The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts
National Gallery of Art

Concerts in Honor of the
Reopening of the
Nineteenth-Century French Galleries

January 28 and 29, 2012

Admission free

COVER: Edouard Manet, The Old Musician, 1862,
National Gallery of Art, Washington, Chester Dale Collection
Program Notes

The paintings in the nineteenth-century French galleries at the National Gallery of Art represent a period of culture that was rich in both music and art. Although French music did not enjoy the hegemony and international impact that French painting had in the nineteenth century, there are nonetheless musical works of genius in the nineteenth-century repertoire, most inspired by symbolism, which had its roots in the poetry and essays of Charles Baudelaire (1821–1867). Symbolism influenced French poets, artists, and musicians for more than half a century after his death. Those painters and composers who are commonly referred to as “Impressionist” much preferred to be identified as “symbolist.”

Given the churchlike acoustics of the East Garden Court, this musical celebration of the reopening of the nineteenth-century French Galleries consists primarily of music for choirs and organ, most of which does not reflect the changes that symbolism brought to French artistic expression. Steeped in the French romantic tradition and largely unaffected by symbolism, this music would have been heard by the French Impressionist and Post-impressionist painters in churches—primarily in church concerts, which were very much in vogue at the time—and concert halls of Paris. Among those painters, Frédéric Bazille, Edgar Degas, Edouard Manet, and Auguste Renoir had an especially keen interest in music. Bazille was an active amateur pianist, and Renoir was a star choir boy in the church choir led by Charles Gounod, who is represented in these concerts by two sacred works and a famous chorus from the opera Faust.

A considerable number of nineteenth-century composers drew inspiration from the huge body of French Renaissance chansons, dating from the era when northern France and the Low Countries were the wellspring of musical talent and learning for the rest of Europe. Pieces such as Saint-Saëns’ Sérénade d’hiver and Hymne au printemps or Massenet’s Chansons des bois d’Amaranthre recreate a simple pastoral idyll, perhaps a reaction on the part of the composers to the changes in the pace of life that came with the Industrial Revolution.
Camille Saint-Saëns (1835–1921) and Gabriel Fauré (1845–1924) dominated the French classical music scene during their long parallel careers, which spanned the second half of the nineteenth century and the first quarter of the twentieth. Like the art world, music had its Académie française, and the two men dictated the tastes and preferences of the académie for two generations. In addition to the serenade and hymn mentioned above, Saint-Saëns is represented in these concerts by Deux choeurs (Two Chorales)—unaccompanied part-songs of stunning beauty and delicate, almost naïve charm.

In addition to his widely known Requiem, Faure wrote many other choral works that demonstrate his instinct for engaging melody and smoothly flowing four- or five-part harmony. His Messe basse, begun in 1881, appears in at least four versions, three of which are for sopranos and altos. The first version, scored for soprano and alto voices only, was actually a collaboration with his friend André Messager (1853–1929). The two men composed the mass for a benefit performance in the fishing village of Villerville, where they happened to be on holiday.

Noted even in his student days as an outstanding intellect, Hector Berlioz abandoned his pursuit of a career in medicine to study music. He is one of the most important choral composers of the era—not just in France, but in all of Europe—having produced at least four of the major romantic works for chorus and orchestra: Grande messe des morts, Messe solennelle, La Damnation de Faust, and L’Enfance du Christ. From the latter work, a magnificent sacred trilogy, Singers Companye sings the short, strophic choral piece VAdieu des bergers à Sainte Famille (The Farewell of the Shepherds to the Holy Family). This composer’s ebullient energy is revealed in the part songs for men performed by Men in Blaque: Chanson à boire, Chant guerrier, and Le Chant des Bretons.

Counted among the greatest nineteenth century composers, César Franck was actually born in Belgium and began his musical studies at the conservatory in Liège. Eventually graduating from the Paris Conservatory, he performed extensively as a piano virtuoso, but was constantly active as a composer. Two of his acknowledged masterpieces for organ solo are included in Alexander Frey’s recital. His most famous choral motet is Panis angelicus, originally written for solo tenor with harp, cello, bass, and organ accompaniment. It has been adapted for many combinations of voices including the four-part choral version sung by Singers Companye.

Although he made his mark as one of the iconoclasts of French music, Claude Debussy often turned to the French baroque and Renaissance for inspiration. In the case of his Trois Chansons, he chose to set poetry by Charles d’Orléans (1391–1465), one of the last and perhaps the greatest of the fifteenth-century poètes courtois (courty poets). Debussy’s songs are clearly influenced by French Renaissance choral part-writing. The first is an ecstatic ebb and flow of vocal color that matches the sensibility of the poet, describing the beauty of a young woman. In the second song, the choir provides the sound of a distant drum, as the text is given to a solo voice. The flurry of sounds in the third chanson portrays the harsh chill of winter.

