

A CONDUCTOR'S GUIDE TO LIONEL DAUNAIS'S *FIGURES DE DANSE*

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2020

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Murray, Brian C. *A Conductor's Guide to Lionel Daunais's "Figures de danse."* Doctor of Musical Arts (Performance), May 2020, 206 pp., 16 tables, 5 figures, 121 musical examples, 5 appendices, bibliography, 104 titles.

Lionel Daunais was an eminent and beloved 20th-century Québécois musician who contributed greatly to the performing arts in Canada. Through his work with the Trio Lyrique, Les Variétés Lyriques, and his numerous compositions, he wielded a potent sphere of influence on the Canadian musical landscape. Lionel Daunais's compositions constitute a significant oeuvre, comprising solo vocal works, song cycles, folksong arrangements, individual choral works, and multi-movement choral works. Marked by irresistible wit, the melodicism of French *mélodie*, and the absolute eminence of the text, *Figures de danse* is his most well-known multi-movement choral work. Daunais penned the earliest extant version of *Figures de danse* in 1947, however, the work emerged into Québec's choral scene in the mid-1970s via the establishment of the Alliance des Chorales du Québec. This set of tragicomic caricatures, which sets beautiful choral and piano writing to clever—and sometimes hilariously nonsensical—texts by Daunais himself, is accessible for performance by youth choirs, community choirs, university choirs, and professional choirs alike. Unfortunately, various factors (e.g. the separation of the choral and piano scores, local references, and score errors) often stymie its performance. The purpose of this dissertation is to ameliorate these challenges via a conductor's guide and to advocate for the performance of Daunais's *chef-d'oeuvre*.

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ACKNOWLEDGMENTS

I would like to extend my appreciation to Alliance Chorale du Québec and Charles Decroix for permission to reproduce musical examples from Lionel Daunais's *Figures de danse*. Additionally, I would like to thank Patricia Abbott, Jean-Paul Desjardins, Gilbert Patenaude, and Dr. Richard Sparks, for sharing their insights and expertise on Lionel Daunais's choral *oeuvre*.

I would like to express my thanks to Frances Novier Baldwin for her assistance in reviewing the translations found in this document.

My life has been indelibly impacted by the teachers that have guided my academic and professional careers. I would like to especially acknowledge Diane West, Carl Braden, Joe Weir, Dr. Randy Lind, Dr. J.D. Burnett, Dr. Alan McClung, Dr. Amanda Quist, Dr. Lyle Nordstrom, Dr. Jeffrey Snider, Dr. Richard Sparks, Dr. Jerry McCoy, Keith Ferguson, Dr. Judy Bowers, Dr. Kevin Fenton, Dr. André Thomas, Dr. Josh Habermann, Dr. Jessica Nápoles, Dr. Kristina MacMullen, and Dr. Allen Hightower.

I am grateful to my committee members, Dr. Kristina MacMullen, Dr. Jessica Nápoles, and Dr. Jeffrey Snider, for challenging, encouraging, and inspiring me through my doctoral studies. Their contribution to my academic and professional growth is incalculable.

I am forever indebted to Allen Hightower, University of North Texas director of choral studies and my major professor, for his mentorship through my terminal degree.

I would like to thank my extended family and friends who have played a significant role in this achievement. Lastly, accomplishing this goal would have been impossible without the steadfast support and encouragement from my wife, Allison, and my son, Weston. Their patience and indefatigable confidence in me have made this a reality. Thank you. *Soli Deo gloria*.

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CHAPTER 1

INTRODUCTION

Choral music fulfills an essential role in French Canadian cultural identity.¹ Various composers have contributed to this *oeuvre* and merit recognition, study, and performance—both in Canada and abroad.² One such composer is Lionel Daunais (1902-1982). Regarded as a “pioneer of the Québécois *chanson*,”³ Daunais was a beloved 20th-century Canadian singer and composer with a profound musical influence that has continued posthumously. The purpose of this dissertation is to assimilate available information about Lionel Daunais, encourage the performance of his *Figures de danse*, and to promote further research into this composer and his creative works.

Considered a leading music figure in 20th-century Québec, Daunais’s compositional output constitutes an influential facet in the musical tradition of Québec.⁴ He “...has contributed to the renown of Québec and has enriched the Québécois heritage with several hundreds of original songs, *mélodies*, choral works, and songs for children, without counting numerous folksong harmonizations.”⁵ Additionally, various writers and artists have commended Daunais’s musical compositions. In 1940, Charles Hamel, writing for Radiomonde Montréal, lauded Daunais’s compositions, esteeming them as comparable to the works of France’s Henri Duparc and Félix Fourdrain.⁶ Francis Poulenc, upon studying Daunais’s works, praised the adroit skill of his contemporary, expressing “There is often a comical spirit in your music and when anyone

¹ Abbott, “The 30-year History...”

² Apfelstadt, “Putting Canada in Choral Programming.”

³ Oulette, “Le pionnier de la chanson Québécoise,” and “Lionel Daunais, pionnier de la chanson.”

⁴ Académie de Musique du Québec. “Lauréats du Prix d’Europe...”

⁵ “Lionel Daunais, pionnier de la chanson,” *Le Devoir Montréal*.

⁶ Hamel, “Lionel Daunais: un grande artiste Canadien.”

remarks of it to you, don't blush, it is a very rare gift."⁷ Similarly, the well-regarded Québécois poet and playwright, Éloi de Grandmont exclaimed that,

Before Lionel Daunais, we couldn't imagine singing, without repeating, seventy-five songs; that a Canadian singer could create one of his beautiful *mélodies* at the *Concerts symphoniques*, and the next day make an entire room laugh with a comical refrain or an epitaph set to music with fierce humor. Lionel Daunais has accomplished this feat.⁸

Despite these accolades and his prominence in the Québec's 20th-century musical *milieu*, Daunais is relatively unknown outside of Canada. Some contemporary English-language scholars briefly mention Lionel Daunais as a 20th-century Québécois composer in their choral repertoire texts, including Nick Strimple and André de Quadros, however, these entries offer limited detail and performance insights.⁹ Notably, Dennis Shrock does not include Daunais in *Choral Repertoire*.¹⁰ Hilary Apfelstadt, University of Toronto professor emerita, lists Daunais in her March 2014 article on Canada's choral development, considering him "one of Québec's best-known composers."¹¹ Other than the aforementioned references, various library and online searches yield limited scholarship about Lionel Daunais and his compositional output.

Scholars characterize his *oeuvre* as marked by irresistible wit, the melodicism of French *mélodie*, and the absolute eminence of the text, traits he artfully evinces in his caricatural multi-movement choral work, *Figures de danse* (1975¹²)¹³. Accessible for performance by youth choirs, community choirs, university choirs, and professional choirs alike, this work merits

⁷ "Lionel Daunais, pionnier de la chanson," *Le Devoir Montréal*.

⁸ "Lionel Daunais, pionnier de la chanson," *Le Devoir Montréal*.

⁹ de Quadros, *The Cambridge Companion to Choral Music*, and Strimple, *Choral Music in the Twentieth Century*.

¹⁰ Shrock, *Choral Repertoire*.

¹¹ Apfelstadt, "Canada's Choral Music Development."

¹² The currently available choral edition was published in 1975 by Alliance des Chorales du Québec. Daunais composed the original manuscript in 1947.

¹³ Desjardins, interview, Patenaude, interview, and Sparks, interview.

performance and scholarship. Regrettably, several challenges thwart the promulgation and prevalence of *Figures de danse*. These challenges include notational errors (e.g. missing rests, incorrect pitches and rhythms, missing accidentals), lack of a full score with piano and choral parts combined, and the lack of guidance on humorous and local Québécois references. The purpose of this research is to mitigate these challenges in the form of a conductor's guide to Daunais's *Figures de danse*.

To add various perspectives to this conductor's guide, this author has interviewed three choral conductors with knowledge of Lionel Daunais's choral works: Jean-Paul Desjardins, Gilbert Patenaude, and Dr. Richard Sparks. Jean-Paul Desjardins, a renowned Montréal choral conductor and recording engineer, conducted the premiere of *Figures de danse* and received coaching on the interpretation of the work by Daunais himself. Gilbert Patenaude, a highly-regarded Montréal choral conductor and composer, has performed *Figures de danse* numerous times and offered valuable performance practice insights about the work. Dr. Richard Sparks, University of North Texas professor of music emeritus, introduced this author to Lionel Daunais's *Figures de danse* in 2009 while singing in his choir. In addition to programming the work while at the University of North Texas, Dr. Sparks led performances of *Figures de danse* with the Canadian National Youth Choir, Choral Arts Northwest, and Pro Coro Canada.

Éditions de l'Alliance, the publishing branch of Alliance Chorale du Québec,¹⁴ published the choral score of *Figures de danse* in 1975 and the piano accompaniment separately in 1992. They do not publish, however, a combined conductor's score that includes the choral parts and accompaniment together. This lack of a full score precipitates numerous challenges for conductor, choir, and accompanist alike. The conductor must decide whether to conduct from the

¹⁴ Alliance Chorale du Québec was formerly known as Alliance des Chorales du Québec.

piano score, memorizing the choral entrances, text, dynamics, etc., or to conduct from the choral score and mark the piano introductions, interludes, and codas where applicable. The difficulty for the choir includes the absence of the piano part from which singers can follow, identify their next pitches, and count rests. Furthermore, the score provides no guidance for pronunciation or understanding humorous and localized references.

In addition to the difficulty of using the currently published editions of *Figures de danse*, the score itself is difficult to access. Dr. Richard Sparks describes the challenge of discovering this work.

...the other [difficulty] is simply that there aren't any good editions. You know Alliance Chorales is not a publisher that is well known in the US, and nobody would think to go there. And so, unless somebody has heard these pieces and really likes them, and tries to seek them out, you just don't know about them. They just don't exist, you know, for most people.¹⁵

These challenges notwithstanding, a few well-respected university and professional choral ensembles have recently performed and recorded *Figures de danse*: Michigan State University Chorale (2018); University of North Texas University Singers (2014); Choeur de Chambre du Québec (2013); and the Canadian Chamber Choir (2009).¹⁶ These performances evince the work's merit and promulgate the need for scholarship about Daunais and his *oeuvre*. In order for this work to gain familiarity outside its current sphere of influence (i.e. Canadian—and more specifically Francophone Canadian—musicians and those with whom they share this work), conductors must have access to scholarship that clarifies errors in the current published editions and elucidates the context and nuances of *Figures de danse*. The creation of a conductor's guide

¹⁵ Sparks, interview.

¹⁶ Daunais, *Figures de danse*, Michigan State University Chorale, Dr. David Rayl, conductor; Daunais, *Figures de danse*, University of North Texas University Singers, Dr. Richard Sparks, conductor; Daunais, *Figures de danse*, Choeur de Chambre du Québec, Robert Ingari, conductor; and Davids, *In Good Company*, Canadian Chamber Choir.

will supply this necessary information, allowing a conductor to successfully study, rehearse, and perform this work. Additionally, it will function as a compilation of the available research about the composer and his compositional style. Without this information, the challenges of this work might dissuade conductors from selecting it for performance with their choirs. However, with this guide as a reference, conductors will have the necessary resources to appropriately study, rehearse, and perform this meritable work with their ensembles.

CHAPTER 2

BIOGRAPHICAL SKETCH OF LIONEL DAUNAIS

Noël Ferdinand Lionel Daunais (1902-1982) was born on December 31, 1902¹⁷ to Pierre-Paul Daunais and Marie-Louise Morache (see Table 2.1 for Daunais’s patrilineal ancestry).¹⁸ Daunais experienced choral music from an early age, singing in his local church choir and undoubtedly from the influence of his maternal grandfather, Jean Baptiste Morache, who was a choral director.¹⁹ In a 1965 interview with J. Rudel-Tessier, Daunais expressed his family’s support of his musical ambitions. “...My father, although he had a large family and a very small income, paid my expenses and my teachers for an entire year...”²⁰

Table 2.1: Lionel Daunais’s patrilineal ancestors.²¹

Name	Marriage Date	Spouse’s Name
Antoine Daunais (b. 1731 – d. 20 March 1799)	6 Feb. 1758	Marie-Amable (Desblés) Pariseau (b. 1737 – d. 30 Aug. 1815)
Antoine Daunais (b. 1766 – d. 22 Dec. 1835)	19 April 1790	Marie-Josephte Rochon (b. 1769 – d. 19 April 1837)
Antoine Daunais (b. 11 July 1791 – d. 29 Nov. 1864)	4 Feb. 1817	Marie-Louise Daniel Murray (d. 26 Oct. 1883)
Théodore Daunais (b. 25 July 1832 – d. 1891)	11 May 1858	Marie-Virginie Blondin (d. 4 June 1875)
Pierre-Paul Daunais (b. 29 June 1866 – d. 21 Dec. 1936)	9 Feb. 1891	Marie-Louise Morache (b. 8 April 1869 – d. 26 Dec. 1934)
Lionel Daunais (b. 31 Dec. 1901/1902? – d. 18 July 1982)	19 April 1927	Fernande Gauthier (b. 1904 – d. 24 May 1986)

Daunais’s first teachers were leading musical figures in the early 20th-century Québec. He

¹⁷ Various sources list Daunais’s birth year as 1901 while others list 1902.

¹⁸ See Appendix 3 for a timeline of events in the life of Lionel Daunais.

¹⁹ Rudel-Tessier, “In the Footsteps of the Troubadours.”

²⁰ Rudel-Tessier, “In the Footsteps of the Troubadours.”

²¹ Information gathered from “Descendants of Antoine Daunay.”

began his foray into musical study with soprano Céline Marier, a well-respected voice teacher in Montréal whose students would go on to achieve great professional success (e.g. Sarah Fischer and Jacques Labrecque, in addition to Daunais).²² Interestingly, he came to study with Marier by way of practicality. Daunais confessed, “I just went to Céline Marier because my sister was taking lessons with her.”²³ This practical choice engendered fortunate results, as he reported, “I must say that with Céline Marier...I soon realized what I wanted to do, and it was irresistible.”²⁴ Daunais studied with Marier from the age of 19-24.²⁵ While studying voice with Marier, Daunais began studying harmony with Oscar O’Brien, a passionate proponent of Québécois folk music.²⁶ Nearly two decades after these studies, the teacher would say of his former student, “he [Daunais] deserves to be studied and loved...our musicians would benefit perhaps by studying him with greater detail...”²⁷ This training with “masters of the art...”²⁸ would prove consequential to Daunais’s early successes.

Quickly after beginning his studies with Marier, Daunais won first prize in the Metropolitan Choral Society’s Montréal Music Festival, competing against nineteen other singers from across Canada.²⁹ This success functioned as an impetus to prepare for Québec’s Prix d’Europe, a provincial musical competition that began in 1911 in which winners receive funding to study their craft in Europe. Daunais recounts that, “When I was still quite young I

²² Potvin, “Céline Marier.”

²³ Rudel-Tessier, “In the Footsteps of the Troubadours.”

²⁴ Rudel-Tessier, “In the Footsteps of the Troubadours.”

²⁵ Rudel-Tessier, “In the Footsteps of the Troubadours.”

²⁶ “Lionel Daunais, pionnier de la chanson,” *Le Devoir Montréal* and Patenaude, interview.

²⁷ O’Brien, “L’Esthétique de notre folklore.”

²⁸ Rudel-Tessier, “In the Footsteps of the Troubadours.”

²⁹ “M. Lionel Daunais, baryton,” *La Lyre*, July 1926 and “Lionel Daunais,” newspaper clipping, Fonds Lionel Daunais.

read in the paper that Léo-Pol Morin had just been awarded the Prix d'Europe. I was fascinated and I began to dream each time there was a competition."³⁰ In 1926, Daunais won the competition, becoming the first singer to receive this award (and the only singer until 1959).³¹ This achievement promulgated him to the vanguard Québec's musical artists and initiated his musical successes as a singer, composer, and director.

Table 2.2: Names and relations of persons buried in Section 7, Plot 0561 of le Repos Saint-François d'Assise.³²

Name of the Deceased	Spouse	Birth	Death	Father	Mother
Laurette Daunais	Armand Goulet	1903	1993	Pierre-Paul Daunais	Marie-Louise Morache
Lionel Daunais	Fernande Gauthier	1901	1982	Pierre-Paul Daunais	Marie-Louise Morache
Nicole Daunais		1928	1938	Lionel Daunais	Fernande Gauthier
Fernande Gauthier	Lionel Daunais	1904	1986	Emmanuel Gauthier	Emma Simmoneau
François Grenier	Louise Daunais	1942	2012	Edouard Pierre Grenier	Claire Desilets

In the midst of these musical achievements, Lionel Daunais married Fernande Gauthier on April 19, 1927. "...In loving and faithful company, she has shared in his joys, his troubles, his triumphs, and she took great care of their three children who, over the years, gave them nine dear grandchildren."³³ Gauthier gave birth to their first child, Nicole, the year after their marriage. According to burial information at Le Repos Saint-François d'Assise, Nicole died in 1938 (see

³⁰ Rudel-Tessier, "In the Footsteps of the Troubadours."

³¹ Rudel-Tessier, "In the Footsteps of the Troubadours."

³² Le Repos de Saint-François d'Assise. "Résultats de la recherche." Laurette Daunais is a sister of Lionel Daunais. Louise Daunais, the wife of François Grenier, is likely either another daughter of Lionel Daunais and Fernande Gauthier, or their niece.

³³ Ouellette, "Le pionnier de la chanson Québécoise."

Table 2.2).³⁴ On May 7, 1933, Gauthier gave birth to their son, who was baptized on May 9, 1933 as Joseph Camille Henri Jean Daunais at Sainte-Madeleine d'Outrement in Montréal.³⁵ Birth information for their third child is unavailable.

After winning the Prix d'Europe in 1926, Daunais and his new wife left Montréal for Paris, France, where he would study under Mr. Dupré and Mr. Marcellin of the Opéra-Comique.³⁶ As a result of performance opportunities while in Paris, Daunais secured his first significant professional employment.

And then, luck knocked on his door: a great musician and orchestral conductor [Désiré-Émile Inghelbrecht], who had just been named the director of the Algiers Opera, heard him sing, saw him on stage, and hired him immediately to play the leading roles for the season he was preparing. 'At the end of that year, I knew twenty-one operas in which I had played. I adored it.'³⁷

Despite the fact that the Algiers Opera wanted to retain him and he had received offers for work in France, in 1930, after this inaugural season, Daunais returned to Montréal.³⁸ Upon his return to Canada, Daunais became a leading star with the Canadian Operetta Society, where "his name and his personality contributed significantly to attract crowds to the performances that this company gave at the Impérial, at His Majesty's, and at the Monument-National."³⁹

Lionel Daunais is most well-known in Québec for his work with two musical ensembles: the Trio Lyrique and Les Variétés Lyriques. Daunais founded the Trio Lyrique in 1932 with contralto Anna Malenfant, tenor Ludovic Huot—later replaced by Jules Jacob—, and pianist

³⁴ Le Repos de Saint-François d'Assise. "Résultats de la recherche."

³⁵ Généalogie Québec. "Retracez vos ancêtres."

³⁶ "Lionel Daunais," newspaper clipping, Fonds Lionel Daunais.

³⁷ Ouellette, "Le pionnier de la chanson Québécoise."

³⁸ Hamel, "Lionel Daunais: un grande artiste Canadien."

³⁹ Hamel, "Lionel Daunais: un grande artiste Canadien."

Allan McIver.⁴⁰ For over thirty years, this ensemble performed folksongs and original works by Daunais on the radio. In 1954, the trio created a LP exclusively of works by Daunais entitled *Chansons de Lionel Daunais*.⁴¹

...Daunais became the trio's driving spirit, writing original songs and arranging folk songs for the ensemble, and later writing sketches and scripts for radio broadcasts. From 1932 to 1944, the Trio lyrique was heard on stations CKAC (1932-33), CRCM (1933-35), the American network CBS for a six-month engagement (1936) and Radio-Canada. In 1944, the Trio lyrique began a weekly show on Radio-Canada which lasted until 1956. After a five-year hiatus, the show was resurrected for another 250 broadcasts during the 1961-62 season (CMC, 1998).⁴²

In 1936, concurrent to his work with the Trio Lyrique, Daunais and Charles Goulet founded Les Variétés Lyriques with the purpose of producing staged works. In addition to serving as one of the company's star performers, Daunais directed the productions and administered the company along with Goulet. The company performed primarily French operettas over the course of nineteen seasons at Montréal's 1,600-seat Monument-National theatre.⁴³

With a repertory made up largely of popular operettas by Friml, Lehár, Lecocq, Messager and others, they won a large public (17,000 subscribers annually), particularly among the French-speaking community. During the next 19 years at the Monument-National, the company offered over 1000 performances of 83 works, of which 13 were from the serious opera repertory. With the development of national television networks in the 1950s their audience dwindled, and the company closed at the end of the 1955 season.⁴⁴

From its founding, the company experienced glorious success.⁴⁵ J. Rudel-Tessier even exclaimed that during this time, Daunais "...was the most popular singer in French Canada."⁴⁶ In

⁴⁰ Potvin, "Trio lyrique."

⁴¹ Potvin, "Trio lyrique."

⁴² Abbott, "The Vocal and Choral Music..."

⁴³ Lefebvre, "Les Variétés lyriques."

⁴⁴ McLean and Paul, "Montreal."

⁴⁵ "Lionel Daunais," *Le Film Montréal*.

⁴⁶ Rudel-Tessier, "In the Footsteps of the Troubadours."

addition to serving as a platform for Daunais's own performances (See Figure 2.1 for a photograph of Lionel Daunais), this company allowed many young French-Canadian artists to gain valuable stage experience before embarking upon international careers.⁴⁷

Figure 2.1: Photograph of Lionel Daunais.⁴⁸



After the closure of les Variétés Lyriques in 1956, Daunais continued his work with the Trio Lyrique, directed some televised opera and operetta broadcasts for Radio-Canada, and served as a critic for various television programs.⁴⁹ Later, he served on the faculty of the Conservatoire du musique du Québec.⁵⁰

⁴⁷ Lasalle-Leduc, Annette. *La vie musicale au Canada français*.

⁴⁸ Reproduction of a photograph contained in the Fonds Lionel Daunais at the Bibliothèque et Archives nationales du Québec Vieux-Montréal.

⁴⁹ Abbott, "The Vocal and Choral Music..." and Desjardins, interview.

⁵⁰ Abbott, "The Vocal and Choral Music..." and Patenaude, interview.

Numerous critical reviews describe Daunais's beautiful tone, impeccable diction, and elegant and nuanced performances.⁵¹ In a newspaper clipping contained in the Fonds Lionel Daunais at the Bibliothèque et Archives nationales du Québec, an unlisted author praises Daunais's "...intelligence of interpretation, the delicacy of detail, the finesse of diction, the warmth of tone..."⁵² Montréal choral conductor Gilbert Patenaude describes hearing Lionel Daunais perform on television later in the singer's career:

...he was first of all...a very respected baritone. I heard him—he was 72—on television. He did a high A, a high G, like a tenor. I never heard such high notes by a baritone. Even Fischer-Dieskau. It was clear, with color, very musical of course...he didn't have the big voice, you know, very deep, but it was very clear, very *souple* [supple].⁵³

In addition to commendation for his musical prowess, Daunais garnered high praise for his dramatic interpretations. In 1940, Charles Hamel declared him a "first-rate actor" with irreproachable diction.⁵⁴ Eight years later, in a review of a Les Variétés Lyrique production in *Montréal Matin*, Jean Vallerand described Daunais as "...a masterpiece of humor, of psychology, and of fine satire. He has an acute sense of timing and an extremely subtle wit. In Daunais, we possess a first-rate operetta artist..."⁵⁵ In 1978 Daunais divulged to Marcelle Ouellette one of the indispensable elements that inspired his performances:

I have always loved making people laugh, and still today, when I think of this or that operetta that we performed, it is not the applause that I hear, but the laughter! The laughter that continues long after the curtain falls.⁵⁶

Lionel Daunais received numerous awards and recognitions for his contributions to

⁵¹ O'Brien, "L'Esthétique de notre folklore," Hamel, "Lionel Daunais: un grand artiste Canadien," and "M. Lionel Daunais," *La Lyre*, October 1930.

⁵² Newspaper clipping, Fonds Lionel Daunais.

⁵³ Patenaude, interview.

⁵⁴ Hamel, "Lionel Daunais: un grand artiste Canadien."

⁵⁵ Vallerand, "Un triomphe pour les Variétés."

⁵⁶ Ouellette, "Le pionnier de la chanson Québécoise."

Canada's musical *milieu*. In 1965 and 1977, the St-Jean-Baptiste Society awarded Daunais with the Bene Merenti di Patria Medal and the Calixa-Lavallée Prize, respectively.⁵⁷ For his “outstanding service to music in Canada,” the Canadian Music Council awarded him a medal in 1972.⁵⁸ On October 18, 1978, the Canadian Government invested Daunais as an Officer of the Order of Canada “in recognition of the important role he has played in the musical life of Canada, particularly through his work with ‘Variétés Lyriques.’”⁵⁹ In 1980 the Alliance des Chorales du Québec honored Daunais with the *Ordre du mérite choral* (Order of choral merit) for his devotion to choral singing.⁶⁰

Montréal choral conductor and recording engineer Jean-Paul Desjardins met with Daunais several times toward the end of the composer's life:

I met him a couple of times at his home. He was quite old at that time. Nearly eighty. To me, then, he was very gentle. Speaking of the past, for sure. He had so much experience. He worked with so many artists. And the last time before he died, he wanted his works to be disseminated. He wanted to be sure that people would know them, people would sing them. He was sure they were worth it.⁶¹

Lionel Daunais died on July 18, 1982 and was buried at Le Repos Saint-François d'Assise in Montréal. He was posthumously awarded the Denise-Pelletier Prize (1982) and inducted into the Canadian Songwriters Hall of Fame (2006).⁶²

Lionel Daunais's compositional contributions constitute a significant *oeuvre*. This body of work comprises solo vocal works, song cycles, folksong arrangements, individual choral

⁵⁷ Société Saint-Jean-Baptiste de Montréal. “La médaille Bene Merenti de Patria,” and “La prix Calixa-Lavallée (musique).”

⁵⁸ “Canadian Music Council Medal.” The Canadian Encyclopedia.

⁵⁹ The Governor General of Canada. “M. Lionel Daunais, O.C.”

⁶⁰ Alliance Chorales du Québec. “Ordre du mérite choral.”

⁶¹ Desjardins, interview.

⁶² Gouvernement du Québec. “Récipiendaire,” and Canadian Songwriters Hall of Fame. “Lionel Daunais.”

works, and multi-movement choral works. A 1942 review described Daunais's compositions as the antithesis of ordinary and more like "authentic little jewels."⁶³ "...[Ranging] from classical *mélodie*, in the purest French tradition, to the humorous or satirical song...."⁶⁴ Daunais's compositions represent Québécois choral music *par excellence*.⁶⁵ Bruno Roy characterizes this style as the synthesis of musical inspiration from Québécois folksong and French *mélodie* set to Québécois poetry.⁶⁶ Daunais himself described the spirit of his compositions thusly:

I wanted to do Canadian songs, not French ones. I tried to give them local colour by using words or expressions from these parts but without slipping straight into folk music. I used the structure of folk music because I wanted there to be something 'québécois' about them.⁶⁷

Daunais's most well-known choral work is "Le pont Mirabeau" (1977).⁶⁸ Accordingly, "Le pont Mirabeau" is Daunais's only choral work published outside of Canada.⁶⁹ His other notable original choral compositions include *Refrains courts-vêtus*, *Jeux de corde*, and *Figures de danse*. Canadians will likely be familiar with his arrangements of Canadian folk songs like "Les patates," "Depuis l'aurore," "La tourtière," and the recognizable "J'entends le moulin." Examples of Daunais's solo vocal song cycles include: *Sept épitaphes plaisantes*; *Fantaisies dans tous les tons*;⁷⁰ *Cinq poèmes d'Éloi de Grandmont*; and *Quatre ballades de Paul Fort*.

Daunais frequently penned his own texts—affording him the ability to express his own distinguished humor and wit—before setting them musically. His more serious works, however,

⁶³ "Lionel Daunais," *Le Film Montréal*.

⁶⁴ "Lionel Daunais dans ses propres chansons," *La Semaine...*

⁶⁵ Abbott, "The Vocal and Choral Music..."

⁶⁶ Roy, "Chanson in Quebec."

⁶⁷ L'Herbier, *La chanson québécoise*. Translated in Roy, "Chanson in Quebec."

⁶⁸ Desjardins, interview, and Patenaude, interview.

⁶⁹ Walton Music Corporation, a division of GIA Publications, Inc., published Jon Washburn's edition of "Le pont Mirabeau" in 2004.

⁷⁰ Daunais also composed a mixed choir version of *Fantaisies dans tous les tons*.

are generally settings of poems by highly-regarded French and Canadian poets including: Pierre de Ronsard (1524-1585); Charles Cros (1842-1888); Paul Fort (1872-1960); Guillaume Apollinaire (1880-1918); and Éloi de Grandmont (1921-1970). Daunais evinced his great sense of humor through texts he wrote and the manner in which he set them.⁷¹ Though comical, his work was always genteel and sophisticated.⁷² Patricia Abbott deftly depicts Daunais's skill as a lyricist:

...he laughs at human foibles and absurd situations without ever resorting to vulgarity, bad taste or put-downs. Clever rhymes, alliteration and plays on words coupled with imaginative musical settings are the tools that make us smile when we hear his texts.⁷³

In addition to humor, Daunais frequently employed localisms in his lyrics. He described his use of these idiomatic references, saying "I tried to give local colour by using words or expressions from here without going straight into folklore..."⁷⁴ Daunais set these lyrics with a style of composition "formed in the tradition of the lyric art (opera, operetta, classical *mélodie*, *bel canto*)..."⁷⁵ His music is typically imbued with French style, traditional melodic and harmonic language, idiomatic vocal writing, and challenging piano accompaniments.⁷⁶

⁷¹ Sparks, interview.

