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mgr Iwona Socha

Poème de l'amour et de la mer
**(Poem of Love and the Sea), Op. 19, by Ernest Chausson –
A Study of Performance Issues with Particular Emphasis
on Vocal Interpretation of the Composition
in the Context of Its Instrumental Layer**

**A description of an artistic doctoral dissertation submitted towards
obtaining the doctoral degree in the field of Art, the artistic discipline:
musical arts**

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Poème de l'amour et de la mer, Op. 19, was recorded on 04.03.2022 at the Henryk Mikołaj Górecki Silesian Philharmonic Hall in Katowice, under the direction of Marcin Nałęcz-Niesiołowski

INTRODUCTION

Love is an indispensable and ubiquitous aspect of human life. It cannot be completely understood, but it can be experienced to the full extent. The sea, in turn, symbolizes power, mystery and nostalgia in its infinity. All these aspects of love and the sea, evoked by the power of word and music, can be found in a composition by Ernest Chausson, entitled *Poème de l'amour et de la mer*, Op. 19.

The idea to write a dissertation on the *Poem of Love and the Sea* was born during my preparations for the first execution of the piece and became even clearer after its concert performance. My experiences allowed me to get thoroughly acquainted with the piece and analyse it in relation to formal and executive aspects; moreover, they prompted me to search for various extra-musical meanings related to the rhetoric of a musical work and its influence on the vocal interpretation of the composition. Apart from proposing a formal analysis of the work, I would also like to focus on the expression, aesthetics and architecture of the compositional idea that inspired Ernest Chausson during his creation of the *Poème* and became the carrier of the entire content of the piece. In my opinion, all of these component aspects are of great importance, constituting an authentic condition sine qua non as regards the performance of the work as well as the search for its model interpretation.

Further important points of my dissertation will be included in the chapters describing the interplay between vocal and orchestral parts and how they complement each other, as well as the conflict, which is a significant factor due to the fact that – in the context of the coming Impressionism – the *Poème* is a work which literally stands at the fork in the musical road. The vocal part is the main vehicle for expression and remains in the style of the past – in the style of Neo-Romanticism, while the orchestral layer – albeit not always – looks ahead to Impressionism and evokes sensual feelings.

In the concluding part I am going to describe my experience of working on the *Poème*. To sum up, I would like my dissertation to highlight the figure of Ernest Chausson and to show the beauty of the *Poem of Love and the Sea*, so rarely performed in Polish concert halls.

CHAPTER I

Ernest Chausson, the composer's life and oeuvre with particular reference to his vocal works and other authors who exerted a significant influence on his inspirations and creative activity



Photo: Public domain

Ernest Amédée Chausson was born on 20 January 1855 in Paris¹ to the family of Prosper Chausson, a French building contractor. Mr and Mrs Chausson took great care of the education of their son, who grew up among the cultural elite. They provided him with a thorough private education from qualified tutors. It was thanks to Léon Brethous-Lafargue, who was his personal teacher, that young Ernest became more and more deeply acquainted with the charms of literature,

¹ Jean-Pierre Barricelli, Leo Weinstein, *Ernest Chausson. The Composer's Life and Works*, University of Oklahoma Press, 1955, p. 5.

music and art – among others, through long visits to Parisian museums² or literary and musical salons. Attending the salons enabled him also to meet many interesting people and broaden his experiences in the field of fine arts. The salon of Mme Jobert and Mme de Rayssac played a particularly important role in his life. Ernest Chausson was a multi-talented young man. He took keen interest in all the arts, although music was always closest to his heart.

In order to fulfil his father's wishes, Chausson completed law studies in 1876, but he never took up the profession of lawyer. At the same time, he tried his hand at drawing; he also produced first sketches of short stories as well as an outline of a novel. However, his experiments in the field of art and literature eventually gave way to his greatest passion and love – MUSIC! As a result, he was able to express his thoughts and feelings to the fullest possible extent.

*Music, however, was the art that attracted Chausson more than any of the others; his associations with musicians at Mme de Rayssac's salon and his study of the piano were powerful influences in his final decision to become a composer.*³

In October 1879 Chausson joined – as an unenrolled student – the composition classes of Jules Massenet and César Franck at the Paris Conservatoire.

He realized quite soon that parallel study under two teachers with differing artistic views was too inconvenient.⁴ Jules Massenet usually manifested distance and reservations towards Chausson's compositional works, while César Franck always showed his understanding and sympathy.

*Franck is an admirable musician, somewhat mystical...*⁵

Chausson perceived César Franck as his master. The older composer's modesty, distance to life, religious views as well as pedagogical skills were signposts in the

² Ralph Scott Grover, *Ernest Chausson. The Man and His Music*, London: The Athlone Press, 1980, p. 14.

³ *Ibid.*, p. 15.

⁴ Jean-Pierre Barricelli, Leo Weinstein, *op. cit.*, p. 11.

⁵ *Ibid.*, p. 10.

musical world Chausson was about to enter. Over time, their relationship developed into true friendship.

There exists an enormous amount of diversity in music, which is one of the most sophisticated artistic forms. This was also the case with the compositions of Ernest Chausson; what mattered to him the most was the sense of musical aesthetics, sensitivity and, last but not least, style and technique. His original oeuvre can be divided into three stages:

1. First period of creative activity – years 1878–1886

The first period of Chausson's creative activity were the years 1878–1886, when he concentrated on vocal pieces with piano accompaniment. It was at that time that he wrote, among others, the cycles *Sept Mélodies*, Op. 2, and *Quatre Mélodies*, Op. 8, to the poetry of Maurice Bouchor. However, he by no means limited his compositions to vocal pieces – the year 1882 saw the creation of his first orchestral work, a symphonic poem *Viviane*, Op. 5. He dedicated this piece to Jeanne Escudier, a young pianist, who became his wife a year later. They were brought together by their shared passion and love for music. Thanks to their happy marriage, Chausson experienced a positive change in both artistic and existential matters. Jeanne shared her husband's musical interests; she supported him and made sure that he had ideal conditions for his development as a composer. The couple had many children.

Regardless of the periods in which it was written, Ernest Chausson's music was often inspired by his profound fascinations. A great admirer of the works of Richard Wagner, the composer particularly appreciated the opera *Tristan und Isolde*. It was for this music that he travelled twice to Germany in the years 1879–1880.

I have heard Tristan, which is marvellous; I don't know any other work which possesses such intensesness of feeling.⁶

The admiration for Wagner's musical drama undoubtedly had a direct influence on the change in Chausson's way of orchestration, especially in the harmonic layer. Over time, such an adoration of Wagner's music became difficult for the composer, who wanted to develop his own individual style. From his letters to Madam Berthe

⁶ Ibid., p. 11.

de Rayssac, who invited the elite of French aristocratic bohemians to her salon, and whom Chausson called his godmother, we learn with what reverence and seriousness he treated Wagner's music. Thoroughly studying the scores, he sought to liberate himself from the Master's genius in order to shape his own musical originality. The first period of Chausson's creative activity can be summarised as a quest for refined melodies together with an evolution in harmonic and formal musical matter, inspired by Wagnerian influences.

In 1881 Chausson unsuccessfully competed for a prestigious *Prix de Rome* award, presenting the *L'Arabe* cantata for tenor solo and male choir as well as a fugue for four voices.⁷ *Prix de Rome* was one of the most important prizes for young French artists. It was granted to Alfred Bruneau, whereas its previous winners included Charles Gounod, George Bizet, Hector Berlioz or Claude Debussy.

Chausson was very vulnerable to failures and setbacks, and his tendency towards pessimism deepened with the criticism he experienced. Some reviewers considered his oeuvre as too modest and amateurish, while others praised his compositions, emphasising their lyricism and melancholy as well as their expressiveness and effusiveness. For most of his life, Chausson struggled with the label of a "rich dilettante". However, he had constant support of his wife, who was his soulmate, friend and his most honest adviser.

2. Second period of creative activity – years 1886–1894

The second period of Chausson's creative activity were the years 1886–1894. At that time the artist keenly developed his workshop, mastering his compositional style and technique. In 1886, together with Vincent d'Indy, Chausson took up the post of secretary of the National Music Society. The *Société Nationale de Musique* was an association that propagated the works of French composers, facilitating their promotion and distribution. By virtue of his financial status, Ernest Chausson often supported fellow artists, helping them to develop in both creative and existential sense.⁸ Among them were Maurice Ravel, Paul Dukas and Claude Debussy, his closest friend.

Chausson's works of the second period were characterised by certain maturity, which proved the originality of his composition style. In addition to chamber music,

⁷ Ibid., p. 22.

⁸ Ralph Scott Grover, op. cit., p. 22.

he began to create more and more works belonging to the so-called “large forms”, including poems, symphonies, piano concertos, as well as sketches of his first and only opera, *Le Roi Arthur*, for which he wrote his own libretto and which he considered the work of his life. The composer never abandoned vocal lyricism and cantilena, although his way of orchestration seemed closer to the coming Impressionism than to late Romanticism. What became increasingly important for him was the timbre and tone of an instrument along with dynamic variation. It was also expression that began to dominate. During these eight years of the second period of Chausson’s creative activity, his most beautiful pieces were composed. Among other things, he started working on the *Poème de l’amour et de la mer*, Op. 19, which constitutes the main subject of my doctoral dissertation.

3. Third period of creative activity – years 1894–1898

The third and the last period of Chausson’s creative activity – the years 1894–1898 – is the time filled with melancholy and longing for the past. The composer admires the works of Russian writers (Fyodor Dostoyevsky, Leo Tolstoy or Ivan Turgenev) and remains under the influence of French Symbolist poets (Charles Baudelaire, Paul Verlaine or Jean-Arthur Rimbaud). He agreed with most of the assumptions made by the Parnassians, who declared that the main aim of art should be beauty understood as the mastery of form, as well as with the postulates of the Symbolists, who perceived emotions as the main means of cognition. That period saw the creation of one of Ernest Chausson’s most frequently performed works – *Poème*, Op. 25, for violin solo and orchestra, written for Eugène Ysaÿe and inspired by a novel by Ivan Turgenev, titled *The Song of Love Triumphant*.

*The Poème for violin and orchestra contains his best qualities. The freedom of its form never hinders harmonious proportion. Nothing touches more with dreamy sweetness than the end of this Poème, where the music, leaving aside all description and anecdote, becomes the very feeling which inspired its emotion. These are very rare instances in the works of an artist.*⁹

⁹ Claude Debussy, *Notes sur le Concerts du Mois*, Société Internationale de Musique, Vol. IX, No. 1, Paris, pp. 50-53.

This is a quote from Claude Debussy – famous for his sharp tongue and harsh criticism of others – who marvelled at the beauty of the phrases of the *Poème*, Op. 25, composed by his friend. That particular composition enabled Chausson to become for the first time appreciated by wider audience, who rewarded the work with loud applause after its premiere in 1897, at the Concerts Colonne. Thanks to the efforts of Isaac Albéniz, the *Poème*, Op. 25, was published, thus joining the most popular violin repertoire played all over the world.

On 10 June 1899, during his stay at Château de Moussets in Limay, Ernest Chausson suffered a fatal accident while riding a bicycle. He was buried at the Père-Lachaise cemetery. To commemorate him, French authorities named a small park in the 17th arrondissement of Paris after his name. To conclude this chapter, I would like to quote Chausson's words from 1894, written by him in a letter to Henri Lerolle, a French painter and patron of art:

*Death is our destiny; it is something more than a true finish line of our existence... Death is not an end but a beginning or a re-beginning.*¹⁰

4. The catalogue of Ernest Chausson's works¹¹

- opus number, if given by the composer (otherwise the work is marked SN [senza numero])
- title of the work or, if it is a collection (of melodies, for example), title of each part
- places and dates of composition, in full format
- name [of a person to whom the work was] dedicated
- date of the first performance, if it can be given precisely, shortened to a decade (18.05.97), followed by the name of the first performer, if known (in brackets)
- and name of the publisher, if the work was published.

¹⁰ Charles Oulmont, *Musique de l'Amour*, Paris, Désclée de Brouwer & Cie., 1935, pp. 102-103.

¹¹ Jean Gallois, *Ernest Chausson*, Fayard 1994, pp. 547-556.

S.Nº 01: *Les Lilas*. Texte de Maurice Bouchor. 2 versions: a) *Dans la forêt*, en *ut*, b) *Les Lilas*, en *ut*, «Modéré». Sans dédicace. Inédit.

S.Nº 02: *Chanson*, en *sol* majeur. Texte de Maurice Bouchor. 1877. «À mes parents». Durand-Schoenewerk, 1878.

S.Nº 03: *L'Âme des bois*, en *ré* majeur. Texte de Maurice Bouchor. 1877 ou 1878. «À Cornelius Coster». Durand-Schoenewerk, 1878.

S.Nº 04: *Sonatine* pour piano, 4 mains, en *sol* majeur. Avril 1878. «À Mesdemoiselles Marie et Aline André». Inédit.

S.Nº 05: *Le Petit Sentier*. Texte de Maurice Bouchor. Décembre 1878. 2 versions: a) en *fa*; b) en *mi* bémol. Inédit.

S.Nº 06: *Sonatine* pour piano, 4 mains, en *ré* mineur. Janvier 1879. «À MM. Alfredo et Giulio Cesare». Inédit.

S.Nº 07: *Le Rideau de ma voisine*. D'après Alfred de Musset. Mars 1879. 2 versions: a) en *fa* majeur; b) en *mi* bémol majeur. Inédit.

S.Nº 08: *O Salutaris*, motet pour basse et orgue ou piano. 14 mai 1879. Manuscrit, inédit.

S.Nº 09: *La Veuve du Roi basque*, ballade pour orchestre, soli et chœur. Texte de Léon Brethous-Lafargue. Composée vers mai-juin 1879. Version piano-chant terminée le 2 juillet à Paris; version orchestrale terminée à Zurich le 20 août. Inédit.

S.Nº 10: *L'Albatros*, en *mi* bémol. Texte de Baudelaire. Cannes, octobre 1879. Publié dans la revue *Dissonanz/Dissonance*, n° 23, février 1990.

S.Nº 01: *Lilacs*. Text by Maurice Bouchor. 2 versions: a) *In the Forest*, in C major, without indication of tempo; b) *Lilacs*, in C major, "Moderate tempo". Without dedication. Unpublished.

S.Nº 02: *Song*, in G major. Text by Maurice Bouchor. 1877. "To my parents". Durand-Schoenewerk, 1878.

S.Nº 03: *Soul of the Trees*, in D major. Text by Maurice Bouchor. 1877 or 1878. "To Cornelius Coster". Durand-Schoenewerk, 1878.

S.Nº 04: *Sonatina* for piano for 4 hands, in G major. April 1878. "To Misses Marie and Aline André". Unpublished.

S.Nº 05: *Little Path*. Text by Maurice Bouchor. December 1878. 2 versions: a) in F minor; b) in E-flat minor. Unpublished.

S.Nº 06: *Sonatina* for piano for 4 hands, in D minor. January 1879. "To Messrs Alfredo and Giulio Cesare". Unpublished.

S.Nº 07: *My Neighbour's Window*. According to Alfred de Musset. March 1879. 2 versions: a) in F major; b) in E-flat major. Unpublished.

S.Nº 08: *O Salutaris*, motet for bass and organ or piano. 14 May 1879. Manuscript, unpublished.

S.Nº 09: *Widow of the King of the Basques*, ballad for orchestra, solo voices & choir. Text by Léon Brethous-Lafargue. Composed about May-June 1879. Version for piano and voices completed on 2 July in Paris; orchestral version completed in Zurich on 20 August. Unpublished.

S.Nº 10: *Albatross*, in E-flat minor. Text by Baudelaire. Cannes, October 1879. Published in the *Dissonance* magazine, N° 23, February 1990.

SN^o 11: *Hylas*, «Poème antique pour soli, chœur et orchestre» sur un poème de Leconte de Lisle. Automne 1879. Manuscrit demeuré incomplet (en version préorchestrale).

Opus 1: *Cinq Fantaisies* pour piano, à 2 mains. «A Monsieur Léopold Cesare». Automne 1879. Durand-Schoenewerk (1879). A la demande du compositeur.

SN^o 12: *Jeanne d'Arc*, «scène lyrique avec soli et chœurs pour voix de femme». Paroles de xxx. Paris début juin-juillet 1879; terminée en 1880. «A Mme Frédéric Ozanam». Raimon Parent (1881).

SN^o 13: *Sonate* pour piano en *fa* mineur. Ouchy, 4-24 septembre 1880. «A Mme Saint-Cyr de Rayssac». Inédit.

SN^o 14: *Fugues* sur des thèmes de Bach, Hesse, Massenet, Franck, Saint-Saëns. 23 octobre, 20 novembre, 11 décembre 1880; 12 janvier, 3 février, 18 14/3 81 (*sic*), 12 mai et juin 1881. Inédit.

SN^o 15: *Esmeralda*, d'après Victor Hugo (acte IV, sc. 1). Existe en 4 manuscrits datés du 2 avril 1880 au 4 décembre. Inédit.

SN^o 16: *Hymne à la Nature*, chœur à 4 voix avec accompagnement d'orchestre. Poème d'Armand Silvestre. Daté 18 1/4 81. Inédit.

SN^o 17: *Andante et Allegro*, pour clarinette avec accompagnement de piano. 28 avril 1881. Inédit. Révision de Robert Fontaine, Billaudot, 1977.

SN^o 18: *L'Arabe*, chœur pour voix d'hommes avec solo de ténor (concours d'essai pour le prix de Rome). Paris, 13 mai 1881. Inédit.

SN^o 11: *Hylas*, “Ancient poem for solo voices, chorus and orchestra”, based on a poem by Leconte de Lisle. Autumn 1879. An incomplete surviving manuscript (in pre-orchestral version).

Opus 1: *Five Fantasias* for piano, for two hands. “To Mr Léopold Cesare”. Autumn 1879. Durand-Schoenewerk (1879). At the request of the composer.

SN^o 12: *Joan of Arc*, “lyrical scene with solo voices and choruses for female voices”. Text by xxx. Paris, begun in June-July 1879; completed in 1880; “To Mrs Frederic Ozanam”. Raimon Parent (1881).

SN^o 13: *Sonata* for piano in F minor. Ouchy, 4-24 September 1880; “ To Mrs Saint-Cyr de Rayssac”. Unpublished.

SN^o 14: *Fugues* on themes from Bach, Hesse, Massenet, Franck Saint-Saëns. 23 October, 20 November, 11 December 1880; 12 January, 3 February, 18 14/03.81 (*sic*), 12 May & June 1881. Unpublished.

SN^o 15: *Esmeralda*, after Victor Hugo (act IV, sc. 1). Exists in four manuscripts dated from 2 April 1880 to 4 December. Unpublished.

SN^o 16: *Hymn to Nature*, 4-voice choir with orchestral accompaniment. Poem by Armand Silvestre. Dated 18.01./04.81. Unpublished.

SN^o 17: *Andante and Allegro*, for clarinet with piano accompaniment. 28 April 1881. Unpublished. Revision by Robert Fontaine, Billaudot, 1977.

SN^o 18: *Arab*, chorus for male voices with tenor solo (competition preliminaries for the Rome Prize). Paris, 13 May 1881. Unpublished.