Winner of the Prix de Rome in 1863 and a student of Franz Liszt and Charles Gounod, Jules Massenet was influenced by the declamatory style of Liszt, but he never lost his penchant for lyricism, which earned him the nickname “la fille de Gounod” (“the daughter of Gounod”—meant as a compliment to contrast Massenet with some other composers of his generation—“sons of Gounod”—whose music was seen to be less lyrical than Massenet’s). The Singers Companye’s program includes Chères fleurs and Chantez!, two contrasting pieces from Massenet’s evocation of nature in the form of a song cycle, Chansons des bois d’Amarante. “Amaranth,” the Greek word for everlasting, is a flower with blood-red petals that are slow to fade. The cycle includes songs about birds, flowers, springs, and streams. Written for solo voices, it can also be sung effectively by four-part choir. In the case of Chères fleurs (Dear Flowers), the choral writing is reflective, a tribute to the still beauty of flowers. Chantez! (Sing!), on the other hand, revels in the delights of springtime without any reservations or distractions. The birds of spring are exhorted to sing of love and pleasure and “of the divine work and its beauty.” The effervescent piano part supports the exuberant and high-spirited vocal lines.

Program notes based on material provided by Samuel Gordon, director of choral studies and coordinator of the vocal and keyboard divisions at the University of Akron.
2,869th Concert  
Saturday, January 28, 2012 | 1:00 and 3:00 pm  
West Building, East Garden Court

———

Men in Blaque  
Joseph Huszti, conductor

———

Charles-François Gounod (1818–1893)  
From Deuxième Messe, op. 1 (1846)  
Gloria  
Kyrie

Gabriel Fauré (1845–1924)  
Tantum ergo, op. 65, no. 2 (1894)

Fauré  
Verbe égal au Très Haut  
From Cantique de Jean Racine (1865)  
Arranged for men's voices by D.G. Mason

Camille Saint-Saëns (1835–1921)  
Sérénade d’hiver (1867)  
Hymne au printemps (1912)  
Saltarelle (1885)

Hector Berlioz (1803–1869)  
Chanson à boire (Thomas Gounet) (1829)  
Chant guerrier (Thomas Gounet) (1829)  
Le chant des Bretons (Julien-Auguste-Pélage Brizeux) (1835)

———

Gounod  
Soldiers Chorus from Faust (1859)

Gioacchino Rossini (1792–1868)  
La danza (C. Pepoli)  
From Les Soirées musicales (1830–1835)  
Arranged for men's voices by James Quitman Mulholland
The Musicians

**MEN IN BLAQUE**

An internationally acclaimed ensemble in residency at the University of California at Irvine, Men in Blaque was formed in 1997 with the goal of performing music for male voices from all eras and styles. Invited by the Alava Festival to perform in Spain—a memorable concert that took place on September 11, 2001—Men in Blaque also represented the United States at music festivals in Puebla, Mexico (2003) and the first Daegu International Choral Festival (Korea, 2004). In 2006 the choir won two silver medals and a gold certificate at the World Choral Games in Xiamen, China, where more than four hundred choirs competed. In 2010 the ensemble returned to China to participate in the world's largest choral competition in Shaoxing—with more than twenty thousand singers from eighty countries participating—and won a championship trophy and three gold medals. Men in Blaque has recorded four CDs: *I Wonder As I Wander* (2001), *Live in Spain* (2003), *Many Moods* (2004), and *Tenth Anniversary* (2007).

**JOSEPH HUSZTI**

Professor of music and director of the choral program in the Claire Trevor School of the Arts at the University of California at Irvine, Joseph Huszti has pioneered innovative choral techniques that have been studied and used by choral directors throughout the world. Under his direction, choirs from the university have performed concerts in the cathedrals of Boston, Canterbury, Coventry, Ely, Liverpool, Westminster, and York, as well as St. Paul's Cathedral in London. Huszti has led choral concert tours of Austria, the Czech Republic, England, Hong Kong, Hungary, Japan, Poland, and Taiwan, in addition to presenting concert and choral workshops throughout the United States.

---

2,870th Concert  
Saturday, January 28, 2012 | 2:00 and 4:00 pm  
Sunday, January 29, 2012 | 2:00 and 4:00 pm  
West Building, East Garden Court

__________

**Alexander Frey, organist**

__________

Marcel Dupré (1886–1971)  
*Allegro deciso*  
From *Évocation-Poème symphonique*, op. 37 (1941)

Charles-Marie Widor (1844–1937)  
*Andante Sostenuto*  
From *Symphonie no. 9* ("Gothique") (1895)

César Franck (1822–1890)  
*Fantaisie en la mineur* (Fantasy in A Minor)  
From *Trois Pièces* (1878)

Louis Vierne (1870–1937)  
*Clair de lune*  
From *Pièces de fantaisie*, op. 53 (1926)

Alexandre Guilmant (1837–1911)  
*Fantaisie-Verset*  
From *Pièces de différents styles pour orgue* (1869–1911)

Franck  
*Chorale en la mineur* (1890)
The Musicians

ALEXANDER FREY

Conductor, organist, pianist, and recording artist Alexander Frey’s international career has taken him to the music capitals of Asia, Africa, Europe, and North and South America. He performs with many of the world’s leading symphony orchestras, including the Berlin Philharmonic, Hollywood Bowl, Leipzig Gewandhaus, Munich Symphony, and Vienna Radio Symphony orchestras, under conductors Claudio Abbado, John Mauceri, and Michael Tilson Thomas, among others.

