with *Les chères mains* that will offer important pedagogical uses. To begin with, the time signature is predominantly 4/4 but contains changes to 3/4 in measures 14-17, 27-30, and 32. The student will learn to switch from one time signature to another, requiring close attention. The measures written in 3/4 have a very different feel, which makes switching to a different time signature somewhat easier.

Secondly, students will learn about key modulation and singing non-diatonic notes in a song. Indeed, while the piece begins in F Major, it quickly modulates to D \flat Major in measure ten and returns to F Major towards the end of the piece. In addition, unexpected

chromaticism appears, such as on beat 1 of measure 25, and beat 3 of measure 40. Also of great interest to the vocal student is the section from measures 27 to 34, which is almost atonal, and does not belong to any particular key.³⁹ The melody in this section contains a few tritones, for example in measure 27, 28, and 33. Another tritone exists towards the end of the piece in measure 40.

Thirdly, voice students will learn about changing rhythmic patterns. Throughout the song, the melody contains eighth-note triplets soon followed by eighth note duplets. Switching from the triplets in 3/4 meter to eighth note duplets in 4/4 meter might be challenging for some beginning students. There is also a syncopated rhythm at measure 20.

Les chères mains also has four ascending octave leaps in the melody which cannot be detached. These occur at measures 10 and 12 and are repeated at measures 18 and 20. In the original key, the ascending octave leaps go from F4 to F5 and from E \flat 4 to E \flat 5. The student must attempt to sing an ascending octave leap in a legato phrase without stopping the breath between both notes of the octave.

Lastly, the piano accompaniment needs a very advanced player; there are many complicated chords with accidentals including double flats, sharps and naturals. The rich and complex accompaniment will enable students to work on maintaining their part while being challenged tonally.

As to the French text, there will probably be more vowel modifications in the original key than in the transposed key. Notable spots for vowel modification include the

³⁹ This resembles a method Debussy sometimes used within otherwise tonal pieces.

following: the /ɛ̃/ of the word *mains* on beat 3 of measure 1 may need to be sung closer to an /ã/. Some singers might need to lower the mandible for the vowel /i/ on beat 3 of measure 5 in the word *méprises* (sung on F5) which will allow the /i/ to approach /ɪ/ (Miller, “Art” 13). The same might be required for /i/ in *pays* in measure 12, which needs to be sung on E♭5. In measure 10, the schwa /ə/ in the word *rades* may need to be sung as an /œ/. The same applies to the schwas in measures 11 (*grèves*), 19 (*âme*), 20 (*ce*), 24 (*se*), 25 (*pâme*), 36 (*peine*) and 42 (*geste*). In measure 16, the /u/ vowel in *m’ouvrent* may need to be modified to an /o/ or /ɔ/.

Colloque sentimental (1946)

Colloque sentimental (sentimental dialogue) is the third of the four poems by Paul Verlaine set by Mathieu. It was first published in a private collection the year it was composed and later dedicated to Pierre Gasse, Mathieu’s life-long friend. It was premiered on 7 June 1947 in Breteuil, Canada, by Soprano Suzanne Leconte.

It is interesting to note that other composers also set this poem, and teachers can instruct their students to find the other settings in order to compare them. Some of these composers include: Claude Debussy (1862-1918), Henry Kimball Hadley (1871-1937), Charles Bordes (1863-1909), Jacques Guillaume de Sauville de la Presle (1888-1969), and Hécator (or Ettore) Panizza (1875-1967). Voice students may have sung another setting of the same poem and may already know the French pronunciation. This song could be included in a recital comparing the various renditions of the same poem.

Colloque sentimental is not for beginners. Its complex harmonies and non-diatonic tones are better suited for intermediate students. The pedagogical value of the song includes the following: students will be able to work on ascending octave leaps, sing with chromatic variations, continue to develop vowel modification technique, and learn to sing a melody containing complex rhythms and changing time signatures.

As with *Les chères mains*, the score for *Colloque sentimental* can be found at *Les Éditions du Nouveau Théâtre Musical*: the original key of E \flat Major and a transposed version in D \flat Major are available. The range in the original key is C4 to F \sharp 5, while the tessitura lies quite high from A \flat 4 to E \flat 5.

The melody contains a recurring motif throughout the song: E \flat 4, F4, G \flat 4 (as found in measure 17 of the original key), and is heavily based on non-diatonic notes, including double flats and sharps. The song begins in 3/4 meter but changes to 4/4 at measure 40, to 2/4 at measure 64, back to 4/4 at measure 65, then back to 3/4 at measure 67 until the end of the piece.