Opus 2: *Sept Mélodies* pour chant et piano

- a) *Nanny*, en 2 versions (*fa* majeur et *mi* majeur). Poème de Leconte de Lisle (*Poèmes antiques*). 18 juin 1880. 23 12 1882 à la SNM (Mme Storm).
- b) *Le Charme*, en *mi* bémol majeur. Poème d'Armand Silvestre (*Chanson des heures*). Cannes, octobre 1879, peut-être même fin septembre.
- c) *Les Papillons*, en *sol* majeur. Poème de Théophile Gautier. 6 juin 1880.
- d) *La Dernière Feuille*, en *si* mineur. Poème de Théophile Gautier. 6 juin 1880. 23 12 82 à la SNM (Mme Storm).
- e) *Sérénade italienne*, en *si* majeur. Poème de Paul Bourget. 26 juin 1880. 23 12 82 à la SNM (Mme Storm).
- f) *Hébé*, chanson grecque dans le mode phrygien. Poème de Louise Ackermann. Paris, 24 juin 1882. «A Mlle Eva Callimaki-Catargi» Cette mélodie a été instrumentée (vers 1886-1887) pour 2 grandes flûtes, 1 flûte alto, harpe, 2 altos et 2 violoncelles.
- g) *Le Colibri*, en *ré* bémol majeur. Poème de Leconte de Lisle. Biarritz (début) 1882. «A Lady Harbord». 23 12 82 à la SNM (Mme Storm). Hamelle, fin 1882. *Le Colibri*: transcription pour chant, violon (ou violoncelle) et piano par J. Griset. Hamelle, 1913. Transcription par Francis Salabert, pour orchestre avec piano conducteur. Francis Salabert, 1928. Harmonisation pour 4 voix mixtes *a cappella* ou avec piano d'accompagnement, par Aimé Steck. Hamelle, 1955.

Opus 3: *Trio* en *sol* mineur pour piano, violon, violoncelle. Été 1881; terminé à Montbovon à la mi-septembre 1881. 8 4 82 à la SNM (André Messager, piano; Rémy violon; Delsart violoncelle). Rouart-Lerolle, 1919.

Opus 2: *Seven Melodies* for voice and piano

- a) *Nanny*, in two versions (F major and E major). Poem by Leconte de Lisle (*Ancient Poems*). 18 June 1880. 23.12.1882 in SNM (Mrs Storm).
- b) *Charm*, in E-flat major. Poem by Armand Silvestre (*Song of the Hours*). Cannes, October 1879, possibly even end of September.
- c) *Butterflies*, in G major. Poem by Théophile Gautier. 6 June 1880.
- d) *The Last Leaf*, in B minor. Poem by Théophile Gautier. 6 June 1880. 23.12.82 in SNM (Mrs Storm).
- e) *Italian Serenade*, in B major. Poem by Paul Bourget. 26 June 1880. 23.12.82 in SNM (Mrs Storm).
- f) *Hebe*, Greek song in Phrygian style. Poem by Louise Ackermann. Paris, 24 June 1882. "To Miss Eva Callimaki-Catargi". This tune was arranged (circa 1886-1887) for two flutes, 1 alto flute, harp, 2 violas and 2 cellos.
- g) *Hummingbird*, in D-flat major. Poem by Leconte de Lisle. Biarritz (beginning of) 1882. "For Lady Harbord". 23.12.82 in SNM (Mrs Storm). Hamelle, end of 1882. *Hummingbird*: transcription for voice, violin (or cello) and piano by J. Griset. Hamelle, 1913. Transcription for orchestra with a leading piano part by Francis Salabert. Francis Salabert, 1928. Harmonization for four mixed voices *a cappella* or with piano accompaniment by Aimé Steck. Hamelle, 1955.

Opus 3: *Trio* in G minor for piano, violin, cello. Summer 1881; completed in Montbovon in mid-September 1881. 08.04.82 at SNM (André Messager, piano; Rémy, violin; Delsart, cello). Rouart-Lerolle, 1919.

SN^o 19: *Nous nous aimerons, en mi bémol mineur*. Poème de Maurice Bouchor (*Les Poèmes de l'Amour et de la Mer*). «Etampes, 31 août 1882». Inédit.

Opus 4: *Les Caprices de Marianne*, comédie lyrique d'après Musset, II, Entracte (Mort de Coelio). Paris, 3 juillet 1882-1884. Création (du seul Entracte): SNM, 18 4 85. Inédit.

Opus 5: *Viviane*, poème symphonique, d'après la légende de la Table ronde. Paris-Vincennes, juillet 1882; Etampes, 18 septembre 1882; Paris, 18 décembre 1882. «A Jeanne Escudier». Paris 18.12.1882 à la SNM. Réorchestration: Heiden, 23 Juli (*sic*) 1887 – Paris 15 novembre 1887. Créée dans la première version le 31 3 1883 à la SNM, salle Erard, direction Colonne, dans la seconde version, réorchestrée, le 29 1 88 (Lamoureux). Bornemann.

Opus 6: *Deux Motets pour voix (baryton), violon, violoncelle, harpe et orgue*
a) *Deus Abraham, en la*. Juin 1883
b) *Ave verum, en fa majeur*. Pressagny l'Orgueilleux, 13 septembre 1883. Première audition, vers 1890, en Belgique. Une seconde version existe de *l'Ave verum, en ré majeur*.

Opus 7: *Hélène*, drame lyrique en 2 actes, d'après Leconte de Lisle. Paris, 21 avril 1883; Boutteront, 30 juillet 1884; Villers-sur-Mer, 2 septembre 1884; Crémault, juillet 1886. Deux scènes furent données à la SNM les 14 5 1887 et 21 1 1888. Inédit sauf Chœur du I^{er} acte, sc. III, avec accompagnement de piano, E. Bondoux (1894), et (*idem*) Rouart-Lerolle (1909).

SN^o 20: *Marche militaire pour piano, en la bémol*. Septembre ou octobre 1884. Inédit.

SN^o 19: *We Shall Love Each Other*, in E-flat minor. Poem by Maurice Bouchor (*Poems of Love and the Sea*). Etampes, 31 August 1882. Unpublished.

Opus 4: *The Caprices of Marianne*, a lyric comedy after Musset, II, Antract (Death of Coelio). Paris, 3 July 1882-1884. Performance (Antract only): SNM, 18.04.85. Unpublished.

Opus 5: *Viviane*, a symphonic poem, based on the legends of the Round Table. Paris-Vincennes, July 1882; Etampes, 18 September 1882; Paris, 18 December 1882. "To Jeanne Escudier". Paris, 18.12.82 at SNM. Reorchestration: Heiden, 23 July 1887 – Paris, 15 Nov. 1887. Performed in its first version on 31.03.1883 at SNM, Erard Hall, conducted by Colonne, in the second version, orchestrated anew, on 29.01.88 (Lamoureux). Bornemann.

Opus 6: *Two Motets for voice (baritone), violin, cello, harp and organ*
a) *Deus Abraham, in A major*. June 1883
b) *Ave verum, in F major*. Pressagny l'Orgueilleux, 13 September 1883. First performance about 1890, in Belgium. There exists a second *Ave verum* version, in D major.

Opus 7: *Helene*, lyrical drama in two acts, after Leconte de Lisle. Paris, 21 April 1883; Boutteront, 30 July 1884; Villers-sur-Mer, 2 September 1884; Crémault, July 1886. Two scenes were performed at SNM on 14.05.1887 and 21.01.1888. Unpublished, except for the Chorus from Act I, sc. III, with piano accompaniment, E. Bondoux (1894), and (*ibid.*) Rouart-Lerolle (1909).

SN^o 20: *Military march for piano, in A-flat major*. September or October 1884. Unpublished.

SN^o 21: *Chanson de nocés dans les bois*, en ut majeur, imité d'un chant lituanien par André Theuriet, pour soprano et ténor. 24 mars 1884. Une mention au crayon stipule: «opus 11 n^o 3, 15 juin 1885». Inédit.

SN^o 22: *Le Mort maudit*, en ré mineur, «Complainte dans le style populaire» pour chant et piano. Texte de Jean Richepin. 24 mars 1884. Inédit.

Opus 8: *Quatre Mélodies* sur des poèmes de Maurice Bouchor (tirés du recueil *Les Poèmes de l'Amour et de la Mer*)

a) *Nocturne*, en mi majeur. «Cannes, 20 mars 86»: cette date, figurant sur le manuscrit, a été changée lors de l'impression en «Cannes, février 1886».

b) *Amour d'antan*, en mi mineur. Etampes, du 22 août au 29-31 août 1882. Revue à Cuincy, le 6 septembre 1890.

c) *Printemps triste*, en ut mineur. Pressagny l'Orgueilleux, 23 septembre 1883; revue à Crémault, le 28 août 1888.

d) *Nos souvenirs*, en ut dièse mineur. Crémault, 28 juillet 1888. Bondoux (1897), Rouart-Lerolle (1910).

Nocturne: arrangement pour orchestre, avec piano conducteur, par S. Chapelier, Rouart-Lerolle (1923).

Opus 9: *Hymne védique*, chœur à 4 voix mixtes avec accompagnement orchestral, d'après Leconte de Lisle. Cannes, janvier-27 février 1886. «A M. César Franck». 3 5 1887, salle Erard (SNM). Hamelle. A l'origine, l'œuvre porte le numéro d'opus 15, corrigé au crayon en 13 puis en 9.

SN^o 23: *Epithalame*, mélodie pour chant et piano, en la. Cannes, 25 mars 1886. «A Maurice Bouchor». Inédit.

SN^o 21: *Wedding Song in the Woods*, in C major, imitation of a Lithuanian song by André Theuriet, for soprano and tenor. 24 March 1884. A pencil note informs: “opus 11 N^o 3, 15 June 1885.” Unpublished.

SN^o 22: *The Cursed Dead Man*, in D minor, “A complaint in the folk style” for singing and piano. Text by Jean Richepin. “24 March 1884”. Unpublished.

Opus 8: *Four Melodies* to poems by Maurice Bouchor (from the collection *Poems of Love and the Sea*)

a) *Nocturne*, in E major. “Cannes, 20 March 86”: this date, written on the manuscript, was changed in print to “Cannes, February 1886”.

b) *A Former Love*, in E minor. Etampes, from 22 August to 29-31 August 1882. Reviewed in Cuincy, 6 September 1890.

c) *Sad Spring*, in C minor. Pressagny l'Orgueilleux, September 23, 1883; reviewed again in Crémault, 28 August 1888.

d) *Our Memories*, in C-sharp minor. Crémault, 28 July 1888. Bondoux (1897), Rouart-Lerolle (1910). *Nocturne*: arrangement for orchestra, with a leading piano part, by S. Chapelier, Rouart-Lerolle (1923).

Opus 9: *Vedic Hymn*, mixed 4-voice choir with orchestral accompaniment, after Leconte de Lisle. Cannes, January – 27 February 1886. “To Mr César Franck”. 03.05.1887, Erard Hall (SNM). Hamelle. Initially the work bore the number of opus 15, corrected in pencil to 13, then to 9.

SN^o 23: *Epithalamium*, melody for voice and piano, in A major. Cannes, 25 March 1886. “To Maurice Bouchor”. Unpublished.

Opus 10: *Solitude dans les bois*, poème symphonique pour orchestre. Crémault à partir du 15 juin 188, environ, orchestré à Bellevue en août-septembre 12 11 1886, théâtre de l'Eden (Lamoureux). Détruit par le compositeur.

Opus 11: *Deux Duos*

a) *La Nuit*, en la bémol (pour soprano, baryton ou soprano, mezzo et piano). Poème de Théodore de Banville. Pressagny l'Orgueilleux, 4 septembre 1883. «A Madame I. Allin». Créé en 1887, Chausson au piano; repris le 18 5 97. Hamelle (1883). Orchestré par le compositeur (28 mars 1897). Créé sous cette forme sous la direction de Vincent d'Indy.

b) *Le Réveil*, en mi majeur (pour 2 soprani ou soprano, ténor et piano). Texte d'Honoré de Balzac. Crémault, 14-15 juillet 1886. «A Madame Pauline Roger». Créé par Mlles Blanc et Thérèse Roger.

Opus 12: *Trois Motets*

a) *Ave Maria* en mi majeur, pour soprano/sopraniste («enfant de chœur solo») et chœur à 4 voix mixtes avec accompagnement de harpe ou piano, orgue (violon) et violoncelle. 25 février 1885. «A Léon Husson». Inédit. Vers le 20 octobre 1889, SNM. Réduction de l'accompagnement pour orgue ou harmonium seul par Guy de Lioncourt. Edition de la Schola Cantorum, Paris 1939.

b) *Tota pulchra es*, motet pour soprano et orgue ou piano en la bémol majeur, la majeur (ces deux versions datées «Paris 5 juillet 86») et sol majeur (transcription sans doute ultérieure, non datée mais très certainement de 1886). Rouart-Lerolle (1922).

Opus 10: *Solitude among the Trees*, symphonic poem for orchestra. Crémault, from ca. 15 June 188[?], orchestrated at Bellevue in August-September. 12.11.1886, Eden Theater (Lamoureux). Destroyed by the composer.

Opus 11: *Two Duets*

a) *Night*, in A-flat major (for soprano, baritone or soprano, mezzo-soprano and piano). A poem by Théodore de Banville. Pressagny l'Orgueilleux, 4 September 1883. "To Mrs I. Allin". Performed 1887, Chausson at the piano; again 18.05.97. Hamelle (1883). Orchestrated by the composer (28 March 1897). Performed in this form under the direction of Vincent d'Indy.

b) *Awakening*, in E major (for two sopranos or soprano, tenor and piano). Text by Honoré de Balzac. Crémault, 14-15 July 1886. "To Mrs Pauline Roger". Performed by Misses Blanc and Thérèse Roger.

Opus 12: *Three Motets*

a) *Ave Maria* in E major, for soprano/male soprano ("children's choir soloist") and four-voice mixed choir with accompaniment of harp or piano, organ (violin) and cello. 25 February 1885. "To Léon Husson". Unpublished. About 20 October 1889, SNM. Reduction of the accompaniment to organ or harmonium solo by Guy de Lioncourt. Schola Cantorum, Paris 1939.

b) *Tota pulchra es*, motet for soprano and organ or piano in A-flat major, A major (these two versions dated "Paris 5 July 86") and G major (transcription undoubtedly later, undated, but certainly from 1886). Rouart-Lerolle (1922).

c) *Ave Maris Stella*, en ut, pour contralto-baryton et harmonium. 2^e version avec accompagnement de piano ou orgue. «Bellevue, 28 octobre 1886». Inédit.

Opus 13: *Quatre mélodies* pour chant et piano.

a) *Apaisement*, en mi mineur, poème de Verlaine. «Les Hélas, 8 septembre 1885». «A Camille Benoît».

b) *Sérénade*, en mi mineur, poème de Jean Lahor. «Crémault, 24 juin 1887». «A Maurice Bagès de Trigny».

c) *L'Aveu*, en ré mineur. Poème de Villiers de L'Isle-Adam. «Crémault, 11 juillet 1885». «A Paul Poujaud».

d) *La Cigale*, en si mineur. Poème de Leconte de Lisle. «Crémault, 12 juillet 1887». «A Mlle Marie Escudier». Hamelle.

Opus 14: *La Caravane*, en mi mineur, pour mezzo-soprano ou baryton. Poème de Théophile Gautier. «Crémault, 14 juillet 1887». «A Ernest van Dyck». 6 4 1880 à la SNM (Baudoin Bagnet, ténor). Orchestrée dans une version pour ténor le 20 octobre 1887 à Paris (2 flûtes, hautbois, clarinette, basson, 4 cors, 2 trompettes, 3 trombones, timbale, cordes – dont 4 contrebasses).

Opus 15: *Chant nuptial*, en sol, pour chœur de femmes et piano (2 sopranos, 2 contraltos) avec accompagnement de violon, harpe, orgue (ou violon et piano) d'après Leconte de Lisle. «Opus 20» initialement, corrigé en opus 15. «Paris-Crémault, 1^{er} juin 1888». «A Madame Camille Chevillard». 2 2 1901 (chœur de Thérèse Roger). Hamelle. Transcription et arrangement de Francis Salabert pour orchestre et piano conducteur. Salabert (1928).

c) *Ave Maris Stella*, in C major, for contralto-baritone and harmonium. Second version with accompaniment of piano or organ. “Bellevue, 28 October 1886.” Unpublished.

Opus 13: *Four Melodies* for voice and piano.

a) *Serenity*, in E minor, a poem by Verlaine. “Les Hélas, 8 September 1885”. “To Camille Benoît”.

b) *Serenade*, in E-flat minor, poem by Jean Lahor. “Crémault, 24 June 1887”. “To Maurice Bagès de Trigny”.

c) *Confession*, in D minor. Poem by Villiers de L'Isle-Adam. “Crémault, 11 July 1885”. “To Paul Poujaud”.

d) *Cricket*, in B minor. Poem by Leconte de Lisle. “Crémault, 12 July 1887”. “To Miss Marie Escudier”. Hamelle.

Opus 14: *Caravan*, in E minor, for mezzo-soprano or baritone. Poem by Théophile Gautier. “Crémault, 14 July 1887”. “To Ernest van Dyck”. 06.04.1880 in SNM (Baudoin Bagnet, tenor). Orchestrated in the version for tenor on 20 October 1887 in Paris (2 flutes, oboe, clarinet, bassoon, 4 horns, 2 trumpets, 3 trombones, kettle drum, strings – including 4 double basses).

Opus 15: *Wedding Song*, in G major, for women's choir and piano (2 sopranos, 2 contraltos) accompanied by violin, harp, organ (or violin and piano), after Leconte de Lisle. Originally “Opus 20”, changed to Opus 15. “Paris-Crémault, 1 June 1888”. “To Mme Camille Chevillard”. 02.02.1901 (chorus by Thérèse Roger). Hamelle. Transcription and arrangement for orchestra and leading piano by Francis Salabert. Salabert (1928).

Opus 16: *Trois Motets*

a) *Lauda Sion* en sol pour soprano ou ténor avec accompagnement de 2 violon, harpe, orgue (ou violon et piano). Opus 21 initialement, corrigé en opus 16. «Crémault, 31 mai 1888». Inédit.

b) *Benedictus* en la, pour 2 sopranos et orgue. «Cuincy, 31 mai-1^{er} juin 1890». Inédit.

c) *Pater Noster*, en fa dièse mineur, pour soprano et piano, orgue ou harmonium. «Civray, 25 juillet 91». Rouart-Lerolle (1922).

Opus 17: *Chansons de Miarka*. Poèmes de Jean Richepin.

a) *Les Morts*, en ut dièse mineur pour chant et piano. «Crémault, 3 mai 1888». Orchestrée par l'auteur.

b) *La Pluie*, en fa dièse majeur. «Crémault, 26 juin 1888». «A Mlle Fanny Lépine». 18 5 97 à la SNM (Thérèse Roger). Bornemann.

Opus 18: *La Tempête*, musique de scène pour la comédie de Shakespeare, traduction de Maurice Bouchor.