Frey was the first organist ever to perform an entire symphony of Gustav Mahler as a solo work for organ. This historic achievement was rated one of “the most important organ-related events of the twentieth century” by The American Organist magazine. Heard frequently in recital with the late Grammy Award-winning tenor Jerry Hadley, Frey has performed chamber music with violinist Ruggiero Ricci and the Vermeer Quartet and has appeared on stage in Europe with Prairie Home Companion host Garrison Keillor.

With recordings to his credit on the Decca, Deutsche Grammophon, and Koch International Classics labels, Frey has received Germany’s highest recording honor, the Deutsche Schallplattenpreis, as well as BBC Critics Choice, Best Recording of the Year (Fi Magazine), Best Original Cast Recording of the Year 2005 (Borders Music), the Bronze World Medal of the New York Festival, Choice of the French Media Critics, and Favorite Record of the Year 2005 (ArkivMusic).


2,871st Concert
Sunday, January 29, 2012 | 1:00 and 3:00 pm
West Building, East Garden Court

Singers Companye
Samuel Gordon, artistic director
Kim Bakkum, pianist
Robert Mollard, organist

Charles-François Gounod (1818–1893)
Ave verum corpus (1882)

Gabriel Fauré (1845–1924)
Messe basse (1881)
  Kyrie
  Sanctus
  Benedictus
  Agnus Dei

Hector Berlioz (1803–1869)
Shepherd’s Farewell to the Holy Family
From L’Enfance du Christ (1854)
Andre Charles Prosper Messager (1853–1929)
O salutaris hostia
From Messe des pêcheurs de Villerville

César Franck (1822–1890)
Panis angelicus (1888)

Faure
Madrigal, op. 35 (1883)

Camille Saint-Saëns (1835–1921)
From Deux choeurs, op. 68 (1882–1883)
Calme des nuits
Les Fleurs et les arbres

Claude Debussy (1862–1918)
Trois Chansons de Charles d’Orléans
Dieu! Qu’il la fait bon regarder (1898)
Quant j’ai ouy le tambourin (1908)
Soloist: Patricia LaNasa, soprano
Yver, vous n’estes qu’un villain (1898)
Soloists: Rachel Morrison, soprano; Kristina von Held, alto
Kyle Kelvington, tenor; Paul Stewart, baritone

Jules Massenet (1842–1912)
From Chansons des bois d’Amaranthe
Chères fleurs
Chantez!

The Musicians

SINGERS COMPANYE

Founded by Samuel Gordon in 2000, Singers Companye gives singers from northeastern Ohio the opportunity to sing great choral works for chamber choir from virtually every period of musical composition. Named choir-in-residence for Corfest Italia 2008, the ensemble has performed in Assisi, Bologna, Perugia, and Pistoia, Italy as well as at the 2009 International Choral Festival in Tolosa, Spain. In the United States, the ensemble has been heard at the Montana Choral Festival and in Akron, Cleveland, Pittsburgh, and Washington, DC, where it presented concerts at the National Gallery in honor of the exhibition George de Forest Brush: The Indian Paintings (2008) and in the festival “Mendelssohn on the Mall” (2009). Dedicated to promoting new choral music, Singers Companye often performs world premieres, most recently works by Linda Rice Beck and Samuel Gordon.

Performing with Singers Companye in this concert are:

Soprano
Merissa Coleman
Alanna Furst
Samantha Garner
Pat Harris
Jill Hornickel
Jennifer Moore
Rachel Morrison
Catherine Neff
Valerie Niese
Kathryn Sees
Marlene Sell
Marlene Taylor

Alto
Lauren Anthony
Rebecca Brown
Julissa Faw
Patricia LaNasa
Marissa Leonino Lange
Patricia Moyer
Carissa Patton
Nancy Robinson
Christine Stewart
Kristina von Held

Performing with Singers Companye in this concert are:

Soprano
Merissa Coleman
Alanna Furst
Samantha Garner
Pat Harris
Jill Hornickel
Jennifer Moore
Rachel Morrison
Catherine Neff
Valerie Niese
Kathryn Sees
Marlene Sell
Marlene Taylor

Alto
Lauren Anthony
Rebecca Brown
Julissa Faw
Patricia LaNasa
Marissa Leonino Lange
Patricia Moyer
Carissa Patton
Nancy Robinson
Christine Stewart
Kristina von Held
Tenor
Jason Borden
Lawrence Butler
Zachariah Camp
Nathaniel Duuvuei
Philip Formes
William Hamilton
Gregory Huber
Kyle Kelvington
Jesse Lange

Bass
Robert Carlyon
Spencer Davis
Matthew Dolan
Doug Downie
Robert Grant
Joseph Guy
Sam Kitzler
Troy Mason
Robert Mollard
Roger Sell
Paul Stewart

Instrumentalists
Allison Lint and Lauren Vernice, violinists; Jane Berkner, flutist;
Brendon Phelps, cellist

SAMUEL GORDON
Director of choral studies and coordinator of the vocal and keyboard divisions at the University of Akron, Samuel Gordon has been actively engaged in both singing and conducting careers in this country and abroad. He was the tenor in the National Gallery of Art Vocal Ensemble (then known as the Vocal Arts Ensemble) from 1985 until 2003, during which time he was also conductor-in-consortium with the Maryland Camerata at the Gallery. In Italy, he was a first prize winner in several categories at the prestigious Concorso Polifonico “Guido d’Arezzo,” as well as the Fiat Conducting Prize laureate. The first American to win the International Musical Eisteddfod in Wales as well as the Welsh National Eisteddfod, Samuel Gordon’s compositions are published by National Music Publishers as the Samuel Gordon Choral Series.