While most of the melody contains simple rhythms, the melody at measure 63 and 65 contains quarter-note triplets. This passage occurs in the middle of a time signature change as well. Throughout the piece, the melody contains many leaps of a wide variety of intervals.

One difficult passage is measure 26 to 29 where a scale that begins on E \flat 4 and ends on F \sharp 5 contains chromaticism. This requires, as with Daunais' *Il habite mon coeur*,

a lot of work on the student's part to increase resonance space, energy and depth in the ascending line. The exercises listed above can be given to the student.⁴⁰

This passage might also require vowel modification to ensure that the resonance of each vowel will ring clearly. Vowel modification may need to occur at measures 28 and 29 where the /ə/ vowel in both the words *peine* and *paroles* may need to be modified to an /œ/ sound by dropping the jaw. Many other vowels may require modification: the /e/ in the word *glacé* on D5 in measure 36 might be sung as [glasɛ]. Similarly, the /e/ vowel in *passé* at measure 40 may need to be modified in order to sound like [pasɛ] or [pasɑ] on F5. Furthermore, the [i] in *il* at measure 49 may need to be pronounced [ɪ] on E♭5, the /e/ in *et* at measure 72 may need to be sung as [ɛ], and finally, the /œ/ in *seule* at measure 73 may need to sound more like [sɑ]. In this measure, an elision will be required between the word *seule* and *entendit*: [sɑl ɑ̃tɑ̃di], where /i/ of *entendit* might need to be modified to /ɪ/ or /ɛ/ because it needs to be sung on C♭5.

Teachers will perceive the significant pedagogical value of this song, as it includes difficult rhythms and harmonies and a long list of vowel modifications.

V. CONCLUSION

The songs analyzed above provide excellent pedagogical examples to help students learn about various aspects of singing, including: French diction, vowel modification in the French language, accurately singing a variety of rhythmic patterns, working with

⁴⁰ See Miller's *Structure of Singing* pages 168-170.

alternating time signatures, modulations and chromatic harmonies, register equalization, singing with articulation such as staccato, tenuto, and legato, breath management, and adjustments to the vocal mechanism to provide more space, energy and depth to the sound. All of these technical aspects are fundamentals that must be mastered by serious voice students.

Moreover, these arts songs are valuable for different skill and age levels, be they young children, older beginners or intermediate singers. Many art songs exist by French- and English-Canadian composers that are suited for singers at an advanced level, but those works are beyond the scope of this paper.

Hopefully, this paper and recital will create interest in French-Canadian art songs, not only to increase awareness of French-Canadian music but also because these *mélodies* possess great pedagogical value. Canadian art songs should be included in every singer's repertoire as a complement and balance to the works of Ernest Chausson, Claude Debussy, Gabriel Fauré, Reynaldo Hahn, Vincent d'Indy, Maurice Ravel, Erik Satie and others. Teachers and students alike can enjoy these songs; they provide a springboard into the art and folk songs of other Canadian composers that have not been included in this paper (see Annex I for a non-exhaustive list of Canadian composers).

VI. RECITAL PROGRAM

Introduction

Lecture: The pedagogical Value of Art Songs by French-Canadian Composers.

A Selection of Vocal Music by C. Lavallée, L. Daunais and A. Mathieu.

INTERMISSION

Performance

Chant National Calixa Lavallée
Spring Flowers Calixa Lavallée
Nuit d'été Calixa Lavallée

Il habite mon coeur Lionel Daunais
Refrains courts-vêtus Lionel Daunais

4. Ce cher abbé Bélus

6. Le bel Alexis

Le vent des forêts Lionel Daunais

Si tu crois André Mathieu

Les chères mains André Mathieu

Colloque sentimental André Mathieu

The program will end with three Canadian folk songs:

La tourtière Lionel Daunais

La cabane à sucre Albert Larrieu

La soupe au pois Albert Larrieu

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APPENDIX I – Canadian Composers