1) *Chanson d'Ariel*, en la bémol (2 flûtes, 2 hautbois, 2 clarinettes en si bémol, 2 bassons, 2 cors à piston en fa, 2 trompettes en fa, 2 tambours, 3 timbales, gong, harpe, quatuor des cordes, célesta). Réduit pour le Petit Théâtre de Marionnettes à 3 cordes, flûte, harpe et «typophone» de Mustel (célesta).

2) *Mélodrame*, en la majeur, pour quatuor à cordes et contrebasse avec sourdines.

3) *Mélodrame*, pour flûte, clarinette en si bémol, 2 cors en fa, harpe, quatuor.

4) *Chanson de Stephano*, en si bémol, récitatif non accompagné.

5) *Chanson de Caliban*, en fa.

6) *Air*, en sol, pour flûte et tambourin.

7) *Air de danse*.

Opus 16: *Three Motets*

a) *Lauda Sion*, in G major, for soprano or tenor accompanied by two violins, harp, organ (or violin and piano). Originally Opus 21, changed to Opus 16. «Crémault, 31 May 1888». Unpublished.

b) *Benedictus*, in A major, for 2 sopranos and organ. «Cuincy, 31 May-1 June 1890». Unpublished.

c) *Pater Noster*, in F-sharp minor, for soprano with piano, organ or harmonium. «Civray, 25 July 91». Rouart-Lerolle (1922).

Opus 17: *Songs of Miarka*. Poems by Jean Richepin.

a) *The Dead*, in C-sharp minor, for voice and piano. «Crémault, 3 May 1888». Instrumentation by the composer.

b) *Rain*, in F-sharp major. «Crémault, 26 June 1888». «To Miss Fanny Lépine». 18.05.97 in SNM (Thérèse Roger). Bornemann.

Opus 18: *The Tempest*, stage music to Shakespeare's comedy, translation by Maurice Bouchor.

1) *Ariel's Song*, in A-flat major (2 flutes, 2 oboes, 2 clarinets in B tuning, 2 bassoons, 2 French horns in F tuning, 2 trumpets in F tuning, 2 drums, 3 timpani, gong, harp, string quartet, celesta). Arranged for the Little Puppet Theatre for 3 strings, flute, harp and Mustel's «typophone» (celesta).

2) *Melodrama*, in A major, for string quartet and double bass with dampers.

3) *Melodrama*, for flute, clarinet in B tuning, 2 horns in F tuning, harp, quartet.

4) *Song of Stefano*, in B flat major, unaccompanied recitative.

5) *Song of Caliban*, in F major.

6) *Aria*, in G major, for flute and tambourine.

7) *A Dance Melody*.

8) (non numéroté) en *fa*.
(Mélodrame).

9) *Scène des déesses*, en *sol* (Juno-Cérès). Mode de *ré* pour voix, 2 flûtes, hautbois, clarinette, basson, 2 cors, 2 trompettes, 3 tambours, timbales, harpe, quatuor (violons 1 et 2)

a) Entrée de Junon et Cérès

b) «Heureuses richesses»

c) Danse des nymphes et des moissonneurs. Flûte solo.

10) *Et encore ceci*, en *fa*. Cors à pistons en *fa*.

11) *Monologue de Prospero*, en *mi* pour flûte, hautbois, clarinette, basson, cor, 3 tambours, trompette, timbales en *mi* et *si*, quatuor des cordes.

12) *Chanson d'Ariel* en *si* bémol, en solo (non accompagné). Partition inédite sauf n^{os} 1 et 12 (*Chanson d'Ariel*), 7 (*Air de danse*), 9 (*Duo de Junon et Cérès*, 9^e *Danse rustique*). Orchestration réduite à flûte, cor en *ré*, gong, violon, alto, harpe, triangle et célesta pour les représentations du Théâtre des Marionnettes. «Crémault, juillet 1888». 1 2 1888 au Petit Théâtre de Marionnettes de la rue Vivienne (chant: Mlle Thérèse Guyon; harpe: Mme Hettisch). Bornemann (1902).

SN^o 24: *Les Oiseaux*, musique de scène (flûte et harpe) pour la pièce d'Aristophane. «Paris, mars 89». Mi-avril 1889 au Théâtre de Marionnettes de la rue Vivienne. Inédit.

Opus 19: *Poème de l'Amour et de la Mer*. Texte de Maurice Bouchor.

1) *La Fleur des Eaux*. Été 1882; Cuincy, 16 juin 1890; revu en juin 1893.

2) *Interlude* (pour orchestre seul).

3) *La Mort de l'Amour*. Crémault 1887. Le final, publié séparément sous le titre «Le Temps des Lilas»: Bellevue, 1886. «A Henri Duparc». 21 2 93 à Bruxelles,

8) (without number) in F major.
(Melodrama).

9) *Scene of the Goddesses*, in G major (Juno-Ceres). Key of D major for voices, 2 flutes, oboe, clarinet, bassoon, 2 French horns, 2 trumpets, 3 drums, timpani, harp, quartet (violins 1 and 2)

a) Entry of Juno and Ceres

b) "Fortunate riches"

c) Dance of the nymphs and reapers. Flute solo.

10) *And Then There's This*, in F major. French horns in F tuning.

11) *Prospero's Monologue*, in E major for flute, oboe, clarinet, bassoon, French horn, 3 drums, trumpet, E and B timpani, string quartet.

12) *Ariel's Song*, in B-flat major, solo (unaccompanied). Score not published except for Nos. 1 and 12 (*Song of Ariel*), 7 (*Dance Melody*), 9 (*Duet of Juno and Ceres*), 9 [?] (*Country Dance*). Instrumentation reduced to flute, horn in D tuning, gong, violin, viola, harp, triangle and celesta for performances in the Puppet Theatre. "Crémault, July 1888". 01.02.1888 in the Little Puppet Theatre at Vivienne Street (singing: Miss Thérèse Guyon; harp: Mrs Hettisch). Bornemann (1902).

SN^o 24: *Birds*, stage music (flute and harp) for a play by Aristophanes. "Paris, March 89". Mid-April 1889 in the Puppet Theatre at Vivienne Street. Unpublished.

Opus 19: *Poem of Love and the Sea*. Text: Maurice Bouchor.

1) *The Flower of the Waters*. Summer 1882; Cuincy, 16 June 1890; revised again in June 1893.

2) *Interlude* (for orchestra only).

3) *Death of Love*. Crémault 1887. The finale, published separately as "The Time of Lilacs": Bellevue, 1886. "To Henri Duparc". 21.02.93 in Brussels,

les XX (Désiré Demest et Chausson au piano); avec orchestre: 8 4 1893 à la SNM et été 1893, Bruxelles, concerts Ysaÿe. Bondoux (1896), Rouart-Lerolle (1919).

Opus 20: *Symphonie en si bémol*. «Crémault, 2 septembre 89. Civray, 23 août 90». Orchestration terminée en décembre 1890 (cf. 2^e mouvement, signé et daté: Plombières, 18/6 (1890). 1^{er} mouvement: «Biarritz 6 et 15 décembre 1890; 3^e mouvement: «Biarritz 6 et 15 Décembre 1890 »). 18 4 1891 à la SNM, salle Erard (direction Chausson), 13 5 1897 au Cirque d'Hiver (Orchestre philharmonique de Berlin, direction Arthur Nikisch). Rouart-Lerolle. Réduction piano 4 mains: Bondoux (1896).

SN^o 25: *Tantum ergo*, en sol majeur pour soprano et accompagnement d'orgue, violon et harpe (ou piano). «Civray 12 août 91». Art catholique éditeur, Paris, s.d.

Opus 21: *Concert*, en ré majeur pour piano, violon et quatuor à cordes. «Crémault, mai 1889» («Andante»); «Ayssac, 1890» (Sicilienne); «Civray, 25 juin 1891» (1^{er} Mvt); «Civray, 8 juillet 1891» (Finale). «A Eugène Ysaÿe». 26 2 92 à Bruxelles, les XX (Ysaÿe); 23 4 92 à la SNM. Rouart-Lerolle.

Opus 22: *La Légende de sainte Cécile*, musique pour le drame de Maurice Bouchor. Soli, chœur de femmes et petit orchestre. «Civray, mi-juillet 1891»; terminé le 28 septembre 1891. «A Raymond Bonheur». 30 1 1892 au Petit Théâtre de Marionnettes. Joubert.

Opus 23: *Le Roi Arthur*, drame lyrique en 3 actes et 6 tableaux. Livret d'Ernest Chausson. Acte I: «Crémault, mai 1888»; «Biarritz, oct 88»; «Crémault,

at XX (Désiré Demest and Chausson at the piano); with orchestra: 08.04.1893 at the SNM and in the summer of 1893, Brussels, Concerts Ysaÿe. Bondoux (1896), Rouart-Lerolle (1919).

Opus 20: *Symphony in B-flat major*. “Crémault, 2 September 89; Civray, 23 August 90”. Orchestration completed in December 1890 (cf. part two, signed and dated: Plombières, 18.6 (1890). Part one: “Biarritz 6 and 15 December 1890”; part three: “Biarritz 6 and 15 December 1890”). 18.04.1891 at the SNM, Erard Hall (under the direction by Chausson), 13.05.1897 at the Winter Circus (Berlin Philharmonic Orchestra, conducted by Arthur Nikisch). Rouart-Lerolle. Arrangement for piano for 4 hands: Bondoux (1896).

SN^o 25: *Tantum ergo*, in G major, for soprano accompanied by organ, violin and harp (or piano). “Civray, 12 August 91.” Catholic Art Publishing House, Paris, no date.

Opus 21: *Concerto*, in D major, for piano, violin and string quartet. “Crémault, May 1889” (Andante); “Ayssac, 1890” (Sicilienne); “Civray, 25 June 1891” (First movement); “Civray, 8 July 1891” (Finale). “To Eugène Ysaÿe”. 26.02.92 in Brussels, at XX (Ysaÿe); 23.04.92 at the SNM. Rouart-Lerolle.

Opus 22: *Legend of Saint Cecilia*, music to a drama by Maurice Bouchor. Solo voices, female chorus and small orchestra. “Civray, mid-July 1891”; completed 28 September 1891. “To Raymond Bonheur”. 30.01.1892 at the Little Puppet Theatre. Joubert.

Opus 23: *King Arthur*, a lyrical drama in 3 acts and 6 pictures. Libretto: Ernest Chausson. Act I: “Crémault, May 1888”; “Biarritz, October 88”; “Crémault,

25 avril 89»; «Crémault, 4 juillet 89». Acte II: «Crémault, août 88»; «Crémault, mai 89»; «Crémault, 1^{er} juillet 89»; «Luzancy, 13 juin 92»; «Luzancy, 14 août 92»; «Clarens 8 oct. 92»; «Clarens, 28 nov. 92». Acte III: «Luzancy, 9 mai 93»; «Royan, 6 sept. 93»; «Burgenstock, samedi 29 sept. 1894». 30 11 1903 au théâtre de la Monnaie, à Bruxelles. Partition chant et piano: Choudens (1900).

Opus 24: *Serres chaudes*, cinq mélodies pour chant et piano. Poèmes de M. Maeterlinck. «A Thérèse Roger».

1) *Serre chaude*, en *si* mineur. Paris, 13 mars 1896.

2) *Serre d'ennui*, en *mi* mineur. Luzancy, 7 juillet 1893.

3) *Lassitude*, en *fa* dièse mineur. «Luzancy, 31 (sic) juin 1893».

4) *Fauve las*, en *fa* mineur. «Paris, février 1896».

5) *Oraison*, en *mi* bémol mineur. Fiesole, «février 1895-Paris, 27 février 1896». 3 4 1897 à la SNM (Thérèse Roger et Edouard Risler). Bondoux puis Rouart-Lerolle. Les Brouillons conservés à la Bibliothèque nationale de Paris révèlent l'existence de deux autres *Serres chaudes*, l'une (*Feuillage du cœur*, 7^e poème du recueil) à peine esquissée, l'autre (*Reflets*, 24^e poème du recueil) menée à terme mais non datable: elle figure entre *Lassitude* de juin 1893 et *Fauve las* de février 1896.

Opus 25: *Poème*, pour violon et orchestre. «Paris, (vers le 15) avril 1896-Glion, 29 juin 1896». «A Eugène Ysaÿe». 27 12 96, Concerts du Conservatoire à Nancy (soliste: Ysaÿe, direction: Ropartz); 4 4 97, concerts Colonne, Paris (soliste: Ysaÿe). Breitkopf et Haertel à Leipzig puis Hamelle (un arrangement pour violon et piano parut à Leipzig, chez Breitkopf).

25 April 89"; "Crémault, 4 July 89". Act II: "Crémault, August 88"; "Crémault, May 89"; "Crémault, 1 July 89"; "Luzancy, 13 June 92"; "Luzancy, 14 August 92"; "Clarens, 8 October 92"; "Clarens, 28 November 92". Act III: "Luzancy, 9 May 93"; "Royan, 6 September 93"; "Burgenstock, Saturday 29 September 1894". 30.11.1903 at the Theatre de la Monnaie, in Brussels. Voice and piano score: Choudens (1900).

Opus 24: *Greenhouses*, five melodies for voice and piano. Poems by M. Maeterlinck. "To Thérèse Roger".

1) *Greenhouse*, in B-flat minor. Paris, 13 March 1896.

2) *The Orangery of Boredom*, in E minor. Luzancy, 7 July 1893.

3) *Weariness*, in F-sharp minor. Luzancy, 31 (sic!) June 1893".

4) *Fatigued Beasts*, in F minor. "Paris, February 1896".

5) *Prayer*, in E-flat minor. Fiesole, "February 1895-Paris, 27 February 1896". 03.04.1897 in SNM (Thérèse Roger and Edouard Risler). Bondoux, then Rouart-Lerolle. Manuscripts kept at the National Library in Paris reveal the existence of two other *Greenhouses*, one (*Leaves of the Heart*, seventh poem of the collection) barely sketched, the other (*Reflections*, twenty-fourth poem of the collection) completed, but not dated: it is between *Weariness* of June 1893 and *Fatigued Beasts* of February 1896.

Opus 25: *Poem*, for violin and orchestra. "Paris, (about 15) April 1896-Glion, 29 June 1896". "To Eugène Ysaÿe". 27.12.96, Concerts of the Nancy Conservatory (soloist: Ysaÿe, conductor: Ropartz); 04.04.97, Concerts Colonne, Paris (soloist: Ysaÿe). Breitkopf und Haertel in Leipzig, then Hamelle (arrangement for violin and piano was published by Breitkopf in Leipzig).

Opus 26: *Quelques danses*, pour piano (2 mains)

- 1) *Dédicace*, en sol. «28 août 1896, Bas Bel-Air».
- 2) *Sarabande*, en si bémol. «Glion, 5 juillet» (1896).
- 3) *Pavane*, en ut. «10 juin 1896».
- 4) *Forlane*, en si bémol. «Glion, 6 juillet» (1896). «A Madame de Bonnières». 3 4 1897 à la SNM (Edouard Risler). La *Sarabande*, dans une version pour orchestre et piano conducteur, a paru chez Rouart-Lerolle (1923).

Opus 27: *Trois Lieder*, pour chant et piano. Poèmes de Camille Mauclair

- 1) *Les Heures*, en ré mineur. Bas Bel-Air, 22 septembre 1896. «A Madame Rouquairol».
- 2) *Ballade*, en la majeur. «Paris, 13 mars 1896». «A Madame Maurice Sulzbach».
- 3) *Les Couronnes*, en la mineur. «Bas Bel-Air, 5 septembre 1896». «A Mme Maurice Denis». 23 1 1897 à la SNM (Jeanne Remacle). Rouart-Lerolle.

Opus 28: *Chanson de Shakespeare*, pour chant et piano. Traduction de Maurice Bouchor

- 1) *Chanson de clown*, en mi mineur. Cuincy, 22 mai 1890.
- 2) *Chanson d'amour*, en ré mineur. «Civray, juillet 91», revue à Paris en avril 1896.
- 3) *Chanson d'Ophélie*, en sol mineur, «Paris, le 4 Xbre 1896».
- 4) *Chant funèbre* (chœur de femmes à 4 voix). «Paris, 22 février 1897». 30 4 1898 à la SNM (chœur de femmes Thérèse Roger). Bondoux (1897) puis Rouart-Lerolle (1910).

Opus 29: *Ballata*, d'après Dante, pour quatuor vocal. «Paris, 6 mars 1897», commencé à Fiesole, fin 1896. «Au quatuor vocal des Petites Auditions». Création par les dédicataires au début

Opus 26: *Several Dances*, for piano (for two hands)

- 1) *Dedication*, in G major. "28 August 1896, Bas Bel-Air".
- 2) *Sarabande*, in B-flat major. "Glion, 5 July" (1896).
- 3) *Pavane*, in C major. "10 June 1896".
- 4) *Forlana*, in B-flat major. "Glion, 6 July" (1896). "To Madame de Bonnières". 03.04.1897 in SNM (Edouard Risler). *Sarabande*, in a version for orchestra with leading piano part, was published by Rouart-Lerolle (1923).

Opus 27: *Three Lieder*, for voice and piano. Poems by Camille Mauclair.

- 1) *Hours*, in D minor. Bas Bel-Air, 22 September 1896. "To Mrs Rouquairol".
- 2) *Ballade*, in A major. "Paris, 13 March 1896". "To Mrs Maurice Sulzbach".
- 3) *Garlands*, in A minor. "Bas Bel-Air, 5 September 18 96". "To Mrs Maurice Denis". 23.01.1897 in SNM (Jeanne Remacle). Rouart-Lerolle.

Opus 28: *Song from Shakespeare*, for voice with piano. Translated by Maurice Bouchor.

- 1) *Jester's Song*, in E minor. Cuincy, 22 May 1890.
- 2) *Love Song*, in D minor. "Civray, July 91", reviewed in Paris, in April 1896.
- 3) *Ophelia's Song*, in G minor, "Paris, 4 December 1896".
- 4) *Funeral Song* (female chorus). "Paris, 22 February 1897". 30.04.1898 in SNM (women's choir Thérèse Roger). Bondoux (1897), then Rouart-Lerolle (1910).

Opus 29: *Ballata*, after Dante, for vocal quartet. "Paris, 6 March 1897", begun in Fiesole, late 1896. "For vocal quartet Petites Auditions". Performed by the addressees of the dedication in early

de 1899. Titre original: «Canzoniere di Dante, chœur a cappella». Inédit.

Opus 30: *Quatuor pour piano et cordes en la majeur*. Juillet-septembre 1897.

«A Auguste Pierret». 2 4 98 à la SNM (Pierret, Parent, Denayer, Barette).

Bondoux (1898). Réduction pour piano à 4 mains, Rouart-Lerolle (1929).

Incantation, d'après le *Quatuor en la majeur*, par S. Chapelier, pour orchestre et piano conducteur, Rouart-Lerolle (1923). *Légende*, d'après le *Quatuor en la majeur* pour orchestre et piano conducteur, Rouart Lerolle (1923).

S.Nº 26: *Concert (nº 2)* pour piano, hautbois, alto et quatuor à cordes (esquisses). Septembre 1897. Inédit.