KIM BAKKUM
Montana native Kim Bakkum is an active pianist in the Akron-Cleveland area. Holder of a master’s degree in piano performance from Western Michigan University, she has done extensive studies in art song and opera in Graz and Vienna, Austria, and has performed with Cleveland Opera on Tour, the Canton Players Guild, the O’Neil Chamber Players, Porthouse Summer Theatre, and Vienna Symphony Percussion and Flute Seminars.

ROBERT MOLLARD
Robert Mollard is principal keyboardist of the Akron Symphony Orchestra and associate director of the Akron Symphony Chorus as well as organist and choirmaster of Faith Lutheran Church of Fairlawn, Ohio. He has also worked with the Summit Choral Society in Akron and with the Cincinnati Symphony and Cincinnati Pops orchestras. Founder and president of Mollard Conducting Batons Inc., Mollard has a bachelor’s degree in conducting from the University of Cincinnati College Conservatory of Music and holds an associate certificate with the American Guild of Organists.
2,872nd Concert  
Sunday, January 29, 2012 | 6:30 pm  
West Building, West Garden Court

---

**National Gallery of Art Vocal Ensemble**  
Rosa Lamoreaux, artistic director and soprano  
Betty Bullock, pianist

---

Reynaldo Hahn (1874–1947)  
*Un loyal Coeur* (1907)  
*Vivons, mignarde* (1907)  
*A Phidylé* (1896)  
*Comment se peut-il faire ainsi?* (1907)  
*Les Fourriers d’été* (1907)

Claude Debussy (1862–1918)  
*Trois chansons de Charles d’Orléans* (1898–1908)  
*Dieu! Qu’il la fait bon regarder*  
*Quand j’ai oui le tambourin*  
*Hiver, vous n’êtes qu’un vilain!*

Jules Massenet (1842–1912)  
*Poème Pastorale* (1872)  
*Voici venir le doux printemps*  
*Musette*  
*Aurore*  
*Paysage*  
*Crépuscule*  
*Adieux à la prairie*

---

**INTERMISSION**

Debussy  
*La Damoselle élue* (1888)

Camille Saint-Saëns (1835–1921)  
*Sérénade d’hiver* (1867)

Gabriel Fauré (1845–1924)  
*Pavane in F-sharp Minor, op. 50* (1887)  
*Puisqu’ici-bas tout âme* (1873)  
*Pleurs d’or, op. 72* (1895)  
*Tarantella* (1873)  
*Madrigal* (1883)
The Musicians

NATIONAL GALLERY OF ART VOCAL ENSEMBLE

Now in its eighth season as a chamber choir under the leadership of its artistic director, Rosa Lamoreaux, the National Gallery of Art Vocal Ensemble has presented special programs in honor of Gallery exhibitions, including part-songs and anthems by nineteenth-century English composers in honor of The Artist's Vision: Romantic Traditions in Britain (2006) and seventeenth-century Dutch music in honor of Jan Lievens: A Dutch Master Rediscovered (2008) and Pride of Place: Dutch Cityscapes of the Golden Age (2009). In 2008 the singers were guest artists at the Sonora, Mexico, Music Festival, where they sang a program of Spanish and Hispanic choral music. Two years later, members of the Vocal Ensemble joined forces with the early music ensemble ARTEK to perform Claudio Monteverdi's Vespers of the Blessed Virgin (1610) on the occasion of its 400th anniversary year.

Members of the ensemble participating in this concert are:

Rosa Lamoreaux, artistic director and soprano
Rebecca Kellerman Petretta, soprano
Barbara Hollinshead, mezzo-soprano
Roger Isaacs, counter-tenor
Stephen White, tenor
Matthew Heil, tenor
Steven Combs, bass-baritone
Peter Becker, bass-baritone

ROSA LAMOREAUX

Hailed for her versatile musicianship and her engaging and effortless singing, Rosa Lamoreaux has been artistic director of the National Gallery of Art Vocal Ensemble since 2005. An award-winning vocalist with a busy international career, she has been soloist with the Atlanta Symphony, Cincinnati Symphony, National Gallery, and National Philharmonic orchestras. Many of her recordings and performances have been broadcast on NPR, CBC, and the BBC. A graduate of the University of Redlands in California and the Royal College of Music in London, she has sung recitals at Carnegie Hall, the Dorothy Chandler Pavilion, the Kennedy Center, and Royal Albert Hall, among many other prestigious venues.