⁷² Desjardins, interview.

⁷³ Abbott, "The Vocal and Choral Music..."

⁷⁴ "Lionel Daunais, pionnier de la chanson," *Le Devoir Montréal*.

⁷⁵ "Lionel Daunais, pionnier de la chanson," *Le Devoir Montréal*.

⁷⁶ Sparks, interview, Patenaude, interview, and "Lionel Daunais dans ses propres chansons," *La Semaine...*

CHAPTER 3

THE EVOLUTION OF *FIGURES DE DANSE*

Figures de danse is Lionel Daunais's multi-movement choral work that portrays "...serio-comic tales of the fates of several dancers and circus performers."⁷⁷ This comical work, which sets beautiful choral and piano writing to clever—and sometimes hilariously nonsensical—texts by Daunais himself, elicits positive responses from audiences and performers alike.⁷⁸ The purpose of this chapter is to examine the evolution of the extant versions of *Figures de danse* that precede the 1975 and 1992 published editions.

Daunais penned the earliest extant version of *Figures de danse* in 1947, however, the work emerged into Québec's choral scene in the mid-1970s via the establishment of the Alliance des Chorales du Québec (ACQ) which received its Letters Patent on April 25, 1975.⁷⁹

Early on, the ACQ recognized that bringing new Quebec choral repertoire to francophone choirs and providing a publishing forum for composers and arrangers was an inherent part of its mandate. Thanks to another grant from the Haut Commissariat, the ACQ was able to hold a composition competition in the first year and establish its role as a publisher of Quebec choral music. The competition yielded 14 winning titles that became the association's first catalogue. Among the winning titles were Lionel Daunais's *Figures de danse*, which has since become a Quebec choral classic...⁸⁰

Alliance Chorale du Québec published this choral edition in 1975 and subsequently, a piano accompaniment edition in 1992. Both of these editions are still available via the publisher as e-print scores as of the date of this document's publication, serving as the only performance editions of the work. The Bibliothèque et Archives nationales du Québec (BAnQ) Vieux-Montréal holds the three unpublished versions of *Figures de danse* in its *Fonds Lionel Daunais*.

⁷⁷ Abbott, "The Vocal and Choral Music..."

⁷⁸ Sparks, interview.

⁷⁹ Abbott, "The 30-year History..."

⁸⁰ Abbott, "The 30-year History..."

Table 3.1 lists the location, title, subtitle, and contents of the five extant versions of *Figures de danse*. The second and third manuscript facsimiles are not dated; however, this author has chronologically ordered them based on logical assumption via analysis of the lyric evolution, movement appellation, and musical content that demonstrate a compelling sequential organization of the versions beginning with the 1947 edition and concluding with the 1975 and 1992 editions.

Support for this argument includes the evolution of the works' musical contents and lyrics. The 1947 version of *Figures de Danse* is the only edition that includes "VI. Petits Rats" (see Table 3.1). Because the remaining six movements exist consistently across all extant versions of *Figures de danse*, the inclusion and subsequent expunction of "VI. Petits Rats" supports this author's suggestion that the 1947 version is the original extant edition.

Additionally, the 1947 version and *Pas de Danse* are the only versions to title the fifth movement "Nautchniy" (See Table 3.1). This change in appellation also reinforces the proposed order of the editions. The 1947 manuscript facsimile entitled *Figures de Danse* demonstrates a significant key scheme throughout the work (see Table 3.2).

The first movement begins in D Major and the second movement modulates to the parallel minor. Daunais sets the third and fourth movements in the minor subdominant (G minor), while the fifth movement returns to the home key of D Major. "VI. Petits Rats" begins in the minor subdominant (G Minor), but then modulates to the parallel major (G Major). The final movement, "VII. Maryse and Partner," returns to G minor with a brief intermediary passage in G Major. The other versions of *Figures de Danse* feature the same key scheme, save the alteration of "I. Pas Grave" to Eb Major, engendering a distant relationship between the first and second movements (Eb – D). This consistency of key areas after the 1947 edition suggests its primacy.

Table 3.1: Contents of the extant versions of *Figures de danse*.⁸¹

Version	1947 Manuscript Facsimile	2 nd Manuscript Facsimile	3 rd Manuscript Facsimile	1975 Engraved Choral Edition	1992 Engraved Piano Edition
Location	BAnQ	BAnQ	BAnQ	Éditions de l'Alliance	Éditions de l'Alliance
Title	<i>Figures de Danse</i>	<i>Pas de Danse</i>	<i>Figures de Danse</i>	<i>Figures de danse</i>	<i>Figures de danse</i>
Subtitle	n/a	n/a	Fantaisie pour voix mixtes	Suite fantaisiste pour voix mixtes	Suite fantaisiste pour voix mixtes
Contents	Piano and melody	Choral parts only	Choral parts only	Choral parts only	Piano only
1 st Mvmt.	Pas Grave	Pas Grave	Pas Grave	Pas Grave	Pas Grave
2 nd Mvmt.	Jetés-Battus	Jetés-Battus	Jetés-Battus	Jetés-Battus	Jetés-Battus
3 rd Mvmt.	Grand Écart	Grand Écart	Grand Écart	Grand Écart	Grand Écart
4 th Mvmt.	Adagio	Adagio	Adagio	Adagio	Adagio
5 th Mvmt.	Nautchniy	Nautchniy	Bayadère	Bayadère	Bayadère
6 th Mvmt.	Petits Rats	Maryse and Partner	Maryse and Partner	Maryse and Partner	Maryse and Partner
7 th Mvmt.	Maryse and Partner				

Table 3.2: Key areas for the various versions of *Figures de danse*.

Movement	Pas Grave	Jetés-battus	Grand Écart	Adagio	Nautchniy / Bayadère	Petits Rats	Maryse and Partner
1947 Manuscript Facsimile	D Major	D minor	G minor	G minor	D Major	G minor / G Major	G minor
2 nd Manuscript Facsimile	Eb Major	D minor	A minor	A minor	D Major	n/a	A minor
3 rd Manuscript Facsimile	Eb Major	D minor	A minor	A minor	D Major	n/a	A minor
1975 Engraved Choral Edition	Eb Major	D minor	A minor	A minor	D Major	n/a	A minor
1992 Engraved Piano Edition	Eb Major	D minor	A minor	A minor	D Major	n/a	A minor

⁸¹ When referencing the various versions of *Figures de danse*, I utilize the capitalization of the 1975 and 1992 editions for standard practice. When referencing individual versions, I utilize the capitalization of those individual editions.

Daunais’s inclusion of the *a cappella* Brahmanic prayer at the end of the fifth movement of *Figures de danse* also demonstrates the 1947 edition’s status as the anterior version of the work (see Table 3.3).

Table 3.3: The inclusion of the a cappella Brahmanic Prayer in the fifth movement of the various versions of *Figures de danse*.

Version	Title	Inclusion of Brahmanic Prayer
1947 Manuscript Facsimile	<i>Figures de Danse</i>	Not included
2 nd Manuscript Facsimile	<i>Pas de Danse</i>	Included
3 rd Manuscript Facsimile	<i>Figures de Danse</i>	Included
1975 Engraved Choral Edition	<i>Figures de danse</i>	Included

Example 3.1: Mm. 1-2 of “V. Nautchniy” from *Pas de Danse*.⁸²



The choral parts in the third version, *Figures de Danse*, more closely resemble the choral parts in the 1975 engraved edition than those of the second version, *Pas de Danse*, further bolstering the chronological order demonstrated in Table 3.1. The opening melodic line of the fifth movement of *Figures de danse* evinces support for this sequential evolution. In the second

⁸² Daunais, "Pas de Danse."

edition, *Pas de Danse*, Daunais scores the melody in the alto voice alone (see Example 3.1). In the third version and the 1975 edition, Daunais imbues the melody line with an androgynous *timbre* by adding the tenor voice in perfect unison with the alto (see Examples 3.2 and 3.3).

Example 3.2: Mm. 1-3 of “V. Bayadère” from *Figures de Danse*.⁸³

"FIGURES DE DANSE" -v. Bayadère

modéré

le chant monotone, soutenu

S.ALT
TEN
BAR

FA-TI-MA LA BA-VA-DÈ -

AH!

Example 3.3: Mm. 1-3 of “V. Bayadère” from *Figures de danse*.⁸⁴

Modéré

le chant monotone, soutenu

S
A
T
B

Fa-ti-ma La Ba-ya-dè - -

* Ah!

Another example of the greater level of similarity between the third edition and the 1975

⁸³ Daunais, “Figures de Danse.”

⁸⁴ Daunais, *Figures de danse*, 1975.

edition when compared to the second version and the 1975 edition is the sixth movement, “Maryse and Partner.” In the quadruple meter section of the second version, titled *Pas de Danse*, Daunais relegates the final supplication of “Où est Jos?” to the tenor voice (see Example 3.4). However, in the third edition, *Figures de Danse*, Daunais relocates this petition to the soprano voice, perhaps invoking a hopeless final petition by the titular Maryse (see Example 3.5). Daunais maintains this feature in the 1975 published edition of *Figures de danse* (see Example 3.6).

Example 3.4: Mm. 33-35 of “VI. Maryse and Partner” from *Pas de Danse*.⁸⁵

Example 3.4 is a musical score for three voices: Soprano, Tenor, and Bass. The music is in 4/4 time and features a key signature of two sharps (F# and C#). The lyrics are: "à l'aise pair Il n'é-tait pas là, Jo! Où est Jos? Est-". The Soprano part has a "supplieat" marking above the final phrase. The Tenor part has a "pair" marking above the first phrase. The Bass part has a "f" marking below the final phrase. The score is divided into three measures.

Example 3.5: Mm. 34-35 of “VI. Maryse and Partner” from *Figures de Danse*.⁸⁶

Example 3.5 is a musical score for three voices: Soprano, Tenor, and Bass. The music is in 4/4 time and features a key signature of two sharps (F# and C#). The lyrics are: "où est Jos? Là Jos! Est-". The Soprano part has a "(supplieat) sop." marking above the first phrase and a "TEMPO 1^o" marking above the second phrase. The Tenor part has a "mf" marking below the second phrase. The Bass part has an "EST -" marking below the final phrase. The score is divided into two measures.

⁸⁵ Daunais, “Pas de Danse.”

⁸⁶ Daunais, “Figures de Danse.”

Example 3.6: Mm. 33-36 of “VI. Maryse and Partner” from *Figures de danse*.⁸⁷

The development of the text through the various versions of Daunais’s *Figures de danse* also supports this author’s proposed ordering of the extant editions. Daunais’s choice to change the dancer’s name from Énée to Idoménée in “II. Jetés-battus (Építaphe)” also propounds the proposed chronological order (see Table 3.3).

Table 3.4: The evolution of the dancer’s name in “II. Jetés-battus (Építaphe)” in the various versions of *Figures de danse*.

Version	Title	Dancer’s Name
1947 Manuscript Facsimile	<i>Figures de Danse</i>	Énée
2 nd Manuscript Facsimile	<i>Pas de Danse</i>	Énée
3 rd Manuscript Facsimile	<i>Figures de Danse</i>	Idoménée
1975 Engraved Choral Edition	<i>Figures de danse</i>	Idoménée

The change in descriptive text about the nail in “III. Grand Écart” also endorses the proposed sequence of the editions (see Table 3.5). The 1947 edition describes the nail’s length as “d’un pouce et quart” (one and one-quarter inches), while the remaining versions explain the nail’s location “près du décor” (near the stage).

⁸⁷ Daunais, *Figures de danse*, 1975.

Table 3.5: The description of the nail in “III. Grand Écart” in the various versions of *Figures de danse*.

Version	Title	Description of the Nail
1947 Manuscript Facsimile	<i>Figures de Danse</i>	“d’un pouce et quart”
2 nd Manuscript Facsimile	<i>Pas de Danse</i>	“d’un pouce et quart,” but with a note about the option to use “près du décor.”
3 rd Manuscript Facsimile	<i>Figures de Danse</i>	“près du décor”
1975 Engraved Choral Edition	<i>Figures de danse</i>	“près du décor”

The timeline indicated via this ordering of the four vocal editions of *Figures de danse* aligns with the historical timeline of the location references in “IV. Adagio” (see Table 3.5). His Majesty’s Theatre opened on November 7, 1898—under the title Her Majesty’s Theatre since Queen Victoria was sovereign of the British Commonwealth—and closed in 1963.⁸⁸ The Grand Salle of the Place des Arts opened on September 21, 1963, however, the hall did not receive the name Salle Wilfrid-Pelletier until 1966.⁸⁹ In the interim, lacking a desirable local reference, Daunais could have elected to change the lyric to “le soir du Grand Gala,” further supporting this suggested index of the versions of *Figures de danse*.

Table 3.6: The location of Saltarello’s performance in “IV. Adagio” in the various versions of *Figures de danse*.

Version	Title	Location of the Performance
1947 Manuscript Facsimile	<i>Figures de Danse</i>	“His Majesty’(s)”
2 nd Manuscript Facsimile	<i>Pas de Danse</i>	“His Majesty’s”
3 rd Manuscript Facsimile	<i>Figures de Danse</i>	“Le soir du Grand Gala”
1975 Engraved Choral Edition	<i>Figures de danse</i>	“Wilfrid Pelletier”

This combined evidence supports the proposed order listed in Table 3.1 as the likely chronological evolution of Lionel Daunais’s *Figures de danse*.

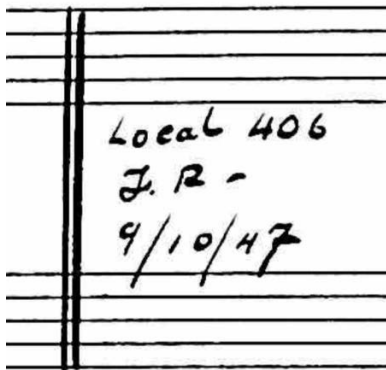
⁸⁸ Her Majesty’s Theatre.” The Canadian Encyclopedia.

⁸⁹ “Place des Arts...” CBC/Radio-Canada, and Place des Arts. “History.”

Figures de Danse – 1947 Manuscript Facsimile

Daunais scored the 1947 manuscript facsimile—the earliest extant version of *Figures de Danse*—for solo voice with piano accompaniment. Notably, he marks the end of each movement in this edition with “Local 406,” “F.R.,” and a date (see Figure 3.1). He dates the first six movements (“I. Pas Grave,” “II. Jetés-battus,” “III. Grand Écart,” “IV. Adagio,” “V. Nautchniy,” and “VI. Petits Rats”) with the same date: October 9, 1947. Daunais dates the final movement, “VII. Maryse and Partner,” October 16, 1947. The “Local 406” references the “Section locale 406 de l’AFM” of the *Guilde des musiciens et musiciennes du Québec* (GMMQ). This guild is a member of the American Federation of Musicians.⁹⁰

Figure 3.1: Final marks at the end of “II. Jetés-battus” in *Figures de Danse*.⁹¹



The 1947 version of *Figures de danse* is the only version to include descriptive text during the piano introduction to “I. Pas Grave.” Over the course of the eight-bar opening, Daunais penned this text depicting Natascha: “Souvenez-vous de Natascha! Quelle grasse! Quel sourire! Quel galbe! Quel...! Hélas!” (Remember Natascha! What plumpness! What smile! What figure! What...! Alas!). After this introduction, the sung text of “I. Pas Grave” begins, describing

⁹⁰ *Guilde des musiciens... (GMMQ)*. “Mandate and History,” and American Federation of Musicians. “Find My Local.”

⁹¹ Daunais, “*Figures de Danse*,” 1947.

how Natascha gave up her dancing career for a Shah who gave her tiger’s eye necklaces (see Example 3.7).

Example 3.7: Lyrics to “I. Pas Grave” in *Figures de Danse*.⁹²

<p>Natascha, Natascha a quitté les entrechats, Pour un Schah, pour un Schah, Qui lui donne des colliers d’oeils-de-chat.</p>	<p>Natasha has quit dancing for a Shah, Who gives her tiger’s eye necklaces.</p>
<p>Natascha, pour un Schah, Qui lui donne des colliers d’oeils-de-chat, Natascha, Natascha, a quitté les entrechats.</p>	<p>Natasha has quit dancing for a Shah, Who gives her tiger’s eye necklaces.</p>

Daunais’s “II. Jetés-battus (Épitaphe)” is a doleful lament entreating mourners to weep for the *jetés-battus* (a dance step) of Énée, who caught her tutu on fire by standing too close to the chimney (see Example 3.8).

Example 3.8: Lyrics to “II. Jetés-battus (Épitaphe)” in *Figures de Danse*.⁹³

<p>Pleurez les jetés-battus, De la svelte et blonde Énée, Qui réchauffa son tutu, Trop près de la cheminée.</p>	<p>Weep for the jetés battus, Of the svelte and blonde Énée. Who warmed her tutu, Too close to the fireplace.</p>
--	--

In “III. Grand Écart,” Graziella, a dancer, can no longer perform the *grand écart* (the splits) because of a nail that was sticking up from the floor (see Example 3.9).

Example 3.9: Lyrics to “III. Grand Écart” in *Figures de Danse*.⁹⁴

<p>Pour un clou qui était là, Pointe en l’air, d’un pouce et quart, La danseuse Graziella, Ne fait plus le grand écart.</p>	<p>Because of a nail that was there, Sticking straight up an inch and a quarter, Graziella, the dancer, can no longer do the splits.</p>
--	---

Daunais comically illustrates the discomfiture of the abbot’s two nieces who could not sleep after seeing the great Saltarello’s unfortunate—or was it?—malapropos wardrobe

⁹² Daunais, “Figures de Danse,” 1947.

⁹³ Daunais, “Figures de Danse,” 1947.

⁹⁴ Daunais, “Figures de Danse,” 1947.

malfunction during his performance at His Majesty’s Theatre in “IV. Adagio” (see Example 3.10).

Example 3.10: Lyrics to “IV. Adagio” in *Figures de Danse*.⁹⁵

Les deux nièces de l’abbé,	The abbot’s two nieces,
Ont un sommeil bien troublé,	Have very troubled sleep,
Depuis qu’au His Majesty’(s),	Since at the His Majesty’s,
Elles ont vu le grand Saltarello,	They saw the great Saltarello,
Déchirer son bleu maillot,	Tear his blue leotard,
En plein milieu d’son Adagio.	In middle of his adagio.

In “V. Nautchniy,” Daunais adroitly portrays the fate of Fatima, a *bayadère*, who rode atop a panther, smiling at the patrons, every night for the entrance to her performance. During a piano interlude Daunais writes the following programmatic text: “Elle danse... (Fatima)” (she dances... (Fatima)). Six measures later in the interlude, Daunais affixes the following text: “elle se lèche les babines... (la panthère)” (she licks her lips... (the panther)). The second half of “V. Nautchniy” reveals Fatima’s fate; she is not there for her entrance—she’s inside the panther who is smiling at the patrons (see Example 3.11).

Example 3.11: Lyrics to “V. Nautchniy” in *Figures de Danse*.⁹⁶

Fatima la Bayadère souriant aux abonnés,	Fatima, the dancer, made her entrance each night,
Sur le dos d’une panthère chaque soir fait son entrée.	Smiling at the patrons from the back of a panther.
Fatima la Bayadère n’est plus là pour son entrée.	Fatima, the dancer, is no longer there for her entrance,
Elle est dedans la panthère qui sourit aux abonnés.	She is inside the panther who smiles at the patrons.

Daunais’s use of the appellation “Nautchniy” for the fifth movement of *Figures de danse* proffers insight into the prominence of exoticism—and specifically Orientalism—in early 20th-century Western culture. In his 1882 text, *India and its Native Princes*, Louis Rousselet defines

⁹⁵ Daunais, “Figures de Danse,” 1947.

⁹⁶ Daunais, “Figures de Danse,” 1947.

“nautch” as “a dance performed by girls,” and “nautchni” as a “female dancer.”⁹⁷ Félicien de Ménil differentiates *nautchniy* from *devadassi* in *Histoire de la danse à travers les âges*, describing the function of the former as secular and that of the latter as sacred. Foreigners and locals alike frequently conflated and misappropriated the various terms for female South Asian dancers (e.g. *devadasi*, *mahari*, *nautch*).⁹⁸

Nautch is the anglicized pronunciation and transliteration of a Hindi word, *naach*, and was construed by foreigners and many Indians at that time to mean dance generically—any dance, classical, folk, or popular. The word *nautch* could also refer to street dancers, whose dance was only a thin pretext for prostitution, or to high-class courtesans (*ganika*, *tawaiif*)...It was also used in reference to the *devadasis*—women from different backgrounds who were dedicated at a very early age to dance exclusively in temples, as in Orissa; they were a separate tradition. Bringing all these together in a single word, *nautch*, the distinctions were glossed over and dance itself was branded immoral.⁹⁹

In “The Nautch Women Dancers of the 1880s...,” Srinivasan reminds readers that “national boundaries during the colonial period did not differentiate between what we know today as Pakistan, India, Bangladesh, Iran, Afghanistan, and Sri Lanka...,” likely explaining Daunais’s explanation of “Nautchniy” as a Persian dance. An 1881 New York newspaper article depicts the style of *nautch* dancing:

It has been written of the ‘Nautch Maidens’ that their dances...consist of light and graceful whirling, most marvelous in its quickness and sometimes frenzy, and also in mystic weaving, and of subtle, pantomimic contortions, explained by their songs, and in time and theme with the spirit of their music.¹⁰⁰

In *India and its Native Princes*, Rousselet describes his first-hand experience observing a nautch performance.

A few paces from me, the bayaderes, crouching down near their musicians and awaiting the signal for the dance, formed a striking group. These lovely girls, with pale complexions and large black eyes, covered with diamonds and precious stuffs, looked at

⁹⁷ Rousselet, *India and its Native Princes*.

⁹⁸ Srinivasan, “The Nautch Women Dancers of the 1880s...”

⁹⁹ Coorlawala, “Ruth St. Denis and India’s Dance Renaissance.”

¹⁰⁰ “The Nautch Dancers,” *New York Clipper*.

me coolly, and without any appearance of curiosity. Most of the guests having arrived, our host introduced to us his son, a child eight years of age, in whose honour he was giving the fete. These formalities at an end, he seated himself by me, and gave the signal. Thereupon the dancers rose up; and unfolding their scarves, and shaking their plaited skirts, they caused the bells to vibrate which were fastened round their ankles in the form of bracelets, and which served to mark the time. After a preliminary chorus, accompanied by viols and tom-toms, they formed a semicircle, and one of them advanced close to us. With rounded arms, and her veil floating, she turned herself slowly round, with a gentle quivering of the body, so as to make her bells resound; the music, soft and languishing, seemed to lull her senses, and, with eyes half closed, she seemed to be clasping in her amorous embrace some invisible being. All thus played their parts in succession one feigning herself a serpent-charmer, or a lute-player; another, ardent and impassioned, bounding and whirling round with rapidity; while another, adorned with an elegant cap embroidered with pearls, addressed us with strange gestures, and followed the music with a coquettish movement of the body. They concluded their performances with an animated round dance, accompanied by songs and clapping of hands. In all this I saw nothing of that gross immorality which, from what I had previously been told, I expected to find in the pantomime exhibited by these women. Their demeanour was correct, though with some little spice of provocation, and their costume was more modest than that of women in general. I may add that in this entertainment you must not look for a dance in the ordinary acceptation of the word: posturing, attitudes, songs, constitute the official Nautch of the Hindoos...¹⁰¹

The 1947 version of *Figures de danse* is the only edition to include seven movements.

“VI. Petits Rats” showcases the interaction between two *petits rats* of the Paris Opera ballet in which one plump *petit rat* professes that she is, in fact, the judge in her relationship with a magistrate while the other *petit rat* confesses that she cheats (see Example 3.12).

Example 3.12: Lyrics to “VI. Petits Rats” in *Figures de Danse*.¹⁰²

Au grand Opéra il y’avait un petit rat dodu et joufflu, Qui était (çà se fait) la poupée d’un magistrat pansu et cossu. “Dis-moi, petit rat” dit un autre petit rat “et ton juge” “Oh! I’m juge, et toi?” “Moi? Je gruge!”	At the grand Opera there was A plump and chubby <i>petit rat</i> , Who was (who was made) the puppet Of a plump and opulent magistrate. “Tell me, <i>petit rat</i> ” said another <i>petit rat</i> , “and your judge” “Oh! I’m the judge, and you?” “Me? I cheat!”
---	---

In use prior to the July Monarchy, *petit rat* was a pejorative sobriquet for a young dance pupil who joined the School of Dance in the Paris Opera between the ages of six and eight to

¹⁰¹ Rousselet, *India and its Native Princes*.

¹⁰² Daunais, “Figures de Danse,” 1947.

earn income for her family.¹⁰³ These young apprentices often received the interest—likely in both welcomed and unwelcomed forms—of aristocratic patrons.¹⁰⁴

After a long successful apprenticeship as a *petit rat* (sometimes lasting four to five years), the student had to pass an exam in the presence of the director, three teachers from the School of Dance and the *maître du ballet* [ballet master]. If she failed the exam, she would be dismissed from the school. If she was found capable, she was invited to join the *corps de ballet* [ballet ensemble] and was engaged for a period of two years.¹⁰⁵

Later in the nineteenth century, the “...*petit rat* who had earlier in the century joined the School of Dance at the Paris Opera as a means of contributing to the family economy was now making a purposeful decision to pursue a career in dance and was truly committed to her art.”¹⁰⁶

The final movement of *Figures de danse*, “Maryse and Partner,” portrays the ultimate doom of the titular Maryse—a trapeze artist—who always leaps headfirst into the strong arms of her partner. This time, *au contraire*, Joe is not there (see Example 3.13.).

Example 3.13: Lyrics to “VII. Maryse and Partner” in *Figures de Danse*.¹⁰⁷

Il n'était pas là, Joe, Quand Maryse du haut des frises, Donna tête basse dans la contrebasse.	Jos was not there, When Maryse from the top of the frieze, Fell headfirst into the double basses.
Et pourtant, depuis vingt ans, En un voltige à donner vertige, Chaque soir de son perchoir elle venait choir, Dans les bras costauds de Joe.	And yet, for twenty years, In aerobatic acts that would give you vertigo, Every night, from her perch, She had fallen into the strong arms of Jos!
Mais ce soir, o désespoir, Il n'était pas là, Joe. Où est Joe?	But tonight, oh despair, He was not there. Where is Jos?
Est-il indispos? Est-il allé payer son impot? Où est Jos? Où est Jos? A-t-il été victime d'un complot? Mystère et boule de gomme, Jamais ni femm' ni homm',	Is he indisposed? Is he paying a tax bill? Where is Jos? Where is Jos? Has he been the victim of some plot? Mystery and bubblegum! Never would a man nor woman,

¹⁰³ Coons, “Artiste or Coquette?...”

¹⁰⁴ Coons, “Artiste or Coquette?...” and Desjardins, interview.

¹⁰⁵ Coons, “Artiste or Coquette?...”

¹⁰⁶ Coons, “Artiste or Coquette?...”

¹⁰⁷ Daunais, “Figures de Danse,” 1947.

Sur ma foi ne saura pourquoi.	Of my faith know why.
Il n'était pas là, Joe, Quand Maryse du haut des frises, Donna tête basse dans la contrebasse.	Jos was not there, When Maryse from the top of the frieze, Fell headfirst into the double basses.

Pas de Danse – Second Manuscript Facsimile

Notably, in the second manuscript facsimile, Daunais changes the title of the work from *Figures de Danse* (dance figures) to *Pas de Danse* (dance steps). Though it is possible that Daunais wrote a separate piano score to accompany *Pas de Danse* that is now lost, it seems more probable that Daunais scored *Pas de Danse* for mixed chorus *a cappella*. This opinion is all the more likely given the accompanimental nature of the tenor and bass vocal lines in mm. 1-15 of *Pas de Danse* (see Example 3.14). Further, mm. 21-28 function as a choral adaptation of the piano postlude Daunais wrote in the 1947 edition (see Example 3.14). Daunais also adjusted the key area of this movement from D Major to Eb Major.

Without the piano introduction, Daunais removed the underscored descriptive text. He also adjusted the spelling of the dancer's name to "Natacha," removing the "s" included the previous iteration (see Example 3.15). Daunais also affixed a new lyric to conclude the movement: "Pour un pacha qui descendait d'Aïcha, Natacha a quitté les entrechats." "Pacha" is a variant spelling of "pasha," which refers to a high-ranking official in the Turkish empire.¹⁰⁸

¹⁰⁸ Merriam-Webster.com Dictionary, s.v. "pasha (n.)."

Example 3.14: "I. Pas Grave" from *Pas de Danse*.¹⁰⁹

I - Pas Grave
Mouvt de Gavotte léger et gracieux

The score consists of several systems of staves. The vocal parts are labeled S (Soprano), T (Tenor), and B (Bass). The piano accompaniment is indicated by 'p' and 'B'. The lyrics are as follows:

1st system:
S: Ma, ta-cha, Ma-ta-cha
T: Bim bim bim bim bim bim bim bim (senfve)
B: bim bim bim bim bim bim bim bim

2nd system:
S: z-quit-té les entrechats, pour un Schah, pour un Schah qui lui don-ne des-colliers
T:
B:

3rd system:
S: d'oeils-de-chat hatacha pour un Schah qui lui don-ne des col-liers - d'oeils-de-chat
T: bim b. f. b. f.
B: bim

4th system:
S: hatacha, Ma-ta-cha z-quit-té les en-trechats Pour un pas-
T: hatacha Ma-ta-cha z-quit-té les en-trechats v.f.
B: hatacha Ma-ta-cha z-quit-té les en-trechats v.f.