Opus 31: *Vêpres pour le Commun des Vierges*. «San Domenico di Fiesole, 15 décembre 1897». «A sa fille Mlle Annie Chausson». 2 3 1901, salle de la Schola (Tournemire). Edition Mutuelle.

Opus 32: *Soir de fête*, poème symphonique. San Domenico di Fiesole, fin 1897–31 janvier 1898. «A Edouard Colonne». 13 3 1898, Concerts Colonne. Existe.

S.Nº 27: «Marins dévots à la Vierge». Aurait dû faire partie vraisemblablement d'une série de Ballades françaises. «Bois St Martin, 26 mai 1898». Inédit.

Opus 33: *Pour un arbre de Noël*, en *mi*. Mélodie chant solo puis chœur et piano. «San Domenico di Fiesole, 23 Xbre 97». Inédit. Brouillon de la BN, Paris, MS-8837-11.

Opus 34: *Deux Poèmes de Verlaine* pour chant et piano
1) *La Chanson bien douce*, en *ut* mineur. «Bois St Martin, 23 juin 1898».

1899. Original title: “Canzoniere di Dante, choir a cappella”. Unpublished.

Opus 30: *Quartet for Piano and Strings* in A major. July-September 1897. “To Auguste Pierret”. 02.04.98 in SNM (Pierret, Parent, Denayer, Barette). Bondoux (1898). Score for piano for four hands, Rouart-Lerolle (1929). *Spell*, based on the *Quartet* in A major, by S. Chapelier, for orchestra and piano lead part, Rouart-Lerolle (1923). *Legend*, based on *Quartet* in A major, for orchestra and piano lead part, Rouart Lerolle (1923).

S.Nº 26: *Concerto (No. 2)* for piano, oboe, viola and string quartet (sketches). September 1897. Unpublished.

Opus 31: *Vespers for the Society of Virgins*. “San Domenico di Fiesole, 15 December 1897”. “To his daughter Miss Annie Chausson.” 02.03.1901, Schola hall (Tournemire). Publication: Mutuelle.

Opus 32: *Holiday Evening*, symphonic poem. San Domenico di Fiesole, late 1897-31 January 1898. “To Edouard Colonne”. 13.03.1898, Concerts Colonne. It exists in a piano version for four hands, arranged by Chausson.

S.Nº 27: “Sailors Worshipping the Virgin”. Probably intended to form part of a series of French Ballads. “Bois St Martin, 26 May 1898”. Unpublished.

Opus 33: *Under the Christmas Tree*, in E major. Melody for solo voice, followed by chorus with piano. “San Domenico di Fiesole, 23 December 97”. Unpublished. Manuscript in the National Library, Paris, MS-8837-11.

Opus 34: *Two Poems from Verlaine* for voice with piano
1) *A Very Quiet Song*, in C minor. “Bois St Martin, 23 June 1898”.

«A sa fille Etiennette Chausson». 27 1 1900 (Jeanne Remacle). Bellon et Ponscarne (1903).

2) *Le Chevalier Malheur*. «Glion, 18 novembre 1898». Paru dans *La Revue musicale*, numéro spécial consacré à Chausson (1925). La page de garde du manuscrit indique l'incipit d'une 3^e mélodie «Va ton chemin sans plus t'inquiéter» dont il reste une très brève esquisse.

Opus 35: *Quatuor à cordes en ut mineur* (inachevé). Complété par V. d'Indy. 1^{er} mouvement: «Glion, 25 octobre 1898». 2^e mouvement: «Paris, 1^{er} avril 1899». 3^e mouvement: brouillons datés «Les Moussets, 24 Mai 1899». «A Mathieu Crickboom». 27 1 1900 à la SNM (Parent, Lammers, Denayer, Barette), Durand (1907).

Opus 36: *Deux Mélodies* pour chant et piano

1) *Cantique à l'épouse*, en fa majeur. Poème d'Albert Jounet. «Bois St Martin, 23 juin 1898». 20 1 1901 (Thérèse Roger). Bellon et Ponscarne (1903) puis Rouart-Lerolle.

2) *Dans la forêt du charme et de l'enchantement*, en si bémol majeur. Poème de Jean Moréas. «Glion le 28 octobre 1898». «A Jeanne Remacle». 27 1 1900 (par la dédicataire). Bellon et Ponscarne (1903) puis Rouart-Lerolle.

Opus 37: *Chanson perpétuelle*, en ut dièse mineur. D'après le poème de Charles Cros. «Paris 17 Xbre 98». «A Jeanne Raunay». 29 1 1899, au Havre (par la dédicataire). Durand (1903). *Chanson perpétuelle* existe en 3 versions: 1) Chant et piano; 2) Chant, piano et quatuor à cordes; 3) Chant et orchestre.

“To his daughter Etiennette Chausson”. 27.01.1900 (Jeanne Remacle). Bellon et Ponscarne (1903).

2) *Knight Misfortune*. “Glion, 18 November 1898”. Published in *Musical Review*, in a special issue dedicated to Chausson (1925). The title page of the manuscript indicates the incipit of the third melody “Go your own way, fearing no more”, of which a very short fragment remains.

Opus 35: *Quartet for Strings in C minor* (unfinished). Completed by V. d'Indy. First part: “Glion, 25 October 1898”. Second part: “Paris, 1 April 1899”. Third part – sketches: “Les Moussets, 24 May 1899”. “For Mathieu Crickboom”. 27.01.1900 at SNM (Parent, Lammers, Denayer, Barette), Durand (1907).

Opus 36: *Two Melodies* for voice with piano

1) *Song for a Spouse*, in F major. Poem by Albert Jounet. “Bois St Martin, 23 June 1898”. 20.01.1901 (Thérèse Roger). Bellon et Ponscarne (1903), later Rouart-Lerolle.

2) *In a Forest of Charm and Enchantment*, in B-flat major. Poem by Jean Moréas. “Glion, 28 October 1898”. “To Jeanne Remacle”. 27.01.1900 (by the addressee of the dedication). Bellon et Ponscarne (1903), later Rouart-Lerolle.

Opus 37: *Perpetual Song*, in C-sharp minor. Based on a poem by Charles Cros. “Paris 17 December 98”. “To Jeanne Raunay”. 29.01.1899, in Le Havre (by the addressee of the dedication). Durand (1903). The *Perpetual Song* exists in three versions: 1) Voice and piano; 2) Voice, piano and string quartet; 3) Voice and orchestra.

<p>Opus 38: <i>Paysage</i>, pour piano, 2 mains. Fiesole 1895. «A Mlle Christine Lerolle». 13 2 1897 (Auguste Pierret). Rouart-Lerolle.</p> <p>Opus 39: <i>Pièce pour violoncelle (ou alto) et piano</i>, en ut majeur. Veyrier, août 1897. «A Jacques Gaillard». Rouart-Lerolle. Avec orchestration de Jacques Gaillard, datée «Spa, le 20 août 1925». Inédit.</p>	<p>Opus 38: <i>Landscape</i>, for piano for 2 hands. Fiesole 1895. “To Miss Christine Lerolle”. 13.02.1897 (Auguste Pierret). Rouart-Lerolle.</p> <p>Opus 39: <i>Piece for cello (or viola) and piano</i>, in C major. Veyrier, August 1897. “To Jacques Gaillard”. Rouart-Lerolle. With orchestration by Jacques Gaillard, dated “Spa, 20 August 1925”. Unpublished.</p>
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Ernest Chausson’s oeuvre is relatively modest. It comprises songs, compositions for solo voice with orchestra, choral works, works on religious themes (mainly motets), as well as chamber music (trios, quartets, sonatines) and, finally, large-scale orchestral forms (symphonies, poems) and his life’s work, an opera *Le Roi Arthus*.

It was Chausson’s friendship with his professor, César Franck, that undoubtedly exerted the greatest influence on his development as a composer. However, he also did not remain indifferent to the works of Richard Wagner, which intensified his musical imagination in terms of the synthesis of arts. He drew creative inspiration from many sources, both painting and literature. French *mélodies*, or art songs, were always closely connected with poetry, which enriched a given composition with a specific structure and beauty of sound. This integrity of word and musical phrase created a particular form and structure of vocal lyrical pieces, which directly affected the feelings of the audience.

Ernest Chausson’s vocal-instrumental works are mainly songs, which he wrote over 100, including 11 opus cycles. They comprise a variety of melodies, from beautiful, joyful passages to sentimental longing and lamentation. The composer paid great attention to the lyrics of his *mélodies*, carefully choosing the authors: Paul Verlaine, Maurice Bouchor, Maurice Maeterlinck, Camille Mauclair. Among the most beautiful cycles are: *Sept mélodies*, Op. 2, *Quatre mélodies*, Op. 8, or *Chansons de Shakespeare*, Op. 28. These songs, emanating with honesty and subtlety, are characterised by lyricism, cantilena and melancholy, reflecting the character of the artist’s romantic soul. In addition to songs with piano accompaniment, Chausson composed also pieces for voice and orchestra. The most popular of them is *Poème de l’amour et de la mer*, Op. 19, to a text of Maurice Bouchor.

The work consists of three different parts. Although the climate of the text remains Neo-Romantic, the orchestral layer suggests the upcoming stylistics of the Impressionist era. Another vocal-orchestral composition that deserves mentioning is *Chanson perpetuella*, Op. 37, to the words of Charles Cros. The text describes suffering and despair of an abandoned woman, who evokes memories of a happy love and at the same time expresses her pain, nostalgia and the anguish of waiting in vain for its return. Ernest Chausson wonderfully captures the combination of love and death in music. Apart from the above-mentioned vocal pieces, the composer also writes choral works with orchestral accompaniment (*Hymne védique*, Op. 9, *Chant nuptial*, Op. 15) as well as motets on religious themes.

The most important composition in Chausson's life was an opera *Le Roi Arthur* to his own libretto. The first sketches were written in 1886 and he completed the whole work in 1895. The premiere took place four years after the composer's death. As I have already mentioned, during his work on the opera the author did not escape the influence of Wagner. The very choice of theme already suggests a similarity, not to mention the strictly musical means of expression. However, such an admiration also had its cons. Due to his blind fascination with Wagner's music, Chausson felt growing frustration and discomfort. As he experienced increasing problems with finding his own individual style and expression, he wanted to stop following others in order to develop his true creative self. Thus, despite his admiration for Wagner, the composer began, over time, to suffer from a kind of obsession, as we can learn from his letters to the already mentioned Madame de Rayssac.

Ernest Chausson's oeuvre is bold and original; he constantly mastered his composing skills, looking for new inspirations. His works move us with their deep lyricism, expression, tenderness and elegance. His French, sublime gusto remains at a distance to democratic, richly chromatic style that dominated the musical space of that time.

5. Maurice Bouchor – the poet’s profile and presentation of his artistic output



Photo: Public domain

Maurice Bouchor was born on 18 November 1855 in Paris.¹² He was Chausson’s peer, they studied law together.¹³ After graduating from secondary school (Lycée Louis-le-Grand), Bouchor published his first volume of poetry (*Les Chansons joyeuses / Joyful Songs*, 1874), very well received by critics. His early poems were concerned with love, life and joy. The volume *Les Poèmes de l’amour et de la mer / Poems of Love and the Sea* was published in 1876. Bouchor also wrote play scripts for *Le*

¹² Gregores Grente, *Cardinal Dictionnaire des Lettres Française*, Fayard, 1971, p. 186.

¹³ Ralph Scott Grover, *op. cit.*, p. 75.

Petit – Théâtre des marionnettes / The Little Puppet Theatre. At the same time, he travelled extensively throughout the United States and Europe, actively collecting popular Scottish tunes and songs. He was involved in organizing movements associated with People's Universities, writing plays for them. He was a poet, script-writer, orator and expert on folk poetry. Together with Julien Tiersort, he published the volume *Chants populaires pour les écoles / Popular Songs for Schools*, a collection of over more than a hundred traditional songs, aimed at a wider – mass, in fact – audience. He wrote essays, fairy tales, pastorales, poems; moreover, he cooperated with numerous magazines and daily newspapers.

The works of Maurice Bouchor served as an inspiration for many artists. Not only Chausson, but also Claude Debussy, Isaac de Camondo or Charles Bor-des found his poetry interesting. Chausson was Bouchor's friend from an early age, which might have determined the degree to which he was interested in the poet's works. Bouchor was not an artist of the calibre of Paul Verlaine or Stephane Mallarmé; however, his verses expressed "the tender and nostalgic simplicity of a fading love emotion, a theme that appealed greatly to Chausson's artistic temperament."¹⁴ Although the composer was aware of his friend's weaknesses as a poet, in 1877 they began to work together. That year saw the creation of two unpublished and unnumbered songs to Maurice Bouchor's words: *Les Lilas, vos frisson sous le Ciel / Lilacs, your Emotions under the Sky* and *Le Petit Sentier / Little Path*. They were found in the Paris Conservatory and in the National Library in Paris.

In 1878 Ernest Chausson composed two melodies to other poems by Bouchor. At the turn of 1882 and 1883, he wrote *L'âme de bois / Soul of Trees, Chanson / Song* and a cycle *Quatre melodies, Op. 8 / Four Melodies* to texts from the volume *Les Poèmes de l'amour et de la mer / Poems of Love and the Sea*. What follows is stage music to Shakespeare's play *La Tempête, Op. 18 / The Tempest* in Bouchor's translation, written for a small chamber orchestral ensemble and solo voices, published in 1888 and staged at the Little Puppet Theatre in Paris. However, the most important work to Bouchor's words, created by Chausson and performed to this day, is *Poème de l'amour et de la mer, Op. 19 / Poem of Love and the Sea*, composed over the period of eight years. The last piece written to M. Bouchor's drama

¹⁴ Jean-Pierre Barricelli, Leo Weinstein, op. cit., p. 122.

is *La Légende de sainte Cécile*, Op. 22 / *The Legend of Saint Cecilia*, arranged for solo quartet, women's choir and chamber orchestra in 1891.¹⁵

In the eyes of other men of letters of the time, Maurice Bouchor was perceived as an outstanding poet of a sincere heart, writing with tenderness and melancholy. He died in Paris on 17 January 1929 and was buried at the Père Lachaise cemetery.

¹⁵ Ralph Scott Grover, op. cit., pp. 220-223.

CHAPTER II

Poème de l'amour et de la mer – literary analysis and interpretation

1. Origins of the work

Poème de l'amour et de la mer, Op. 19 / *Poem of Love and the Sea* is undoubtedly one of the most beautiful and frequently performed vocal-instrumental compositions by Ernest Chausson for solo voice and orchestra. In a manner characteristic for a poem, the title itself suggests programmatic orientation; its descriptive and illustrative nature indicates a specific form of sound painting. The author composed the *Poème* between 1882 and 1890, and in 1893 the piece was reworked for the last time.¹⁶ The first sketches date back to 1882, when the young composer studied at the Conservatoire de Paris. The *Poem of Love and the Sea* was written in two versions for solo voice with piano and for voice with orchestral accompaniment. It consists of three parts – two vocal movements separated by an instrumental *Interlude*. Vocal fragments are a compilation of various poems from the volume *Les Poèmes de l'amour et de la mer / Poems of Love and the Sea* by Maurice Bouchor. The first part is entitled *La Fleur des eaux / The Flower of the Waters*, the second – *La Mort de l'amour / The Death of Love*. The finale of the second part – *Le Temps des lilas / The Time of Lilacs* – functions also as an independent composition (song) with piano accompaniment. The premiere of the piece took place on 21 February 1893 in Belgium.¹⁷ The vocal part was performed by tenor Désiré Demest, while the composer himself played the piano. During the concert Chausson omitted the *Interlude*, probably due to the fact that he did not feel confident as a solo pianist.¹⁸ The second concert version of the *Poème* was premiered on 8 April 1893 with the orchestra of the Société Nationale de Musique, conducted by Gabriele Marie. Eleonore Blanc, a soprano, was the soloist.¹⁹ The piece was

¹⁶ Jean Gallois, *Ernest Chausson*, Fayard, 1994, p. 553.

¹⁷ Jean-Pierre Barricelli, Leo Weinstein, op. cit., p. 57.

¹⁸ Jean Gallois, op. cit., p. 302.

¹⁹ Ibid., p. 312.

dedicated to Henri Duparc, a friend of Chausson and Bouchor.²⁰ In a letter to the composer, Duparc expressed his opinion and comments on the first version of the score, for which Chausson was waiting with impatience.

In short – and this is perhaps clearer – I had more than once the impression that the words had been adapted to the music and that there was not absolute cohesion between the two; I know well, that goes without saying, that you do not write the music first and attach the words to it later; but perhaps you hasten too much to think of the music before having sufficiently penetrated the words and declaimed them to yourself as they are.

... Believe me, do not write the music of one line without declaiming it to yourself aloud, with the accents and the gestures. Reread the Poème from this point of view and I think that, now I have called your attention to it, you will understand better by yourself what I mean than with the aid of my hieroglyphics.²¹

The criticism from Henri Duparc was to some extent justified, as the music sometimes violated natural word accents. In each part of the *Poème* the emotional relationship between word and music is characterised by certain fluctuations – from simplicity to complexity. This applies both to the capricious sea (from gentle waves to a dangerous storm) and to love, displaying a whole array of colours (from joy to hopelessness and death, present in the final part of the work).

Chausson's music is a collage of this verbal and emotional spectrum, even though his creative inspiration did not come easily and did not flow in a wide stream of ideas. The span of time in which the composer created the *Poème* is certainly indicative of the unsystematic nature of his work. The most important moments in the piece evoke association with milestones. Chausson took great care in selecting literary material for his works; he kept researching, reinterpreting or writing texts himself so as to be sure that this was the best possible version.

²⁰ Ralph Scott Grover, op. cit., p. 96.

²¹ Ibid., p. 96.

2. The motif of sea, love and death

Since the dawn of time, love has inspired creative individuals from the fields of science and art. Its true dimension, highly universal and infinite in its essence, has always served as an impulse for artists. A clear and lucid definition of love is difficult to provide. Its experience was one of the fundamental characteristics of the epoch of Romanticism, in which love was presented as an unattainable, noblest feeling, integral to the soul of an inquiring man. The faithful companion of love, constantly present in life and art, has been death. The motif of love and death is a kind of emotional parabola, glorified by artists in the literary, musical and visual fields. Death, as a sad and painful finality, has for centuries seduced composers with its dark allure. Equally interesting and inspiring in its immeasurable vitality was the creative vision of the sea in art. The fascinating beauty of fluctuating joys and sufferings of the sea tides, the boundlessness of the horizon, or the mere image of blue waters – all this contained an immensity of meaningful contexts, especially in terms of program music from the turn of the 20th century.

Aquatic motifs allowed composers to achieve a wide range of musical contrasts – from agitated chaos to a smooth surface of sound. The beauty of nature was rendered by the variability of tonal, colouristic and emotional dimensions present in a given piece of music.

Apart from Ernest Chausson, it was his close friend, Claude Debussy, who used this sea motif in his triptych *La Mer / The Sea*. Just as Claude Monet did in painting, Debussy achieved the unity of nature, mood and imagination in his impressionist music. At the very first contact with Chausson's *Poème*, one feels compelled to draw a comparison with Debussy's *La Mer*. They both transformed the idiom of sea waves and the pulsation of water into specific, inspiring music on various levels, from single motifs to the most complex phrases or even whole movements. The phenomenon of the sea triggered in Chausson a creative impulse, which allowed him to juxtapose different sound planes of the orchestra in an exceptionally clear way.