BETTY BULLOCK

A veteran of many appearances at the National Gallery, Betty Bullock is equally at home in the worlds of classical music and the lighter repertoire of cabaret and music theater. Active as a collaborative pianist in a wide variety of venues, she has recently performed with Rosa Lamoreaux in concerts in New Mexico, Virginia, and Washington, DC, as well as with other instrumentalists at the German Embassy, the Music Center at Strathmore, and the United States Supreme Court. With more than twenty seasons to her credit as coach/accompanist at the Washington Opera, Bullock has taught in Austria at the American Institute of Musical Studies in Graz and at the Summer Institute for Singers and Pianists in Salzburg.
Madrigal
Inhumaines qui, sans merci
Vous raillez de notre souci
Aimez quand on vous aime.

Ingrats, qui ne vous doutez-pas
Des rêves é clos sur vos pas
Aimez quand on vous aime.

Sachez, ô cruelles Beautés
Que les jours d'aimer sont comptés.
Sachez, Amoureux inconstants,
Que le bien d'aimer n'a qu'un temps!
Aimez quand on vous aime.

Un même destin nous poursuit
Et notre folie est la même
C'est celle de fuir qui nous aime.

Poem by Armand Silvestre

MÉLODIES (REYNALDO HAHN)

Un Loyal Cœur
Le trouverai-je jamais,
Un loyal cœur joint au mein
A qui je soye tout sien
Sans départir désormais?
A deviser par souhaits,
Souvent m'y es bas!
Eh bien le trouverai-je jamais...

A similar fate waits for us all.
And our foolishness is the same:
We flee from the one who loves us;
We love the one who flees from us.

Poem by Charles d'Orléans (1394-1465)

SONGS

A Loyal Heart
Will I never find a loyal heart joined to mine
to which I will be all his
without being torn apart?
Conversing only through wishes
often is what I am reduced to.
Alas! Will I never find...

It's just as well as if I would not say anything
quiet, certainly,
I consider that it will never happen;
Because to everything there is a doubt
Will I never find a loyal heart...

Let us live, my dearie (Set to a rhythm of Lully)
Let us live, my dearie
Let us live and follow
the thing that love gives to us,
without the old folks, grumpy and fussing,
or the idiot's babbling to surprise us.
Days come and go, and remake themselves
as the dead sun rises again.
But the night, so long,
alas! follows after
the short day!

While we can see it,
let's use this beautiful way of life,
O my dearest,
for then, sweetest,
you will come here and offer to me
your little mouth, Coraline!

To Phidylé
Present a bit of incense to the household gods,
Phidylé, new fruits, flowery garlands,
And you will see your abundant trellises
Bow with the heaviness of mellow clusters.

Poem by Charles-Marie-Rene Leconte de Lisle (1818-1894)
**Dieu! qu’il la fait bon regarder!**

C’est un songe que d’i penser: Ne scay dame ni damoiselle Par de ça, ne de la la mer La gracieuse bonne et belle! Dieu! qu’il la fait bon regarder,

Tousjours sa beaute renouvelle. Qui se pourroit d’elle lasser? Chascun est prest de la loiier. Dieu! qu’il la fait bon regarder, Dieu! qu’il la fait bon regarder

Poem by Charles d’Orléans

**Les fourriers d’Été**

Les fourriers d’Été sent venus Pour appareiller son logis Et ont fait tendre ses tapis De fleurs et verdure tissus! En etendant tapis velus Et vert d’herbe par le pays. Les fourriers d’Été

Poems by Charles d’Orléans

**TROIS CHANSONS (CLAUDE DEBUSSY)**

Dieu! qu’il la fait bon regarder Dieu! qu’il la fait bon regarder La gracieuse bonne et belle; Pour les grands biens que sont en elle, Chascun est prest de la loyer. Qui se pourroit d’elle lasser? Toujours sa beauté renouvelée. Dieu! qu’il la fait bon regarder, La gracieuse bonne et belle! Par de ça, ne de là la mer Ne scay dame ni damoiselle Qui soit en tous bien parfaits telle. C’est un sang de qu’il d’en penser: Dieu! qu’il la fait bon regarder!

Three Songs

**POÈMIE PASTORAL (JULES MASSENET)**

Pastorale avec Chœur Voici venir les doux printemps, Allons danser sur la coudrette; La nature a marqué ce temps Pour que le plaisir eut sa fête! la, la, la!

Ah! craignons de perdre un seul jour De la belle saison d’amour! la, la, la, la!

De l’eau qui court sur les cailloux, L’agréable et tendre murmure Le bruit si léger et si doux Du zéphir et de la verdure; la, la, la!

Quand j’ai ouy le tambourin Sonner pour s’en aller au may, En mon lit n’en ay fait affrayer Ne levé mon chef du coisin.

En disant: il est trop matin, Ung peu je me rendormiray. Quand j’ai ouy le tambourin Sonner pour s’en aller au may.

Jeunes gens partent leur butin; De non chaleur m’accompagneray, A lui je m’abriteray. Trouvé l’ay plus prochain voisins.

Yver, vous n’estes qu’un villain! Yver, vous n’estes qu’un villain! Étê est plaisant et gentil, En témoing de may et d’avril Qui l’accompagnent soir et main.

Esté revet champs, bois et fleurs De sa livrée de verdure Et de main tes autres couleurs Par l’ordonnance de nature.