A non-exhaustive list of Canadian composers by year of birth

Joseph Quesnel (1746-1809)	Louis Appelbaum (1918-2000)
Théodore Molt (1795-1856)	Godfrey Ridout (1918-1984)
Antoine Dessane (1826-1873)	Howard Cable (b. 1920)
Ernest Gagnon (1834-1915)	Harry Freedman (1922-2005)
Calixa Lavallée (1842-1891)	Harry Somers (1925-1999)
Joseph Vézina (1849-1924)	John Beckwith (b. 1927)
Guillaume Couture (1851-1915)	Serge Garant (1929-1986)
Paul Ambrose (1868-1941)	André Mathieu (1929-1968)
Alexis Contant (1858-1918)	Gilles Tremblay (b. 1932)
Achille Fortier (1864-1939)	Ruth Watson Henderson (b. 1932)
Healey Willan (1880-1968)	R. Murray Schafer (b. 1933)
Nathaniel Dett (1882-1943)	Srul Irving Glick (1934-1991)
Claude Champagne (1891-1965)	André Prévost (1934-2001)
Léo-Pol Morin (1892-1941)	Jacques Hétu, (1938-2010)
Ernest Macmillan (1893-1973)	Donald Patriquin (b. 1938)
Eugène Lapierre (1899-1970)	Stephen Chatman (b. 1950)
Colin McPhee (1900-1964)	Nancy Telfer (b. 1950)
Lionel Daunais (1901-1982)	John Armstrong (b. 1952)
Jean Coulthard (1908-2000)	Mark Sirett (b. 1952)
Barbara Pentland (1912-2000)	Eleanor Daley (b. 1955)
Violet Archer (1913-2000)	Larysa Kuzmenko (b 1956)
John Weinzweig (1913-2006)	Jon Burge (b. 1961)
Jean Papineau-Couture (1916-2000)	Frederic Lacroix (b. 1974)
Oskar Morawetz (1917-2007)	Luc Martin (b. 1975)

APPENDIX III – Texts and Translations

CHANT NATIONAL

Sir Adolphe-Basile Routhier

Ô Canada !
Terre de nos aïeux,
Ton front est ceint de fleurons glorieux !

Car ton bras sait porter l'épée,
Il sait porter la croix !
Ton histoire est une épopée
Des plus brillants exploits.
Et ta valeur, de foi trempée,
Protégera nos foyers et nos droits.

NATIONAL ANTHEM

Sir Adolphe-Basile Routhier

O Canada!
Land of our ancestors,
Thy brow is wreathed with a glorious
garland of flowers!
Your arm can carry the sword,
It can also carry the cross!
Your history is an epic
Of the most brilliant exploits.
Your valor strengthened by faith
Will protect our homes and our rights

NUIT D'ÉTÉ

Napoléon Legendre

Voici la nuit
Tout est silence
Autour de nous l'ombre s'avance
La vague expire sans effort
Et sur son nid l'oiseau s'endort

O douce nuit
Calme et sereine
Que sur mon front ta tiède haleine

Comme un parfum passe et rêveur
Vers l'infini je sens battre mon coeur

Voici la nuit
Tout est silence
Autour de nous l'ombre s'avance
La vague expire sans effort
Et sur son nid l'oiseau s'endort

A l'horizon, la lune blanche
Solitaire, vers nous se penche
Et son rayon mystérieux
Luit sur l'immensité des cieux

Astre divin
Quand la nature
Partout fait taire son murmure,
Ton disque blanc
Veille sans bruit
Comme un flambeau dans l'ombre de la
nuit

Voici la nuit
Tout est silence
Autour de nous l'ombre s'avance
La vague expire sans effort
Et sur son nid l'oiseau s'endort

SUMMER NIGHT

Napoléon Legendre

The night is here
Silence is everywhere
Around us, the shadows grow
Waves die without effort
And in his nest, the bird falls asleep

O sweet night
Calm and peaceful
May your warm breeze pass over my
brow
Like perfume, and dreaming
I feel my heart beating indefinitely

The night is here
Silence is everywhere
Around us, the shadows grow
The wave dies, without effort
And in his nest, the bird falls asleep

On the horizon, the white moon
Is alone and turns towards us
And its mysterious rays
Illumine the immensity of the heavens

Divine star
When nature
Everywhere hushes its murmur
Your white circle
Watches over us silently
Like a flame in the evening shadow

The night is here
Silence is everywhere
Around us, the shadows grow
The wave dies, without effort
And in his nest, the bird falls asleep

IL HABITE MON COEUR

Lionel Daunais

Il habite mon coeur
Sa présence est légère,
C'est comme l'oiseleur
De mes belles chimères.
Il connaît mes secrets
Il est muet, discret,
Entre nos âmes
C'est l'accord parfait