5th system:
S: -cha Ma-ta-cha
A: -cha Ma-ta-cha
T: qui descendait d'A-i-cha b.f.
B: b.f.

6th system:
S: Ma-ta-cha
A: z-quit-té les en-tre-chats.
T: Ma-ta-cha.
B: Ma-ta-cha.

¹⁰⁹ Daunais, "Pas de Danse."

Example 3.15: Lyrics to “I. Pas Grave” in *Pas de Danse*.¹¹⁰

Natacha, Natacha a quitté les entrechats, Pour un Schah, pour un Schah, Qui lui donne des colliers d’oeils-de-chat.	Natasha has quit dancing for a Shah, Who gives her tiger’s eye necklaces.
Natacha, pour un Schah, Qui lui donne des colliers d’oeils-de-chat, Natacha, Natacha, a quitté les entrechats.	Natasha has quit dancing for a Shah, Who gives her tiger’s eye necklaces.
Pour un Pacha qui descendait d’Aïcha, Natacha a quitté les entrechats. O Natacha.	For a Pasha who descended from Aïsha, Natasha has quit dancing. Oh, Natasha.

In this iteration of “II. Jetés-battus (Épitaphe),” Daunais added two dramatic repetitions of “pleurez” to emphasize the satire of the text (see Example 3.16). To accommodate for the lack of a piano accompaniment, he added a measure of humming (m. 5) to sustain the musical line. Comically, he appended the sighful interjection “hélas” (“alas”) to the final measure of the movement (see Example 3.17).

Example 3.16: Lyrics to “II. Jetés-battus (Épitaphe)” in *Pas de Danse*.¹¹¹

Pleurez les jetés-battus, De la svelte et blonde Énée, Pleurez, pleurez la blonde Énée, Qui réchauffa son tutu, Trop près de la cheminée. Hélas!	Weep for the jetés battus, Of the svelte and blonde Énée. Weep, weep for blonde Énée. Who warmed her tutu, Too close to the fireplace. Alas!
---	---

¹¹⁰ Daunais, “Pas de Danse.”

¹¹¹ Daunais, “Pas de Danse.”

Example 3.18: “III. Grand Écart” from *Pas de Danse*.¹¹³

Daunais also offered an alternate lyric to “d’un pouce et quart” in *Pas de Danse* (See Example 3.19 and Figure 3.2). He described the “pouce” as a length measurement in Canada and that in France one could sing “pointe en l’air près du décor...”

Example 3.19: Lyrics to “III. Grand Écart” in *Pas de Danse*.¹¹⁴

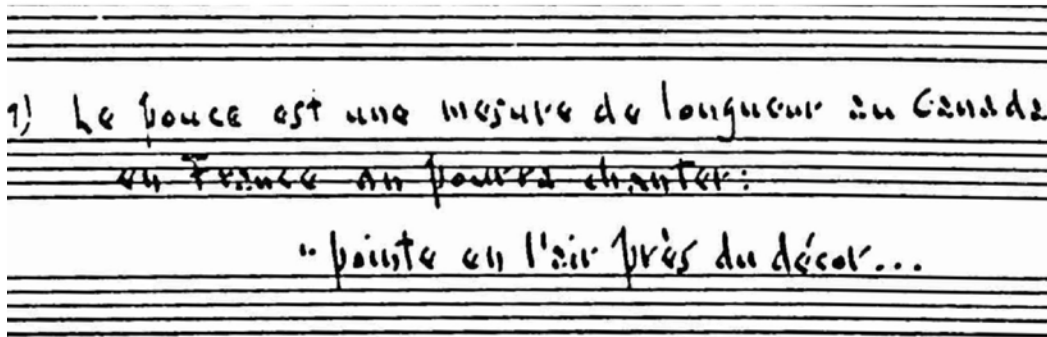
Pour un clou qui était là,
Pointe en l’air, d’un pouce et quart,
La danseuse Graziella,
Ne fait plus le grand écart.

Because of a nail that was there,
Sticking straight up an inch and a quarter,
Graziella, the dancer,
can no longer do the splits.

¹¹³ Daunais, “Pas de Danse.”

¹¹⁴ Daunais, “Pas de Danse.”

Figure 3.2: Note at the end of “III. Grand Écart” in *Pas de Danse*.¹¹⁵



To provide harmonic connection between the previous movement and “IV. Adagio,” Daunais modified the current movement to A minor (see Example 3.21). He also added the onomatopoeic “zip” to this version of “Adagio,” audibly depicting the tearing of Saltarello’s costume (see Example 3.20).

Example 3.20: Lyrics to “IV. Adagio” in *Pas de Danse*.¹¹⁶

Les deux nièces de l’abbé,	The abbot’s two nieces,
Ont un sommeil bien troublé,	Have very troubled sleep,
Depuis qu’au His Majesty’s),	Since at the His Majesty’s,
Elles ont vu le grand Saltarello,	They saw the great Saltarello,
Déchirer son bleu maillot,	Tear his blue leotard,
En plein milieu d’son Adagio.	In middle of his adagio.

In *Pas de Danse*, Daunais did not change the lyrics to “Nautchniy” (see Example 3.22), however, he does include a note about the title (see Figure 3.3). This explanation identifies the term “Nautchniy” as a Persian dance. Daunais also describes his reasoning behind the movement’s appellation, remarking that “this title is only there to prove that the author is a scholar!”¹¹⁷ In this version of “Nautchniy,” Daunais adds a homophonic prayer to Brahma to conclude the movement (see Example 3.23).

¹¹⁵ Daunais, “Pas de Danse.”

¹¹⁶ Daunais, “Pas de Danse.”

¹¹⁷ Daunais, “Pas de Danse.”

Example 3.21: "IV. Adagio" from *Pas de Danse*.¹¹⁸

The musical score is arranged in five systems, each with four staves (Soprano, Alto, Tenor, Bass). The lyrics are in French and include several exclamations and musical directions.

System 1: *mf* les deux miè-ces de l'Ab- bé ont un som- meil bien trou- blé De- puis

System 2: qu'au "His Ma- jes- ty's" el-les ont vu le grand Salta- rel-
f Oh Oh Oh Oh
f Oh Oh Oh Oh

System 3: -lo *ff* dé- cli- rer soy bleu maî- lot *f* zip! en plein mi- lieu
ff Oh Oh en plein mi- lieu

System 4: - d'son A- da- gio *dim* zip! en plein mi- lieu
 lieu d'son A- da- gio

System 5: *dim* d'son A- da- gio *ff* zip zip zip
 d'son A- da- gio *ff* zip! zip! zip!

¹¹⁸ Daunais, "Pas de Danse."

Example 3.22: Lyrics to “V. Nautchniï” in *Pas de Danse*.¹¹⁹

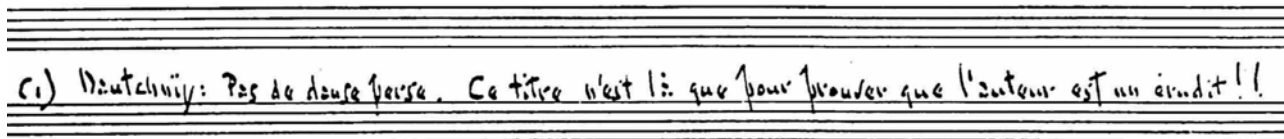
Fatima la Bayadère souriant aux abonnés,
 Sur le dos d’une panthère chaque soir fait son entrée.
 Fatima la Bayadère n’est plus là pour son entrée.
 Elle est dedans la panthère qui sourit aux abonnés.

Fatima, the dancer, made her entrance each night,
 Smiling at the patrons from the back of a panther.
 Fatima, the dancer, is no longer there for her entrance,
 She is inside the panther who smiles at the patrons.

Brahma, dieu des croyants,
 Faites que les entrailles de la panthère,
 Digèrent la Bayadère.

Brahma, god of the believers,
 allow the entrails of the panther,
 to digest the dancer.

Figure 3.3: Note at the end of “V. Nautchniï” in *Pas de Danse*.¹²⁰



Example 3.23: Mm. 35-46 of “V. Nautchniï” from *Pas de Danse*.¹²¹

qui sou- rit sur a- ba- nés

Calme

Brah- ma

dieu des croy- ants

fa- tes que les en- trail- les de la pan-

- thè- re, di- gé- rent la Ba- ya- dé- re

¹¹⁹ Daunais, “Pas de Danse.”

¹²⁰ Daunais, “Pas de Danse.”

¹²¹ Daunais, “Pas de Danse.”

Example 3.24: Mm. 1-32 of “VI. Maryse and Partner” from *Pas de Danse*.¹²²

Allons-y franchement VI. MARYSE and PARTNER

Il n'était pas là, Jos. quand Ma-ry-se du haut des fri-ses

Il n'était pas là, Jos. donna tête basse dans la cou-tre-basse Il n'était pas là, Jos

Jos n'était pas là. Et pour-tant, de-puis vingt ans, en un vol-tige à dou-ner verti-gé, cha-que soir, de son per-choir, ell' ve-nait choir dans les

Plus lent bien chanté

bras cos-tauds DE Jos! mais ce soir, O dé-ses-poir!

DE Jos! mais ce soir O dé-ses-poir!

In this version of “Maryse and Partner,” Daunais also adjusted the key to A minor—the 1947 edition was in G minor. Further, he increased the repetitions of “Il n’était pas là, Jos” and “Jos n’était pas là” (“He was not there, Jos. Jos was not there.”) and added a quotation of “The Daring Young Man on a Flying Trapeze” in the tenor and bass voices (see Examples 3.24 and

¹²² Daunais, “Pas de Danse.”

3.25). Daunais adjusted the spelling of Maryse's partner's name from Joe to Jos.¹²³ Additionally, he expanded the ending, making it more agitated and climactic.

Example 3.25: Mm. 33-67 of "VI. Maryse and Partner" from *Pas de Danse*.¹²⁴

The image shows a handwritten musical score for a piece titled "VI. Maryse and Partner" from the work "Pas de Danse". The score is written in French and includes lyrics such as "Est-il indis- pos?", "Où est Jos?", and "Il n'était pas là, Jos!". The music is in 2/4 time and features a variety of dynamics and articulations. The score is divided into several systems, each with multiple staves. The lyrics are written below the staves, and the music is written above them. The score includes a variety of dynamics, including *f*, *ff*, *ffz*, and *ffz*. The score also includes a variety of articulations, including accents, slurs, and breath marks. The score is written in a clear, legible hand, and the lyrics are written in a clear, legible hand. The score is a good example of a handwritten musical score for a contemporary work.

¹²³ Daunais leaves off the "s" and spells the absent partner's name as Jo in measure 34.

¹²⁴ Daunais, "Pas de Danse."

Example 3.26: Lyrics to “VI. Maryse and Partner” in *Pas de Danse*.¹²⁵

Il n'était pas là, Jos, Quand Maryse du haut des frises, Donna tête basse dans la contrebasse. Il n'était pas là, Jos. Jos n'était pas là.	Jos was not there, When Maryse from the top of the frieze, Fell headfirst into the double basses. He was not there! Jos was not there!
Et pourtant, depuis vingt ans, En un voltige à donner vertige, Chaque soir de son perchoir elle venait choir, Dans les bras costauds de Jos.	And yet, for twenty years, In aerobic acts that would give you vertigo, Every night, from her perch, She had fallen into the strong arms of Jos!
Mais ce soir, o désespoir, Il n'était pas là, Jo! Où est Jos?	But tonight, oh despair, He was not there. Where is Jos?
Est-il indispos? Est-il allé payer son impot? Où est Jos? Où est Jos? A-t-il été victime d'un complot? Mystère et boule de gomme, Jamais ni femm' ni homm', Sur ma foi ne saura pourquoi.	Is he indisposed? Is he paying a tax bill? Where is Jos? Where is Jos? Has he been the victim of some plot? Mystery and bubblegum! Never would a man nor woman, Of my faith know why.
Il n'était pas là, Jos, Quand Maryse du haut des frises, Donna tête basse dans la contrebasse. Jos n'était pas là. Jos!	Jos was not there, When Maryse from the top of the frieze, Fell headfirst into the double basses. Jos was not there. Jos!

“Maryse and Partner” – Manuscript

Daunais did not date his individual “Maryse and Partner” manuscript, however, he did intend its performance for his Trio Lyrique (see Example 3.27, 3.28, and 3.29). Additionally, he notated the score for three voices—another indication of its purpose for the Trio—without text. Though unwritten, the score indicates performance with piano accompaniment via various multi-measure rests. This version of “Maryse and Partner” is in A minor—the same as the second (*Pas de Danse*), third (*Figures de Danse*), and fourth (*Figures de danse*, 1975) editions. Other salient

¹²⁵ Daunais, “Pas de Danse.”

features include the lack of dominant to tonic anacrusis and a *tutti* final note for all three voices in m. 81.

Example 3.27: Mm. 1-49 of “Maryse and Partner.”¹²⁶

The image shows a handwritten musical score for three voices: Tenor (Ten.), Alto (Alto), and Bass (Bass). The score is written on six systems of two staves each. The title "Maryse and Partner" is written at the top, and the composer's name "J. Daunais" is written on the right. The score includes various musical notations such as notes, rests, and dynamic markings. A "Tutti" marking is present in the first system. The score concludes with a final note in measure 49, marked "ad lib." and "tutti".

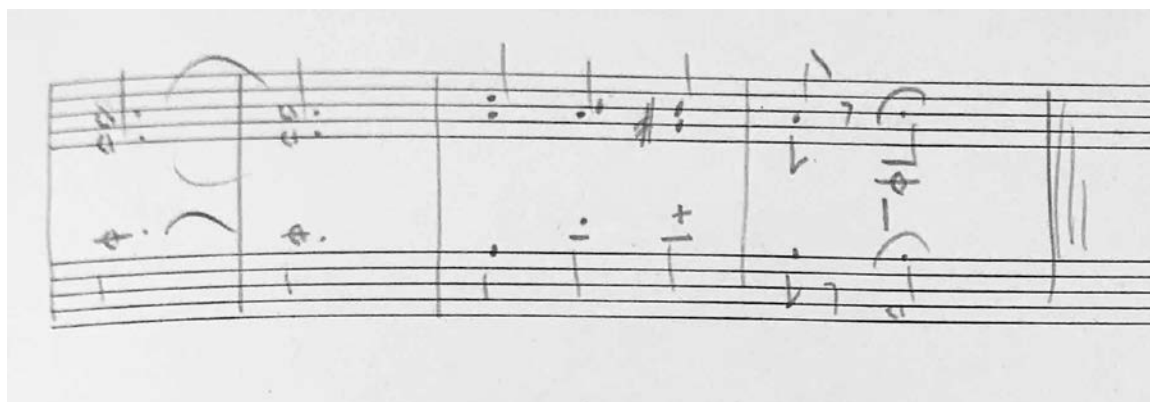
¹²⁶ Daunais, “Maryse and Partner.”

Example 3.28: Mm. 50-77 of "Maryse and Partner."¹²⁷

The image displays a handwritten musical score for six systems of music. Each system consists of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system features a treble clef and a key signature of two sharps (F# and C#). The third system includes a treble clef and a key signature of two sharps, with the word "rall" written above the staff. The fourth system starts with a treble clef and a key signature of two sharps, and includes the word "rall" written below the staff. The fifth system begins with a treble clef and a key signature of two sharps. The sixth system starts with a treble clef and a key signature of two sharps. The notation is dense and includes many accidentals and dynamic markings, suggesting a complex and expressive piece of music.

¹²⁷ Daunais, "Maryse and Partner."

Example 3.29: Mm. 78-81 of “Maryse and Partner.”¹²⁸



Figures de Danse – Third Manuscript Facsimile

Daunais’s titled his third manuscript facsimile “Figures de Danse,” reverting back to the 1947 edition’s title. He added, however, a descriptive subtitle, “fantaisie pour voix mixtes” (fantasy for mixed voices). This iteration of the work also lacks a piano accompaniment. Like the second version, *Pas de Danse*, it appears that Daunais created this edition to be performed *a cappella*. In this version of “I. Pas Grave,” Daunais added more consistent articulation markings—*staccati* and *tenuti*—to all the voice parts (see Example 3.30). Additionally, he adjusted the text underlay and added an eighth note rest in m. 7. Daunais also respelled the name of the dancer, “Natasha,” replacing the “c” for an “s,” a spelling that remains in the currently published edition. (see Example 3.31).

In “II. Jetés-battus (Épitaphe),” Daunais adjusted the beat on which various phrases began (“pleurez,” “trop près,” and “hélas”), creating numerous anacrusis out of what were previously downbeat entrances (see Example 3.32). This adjustment better aligned the text with the metric stress. Additionally, he replaced “de la svelte et blonde Énée” with “de la belle Idoménée” (see Example 3.33).

¹²⁸ Daunais, “Maryse and Partner.”

Example 3.30: "I. Pas Grave" from *Figures de Danse*.¹²⁹

"FIGURES DE DANSE" 1. Pas Grave Paroles et musique
Lionel Daunais

Mouv. de Gavotte léger et gracieux

NA-TA-SHA NA-TA-SHA A-QUIT-TÉ LES EN-TRE-CHATS

NA-TA-SHA NA-TA-SHA A-QUIT-TÉ LES EN-TRE-CHATS

POUR UN SCHAH POUR UN SCHAH QUI LUI DON-NE DES COL-LIERS D'OEILS-DE-CHAT

POUR UN SCHAH POUR UN SCHAH QUI LUI DON-NE DES COL-LIERS D'OEILS-DE-CHAT

NA-TA-SHA POUR UN SCHAH QUI LUI DON-NE DES COL-LIERS D'OEILS-DE-CHAT

NA-TA-SHA POUR UN SCHAH QUI LUI DON-NE DES COL-LIERS D'OEILS-DE-CHAT

NA-TA-SHA NA-TA-SHA A-QUIT-TÉ LES EN-TRE-CHATS

NA-TA-SHA NA-TA-SHA A-QUIT-TÉ LES EN-TRE-CHATS

¹²⁹ Daunais, "Figures de Danse."

Example 3.31: Lyrics to “I. Pas Grave” in *Figures de Danse*.¹³⁰

Natasha, Natasha a quitté les entrechats,
 Pour un Schah, pour un Schah,
 Qui lui donne des colliers d’oeils-de-chat.

Natasha has quit dancing for a Shah,
 Who gives her tiger’s eye necklaces.

Natasha, pour un Schah,
 Qui lui donne des colliers d’oeils-de-chat,
 Natasha, Natasha, a quitté les entrechats.

Natasha has quit dancing for a Shah,
 Who gives her tiger’s eye necklaces.

Example 3.32: “II. Jetés-battus (Építaphe)” from *Figures de Danse*.¹³¹

FIGURES DE DANSE " .11. Jetés-battus (ÉPÍTAPHE) LIONEL DAUNAIS

Dolentement avec beaucoup de douceur

PLEU-REZ LES JE-TÉS-BAT-TUS DE LA BELLE I-DO-MÉ-NÉE PLEU-REZ

REZ PLEU-REZ QUI RÉ-CHAUF-FE SON TU-TU TROP

REZ PLEU-REZ I-DO-MÉ-NÉE TROP

REZ PLEU-REZ I-DO-MÉ-NÉE TROP

REZ PLEU-REZ I-DO-MÉ-NÉE TROP

espress *pp*

sans respirer!

PRÈS TROP PRÈS DE LA CHE-MI-NÉE HÉ-LAS!

PRÈS TROP PRÈS DE LA CHE-MI-NÉE HÉ-LAS!

PRÈS TROP PRÈS DE LA CHE-MI-NÉE HÉ-LAS!

¹³⁰ Daunais, “Figures de Danse.”

¹³¹ Daunais, “Figures de Danse.”

Example 3.33: Lyrics to “II. Jetés-battus (Épitaphe)” in *Figures de Danse*.¹³²

Pleurez les jetés-battus,	Weep for the jetés battus,
De la belle Idoménée,	Of the beautiful Idoménée.
Pleurez, pleurez Idoménée,	Weep, weep for Idoménée.
Qui réchauffa son tutu,	Who warmed her tutu,
Trop près de la cheminée.	Too close to the fireplace.
Hélas!	Alas!

In this version of “III. Grand Écart,” Daunais transposes the bass part in m. 1 up an octave, making it prime unison with the tenor line (see Example 3.35). In the second version (*Pas de Danse*), Daunais mentioned the possibility of changing the lyric, “d’un pouce et quart” to “près du décor,” reflecting the Canadian definition of “pouce” as a measurement of length. In this version, Daunais makes lyric change himself, favoring the more international “près du décor” (near the stage) (see Example 3.34).

In the third edition of *Figures de danse*, Daunais made various lyric changes to “IV. Adagio.” He substituted “curé” (priest) for “abbé” (abbot) (see Example 3.36). Most notably, Daunais removed the reference to His Majesty’s Theatre. On February 6, 1952, King George VI died and his eldest daughter Elizabeth acceded to the throne of the United Kingdom and the British Commonwealth as Queen Elizabeth II.¹³³ Thus, the name of His Majesty’s Theatre would change to Her Majesty’s, reflecting the Commonwealth’s new sovereign. The fact that Daunais excised the lyric reference to His Majesty’s Theatre—referencing “le soir du Grand Gala” (the night of the great gala) instead—possibly affords this version a post-February 6, 1952 dating.

Example 3.34: Lyrics to “III. Grand Écart” in *Figures de Danse*.¹³⁴

Pour un clou qui était là,	Because of a nail that was there,
Pointe en l’air, près du décor,	Sticking straight up near the stage,
La danseuse Graziella,	Graziella, the dancer,
Ne fait plus le grand écart.	can no longer do the splits.

¹³² Daunais, “Figures de Danse.”

¹³³ The Royal Household. “Her Majesty the Queen.”

¹³⁴ Daunais, “Figures de Danse.”

Example 3.35: "III. Grand Écart" from *Figures de Danse*.¹³⁵

"FIGURES DE DANSE" - III. GRAND ÉCART Lionel Daunais

modéré et bien lié

POUR UN CLOU QUI É - TAIT LÀ POINTE EN L'AIR PRÈS

POUR UN CLOU QUI É - TAIT LÀ POINTE EN L'AIR PRÈS

POUR UN CLOU QUI É - TAIT LÀ POINTE EN L'AIR PRÈS

DU DÉ - COR LA DAN - SEU - SE GRA - ZIEL - LA

DU DÉ - COR LA

DU DÉ - COR LA

DU DÉ - COR LA DAN - SEU - SE GRA - ZIEL - LA

NE FAIT PLUS LE GRAND É - CART

NE FAIT PLUS LE GRAND É - CART

NE FAIT PLUS LE GRAND É - CART

NE FAIT PLUS LE GRAND É - CART

¹³⁵ Daunais, "Figures de Danse."

Further, the fact that he did not simply change “His Majesty’s” to “Her Majesty’s” may indicate that Daunais created this version of *Figures de Danse* after Her Majesty’s Theatre was demolished in 1963¹³⁶ and before the Grande Salle of the Place des Arts was renamed the Salle Wilfrid-Pelletier in 1966, a reference the composer would employ in the 1975 edition.¹³⁷ Further, Daunais changed “le grand Saltarello” (the great Saltarello) to “le beau Saltarello” (the handsome Saltarello) perhaps an attempt to avoid the same adjective (“grand”) in close succession.

Example 3.36: Lyrics to “IV. Adagio” in *Figures de Danse*.¹³⁸

Les deux nièces du curé,	The priest’s two nieces,
Ont un sommeil bien troublé,	Have very troubled sleep,
Depuis le soir du grand gala	Since the night of the grand gala,
Où elles ont vu le beau Saltarello,	They saw the handsome Saltarello,
Déchirer son bleu maillot,	Tear his blue leotard,
En plein milieu d’son “Adagio.”	In middle of his “adagio.”

Daunais made various adjustments to the fifth movement of the third version of *Figures de danse*. In mm. 1-8, Daunais added the tenor voice to double the alto’s opening melody (see Example 3.37). Additionally, he scored all the “ah” exclamations for the bass voice alone in mm. 1-10. Later, in mm. 16-20, he transposed the bass part up an octave and doubled the part with the tenor voice. In the Brahmanic prayer, Daunais shortened the length of the final syllable of “croyants” from two tied whole notes to a single whole note in m. 39 (see Example 3.38). To accommodate for this adjustment, he then lengthened the note value on the middle syllable of “panthère” from a half note to a whole note in m. 42.

¹³⁶ “Her Majesty’s Theatre.” The Canadian Encyclopedia.

¹³⁷ Place des Arts. “History.”

¹³⁸ Daunais, “Figures de Danse.”

Example 3.37: Mm. 1-23 of "V. Bayadère" from *Figures de Danse*.¹³⁹

"FIGURES DE DANSE" -v. Bayadère Lionel Daunais

modéré

le chant monotone, sauteux

SOP
ALT
TEN
BAR

FA-TI-MA LA BA-YA-DE-RE SOU-RI-ANT

AUX A-BON-NÉS SUR LE DOS D'U-NE PAN-THÉ-RE

CHA-QUE SOIR FAIT SON EN-TRÉE LA LA LA LA LA

FA-TI-MA LA BA-YA-DE- O FA-TI-MA LA BA-YA-

AH! AH!

AH! AH!

à DEUX

¹³⁹ Daunais, "Figures de Danse."

Example 3.38: Mm. 24-48 of "V. Bayadère" from *Figures de Danse*.¹⁴⁰

RE N'EST PLUS LA POUR SON EN-TRÉE ELLE EST DE-
 DE-RE OÙ ES-TU FATI-MA POUR TON EN-TRÉE? ELLE EST DE-
 DANS LA PAN-THÉ-RE QUI SOU-RIT AUX A-BON-NÉS.
 DANS LA PAN-THÉ-RE QUI SOU-RIT AUX A-BON-NÉS.
CALME
 BRAH-MA DIEU DES CROY-ANTS FAI-TES QUE LES EN-TRAIL-LES DE LA PAN-
 BRAH-MA DIEU DES CROY-ANTS FAI-TES QUE LES EN-TRAIL-LES DE LA PAN-
 THÉ-RE DI-GÈ-RENT LA BA-VA-DE-RE
 THÉ-RE DI-GÈ-RENT LA BA-VA-DE-RE

¹⁴⁰ Daunais, "Figures de Danse."

In the 1947 version, Daunais designated “La Bayadère” as the “titre actuel” (actual title) of “Nautchniy.” By the third iteration of *Figures de danse*, he officially makes this modification. Daunais makes no modifications to the lyrics of “V. Bayadère,” in this edition (see Example 3.39).

Example 3.39: Lyrics to “V. Bayadère” in *Figures de Danse*.¹⁴¹

Fatima la Bayadère souriant aux abonnés, Sur le dos d’une panthère chaque soir fait son entrée.	Fatima, the dancer, made her entrance each night, Smiling at the patrons from the back of a panther.
Fatima la Bayadère n’est plus là pour son entrée.	Fatima, the dancer, is no longer there for her entrance,
Elle est dedans la panthère qui sourit aux abonnés.	She is inside the panther who smiles at the patrons.
Brahma, dieu des croyants, Faites que les entrailles de la panthère, Digèrent la Bayadère.	Brahma, god of the believers, allow the entrails of the panther, to digest the dancer.

Daunais made various adjustments throughout the final movement of the third version of *Figures de danse*. Since Daunais likely designed this iteration of the work to be performed *a cappella*, he made adjustments to avoid unnecessarily long silences. For example, in m. 3 Daunais begins the second phrase on the downbeat, instead of the third beat of m. 2 (see Example 3.40). This adjustment to avoid awkward rests created peculiar text and metric stress alignment. Daunais maintains this alteration in the repeat of the opening material in mm. 52-55 (see Example 3.42).

In mm. 34-35, Daunais returned the dismal “Où est Jos” (where is Jos) supplication to the soprano voice (see Example 3.41). Unfortunately, m. 42 contains a rhythmic error that would later transfer to the 1975 edition of *Figures de danse* (see Example 3.41). The soprano, alto, and bass notes set to the text “Jos” should be quarter notes, not half notes. In m. 43, Daunais aligned

¹⁴¹ Daunais, “*Figures de Danse*.”

the bass voice's text and rhythm to that of the treble voices. He then shortened the length of the word "complot" in m. 44. Notably, Daunais emphasized the bass "sur ma foi" (on my faith) solo in m. 49 by setting it independent of the other voices and with a *ritardando* indication. Daunais did not make any text changes between *Pas de Danse* and *Figures de Danse* in this movement (see Example 3.43).

Example 3.40: Mm. 1-28 of "VI. Maryse and Partner" from *Figures de Danse*.¹⁴²

"FIGURES DE DANSE" - VI - Maryse and Partner Lionel Daunais

ALLEGREMENT

SOP
RIT

TEN

BAS

IL N'ÉTAIT PAS LÀ, JOS QUAND MARY-SE DU HAUT DES FRI-SES DON-NA TÊ-TE

IL N'ÉTAIT PAS LÀ. JOS QUAND MARY-SE DU HAUT DES FRI-SES DON-NA TÊ-TE

IL N'É - TAIT PAS LÀ, JOS QUAND MARY - SE DU HAUT DES FRI-SES DON-NA TÊ-TE

BAS-SE DANS LA CON-TRE- BASSE IL N'ÉTAIT PAS LÀ, JOS! JOS N'ÉTAIT PAS LÀ!

BAS-SE DANS LA CON-TRE- BASSE IL N'ÉTAIT PAS LÀ JOS! JOS N'ÉTAIT PAS LÀ!