Mai vous, Yver, trop éstes plein De nègue, vent, pluye et gréziel! On vous deust banir en exil. Sans point flater, je parle plein, Yver, vous n’estes qu’un villain! Poems by Charles d’Orléans

**PASTORAL POEM**

Shepherds’ Chorus

Sheepish springtime has arrived! Let’s dance among the trees; Nature has ordained this season For celebration of pleasure! la, la!

Ah! Fear to miss even one day Of love’s sublime season!

The stream which courses over little stones, The sweet and soft ripple; The sound, so gentle and benign, Of the zephyr and the green woodlands; la, la, la!
**Poème de Armand Silvestre**

**Cocorico, le coq chante!!**

Qu'elle me hait,
Myrto me dit, l'air joyeux,
Cocorico, le coq chante:
Cocorico, le coq chante!

Monte une odeur alléchante!
De la maison du berger
Bêtes et gens vont manger.
Cocorico, le coq chante:
Cocorico, le coq chante!

**Poème de Jean Pierre Claris de Florian (1755-1794)**

**Pourquoi, pourquoi t'en retoumes-tu si vite?**

Bonheur d'etre aime tendrement,
Et t'en retoumes-tu si vite?
Et pourquoi viens-tu si lentement
Et t'en retoumes-tu si vite?

Que de chagrin marche a ta suite
Bonheur d'etre aime tendrement

Ma bergère m'oublie!
Amour fais-moi mourir
Quand on cesse de nous cherir
Ma bergère m'oublie!

Bonheur d'être aimé tendrement,
Que de chagrin m'attache
Et pourquoi viens-tu si lentement
Et t'en retoumes-tu si vite?

Revenez, pourquoi fuyez-vous?

**Poème de Jean Pierre Claris de Florian (1755-1794)**

**Crépuscule**

Comme un rideau sous la blancheur
De leurs pétales rapprochées,
Leurs yeux ont enfermé leur cœur,
Les coccinelles sont couchées.

Et jusqu'au rayon matinal
Au cœur même des lys cachés
Comme en un rêve virginal,
Les coccinelles sont couchées.

Les lys ne dorment qu'un moment
Veux-tu pas que têtes penchées,
Nous causions anourcement?
Les coccinelles sont couchées.

**Poème de Armand Silvestre**

**Musette**

The other day, beneath the shade,
A shepherd young and handsome
Lamented thus his heartache,
Echoed sorrowfully through the copse:

It is joy to be loved fondly,
But what anguish comes afterwards!
And why do you come to me so slowly,
And leave me again so soon?

It is joy to be loved fondly,
Why, why do you leave again so soon?

My shepherdess has forgotten me,
Love, let me perish!
When one is no longer held dear,
What a heartless affliction life becomes!
Alas! My shepherdess has abandoned me!

It is joy to be loved fondly,
But what anguish comes afterwards!
And why do you come to me so slowly,
And leave me again so soon?

It is joy to be loved fondly,
Why, why do you leave again so soon?

**Paysage**

Arbre charmant qui me rappelle
Ceux qui ma main grava son nom;
Ruisseau limpide, beau vallon,
En vous voyant je cherche Estelle,
O souvenir cruel et doux,
Laissez-moi! Que me voulez-vous?

Si quelquefois sous cet ombrage
Mes yeux succombent au sommeil...
Je la vois!... mais le réveil, hâlas
Tout nous dit: croignez de perdre un jour
De la belle saison d'amour!

Craignez de perdre un seul jour
De la belle saison d'amour!
M'enlève une si chère image!
O souvenir cruel et doux,
Laissez-moi! Que me voulez-vous?

Insensé quel est mon délie...
Je ne vis que par mes regrets...
Ah! Si je les perdis jamais
Que mon cœur serait prompt à dire:
O souvenir cruel et doux
Revenez, pourquoi fuyez-vous?

Laissez-moi! Que me voulez-vous?
En vous voyant je cherche Estelle,
Ruisseau limpide, beau vallon,
Si quelquefois sous cet ombrage
O souvenir cruel et doux,
M'enlève une si chère image!
Laissez-moi! Que me voulez-vous?

**Twilight**

As with a veil, under the paleness
Of their sheltering petals,
The lilies have enclosed their hearts,
The ladybugs have gone to sleep.

And until the light of dawn,
Concealed in those same lilies' hearts,
As in an innocent dream,
The ladybugs have gone to sleep.

The lilies sleep only for a little while;
Let us speak of love;
Our heads inclined together.
The ladybugs have gone to sleep.
Adieux à la Prairie  
The Berger:  
Adieu! adieu! bergère chérie, adieu!  
Adieu! mes seules amours, adieu bergère!  
Je vais quitter la prairie;  
Quitter la prairie où tu venais tous les jours!  
Adieu! adieu! bergère chérie, adieu!  
Adieu! mes seules amours, adieu bergère!  
Ne pleure pas mon amie, ne pleure pas,  
J'ai peu de temps à souffrir,  
Tout mal essuie avec la vie,  
Et qui te fuit va mourir!  
Adieu! adieu! bergère chérie, adieu!  
Adieu! mes seules amours, adieu bergère!  