J'aime avec passion
Cette tendre illusion
Quoi de plus beau qu'un mensonge !
Il a le pouvoir de connaître l'espoir,
Le meilleur secours
Du premier amour

Son coeur vit dans le mien
Par nos mains qui se tiennent,
Mes espoirs sont les siens
Et ses rêves m'appartiennent
De toute ma ferveur
Je crois en mon bonheur
Il habite mon coeur
Il habite toujours mon cœur

HE LIVES IN MY HEART

Lionel Daunais

He lives in my heart
His presence is light
Like the bird catcher
Of my idle fancies
He knows my secrets
He is mute, discreet
Between our souls
Is perfect harmony

I passionately love
This tender illusion
What is sweeter than a lie,
It has the power to know hope
The best rescuer
Of the first love

His heart lives in mine
Through our holding hands
My hopes are his
And his dreams belong to me
With all my fervor
I believe in my happiness
He lives in my heart
He lives forever in my heart.

CE CHER ABBÉ BÉLUS

Lionel Daunais

Ce cher abbé Bélus
Nous faisait en autobus
Des rébus et des laïus
Sans manquer un orémus
Jusqu'au terminus.
Il vécut selon les us
Et à l'heure de l'angelus
En ramassant son gibus
Il glissa sous l'trolleybus
Fut escrabouillus.
Cher abbé Bélus
Doc emeritus
Qui parlait en sus
Couramment le russe
Fugit Tempus !

THE DEAR PRIEST BÉLUS

Lionel Daunais

The dear Priest Bélus
Was telling us in the bus
Charades and long speeches
Without missing a prayer
All the way to the terminus.
He lived a moral life
And when the angel's time arrived
As he picked up his hat
He slipped under the trolley bus
And was crushed.
Dear Priest Bélus
Distinguished Doctor
Who in addition, spoke
Russian fluently
Time flees!

LE BEL ALEXIS

Lionel Daunais

Le bel Alexis
De nos *Grands Ballets*
A perdu son maillot rose
Au moment précis
Où l'on attendait
Le Spectre de la Rose.

THE HANDSOME ALEXIS

Lionel Daunais

The handsome Alexis
From our *Grands Ballets*,
Lost his pink leotards
At the very moment
We were waiting for
The Spectre of the Rose

**LE VENT DES FORETS
(VENT DU SOIR)**

Paul Fort

Que me fait le vent des forêts,
Qui dans la nuit berce des palmes ?

Que nous veut le vent des forêts,
Qui, chez nous inquiète la flamme ?

Que cherche le vent des forêts
Qui frappe aux vitres et puis s'éloigne ?

Qu'a t-il vu, le vent des forêts, pour qu'il
pousse des cris d'alarme ?

Qu'ai je fait au vent des forêts pour qu'il
déchire ainsi mon âme ?

Que m'est donc le vent des forêts pour
que je verse autant de larmes ?

**THE WIND OF THE FOREST
(EVENING WIND)**

Paul Fort

What does the forest wind do to me
That sways the palm trees at night?

What does the forest wind want from us
That it brings fear to the flame?

What is the forest wind looking for
That it knocks at windows and then goes
away?

What did the forest wind see
That it howls?

What did I do to the forest wind
That it tears at my soul?

What does the forest wind mean to me
That I shed so many tears?

SI TU CROIS...

Jean Laforest

Si tu crois que l'amour est un jeu,
Que l'on peut sans danger jouer avec le
feu,
Dis-moi pourquoi tu t'en es allée
En me laissant le cœur noyé dans la
fumée.

Si tu crois que l'on peut effacer le mal
Que l'on a fait sans que l'on soit touché
Dis-moi pourquoi ce jour-là en me
quittant,
M'as-tu crié que tu voulais te libérer.

On a beau faire, on a beau se griser,

Il est des heures qu'on ne peut oublier.
Tu as beau t'illusionner, tu ne pourras
jamais
Chasser le souvenir du passé.

Mais tu crois que l'on peut échapper
Aux griffes d'un destin que l'on a
provoqué.
Pourtant je sais tu ne peux fléchir,
La nostalgie et le remords qui te
déchirent.

Et un jour, un jour tu reviendras
Et il sera trop tard car je ne serai plus là

Pour te blottir au creux de mes bras
comme autrefois.

IF YOU THINK...

Jean Laforest

If you think that love is a game,
That one can play with fire without
danger
Tell me why you left me
Leaving my heart drowned in smoke.