BAS-SE DANS LA CON-TRE- BASSE IL N'ÉTAIT PAS LÀ JOS! JOS N'ÉTAIT PAS LÀ

VALSE GRACIEUSE

ET POUR-TANT, DE-PUIS VINGT ANS, EN UN VOL-TIGE À DON-NER VER-TI-GE

LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA

(with an flying trapeze) LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA

CHA-QUE SOIR DE SON PER-CHOIR ELL' VE-NAIT CHÔR DANS LES BRAS COS-TAUS...

|| rall.

|| rall.

¹⁴² Daunais, "Figures de Danse."

Example 3.41: Mm. 29-50 of "VI. Maryse and Partner" from *Figures de Danse*.¹⁴³

PLUS LENT *bien chanté*

MAIS CE SOIR OH DÉSES POIR!

Jos! b.f. MAIS CE SOIR O DÉSES-POIR! IL N'É-TAIT PAS

Jos! b.f. MAIS CE SOIR O DÉSES-POIR!

(suppliant) sop. **TEMPO** 12

où EST JOS? EST-IL IN-DIS-POS? EST-IL IN-DIS-

LÀ JOS! EST-IL IN-DIS-POS!

EST-IL IN-DIS-POS?

cresc. **f**

EST-IL AL-LER PA-YER SON IM-PÔT où EST JOS? où EST JOS? A-T-IL É-TÉ VIC-TI-ME D'UN COM-

EST-IL AL-LER PA-YER SON IM-PÔT où EST JOS? où EST JOS?

EST-IL AL-LER PA-YER SON IM-PÔT où EST JOS? où EST JOS? A-T-IL É-TÉ VIC-TI-ME D'UN COM-

ff *allarg.*

PLOT? MYS. TÈRE ET BOULE DE COMME JA- MAIS NI FEMM'NI HOM-ME NE SAURA POUR-

MYS. TÈRE ET BOULE DE COM-ME JA- MAIS NI FEMM'NI HOM-ME rit. NE SAURA POUR-

PLOT? MYS. TÈRE ET BOULE DE COM-ME JA- MAIS NI FEMM'NI HOM-ME SUR MA FOI NE SAURA POUR

¹⁴³ Daunais, "Figures de Danse."

Example 3.42: Mm. 51-67 of "VI. Maryse and Partner" from *Figures de Danse*.¹⁴⁴

quoi! IL N'É-TAIT PAS LÀ, JOS QUAND MA-RY- SE DU HAUT DES FRI- SES

quoi! IL N'É-TAIT PAS LÀ, JOS QUAND MA-RY- SE DU HAUT DES FRI- SES

- quoi IL N'É - TAIT PAS LÀ, JOS QUAND MA-RY - SE DU HAUT DES FRI- SES

DON- NA TÊ- TE BAS- SE DANS LA CON- TRE- BAS- SE!

DON- NA TÊ- TE BAS- SE DANS LA CONTRE- BAS- SE!

DON- NA TÊ- TE BAS- SE DANS LA CON- TRE- BAS- SE CAR

JOS? OÙ EST JOS? OÙ EST JOS? OÙ EST JOS? OÙ EST JOS?

sempre ff.

JOS N'É-TAIT PAS LÀ JOS N'É-TAIT PAS LÀ JOS N'É-TAIT PAS LÀ JOS N'É-TAIT PAS LÀ!

JOS? JOS N'É- TAIT PAS LÀ!

JOS N'É- TAIT PAS LÀ!

JOS N'É- TAIT PAS LÀ! JOS!

¹⁴⁴ Daunais, "Figures de Danse."

Example 3.43: Lyrics to “VI. Maryse and Partner” in *Figures de Danse*.¹⁴⁵

Il n'était pas là, Jos, Quand Maryse du haut des frises, Donna tête basse dans la contrebasse. Il n'était pas là, Jos. Jos n'était pas là.	Jos was not there, When Maryse from the top of the frieze, Fell headfirst into the double basses. He was not there. Jos was not there!
Et pourtant, depuis vingt ans, En un voltige à donner vertige, Chaque soir de son perchoir elle venait choir, Dans les bras costauds de Jos.	And yet, for twenty years, In aerobic acts that would give you vertigo, Every night, from her perch, She had fallen into the strong arms of Jos!
Mais ce soir, o désespoir, Il n'était pas là, Jos! Où est Jos?	But tonight, oh despair, He was not there. Where is Jos?
Est-il indisposé? Est-il allé payer son impot? Où est Jos? Où est Jos? A-t-il été victime d'un complot? Mystère et boule de gomme, Jamais ni femm' ni homm', Sur ma foi ne saura pourquoi.	Is he indisposed? Is he paying a tax bill? Where is Jos? Where is Jos? Has he been the victim of some plot? Mystery and bubblegum! Never would a man nor woman, Of my faith know why.
Il n'était pas là, Jos, Quand Maryse du haut des frises, Donna tête basse dans la contrebasse. Jos n'était pas là. Jos!	Jos was not there, When Maryse from the top of the frieze, Fell headfirst into the double basses. Jos was not there. Jos!

Advanced study of the evolution of the early extant versions of *Figures de danse* affords conductors, pianists, singers, and scholars beneficial context as they study and perform the currently published editions of Daunais's masterpiece.

¹⁴⁵ Daunais, “Figures de Danse.”

CHAPTER 4

A CRITICAL ANALYSIS OF LIONEL DAUNAI'S *FIGURES DE DANSE*

The purpose of this critical analysis is to examine Lionel Daunais's musical and textual choices throughout *Figures de danse*, providing conductors, pianists, and singers with a more profound awareness of the work's salient features. While chapter three of this dissertation offered insights to the evolution of the early versions of *Figures de danse*, this chapter will focus exclusively on the currently published editions.¹⁴⁶

These editions of Daunais's work feature an alteration in titular capitalization from the early versions. He capitalized the "Danse" (i.e. *Figures de Danse* and *Pas de Danse*) in the titles of the three extant versions of *Figures de danse* found in the *Fonds Lionel Daunais* at the Bibliothèque et Archives nationales du Québec Vieux-Montréal. Notably, Daunais (and likely the publisher acting on his behalf in regard to the 1992 edition which they published posthumously) titled the 1975 choral edition and the 1992 piano accompaniment edition *Figures de danse* (with a lowercase "danse"). Additionally, Daunais modified the work's subtitle—a feature added in the third iteration of the work—from "fantaisie pour voix mixtes" (fantasy for mixed voices) to "suite fantaisiste pour voix mixtes" (fanciful suite for mixed voices).

The separation of the work into two disparate scores¹⁴⁷ foments numerous challenges for the conductor, pianist, and singers when studying, rehearsing, and performing *Figures de danse*. This structure also indicates the option for performance of this work either with piano accompaniment or *a cappella*. Jean-Paul Desjardins and Gilbert Patenaude, Montréal-based

¹⁴⁶ Alliance Chorale du Québec publishes the 1975 choral and the 1992 piano accompaniment editions of *Figures de danse*.

¹⁴⁷ The piano score includes limited references to the choral score. The choral score indicates no information about the piano score.

choral conductors with vast experience with *Figures de danse*, took differing approaches to this publication challenge. Desjardins recounts his early experience with the work.

The first time we did it without piano. It was very hard. Very hard to do. But I think that when we gave it in concert we had the piano. I know we had the piano when we recorded it, for sure. I'm sure. Completely sure. But we didn't learn it with piano. This [choral score] is what we had.¹⁴⁸

Contrarily, Patenaude's experience with the work is exclusively *a cappella*.

...for me I always work it *a cappella*... But I know that there is an accompaniment. A piano one. And for me it was complete for voices. And there's another reason for that. It's because a lot of times we didn't have pianists. Or it cost something. So, ok, we do it *a cappella* a lot of concerts. We did it all through the world *a cappella*.¹⁴⁹

Based on the evolution of the work, and the successful execution of the contrasting performance approaches as described by Desjardins and Patenaude, conductors should feel confident in the appropriateness of performing the work either with piano accompaniment or *a cappella*. In the analysis that follows, however, this author only considers performance of the work with piano accompaniment.

“I. Pas Grave”

Daunais begins *Figures de danse* with a delightful *gavotte* in Eb Major that tenderly depicts the termination of Natasha's dance career for life with a Shah who lavishes her with jewels (see Example 4.1). He cleverly titles this movement “Pas Grave,” a pun that means both “not serious” and “serious step.” In this movement, Daunais rhymes Natasha with “entrechats,” a ballet term that signifies “a step of beating in which the dancer jumps into the air and rapidly crosses the legs before and behind each other.”¹⁵⁰

¹⁴⁸ Desjardins, interview.

¹⁴⁹ Patenaude, interview.

¹⁵⁰ American Ballet Theatre. “Ballet Dictionary.”

Example 4.1: Text and poetic translation of “I. Pas Grave” from *Figures de danse*.¹⁵¹

Natasha, Natasha a quitté les entrechats, Pour un schah, pour un schah, Qui lui donne des colliers d’oeils-de-chat.	Natasha has quit dancing for a Shah, Who gives her tiger’s eye necklaces.
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The *gavotte*—a French Baroque dance form—features “repeated four- and eight-bar phrases...uncomplicated by counterpoint...”¹⁵² Often associated with marital themes, Daunais employed the *gavotte* to illustrate a light-hearted pleasantness about Natasha’s consequential relationship with the Shah. His tempo designation “mouvement de gavotte” indicates Baroque performance practice considerations (see Table 4.1).

Like most Baroque dances, the *gavotte* was used as both an instrumental and a vocal air as well as for dancing. The stylized *gavotte*, like the dance, had a time signature of 2 or \mathcal{C} , a moderate tempo, phrases built in four-bar units, and a performing style often characterized by quavers executed as *notes inégales*. Mattheson claimed that the *gavotte* expressed ‘triumphant joy’, but most others thought the affect to be one of moderate gaiety – pleasant, tender, avoiding extremes of emotional expression.¹⁵³

Table 4.1: Basic musical information for “I. Pas Grave” from *Figures de danse*.¹⁵⁴

Title	I. Pas Grave
Number of Measures	32
Approximate Duration	1’ 08”
Tempo / Style Marking	Mouvement de gavotte
Meter	Common Time
Key Area	Eb Major
Vocal Ranges	S: Eb3 – G5; A: C4 – C5; T: F3 – F#4; B: Bb2 – C4;

With this style in mind, conductors should consider leading this movement in a two pattern (or a modified four pattern that emphasizes the larger beat hierarchy). Also, recognizing

¹⁵¹ Daunais, *Figures de danse*, 1975.

¹⁵² Little and Werley. “Gavotte.”

¹⁵³ Little and Werley. “Gavotte.”

¹⁵⁴ The figures for each table presume performance with piano accompaniment.

that “the rhythmic profile of the Baroque *gavotte* constitutes the most overly accentuated structuring of duple metre possible (every beat except the second is given emphasis),” conductors should shape each phrase accordingly.¹⁵⁵ Fortunately, Daunais set the text to match this phrasing (see Example 4.2).

Example 4.2: Mm. 1-4 of “I. Pas Grave” from *Figures de danse*.¹⁵⁶

Mouvement de gavotte

léger et gracieux

S
A
T
B

Na- ta- sha, Na- ta- sha, a quit- té les en- tre- chats,
Na- ta- sha, Na- ta- sha, a quit- té les en- tre- chats,

After the eight-bar piano introduction, Daunais continues the phrasing consistently with four four-bar phrases for the chorus, followed by an eight-bar piano *codetta* in which he briefly ventures to remote harmonies (see Example 4.3), perhaps a musical depiction of Natasha’s uncertain future.

Example 4.3: Mm. 25-32 of “I. Pas Grave” from *Figures de danse*.¹⁵⁷

Mouvement de gavotte

Paroles et musique
Lionel Daunais

mf

5

¹⁵⁵ Little and Werley. “Gavotte.”

¹⁵⁶ Daunais, *Figures de danse*, 1975.

¹⁵⁷ Daunais, *Figures de danse*, 1992.

Measure 17 of the piano accompaniment contains pitch errors (see Example 4.4). Pianists should transpose beats two and four of the left hand should up a minor third from C and Eb to Eb and G, respectively. Though in D Major, the 1947 edition evinces this correction (see Example 4.5). Example 4.6 demonstrates correct notation and the consolidation of the two scores into one edition.

Example 4.4: Mm. 17-20 of “I. Pas Grave” from *Figures de danse*.¹⁵⁸

Example 4.5: Mm. 17-20 of “I. Pas Grave” from *Figures de danse*.¹⁵⁹

¹⁵⁸ Daunais, *Figures de danse*, 1992.

¹⁵⁹ Daunais, “*Figures de Danse*,” 1947.

Example 4.6: Mm. 17-20 of “I. Pas Grave” from *Figures de danse*.¹⁶⁰

The image shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The lyrics are: "Na - ta - sha, Pour un schah, qui lui don - ne des col - liers d'oeils-de - chat." The score includes dynamic markings (f, sub. p) and a ritardando (rit.) marking.

“II. Jetés-battus (Épitaphe)”

Daunais titles the second movement in *Figures de danse* as “Jetés-battus,” referencing a ballet step in which a dancer performs a beaten jeté, “[jumping] from one foot to the other... [while] the working leg is brushed into the air and appears to have been thrown.”¹⁶¹ Interestingly, this title is a homophone with the French “je te battu” (I defeated you).¹⁶² He also subtitles the work “Épitaphe” (epitaph), foreshadowing the fate of the beautiful ballerina (see Example 4.7). Daunais sets this highly expressive movement in D minor with extensive descending motion, evoking the lament upon Idoménée’s unfortunate demise, incited by her signature vestment (see Table 4.2 and Example 4.8).

¹⁶⁰ Daunais, ed. Murray, “Figures de danse,” 2020.

¹⁶¹ American Ballet Theatre. “Ballet Dictionary.”

¹⁶² Desjardins, interview, and Patenaude, interview.

Example 4.7: Text and poetic translation of “II. Jetés-battus (Épitaphe)” from *Figures de danse*.¹⁶³

Pleurez, les jetés battus, De la belle Idoménée. Pleurez, pleurez, Idoménée. Qui réchauffa son tutu, Trop près, trop près de la cheminée. Hélas!	Weep for the <i>jetés battus</i> , Of the beautiful Idoménée. Weep, weep for Idoménée. Who warmed her tutu, Too close to the fireplace. Alas!
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Table 4.2: Basic musical information for “II. Jetés-battus (Épitaphe)” from *Figures de danse*.

Title	II. Jetés-battus (Épitaphe)
Number of Measures	17
Approximate Duration	1' 25"
Tempo / Style Marking	Dolentement
Meter	Common Time
Key Area	D minor
Vocal Ranges	S: F4 – F5; A: C#4 – Bb4; T: G3 – F4; B: C3 – D4;

Example 4.8: Mm. 1-4 of “II. Jetés-battus (Épitaphe)” from *Figures de danse*.¹⁶⁴

The musical score for Example 4.8 shows the first four measures of the piece. It is written in D minor (one flat) and 4/4 time. The tempo/style marking is 'Dolentement' (slowly and sadly) and the dynamics are 'p' (piano). The score consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The piano part features a perpetual descent in the bass line, while the vocal line is plaintive and sinuate, moving above the bass line's descent.

After the four-bar piano introduction, Daunais writes plaintive vocal lines for the upper voices that sinuate above the vocal bass line’s perpetual descent (save the ascending seventh that continues the contour, only displaced by an octave) (see Example 4.9). Daunais draws inspiration from French Impressionism with sumptuously melancholic inverted diminished and half diminished seventh chords in m. 7 (see Example 4.9).

¹⁶³ Daunais, *Figures de danse*, 1975.

¹⁶⁴ Daunais, *Figures de danse*, 1992.

Example 4.9: Mm. 5-8 of “II. Jetés-battus (Épitaphe)” from *Figures de danse*.¹⁶⁵

avec beaucoup de douceur

S rez, les je-tés bat-tus de la belle I-do-mé-né - e. Pleu- *mf*

A rez, les je-tés bat-tus de la belle I-do-mé-né - e. Pleu- *mf*

T rez, les je-tés bat-tus de la belle I-do-mé-né - e. Pleu- *mf*

B rez, les je-tés bat-tus de la belle I-do-mé-né - e. Pleu- *mf*

Pno. *più f*

D minor: g Bb A 4 + b9 Bb6 F#4 G7 bb6 A7 d

Later, Daunais relegates the “qui réchauffa son tutu” lyric to the soprano voice alone, supported by the piano high in its treble register, portraying Idoménée’s simple innocence (see Example 4.10).

Example 4.10: Mm. 9-13 of “II. Jetés-battus (Épitaphe)” from *Figures de danse*.¹⁶⁶

Figures de danse

S rez, pleu-rez, Qui ré-chauf-fa son tu-tu. *espress.*

A rez, pleu-rez, I-do-mé-née.

T rez, pleu-rez, I-do-mé-née.

B rez, pleu-rez, I-do-mé-née.

Pno. *sub. p*

¹⁶⁵ Daunais, ed. Murray, “Figures de danse,” 2020.

¹⁶⁶ Daunais, ed. Murray, “Figures de danse,” 2020.

Finally, his addition of what could be perceived as feigned grief with the final “hélas” markedly punctuates this tragicomic movement (see Example 4.11).

Example 4.11: Mm. 15-17 of “II. Jetés-battus (Épitaphe)” from *Figures de danse*.¹⁶⁷

M. 15

Simple et court

près, de la che-mi- né - e, Hé- las!

près, de la che-mr né - e, Hé- las!

près, de la che-mi- né - e, Hé- las!

“III. Grand Écart”

“III. Grand Écart” is the shortest movement in *Figures de danse* (see Table 4.3). Literally the “great gap,” the *grand écart*, is the French ballet term for the splits, a position in which a dancer’s legs are completely horizontal.¹⁶⁸ Unfortunately, Graziella is no longer able to perform the splits due to an inconspicuously placed nail sticking up in the stage floor (see Example 4.12). Daunais illustrates the *grand écart* musically in both the piano and choral parts (see Examples 4.13 and 4.14).

Example 4.12: Text and poetic translation of “III. Grand Écart” from *Figures de danse*.¹⁶⁹

Pour un clou qui était là	Because of a nail that was there,
Pointe en l’air près du décor,	Sticking straight up near the stage,
La danseuse Graziella,	Graziella, the dancer,
Ne fait plus le grand écart.	can no longer do the splits.

¹⁶⁷ Daunais, *Figures de danse*, 1975.

¹⁶⁸ Symons, “Dancers and Dancing.”

¹⁶⁹ Daunais, *Figures de danse*, 1975.

Table 4.3: Basic musical information for “III. Grand Écart” from *Figures de danse*.

Title	III. Grand Écart
Number of Measures	10
Approximate Duration	0' 44"
Tempo / Style Marking	Modéré et bien lié
Meter	Common Time
Key Area	A minor
Vocal Ranges	S: E4 – A5; A: B3 – E5; T: E3 – F4; B: A2 – E4;

Daunais begins the piano accompaniment in m. 1 on unison A3, depicting a dancer standing vertically with both legs together. Over the course of the first two measures the accompaniment spreads from unison toward the extremes of the piano’s range, E1 and B6, musically portraying the dancer’s legs splitting (see Example 4.13). Daunais reiterates this musical representation in the choral parts in measure 10, where the outer voices progress in contrary motion, ending three octaves apart (see Example 4.14).

Example 4.13: Mm. 1-2 of “III. Grand Écart” from *Figures de danse*.¹⁷⁰

The image shows a musical score for the first two measures of "III. Grand Écart". The score is in 4/4 time, marked "Très modéré". It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part starts on unison A3 and spreads to E1 and B6. The vocal part starts on A3 and rises to 8va. The tempo marking "rall..." is present above the vocal line.

The melody in “III. Grand Écart” is wildly angular when compared with Daunais’s other melodic writing. The eight measures of vocal writing are replete with ascending and descending intervals of a fourth, fifth, sixth, and seventh. The ultimate measure even features the soprano

¹⁷⁰ Daunais, *Figures de danse*, 1992.

voice ascending a Major tenth from E3 to G#5 (see Example 4.14)¹⁷¹. This feat of vocal acrobatics physically manifests the anxiety of executing the *grand écart* for the listener—and likely the performers alike. This disjunct line, along with the piano’s chromatic scalar pattern in m. 8 mimics the physical strain of stretching to complete horizontality. The Picardy third at the final cadence satisfactorily marks the pride of successfully completing the feat and Graziella’s terminal accomplishment.

Example 4.14: Mm. 9-10 of “III. Grand Écart” from *Figures de danse*.¹⁷²

The image shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The score is for measures 9-10 of "III. Grand Écart" from "Figures de danse". The tempo is marked "rall.". The lyrics for all parts are "ne fait plus le grand écart.". The piano part features a chromatic scalar pattern in the right hand and a more static line in the left hand. The score ends with a Picardy third cadence, marked "pp".

“IV. Adagio”

Ironically, Daunais sets the movement titled “Adagio” to an *allegro vivo* tempo marking

¹⁷¹ Interestingly, Daunais has rotated the voicing in the last measure of III. “Grand Écart” between the soprano and tenor parts through the various editions. In the 1947 and 1975 editions, the soprano voice sings the leading tone up to the high tonic. In the second (*Pas de Danse*) and third editions (*Figures de Danse*), he gave this part to the tenors and allowed the sopranos to descend from the submediant to the dominant.

¹⁷² Daunais, ed. Murray, “Figures de danse,” 2020.

in the style of a *tarantella*, a Southern Italian folkdance (see Table 4.4).¹⁷³ Often scored for *presto*, *prestissimo*, or *vivace tempi* in a 3/8 or 6/8 meter, *tarantelli* feature phrases of regular length, alternation between major and minor, and a gradual *accelerando*.¹⁷⁴ The opening piano introduction features the scalar passages typical of *tarantelli*, evoking a nervous frenzy about the salacious scandal that occurred at the Salle Wilfrid-Pelletier (see Example 4.15).¹⁷⁵ Notably, Daunais utilizes an ascending whole tone scale to precipitate the choral entrance in m. 5 (see Example 4.16).

Example 4.15: Text and poetic translation of “IV. Adagio” from *Figures de danse*.¹⁷⁶

Les deux nièces de l’abbé, Ont un sommeil bien troublé, Depuis qu’à Wilfrid Pell’ tier, elles ont vu le beau Saltarello, Déchirer son bleu maillot, En plein milieu d’ son “adagio.”	The abbot’s two nieces, Have very troubled sleep, Since at the Wilfrid Pelletier, They saw the handsome Saltarello, Tear his blue leotard, In middle of his “adagio.”
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Table 4.4: Basic musical information for “IV. Adagio” from *Figures de danse*.

Title	IV. Adagio
Number of Measures	27
Approximate Duration	0’ 28”
Tempo / Style Marking	Vif / Allegro vivo (à la tarantelle)
Meter	6/8
Key Area	A minor
Vocal Ranges	S: E4 – A5; A: E4 – E5; T: E3 – A4; B: A2 – E4;

¹⁷³ Schwandt, Erich. “Tarantella.”

¹⁷⁴ Schwandt, Erich. “Tarantella.”

¹⁷⁵ Schwandt, Erich. “Tarantella.”

¹⁷⁶ Daunais, *Figures de danse*, 1975.

Example 4.16: Mm. 1-7 of “IV. Adagio” from *Figures de danse*.¹⁷⁷

The image shows a musical score for the first seven measures of "IV. Adagio" from "Figures de danse". The score is in 6/8 time and consists of two systems. The first system has a melody in the right hand and a bass line in the left hand. The first measure is marked "M. 1" and the first measure of the second system is marked "5". Dynamics include "f" (forte) and "p sub." (pianissimo). A red box highlights the first measure of the second system.

The Salle Wilfrid-Pelletier, at nearly 3,000 seats, is the largest performance hall in Canada.¹⁷⁸ Wilfrid Pelletier and Zubin Mehta conducted the Orchestre Symphonique de Montréal in the inaugural concert at what was then named the Grand Salle on September 21, 1963.¹⁷⁹ Then in 1966, the governing board of the Place des Arts renamed the Grand Salle as the Salle Wilfrid-Pelletier in honor of the Orchestre Symphonique de Montréal’s early conductor.¹⁸⁰

Wilfrid Pelletier, the eponymous conductor and 20th-century musician, held significant musical positions, both in Canada and abroad. From 1922 to 1950 he worked as rehearsal pianist, then assistant conductor, and finally conductor of French repertoire at the Metropolitan Opera in New York.¹⁸¹ Pelletier was also the first artistic director of the Orchestra Symphonique de Montréal, which was originally named the Concerts symphoniques de Montréal.¹⁸²

¹⁷⁷ Daunais, *Figures de danse*, 1992.

¹⁷⁸ Place des Arts. “Salle Wilfrid-Pelletier.”

¹⁷⁹ Place des Arts. “History,” and “Place des Arts...” CBC/Radio-Canada.

¹⁸⁰ Place des Arts. “History,” and “Place des Arts...” CBC/Radio-Canada.

¹⁸¹ Barrière, “Pelletier, Wilfrid,” *Dictionary of Canadian Biography*.

¹⁸² Orchestre Symphonique de Montréal. “A History of the OSM.”

with the extreme dynamic contrast employed throughout the movement, humorously depict the nieces' embarrassment at Saltarello's unintended disrobement.

Example 4.18: Mm. 23-28 of "IV. Adagio" from *Figures de danse*.¹⁸⁵

M. 23

fff sub.

lieu d'son a-da-gio, zip (pc) zip (pc) zip (pc)

lieu d'son a-da-gio, zip (pc) zip (pc) zip (pc)

lieu d'son a-da-gio, zip (pc) zip (pc) zip (pc)

The 1975 published edition of *Figures de danse* contains two noticeable errors in "IV. Adagio." The bass part does not fit the text in m. 13 and the Bb is not carried from m. 14 into m. 15 (see Example 4.17). In the third version of *Figures de danse*, Daunais writes text for the soprano only while the lower voices repeatedly exclaim "oh." He also maintains the Bb on the unison text "déchirer son bleu maillot" (see Example 4.19). Example 4.20 proposes a solution to these errors.

Example 4.19: Mm. 8-11 of "IV. Adagio" from *Figures de Danse*.¹⁸⁶

M. 8

f

LE BEAU SALTA - REL - LO DÉ - CHI - RER SON BLEU MAIL -

f

OH! OH! OH! OH! OH! DÉ - CHI - RER SON BLEU MAIL -

f

OH! OH! OH! OH! OH! DÉ - CHI - RER SON BLEU MAIL -

f

OH! OH! OH! OH! OH! DÉ - CHI - RER SON BLEU MAIL -

¹⁸⁵ Daunais, *Figures de danse*, 1975.

¹⁸⁶ Daunais, "Figures de Danse."

Example 4.20: Mm. 12-16 of “IV. Adagio” from *Figures de danse*.¹⁸⁷

The image shows a musical score for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The score covers measures 12 to 16. The vocal parts have lyrics in French and English. The piano part includes dynamic markings like 'f', 'pp', and 'sub. p'.

Soprano (S): Le beau Sal-ta - rel - lo dé - chi - rer son bleu mail - lot, (f, pp)

Alto (A): Oh! Oh! Oh! Oh! Oh! dé - chi - rer son bleu mail - lot, (f, pp)

Tenor (T): Oh! Le beau Sal-ta - rel - lo dé - chi - rer son bleu mail - lot, (f, pp)

Bass (B): Oh! Oh! Oh! Oh! Oh! dé - chi - rer son bleu mail - lot, (f, pp)

Piano (Pno.): (f, sub. p, < f)

“V. Bayadère”

Daunais begins the fifth movement of *Figures de danse* with a rhapsodic *ad libitum* piano introduction before establishing the meter and tonal area in m. 3 (see Example 4.22 and Table 4.5). With this sensual opening, Daunais evokes the exoticism of his panther-riding *Bayadère* (see Example 4.21).

Example 4.21: Text and poetic translation of “V. Bayadère” from *Figures de danse*.¹⁸⁸

Fatima la Bayadère souriant aux abonnés,
Sur le dos d’une panthère chaque soir fait son entrée.
Fatima la Bayadère n’est plus là pour son entrée,
Elle est dedans la panthère qui sourit aux abonnés.

Fatima, the dancer, made her entrance each night,
Smiling at the patrons from the back of a panther.
Fatima, the dancer, is no longer there for her entrance,
She is inside the panther who smiles at the patrons.

Brahma, dieu des croyants,
Faites que les entrailles de la panthère,
Digèrent la Bayadère.

Brahma, god of the believers,
allow the entrails of the panther,
to digest the dancer.

¹⁸⁷ Daunais, ed. Murray, “Figures de danse,” 2020.

¹⁸⁸ Daunais, *Figures de danse*, 1975.

Table 4.5: Basic musical information for “V. Bayadère” from *Figures de danse*.

Title	V. Bayadère
Number of Measures	53
Approximate Duration	2' 30"
Tempo / Style Marking	Modéré
Meter	Cut time
Key Area	D Major
Vocal Ranges	S: D4 – F#5; A: C4 – C5; T: G3 – A4; B: A2 – Eb4;

Example 4.22: Mm. 1-3 of “V. Bayadère” from *Figures de danse*.¹⁸⁹

The musical score for measures 1-3 of "V. Bayadère" is presented in two systems. The first system begins with an unmeasured introduction marked "ad lib." and "laissez vibrer". The right hand plays a melodic line starting on D4, moving through E4, F#4, G4, A4, B4, C5, and ending on D5. The left hand provides a harmonic accompaniment. The second system shows measures 1 and 2, which are unmeasured, and measure 3, which is marked "M. 3 Modéré". The tempo marking "Modéré" is placed above the staff for measure 3. The key signature is D major, and the meter is cut time.