Narrator:  
was yellow like ripe com.  
her hair that lay along her back  
no wrought flowers did adorn,  
Her robe, ungirt from clasp to hem,  
for service meetly worn;  
and the stars in her hair were seven.  
of waters still at even;  
her eyes were deeper than the depth  
from the gold bar of Heaven;  
Fear to miss even one day  
All misfortune, with life, will end,  
And he who leaves you must die.  
Adieu! adieu! bergère chérie, adieu!  
Adieu! mes seules amours, adieu bergère!  

Chœur des Bergères:  
Hélas! Hélas! ce beau printemps  
Qui quelques jours à peine dure,  
Ne revient point pour l'amour,  
De la belle saison d'amour!  
Tout nous dit: craignez de perdre un jour  
Chor:  
Craignons de perdre un seul jour  
Ne revient point pour l'amours,  
Helas! Helas! ce beau printemps  
Sur la barrière d'or du Ciel,  
Ses yeux étaient plus profonds que l'abîme  
De la belle saison d'amour!  
Comme il revient pour la nature! la, la, la!  

Chœur:  
quelle feuille, touchez par ses plumes,  
Et ses yeux étonnés s'arrêtent à ceux des étoiles  
Lorsqu'elles chantent en chœur.  
"Je voudrais qu'il fût déjà près de moi,  
Car il viendra.  
N'ai-je pas prié dans le ciel? Sur terre,  
Seigneur, Seigneur, n'as-t-il pas prié,  
Deux prières ne sont-elles pas une force parfaite?  
Et pourquoi m'effrayerais-je?"  
"Je le prendrai par la main et j'irai avec lui  
Et nous y baignerons à la face de Dieu.  
Aux sources de lumière  
"Lorsqu'autour de sa tête s'attache l'aurore,  
Et qu'il aura revêtu sa robe blanche,  
Qu'elle parla à travers l'air calme,  
Sa voix était pareille à celle des étoiles  
"Je t'aime et je te sui,  
Je t'aimerai et je t'adore,  
Je t'aimerai et je t'adorerai.  
Quand round his head the aurore clings,  
and he is clothed in white,  
I'll take his hand and go with him  
to the deep well of light;  
we shall step down as to a stream,  
and bathe there in God's sight.  
We two will lie in the shadow of  
that living mystic tree  
in whose secret growth the Dove  
is sometimes felt to be,  
while every leaf that His plumes touch  
said His Name audibly.  
"We two," she said, "will seek the groves  
where the Lady Mary is,  
with her five handmaidens, whose names  
are five sweet symphonies,  
Cecily, Gertrude, Magdalen,  
Margaret and Rosalys.
"Il craindra peut-être, et restera muet,
Alors, je poserai ma joue
Contre la sienne; et lui parlerai de notre amour,
Sans confusion ni faiblesse,
Et la chère Mère approuvera
Mon orgueil, et me laissera parler.

"Elle-même nous amènera la main dans la main
A celui autour duquel toutes les âmes
S'agenouillent, les innombrables têtes clair rangées
Inclinées, avec leurs aureoles,
Et les anges venus à notre rencontre chanteront,
S'accompagnant de leurs guitares et de leurs citoles.

"He shall fear, haply, and be dumb:
then I will lay my cheek
to his, and tell about our love,
not once abashed or weak:
and the dear Mother will approve
my pride, and let me speak.

"Elle-même nous amenera la main dans la main
A celui autour duquel toutes les âmes
S'agenouillent, les innombrables têtes clair rangées
Inclinees, avec leurs aureoles,
Et les anges venus a notre rencontre chanteront,
S'accompagnant de leurs guitares et de leurs citoles.

"There will I ask of Christ the Lord
thus much for him and me: -
only to live as once on earth
with Love, - only to be,
as then awhile, for ever now
together, I and he."

Chœur:
Elle regarda, prêta l'oreille et dit,
D'une voix moins triste que douce:
La Damoiselle Élue:
"Tout ceci sera quand il viendra."

Chœur:
"All this is when he comes."

Chœur:
Daignez apprendre qui nous sommes:
Nos yeux sont cachés sous des loupes,
Pour mieux rire des jaloux.

But we are thoughtful men,
Abounding in honor and gallantry,
Carrying in our hearts two passions:
Ladies and poetry. La, la, la!"
Poem by Victor Hugo (1802-1885)

O the brutal insult!
The tempo is less relaxed,
And a stumble more sure.
We will silence them for good!
Soon, we will be their misions!
How unsightly they are! Dear, sweet faces!
What fools they are! Flirtatious looks!

It is always like that, and it will always be so!
They adore each other! They despise each other!
They curse their lovers!
Goodbye, Myrtille, Eglé, Chloé,
neering devils!
So goodbye and good day
to the rulers of our hearts! Good day!

Poem by Robert de Montesquiou (1855-1921)

Son épine ou sa rose/ A ses amours;
Sa musique, sa flamme,/ Ou son parfum;

O l'ombre ou la flamme/ De tous mes jours!
Et qui n'a pour etoile/ Que ton regard!

Puis qu'ici-bas toute âme/ Donne à quelqu'un
Sa musique, sa flamme;/ Ou son parfum;

Nous danserions en nous aimant/ La Tarentelle...