3. Outline of literary analysis

<p style="text-align: center;">POÈME DE L'AMOUR ET DE LA MER</p> <p style="text-align: center;">Musique: Ernest Chaussons Texte: Maurice Bouchor</p> <p style="text-align: center;">1. LA FLEUR DES EAUX</p> <p>L' air est plein d'une odeur exquise de lilas Qui, fleurissant du haut des murs jusqu'en bas, Embaument les cheveux des femmes.</p> <p>La mer au grand soleil va toute s'embraser, Et sur le sable fin qu'elles viennent baiser Roulent d'éblouissantes lames.</p> <p>Ô ciel qui de ses yeux dois porter la couleur, Brise qui vas chanter dans les lilas en fleur Pour en sortir tout embaumée, Ruisseaux, qui mouillerez sa robe, Ô verts sentiers, Vous qui tressaillerez sous ses chers petits pieds, Faites-moi voir ma bien-aimée!</p> <p>Et mon coeur s'est levé par ce matin d'été; Car une belle enfant sur le rivage, Laisant errer sur moi des yeux pleins de clarté. Et qui me souriait d'un air tendre et sauvage.</p> <p>Toi que transfiguraient la Jeunesse et l'Amour, Tu m'apparus alors comme l'âme des choses; Mon coeur vola vers toi, tu le pris sans retour, Et du ciel entr'ouvert pleuvaient sur nous des roses. Quel son lamentable et sauvage Va sonner l'heure de l'adieu!</p>	<p style="text-align: center;">POEM OF LOVE AND THE SEA</p> <p style="text-align: center;">Music: Ernest Chausson Text: Maurice Bouchor</p> <p style="text-align: center;">1. THE FLOWER OF THE WATERS</p> <p>The air is filled with an exquisite scent of lilacs Which, flowering to the heights of the walls below, Perfume the women's hair.</p> <p>The sea, in the heat of the sun, is all aflake, And over the fine sands which they kiss, Roll the sparkling waves.</p> <p>Oh, sky that mirrors the color of her eyes, Wind, that will sing among the lilacs in bloom, Only to emerge all saturated with perfume. Brooks, that will moisten her dress, Oh, green paths, You who will tremble beneath her dear little feet, Let me see my beloved!</p> <p>And my heart awakened on this summer morn, / For a lovely child stood on the shore, Allowing her vibrant eyes to wander over me. And she smiled at me tenderly and shyly.</p> <p>You, whom Youth and Love have transfigured, You appeared to me then like the soul of all things. / My heart flew toward you, you took it and held it, / And from the open sky roses rained upon us. How doleful and wild a sound Tolls the hour of parting!</p>
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La mer roule sur le rivage,
Moqueuse, et se souciant peu,
Que ce soit l'heure de l'adieu.

Des oiseaux passent, l'aile ouverte,
Sur l'abîme presque joyeux.
Au grand soleil la mer est verte,
Et je saigne, silencieux,
En regardant briller les cieux.

Je saigne en regardant ma vie
Qui va s'éloigner sur le flots;
Mon âme unique m'est ravie
Et la sombre clameur des flots
Couvre le bruit de mes sanglots

Qui sait cette mer cruelle
La ramènera vers mon coeur?
Mes regards sont fixes sur elle;
La mer chante, et le vent moqueur
Raille l'angoisse de mon coeur.

INTERLUDE.

2. LA MORT DE L'AMOUR

Bientôt l'île bleue et joyeuse
Parmi les rocs m'apparaîtra.
L'île sur l'eau silencieuse
Comme un nénuphar flottera.

À travers la mer d'améthyste
Doucement glisse le bateau,
Et je serai joyeuse et triste
De tant me souvenir Bientôt!

Le vent roulait les feuilles mortes; mes pensées
Roulaient comme des feuilles mortes,
dans la nuit
Jamais si doucement au ciel noir n'avaient lui
Les mille roses d'or d'où tombent les rosées!
Une danse effrayante, et les feuilles froissées
Et qui rendaient un son métallique, valsaient.
Semblaient gémir sous les étoiles,
et disaient

The sea rolls along the shore,
Mocking, and caring not
That this is the hour of parting!

Birds pass with wings spread
Over the abyss, almost joyfully.
In the heat of the sun the sea is green
And I bleed silently,
As I watch the sky, in all its brilliance.

I bleed, thinking of my life
That will vanish in the waves.
My very soul has been taken from me
And the somber roar of the waves
Covers the sound of my sobs.

Who knows whether this cruel sea
Will bring her back to my heart?
My gaze is fixed upon her;
The sea sings, and the mocking wind
Jeers at my heart's anguish.

INTERLUDE

2. THE DEATH OF LOVE

Soon that blue and joyful island
Will appear to me among the rocks.
That island, on the silent sea
Will float like a water-lily.

Across a sea the color of amethyst
The boat softly glides.
And I shall be both happy and sad
Remembering so much so soon.

The wind tosses about the dead leaves;
My thoughts too were tossed / Like dead
leaves in the night. / Never under the dark sky
had they shone so sweetly, / The thousand
golden roses from which the dew was falling.
A frightening dance, and the crumpled leaves,
Which gave forth a metallic sound, were
waltzing, / Seeming to sigh under the stars
and to speak of

<p>L'inexprimable horreur des amours trépassées.</p> <p>Les grands hêtres d'argent que la que la lune baisait Étaient des spectres; moi, tout mon sang se glaçait Envoy mon aimée étrangement sourire.</p> <p>Comme des fronts de morts nos fronts avaient pâli, Et, muet, me penchant vers elle, je pus lire Ce mot fatal écrit dans ses grands yeux: l'oubli.</p> <p>Le temps des lilas et le temps des roses Ne reviendra plus à ce printemps-ci; Le temps des lilas et le temps des roses Est passé, le temps des œillets aussi. Le vent a changé, les cieux sont moroses, Et nous n'irons plus courir, et cueillir Les lilas en fleur et les belles roses. Le printemps est triste et ne peut fleurir.</p> <p>Oh! Joyeux et doux printemps, de l'année, Qui vins, l'an passé, nous ensoleiller, Notre fleur d'amour est si bien fanée, Las! Que ton baiser ne peut l'éveiller!</p> <p>Et toi que fais-tu? Pas de fleurs écloses, Point de gai soleil ni d'ombrages frais. Le temps des lilas et le temps des roses Avec notre amour est mort à jamais.</p>	<p>The inexpressible horror of love that is dead.</p> <p>The large silvery beeches, caressed by the moon, Were ghosts; as for me, my blood froze When I saw my beloved so strangely smiling.</p> <p>Like the faces of the dead, our faces had paled, And speechless, bending over her, I could read / This fatal word written in her large eyes: oblivion.</p> <p>The time of lilacs and the time of roses Will not come back again this spring. The time of lilacs and the time of roses Has passed and gone are the carnations too. The wind has changed, the skies are somber, And we shall never again hasten to gather The blooming lilacs and the lovely roses. The spring is sad and cannot flourish.</p> <p>Oh! Joyful and sweet season of the year, Which came last year, to steep us in its sunlight, Our flower of love has so much faded, Alas! That your kiss cannot wake it up again!</p> <p>And you, what are you doing? No more budding flowers, / No more gay sunshine nor cooling shades. / The time of lilacs and the time of roses / With our love, is dead forever.*</p> <p>* Translated into English by Waldo Lyman and Kathleen Maunsbach, in: <i>Poème de l'amour et de la mer. Vocal score. English & French</i> (New York: International Music Co., 1955).</p>
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The content of the *Poème de l'amour et de la mer*, Op. 19 / *Poem of Love and the Sea* is articulated in the beautiful and dramatic language of love, compatible with the unpredictable nature of sea depths. The sensual expression of human existence is carried out through the two sections of the text of the *Poème*.

I. *LA FLEUR DES EAUX / THE FLOWER OF THE WATERS*

II. *LA MORT DE L'AMOUR / THE DEATH OF LOVE*

In both these passages, the listener is led in his imagination through the beauty of love, its ebb and flow accompanied by the storms of life's turmoils. The inspiration and driving force is love as well as the sea, powerful, boundless and immeasurable in its charm and uniqueness. The verses are full of sentimental expression of grief, loss and death. Maurice Bouchor wrote several poems, which he included in the volume entitled *Les Poèmes de l'amour et de la mer*. Ernest Chausson, on the other hand, deliberately substitutes the word *Les Poèmes* for *Poème*, changing the plural to the singular without the article.²² This is a conscious and intentional idea on the part of the composer – although he is not the author of the poems, he nonetheless makes many changes in the textual layer, often modifying whole phrases. It seems evident that the text of the piece is a carefully prepared collage, compiled by Chausson in such a way so that it gives the impression of a coherent whole. The composer's meticulous selection of verses and his influence on the final shape of the *Poème* testify to his great desire to express his own, individual world view. This conscious attempt at change and innovation can be explained as Chausson's wish to "assimilate" Bouchor's *Les Poèmes* in such a way that they become an inimitable unity – precisely by endowing the poems with his own literary touch, which, in turn, was intended to create a kind of matrix, or paradigm, as a model to be multiplied and developed. In a word, the composer's aim was to create a unique and universal work.²³

Here are some examples that support my thesis concerning the changes in the sound shape of the poems:

I. *LA FLEUR DES EAUX / THE FLOWER OF THE WATERS*

In this section, Chausson keeps the first and third stanza from the introductory poem of the volume *Les Poèmes*:

²² Jean Gallois, op. cit., p. 303.

²³ Ibid., p. 305.

L'air est plein d'une odeur exquise de lilas
/ *The air is filled with an exquisite scent of lilacs*

Ô ciel qui de ses yeux dois porter la couleur
/ *Oh, sky that mirrors the color of her eyes*

The music for these poems was composed in 1882 in Étampes. In the second fragment, the composer confines himself to two stanzas from the fourth poem of the volume *Les Poèmes*. Additionally, in the verse

Toi que transfiguraient la Jeunesse et l'Amour
/ *You, whom Youth and Love have transfigured*

he deliberately capitalizes the words “Youth” and “Love”, reinforcing their meaning and significance. The third fragment comes from poem XLVII, in which Chausson changes the third line of the second stanza

Le soleil dore la mer verte (Bouchor's text)
/ *The sun illuminates the green sea*

to

Au grand soleil la mer est verte (Chausson's text)
/ *In the heat of the sun the sea is green*

The last example are the final stanzas of the first part in the version by Bouchor and by Chausson, where the text was completely revised.

Maurice Bouchor:

Je me sens déjà seul et vide
Comme un esquif abandonné
Flottant sur un fleuve livide
Qui traverserait, entraîné
Plus d'un grand pays étonné

*Je vois que le moment s'approche
Et j'admire que le destin
Insensible comme la roche
Au ciel, gris et bleu, de satin
Fasse fleurir un tel matin.*

/

*I already feel lonely and empty
Like an abandoned boat
Floating on a livid river
Which would cross, carried away
More than one great astonished country*

*I see the time is drawing near
And I admire the fate
Insensitive as a rock
In the sky, gray and blue, of satin
Make such a morning bloom.*

Ernest Chausson:

*Je saigne en regardant ma vie
Qui va s'éloigner sur le flots;
Mon âme unique m'est ravie
Et la sombre clameur des flots
Couvre le bruit de mes sanglots*

*Qui sait cette mer cruelle
La ramènera vers mon coeur?
Mes regards sont fixes sur elle;
La mer chante, et le vent moqueur
Raille l'angoisse de mon coeur.*

/

*I bleed, thinking of my life
That will vanish in the waves.
My very soul has been taken from me
And the somber roar of the waves
Covers the sound of my sobs.*

*Who knows whether this cruel sea
Will bring her back to my heart?
My gaze is fixed upon her;
The sea sings, and the mocking wind
Jeers at my heart's anguish.²⁴*

The music for the third fragment was composed in Crémault in the year 1887.²⁵

II. LA MORT DE L'AMOUR / THE DEATH OF LOVE

The first fragment is based on two stanzas from poem XIX, entitled *En mer / On the Sea*.

*Bientôt l' île bleue et joyeuse
/ Soon that blue and joyful island*

*À travers la mer d'améthyste
/ Across a sea the color of amethyst*

The second fragment comes from Bouchor's sonnet XXVIII and is left in its original form.

*Le vent roulait les feuilles mortes
/ The wind tosses about the dead leaves*

²⁴ Ibid., pp. 304-305.

²⁵ Ibid., p. 304.

The music was written in Crémault in 1887, while the orchestral version was composed in 1890 in Cuincy. The last movement of this part, *Le Temps des lilas / The Time of Lilacs*, was left in its original version and the music was composed in 1886 in Bellevue.²⁶

Bouchor's poems evoked a spontaneous sentimentality in Chausson, and their nostalgic character heightened the composer's reflectiveness and emotionality. The dominant motif of human suffering strengthened the authenticity of the experiences described in the text. The composer was obviously aware of the imperfections of Bouchor's verses; hence his intervention in the literary layer, aimed at conveying – through music – a wide palette of emotions he felt in his soul.

The programmatic nature of art at the turn of the 20th century led creators to express the artistic content of works by strictly defined stylistic and thematic means. The title itself suggests a sentimental journey related to love in the context of the sea, which is the main theme alongside the death motif appearing in the second movement.

The text of *Poème de l'amour et de la mer* consists of two parts: *La Fleur des eaux / The Flower of the Waters* and *La Mort de l'amour / The Death of Love*.

The first part consists of nine stanzas. They are a compilation of various poems, which in the musical work form a single whole made up of three fragments. The lyrical "I" is a man who longs for the woman of his heart. Initially he hopes to see his beloved in the nearest future, but with each consecutive stanza he feels growing fear and distress, losing his optimism.

The first fragment contains three stanzas. The lyrical "I" introduces us to the phenomenon of lilacs in bloom, whose scent floats in the air and permeates the whole surroundings. In the second stanza, the author envisions a communion with nature, beauty of the sea and human physicality. The third stanza is a description of his beloved, whose beauty is compared to the wonders of nature.

The second fragment is a meditation of the lyrical "I", which consists of two four-line stanzas. The poet describes in a very romantic way the meeting with his beloved. He professes his love for a woman who stole his heart for ever and

²⁶ Jean Gallois, op. cit., p. 304.

feels happy when the “lovely child” (his beloved) smiles at him tenderly and shyly, whereas roses are falling upon them from the sky.

The last fragment of the first part consists of four stanzas, in which the mood of the poem undergoes a complete change. Love, calm and bliss vanish without trace; what appears is distress and great fear. The lyrical “I” becomes aware of the approaching time of farewell; tears and disappointment mark the unfortunate moment that causes such an anxiety of heart. The sea is stormy and the waves change their colour. The sobbing man asks himself whether the cruel sea, which mocks his dilemmas and his bleeding heart, will bring back his beloved so that he can see her once more.

To summarise the first part – Maurice Bouchor uses direct and indirect lyricism and introduces a wide range of contrasting moods, from calm and happiness to tears and frustration. The poet employs numerous stylistic devices that colour the emotions, stimulate the imagination and build the character of the work, its romanticism and charm. We find here:

- personifications (the sea sings, the wind mocks, the heart rises),
- metaphors (the beloved’s eyes are the colour of the sky),
- epithets (beautiful child, green sea, cruel sea).

Finally, a rhetorical question appears:

*Who knows whether this cruel sea
Will bring her back to my heart?*

The answer is obvious – we find its confirmation in the title of the next part of the *Poème*.

In this part the lyrical “I” mourns the death of his love and, in a truly romantic manner, describes his emotions through reference to nature so as to intensify his pain and despair, provoked by the loss of what is most precious in life. The whole section contains nine stanzas of irregular verse structure and can be divided in three fragments.

The first fragment is made up of two stanzas, where the lyrical “I” reveals his fantasies. The poet mentions an island and a ship, which symbolise the memories of his beloved. The island is blue and joyful, drifting like the most beautiful nenuphar that adorns the calm surface of water. The ship sails peacefully through the amethyst sea. The beginning and end of this passage are marked by the key word, *bientôt / soon*, which announces the imminent realisation of the literary content of the stanza.

The second fragment consists of four stanzas. It serves as a prelude to the final part – *Le Temps des lilas / The Time of Lilacs* – and heralds a specific funeral march. The wind rolls away dead leaves and dead thoughts, symbolising sadness and grief that will descend with the death of the long-awaited love. The sky changes its colour, it is already black and gloomy, although golden roses and falling dew still shine on it. The crumpled leaves make metallic sounds, playing a farewell waltz that expresses the horror of dead love. Looking at the “strangely smiling” face of his beloved, the lyrical “I” describes the emotions of uncertainty and fear, which make his blood congeal and freeze. The ominous farewell increasingly absorbs his thoughts and his heart.

The final passage closing the second part of the poem, entitled *Le Temps des lilas et le temps des roses / The Time of Lilacs and the Time of Roses*, is made up of three stanzas. This finale is the essence of nostalgia and suffering that conclude the unfulfilled love. It appears as the final confrontation with fading hopes. Spring will never return; lilacs, roses and carnations – flowers symbolising the love that is gone – will never bloom again. In accordance with the tendency prevalent in the literature of Romanticism, Bouchor compares the thoughts and feelings that are aroused and die in the heart of the lyrical “I” to elements of nature, thanks to which his style becomes more expressive. The entire second fragment is full of various stylistic devices:

- metaphor (thoughts as dead leaves)
- personification (joyful island, kissing moon)
- epithets (amethyst sea, dead leaves, metallic sounds, unspeakable horror, silver beeches, gloomy sky, sad spring).

The mood of the piece evokes the emotions of anxiety and sorrow. What comes at the end is the reconciliation with loss and apparent comprehension of the emptiness that has caused a deep breach in the poet’s heart.

To conclude my sketch of the analysis and interpretation of the text of the *Poème*, I would like to emphasize the role of the most important symbols employed by Bouchor, which exert a direct influence on the reader's imagination. Symbols and key words convey an essential emotional content, revealing its context and carrying the message of a literary work.

Flowers have been present in literature since time immemorial. Associated with warm emotions and love, they arouse our highest aesthetic sensations and fascinate us with their beauty. Flowers play a significant role in the poem. We read of lilacs, nenuphars, roses and carnations, which symbolise carefree and happy memories of love.

Sea is another symbol with an almost metaphysical meaning. The capricious seascape represents an untamed element and the chaos of nature, as well as destiny that we encounter on our way regardless of circumstances. In the poem, the colours of the sea change their hues depending on the mood of love.

Sky – this symbol has been present in art since ancient times. The image of blue firmament is associated with bliss, redemption and peace. Such is the vision presented by Bouchor in the first part – *The Flower of the Waters*. By way of contrast, in *The Death of Love* the poet paints a diametrically different vision; this time, in accordance with the emotions felt by the lyrical “I”, the colour of the sky is black and gloomy.

Eyes are another important symbol, associated with non-verbal communication and unexpressed emotions. In Bouchor's poem, the eyes of the beloved initially shine and they are the colour of the sky; over time, however, they lose their glow and joyful expression.