If you think that one can erase the pain
That one caused without being affected
Tell me why that day while leaving me,

You shouted that you wanted to be free.

Whatever we do, it is no use getting
excited,
There are some hours we cannot forget.
However much you delude yourself, you
will never be able
To chase away past memories.

But you think that one can escape
From the claws of a destiny that one has
provoked.
While I know you cannot give in
You are torn by nostalgia and remorse.

And one day, one day you will come back
And it will be too late for I will no longer
be there

To curl you up in my arms
Like before.

LES CHÈRES MAINS

Paul Verlaine

Les chères mains qui furent miennes,
Toutes petites, toutes belles.
Après ces méprises mortelles
et toutes ces choses païennes.
Après les rades et les grèves,
Et les pays et les provinces,
Royales mieux qu'au temps des princes,

Les chères mains m'ouvrent les rêves.

Mains en songe, mains sur mon âme,
Sais-je, moi, ce que vous daignâtes,
Parmi ces rumeurs scélérates,
Dire à cette âme qui se pâme ?

Ment-elle, ma vision chaste
D'affinité spirituelle,
De complicité maternelle
D'affection étroite et vaste ?

Remords si cher, peine très bonne,
Rêves bénis, mains consacrées,
Ô ces mains, ces mains vénérées,
Faites le geste qui pardonne !

THE DEAR HANDS

Paul Verlaine

The dear hands that were mine,
Quite small, quite beautiful.
After these fatal mistakes,
And all these pagan things.
After the harbours and the shores,
And the countries and the provinces.
Even more regal than in the age of
princes,
The dear hands open up dreams for me.

Hands in a dream, hands on my soul,
Do I know what you deigned,
Among these villainous rumors.
To say to this soul that is swooning?

Is it lying, my chaste vision
Of spiritual affinity,
Of maternal complicity
Of affection narrow and vast?

Remorse so dear, pain so fine,
Blessed dreams, consecrated hands.
O these hands, these venerable hands.
Make the gesture of forgiveness!

COLLOQUE SENTIMENTAL

Paul Verlaine

Dans le vieux parc solitaire et glacé
Deux formes ont tout à l'heure passé.

Leurs yeux sont morts et leur lèvres sont
molles,
Et l'on entend à peine leurs paroles.

Dans le vieux parc solitaire et glacé
Deux spectres ont évoqué le passé.

Te souvient-il de notre extase ancienne ?
Pourquoi voulez-vous donc qu'il m'en
souviennne ?

Ton coeur bât-il toujours à mon seul nom
? Toujours vois-tu mon âme en rêve ? -
Non.

Ah ! Les beaux jours de bonheur
indicible où nous joignons nos bouches
– C'est possible.

Qu'il était bleu, le ciel, et grand l'espoir !
L'espoir a fui, vaincu, vers le ciel noir.

Tels ils marchaient dans les avoines
folles, Et la nuit seule entendit leurs
paroles.

SENTIMENTAL DIALOGUE

Paul Verlaine

In the desolate and frozen old park,
Two figures walked by.

Their eyes are dead and their lips slack
and gray;
One can scarcely hear the words they
speak.

In the desolate and frozen old park,
Two specters have been evoking the past.

- Do you recall our bliss of old? - Why in
the world do you want me to remember?

- Does your heart still flutter when you
hear my name? Do you still see my soul
in your dreams? - No.

- Ah, those beautiful days of untold
happiness, the kisses we shared!
– That's possible.

Skies were so blue and hopes so high!
Hope has fled, defeated, to the dark skies.

Thus did they walk in the wild grass.
Only the night heard the words they
spoke.

LA TOURTIÈRE

Lionel Daunais

Si la France a ses rillettes
Son foie gras, ses crêpes suzette,
La Belgique a ses gaufrettes
Et Milan son escalope.
L'Portugal a ses sardines
Toronto sa margarine
L'Espagne a ses mandarines
Et l'Anglais son mutton chop.

Mais nous on fait exception,
Au diabl' l'importation !
À part les patates
Les patat's à part
Le ragoût de pattes,
La soupe au pois qu'est-ce qu'on dévore

Ah ! Mais la toure toure tour' La tourtière
Qu'on savoure voure voure' toute entière
Quand c'est fête fête fêt', Ménagère
Faites faites faites fait's des tourtières !

Si vous voulez la recette
C'est facile comm' une om'lette
Vous mettez dans une assiette
Des machins mais pas trop gros.
Ajoutez des p'tites affaires
Videz-y tout' la salière
Embrassez la cuisinière
Et placez dans le fourneau.
Mais pour faire du « fla fla »
Faut pas s'arrêter là.