Goldie Lopez

Tears suspended from flowers,
Tears washed by springs
Into rocky hollows;
Tears of the hunting horn, heard
In the great mournful woods;
Tears of convent bells, Carmélites, Feuillantines...
Fervent voices of the church towers; tears of star-filled
nights, tears of muffled flutes
In a slumbering night-blue park;
Teardrops pearling long eyelashes, lovers' tears
streaming toward the loved one's soul;
Tears of rapture, sweet tears; fall in the nighttime, fall
from the flowers, f'fall from my eyes!

Tombez des yeux!
Tombez des nuits, tombez des fleurs,
Larmes d'extase, epalorement delicieux,
Larmes aux grandes cils perlees,
Larmes d'amantes coulees/ Jusqu'a l'ame de l'ami;
Larmes des flutes voilees/ Au bleu du pare endormi;
Larmes aux grandes cils perlées,
Larmes d'amantes coulées/ Jusqu'à l'âme de l'amis;
Larmes d'extase, éphémère délicieux,
Tombez des nuits, tombez des fleurs,
Tombez des yeux!

Poem by Albert Samain (1858-1900)

Fleurs d'Or
Larmes aux fleurs suspendues,
Larmes aux sources perdues
Aux mousses des rochers creux.
Larmes d'Automne épandues.
Larmes de cor entendues
Dans les grands bois douloureux.

La Tarentelle
Aux cieux la lune monte et luit.
Il fait grand jour en plein minuit.

Toile aux grandes cils perlées,
Larmes d'amantes coulées/ Jusqu'à l'âme de l'amis;
Larmes d'extase, éphémère délicieux,
Tombez des nuits, tombez des fleurs,
Tombez des yeux!

Poem by Marc Monnier (1827-1885)

La Tarentelle
Aux cieux la lune monte et luit.
Il fait grand jour en plein minuit.

Vois des brefois en ferveur/ Larmes des nuits étoilées,
Larmes des flûtes voisées/ Au bleu du pare endormi;

Sus! sus! les danseurs! En voici deux;
Foule sur l'eau, foule autour d'eux!

Ou saute et brique en frétillant/ La Tarentelle!

Doux est le bruit du tambourin!
"Si j'étais fille de marin
Et toi pêcheur," me disait-elle,
"Toutes les nuits joyeusement
Nous danserions en nous aimant
La Tarentelle..."

Poem by Victor Hugo (1802-1885)

Où la mortelle injure!
La cadence est moins lente,
Et la chute plus sûre.
Nous rabattrons bien leur caquets!
Nous serons bientôt leurs laquais!
Qu'ils sont lais! Chers minois!
Qu'ils sont fols! Airs coquets!

Et c'est toujours de même,
et c'est ainsi toujours!
On s'adore! On se hait!
On vaudrait ses amours!
Adieu Myrtille, Eglé, Chloé,
démons moqueurs!
Adieu donc et bons jours
aux tyrans de nos cœurs! Et bons jours!

La cadence est moins lente,
Et la chute plus sûre.

Puis qu'ici-bas toute âme/ Donne à quelqu'un
Son épine ou sa rose/ À ses amours;
Puis qu'ici-bas toute âme/ Donne à quelqu'un
Son épine ou sa rose/ À ses amours;

Puisqu'orsq'ele arrive/ S'y repose,
L'onde amère à la rive/ Donne un baiser;
Puisque lorsqu'elle arrive/ S'y repose,
Puis qu'ici-bas toute âme/

Puisqu'orsq'ele arrive/ S'y repose,
L'onde amère à la rive/ Donne un baiser;
Puisque lorsqu'elle arrive/ S'y repose,
Puis qu'ici-bas toute âme/

Tombez des yeux!
Tombez des nuits, tombez des fleurs,
Larmes d'extase, éphémère délicieux,
Tombez des nuits, tombez des fleurs,
Tombez des yeux!

Poem by Marc Monnier (1827-1885)

La Tarentelle
Aux cieux la lune monte et luit.
Il fait grand jour en plein minuit.

Vois des brefois en ferveur/ Larmes des nuits étoilées,
Larmes des flûtes voisées/ Au bleu du pare endormi;

Sus! sus! les danseurs! En voici deux;
Foule sur l'eau, foule autour d'eux!

Ou saute et brique en frétillant/ La Tarentelle!

Doux est le bruit du tambourin!
"Si j'étais fille de marin
Et toi pêcheur," me disait-elle,
"Toutes les nuits joyeusement
Nous danserions en nous aimant
La Tarentelle..."

Poem by Marc Monnier (1827-1885)

La Tarentelle
Aux cieux la lune monte et luit.
Il fait grand jour en plein minuit.

Vois des brefois en ferveur/ Larmes des nuits étoilées,
Larmes des flûtes voisées/ Au bleu du pare endormi;

Sus! sus! les danseurs! En voici deux;
Foule sur l'eau, foule autour d'eux!

Ou saute et brique en frétillant/ La Tarentelle!

Doux est le bruit du tambourin!
"Si j'étais fille de marin
Et toi pêcheur," me disait-elle,
"Toutes les nuits joyeusement
Nous danserions en nous aimant
La Tarentelle..."

Poem by Marc Monnier (1827-1885)