The unmeasured, cadenza-like introduction also establishes a melodic construct with which he fashions the entire movement: a D Major scale with lowered second and sixth scale degrees. This mode, with two augmented seconds and two tendency tones that lead to tonic (Eb and C#), corresponds with the organization of the Mayamalavagowla *raga* in South Indian music (see Example 4.23).¹⁹⁰

¹⁸⁹ Daunais, *Figures de danse*, 1992.

¹⁹⁰ Schachter, “Structural Levels in South Indian Music.”

Example 4.23: The melodic ascent of the Mayamalavagowla raga on D.¹⁹¹



Daunais continues the intrigue of the unknown by an androgynous first choral entrance in which the altos and tenors sing in perfect unison (see Example 4.24). He ornaments this melody with visceral incantations from the basses (see Example 4.24) and quintuplets in the piano accompaniment (see Example 4.25).

Example 4.24: Mm. 5-8 of “V. Bayadère” from *Figures de danse*.¹⁹²

Modéré M. 5 le chant monotone, soutenu

Example 4.25: Mm. 4-7 of “V. Bayadère” from *Figures de danse*.¹⁹³

entrée du chœur 5

¹⁹¹ Schachter, “Structural Levels in South Indian Music.”

¹⁹² Daunais, *Figures de danse*, 1975.

¹⁹³ Daunais, *Figures de danse*, 1992.

In mm. 20-22, Daunais sets the tenors and basses in unison singing the syllable “la,” doubled by the piano accompaniment in octaves (see Example 4.26). This playful interlude obfuscates the simultaneously-unfolding macabre incident of Fatima’s ingurgitation by the panther. Daunais continues to use the tenor and bass voices to portray the panther in feigned innocence, having them address Fatima directly using the second person pronoun “tu,” while the sopranos and altos continue narrating the story (see Example 4.27).

Example 4.26: Mm. 17-25 of “V. Bayadère” from *Figures de danse*.¹⁹⁴

M. 17

Chaque soir fait son entrée, léger LA LA

soir fait son entrée, léger LA LA

Chaque soir fait son entrée, léger LA LA

Chaque soir fait son entrée, LA LA

M. 21

Fa-ti-ma O Fa-ti-

LA LA LA LA LA LA LA LA O Fa-ti-

LA LA LA LA LA LA LA LA O Fa-ti-

¹⁹⁴ Daunais, *Figures de danse*, 1975.

Example 4.27: Mm. 26-30 of “V. Bayadère” from *Figures de danse*.¹⁹⁵

M. 26

La Ba-ya-dè-re n'est plus là, pour son en-
 ma, La Ba-ya-dè-re, Oùes-tu Fa-ti-ma pour ton en-
 ma,

When Daunais harmonizes the panther’s self-satisfied smile after gormandizing Fatima, he writes an A Major dominant seventh with a flattened ninth (see Example 4.28). His use of multiple tendency tones in this harmony (C# – D ; G – F#; Bb – A) and the effortless way he voices the soprano melody down the augmented second from C# to Bb cleverly illustrates the panther’s Machiavellian grin.

Example 4.28: Mm. 35-38 of “V. Bayadère” from *Figures de danse*.¹⁹⁶

M. 35

thè-re qui sou-rit aux a-bon-
 thè-re qui sou-rit aux a-bon-
 thè-re qui sou-rit aux a-bon-

To conclude the movement, Daunais appends a homophonic *a cappella* Brahmanic prayer that beseeches the panther’s efficacious digestion of Fatima (see Example 4.21). Daunais

¹⁹⁵ Daunais, *Figures de danse*, 1975.

¹⁹⁶ Daunais, *Figures de danse*, 1975.

employs the same distinctive arpeggiated D Major chord in the piano accompaniment to encapsulate the movement. He colors this harmony with a simultaneous first inversion Eb Major chord (see Example 4.29).

Example 4.29: M. 1 and m. 53 of “V. Bayadère” from *Figures de danse*.¹⁹⁷

The image shows two systems of piano accompaniment. The first system, labeled 'M. 1', features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps. The right hand has a melodic line starting with a half note D5, followed by quarter notes E5, F#5, and G5. The left hand has a chordal accompaniment starting with a half note D4, followed by quarter notes E4, F#4, and G4. The instruction 'ad lib.' is above the treble staff, and 'laissez vibrer' is written in the bass staff. The second system, labeled 'M. 53', shows a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat. The right hand has a half note Bb4, and the left hand has a half note Bb3. The instruction 'ppp' is written in the bass staff.

The 1975 and 1992 editions of *Figures de danse* include various score errors. The inaccuracies in the piano accompaniment are primarily a lack of necessary accidentals after bar lines, which could engender incorrect pitches. The unmetered piano introduction spills into the second system of notation; however, the edition does not reapply the Bb accidental (see Example 4.22).¹⁹⁸ The piano accompaniment adds a *caesura* at the end of m. 22, however, it lacks the *caesura* that corresponds to the choral score in m. 24 (see Examples 4.30 and 4.31).

Example 4.30: Mm. 22-25 of “V. Bayadère” from *Figures de danse*.¹⁹⁹

The image shows a single system of piano accompaniment for measures 22 through 25. The system has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. Measure 22 is marked with a double bar line and the instruction 'loco'. Measure 25 is marked with the number '25' and a long horizontal line above the staff, indicating a caesura. The piano part consists of chords in the right hand and a bass line in the left hand.

¹⁹⁷ Daunais, ed. Murray, “Figures de danse,” 2020.

¹⁹⁸ I realize that the note in question is still within the first bar, however, the unconventional length of the bar, distance from the first accidental, plus the change in system merit a reapplication of the flat in my opinion.

¹⁹⁹ Daunais, *Figures de danse*, 1992.

Example 4.31: Mm. 24-25 of “V. Bayadère” from *Figures de danse*.²⁰⁰

24 //

S Fa - ti - ma

A Fa - ti - ma

T 8 O Fa - ti -

B O Fa - ti -

24 //

Pno.

Similar to the first error, m. 38 of the piano accompaniment lacks an accidental to continue the Bb on beat two after the tied note (see Examples 4.32 and 4.33).

Example 4.32: Mm. 38-40 of “V. Bayadère” from *Figures de danse*.²⁰¹

rit. ... 40

²⁰⁰ Daunais, ed. Murray, “*Figures de danse*,” 2020.

²⁰¹ Daunais, *Figures de danse*, 1992.

Example 4.33: Mm. 36-40 of “V. Bayadère” from *Figures de danse*.²⁰²

The image shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The lyrics are "qui sou - rit aux a - bon - nés." The score includes a "rit." marking above the vocal lines. The piano part is in the lower register, with a treble and bass clef. The vocal parts are in the upper register, with a soprano, alto, tenor, and bass clef. The lyrics are written below the vocal staves.

The choral score features comparable errors of missing accidentals. In m. 34, the bass and alto pitches should be C natural instead of C# (see Examples 4.34 and 4.35). Also, the soprano pitch on beat two of m. 38 should be a Bb (see Examples 4.28 and 4.33).

Example 4.34: Mm. 31-34 of “V. Bayadère” from *Figures de danse*.²⁰³

The image shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The lyrics are "trée? Elle est de - dans la pan-". The score includes a "rit." marking above the vocal lines. The piano part is in the lower register, with a treble and bass clef. The vocal parts are in the upper register, with a soprano, alto, tenor, and bass clef. The lyrics are written below the vocal staves. Red boxes highlight specific notes in the vocal parts.

²⁰² Daunais, ed. Murray, “Figures de danse,” 2020.

²⁰³ Daunais, *Figures de danse*, 1975.

Example 4.35: Mm. 32-35 of “V. Bayadère” from *Figures de danse*.²⁰⁴

The image shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are "Elle est de - dans la pan - thè - re". The vocal parts are marked with *ff* (fortissimo). The piano accompaniment is marked with *f* (forte). The score includes measure numbers 32, 33, 34, and 35. The piano part features a steady eighth-note bass line and chords in the right hand.

“VI. Maryse and partner”²⁰⁵

Daunais sets the final movement of *Figures de danse*—the only one with an English appellation—as a Danse Macabre. This description harkens to “a medieval and Renaissance symbolic representation of death as a skeleton (or a procession of skeletons) leading the living to the grave; in more recent times a dance supposedly performed by skeletons, usually in a graveyard.”²⁰⁶ From this first style marking, Daunais announces Maryse’s calamitous fate (see Example 4.36). His designations of “Allons-y” (let’s go), “presque à un temps” (almost in one), and “rude” in the piano score also elucidate an anxious attitude about the unfolding drama (see Table 4.6).

²⁰⁴ Daunais, ed. Murray, “Figures de danse,” 2020.

²⁰⁵ Note that Daunais no longer capitalizes the word “partner.”

²⁰⁶ Boyd, Malcolm. “Dance of death.”

Example 4.36: Text and poetic translation of “VI. Maryse and partner” from *Figures de danse*.²⁰⁷

<p>Il n'était pas là, Jos, Quand Maryse du haut des frises, Donna tête basse dans la contrebasse. Il n'était pas là, Jos! Jos n'était pas là!</p>	<p>Jos was not there, When Maryse from the top of the frieze, Fell headfirst into the double basses. He was not there! Jos was not there!</p>
<p>Et pourtant, depuis vingt ans, En un voltige à donner vertige Chaque soir de son perchoir elle venait choir dans les bras costauds de Jos!</p>	<p>And yet, for twenty years, In aerobic acts that would give you vertigo, Every night, from her perch, She had fallen into the strong arms of Jos!</p>
<p>Mais ce soir, Oh! Désespoir! Il n'était pas là Jos! Où est Jos?</p>	<p>But tonight, Oh despair! He was not there. Where is Jos?</p>
<p>Est-il indispos? Est-il allé payer son impôt? Où est Jos? Où est Jos? A-t-il été victime d'un complot? Mystère et boule de gomme, Jamais ni femm' ni homme, Sur ma foi ne saura pourquoi.</p>	<p>Is he indisposed? Is he paying a tax bill? Where is Jos? Where is Jos? Has he been the victim of some plot? Mystery and bubblegum! Never would a man nor woman, Of my faith know why.</p>
<p>Il n'était pas là, Jos, Quand Maryse du haut des frises, Donna tête basse dans la contrebasse. Car Jos n'était pas là! Où est Jos? Jos n'était pas là! Où est Jos? Jos n'était pas là! Où est Jos? Jos n'était pas là! Où est Jos? Jos n'était pas là! Jos!</p>	<p>Jos was not there, When Maryse from the top of the frieze, Fell headfirst into the double basses. Because he wasn't there. Where is Jos? Jos was not there! Where is Jos? Jos was not there! Where is Jos? Jos was not there! Where is Jos? Jos was not there! Jos!</p>

Table 4.6: Basic musical information for “VI. Maryse and partner” from *Figures de danse*.

Title	VI. Maryse and partner
Number of Measures	84
Approximate Duration	2' 20"
Tempo / Style Marking	Allègrement (Dans le mouvement de la Danse Macabre) / Allons-y! (presque à un temps), rude
Meter	3/4
Key Area	A minor
Vocal Ranges	S: E4 – A5; A: D4 – F5; T: E3 – A4; B: A2 – E4;

²⁰⁷ Daunais, *Figures de danse*, 1975.

After an eight-measure piano introduction that establishes a dotted-eighth sixteenth note quasi-ostinato, the bass voice initiates the first choral entrance (see Examples 4.37 and 4.38).

Example 4.37: Mm. 1-8 of “VI. Maryse and partner” from *Figures de danse*.²⁰⁸

Allons-y! (presque à un temps)

M. 1

f rude

5

entrée du chœur //

Example 4.38: Mm. 9-13 of “VI. Maryse and partner” from *Figures de danse*.²⁰⁹

M. 9

Allègrement (Dans le mouvement de la Danse Macabre)

cresc.

S
A

Il n'é-tait pas là, Jos, Quand Mary-se du haut des fri-ses,

cresc.

T

Il n'é-tait pas là, Jos, Quand Mary-se du haut des fri-ses,

cresc.

B

Il n'é-tait pas là, Jos,

Daunais also musically depicts Maryse’s descent and ultimate landing in the double basses with descending scales. In the choral parts, he writes a descending diatonic scale in A

²⁰⁸ Daunais, *Figures de danse*, 1992.

²⁰⁹ Daunais, *Figures de danse*, 1975.

minor in mm. 14-16. He then continues this idea with a descending chromatic scale in the piano accompaniment in mm. 17-19 (see Example 4.39 and 4.40).

Example 4.39: Mm. 14-17 of “VI. Maryse and partner” from *Figures de danse*.²¹⁰

M. 14

Don- na tê- te bas- se dans la con- tre- basse.

Don- na tê- te bas- se dans la con- tre- basse

Example 4.40: Mm. 17-20 of “VI. Maryse and partner” from *Figures de danse*.²¹¹

M. 17

20

f

In m. 28, Daunais changes the key to the parallel major (A Major) and transitions to a waltz as Maryse recollects a successful twenty-year trapeze career with her partner, Jos (see Example 4.41). During the waltz, he separates the treble and tenor-bass voices, representing the titular characters. Daunais also interpolates a melodic quotation of “The Daring Young Man on a Flying Trapeze” in the tenor bass voices, referencing the circus act first performed by Jules Léotard on November 12, 1859.²¹² Léotard, the eponymous performer who popularized a new

²¹⁰ Daunais, *Figures de danse*, 1975.

²¹¹ Daunais, *Figures de danse*, 1992.

²¹² Cavendish, “The First Flying Trapeze.”

acrobatic costume, also became the inspiration for Gaston Lyle and George Leybourne’s (also known as Champagne Charlie) late 1860s British music hall hit, “The Daring Young Man on the Flying Trapeze.”²¹³ This contagious tune crossed the Atlantic and developed into “the most famous circus song in American popular music.”²¹⁴

Example 4.41: Mm. 28-37 of “VI. Maryse and partner” from *Figures de danse*.²¹⁵

M. 28
 VALSE GRACIEUSE

Et pour-tant, de- puis vingt ans, En un vol-
 léger, bien en dehors
 LA LA LA LA LA
 max. on flying trapeze
 léger
 LA LA LA LA LA

tige à don- ner ver- ti - ge Cha- que soir . de
 LALALA LA LA LA
 LALA LA LA LA LA

Daunais interprets the tragedy of Maryse’s demise in mm. 45-48 by alternating between fully diminished seventh chords and inverted dominant seventh chords (see Example 4.42).

Then, the tenor voice woefully discloses that “Jos was not there” *ad libitum*. After this

²¹³ Cavendish, “The First Flying Trapeze.”

²¹⁴ Hishack, *The Tin Pan Alley Song Encyclopedia*.

²¹⁵ Daunais, *Figures de danse*, 1975.

confession, the soprano voice utters a heartbroken supplication, “Where is Jos?” (see Example 4.43).

Example 4.42: Mm. 44-47 of “VI. Maryse and partner” from *Figures de danse*.²¹⁶

Example 4.43: Mm. 47-50 of “VI. Maryse and partner” from *Figures de danse*.²¹⁷

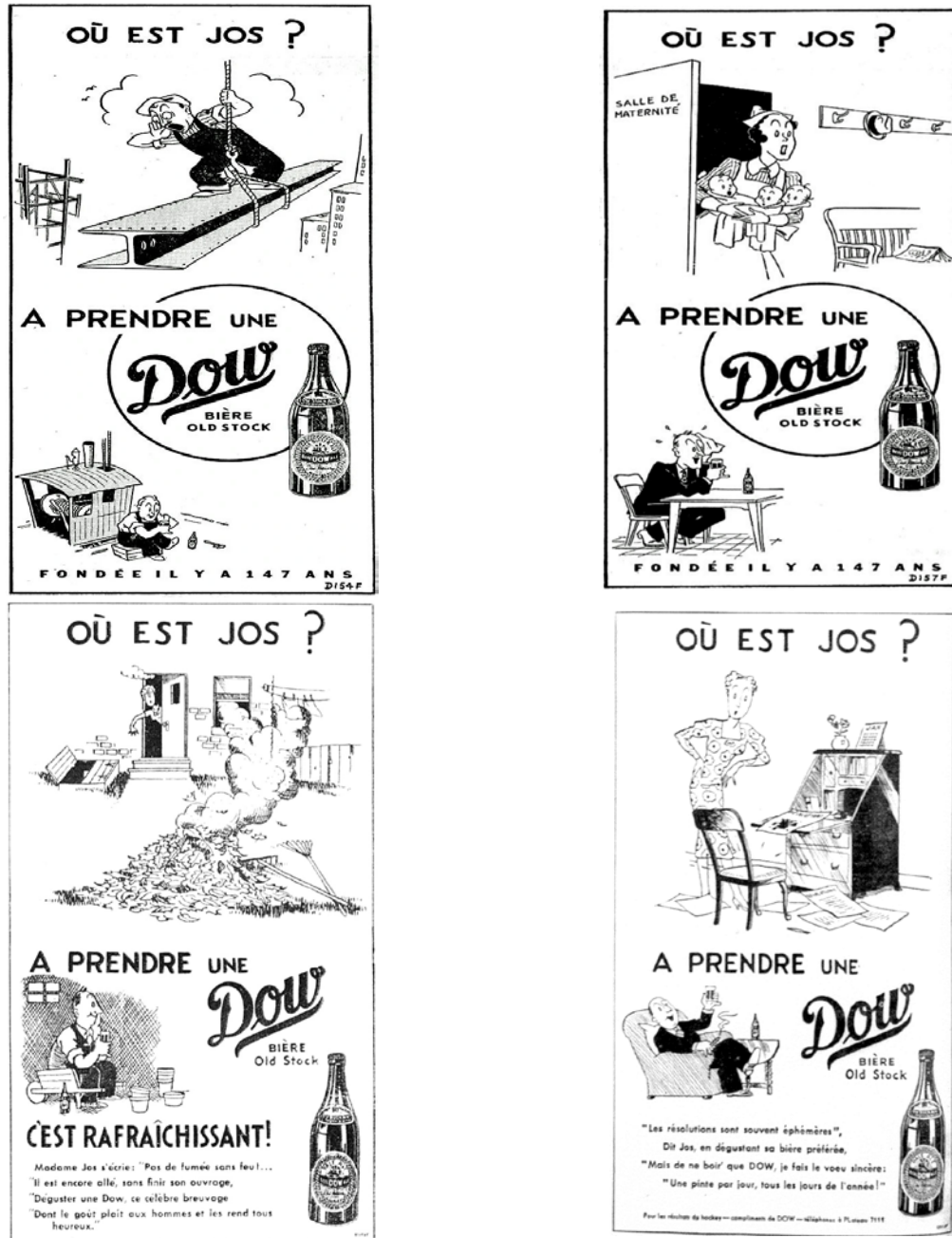
This plea is the first iteration of what will become the movement’s most memorable lyric, “où est Jos?” (where is Jos?). Daunais flaunts this indefatigable interrogation throughout the

²¹⁶ Daunais, ed. Murray, “Figures de danse,” 2020.

²¹⁷ Daunais, *Figures de danse*, 1975.

work's climax, referencing a popular beer advertisement for Dow Breweries from the 1930s (see Figure 4.1).

Figure 4.1: Dow Breweries advertisements by Jacques Garnier (1917-1978).²¹⁸



²¹⁸ Images from: "La Vie en Images..." Jacques Gagnier | Wikia La BD de Journal au Québec | Fandom, Advertisement, *L'Illustration Nouvelle*, and Advertisement, *La Presse Montréal*.

In these examples, Jos eschews his responsibility, electing to enjoy a Dow beer instead. Jean-Paul Desjardins commented that this advertisement also frequented the radio and was recognizable to Quebecers of a certain age.

Example 4.44: Mm. 77-84 of “VI. Maryse and partner” from *Figures de danse*.²¹⁹

Figures de danse

10

77

sempre ff

S OÙ est Jos? OÙ est Jos? OÙ est Jos? OÙ est

A *sempre ff*

T *sempre ff* Jos! Jos! Jos!

B Jos! Jos! Jos! Jos!

Jos n'é-tait pas là! Jos n'é-tait pas là! Jos n'é-tait pas là! Jos n'é-tait pas là!

Pno.

A minor: i Gr+6 i Gr+6 i Gr+6 i

81

fff sans ralentir

S Jos? Jos n'é - tait pas là!

A Jos! Jos n'é - tait pas là!

T Jos! Jos n'é - tait pas là!

B Jos n'é - tait pas là! Jos!

Pno.

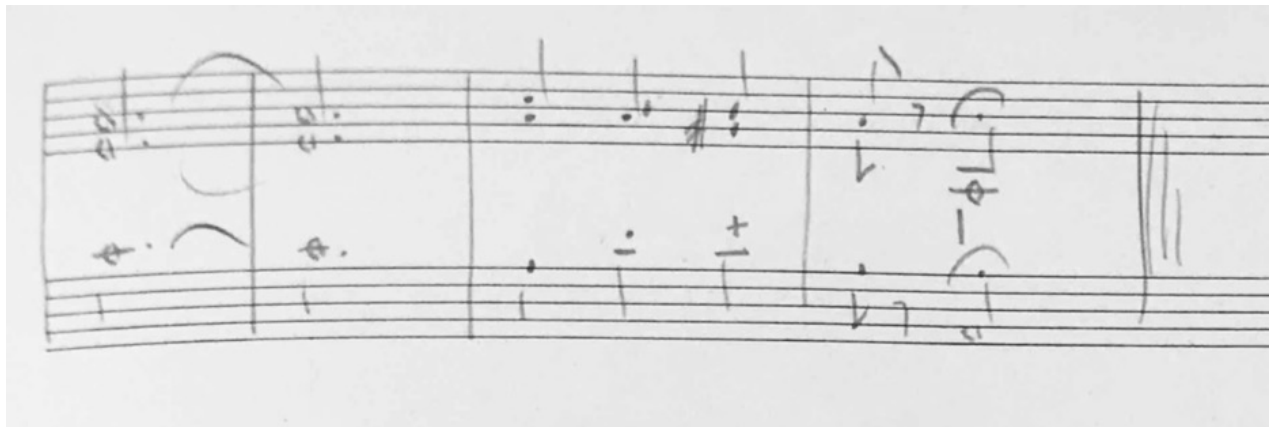
Gr+6 i VI6 ii⁴/₃ V7 i

²¹⁹ Daunais, ed. Murray, “Figures de danse,” 2020.

As the movement reaches its climax in mm. 60-66, Daunais employs an old idiomatic expression, “mystère et boule de gomme,” (lit. mystery and bubble gum) to communicate utter incomprehensibility at Jos’s truancy (see Example 4.36). Jean-Paul Desjardins and Gilbert Patenaude indicated that this phrase signifies a complete lack of understanding.²²⁰ Patenaude also indicated the humor in using such a secular phrase in close proximity to the solemn expression, “sur ma foi” (of my faith).²²¹ As Daunais concludes the movement, he intensifies the scene with accents, increased dynamic levels (*sempre fortissimo* to *fortississimo*), and repeated German augmented sixth chords (see Example 4.44).

Notably, the work concludes with the basses singing “Jos” on A2, doubled by the piano in octaves. The 1975 and 1992 editions show this final exclamation on the third beat of m. 83, a change from the previous versions where it occurred on the second beat (see Examples 4.45, 4.46, 4.47 and 4.48).

Example 4.45: Mm. 78-81 of “Maryse and Partner.”²²²



²²⁰ Desjardins, interview, and Patenaude, interview.

²²¹ Patenaude, interview.

²²² Daunais, “Maryse and Partner.”

Example 4.46: Mm. 60-67 of “VI. Maryse and Partner” from *Pas de Danse*.²²³

Ou est Jos? Ou est Jos? Ou est Jos? Ou est Jos? Jos! N'était pas là!
 Jos! Jos! Jos! Jos! Jos! N'était pas là!
 la, Jos n'était pas la, Jos n'était pas la Jos n'était pas la Jos — n'était pas là! Jos!

Example 4.47: Mm. 64-67 of “VI. Maryse and Partner” from *Figures de Danse*.²²⁴

Jos? Jos NÉ- TAIT PAS LÀ!
 Jos ——— Jos NÉ- TAIT PAS LÀ!
 . Jos ——— NÉ- TAIT PAS LÀ! Jos!

Example 4.48: Mm. 81-84 of “VI. Maryse and partner” from *Figures de danse*.²²⁵

M. 81 sans ralentir

Jos? Jos n'é- tait pas là!
 Jos ——— Jos n'é- tait pas là!
 Jos ——— n'é- tait pas là! Jos!

²²³ Daunais, “Pas de Danse.”

²²⁴ Daunais, “Figures de Danse.”

²²⁵ Daunais, *Figures de danse*, 1975.

The sixth movement of the published choral and piano editions of *Figures de danse* contain several errors. The piano score does not account for the bass “sur ma foi” outcry; therefore, pianists must insert a measure sustaining the E dominant seventh harmony of m. 64 in between m. 64 and 65 (see Example 4.49).²²⁶

Example 4.49: Mm. 65-66 of “VI. Maryse and partner” from *Figures de danse*.²²⁷

The image shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The score is for measures 65 and 66. The vocal parts have lyrics: "Ne sau - ra pour" for Soprano, Alto, and Tenor, and "Sur ma foi Ne sau - ra pour" for Bass. The piano part has a multi-measure rest in measure 65 and then plays a series of chords in measure 66. Performance markings include "rit." (ritardando) above measure 65 and "rallentando" (rallentando) above measure 66. The piano part is marked "Pno." on the left.

The choral score does not include multi-measure rests to accommodate the piano accompaniment (including the eight-bar introduction) (see Examples 4.38 and 4.50). To accommodate this, performers must add four measures of rest after m. 17 and two measures of rest after m. 24 (see Examples 4.50 and 4.51).

²²⁶ It is also possible to change the bass part to match the previous versions of *Figures de danse* in which the basses sing “sur ma foi” while the upper voices simultaneously sing “homm’.” The Canadian Chamber Choir performed “VI. Maryse and partner” in this manner to great effect.

²²⁷ Daunais, ed. Murray, “Figures de danse,” 2020.

Example 4.50: Mm. 22-27 of “VI. Maryse and partner” from *Figures de danse*.²²⁸

M. 22

Il n'é-tait pas là, Jos! Jos n'é-tait pas là!

Il n'é-tait pas là, Jos! Jos n'é-tait pas là!

Example 4.51: Mm. 22-27 of “VI. Maryse and partner” from *Figures de danse*.²²⁹

S
Il n'é-tait pas là, Jos! Jos n'é-tait pas là!

A
Il n'é-tait pas là, Jos! Jos n'é-tait pas là!

T
Il n'é-tait pas là, Jos! Jos n'é-tait pas là!

B
Il n'é-tait pas là, Jos! Jos n'é-tait pas là!

Pno.
diminuendo poco a poco
très rall.

The choral edition contains incorrect rhythmic values for the soprano, alto, and bass voices at the beginning of m. 57 (see Example 4.52). The correct values for the word “Jos” in

²²⁸ Daunais, *Figures de danse*, 1975.

²²⁹ Daunais, ed. Murray, “Figures de danse,” 2020.

those voices is a quarter note (see Example 4.53).

Example 4.52: Mm. 55-58 of “VI. Maryse and partner” from *Figures de danse*.²³⁰

M. 55

pot? Où est Jos? Où est Jos? A-t-il é- té vic- ti- me d'un com- plot?

pot? Où est Jos? Où est Jos? Jos! A-t-il é- té vic- ti- me d'un com- plot?

Example 4.53: Mm. 56-59 of “VI. Maryse and partner” from *Figures de danse*.²³¹

S Jos? Où est Jos? A-t-il é - té vic - ti - me d'un com - plot?

A Jos? Où est Jos? A-t-il é - té vic - ti - me d'un com - plot?

T Jos? Où est Jos? Jos!

B Jos? Où est Jos? A-t-il é - té vic - ti - me d'un com - plot?

Pno. *ff*

Finally, the choral score incorrectly orders the penultimate and ultimate systems of the movement (see Examples 4.54). Example 4.44 shows the accurate order of the systems.

²³⁰ Daunais, *Figures de danse*, 1975.

²³¹ Daunais, ed. Murray, “Figures de danse,” 2020.

Example 4.54: Mm. 77-84 of “VI. Maryse and partner” from *Figures de danse*.²³²

M. 81 sans ralentir

Jos? Jos n'é-tait pas là!
Jos n'é-tait pas là!
Jos n'é-tait pas là! Jos!

M. 77

Où est Jos? Où est Jos? Où est Jos? Où est Jos!
Jos! Jos! Jos!
Jos n'é-tait pas là Jos n'é-tait pas là Jos n'é-tait pas là Jos n'é-tait pas là

Careful excoigation of Daunais’s *Figures de danse* greatly benefits conductors, pianists, and scholars as they study, rehearse, and perform this enjoyable work.

²³² Daunais, *Figures de danse*, 1975.

CHAPTER 5

REHEARSAL AND PERFORMANCE SUGGESTIONS

Various factors stymie the rehearsal and performance of Lionel Daunais's *Figures de danse*. In addition to the critical analysis, the materials contained in this chapter and the appendices that follow should assuage these difficulties and foster successful performances of this work. As already mentioned, one such challenge is the separation of the piano and choral scores. This detachment of musical material relegates singers, pianists, and conductors to their own devices for rehearsals and performances. Dr. Richard Sparks describes the predicament effectively.