The Meat Pie

Lionel Daunais

If France has its pâté
Fois gras and crêpes suzette
Belgium has its waffles
And Milan its cutlets.
Portugal has its sardines
Toronto its margarine
Spain has its mandarins
And the English, mutton chop

But we make exceptions
The hell with imports !
Besides potatoes
Potatoes besides
Stew of legs,
Pea soup is what we devour.

Ah, but the meaty meaty meat pie
That we savor completely
When it's a party, Chef,
Make some meat pies !

If you want the recipe
It's as easy as an omelette
You put in a plate
Some thingumajigs, but not too big
Add some small thingies
Empty the salt shaker
Hug the chef
And put it in the oven.
But, to make it special
You can't stop there.

Pour casser le jeûne
Il faut le je ne...
Le je ne sais quoi
Pour relever ce plat de choix. Ah !

Oui la toure toure tour' la tourtière
Qui nous bourre bourr' la soupière
Et ça beau ça beau ça beau pas vous
plaire
J'trouve ça beau ça beau ça beau les
tourtières !

A Noël que nous sert-on ?
D'la tourtière.
L'jour de l'An que mange-t-on ?
D'la tourtière.
Et aux Rois pour le gueul'ton ?
D'la tourtière.
De la panse jusqu'au menton ?
De la tour, toureloure,
De la tourelourelour,
D'la tourtière !

To break the fast
You need the I'm not...
The I'm not sure what
In order to enhance this gourmet
dish. Ah !

Yes, the meaty meaty meat pie
That fills our tureen.
And they might not please you

But I think meat pies are great!

At Christmas, what is served?
Meat pie.
On New Year's Day, what do we eat?
Meat pie.
Et for the Kings' snack?
Meat Pie.
From the belly up to the chin?
Meaty meaty
Meaty meaty
Meat pie.

LA CABANE À SUCRE

Albert Larrieu

La terre, sous la neige blanche,
A dormi pendant de longs mois
La sève monte dans les branches
Un frisson réveille les bois !
Dans les érablières,
Sont allés tous nos gens,
La joyeuse clairière
Retentit de leurs chants !
Voici qu'arrive le printemps

En caravane allons à la cabane
Oh ! Eho ! On est jamais de trop
Pour goûter au sirop d'érable.

Toute la famille est complète
Chacun veut en avoir sa part,
Voici Hermas et Guillaumette
Et voici le gros Adélar !
– « Bonjour ! Tante Julie,
Comment vont les enfants ? »
– « Très bien, chère Amélie,
Nous sommes tous contents !
Pour les sucres, quel joli temps ! »

THE SUGAR HOUSE

Albert Larrieu

The earth, below the white snow
Has slept for many months
The sap rises in the branches
A chill awakens the woods.
To the maple farms
Have gone all our people,
The happy clearing
Resounds with their songs
Here comes the spring.

Let's all go to the [Sugar] House
Oh, eho. We are never too many
To taste maple syrup.

All the family is here
Each one wants their share
Here is Hermas and Guillaumette
And here comes the fat boy Adélar.
– “Hello Aunt Julie, how are the
children?”
– “Very well, dear Amélie,
We are all happy. For the maple
syrup, what beautiful weather!”

LA SOUPE AUX POIS

Albert Larrieu

Sur les bords du St-François
Jadis qu'il pleuve ou qu'il vente
J'allais jouer dans les bois
Jusqu'au soir à la brunante
Au retour mère en émoi
Me grondait, mais sans colère
Puis me disait : Petit Pierre
Viens manger ta soupe aux pois

Venez garçons et filles
Manger la soupe aux pois
Ça se mange en famille
Près du grand feu de bois
Ça se mange en famille
La bonne soupe aux pois

PEA SOUP

Albert Larrieu

On the banks of the St-François
Long ago, whether rain or wind,
I would go play in the woods
Until the evening dusk.
Back home, my mother, agitated,
Would scold me, but without anger
Then would tell me: Little Peter
Come and eat your pea soup

Come boys and girls
Eat some pea soup
It is eaten with family
Near the big wood fire
It is eaten with family
Delicious pea soup

APPENDIX IV – Music Scores

All scores are reproduced here with the kind authorization of Bruno Laplante,
Director of *Les Editions du Nouveau Théâtre Musical*.