All these motifs make us reflect upon the sense of life and the sense of love. Each of us has the opportunity to perceive a given symbol in an individual way, corresponding to the degree of our imagination and sensitivity of soul.

4. History of the form of poem as a musical genre

Writing about the *Poème de l'amour et de la mer*, I would like to refer to the significance of the genre of symphonic poem. Known also as “tone poem”, it is a product of the aesthetics of Romanticism, which emerged from a synthetic and

holistic view of various arts. The form developed in the 19th century; it belongs to the genre of programmatic music, based on external inspirations, both literary and visual. The programmatic nature of music was usually indicated already in the title and it aimed to achieve an illustrative and descriptive content – the so-called “sound painting” effect. In order to fully understand the sense of symphonic poem, it is necessary to get acquainted with a text or a picture that constituted an inspiration for the composer. Tone poem does not have a defined structure. The term was first used by Ferenc Liszt (*Symphonische Dichtung*)²⁷. His ideas were inspired, among others things, by Ludwig van Beethoven’s symphonic pieces (*Egmont* and *Coriolanus*), in which the composer considerably developed the sonata form and drew literary patterns from the works of William Shakespeare. Another reference point for Liszt may have been the so-called “avant la lettre”, based on sonata-symphonic form. What I mean here are the overtures by C. M. von Weber (*Freischütz*, *Oberon*) or Mendelssohn’s programmatic overtures (*Hebrides*, *Midsummer Night’s Dream*). The characteristic features of symphonic poem were manifested in its compositional narrative: impressive instrumentation, colourful tone palette, illustrative melodic figures, rhythmic and harmonic variations – all based on deep contrasts in order to move the audience and affect their emotions.

²⁷ Bohdan Pocij, Internet magazine “Meakultura”, *Poemat symfoniczny*, Issue 314, p. 1.

CHAPTER III

Rhetorical and aesthetic elements in the vocal and orchestral part

Analyzing the *Poème*, it is impossible to ignore such important terms as rhetoric and musical aesthetics of the work. Rhetoric (from Greek *téchne retoriké* – the art of speaking) is the art of ornamental speech and theory of speech.²⁸ It defines the rules for the construction of intelligible and well-received expressions of an artistic nature, with the use of all types of stylistic devices. A good rhetorician possesses the ability to communicate his or her views and knowledge, strengthening their significance by the following means: expressiveness (emphasis, quotations), imagery (metaphors, illustrations), tension-building (influence on the recipients), communication (rhetorical questions, interaction with the recipients), increase of aesthetic pleasure (delighting the recipients with one's words). Aesthetics, in turn (from Greek *aisthētikós* – sensitive, perceptive) refers to a sensory impression, imagery, perception. This concept constitutes a branch of philosophy, concerning the reflection on art in relation to its beauty.

Musical aesthetics assumes various forms, but what they have in common is the question of the essence of musical taste, its variation and changeability, as well as the consequent problem of the evaluation of a musical work and the relationship of music to reality.²⁹ In philosophy, the term “aesthetics” is defined in several ways: as a study of the perception of beauty, as a theory of art itself and finally as a way of apprehending reality. I am interested in the question of aesthetics as a science that deals with beauty.

What is it shaped by? Obviously, by our taste, awareness, knowledge – it is definitely a process, as the perception of what is beautiful and attractive is a subjective experience of each individual. Analysing the *Poème*, I would like to acquaint the reader with the essence of a dialogue between music and words, between consistency and contrast. “The first condition of any musical work is the expression of

²⁸ *Słownik wyrazów obcych*, PWM, Warszawa 1980, p. 646.

²⁹ *Ibid.*, p. 200.

feelings in their various dimensions.”³⁰ Such an expression of feelings is articulated in the *Poème* through a dialogue between music and word, soloist and orchestra, as well as, finally, between all the performers and the audience. An important issue in the interpretation of a vocal-instrumental work is the performer’s own vision of the work, developed on the basis of its constituent elements, from emotions to collected research material. As I proceed to reflect on the *Poème*’s explication, I reaffirm my belief that the work on interpretative analysis is a kind of exploration of the beauty and multidimensionality of artistry.

At the beginning of my analytical sketch, I would like to think about vocal classification of the *Poème*. In my opinion, the work equals the difficulty of many an extended operatic aria, while it is often treated as a cycle that forms a dramatic whole. Each part contains its own literary and musical secret and each has its specific functions in the dramaturgy of the piece. *Poème de l’amour et de la mer* is undoubtedly a unique composition. I regard it as an extended form of *melodiè*, very characteristic of French vocal music. The field of vocal lyricism in France experiences its heyday in the second half of the 19th century. The *mélodie* derives from an earlier form, called *romance*.³¹ The distinctiveness of French song is marked above all by its language, nasal vowels and diphthongs, which give it a specific timbral colouring.³² A true character of the *mélodie* was revealed through the fusion of vocal and instrumental parts, reinforcing the aesthetics of intimacy that rejects emphasis.³³ At the same time, the identity of the *mélodie* genre was under increasing threat on the part of lyrical opera, promoted by composers with the intention of winning the *Prix de Rome* (as I mentioned in the earlier chapter). Solo singing – impressive and sublime – was gaining popularity at the expense of the *mélodie*, which had to defend its identity. The first artist to use this term was Hector Berlioz, but it was Claude Debussy who achieved mastery of the genre in his compositions. He was able to combine in an exceptionally precise way the rhythm of the poem

³⁰ Heinrich Christoph Koch, *Musicalische Lexicon*, Leipzig, 1802.

³¹ Pierre Bernac, *The Interpretation of French Song*, London 1987, xiii.

³² Regina Chłopicka, „Muzyka i Liryka”, *Pieśń artystyczna narodów Europy, Od Chaussona do Mélodie*, ed. by Magdalena Chrenkoff, Akademia Muzyczna w Krakowie, 1999, p. 52.

³³ Michelle Biget-Mainfroy, „Muzyka i Liryka”, *Pieśń europejska między romantyzmem a modernizmem, La mélodie française; une identité difficile à conquérir / Francuskie melodie; tożsamość trudna do osiągnięcia*, Akademia Muzyczna w Krakowie, 2000, p. 146.

with the music, and the character of his compositions was always in line with their literary colour and atmosphere.

In conclusion, let me say that *Poème de l'amour et de la mer* is a specific and innovative form of a musical poem, consisting of two extended *mélodie* movements and an instrumental interlude. It can also be considered as a cycle of six songs – in accordance with the division of the text presented in the sub-chapter “Outline of literary analysis”. Such an arrangement of poems seems compatible with changes in tonality, and it is therefore possible to perceive this piece as a cycle of six melodies.

The whole *Poème* is illustrated with images of nature and multidimensional melancholy, with an emphasis on coloristic sound layer. In order to shed light on such a character of the rhetoric and interpretive aesthetics of Ernest Chausson's composition, the multi-faceted preparation of the performers appears essential. The vocal layer is a fusion of literary content and music with the quintessential beauty of the word, instrumental sound as well as human voice. The lyrics are the combination of legato melodic line and subtle rhythms, which undergo modifications in accordance with changes in imagery, and the suggestiveness of mood lies both in the orchestral accompaniment and the vocal phrases.

*The word and the sound, the music and the text may be brought together by force, but they can also open upon each other – and this is the most fantastic thing that can happen in culture.*³⁴

³⁴ Mieczysław Tomaszewski, *Muzyka w dialogu ze słowem*, Akademia Muzyczna w Krakowie, 2003, publication no. 83, p. 162.

CHAPTER IV

Extended formal analysis of the work

Between the fragrance of lilacs, accompanied by swaying of the waves, and the abyss of sorrow, provoked by the death of love, Ernest Chausson created a specific bridge in French music, extending from Franck to Debussy. Although the composer was firmly rooted in the Neo-Romantic tradition, the innovative aesthetic views of Claude Debussy, formulated in letters and writings, exerted a highly creative influence on his oeuvre. Chausson and Debussy were good friends; they would often bring up the aesthetic questions of music in their conversations. In 1893 Debussy wrote the following words to Chausson:

I got into researching the small chemistry of the most personal phrases (...). I searched for music beyond all the veils with which it surrounds itself, even in the face of its more ardent admirers (...) I used, quite spontaneously moreover, a means which seems to me rather rare, that is to say silence, as a mode of expression and perhaps the only way of emphasising the emotional value of a given phrase.³⁵

Poème de l'amour et de la mer can be regarded as a pioneer work not only with reference to the *La Mer* triptych, but also to other "water" impressionist compositions by Debussy, as well as to *Jeux d'eau* and *Une barque sur l'océan* by Ravel or *Źródło Aretuzy* by Szymanowski.

The murmur of the sea and the line of the horizon, the wind among the leaves, the cry of a bird – all this leaves in us various impressions and suddenly, whether you want it not, one of these memories pours out of us and expresses itself in musical language. (...) It is only in this way that a soul dedicated to music makes the most beautiful discoveries.³⁶

³⁵ Claude Debussy, *Letter to Ernest Chausson* from 2 October 1893.

³⁶ *Ibid.*

This is how Debussy exchanges his impressionist ideas with Chausson. In the context of the coming Impressionism, *Poème de l'amour et de la mer* can be regarded as its harbinger. It is a bridge that stands on the musical crossroads. The vocal part remains in the sphere of the past, in the Neo-Romantic style, whereas the orchestral part, albeit not always, looks ahead towards Impressionism. The vocal layer is a vehicle for emotions and strong expressions, while the orchestral layer is a carrier of sensuality. The *Poème*, from beginning to end, is composed in complete harmony with the text, which reflects the melancholic nature of Chausson's soul. As I have already mentioned, *Poème de l'amour et de la mer*, Op. 19, is made up of three parts – two vocal-orchestral ones, separated by an instrumental interlude.

The first part, *La Fleur des eaux / The Flower of the Waters*, is characterised by an impressionist, sensual atmosphere, which is very compatible with the opening lines of the piece. The composer divides this part into three fragments/sections by, among other things, playing with keys. The first two sections are maintained in the light colouring of the key of G major and B major, while the last section, in a manner appropriate to the content of the text, is composed in G minor.

La Fleur des eaux / The Flower of the Waters

G major / *L'air est plein d'une odeur exquise de lilas*

B major / *Et mon coeur s'est levé par ce matin d'été*

G minor / *Quel son lamentable et sauvage*

This is a tonic division, corresponding to the literary analysis of the *Poème*, presented in the second chapter. The piece begins with a short instrumental introduction in G major. The first lines of the text appear in bar 19, in *piano* dynamics. From the very beginning, the composition evokes the atmosphere of Debussy's music. Such an impressionist effect is achieved by Chausson with the use of melodic devices that seem much more limited than those associated with the works of the main creator of Impressionism (harmonics, instrumentation). Initially, Chausson's melodies is devoid of chromaticisms and the tendency to use semitones, typical of the Neo-Romantic era (Example 1).

The atmosphere of awe and beauty is built from the first vocal bars, bringing the listeners into a dreamy and euphoric mood, which is enhanced by the flutes

The image shows a musical score for piano, labeled 'Example 1'. It consists of four systems of music. The first system is marked 'Calm' and 'PIANO' with a 'p' dynamic. The second system continues the piece. The third system includes the instruction 'un peu plus f'. The fourth system includes the lyrics 'L'air est plein d'une o.' and a 'p' dynamic. The score features a mix of treble and bass clefs, various time signatures, and dynamic markings.

Example 1

and oboes. The composer presents us with two main themes. The first one appears in bars 6 – 7. It will be also repeated several more times in the melodic line of the solo voice in this part of the *Poème* (Example 2). In contrast, the second theme is presented by Chausson in bars 54 and 56, and its final realization is found in bar 77 of the first section of the *Poème* (Example 3).

The melodic of the composition is a musical reflection of an undulating sea. In a way parallel to sea waves, it alternately rises and falls down. It is based on a pentatonic scale EGAB, typical for impressionist melic techniques, which are an innovative musical device. The direction of phrases (based on pentatonics) clearly shows the close relation of the initial fragment of this part of the *Poème* with the text. The melodic phrases alternately ascend and descend (see Example 1), quite like the natural movement of advancing and retreating sea waves. In the first orchestral bridge,

Example 2

Example 3

Example 4

consisting of several bars (Example 4), Chausson for the first time makes the sea “undulate” faster, which finds its justification in the lyrics.

*La mer au grand soleil va toute s’embraser,
Et sur le sable fin qu’elles viennent baiser
Roulent d’éblouissantes lames.*

/

*The sea, in the heat of the sun, is all aflame,
And over the fine sands which they kiss,
Roll the sparkling waves.*

The tension gradually rises, reaching its climax in bar 42. This is an example of the illustrative power of music, where the sixteenth-note figuration, which repeats a single pattern many times, creates an illusion of water movement. In the subsequent bars we find further intensification of this power of the undulating sea (Example 5).

The sixteenth-note figurations of the clarinets and flutes move into a quintet (violins and violas), supporting the figuration of the harp with ascending phrases of the woodwinds and analogously descending phrases of the cellos and double basses.

*Ô ciel qui de ses yeux dois porter la couleur,
Brise qui vas chanter dans les lilas en fleur
Pour en sortir tout embaumée,
Ruisseaux, qui mouillerez sa robe,*

/

*Oh, sky that mirrors the color of her eyes,
Wind, that will sing among the lilacs in bloom,
Only to emerge all saturated with perfume.
Brooks, that will moisten her dress,*

After an agitated musical passage, these vocal phrases bring calmness in accordance with the literary content. The composer places the culmination of the vocal line in bar 73, in *fortissimo* dynamics (*Faites – moi voir ma bien-aimée! / Let me see my beloved!*). The ambitus of the vocal part of this section ranges from D_4 to Gb_5 and the dynamic level extends from *pianissimo* through *mezzo forte* to *forte fortissimo*. The changes in dynamics are achieved through very frequent use of crescendos and diminuendos. The piece begins in the *calme* tempo and the whole first section is an interweaving of a duple and triple meter. The articulation of the whole range of the vocal section requires the use of legato, including all the sound colourings necessary for both the proper technique and the interpretation

The image shows a page of a musical score, labeled 'Example 5'. It features a full orchestral arrangement with a vocal soloist. The instruments listed on the left are: Flute (Fl.), Bassoon (Hautb.), Clarinet (Clar.), Bassoon (Bass.), Oboe (Cora), Trumpet (Trp.), Trombone (Trb.), and Tub. (Tub.). Below these are the Harp (Harpa), Violin (Viol.), Viola (Vcl.), Violoncello (Vcllo), and Contrabass (C. B.). The vocal line is written in a single staff with the lyrics: 'Rou - lent d'è - blou - is - ses - tes la - mes.' The score includes various musical notations such as notes, rests, and dynamic markings (mf, sf, p, pp). A rehearsal mark '3' is present in the upper right section of the score.

Example 5

requirements of the post-Romantic and the Impressionist era. Just after the end of the third stanza, in a longer orchestral intermezzo connecting the first section of the initial part (in the key of G major) with the second section (in the key of B major), the composer once again applies the idiom of sea waves, this time exceptionally fierce and stormy, the most powerful in the whole piece (Example 6).

The image displays a page of a musical score for a symphony or concert band. The score is arranged in a standard orchestral layout with multiple staves. From top to bottom, the staves are labeled: Fl. (Flute), Clar. (Clarinet), B♭ (Bassoon), Cor. (Trumpet), Trp. (Trombone), Trb. (Tuba), Timb. (Timpani), Harp, Tenor, Vln. (Violin), Vla. (Viola), Alt. (Alto), Vcllo (Cello), and C. B. (Double Bass). The music is written in a key signature of two sharps (D major) and a 6/4 time signature. The score shows three measures of music. The woodwind section (Flute, Clarinet, Bassoon) has complex, flowing melodic lines with many slurs and ties. The string section (Violin, Viola, Cello, Double Bass) plays sustained chords and simple rhythmic patterns. The Harp has a melodic line. The Percussion section (Trumpet, Trombone, Tuba, Timpani) has sustained notes. The overall texture is rich and layered.

Example 6

The second section of the first part is dominated by the key of B major. After an agitated orchestral bridge, the music becomes calmed by simple chords in the *piano* dynamics, in the *simplement* tempo and in 6/4 time. The woodwind section suggests a steady moment, which is reflected in the textual layer, filled with emotions after the meeting of the lyrical “I” with his beloved. To achieve the beauty of sound, the three-bar phrases should be sung on one breath, flowing smoothly

from one into another in perfect legato. The ambitus of the vocal line ranges from D \sharp_4 to G \sharp_5 . The two first fragments of *The Flower of the Waters* are – due to their major key – kept in bright sound colours. Through this vivid coloristic aura, the listener becomes acquainted with the beauty of longing and love, which each of us encounters in life.

The last section of the first part is composed in the key of G minor. *Quel son lamentable et sauvage / How doleful and wild a sound*. It is a fragment that heralds sadness and farewell in the climate of increasing nostalgia and sad emotions. Chausson departs from bright colours in favour of expressive ones, filled with dramatic elements. To emphasise the emptiness and pain after the farewell, the composer uses a general pause between the phrases: *Va sonner l'heure de l'adieu! / Tolls the hour of parting!* and *La mer roule sur le rivage / The sea rolls along the shore*. From the very beginning of the third section of *La Fleur des eaux*, Chausson assigns an essential role to harmonics and register colours. For the first time he enters the key of G minor and refers to a low, dark register, beginning this phrase of the *Poème* with a number of dominant ninth chords without the prime (D 9 –G 9 –Ab 9 –D 7 –G 0), which constitutes an introduction to the first line of the third section. The ambitus of the vocal part ranges here from Db $_4$ to Ab $_5$. The dynamic level extends from *pianissimo*, through *mezzo piano* and *mezzo forte*, to *fortissimo* in bars 217-223, where the composer places the climax. The first phrases begin with the D sound, sung in a half-voice (*a demi voix*), and the next 12 bars require high placement despite the use of register that seems low as for the soprano. Thus, in this phrase I decided to use the chest register with greater force in order to express in a more convincing way the sense of the textual layer (*Que ce soit l'heure de l'adieu / That this is the hour of parting*). In this section, the composer repeatedly applies the acceleration of tempo (*la double plus vite, un peu animé*) and makes it slower towards the end (*en retenant peu*). Such an increase points to the stormy character of sea waves and the loss of the beloved, whereas the slowdown suggests that the cruel sea is going to return love to the heart embittered by longing. At the very end of the third section, tragic in its rhetoric, Chausson – in order to render the words by means of music – once again reaches for idiomatic and onomatopoeic devices that imitate the movement of sea waves and the distant singing of birds (Example 7).

The image shows a page of a musical score for a symphonic poem. The score is arranged in a system with multiple staves. From top to bottom, the staves are labeled: G♯ Fl., Hautb., Clar., B♭, Cors, Trp., Trb., Timb., Harpe, Ténor, V^{ces}, Alt., V^{ces}, and C. B. The vocal line (Ténor) has the lyrics: "La mer chan - te et levant sa queue". The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *ff*. The key signature is G major, and the time signature is 4/4.