It's also a challenge in rehearsal because, essentially, your pianist has to have their piano part and they have to have the choral part so that as you're rehearsing choral parts, they can go back and forth and know how to help the choir and then they at times have to go back to the piano part. That would be the biggest advantage of having a real edition, and a real score that it is not only correct, but where your accompanist can see everything that's going on both ways. And it would of course help the singers, too, to not just see that there are four bars of rest but to know what the piano was playing during those four bars of rest. The edition is one challenge.²³³

To assuage this dilemma, this author has created a new edition of *Figures de danse* (see Appendix A) through Alliance Chorales du Québec that will be available in 2020.

Another challenge for rehearsals and performances of *Figures de danse* is the French text. Many singers, unless they have sung a considerable amount of French repertoire, studied French lyric diction, or the language in general, are less comfortable singing in French than other languages.²³⁴ This obstacle poses a significant challenge for a work replete with nuance, wit, and humor. Dr. Sparks offers a reliable and pedagogically sound sequence for teaching the French text.

²³³ Sparks, interview.

²³⁴ Sparks, interview.

For an American choir, the French is another challenge. So as usual, I'll separate out learning the music and learning French, and then, as both of those are getting towards mastery, starting to combine them so that they can do both.²³⁵

Further, beyond accurate pronunciation, conductors must possess a meticulous understanding of the text.²³⁶ Jean-Paul Desjardins recounts Daunais's admonition about the primacy of the text when the composer critiqued the premiere performance.

When we decided to give it in a concert, we invited Mr. Daunais. He was in the audience. This kind of guy is going to kill me. I'm going to have to be good. So, we went through the piece. I was very smiley. I thought I was just, it was very good. At the end of the concert, he came across to me, "you're the one who conducted my piece?" I said, "yes, Mr. Daunais." [Daunais replied] "It was awful." And he went through to see other people. I was flabbergasted. It was not what I thought at all. Ok? But he came back, and said, "you got the notes, but you don't have the spirit...If you want, I can stay after with you after, with the choir, and then we'll go through the piece." And he did it... Well, what I remember from his point of view was that, you think by respecting the notes and the rhythm and everything that you get the piece. Not at all. You have to be aware of text first. I think that in his mind, the text was more important than the notes. The notes I think went with the text because he wrote those texts. He was very good at it. He was very witty. Very fine, very special... It's so, so witty, you have to know French very, very thoroughly to enjoy the piece. And from his point of view the text was coming first. Because if the public didn't hear *every* word, then, you're off, *you're off*. First of all, people must understand and hear *every* word that he wrote. So, the music must never interfere with this... And the text must come first. So, if the people, if the public doesn't react to what you're singing, it's not a success, it's a disaster.²³⁷

Though they may not understand every subtlety, non-French speaking audiences can still enjoy performances of *Figures de danse*. Detailed program notes or on-stage readings of poetic translations can provide beneficial contextual elucidation for audience members.

In addition to text insights offered in Chapter 4 and this chapter, Appendix B provides a word-for-word translation, International Phonetic Alphabet transcription, and a poetic translation for each movement of *Figures de danse*. Of course, utilizing a native speaker to coach the

²³⁵ Sparks, interview.

²³⁶ Sparks, interview.

²³⁷ Desjardins, interview.

ensemble or to provide recordings of the text is optimal. Notably, Desjardins and Patenaude agreed that the pronunciation for *Figures de danse*—and other works by Daunais, for that matter—should be standard, international French, not Québécois.²³⁸ Desjardins explained this assertion.

Not Québécois. No, because he was the kind of man that was not going with the Québec accent, but the French accent. The only thing he wanted and insisted on was intelligibility. You have to connect with the public so that they understand every accent, every word. Very international, standard French.²³⁹

Daunais’s French musical instructions are another way in which the language could challenge conductors in rehearsal and performance. Conductors with limited facility in French might find the various instructions challenging to translate or understand, possibly wasting valuable time, engendering frustration, or both in simultaneity. Table 5.1 lists all the French instructions he included in the 1975 and 1992 published scores and their translation.

Table 5.1: French terminology and its translation in the 1975 choral and 1992 piano accompaniment editions of *Figures de danse*.

Terminology	Translation
à deux	in two
à la tarentelle	like a Tarantella
allègrement	briskly
allons-y! (presque à un temps)	let’s go; almost in one
avec beaucoup de douceur	very gently (lit. “with plenty of softness”)
B.F. (bouche fermée)	hum (lit. “closed mouth”)
bien a l’aise	well at ease
bien en dehors	well emphasized
bien lié	well connected
calme	calm

(table continues)

²³⁸ A few proper nouns are the exception to this rule (i.e. Graziella, Wilfrid Pelletier, and Jos). See Appendix B for an IPA transcription of each name.

²³⁹ Desjardins, interview.

Terminology	Translation
comme une incantation arabe	like an Arab chant
dans la mouvement de la Danse Macabre	in the movement of the Danse Macabre
dolentement	dolefully
doux et léger	soft and light
laissez vibrer	let vibrate
le chant monotone, soutenu	monotone singing, sustained
léger	light
léger et gracieux	light and graceful
modéré	moderate
modéré et bien lié	moderate and well connected
mouvement de gavotte	movement of a gavotte
plus lent	more slowly
prononcer	pronounce
sans ralentir	without slowing down
sans respirer	without breathing
simple et court	simple and short
suppliant	pleading
tempo 1 ^{er}	tempo primo
très	very
très lié	very connected
très modéré	very moderate
valse gracieuse	graceful waltz
vif	lively

It is possible to perform *Figures de danse* with piano accompaniment or *a cappella*.

Gilbert Patenaude describes performing the work *a cappella*.

...for me I always work it *a cappella*... But I know that there is an accompaniment. A piano one. And for me it was complete for voices. And there's another reason for that. It's because a lot of times we didn't have pianists. Or it cost something. So, ok, we do it *a cappella* a lot of concerts. We did it all through the world *a cappella*.²⁴⁰

²⁴⁰ Patenaude, interview.

Many of the score errors presented in Chapter 4 would be made irrelevant via *a cappella* performance, however, the work loses significant coruscation and musical support without the accompaniment. When performing *Figures de danse* with piano accompaniment, conductors should consider the facility of the collaborative pianist with whom they work, because, as Dr. Sparks advises, the accompaniment is simultaneously important and difficult.

“I. Pas Grave”

The first movement in *Figures de danse* is likely the most accessible for a choir in regard to vocal, musical, and textual demands. Save the meandering “qui lui donne des colliers d’oeils-de-chat,” Daunais set the text in a straightforward manner and at a reasonable pace. To begin the movement, conductors should consider providing a preparatory cue and then allowing the pianist to play the introduction without gesturing. The pianist could gracefully employ *rubato* over the course of the two parallel four-bar phrases (see Example 5.1).

Example 5.1: Mm. 1-8 of “I. Pas Grave” from *Figures de danse*.²⁴¹

The image displays a musical score for piano accompaniment, labeled 'Piano' and 'Pno.'. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo/mood is indicated as 'Mouvement de gavotte'. The score consists of two systems of four measures each. The first system is marked with a dynamic of *mf*. The notation includes treble and bass staves with various rhythmic values and chordal structures. The second system begins with a measure number '5' above the first staff.

²⁴¹ Daunais, ed. Murray, “Figures de danse,” 2020.

As an elegant *gavotte*, “I. Pas Grave” should not feel hurried; however, conducting in a two pattern could evoke the desired sophistication and courtly, dance-like affect. A modified four pattern—one that diminishes beats two and four—could also engender similar results.

Articulation is a critical element to this movement. The singers must differentiate between *staccato*, *legato*, and *tenuto* articulations to shape each phrase and appropriately declaim the text (see Example 5.2).

Example 5.2: Mm. 21-24 of “I. Pas Grave” from *Figures de danse*.²⁴²

The musical score for Example 5.2 consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Piano (Pno.).

- Measures 21-24:** The vocal parts sing the lyrics: "Na - ta - sha, Na - ta - sha, a quit - té les en - tre - chats." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.
- Performance Markings:**
 - Tempo:** "A tempo" is marked at the beginning of measure 21 and again below the piano staff.
 - Dynamic:** "mf" (mezzo-forte) is marked at the start of each vocal line.
 - Articulation:** "rit." (ritardando) and "dim." (diminuendo) are marked at the end of the phrase in measures 23 and 24.
- Other Details:** A "8va" marking is present below the Bass staff in measure 21. The piano part includes a "rit." marking in measure 24.

Daunais did not mark any locations for *tutti* breaths in “I. Pas Grave.” While insisting on four-bar phrases, conductors can encourage their singers to breathe corporately at the conclusion of each phrase (i.e. mm. 12, 16, and 20).

If utilizing a two pattern, conductors may elect to transition into a four pattern in m. 19 and 20 to slow the tempo into the cadence (see Example 5.3). Similarly, they could consider

²⁴² Daunais, ed. Murray, “Figures de danse,” 2020.

returning to a four pattern in m. 23 and subdividing beat four to control the *rallentando* of the final cadence (see Example 5.2)

Example 5.3: Mm. 17-20 of “I. Pas Grave” from *Figures de danse*.²⁴³

The image displays a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment, covering measures 17 to 20. The key signature is B-flat major (two flats). The vocal parts are written in treble clef, while the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Na - ta - sha, Pour un schah, qui lui don - ne des col - liers d'oeils-de - chat." The score includes dynamic markings such as *f* (forte) and *sub. p* (subito piano), and a *rit.* (rallentando) marking at the end of the phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

In the same fashion as the beginning, conductors should consider whether it is necessary to conduct the piano *codetta* that concludes the movement.

“II. Jetés-battus (Épitaphe)”

Daunais’s second movement is the most outwardly dramatic. Overflowing with pathos, “II. Jetés-battus (Épitaphe)” demands mature vocalism and accuracy through chromatically sinuous vocal lines (see Example 5.4).

²⁴³ Daunais, ed. Murray, “Figures de danse,” 2020.

Example 5.4: Mm. 5-8 of “II. Jetés-battus (Épitaphe)” from *Figures de danse*.²⁴⁴

The musical score for Example 5.4 consists of five staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the Piano (Pno.). The tempo/mood marking is "avec beaucoup de douceur". The lyrics are: "rez, les je-tés bat - tus de la belle I - do-mé-né - e. Pleu-". The dynamic markings are *mf* for the vocal parts and *più f* for the piano. The score shows chromatic alterations in the vocal lines, particularly in the tenor and bass parts.

Suggestions for rehearsing these chromatically altered lines include singing chromatic scales, singing progressions that utilize diminished and half-diminished chords, and rehearsing on solfege.

To accurately produce the text in this movement, singers must develop an understanding of the three French “E” vowels: open E, /ɛ/; closed E, /e/; and the mute E, /ə/. The phrase “de la belle Idoménée” contains all three in close proximity and could function as a French “E” vowel exercise.

Proper phrasing is essential in order to maximize the movement’s melodramatic effect. Conductors should ask their ensembles to carry over in m. 6 (see Example 5.4) if possible. In m. 12, conductors may desire to subdivide after the second beat to prepare a *ritardando* and a lift before revealing the agent of Idoménée’s demise (see Example 5.5).

²⁴⁴ Daunais, ed. Murray, “Figures de danse,” 2020.

Example 5.5: Mm. 14-17 of “II. Jetés-battus (Épitaphe)” from *Figures de danse*.²⁴⁵

The image shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The score covers measures 14 to 17. The lyrics are: "près, trop près de la che-mi - né - e, Hé - las!". The Soprano part is marked "sans respirer" and "rit.". The Alto, Tenor, and Bass parts are marked "rit.". The Piano part is marked "rit.". The score includes a piano part with a treble and bass clef, and a grand staff with a treble and bass clef. The lyrics are written below the vocal staves. The piano part is written below the vocal staves.

To execute a synchronized collective breath before the third beat of m. 15, conductors should subdivide beat two, then carefully dictate the last eighth notes of the measure. Lastly, subdividing the fourth beat of the penultimate measure allows for a uniform entrance on “Hélas!” Gilbert Patenaude recommends aspirating the “H” for dramatic effect.²⁴⁶

“III. Grand Écart”

“III. Grand Écart” is a ten-measure gem in the midst of *Figures de danse*. In order to exploit the comedy of the work, conductors should consider not conducting the opening two measures and allowing their pianists to exaggerate Daunais’s musical realization of the splits by

²⁴⁵ Daunais, ed. Murray, “Figures de danse,” 2020.

²⁴⁶ N.B. The “S” of “hélas” is pronounced.

leaning toward the piano as they stretch their hands to play the pitches in the introduction (see Example 5.6).

Example 5.6: Mm. 1-2 of “III. Grand Écart” from *Figures de danse*.²⁴⁷

The image shows a musical score for piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The score is marked 'M.1 Très modéré' and 'p'. The first measure shows a wide interval in the right hand, indicated by a dashed line and '8va'. The tempo changes to 'rall.' in the second measure. The score ends with a double bar line and repeat dots.

Daunais mimics the physical awkwardness of the splits by writing strangely contoured vocal lines. These wide intervals can pose challenges for some choral ensembles. Singers may benefit from rehearsing the intervals in isolation on solfege. Younger ensembles may enjoy playing a “sing my sign” game that is either director-led or student-led (one student or multiple students, dividing the ensemble into groups). In this activity, the leader demonstrates various Curwen hand signs (it is typically best to begin with tonic and then follow a logical sequence of intervallic difficulty, e.g. stepwise diatonic motion before leaps of a third or more) in succession, providing approval or disapproval feedback for the group based on their performance (a vertical nod of the head and smile for approval; a side-to-side shaking of the head for disapprovals, followed by a regression in the sequence of intervallic difficulty). The leader can focus on specific intervals that frequently challenge the ensemble. More advanced ensembles can perform this exercise and increase the difficulty by focusing on chromaticism, modality, whole tone scales, bitonality, etc. Other activities to increase intervallic accuracy include singing exercises based on thirds or fourths (see Examples 5.7 and 5.8).

²⁴⁷ Daunais, ed. Murray, “Figures de danse,” 2020.

Example 5.7: Thirds exercise.



Example 5.8: Fourths exercise.



Though “III. Grand Écart” is only ten measures long (eight measures of singing), conductors must make decisions about phrasing. If possible, mm. 3-6 should be connected in one phrase, followed by a quarter note breath on the fourth beat of m. 6 (see Example 5.9).

Example 5.9: Mm. 3-6 of “III. Grand Écart” from *Figures de danse*.²⁴⁸

A tempo Modéré et bien lié

S
Pour un clou qui é - tait là Pointe en l'air près du dé - cor,

A
Pour un clou qui é - tait là Pointe en l'air près du dé - cor,

T
8 Pour un clou qui é - tait là Pointe en l'air près du dé - cor,

B
Pour un clou qui é - tait là Pointe en l'air près du dé - cor,

Pno.
A tempo

²⁴⁸ Daunais, ed. Murray, “Figures de danse,” 2020.

Ensembles will likely need to sing mm. 7-10 in two phrases with a breath on the last eighth note of m. 8 (see Example 5.10). This will allow all voice parts to sustain through the *rallentando* to the *pianississimo* final note.

Example 5.10: Mm. 7-10 of “III. Grand Écart” from *Figures de danse*.²⁴⁹

The musical score for Example 5.10 consists of two systems. The first system covers measures 7-10, and the second system covers measures 9-10. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment (Pno.) is shown in grand staff notation. The lyrics for the first system are: "La dan - seu - se Gra - ziel - la". The lyrics for the second system are: "ne fait plus le grand é - cart." The score includes performance markings such as *rall.* (rallentando) and *pp* (pianississimo). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a final chord marked *pp*.

²⁴⁹ Daunais, ed. Murray, “Figures de danse,” 2020.

For some ensembles, the range of pitches Daunais employs to portray the splits in “III. Grand Écart” could prove challenging. Specifically, m. 3 may challenge younger basses. If needed, conductors should feel comfortable lowering all four pitches of m. 3 for the bass part down one octave. Daunais himself did this in an earlier version of *Figures de danse* (see Example 5.11).

Example 5.11: Mm. 1-2 of “III. Grand Écart” from *Pas de Danse*.²⁵⁰

The soprano part in m. 10 also poses vocal and acoustic challenges (see Example 5.10). Some sopranos may feel reticent to appropriately execute an ascending major tenth up to G#5—and ultimately, A5—at a *pianississimo* dynamic level. Employing the entire section to sing this leap—even when performed beautifully—also creates an acoustic challenge where the sopranos’s A5 overtakes the lower three voice parts. Conductors should consider selecting a small number (two or three) of sopranos who have effortless facility in their upper register to sing the G# – A. The other sopranos can sing the alto part C – D – C#, and the altos can double the tenors. This voicing adjustment is preferable to moving all the sopranos to the alto part, thereby assigning nearly half the ensemble on the third (C#) of the final chord (A Major). To

²⁵⁰ Daunais, “Pas de Danse.”

assist this solution, conductors could increase the final dynamic value for the bass and tenor voices to *piano* or *mezzo piano*.

“IV. Adagio”

In order to evoke the frenetic excitement of a *tarantella*, conductors should minimize the size of their gesture and provide a steady metronomic framework in “IV. Adagio.” Conductors should encourage their pianists to exaggerate the written dynamic markings in the piano introduction (*forte* – *subito piano* – *decrescendo*), especially the *decrescendo* during the ascending whole tone scale (see Example 5.12).

Example 5.12: Mm. 1-3 of “IV. Adagio” from *Figures de danse*.²⁵¹

Allegro vivo (à la tarentelle)

Piano

f

sub. p

The musical score shows a piano introduction in 6/8 time. The right hand (treble clef) plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The left hand (bass clef) plays a bass line with chords. The first measure has a forte (*f*) dynamic. The second measure has a *sub. p* dynamic. The third measure has a *decrescendo* marking. The score is for measures 1-3.

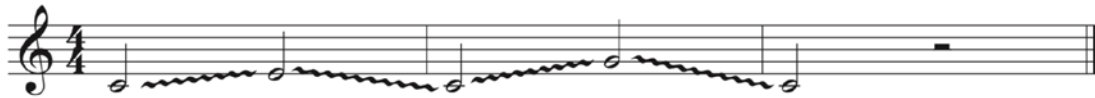
Maintaining steady pulse is essential to the choir’s execution of the patter-like text. Conductors should plan early rehearsal of the text to “IV. Adagio” as it requires a higher level of facility to effortlessly produce the lyrics at the marked *allegro vivo* tempo. Multiple phrase-by-phrase repetitions at differing *tempi* will benefit singers with less French language experience. Notably, this movement includes a text reference to the Wilfrid Pelletier. In this case, the lyric refers to the famous performance space in Montréal, and not the eponymous 20th-century Canadian conductor. Singers should pronounce the hall’s name in accordance with the standard Québécois pronunciation of the conductor’s surname: (/peltʃje/).

This movement provides various vocal challenges for the choir, including ascending

²⁵¹ Daunais, ed. Murray, “Figures de danse,” 2020.

portamenti and lengthy phrases. Depending on their ensemble’s ability level and final performance tempo, conductors may elect to add quick corporate breaths in mm. 12 and 20. In addition to the challenge of breathing and phrasing, some ensembles may be unfamiliar with performing planned *portamenti*. If needed, conductors could isolate this technique, apply it to a vocalise, and encourage an evenness of execution (see Example 5.13).

Example 5.13: *Portamenti* exercise.



To capitalize on the humor of the movement’s indelicacy, conductors should consider exaggerating the enunciation of the text throughout the dynamic extremes (*forte – pianissimo – forte – diminuendo – subito fortississimo*), especially in mm. 12-28 (see Example 5.14).

Example 5.14: Mm. 12-16 of “IV. Adagio” from *Figures de danse*.²⁵²

Prioritizing the text’s elocution supports Daunais’s genteel flirtation with sexuality.

²⁵² Daunais, ed. Murray, “Figures de danse,” 2020.

Gilbert Patenaude aptly describes the cultural *milieu* in which Daunais pushes the boundaries of decency in polite society. “Daunais is, you know, living at the very Catholic period of time. Severe. And all sexuality, all that, it’s bad. And sometimes he’s flirting with sexuality.”²⁵³

“V. Bayadère”

Attempting to conduct the unmeasured piano introduction to “V. Bayadère” harms more than it helps; therefore, conductors should provide an initial downbeat, allow the pianist to lead musically, and then begin conducting in two in m. 3 (see Example 5.15).

Example 5.15: Mm. 1-3 of “V. Bayadère” from *Figures de danse*.²⁵⁴

The image displays a musical score for the first three measures of "V. Bayadère" from *Figures de danse*. The score is divided into two main sections. The first section, labeled "Piano", shows the piano introduction. The right hand (treble clef) begins with an *ad lib.* marking and features a melodic line with grace notes and a triplet in the third measure. The left hand (bass clef) provides a harmonic accompaniment with the instruction "laissez vibrer". The second section, labeled "Modéré", shows the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). All vocal parts are silent in the first two measures and enter in the third measure with a half note. The piano accompaniment (Pno.) continues with a triplet in the first measure and a triplet in the second measure, followed by a triplet in the third measure. The tempo marking "Modéré" is placed above the vocal staves in the third measure.

²⁵³ Patenaude, interview.

²⁵⁴ Daunais, ed. Murray, “Figures de danse,” 2020.

Daunais scores the initial vocal melody for the altos and tenors in unison; however, conductors may choose to add the sopranos to bolster this line. Conductors could assign a few tenors, then, to undergird the opening bass exclamations in mm. 5-8, which sit in the upper extreme of the range of some basses (see Example 5.16).

Example 5.16: Mm. 4-8 of “V. Bayadère” from *Figures de danse*.²⁵⁵

Throughout this movement, Daunais writes long phrases with limited opportunities for breathing. Conductors must determine the location of breaths by considering the ensemble’s ability and the textual and musical needs of “V. Bayadère.” Table 5.2. offers some suggestions regarding breathing in this movement.

Table 5.2: Breathing suggestions for “V. Bayadère” from *Figures de danse*.

Measure	Voice Part(s)	Suggestion
8	Alto, Tenor	Quarter note breath on the upbeat of one
16	Alto	Quarter note breath on the upbeat of one
20	Tenor, Bass	No breath

(table continues)

²⁵⁵ Daunais, ed. Murray, “Figures de danse,” 2020.

Measure	Voice Part(s)	Suggestion
28	Soprano, Alto	Quarter note breath on the upbeat of one
32	All	No breath (if possible)
36	All	Quarter note breath on the upbeat of one
40	All	Quarter note breath on the upbeat of two
43	All	Quarter note breath on the upbeat of two
47	All	Breath on the downbeat of two (before the compound anacrusis)

Daunais reveals Fatima’s location at the work’s climax: “Elle est dedans la panthère” (she is inside the panther) (see Example 5.17). Gilbert Patenaude recommends choirs perform this section with a “big sound...make noise.”²⁵⁶

Example 5.17: Mm. 32-35 of “V. Bayadère” from *Figures de danse*.²⁵⁷

The musical score shows four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Elle est dedans la panthère". The piano part consists of a steady eighth-note bass line and chords in the right hand. Dynamics include fortissimo (ff) for the voices and piano (f) for the piano.

Immediately following this heartily-sung revelation, the singers should *decrescendo* to

²⁵⁶ Patenaude, interview.

²⁵⁷ Daunais, ed. Murray, “Figures de danse,” 2020.

piano to provide contrast and illustrate the panther’s cunning *coup de maître* (master stroke) (see Example 5.18).

Example 5.18: Mm. 36-40 of “V. Bayadère” from *Figures de danse*.²⁵⁸

The musical score for Example 5.18 consists of five staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the Piano (Pno.). The lyrics for all parts are "qui sou - rit aux a - bon - nés." The music is in 3/4 time with a key signature of one sharp (F#). The score shows a homophonic, homorhythmic setting with a limited range in all voice parts. A piano accompaniment is also present, featuring chords and a melodic line in the right hand and a bass line in the left hand. The tempo is marked "rit." (ritardando).

Homophonic, homorhythmic, essentially diatonic, and with a limited range in all the voice parts, the twelve-measure Brahmanic prayer at the end of “V. Bayadère” is an exquisite conclusion to the movement that could also function as an excellent vocal warm-up during rehearsals of *Figures de danse* (see Example 5.19). The opportunity to repeatedly rehearse this section could benefit some of the challenging French text it contains. Singers frequently struggle with words such as “croyants” (/krwajã/), “faites” (/fɛtə/), “les entrailles” (/lezãtrajə/), “digèrent” (/diʒerə/), and “Bayadère” (/bajaderə/).

²⁵⁸ Daunais, ed. Murray, “Figures de danse,” 2020.

Example 5.19: Mm. 39-52 of “V. Bayadère” from *Figures de danse*.²⁵⁹

A Capella
Calme

nés Brah-ma dieu des croy-ants

Fai-tes que les en-trail-les de la pan-thè-re di-

gè-rent La Ba-ya-dè-re

Further, the alternation between simple and compound divisions of the beat in the Brahmanic prayer can confound ensembles with less developed rhythmic acuity. Conductors may elect to devise a rehearsal technique to address this challenge in which the singers

²⁵⁹ Daunais, *Figures de danse*, 1975.

physically manifest the beats and their divisions (simple or compound). Pedagogical examples include conducting or stepping to the beat while speaking, singing, or listening to this segment. In addition to the rhythmic challenges, Daunais provides no explicit locations for corporate breathing in the Brahmanic prayer, therefore, conductors must make those decisions dependent on their ensemble’s needs. Measures 43 and 47 are logical locations for such breaths. Conductors should still prioritize, however, accurate performance of the anacrusis to m. 48 (see Example 5.19). Though this section of “V. Bayadère” still flows naturally when conducted in a two pattern, conductors may decide to subdivide m. 49 and then only provide gentle downbeats in mm. 50-52.

“VI. Maryse and partner”

As the piano score suggests, conductors should consider using a one pattern in “VI. Maryse and partner.” Additionally, Daunais’s marking of “rude” in the 1992 piano score indicates an aggressive approach to this movement for both the singers and the pianist. Throughout this movement, Daunais repeatedly writes descending chromatic scales for the piano—depicting Maryse’s calamitous descent—which should *crescendo* and intensify (see Example 5.20).

Example 5.20: Mm. 17-20 of “VI. Maryse and partner” from *Figures de danse*.²⁶⁰

²⁶⁰ Daunais, *Figures de danse*, 1992.

The speed of the text in the final movement of *Figures de danse* can challenge singers. Maryse’s absentee partner, Jos, is the recipient of relentless queries in “VI. Maryse and partner.” Interestingly, this name should be pronounced not as the standard French /ʒo/, but rather, with a more percussive—and Québécois—/dʒo/, referencing a popular Montréal advertisement from the 1930s. Additionally, inexperienced singers often conflate the various French nasal vowels. With careful coaching, singers can accurately execute phrases like “depuis vingt ans, en un voltige” (/dəpɥi vɛ̃ tã ã nœ̃ vɔltizə/). Other words that should receive attention for accurate pronunciation include “costauds” (/kɔsto/), “payer” (/pɛje/), and “femm” (/fam/).

Though slightly slower, the waltz that begins at m. 28 should also have a feeling of one. As an alternative, conductors may find it more efficacious to utilize a modified three pattern that gives primacy to beat one and thoroughly diminishes the second beat. Gilbert Patenaude describes his interpretation of the waltz in mm. 28-43 (see Example 5.21):

And here, for the contrast. Almost so gentle, with a lot of freshness. Not too real... Dreamily, absolutely. The reality here, she was dreaming about her partner. Oh, a real good time.²⁶¹

Patenaude suggests that the tenors and basses sing the quotation of “The Daring Young Man in the Flying Trapeze” with a shy quality in mm. 29-35 (see Example 5.21).²⁶² Toward the end of the waltz section, while recounting the numerous times Jos caught Maryse over their twenty-year career, Patenaude proposes that the sopranos and altos “[are] generous...[with] volume, and richness of the sound,” while singing “les bras costauds” (the strong arms) (see Example 5.22).²⁶³

²⁶¹ Patenaude, interview.

²⁶² Patenaude, interview.

²⁶³ Patenaude, interview.

Example 5.21: Mm. 28-35 of “VI. Maryse and partner” from *Figures de danse*.²⁶⁴

4 Valse gracieuse (plus lent) Figures de danse

28

S Et pour - tant, de - puis vingt ans, En

A Et pour - tant, de - puis vingt ans, En

T léger, bien en dehors on a flying trapeze LA LA LA LA LA

B LA LA LA LA LA

Pno. *cresc.* *poco a poco*

32

S un vol - tige à don - ner ver - ti - ge.

A un vol - tige à don - ner ver - ti - ge.

T LA LA LA LA LA LA

B LA LA LA LA LA LA

Pno. *f* *diminuendo* *p*

²⁶⁴ Daunais, ed. Murray, “Figures de danse,” 2020.

Example 5.22: Mm. 40-43 of “VI. Maryse and partner” from *Figures de danse*.²⁶⁵

The image shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are: "ve - nait choir dans les bras cos - tauds". The Soprano and Alto parts have the same melody. The Tenor part has a rest for the first three measures and then enters with a note. The Bass part has a rest for the first three measures and then enters with a note. The Piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The score includes dynamic markings such as *f*, *diminuendo*, and *p*, and performance instructions like *rall.* and *de*.

At the end of m. 48, conductors should allow the tenors time to perform “il n’était pas là, Jos” (He wasn’t there, Jos) *ad libitum* with *tenuti*. Then, in mm. 49-50, Patenaude recommends “...you take your time. And this sound, I do it quite loud, like a cry in the night [“Où est Jos?”]. And now, we go back” as the opening material returns (see Example 5.23).²⁶⁶

From mm. 68 to the end of the movement, conductors should carefully manage the dynamic level landscape, preventing their ensembles from just singing a consistent *forte*. Instead, Daunais calls for a graduated intensification replete with turbulent accents to foment the tumultuous furor of Jos’s absence and Maryse’s terminal downfall (see Example 5.24). Finally, conductors may find it beneficial to add any tenors who can comfortably sing an A2 to the movement’s final exclamation, “Jos!” (see Example 5.24).