Example 7

To conclude: the first part of the *Poème* consists of three sections. The first two are kept in light major keys, whereas the last one – in a gloomy G minor key. It is not a classical three-part reprise structure (a–b–a¹), but a through-composed pattern (a–b–c), which refers in the tonic-harmonic sphere to a reprise arrangement G major > B major > G minor (minor mode) > G major. The piece is a specific example of symphonic poem whose programme is presented explicitly in the text of the solo voice.

This programme is realized in three ways:

1. Through sensory analogies (impressionistic rendering of the sea aura, the sky, the smell of flowers and their colours).
2. Through onomatopoeic figures (movement of waves, singing of birds).
3. Through a more intensive expression, mainly between melodic and harmonic devices in the manner of late Romanticism.

The image displays a musical score for a symphonic work, likely a tone poem. The score is arranged in two systems. The first system includes staves for G♯ Fl., E♭ Clar., Bassoon, Oboe, Trumpet, Trombone, and Timpani. The second system includes staves for Harp, Tenor, Violin, Alto, Violoncello, and Double Bass. The Tenor part has French lyrics: "les en leur Pourant - tir tout en basé - e Richeux". The score features various musical notations, including dynamics like *p*, *mf*, and *sf*, and performance instructions such as *tr* and *rit.*. A box containing the number '5' is present above the first staff of the first system and above the Violin staff of the second system. The piece concludes with the marking *più p*.

Example 8

It can be also suggested that musical equivalents of the sea are a kind of leitmotifs or leading themes as well as recurrent motifs that consolidate the structure of the *Poème* and ensure the composition's substantial unity. Speaking of the influence of form and motifs, it is also necessary to mention an important theme that appears in the first section of this part (G major). It plays an essential role in the second section (B major) and particularly in the *Interlude* (second part of the *Poème*), as well as in the final part (*La Mort de l'amour*). In my opinion, this is the real leitmotif of the composition (Example 8).

In the first part, the above-mentioned theme is free from pessimistic tones of the *Interlude* and especially of the section of the third part (*The Death of Love*). This dark colour, present first in the cello part and then in the low register of the second violins, violas and cellos in unison, foreshadows the tragic message of the piece. A moment later Chausson exposes this motif again, repeating it twice in the first violin part, which draws our attention to its essence (Example 9).

Example 9

The discussed motif appears once more in the viola part, at the end of the second section, after the words *Et du ciel entr'ouvert pleuvaient sur nous des roses / And from the open sky roses rained upon us*. In this case it does not have anything in common with tragedy – on the contrary, it is the expression of utmost happiness or even ecstasy (Example 10).

The last section of the first part exposes yet another motif, in other words theme, which can with no exaggeration be called the farewell motif. It appears just before the words *Quel son lamentable et sauvage / Va sonner l'heure de l'adieu // How doleful and wild a sound / Tolls the hour of parting!* (Example 11).

Animando poco mosso

The musical score is arranged in a system with the following parts from top to bottom:

- 6^e Fl. (Flute)
- Hautb. (Oboe)
- Clar. (Clarinet)
- B^{as} (Bassoon)
- Cor. (Cor Anglais)
- Trp. (Trumpet)
- T^{romb.} (Trombone)
- T^{uba} (Tuba)
- Harpes (Harp)
- T^{enor} (Tenor)
- V^{oix} (Voice) with lyrics: *co - ses. (Battez à deux temps) Animando poco mosso*
- V^{iol.} (Violin)
- V^{iolon.} (Viola) with marking: *mf en dehors esp.*
- V^{cllo} (Cello)
- C. B. (Double Bass)

Example 10

A few lines later, after the general pause I have mentioned above, it becomes exposed once again (clarinet solo and viola), preceding the following words: *La mer roule sur le ravage, / Moqueuse, et se souciant peu, / Que ce soit l'heure de l'adieu // The sea rolls along the shore, / Mocking, and caring not / That this is the hour of parting!* (Example 12).

The image displays a page of a musical score, labeled 'Example 11'. It features a complex orchestration with multiple staves. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Timpani), and Harp. The bottom section includes vocal parts (Tenor, Soprano, Alto, Contrabass). The score is marked with various dynamics and performance instructions, such as 'f. expr.' and 'div.'. The score is divided into two systems, with the first system starting at measure 5 and the second system starting at measure 6.

Example 11

The entire first part testifies to the extraordinary attention that Chausson paid to the lyrics during the creation of the *Poème*, integrating the words into the musical background of the orchestra. The textual layer is closely tied to the orchestral themes, exerting emotional pressure and stimulating a variety of moods through instrumental colouring as well as changes in melodies and dynamics.

11

À 2

G⁴ Fl.

Clar.

B³

Ténor

La mer roule sur le ri - va - ge, moqueu - se, et se souci - ant peu que ce soit

V¹

Alt.

V²

C. B.

12

G⁴ Fl.

Hautb.

Clar.

B³

Cors

Ténor

l'heu - re de l'a - diu - Desolés aux pas - sent

V¹

Alt.

V²

C. B.

1^{er} solo *expressif* *mf*

2^e p^{te}

Poco animato *div.*

Example 12

Tonality, vocal range and dynamic range chart

La Fleur des eaux

Key scheme	Vocal range	Dynamic range
1 st section – G major L'air est plein d'une odeur exquise de lilas	D ₄ – F [#] ₅ G ^b ₅	p – mf plus forte – f mf
2 nd section – B major Et mon coeur s'est levé par ce matin d'été	D [#] ₄ – G [#] ₅	p – un peu plus animé f – plus forte
3 rd section – G minor Quel son lamentable et sauvage	D ^b ₄ – A ^b ₅	demi voix très simplement f – mp un peu animé calme, retenu

The second part of *Poème de l'amour et de la mer* is an orchestral *Interlude*. This is the only wholly instrumental part of the piece (39 bars). It develops from earlier motifs, which are repeated by the composer in different instrumentation as many as eight times (Example 8, 10 and 13).

This is a calm part that constitutes a specific, indispensable bridge between two vocal parts. Chausson keeps the key of D minor, with a temporary change into the major mode, approximately in the middle fragment, functioning as a short development with exposed G major and B major chords, which constitutes a condensed recapitulation of tonic modes from the two first sections of *La Fleur des eaux*. In terms of style and harmonics, this is the most conservative fragment of the whole composition.

The third part of the *Poem of Love and the Sea – La Mort de l'amour / The Death of Love* – addresses the topic of pure disappointment and nostalgia; it is a subtle melody about accepting the inevitable fate of lost love. Both the musical and textual layer suggest the idea of coming to terms with suffering that one cannot in any way avoid – a kind of fatal nostalgia, from which one cannot defend oneself.

La Mort de l'amour / The Death of Love

E major / *Bientôt l' île bleue et joyeuse*

A minor / *Le vent roulait les feuilles mortes; mes pensées*

D minor / *Le temps des lilas*

The image displays a musical score for Example 13, divided into two sections: "Lent et triste" and "un peu retenu Mouvt".

Section 1: Lent et triste

- WOODWINDS:**
 - GRANDES FLÛTES
 - HAUTOIS
 - CLARINETTES en Si b
 - BASSONS (1^{er} solo, *p* *expressif*)
 - CORNS À PISTONS en Fa
 - TIMBALES en $\frac{2}{2}$
- STRINGS:**
 - VIOLONS avec sourdine (*pp*)
 - ALTOS avec sourdine (*pp*)
 - VIOLONCELLES avec sourdine (*pp*)
 - CONTREBASSES (*pp*, *pizz*)

Section 2: un peu retenu Mouvt

- WOODWINDS:**
 - GRANDES FLÛTES
 - HAUTOIS
 - CLARINETTES en Si b
 - BASSONS (2nd solo, *p*)
 - CORNS À PISTONS en Fa
 - TIMBALES en $\frac{2}{2}$
- STRINGS:**
 - VIOLONS avec sourdine (*pp*)
 - ALTOS avec sourdine (*pp*)
 - VIOLONCELLES avec sourdine (*pp*)
 - CONTREBASSES (*pp*, *pizz*)

Example 13

This is a division in terms of tonality, corresponding to the literary analysis of the *Poème*, presented in the second chapter. *The Death of Love* appears to be the most impressionistic portrayal of the stormy sea that we encounter in the whole composition.

The first section is based on pentatonics, with inclinations to the key of E major (Example 14). It is a reminiscence of the light-hearted atmosphere of the piece, the programme of which is already expressed in the first vocal phrases.

The image shows a musical score for Example 14, consisting of two systems of staves. The first system includes parts for Flute I, Clarinet, Corn, Saxophone, Violin I, Viola, Cello, and Double Bass. The second system includes parts for Horn, Clarinet, Bassoon, Corn, Saxophone, Violin I, Viola, Cello, and Double Bass. The music is in 3/4 time and features a variety of instruments playing different parts, including woodwinds, strings, and a saxophone. The score includes dynamic markings such as 'p' (piano) and 'div.' (divisi).

Example 14

Bientôt l' île bleue et joyeuse

Parmi les rocs m'apparaîtra.

/

Soon that blue and joyful island

Will appear to me among the rocks.

In these words there is not even a shadow of anticipation of what will come a moment later, in two last sections of this part of the *Poème*. We can see a truly impressionistic display of colours of the untamed sea, which culminates in the next bridge (Example 15).

The image shows a musical score for a section of a symphony, labeled "en augmentant" at the top. The score is arranged in two systems. The first system includes staves for Flute (U^e Fl.), Bassoon (Bass.), Clarinet (Clar.), Bassoon (Bass.), Horn (Cora), Trumpet (Trep.), Trombone (Treb.), and Timpani (Timp.). The second system includes staves for Violin (V^o), Viola (V^o), and Cello/Double Bass (C.B.). The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo and dynamics markings include "en augmentant" and "cresc.". The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as "p", "f", and "cresc.". The overall style is impressionistic, with a focus on color and texture.

Example 15

The image displays a page of a musical score, labeled 'Example 15 (cont.)'. It features a complex orchestration with multiple staves. At the top, there are staves for Flute (Fl.), Clarinet (Clar.), Bassoon (Bsn.), Oboe (Ob.), Horns (Hrn.), Trumpets (Trp.), Trombones (Trb.), and Timpani (Timp.). Below these is a Harp part. The vocal section includes Soprano (Sopr.), Alto (Alt.), Tenor (Tenor), and Bass (C.B.). The score is written in a key signature of one sharp (F#) and a 3/8 time signature. The music is characterized by a strong triple meter. The vocal line is marked with dynamics such as *mf* and *a poco*. The orchestral accompaniment includes various textures, with some instruments playing sustained notes and others providing rhythmic patterns. The page number '73' is visible in the bottom right corner.

Example 15 (cont.)

The vocal part of the first section begins in the dynamics of *mf*, which is maintained to the end of this fragment. The ambitus of the vocal line ranges from $F\sharp_4$ to E_5 . The character of the melodic line is kept in a calm mood. The culmination takes place in bar 78, on the word *Bientôt!* / *Soon!* The dominant metre is the triple one and this section requires a careful use of breath due to broad vocal

phrases (4-6 bars), sung strictly legato. The section is concluded by 53 orchestral bars, followed by the second section in the key of A minor. The composer used the marking *sombre e solennel / dark and solemn* here and that is exactly what this fragment is, full of anxiety, horror and gloom, which is further indicated by the words of the first phrases.

*Le vent roulait les feuilles mortes; mes pensées
Roulaient comme des feuilles mortes, dans la nuit
/
The wind tosses about the dead leaves; my thoughts
Too were tossed like dead leaves in the night*

This section brings also a fundamental change of music. Its main expressive feature is the ostinato pizzicato of the cellos and double basses, which marks the mournful steps of the funeral march, played by the woodwinds (Example 16).

In this funeral procession, the composer does not shy away from onomatopoeic figures in order to convey the character of dead leaves tossed in the night. Chausson uses sixteenth-note ascending scales for the woodwinds, followed by descending figurations in the harp, second violin and viola parts (Example 17).

The vocal melodic line begins in the *piano* dynamics and successively runs through *mezzo forte* to real *fortissimo*. The ambitus of the vocal part ranges from D_4 to Ab_5 . There appear two climax points – at the words *L'inexprimable horreur / The inexpressible horror* and in bar 192, just before the G_5 note, at the words *étrangement sourire / strangely smiling*. In bar 102 the composer uses the marking *lent et solennel / slowly and solemnly*. The vocal line calms down, beginning with the E_4 note and the words *Comme des fronts de morts nos fronts avaient pâli / Like the faces of the dead, Our faces had paled*. The majority of the vocal phrases is written in the one-lined octave, which requires the singer to use low support and long breath, with the legato manner of singing and, at the same time, the use of high placement. The colour and tone of the music become more and more grave; such an effect is intensified by the words *Ce mot fatal écrit dans ses grands yeux: l'oubli. / This fatal word written in her large eyes: oblivion*. The voice reaches low registers, which are compatible with the orchestral parts. The structure of this section is quite clear; it follows a three-part scheme a–b–a¹, where the middle period, namely b,

is characterised by great agitation. After this fragment the composer introduces an orchestral bridge, which lasts over one minute and constitutes a specific postlude with increased expression (number 30 and 31 of the score).

The image displays a musical score for the piece "Sombre et solennel". The score is divided into three systems. The first system includes staves for Flute (Fl.), Oboe (Hautb.), Clarinet (Clar.), Bassoon (B^o), and Horn (Cora). The second system includes staves for Violin I (V^o), Violin II (V^o), Alto (Alt.), Viola (V^o), and Cello/Double Bass (C. B.). The third system includes staves for Flute (Fl.), Oboe (Hautb.), Clarinet (Clar.), Bassoon (B^o), Violin I (V^o), Violin II (V^o), Alto (Alt.), Viola (V^o), and Cello/Double Bass (C. B.). The tempo and mood are indicated as "à 2 expressif". The score features various musical notations, including dynamics (p, pp, mf), articulation (accents), and phrasing slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4.

Example 16

25 Plus vite

Oboe Fl. Hautb. Clar. Bass. Cors. Trp. Trib. Timb.

Harpe

Ténor
 Le vent roulaît des feuilles mortes; Mes pensées roulaient

25 Plus vite

Viol. Alt. Violoncel. C.B.

1^{er} solo
 mf *expressif*
 pp
 ppp
 pizz. p arco div...

Example 16 (cont.)

Musical score for Example 17, featuring various instruments and a vocal line. The score includes staves for:

- G^o Fl.
- Hautb.
- Clar.
- B^o
- Cora.
- Trp.
- Trb.
- Timb.
- Harp.
- Tenor
- V^o
- Alt.
- Vcl^o
- C.B.

The vocal line (Tenor) includes the lyrics: "com.me des feuil.les mor. tes Dans la nuit."

The score contains various musical notations, including dynamics (e.g., *mf*, *p*, *ppp*, *f*), articulation (e.g., *acc*, *1^o*, *2^o*), and performance instructions (e.g., *div.*).

Example 17

26

Gr. Fl.

Hautb.

Clar.

B^o

Cors

Trp.

Trb.

Timb.

Harpe

Tenor

Ja . mais si dou . ce . ment au ciel noir n'avait lui Les mil . le ro . ses

26

V^o

Ail.

Vcl^{es}

C. B.

The image shows a page of a musical score for a symphony orchestra and voice. The score is divided into two systems. The first system includes staves for Grand Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Timpani. The Harp and Tenor voice parts are also present. The Tenor part has the lyrics: "Ja . mais si dou . ce . ment au ciel noir n'avait lui Les mil . le ro . ses". The second system includes staves for Violins, Viola, Violoncelles, and Contrabass. The score features various musical notations such as notes, rests, and dynamic markings like *p* and *pp*. There are also rehearsal marks labeled "26" at the beginning of each system.

Example 17 (cont.)

The third and the last part of the whole composition is *Le Temps des lilas* / *The Time of Lilacs*, written in the key of D minor. It is initiated by the theme known from the *Interlude*, this time in the viola solo part (Example 18).

The image displays a musical score for the piece "Le Temps des lilas" (The Time of Lilacs). The score is divided into two systems. The first system includes staves for Clarinet (Clar.), Bassoon (B^{no}), Tenor (Ténor), Viola (V^{cla}), Alto (Alt.), First Violin Solo (1^{re} Vcl^{le} Solo), Viola (V^{cla}), and Cello/Double Bass (C. B.). The second system includes staves for Cornet (Cora), Tenor (Ténor), Viola (V^{cla}), Alto (Alt.), First Violin Solo (1^{re} Vcl^{le} Solo), Viola (V^{cla}), and Cello/Double Bass (C. B.).

Key markings and performance instructions include:

- Section number: 31
- Tempo and mood: *Lent et triste* (Lent and sad)
- Performance style: *un peu retenu* (a little held back)
- Tempo change: *Mouv!* (Move!)
- Dynamic markings: *pp* (pianissimo), *p* (piano), *div.* (divisi), *plux.* (pulsato).
- Lyrics: *Le temps des li...* (The time of lilacs...), *las... el temps des ro... ses... Ne reviendra plus à ce printemps.* (The lilacs... the time of roses... will not return to this spring.)
- Other markings: *Solo*, *à son chanté, en dehors* (at his singing, out of the key).

Example 18

It is *The Time of Lilacs* that remains to this day the most famous part of *Poème de l'amour et de la mer*. This part is often played with the piano accompaniment and – due to its unquestionable beauty, both musical and literary as well as psychological – treated as a separate whole. The solo voice part is marked by painful gloom and sadness, which the composer emphasises through rhythmic instability and extended phrase endings (Example 19).

The musical score is presented in four systems. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "pas de fleurs éclo - ses, Point de gai so - leil ni d'om.bra - ges", "frais, Le temps des li - las", "et le tempo des ro - ses Avec notre a . mour est mort", and "ja - mais." The piano accompaniment is characterized by a complex, rhythmic texture with various dynamics such as *p*, *pp*, *mf*, and *ppp*. The tempo is marked "Lent".

Example 19

The vocal ambitus ranges here from D₄ to G₅. Large interval leaps in the melodic of this part of the *Poème* are a picture of pain and emotional split. This masterful final part of the poem is the combination of lyrical and dramatic elements. Chausson leads both the listener and the singer through a variety of emotional states from hope, happiness and enthusiasm to sadness, broken heart and suffering. The final section of *Poème de l'amour et de la mer* is concluded with a gloomy elegy of sadness. Mourning the death of the beloved woman, the composer, in a truly Romantic manner, returns to music that is filled with grief, invoking the whole nature in order to emphasise the end of the lost love.

*Le temps des lilas et le temps des roses
Ne reviendra plus à ce printemps-ci;
Le temps des lilas et le temps des roses
Est passé, le temps des œillets aussi.*

/

*The time of lilacs and the time of roses
Will not come back again this spring.
The time of lilacs and the time of roses
Has passed and gone are the carnations too.*

All the flowers are already dead and life has withered with the death of the longed-for love. In this part, Chausson demonstrates his taste and compositional style through beautiful legato phrases and the extraction of deepest despair and longing from vocal sounds. The entire composition is permeated with euphonic sound. The dynamic intensity is successively built up from *piano* (in the first vocal phrases), through *f* to the final *pp* at the sung phrases.