²⁶⁵ Daunais, ed. Murray, “Figures de danse,” 2020.

²⁶⁶ Patenaude, interview.

Example 5.23: Mm. 48-50 of “VI. Maryse and partner” from *Figures de danse*.²⁶⁷

Example 5.23: Musical score for measures 48-50. The score includes four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The Soprano part has lyrics "Où est Jos?". The Tenor part has lyrics "poir! Il n'é - tait pas là Jos!". The Bass part has lyrics "poir! Est -". The piano accompaniment includes dynamic markings *mf* and *f*, and a *Tempo 1er* marking.

Example 5.24: Mm. 77-84 of “VI. Maryse and partner” from *Figures de danse*.²⁶⁸

Example 5.24: Musical score for measures 77-84. The score includes four vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The Soprano part has lyrics "Où est Jos? Où est Jos? Où est Jos? Où est". The Tenor part has lyrics "Jos! Jos! Jos!". The Bass part has lyrics "Jos n'é-tait pas là! Jos n'é-tait pas là! Jos n'é-tait pas là! Jos n'é-tait pas là!". The piano accompaniment includes dynamic markings *sempre ff* and *sans ralentir*.

²⁶⁷ Daunais, ed. Murray, “Figures de danse,” 2020.

²⁶⁸ Daunais, ed. Murray, “Figures de danse,” 2020.

Daunais's *Figures de danse* is an estimable work that could function well for high school choirs, college choirs, community choirs, and professional ensembles. As mentioned in previous chapters, prominent ensembles such as the Canadian Chamber Choir, Choeur de Chambre du Québec, Michigan State University Chorale, and the University of North Texas University Singers have recently performed the work. Dr. Richard Sparks considers the work very accessible. "And so, for a good American choir, certainly at the college level, they should not be a problem. And frankly, lots of better high school choirs can approach these pieces, so they're very doable."²⁶⁹ This author has conducted the work twice with high school choral ensembles (once in its entirety and once excerpting movements I and V). Excerpting either individual or a combination of movements also offers another possibility for variety in a choral performance. Additionally, *Figures de danse* could serve as a light-hearted, comical foil to repertoire on themes of dance (e.g. paired with Johannes Brahms's "Wechsellied zum Tanz") or death (e.g. paired with William Schuman's "Carols of Death"), of which the possibilities are illimitable. Further, consider how a performance collaboration with a dance ensemble might enhance the overall affect of the work.

Through its light-hearted and comical design, Daunais's *Figures de danse* can ameliorate concert programs that audiences—and performers, too, for that matter—often consider overly serious and uninteresting. In that regard, Daunais pointedly advised Jean-Paul Desjardins:

Don't ever say at the beginning of my cycle, "Don't applaud." He said, "applaud, laugh, anything." If you do that then you'll have the spirit of my work. Every song there should bring a reaction. Let them have a reaction. If they want that you sing it twice, sing it twice. Why not?²⁷⁰

²⁶⁹ Sparks, interview.

²⁷⁰ Desjardins, interview.

CHAPTER 6

CONCLUSION

Lionel Daunais was an eminent 20th-century Québécois musician who contributed greatly to the performing arts in Canada. Through his work with the Trio Lyrique, Les Variétés Lyriques, and his numerous compositions, he wielded a potent sphere of influence on the Canadian musical landscape. From his tragicomic *Figures de danse* to his celebrated “Le pont Mirabeau,” Daunais’s works for chorus form a consequential strand in the Canadian choral repertory. Further performance of his works and research on the indelible impact of his career on Québécois music will ensure his legacy remains a treasured facet in the Canadian musical *milieu*.

Considerable research remains incomplete regarding Lionel Daunais and his compositional output. Suggestions for further research include his other multi-movement choral works (e.g. *Fantaisie dans tous les tons*, *Jeux de corde*, *Refrains courts-vêtus*, etc.), his folksong arrangements (e.g. “Depuis l’aurore du jour,” etc.), his solo repertoire (e.g. *Quatre ballades de Paul Fort*, *Sept épitaphes plaisantes*, etc.) and his children’s songs. Scholars could also compare his works with those of modern Québécois composers, tracing Daunais’s influence on succeeding generations. Additionally, composite examination of his *oeuvre* and the creation of modern editions where necessary would invite further performance of these treasures.

APPENDIX A

NEW EDITION OF *FIGURES DE DANSE*

I. Pas Grave

Lionel Daunais
ed. Brian C. Murray

Mouvement de gavotte (movement of a gavotte)

Piano

mf [poco rit.]

The piano accompaniment for measures 1-4 is in 4/4 time with a key signature of two flats. The right hand features a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Pno.

[poco rit.]

The piano accompaniment for measures 5-8 continues the rhythmic pattern from the previous system, with the right hand melody and left hand accompaniment.

S

mf léger et gracieux (light and graceful)

Na - ta - sha, Na - ta - sha, a quit - té les en - tre - chats, []

A

mf

Na - ta - sha, Na - ta - sha, a quit - té les en - tre - chats, []

T

mf

Na - ta - sha, Na - ta - sha, a quit - té les en - tre - chats, []

B

mf

Na - ta - sha, Na - ta - sha, a quit - té les en - tre - chats, []

The vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) are shown for measures 9-12. Each part begins with a *mf* dynamic and is marked "léger et gracieux (light and graceful)". The lyrics are "Na - ta - sha, Na - ta - sha, a quit - té les en - tre - chats,". Each line ends with a fermata and a repeat sign.

Pno.

léger et gracieux (light and graceful)

The piano accompaniment for measures 9-12 continues the piece with a lighter, more graceful feel. The right hand melody is more fluid, and the left hand accompaniment is simpler, with some chords.

©2020

I. Pas Grave

13

S Pour un schah, pour un schah, qui lui don - ne des col - liers — d'oeils-de - chat. []

A Pour un schah, pour un schah, qui lui don - ne des col - liers — d'oeils-de - chat. []

T 8 Pour un schah, pour un schah, qui lui don - ne des col - liers — d'oeils-de - chat. []

B Pour un schah, pour un schah, qui lui don - ne des col - liers — d'oeils-de - chat. []

Pno.

17

S *f* Na - ta - sha, *sub. p* Pour un schah, qui lui don - ne des col - liers d'oeils-de - chat. — [rit.] []

A *f* Na - ta - sha, *sub. p* Pour un schah, qui lui don - ne des col - liers d'oeils-de - chat. — []

T 8 *f* Na - ta - sha, *sub. p* Pour un schah, qui lui don - ne des col - liers d'oeils-de - chat. []

B *f* Na - ta - sha, *sub. p* Pour un schah, qui lui don - ne des col - liers d'oeils-de - chat. — []

Pno. *f* [sub. p] rit.

I. Pas Grave

A tempo

mf *rall.*

S
Na - ta - sha, Na - ta - sha, a - quit - té les en - tre - chats.

A
Na - ta - sha, Na - ta - sha, a - quit - té les en - tre - chats.

T
Na - ta - sha, Na - ta - sha, a - quit - té les en - tre - chats.

B
Na - ta - sha, Na - ta - sha, a - quit - té les en - tre - chats.

A tempo

mf [*rall.*]

Pno.

A tempo

mf

Pno.

A tempo

rall.

Pno.

II. Jetés-battus (Épitaphe)

Lionel Daunais
ed. Brian C. Murray

Dolentement (mournfully) *très lié (very connected) p*

Soprano
Alto
Tenor
Bass

Piano

avec beaucoup de douceur (with plenty of softness) *[più f]*

S
rez, les je-tés bat - tus de la belle I - do-mé-né - e. Pleu-
[*più f*]

A
rez, les je-tés bat - tus de la belle I - do - mé - né - e. Pleu-
[*più f*]

T
rez, les je-tés bat - tus de la belle I - do - mé - né - e. Pleu-
[*più f*]

B
rez, les je-tés bat - tus de la belle I - do - mé - né - e. Pleu-
[*più f*]

Pno. *[più f]*

©2020

II. Jetés-battus (Épitaphe)

9 *espress.* **pp**

S rez, pleu-rez, — Qui ré - chauff-fa - son tu - tu. Trop

A rez, pleu-rez, — I - do-mé - née. Trop **pp**

T rez, pleu-rez, — I - do-mé - née. Trop **pp**

B rez, pleu-rez, — I - do-mé - née. Trop **pp**

Pno. *espress.* **pp** *colla voce* *sub. p* **[pp]**

14 *sans respirer (without breathing)* *rit.* *simple et court (simple and short)* **p**

S près, trop près de la che-mi - né - e, Hé - las!

A près, trop près de la che-mi - né - e, Hé - las!

T près, trop près de la che-mi - né - e, Hé - las!

B près, trop près de la che-mi - né - e, Hé - las!

Pno. *rit.* *simple et court (simple and short)*

III. Grand Écart

Lionel Daunais
ed. Brian C. Murray

Très modéré (molto moderato)

Piano *p* *rall.* 8^{va}

A tempo
bien lié (well connected)

S *[mp]*
Pour un clou qui é - tait là Pointe en l'air près du dé - cor, []

A *[mp]*
Pour un clou qui é - tait là Pointe en l'air près du dé - cor, []

T *[mp]*
Pour un clou qui é - tait là Pointe en l'air près du dé - cor, []

B *[mp]*
Pour un clou qui é - tait là Pointe en l'air près du dé - cor, []

Pno. *[mp]*

©2020

III. Grand Écart

7

S La dan - seu - se Gra - ziel - la

doux et léger (soft and light)

A La La La La La La La La La La La La La La

doux et léger (soft and light)

T La La La La La La La La La La La La La La

B La dan - seu - se Gra - ziel - la

Pno.

9

rall. bien lié (well connected)

S ne fait plus le grand é - cart. *ppp*

A ne fait plus le grand é - cart. *ppp*

T ne fait plus le grand é - cart. *ppp*

B ne fait plus le grand é - cart. *ppp*

Pno. *rall.* [*ppp*]

IV. Adagio

Lionel Daunais
ed. Brian C. Murray

Allegro vivo (à la tarentelle)

Piano

f *sub. p*

S
A
T
B

mf
mf
mf
mf

Les deux niè - ces de l'ab - bé ont un som - meil bien trou -

Pno.

p

©2020

IV. Adagio

8

S
blé De - puis qu'à Wil - frid Pel' - tier el - les ont vu

A
blé De - puis qu'à Wil - frid Pel' - tier el - les ont vu Oh!

T
8 blé De - puis qu'à Wil - frid Pel' - tier el - les ont vu Oh!

B
blé De - puis qu'à Wil - frid Pel' - tier el - les ont vu Oh!

Pno.

12

S
Le beau Sal - ta - rel - lo dé - chi - rer son bleu mail - lot, [sub. p]

A
Oh! Oh! Oh! Oh! Oh! dé - chi - rer son bleu mail - lot, [sub. p]

T
8 Oh! Le beau Sal - ta - rel - lo dé - chi - rer son bleu mail - lot, [sub. p]

B
Oh! Oh! Oh! Oh! Oh! dé - chi - rer son bleu mail - lot, [sub. p]

Pno.

IV. Adagio

17

S *f* Zip! En plein mi - lieu d' - son "a - da - gio" [,]

A *f* Zip! En plein mi - lieu d' - son "a - da - gio" [,]

T *f* Zip! En plein mi - lieu d' - son "a - da - gio" [,]

B *f* Zip! En plein mi - lieu d' - son "a - da - gio" [,]

Pno. *mp* *< f* *mp* *< f* *mp* *mf* *f*

21

S [*sub. p*] Zip! En plein mi - lieu d' - son

A [*sub. p*] Zip! En plein mi - lieu d' - son

T [*sub. p*] Zip! En plein mi - lieu d' - son

B [*sub. p*] Zip! En plein mi - lieu d' - son

Pno. *sub. p*

IV. Adagio

25

S *sub. fff*
"a - da - gio," Zip - (pe) Zip - (pe) Zip - (pe)

A *sub. fff*
"a - da - gio," Zip - (pe) Zip - (pe) Zip - (pe)

T *sub. fff*
"a - da - gio," Zip - (pe) Zip - (pe) Zip - (pe)

B *sub. fff*
"a - da - gio," Zip - (pe) Zip - (pe) Zip - (pe)

Pno. *[sub. fff]*

The musical score is for a section titled "IV. Adagio". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a Piano (Pno.) accompaniment. The score begins at measure 25. The vocal parts have lyrics: "a - da - gio," followed by "Zip - (pe) Zip - (pe) Zip - (pe)". The piano accompaniment includes dynamic markings such as *sub. fff* and *[sub. fff]*. A large watermark "FOR REVIEW ONLY" is visible across the page.

V. Bayadère

Lionel Daunais
ed. Brian C. Murray

Piano

ad lib.

[*f*]

laissez vibrer (let vibrate)

Modéré (Moderato)

Pno.

S

A

T

B

Ah! Ah!

Pno.

The score is in G major and 3/4 time. It begins with a piano introduction marked 'ad lib.' and 'laissez vibrer (let vibrate)'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Modéré (Moderato)'. The vocal parts enter with the lyrics 'Fa-ti-ma la Ba-ya-dè-re sou-ri-'. The Soprano part has a fermata over the final note. The Alto and Tenor parts have a fermata over the final note. The Bass part has a fermata over the final note. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

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V. Bayadère

9 *mp*

S sur le

A ant aux a - bon - nés,

T ant aux a - bon - nés,

B Ah! Ah!

Pno.

13

S dos d'u - ne pan - thè - re,

A sur le dos d'u - ne pan - thè - re, cha - que

T sur le dos d'u - ne pan - thè - re,

B Ah!

Pno.

V. Bayadère

17

S
cha - que soir fait son en - trée.

A
soir fait son en - trée.

T
cha - que soir fait son en - trée. LA LA

B
cha - que soir fait son en - trée. LA LA

Pno.
[mp]

21

S

A

T
LA LA LA LA LA LA LA

B
LA LA LA LA LA LA LA

Pno.
[mp] loco

V. Bayadère

à deux (in two)

24 *mf*

S Fa - ti - ma la Ba - ya - dè - - -

A Fa - ti - ma la Ba - ya - dè - - -

T *mf* O Fa - ti - ma la Ba - ya -

B *mf* O Fa - ti - ma la Ba - ya -

Pno. *mf* à deux (in two)

28 [,]

S re n'est plus là pour son en - trée?

A re n'est plus là pour son en - trée?

T 8 dè - re Où es-tu Fa-ti - ma pour ton en - trée?

B dè - re Où es-tu Fa-ti - ma pour ton en - trée?

Pno. 28 [,]

V. Bayadère

32 *ff*

S Elle est de - dans la pan - thè - re

A Elle est de - dans la pan - thè - re

T Elle est de - dans la pan - thè - re

B Elle est de - dans la pan - thè - re

Pno. *ff*

36 [rit.]

S qui sou - rit aux a - bon - nés.

A qui sou - rit aux a - bon - nés.

T qui sou - rit aux a - bon - nés.

B qui sou - rit aux a - bon - nés.

Pno. *rit.*

V. Bayadère

41 *calme (calm)*
p

S
 Brah-ma dieu des croy - ants Fai - tes que les en - trail - les de la pan - thè -

A
 Brah-ma dieu des croy - ants Fai - tes que les en - trail - les de la pan - thè -

T
 Brah-ma dieu des croy - ants Fai - tes que les en - trail - les de la pan - thè -

B
 Brah-ma dieu des croy - ants Fai - tes que les en - trail - les de la pan - thè -

Pno.
 réduction chorale pour répétition seulement
 (choral reduction for rehearsal only)

47

S
 re di - gè - rent la Ba - ya - dè - re.

A
 re di - gè - rent la Ba - ya - dè - re.

T
 re di - gè - rent la Ba - ya - dè - re.

B
 re di - gè - rent la Ba - ya - dè - re.

Pno.
ppp

VI. Maryse and partner

Allègrement (Dans le mouvement de la Danse Macabre)
(briskly (with the movement of the Danse Macabre))
Allons-y! (presque à un temps) (Let's go (almost in one))

Lionel Daunais
ed. Brian C. Murray

The musical score is written in 3/4 time and consists of several systems. The first system is for the piano, marked *f rude*. The second system is also for the piano, marked *f*. The third system is for the vocalists, marked *mf*, with lyrics: "Il n'é - tait pas là, Jos,". The fourth system is for the piano, marked *mf*. The score includes a large "FOR REVIEW ONLY" watermark.

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VI. Maryse and partner

11

S
Quand Ma - ry - se du haut des fri - ses,

A
Quand Ma - ry - se du haut des fri - ses,

T
8
Quand Ma - ry - se du haut des fri - ses,

B
Quand Ma - ry - se du haut des fri - ses,

Pno.

11

14

S
Don-na tê - te bas - se dans la con - tre - bas - se.

A
Don-na tê - te bas - se dans la con - tre - bas - se.

T
8
Don-na tê - te bas - se dans la con - tre - bas - se.

B
Don-na tê - te bas - se dans la con - tre - bas - se.

Pno.

14

VI. Maryse and partner

Valse gracieuse (plus lent) (graceful waltz (slower))

28 *mf*

S Et pour - tant, de - puis vingt ans, En

A Et pour - tant, de - puis vingt ans, En

T *léger, bien en dehors (light, well-emphasized)*

B Man on a Flying Trapeze LA LA LA LA LA

LA LA LA LA LA

28 *mf*

Pno.

32

S un vol - tige à don - ner ver - ti - ge.

A un vol - tige à don - ner ver - ti - ge.

T LA LA LA LA LA LA

B LA LA LA LA LA LA

32 *f* *p*

Pno.

VI. Maryse and partner

36

S
Cha - que soir de son per - choir Elle

A
Cha - que soir de son per - choir Elle

T

B

Pno.

36

40

S
ve - nait choir dans les bras cos - tauds *rall.*

A
ve - nait choir dans les bras cos - tauds

T
de

B
de

Pno.

40

rall.

VI. Maryse and partner

Plus lent (slower)

44

S
A
T
B

p B.F. B.F.
Mais ce soir, oh! dé - ses - poir! B.F.
Jos! B.F. Mais ce soir, oh! dé - ses -
Jos! B.F. Mais ce soir, oh! dé - ses -

Plus lent (slower)
B.F. = bouche fermée (closed mouth [hum])

Pno.

44

p *p*

48

S
A
T
B

suppliant (pleading) *Tempo 1er*
Où est Jos?
ad lib.
poir! Il n'é - tait pas là, Jos!
poir! Est -

mf *mf*

Pno.

48

mf *Tempo 1er*

VI. Maryse and partner

51 *[mf]* *f*

S Est-il in-dis-pos? Est-il al-lé pa-yer son im-pôt? Où est

A *[mf]* *f*
Est-il in-dis-pos? pa-yer son im-pôt? Où est

T *[mf]* *f*
Est-il in-dis-pos? Est-il al-lé pa-yer son im-pôt? Où est

B il in-dis-pos? Est-il al-lé pa-yer son im-pôt? Où est

Pno.

56

S Jos? Où est Jos? A-t-il é-té vic-ti-me d'un com-plot?

A Jos? Où est Jos? A-t-il é-té vic-ti-me d'un com-plot?

T Jos? Où est Jos? Jos!

B Jos? Où est Jos? A-t-il é-té vic-ti-me d'un com-plot?

Pno. *[f]*

VI. Maryse and partner

60 *[ff]* *>*

S — Mys - tère et boule de gom - me, Ja - mais ni femm' ni hom - me,

A — Mys - tère et boule de gom - me, Ja - mais ni femm' ni hom - me,

T — Mys - tère et boule de gom - me, Ja - mais ni femm' ni hom - me,

B — Mys - tère et boule de gom - me, Ja - mais ni femm' ni hom - me,

Pno. *8^{va}* *[ff]* *3*

65 *rit.* *rallentando* *Tempo 1er* *[f]*

S — Ne sau - ra pour - quoi. Il n'é - tait pas

A — Ne sau - ra pour - quoi. Il n'é - tait pas

T — Ne sau - ra pour - quoi. Il n'é - tait pas

B *rit.* *[f]* — Sur ma foi Ne sau - ra pour - quoi. Il n'é - tait pas

Pno. *65* *rallentando* *[f]* *Tempo 1er*

VI. Maryse and partner

69 *più f*

S là, Jos, Quand Ma - ry - se du haut des fri - ses,

A là, Jos, Quand Ma - ry - se du haut des fri - ses,

T là, Jos, Quand Ma - ry - se du haut des fri - ses,

B là, Jos, Quand Ma - ry - se du haut des fri - ses,

Pno. [*più f*]

73 *ff*

S Don - na tê - te bas - se dans la con - tre - bas - se.

A *ff* Don - na tê - te bas - se dans la con - tre - bas - se.

T *ff* Don - na tê - te bas - se dans la con - tre - bas - se.

B *ff* Don - na tê - te bas - se dans la con - tre - bas - se. *sempre ff* Car

Pno. *ff* *ff*

VI. Maryse and partner

77 *sempre ff*

S OÙ est Jos? OÙ est Jos? OÙ est Jos? OÙ est

A *sempre ff*

T *sempre ff*

B Jos! Jos! Jos!

Jos n'é-tait pas là! Jos n'é-tait pas là! Jos n'é-tait pas là! Jos n'é-tait pas là!

77

S *fff* sans ralentir

A *fff*

T *fff*

B *fff*

Jos? Jos n'é - tait pas là!

Jos! Jos n'é - tait pas là!

Jos! Jos n'é - tait pas là!

Jos n'é - tait pas là! Jos!

81

Pno. *fff* sans ralentir

APPENDIX B

TEXTS, TRANSLATIONS, AND IPA PRONUNCIATION GUIDES

“I. Pas Grave” from *Figures de danse*

Text by Lionel Daunais (1902-1982)

Text, Translation, and IPA Pronunciation Guide

Brian C. Murray

Pas grave
/pa grav/
Not serious²⁷¹

Natasha, Natasha a quitté les entrechats,
/nataʃa nataʃa a kite le zãtrəʃa/
*Natasha, Natasha has quit the entrechats*²⁷²

Pour un schah, pour un schah,
/pu rœ ʃa pu rœ ʃa/
for a Shah, for a Shah,

Qui lui donne des colliers d’oeils-de-chat
/ki lʷi dɔnɔ de kɔlje dœil də ʃa/
Who to her gives necklaces of tiger’s eye

Natasha, Pour un schah,
/nataʃa pu rœ ʃa/
Natasha, for a Shah

Qui lui donne des colliers d’oeils-de-chat.
/ki lʷi dɔnɔ de kɔlje dœil də ʃa/
Who to her gives necklaces of tiger’s eye

Natasha, Natasha a quitté les entrechats.
/nataʃa nataʃa a kite le zãtrəʃa/
Natasha, Natasha has quit the entrechats

Text and Poetic Translation:

Natasha, Natasha a quitté les entrechats,	Natasha has quit dancing for a Shah,
Pour un schah, pour un schah,	Who gives her tiger’s eye necklaces.
Qui lui donne des colliers d’oeils-de-chat.	

²⁷¹ “Pas grave” is a pun that means either “not serious” or “serious step.”

²⁷² Ballet term; a vertical jump during which the dancer repeatedly crosses the feet and beats them together.

“II. Jetés-Battus (Épitaphe)” from *Figures de danse*

Text by Lionel Daunais (1902-1982)

Text, Translation, and IPA Pronunciation Guide

Brian C. Murray

Jetés-battus (Épitaphe)

/ʒəte baty epitaɸə/

*Jetés-battus*²⁷³ (epitaph)

Pleurez, les jetés battus,

/plœre, le ʒəte baty/

Weep (for), the jetés battus,

De la belle Idoménée.

/də la bɛl idɔmɛnɛə/

Of the beautiful Idoménée.

Pleurez, pleurez, Idoménée.

/plœre plœre idɔmɛnɛə/

Weep, weep (for), Idoménée.

Qui réchauffa son tutu,

/ki rɛʃɔfa sɔ̃ tyty/

Who warmed her tutu,

Trop près, trop près de la cheminée,

/tro pre tro pre də la ʃəmineə/

too near, too near the fireplace.

Hélas!

/elas/

Alas!

Text and Poetic Translation:

Pleurez, les jetés battus,

De la belle Idoménée.

Pleurez, pleurez, Idoménée.

Qui réchauffa son tutu,

Trop près, trop près de la cheminée.

Hélas!

Weep for the *jetés battus*,

Of the beautiful Idoménée,

Weep, weep for Idoménée,

Who warmed her tutu,

Too close to the fireplace.

Alas!

²⁷³ A beaten *jeté* in which a dancer jumps from one foot to the other while the working leg is brushed into the air and appears to have been thrown.

“III. Grand Écart” from *Figures de danse*

Text by Lionel Daunais (1902-1982)
Text, Translation, and IPA Pronunciation Guide
Brian C. Murray

Grand écart

/grã tekɑr/
Great *gap*²⁷⁴

Pour un clou qui était là,
/pur œ klu ki etɛ la/
For a nail that was there,

Pointe en l’air près du décor,
/pwɛ̃ tã lɛr prɛ dy dekɔr/
*Point in the air*²⁷⁵ *near the stage,*

La danseuse Graziella,
/la dãsœzə gradzjɛla/
The dancer, Graziella,

ne fait plus le grand écart.
/nə fɛ ply lə grã tekɑr/
could not do any more the splits

Text and Poetic Translation:

Pour un clou qui était là
Pointe en l’air près du décor,
La danseuse Graziella,
Ne fait plus le grand écart.

Because of a nail that was there,
Sticking straight up near the stage,
Graziella, the dancer,
can no longer do the splits.

²⁷⁴ The splits.

²⁷⁵ Sticking straight up.

“IV. Adagio” from *Figures de danse*

Text by Lionel Daunais (1902-1982)
Text, Translation, and IPA Pronunciation Guide
Brian C. Murray

Adagio

/adadʒo/

Adagio

Les deux nièces de l'abbé,
/lɛ dø nʒesə də labɛ/
The two nieces of the priest

ont un sommeil bien troublé,
/õ tœ sœmɛj bjɛ̃ trublɛ/
have a sleep very troubled

Depuis qu'à Wilfrid Pell'tier
/døpɥi ka wilfri pɛltʲje/
Since at the Wilfrid Pelletier

elles ont vu le beau Saltarello
/ɛlɔ zõ vy lə bo saltarello/
they had seen the handsome Saltarello

déchirer son bleu maillot
/deʃire sõ blø majo/
tear up his blue leotard (jersey)

Zip! En plein milieu d'son adagio
/dzɪp ɑ̃ plɛ̃ miljø dsõ nadadʒo/
Zip! In the full middle of his adagio

Zip! Zip! Zip!
/dzɪp dzɪp dzɪp/
Zip! Zip! Zip!

Text and Poetic Translation:

Les deux nièces de l'abbé,
Ont un sommeil bien troublé,
Depuis qu'à Wilfrid Pell'tier,
elles ont vu le beau Saltarello,
Déchirer son bleu maillot,
En plein milieu d'son "adagio."

The abbot's two nieces,
Have troubled sleep,
Since at the Wilfrid Pelletier,
They saw the handsome Saltarello,
Tear his blue leotard,
In middle of his "adagio."

“V. Bayadère” from *Figures de danse*

Text by Lionel Daunais (1902-1982)

Text, Translation, and IPA Pronunciation Guide

Brian C. Murray

Bayadère

/bajaderə/

*Bayadère*²⁷⁶

Fatima	la	Bayadère	souriant	aux	abonnés
/fatima	la	bajaderə	suriã	o	zabone/
<i>Fatima</i>	<i>the</i>	<i>Bayadere</i>	<i>smiling</i>	<i>at the</i>	<i>ticketholders</i>

Sur	le	dos	d'une	panthère
/syr	lə	do	dynə	pãterə/
<i>On</i>	<i>the</i>	<i>back</i>	<i>of a</i>	<i>panther</i>

Chaque	soir	fait	son	entrée.
/jakə	swar	fe	sō	nãtreə/
<i>Every</i>	<i>night</i>	<i>made</i>	<i>her</i>	<i>entrance</i>

Fatima	la	Bayadère	n'est	plus	là
/fatima	la	bajaderə	nɛ	ply	la/
<i>Fatima</i>	<i>the</i>	<i>Bayadere</i>	<i>is</i>	<i>not</i>	<i>there</i>

Pour	son	entrée
/pur	sō	nãtreə/
<i>For</i>	<i>her</i>	<i>entrance</i>

Elle	est	dedans	la	panthère
/ɛlə	ɛ	dədã	la	pãterə/
<i>She</i>	<i>is</i>	<i>inside</i>	<i>the</i>	<i>panther</i>

Qui	sourit	aux	abonnés.
/ki	suri	o	zabone/
<i>Who</i>	<i>smiles</i>	<i>at the</i>	<i>ticketholders.</i>

Brahma	dieu	des	croyants
/brama	djø	de	krwajã/
<i>Brahma</i>	<i>god</i>	<i>of the</i>	<i>believers</i>

Faites	que	les	entrailles	de	la	panthère
/fɛtə	kə	le	zãtrajə	də	la	pãterə/
<i>Make it</i>	<i>that</i>	<i>the</i>	<i>entrails</i>	<i>of</i>	<i>the</i>	<i>panther</i>

²⁷⁶ Female Indian dancer.

Digèrent **la** **Bayadère**
/dizɛrə la bajadɛrə/
digest *the* *Bayadere.*

Text and Poetic Translation:

Fatima la Bayadère souriant aux abonnés,
Sur le dos d'une panthère chaque soir fait son entrée.
Fatima la Bayadère n'est plus là pour son entrée,
Elle est dedans la panthère qui sourit aux abonnés.