*Le temps des lilas et le temps des roses
Avec notre amour est mort à jamais.*

/

*The time of lilacs and the time of roses
With our love, is dead forever.*

The tempo of this part is slow; the composer marks it as *lent et triste / slow and sad* and *un peu retenu / a little decreased*. In the middle section the tempo becomes a bit animated – *plus animé* at the phrase *Oh! Joyeux et doux printemps, de l'année, / Oh joyful and sweet season of the year* – after which the composer returns to *lent / slow*, finishing *un peu retenu / a little decreased*. The leitmotif

Musical score for Example 20, measures 32-37. The score includes staves for Grand Piano (G. Pi.), Hautbois (Hautb.), Cor (C.), Ténor (Ténor), Violoncelle (Vcl.), and Contrebasse (C. B.). The vocal line (Ténor) has lyrics: "si Le vent a chan-gé; les cieux sont mo-". The piano accompaniment features a prominent woodwind and string texture.

Musical score for Example 20, measures 38-43. The score includes staves for Grand Piano (G. Pi.), Hautbois (Hautb.), Ténor (Ténor), Violoncelle (Vcl.), and Contrebasse (C. B.). The vocal line (Ténor) has lyrics: "- ro - ses, Et nous n'l. res plus cou - rir et ouil - lir Les il - les en fleur et les bal - les". The piano accompaniment continues with a similar texture.

Example 20

The image shows a page of a musical score, labeled 'Example 20 (cont.)'. It features multiple staves for various instruments and a vocal line. The instruments listed on the left are: Fl. (Flute), Hautb. (Oboe), Clar. (Clarinet), B^{ss} (Bassoon), Cor. (Trumpet), Trp. (Trombone), Tck. (Tuba), Timb. (Timpani), Harpe (Harp), Ténor (Tenor), Viol. (Violin), Viol. (Viola), Violon. (Violoncello), and C.B. (Double Bass). The vocal line includes the lyrics: 'ro... ans) Le printemps triste et ne peut fleurir.' The score is marked with dynamics such as 'pp' (pianissimo) and 'p' (piano). There are rehearsal marks 332 and 333. The bottom right of the score includes the instruction 'p ARCO'.

Example 20 (cont.)

(see Example 18) is exposed in the viola part; at the repetition it is emphasised by the voice and then it refers to the *Interlude*, not only through its thematic material, but also harmonic progression – in the middle period we observe a sudden turn to the major mode and the intensification of harmonic references (Example 20).

The last repetition of the leitmotif seems very symbolic (Example 21).

The image shows a page of a musical score for a symphony orchestra and vocal soloist. The score is in French and includes the following parts: 1^{re} Fl., Hautb., Clar., B^{on}, Cors, Trp., Trb., Timb., Harpe, Tenor, Voix, Alt., 1^{er} Violoncelle Solo, Violoncelle, and C.B. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *Andante*. The score features a prominent leitmotif, a descending eighth-note scale, which is repeated several times. The final repetition is marked *un peu retenu* and *pp*. The vocal soloist's part includes the lyrics: "Avec notre... mour est mort à... ja mais...". The score is annotated with various dynamics such as *mf*, *p*, *pp*, and *div.*, and includes performance instructions like *1^{re}*, *2^e*, and *1^o*, *2^o*.

Example 21

In the first calm 16 bars of the solo voice melodic line, the accompaniment of the orchestra changes through rapid figurations in the first and second violins, which, together with the words *Le vent a changé, les cieux sont moroses / The wind has changed, the skies are somber*, introduce the mood of anxiety and apparent, but only temporary, hope. The final stanza fades away in terms of dynamics and melodic lines like a love that has been lost forever.

Avec notre amour est mort à jamais. / With our love, is dead forever.

Tonality, vocal range and dynamic range chart

La Mort de l'amour

Key scheme	Vocal range	Dynamic range
1 st section – E major Bientôt l'île bleue et joyeuse	F ₄ [#] – E ₅	mf – f
2 nd section – A minor Le vent roulait les feuilles mortes	C ₄ – A ₅ ^b	p – mf pp – f
3 rd section – D minor Le temps des lilas	D ₄ – G ₅ [#]	pp – f ff – mf

Summary – interpretation and problems of performing art, constituting an artistic work

The *Poem of Love and the Sea* is characterised by a very clear and individual musical form. The basic structural material is the leitmotif introduced as early as in the first section of the first part, unquestionably dominant in the *Interlude* and in the third section of the last part.

In the first and the last part of the piece, the composer uses the form of a through-composed song; what is more, he often uses at the same time a three-movement form, where the expression in the central movement is heightened through melodic, harmonic, dynamic and agogic means. The composer also maintains a close relation between the text and its musical counterparts, including onomatopoeic phrases or parallelisms in lexical and musical expression.

The vocal part is therefore not only an immanent component of the work's sound, but due to its literary content it determines the musical form of the composition on a micro- and macro-scale.

The art song in the Romantic era is characterised by an incredible thematic variety and enormous artistic potential, escaping into the world of imagination.

The situation in vocal music is more complicated than in instrumental music. As two separate coefficients of the work – word and music – act together in the song, the new approach to the vocal form often manifests itself in the treatment of only one element, while the others remain unchanged. In the work of some composers, we can see the blending of elements of different styles, while in others, the striving for stylistic unity dominates.³⁷

Also, the potential for artistic expression in the context of the song genre inspires and challenges both the composer and performer. Music and words concretise the expression in a variety of reflections; the music fills the content and the word expresses feelings. In addition to stylistic and textual accuracy of a given work, the combination of word and music in the manner of performance interpretation should also convey the composer's idea. It is therefore crucial in interpretation to give validity and meaning to all performative nuances: phrasing, articulation, colour and dynamics. All the constituent elements of a musical work should be correlated to such an extent that the listener can "touch" the deepest form of its reception.

The word and the sound, the music and the text may be brought together by force, but they can also open upon each other – and this is the most fantastic thing that can happen in culture.³⁸

Hence the importance of the interdependence and relationship of verbal and musical elements, which run on a formal and lexical level. The former is related to structural values of the literary layer through the analysis of musical devices, while the latter is associated with all lexical qualities.

³⁷ Józef Chomiński, Krystyna Wilkowska-Chomińska, *Formy muzyczne*, vol. 3, Pieśń, PWM, Kraków 1974, p. 274.

³⁸ Mieczysław Tomaszewski, op. cit., p. 162.

CHAPTER V

The study of executive questions necessary for the interpretation of the work, including vocal interpretation

In order to fully convey the character and depth of the message of Ernest Chausson's composition, I had to demonstrate a multi-faceted preparation, both textual and musical. The first issue was to translate, understand and analyse the literary layer. The translation was done by Mrs Dorota Sawka, with whom I worked on the problem of correct phonetics. I learned the basics of French in secondary school, where I completed four years of study with a school-leaving examination. Working with a tutor allowed me to become more confident in correct pronunciation. Given the nature of pronunciation or singing, French is considered to be one of the more difficult languages for foreigners. The complication lies in numerous differences between notation and pronunciation, in proper accentuation and, above all, in correct articulation of vowels – in such a way so that they sound close to phonetic purity. The French language consists of 26 letters and the accent always falls on the last syllable; it is based on a system of oral (a, e, i, o, u, y) and nasal (ą, ę) vowels. Some vowels are accompanied by diacritical marks that are unlikely to affect pronunciation (with the exception of e, c). These are: á ê ç é è ê ë î ï ô û ù ü.

The sound of French vowels: a, i, coincides with the Polish pronunciation (the vowels a, o, u, i can be pronounced nasally when followed by h), while differences appear with the vowels e, o, which can be open, closed or silent. Nasal vowels in French are similar to Polish ą, ę, but French native speakers distinguish between the vowels that are lighter (more open) and darker (closed) in sound. Although there are more vowels in French than in my native language (Polish), understanding certain rules and practising the pronunciation has allowed me to achieve a kind of articulatory correctness. Below I have included a simplified chart of the phonetic rules that I used during my work on the text.











PHONETIC SYMBOLS	PRONUNCIATION (approximate and simplified)
[ɛ]	[comfortable, broad e, broader than in Polish]
[e]	[set i, pronounce e]
[ə]	[set o, pronounce e]
[œ]	[a bit similar to the previous one]
[ø]	[even darker than the previous one]
[ã]	[nasal a – without closing lips]
[ẽ]	[nasal e – without closing lips]
[õ]	[nasal o – without closing lips]
[ã̃]	[between ẽ and õ]
[y]	[set u, pronounce i]
[a]	[approximately like Polish a]
[ɑ]	[guttural a]
[ɔ]	[open o, lighter than in Polish]
[o]	[closed o, darker than in Polish]

Understanding of the textual layer, complemented by the music, allowed me to create adequate impressions and mood, emotional accuracy as well as the purity of expression – all in accordance with the composer’s concept. Drawing on the translated text, I began to work on the analysis and interpretation of the poems, seeking information on the circumstances under which the composition was written and where Chausson’s interest in Bouchor’s poetry came from. The next stage of my work was to explore the musical layer of the piece. I checked the tonality as well as vocal ambitus and I proceeded to decipher the melodic line of the *Poème*. I focused my attention on the dynamic, articulatory and agogic markings written by the composer both in the orchestral score and in the piano-vocal score, and I found discrepancies, about which I am going to write below. I compare the composition written in the orchestral score and published in 1919 by the Rouart & Lerolle publishing house (Éditions Salabert) and the piano-vocal score from 1917, published by the same publisher (re-issued in 2020).

The differences are related to a couple of aspects: dynamic, agogic, rhythmic, executive, as well as to the question of notation. The biggest differences can be observed in dynamic markings, most probably due to sound contrasts between







the orchestra and the piano, where the strength of sounds, the timbre of instruments and their articulation vary. Agogic differences often relate to shifts in notation in the texts (they are sometimes written later in the piano-vocal score than in the orchestral score and vice versa). I have noted nine rhythmic differences, related to discrepancies in note values, as well as errors, probably resulting from printing irregularities (see the chart below). I have also found five examples that show a discrepancy in the very notation of rhythm subdivisions. I do not know whether this was the composer's or the publisher's intention – it was probably intended to offer greater comfort for the musicians and performers.

Chart I – of differences in rhythm notation

	Bar number, composition part	Piano-vocal score	Orchestral score
1.	135, La fleur des Eaux	$\frac{6}{4}$ 	$\frac{6}{4}$ 
2.	45-46, La mort de l'amour	$\frac{3}{8}$ 	$\frac{3}{8}$ 
3.	49, La mort de l'amour	$\frac{3}{8}$ 	$\frac{3}{8}$ 
4.	51, La mort de l'amour (solo voice)	$\frac{3}{8}$ 	$\frac{3}{8}$ 
5.	275, La mort de l'amour	$\frac{3}{4}$ 	$\frac{3}{4}$ 

**Chart II – general notation differences between the orchestral score
and the piano-vocal score of the composition**

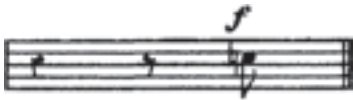
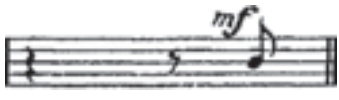

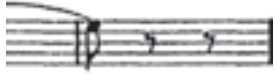




Part one – *La Fleur des eaux / The Flower of the Waters*



Bar number	Difference	Piano-vocal score	Orchestral score
35-36	tempo marking	en augement peu à peu	none none
37	tempo marking	none	en augement
67	tempo marking	en pressant un peu	none none
68	tempo marking	none	en pressant un peu
73	tempo marking	mouvt	none
76	tempo marking	p	f
98	performance directions	très calme (très doux et chanté)	tranquillo
120	notation (voice)		
131	tempo marking	mf	p
133	tempo marking	none	Animando poco mosso
138	tempo marking	<mf>	<f>
140	tempo marking	en animant un peu	en animant
146	tempo marking	I er mouvt	en augmentant beaucoup
173	tempo marking	none	poco animando
175	tempo marking	Très simplement	none
185	tempo marking	none	Allegro non troppo
189	tempo marking	none	en augement
200-201	tempo marking	none	un peu retenu
202	tempo marking	Un peu animé	mouvt
214-216	melodic line (voice)		
224-225	rhythm (voice) tempo marking		

Part two – Interlude / Interlude





Bar number	Difference	Piano-vocal score	Orchestral score
15	tempo marking	retenu	none
17	tempo marking	I er mouvt.	none
26	dynamic marking	sfz <	none
28	tempo marking	retenu, Mouvt	retenu
29	tempo marking	none	Mouvt
30	dynamic marking	mf	pp



Part three A – La Mort del ‘amour / The Death of Love

Bar number	Difference	Piano-vocal score	Orchestral score
30	tempo marking	none	un peu retenu
57	dynamic marking	mf >	f >
58	tempo marking	none	retenu
60	tempo marking	none	Mouvt
78	notation error (voice)		
82	rhythm value (voice)		
91-92	tempo marking	none	en augment
94	tempo marking	en augment	none
96	tempo marking	none	en augment
132	tempo marking	none	retenu
136	tempo marking	Lent et solennel	Sombre et solennel
153	tempo marking	mf	mf (oboe solo) expressif
161	rhythm change (voice)		
172	tempo marking	augmenter	none
173	tempo marking misprint	none 	en augmentant beaucoup 

189	tempo marking	en augmentant peu à peu	none
196-197	dynamic marking	en diminuant	none
205	pitch (voice)		
220	performance directions	none	très expressif
222	dynamic marking	f	plus f
223	tempo marking	none	mouvt

Part three B – *Le Temps des lilas / The Time of Lilacs*

Bar number	Difference	Piano-vocal score	Orchestral score
19	dynamic marking	p	pp
21	dynamic marking	none	mf (solo voice)
22	tempo marking	augmenter un peu	none
24-28	dynamic marking	< f >	none
36	tempo marking dynamic marking	en pressant un peu plus f	none p <
38	dynamic marking rhythm (voice)		
43	dynamic marking	crescendo	none
44	dynamic marking	none	f
46	dynamic marking	none	moins f
48-49	rhythm differences		
50	dynamic marking	ff	f
55	dynamic marking	mf	f
58	tempo marking dynamic marking	simplement mf (solo voice)	none f (solo voice)
61	dynamic marking	pp	none

65	tempo marking dynamic marking	au I er mouvement p	none none
68	pitch (voice)		
72	dynamic marking	mf	none
75	dynamic marking	none	mf
77	tempo marking	none	un peu retenu

Bringing all the elements of the work analysis together, after having mastered the textual and musical layers, I proceeded to build my own interpretative intentions. I made rehearsals with particular regard to correct phrasing with strict maintenance of high placement and mastering proper breath support while singing legato. Towards the end of the work, I added necessary emotions in order to incorporate my sensitivity and individual view of the composition into the execution. Preparing myself for the public performance of *Poème de l'amour et de la mer*, I wanted above all to fully explore Chausson's artistic intention and its relation to the poetic nature of the verses on which the composer based his conception of the work.

In my opinion, the correctness of performance of the *Poème* depends on a multi-dimensional synthesis. What is absolutely necessary is proper voice emission with the required understanding of the message of the work and its style. The compilation of these aspects is completed by artistic sensitivity and the awareness of the maturity of performance with precise fidelity towards the musical-textual layer. In performing this work, in addition to the above-mentioned components, I placed particular emphasis on the tone and colour of the voice so as to fully present the drama contained in the text of the poem. On the basis of my professional practice of more than twenty years, the same reflection comes to me again and again; it concerns the moment of the final, public presentation of the work. Even the most carefully prepared performance can surprise us with its unpredictability, but it is a regular element that adds to the overall artistic presentation, which provides both us and our audience with the desired sensations.

The musical poetics of *Poème de l'amour et de la mer* has been superbly interpreted by many esteemed artists. As for female voices, the piece has been successfully presented by sopranos and mezzo-sopranos due to the functioning tonalities of the *Poème* (F major and G major).

I personally had the pleasure of singing the *Poem of Love and the Sea* by Ernest Chausson twice. The first time was on 30.03.2014 at the Witold Lutosławski Concert Studio of the Polish Radio in Warsaw, with the Polish Radio Orchestra conducted by Marcin Nałęcz-Niesiołowski. The piece was rebroadcast many times on Polish Radio Programme 2. The recording of the concert from Warsaw was transmitted to the BBC European Radio Union, where it was broadcast on that radio station on 27.06.2006. My second performance of the *Poem* took place in Katowice – on 04.03.2022 in the Henryk Mikołaj Górecki Silesian Philharmonic with the Symphony Orchestra, also conducted by Marcin Nałęcz-Niesiołowski.

Below I present the most important recordings of *Poème de l'amour et de la mer*, Op. 19:

- | | |
|---|---|
| 1. Teresa Żylis-Gara
Orkiestra Symfoniczna
Filharmonii Podlaskiej
dir. Marcin Nałęcz-Niesiołowski | 7. Felicity Lott
Orchestre de la Suisse
Romande
dir. Armin Jordan |
| 2. Montserrat Caballé
Symfonica London
dir. Wyn Morris | 8. Waltraud Meier
The Philadelphia Orchestra
dir. Riccardo Muti |
| 3. Jessye Norman
Orchestre Philharmonique
de Monte Carlo
dir. Armin Jordan | 9. Frederica von Stade
The Philadelphia Orchestra
dir. Riccardo Muti |
| 4. Victoria de Los Angeles
Orchestre de l'Association
des Concerts Lamoureux
dir. Jean-Pierre Jacquillat | 10. Sophie Koch
Berliner Philharmoniker
dir. Christian Koch |
| 5. Shirley Verrett
Orchestra Sinfonica di Torino
dir. Gabriele Ferro | 11. Susan Graham
BBC Symphony Orchestra
dir. Yan Pascal Tortelier |
| 6. Irma Kolassi
London Symphony Orchestra
dir. Evgeny Svetlanov | 12. Véronique Gens
Orchestre
Nationale de Lille
dir. Alexander Bloch |

CONCLUSION

Poème de l'amour et de la mer, Op 19, is a bridge between the past and the future. It heralds musical Impressionism (this applies mainly to the orchestral layer) as well as remains in the era of the departing Neo-Romanticism (the textual layer). The work is extremely interesting due to its stylistics. The presented themes of love and the sea, and of life and death, sparkle with a blaze of colours in a whole range of forms of musical expression. The literary and formal analysis of the composition allowed me to fully understand its beauty as a work standing at the crossroads of two eras, just like Chausson himself, who appears in this context not only as a traditionalist faithful to the legacy of Franck, Massenet and Wagner, but also, through his songs and poems, as an artist who plays a significant role in shaping Impressionist music. The programmatic element in Chausson's oeuvre as well as his sense of orchestral colour and tone are indicative of the coming Impressionism. Unfortunately, the premature and tragic death of the artist interrupted his compositional career.

In Poland, the persona of Ernest Chausson as well as his *Poème de l'amour et de la mer* are little known; most of the material concerning his biography and works is available primarily in French and English. *Poème de l'amour et de la mer* is one of the most beautiful works by this underrated composer. It is a passionate evocation of lost love, clad in both dark and pastel refined tones of melody and text. More than a song, almost a cycle, it equals the complexity of many an operatic aria.

I hope that my dissertation will also prove to be a complement to scarce scholarly resources relating to the composer in the Polish language and it will acquaint a wider audience with one of his most important works.

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