Fatima, the dancer, made her entrance each night,
Smiling at the patrons from the back of a panther.
Fatima, the dancer, is no longer there for her entrance,
She is inside the panther who smiles at the patrons.

Brahma, dieu des croyants,
Faites que les entrailles de la panthère,
Digèrent la Bayadère.

Brahma, god of the believers,
allow the entrails of the panther,
to digest the dancer.

“VI. Maryse and partner” from *Figures de danse*

Text by Lionel Daunais (1902-1982)
Text, Translation, and IPA Pronunciation Guide
Brian C. Murray

Maryse and partner
/marizə ænd partnə/
Maryse and partner

Il n'était pas là, Jos,
/il netɛ pa la dʒo/
He was not there, Jos

Quand Maryse du haut des frises,
/kɑ̃ marizə dy o de frizə/
When Maryse from the top of the frieze

Donna tête basse dans la contrebasse.
/dɔna tɛtɔ basə dɑ̃ la cɔ̃trɛbasə/
Fell head lowered (headfirst) into the double bass

Il n'était pas là, Jos!
/il netɛ pa la dʒo/
He was not there, Jos

Jos n'était pas là!
/dʒo netɛ pa la/
Jos was not there

Et pourtant, depuis vingt ans,
/e purtɑ̃ dəpɥi vɛ̃ tɑ̃/
And yet for twenty years

En un voltige à donner vertige
/ɑ̃ nœ vɔlti ʒa dɔne vertizə/
In an acrobatic act to give vertigo

Chaque soir de son perchoir
/ʃakə swar də sɔ̃ pɛʃwar/
every night from her perch

Elle venait choir dans les bras costauds de Jos!
/ɛlə vənɛ ʃwar dɑ̃ le bra kɔsto də dʒo/
She came to fall into the arms strong of Jos

Mais ce soir, oh! Désespoir
 /mɛ sə swar o dezəspwar/
But this night, oh! Despair

Il n'était pas là Jos!
 /il netɛ pa la dʒo/
He was not there, Jos

Où est Jos?
 /u ɛ dʒo/
where is Jos?

Est-il indisposé? Est-il allé payer son impôt?
 /ɛti lɛ̃dispo ɛti lale peje sɔ̃ nɛ̃po/
Is he indisposed? Is he gone paying his tax?

Où est Jos? Où est Jos?
 /u ɛ dʒo u ɛ dʒo/
Where is Jos? Where is Jos?

A-t-il été victime d'un complot?
 /ati letɛ viktimə dœ̃ kɔ̃plo/
Could he have been the victim of a plot?

Mystère et boule de gomme,
 /mister e bul də ɡɔmə/
Mystery and bubble gum²⁷⁷

Jamais ni femm' ni homme,
 /ʒame ni fam ni ɔmə/
Never a woman nor a man

Sur ma foi
 /syr ma fwa/
of my faith

Ne saura pourquoi.
 /nə sɔra purkwa/
would know why.

²⁷⁷ Idiomatic phrase expressing complete incomprehension.

Il n'était pas là, Jos,
 /il nete pa la dʒo/
He was not there, Jos

Quand Maryse du haut des frises,
 /kã marizə dy o de frizə/
When Maryse from the top of the frieze

Donna tête basse dans la contrebasse.
 /dona tɛtə basə dɑ̃ la cɔ̃trɛbasə/
Fell head lowered (headfirst) into the double bass

Jos n'était pas là! Où est Jos?
 /dʒo nete pa la u ɛ dʒo/
Jos was not there! Where is Jos?

Jos n'était pas là! Où est Jos?
 /dʒo nete pa la u ɛ dʒo/
Jos was not there! Where is Jos?

Jos n'était pas là! Où est Jos?
 /dʒo nete pa la u ɛ dʒo/
Jos was not there! Where is Jos?

Jos n'était pas là! Où est Jos?
 /dʒo nete pa la u ɛ dʒo/
Jos was not there! Where is Jos?

Jos n'était pas là! Jos!
 /dʒo nete pa la dʒo/
Jos was not there! Jos!

Text and Poetic Translation:

Il n'était pas là, Jos,
 Quand Maryse du haut des frises,
 Donna tête basse dans la contrebasse.
 Il n'était pas là, Jos!
 Jos n'était pas là!

Jos was not there,
 When Maryse from the top of the frieze,
 Fell headfirst into the double basses.
 He was not there!
 Jos was not there!

Et pourtant, depuis vingt ans,
 En un voltige à donner vertige
 Chaque soir de son perchoir elle venait choir
 dans les bras costauds de Jos!

And yet, for twenty years,
 In aerobatic acts that would give you vertigo,
 Every night, from her perch,
 She had fallen into the strong arms of Jos!

Mais ce soir,
 Oh! Désespoir!

But tonight,
 Oh despair!

Il n'était pas là Jos!
Où est Jos?

Est-il indispos? Est-il allé payer son impôt?
Où est Jos? Où est Jos?
A-t-il été victime d'un complot?
Mystère et boule de gomme,
Jamais ni femm' ni homme,
Sur ma foi ne saura pourquoi.

Il n'était pas là, Jos,
Quand Maryse du haut des frises,
Donna tête basse dans la contrebasse.
Car Jos n'était pas là! Où est Jos?
Jos n'était pas là! Où est Jos?
Jos n'était pas là! Où est Jos?
Jos n'était pas là! Où est Jos?
Jos n'était pas là! Jos!

He was not there.
Where is Jos?

Is he indisposed? Is he paying a tax bill?
Where is Jos? Where is Jos?
Has he been the victim of some plot?
Mystery and bubblegum!
Never would a man nor woman,
Of my faith know why.

Jos was not there,
When Maryse from the top of the frieze,
Fell headfirst into the double basses.
Because he wasn't there. Where is Jos?
Jos was not there! Where is Jos?
Jos was not there! Where is Jos?
Jos was not there! Where is Jos?
Jos was not there! Jos!

APPENDIX C

TIMELINE OF EVENTS IN THE LIFE OF LIONEL DAUNAIS

Year	Event
1901/1902	Birth on 31 December in Montréal, Québec, Canada
1923	Won first prize at the Montréal Music Festival
1926	Debuted as Ourrias in Gounod's <i>Mireille</i> in January
1926	Presented his first recital at the Ritz-Carlton Hotel in March
1926	Won the Prix d'Europe in June
1927	Married Fernande Gauthier on 19 April
1927	Moved to Paris, France
1929	Worked as the leading baritone for the Algiers Opera, Algiers, Algeria
1930	Returned to Montréal, Québec, Canada
1930	Debuted with the Canadian Operetta Society as Clémont Marot in Messenger's <i>La Basoche</i>
1932	Formed the Trio Lyrique with Anna Malenfant, Ludovic Huot, and Allan McIver
1936	Founded the Variétés Lyriques with Charles Goulet
1965	Awarded the Silver Medal Bene Merenti di Patria
1972	Awarded the Canadian Music Council Medal
1977	Awarded the Calixa-Lavallée prize
1978	Invested as an Officer of the Order of Canada (awarded 4 July; invested 18 October)
1980	Awarded the Ordre du Mérite Chorale by the Alliance Chorales du Québec
1982	Death on July 18 in Montréal, Québec, Canada
1982	Burial in le Repos Saint-François d'Assise
1982	Posthumously awarded the Denise-Pelletier Prize
1991	Posthumously listed on the Canadian Opera Hall of Fame
2006	Posthumously inducted in the Canadian Songwriters Hall of Fame

APPENDIX D
INTERVIEW TRANSCRIPTIONS

Interview with Dr. Richard Sparks

Wednesday, May 15, 2019
2:00PM | Denton, Texas (USA)
Interview Transcription

Brian C. Murray: So, I just wanted to start by knowing how you came about to know the music of Daunais, which I probably have some ideas about, but...

Dr. Richard Sparks: I became the choral director for Pro Coro Canada, which is a professional chamber choir in Edmonton, Alberta, in nineteen...well, they invited me in 1998, and I became artistic director in 1999. So, one of the things, of course that I wanted to do is part of that was to get to know who were Canadian composers that were significant. What was of interest. And one of the nice things I did was I knew I knew John Washburn who was the conductor of Vancouver Chamber Choir, and have been for a very long time. And so, I actually went up to Vancouver and spent a day in his own personal library looking for things. And, among other things, he had a list of French Canadian music which was put together by Patricia Abbott, whom you now know as well. And Pat, that article was very, very helpful in getting an idea on who the significant French Canadian composers were. And of course, one of them was Lionel Daunais. And so, I started to gradually acquire, you know, copies of these different works so that I could make decisions about what to do. Obviously, in Canada since in particular, the professional choruses get fairly, I mean, compared to the US, very good financial support from different levels of the government. But for example, the federal government through which you get Canada Council for the Arts where you get money, one of the things they require is a certain amount of Canadian content because you are getting Canadian dollars to support the chorus, they want you to support Canadian artists as well. And of course, there is also a really good composer's website in Canada, which is sponsored again by the government by the Canada Council. And so, they retain information about all these composers, information about their pieces, how you could acquire them, etc. And so Daunais was one of the people that I quickly became interested in, in part because of Pat's of article and collection of things, just seeing that he was significant. I mean, obviously a really important artist. As a baritone, he had spent time in France. He was he was a leading lyric baritone in terms of the French Opéra-Comique and all that kind of thing. Had sung over hundred rolls, wrote a lot of, wrote a lot of solo literature, but also wrote of some really significant choral works. And so, *Figures de danse* I probably did within the first few years that I was with Pro Coro. And as you also know, the edition, which is published by Alliance Chorales du Québec, which is that Québécois Choral Association, which simply does this in order to help promote French Canadian composers, also does some publishing. But the edition is really problematic. There's no real full score. There is a piano score which has no choral parts in it. There is a choral score which has no piano parts in it and missing rests and all sorts of problems, so I had to start to figure that out. I also did very early on another set of his. He has these Apollinaire settings, which are all *a cappella*. And I didn't do all of those. I think I did four or five of the six or seven of those There was one to me that just never seemed to belong to the rest. But that has a lot of really beautiful repertoire as well. I later did a piece of his—I'm trying to remember the name—*Jeux de cordes* (The game of a heart) a cordes C O R D E S is strings and *cor* is horn. And I mean what he does, as he does for *Figures de danse*, he writes his own texts on the text is basically all plays on words with word *cor*. He uses every possible version of it.

And again, it provided a real challenge to figure that out because there was no full score. There were instrumental parts, there were choral parts, and you kind of had to cobble them together. So, my associate conductor helped put together a full score from all those parts. And we still had to resolve some, um, some difficulty. So, I think it's fantastic that you're going to do this project with *Figures de danse*.

BCM: You mentioned realizing his significance from Pat Abbott's article. What interested you when you studied, heard his music, what was piqued your interest?

RS: Two things really. I think obviously the music. I mean the music is really well-written for voices. It's, uh it's expressive. I mean, since he was a singer himself, he simply writes beautiful music for the choir. And the other thing that was a part, especially of *Figures de danse*, is the text and his sense of humor and how he sometimes writes this really beautiful music, which is a really ridiculous text. I mean, all this stuff with Bayadère, for example, where you're where your writing really quite lovely music about this dancer who's inside, you know the panther, the tiger, whatever it was. But all of it was just really, really clever and really beautifully done. But fun pieces. I mean really fun. So, they got it. I mean, whenever I've done, they've gotten a great audience response. I did them with Pro Coro, first. I did them at least twice with Pro Coro, I think, different seasons. I did them with the Canadian National Youth Choir. I did them with Choral Arts Northwest. And I of course did them here at UNT. So, I tended to do them in different places. I did one of his settings, "Le pont Mirabeau," from the Apollinaire set, with the Swedish Radio Choir when I first conducted in 2002. And so, I like the music. It's nice stuff. And, you know, I have encouraged some other people to do it. Gunilla Luboff did publish "Le pont Mirabeau" with Walton. She got a license to do that. She wasn't interested in the other pieces, but that particular one I had performed one time in a performance with Choral Arts where she was there. So, she approached them and got the rights to publish it in the U.S. and everywhere else Walton sells, but not Canada.

BCM: And Dale Warland. The singers did that piece as well a couple of times.

RS: I didn't know that.

BCM: Yeah, there's an edition of it. It has a different note in the final chord as well.

RS: Oh, interesting. Ok.

BCM: The alto part, it ends on a B, a sixth I think.

RS: Yeah, it would be interesting to know where that came from.

BCM: Why, why would you suppose that the work [*Figures de danse*] is not as well known in the U.S. as, say, "Le pont Mirabeau?"

RS: Sure. Well, a couple reasons. I mean one is that generally, in the US, French is not a language that choirs are used to singing in. Singers, unless they're really well-trained, haven't done a lot of French and haven't studied French diction, and so that's always a particular

difficulty. And for example, when I was, at PLU, I made a decision for a number of years to do a set of French pieces every year. Pieces in the French language. They weren't all French pieces, I mean, the Hindemith *Six Chansons*, for example. But I did that almost every year because there was a good learning curve and if people had done some French the one year, and the next year there was a carryover of students, it made it much easier each year to do that. And it was one of the joys, actually, working with Pro Coro Canada is that everybody has at least studied some French, so you're starting in a level where people know basic pronunciation and have a good idea of that. And then I had three what are called francophone singers. In other words, their native, first language was French, in the choir. And so, any one of them could help with language, with subtleties of the language, which not everyone in the choir would get, they'd get the basics, but obviously so much faster than with a choir in the US when you do French. It's not as bad here simply because our students take diction courses and they do take French diction. So, it goes much faster here than it might go with many choirs in the US, where nobody studies French. I mean Spanish or German, maybe, but no other languages. So that's one difficulty, and the other is simply that there aren't any good editions. You know Alliance Chorales is not a publisher that is well known in the US, and nobody would think to go there. And so, unless somebody has heard these pieces and really likes them, and tries to seek them out, you just don't know about them, they just don't exist, you know, for most people. So that's the biggest reason. Those two.

BCM: How would you describe, you mentioned earlier beautiful vocal writing, how else would you describe this style of composition?

RS: Well, I mean, Daunais is very traditional composer in that he writes tonal music. He writes very idiomatic vocal parts and idiomatic piano parts, and his piano parts are, quite honestly, not easy. I mean for *Figures de danse*, for example, it's a really challenging piano part, which is wonderful if you have a good pianist, because it really gives them something to do. And they get to really work on something that's challenging. And by the same token, the vocal parts are really, really idiomatic for the voice. He knows how to write for voices, and so his style comes, I think, obviously, out of his background with French *mélodie*, you know, the works from Duparc, you know, up through Poulenc, etc. All of those pieces are pieces which he would have known and studied and sung. And, of course, the background of French operetta and all of those kinds of things which are also conservative in style. I mean, there are French Canadian composers who are writing in a very modern, advanced style, but that was not his background as a performer and his training as a performer. Nor was it his background when he composed and I honestly don't know, it'd be interesting to look up, but I don't remember reading that he had formerly studied composition as a major, but he might have... I mean, he was a leading baritone with the Opéra-Comique for a number of years. So, he had enormous experience. So, I think his style really comes right out of that. You'll see impressionistic elements in his music at times, chord structures that are sort of from the impressionistic era. But other things that are even more traditional. And there are none of his works that I know of that really venture into very contemporary, advanced techniques. He's not. He's never written anything. That's like Stravinsky, for example, or certainly not twelve tone. None of that kind of thing. Which was, of course, during the bulk of his career, that was what some of the major composers were writing. But that was never his background. So, his music is quite conservative, which is just fine as far as I'm concerned. But it has those references from Opéra-Comique, and then from the various

mélodie composers, and then of course from just sort of traditional French, whether you're looking at impressionistic composers, etc.

BCM: Maybe because he wrote so much for the trio that he sang as a part of, and it was for the radio.

RS: Right.

BCM: So, it needed to be popular music.

RS: Yep, exactly.

BCM: That you could hum. You know, with tunefulness. We already answered that. And you already answered number eight, as well, that there's been a positive response from audiences. What about from the performers?

RS: I think performers and audience have really loved doing those pieces. I mean, it's been enjoyable on from every aspect when I've done those pieces. And it's interesting, for example, in the Canadian National Youth Choir, which is which is more like a European youth choir, it's up to age twenty-five. So, they included mostly college level and master's level students. It's not a high school youth choir as we tend to think of youth choirs in this country and it's made out of members of all ten provinces in Canada, and they do it every two years, and it's at the same time as their Podium conference. But it was very interesting that, I would say that, more than half the group didn't know these pieces and hadn't sung them, even though they're all Canadian kids and had sung in choirs probably since they were fairly young. But I think, as you noted, there are a number of people, like the Canadian Chamber Choir has recorded these pieces, and I think they're becoming even more often performed in Canada than they were. I don't think they were performed all that often. They were never lost. I mean, they're always groups that were performing them, especially I presume in Québec. But outside of Québec, they weren't done quite so often.

BCM: I wonder if you might talk about some challenges that you encountered rehearsing *Figures de danse* and in performing, we can kind of combine those two ideas together.

RS: Well, first is just the edition. You just have to sort out with that edition what's really happening and make sure both your pianist and your singers know what that is. It's also a challenge in rehearsal because essentially, your pianist has to have their piano part and they have to have the choral part so that as you're rehearsing choral parts, they can go back and forth and know how to help the choir and then they at times have to go back to the piano part. That would be the biggest advantage of having a real edition, and a real score that it is not only correct, but where your accompanist can see everything that's going on both ways. And it would of course help the singers, too, to not see that they're four bars of rest but to know what the piano was playing during those four bars of rest. The edition is one challenge. For and American choir, the French is another challenge. So as usual, I'll separate out learning the music, and learning French. And then, as both of those are, are getting towards mastery, starting to combine them so that they can they can do both. I think there are some things, I don't have the score in front of me,

so I won't remember specific spots, but there are some things that are just challenging: either difficult transitions or difficult chords or whatever that one has to work. But they're not extreme, in no way are they extreme. And so, for a good American choir, certainly at the college level, they should not be a problem. And frankly, lots of better high school choirs can approach these pieces, so they're very doable. So, the challenges aren't huge with American choir. I had at some point one my Francophone singers just record the texts, reading the text slowly and then reading them a sentence at a time in a more flowing manner so that they understand how the sentence flows so that my singers could practice on their own and be able--those who don't know any French would have something to go on rather than only doing it in rehearsal, particularly when I was working with a group like Choral Arts that rehearsed once a week or that kind of group, where it's more of a challenge because there's time in between and not that many rehearsals. So that's one of the ways of mitigating it. I mean, I was pretty lucky, and I had very good accompanists, I mean Pro Coro Canada had a fantastic accompanist. I had a great young accompanist for the Canadian Youth Choir. Choral Arts I had really good people. Here, the first time I did it was with Stephen Gourley. Who's just really a very talented musician both as a pianist and as an organist, which isn't so usual. So, I would not want to attempt these pieces unless I had a really good pianist. The piano part is too difficult and too important otherwise. But those are the real difficulties.

BCM: Did you approach the pronunciation of the French as standard French or with any Canadian French elements?

RS: Pretty standard, particularly because Daunais studied in Paris and spend a lot of time there and would have had to learn proper French pronunciation for the Opéra-Comique and for singing French *mélodie*. I think that was probably his singing language, but I don't know that for sure. And that might be one of the interesting aspects to ask those people who worked with Daunais. Whether these pieces, whether he thought those in a different way. Daunais as you know, also did lots of folk song arrangement and those I would guess absolutely, if they're Canadian folk songs, would have a Canadian sort of pronunciation. There aren't huge differences between Canadian French and French French, although I've heard from some of my Canadian friends that sometimes the French aren't too kindly towards the pronunciation of Quebeckers. But that's how I did that. And I would modify that if you find information.

BCM: It is interesting because I at one point thought, well, he's Québécois. He's writing these texts himself. And so, it should be done, you know, Canadian French. And but I did ask Pat Abbott and she said, "Oh, standard French."

RS: Yeah.

BCM: But I wonder if this is a cultural thing, you know how we would think proper English should sound British, that type of thing?

RS: Well, yeah, there is that. Because, for example, if you learn French to sing classic *mélodie*, there is a very specific way to do that. I mean, Pierre Bernac and others have sort of set down the Bible of how you do that. What liaison you have, all of those kinds of things. On the other hand, if you sing a French popular song, then obviously it's going to have a different sort of way of

pronunciation. And I did that. For example, there was a Québec arrangement, literally a kind of, what would I call it? It was kind of a... I don't know, the right term to use. But it was from a popular band that did things that wrote this arrangement, which became very popular on the radio, which was sarcastic and critical of certain political kinds of things. And there was a really interesting choral arrangement. And I did a program of folk music and so I included it on that. And in that case, my one of my Francophone singers who was a good friend, really knew this piece quite well. And so, she coached the French, which was a bit different than normal French. And when doing French folk songs or French popular songs, one might say, you know, like the Charles Aznavour kind of, you know, a sort of pop kind of songs things. Then, for example, you would use a uvular R when singing the Rs. You wouldn't flip the Rs as you would in more classical French. And so, I think it will be interesting to find out. I suspect, though, that given Daunais's background, he expected French to be pronounced that sort of classic way. Unless he was, his folk songs could be totally different. His folksong settings could absolutely be more Québécois.

BCM: When you were conducting the *Figures de danse* did you conduct from the piano score, the choral score, or just memorize it.

RS: Well, I really, I conducted from the choral score, but I had obviously studied the piano score and I knew what was happening in any of those intervals in places where there was an introduction, I probably had some notes originally written down that sort of told me that it was eight bars and it was to four-bar phrases. And this was loud and this is soft or whatever, but I simply used the choral score, and I knew what was happening, so it wasn't a big problem.

BCM: We've already talked about that. What advice would you give to future conductors of this work?

RS: Goodness. Well, they need to know the text really, really well, not just the pronunciation, but an understanding of the words. It was very interesting that when I first did this, there was, there's that line about the Wilfrid Pelletier and one of my Francophone friends who was doing translation for me did not know that Wilfrid Pelletier was a famous concert hall in Montréal, and later on, when I think I was doing it with Pat, when I was doing it with the youth choir, I asked Pat Abbott for a translation, and she made that very clear. That's a famous concert hall. And again, Quebeckers would know that, but not even necessarily French speakers in different parts of the country who had not been raised in Québec. Because that isn't something that would be automatically known by anyone. You just think it's a name. And it was, because the concert hall is named after Wilfrid Pelletier. But for that reason, you know, and all the little funny things that happen in the piece, you really need to know the text very well. So, I would say that's the biggest thing for an American conductor in approaching this piece is to understand the subtleties of the text, really know a good word-for-word translation and have figured that out so that you see what is funny and why. I mean, you know the introduction where the dancer does the splits or the piano, you know, literally, physically in the introduction shows the splits. I mean, you have to understand that, and ideally, you know, in your program notes you might say something about that and the pianist can also do things so that they sort of emphasize to the audience what is going on because it's a giggle moment, a funny little moment, and I think if you're thinking all this is very serious than you'll totally miss the point that he's making. And there are so many

other reasons that you just have to know that. But that's, I think it's finding the fun in the work and finding the jokes and the internal jokes and what he does musically. So those are things which a conductor has to either figure out for themselves or which, as you're going to do this conductor's guide you can sort of guide the conductor so that they know where all those things are and how the funny things in the text are reflected in the music or how he completely ignores them and writes very serious sounding music while he's writing silly, you know, silly texts.

BCM: Are there other things that you would like to share about Daunais? Or about *Figures de danse* or any of that that you haven't mentioned thus far?

RS: I mean, I think one of the things which would be good for you to do, even though you are focusing on *Figures de danse* is to at least have a small section that talks about his other significant choral works, and particularly the Apollinaire songs. But, you know, if you discover there are some other things that people really ought to know, I think, honestly, those two sets that most people are going to be interested in but just to put it in context that here's at least one more set. Maybe there are more that you want to tell them about that are significant for Daunais. It's unlikely that American choirs are going to do his folk song settings because they're not folk songs that we know. They're not ones that we respond to, and they are relatively simple...It isn't that on a musical level, they're so interesting that you'd want to do them just for that purpose. Whereas I think these two sets of music really do have some gorgeous things that Americans ought to know about.

BCM: It's interesting, I did a presentation for Dr. Snider's class about his vocal works. Some of the song cycles that he has that are wonderfully comical. It's similar situation. They're not by Apollinaire, they're by Paul Fort. So, another French poet very serious, beautifully, but conservatively written, and then set a set of pieces, twelve something...songs on "tous les tons," all of the shades. And so, all these different colors are the titles for each of these pieces, and some of them you would have a hard time performing because of racial implications. But yeah, interesting to know. And you know he's writing these comical texts.

RS: Yeah, yeah, I mean, clearly, he had an amazing sense of humor, and that was very much a part of him because he has so many pieces that show that off. You know, one of the Apollinaire settings is called "La carpe," which is about the carp, and it is an absolutely, you could imagine that it was written by Debussy or Ravel or something. It's this very beautiful thing, but it's a totally silly text about the carp. But, I mean, you know, about how the carp just goes through life kind of doesn't really do anything, and so but it's absolutely gorgeous, but it is really beautiful music. It's beautiful, beautiful stuff. So, we say, you know, he had quite a sense of humor. So, I'm jealous of you getting to meet some of these people that I worked with and knew him.

Interview with Jean-Paul Desjardins

Wednesday, July 17, 2019

12:30 PM | Montréal, Québec (Canada)

Interview Transcription

Jean-Paul Desjardins: So, about this guy, Lionel Daunais. I knew the guy before. He was very well-known in Québec. He was born in 1900, about that. And during the 40s and 50s he had, well, he had a career in Europe as a singer. He was a very good singer, a very good singer. Good technique. And ideas of his own. He was quite stubborn.

Brian C. Murray: Really?

JPD: Oh, yeah. Oh, yeah. When he came here, he started a company. Well, he used to sing with a quartet, and then a trio. A special trio, the Trio Lyrique. And he was the baritone, there was a tenor, and a mezzo...

BCM: Anna Malenfant.

JPD: Anna Malenfant. And they recorded all kinds of things with pianists, great pianists. But most of the works they sang were arranged by the pianists. But there were some of his songs too, that went through there. At the same time, he started with somebody else, a kind of troupe that used to do operettas. It was Les Variétés Lyriques. In the 40s and the 50s it was very, very popular. This is where I came to know him a bit, but from quite a distance. And then he was a critic for some television shows. And the idea I had of him was that he was a tough guy. People were presenting numbers and he would be very, very hard, very drastic. I said, "oh, this is a guy I wouldn't like to meet because he's so harsh." And in the 70s I was part of a choir. I sang in choirs a long time. And I was starting conducting. And at that time, he had two of his works that were edited by the Alliance Chorales Quebec. The first one was... (sings).

BCM: "Le Pont Mirabeau?"

JPD: "Le Pont Mirabeau" was a very big success all across Canada and in Europe too. Everywhere. That was his hit. At the same time, they edited *Figures de danse*. And *Figures de danse*, the choir I attended to, the conductor was not very fond of it. So, he told me, "do you want to conduct it?" And I said, "well, yeah, why not?" When we decided to give it in a concert, we invited Mr. Daunais. He was in the audience. This kind of guy is going to kill me. I'm going to have to be good. So, we went through the piece. I was very smiley. I thought I was just, it was very good. At the end of the concert, he came across to me, "you're the one who conducted my piece?" I said, "yes, Mr. Daunais." [Daunais replied] "It was awful." And he went through to see other people. I was flabbergasted. It was not what I thought at all. Ok? But he came back, and said, "you got the notes, but you don't have the spirit... If you want, I can stay after with you after, with the choir, and then we'll go through the piece." And he did it. Everybody was gone.

BCM: After the concert?

JPD: Yeah, yeah, after the concert. The choir was there. We were with the choir and he was there coaching all the six pieces. It was quite an experience.

BCM: And this was the first time it was performed?

JPD: Yeah, well, we didn't perform it before. It was the premiere, I think. In 75.

BCM: That's what the publication date is.

JPD: 75, 74, about that. Never been done before. Well, what I remember from his point of view was that, you think by respecting the notes and the rhythm and everything that you get the piece. Not at all. You have to be aware of text first. I think that in his mind, the text was more important than the notes. The notes I think went with the text because he wrote those texts. He was very good at it. He was very witty. Very fine, very special... It's so, so witty, you have to know French very, very thoroughly to enjoy the piece. And from his point of view the text was coming first. Because if the public didn't hear *every* word, then, you're off, *you're off*. First of all, people must understand and hear *every* word that he wrote. So, the music must never interfere with this. So, don't try to be beautiful. This is not Renaissance. And he told me, "*this is not Renaissance.*" This is text with music. And the text must come first. So, if the people, if the public doesn't react to what you're singing, it's not a success, it's a disaster.

BCM: Do you think that means that it can only be performed effectively when with a French-speaking audience?

JPD: No, no, because the music still speaks. It's lovely music and it's very creative. But if you want to get the whole thing as if you're hearing Elizabethan song, French song, or Russian songs, if you don't understand the text—you can enjoy the music and that's nice—but you're cutting you out from at least half of the pleasure. Especially in Daunais. Because all of the text goes to reference specific things in his mind.

BCM: Why do you think the text was so important to him?

JPD: He told me. You're singing this text and the public doesn't react. It's because we don't communicate. You're doing for yourself, your choir, your group. That's good. But, more than that, if the public doesn't react... That's why I say the French public, not even all the French public, because the references are quite pointing. And they're pointing to a reality that's pretty old. He wrote all these texts in the 50s. If you don't know what was happening in society at that time, it's cutting you out of the meaning. There's text in the...it's not the "Grand écart." (sings)

BCM: Wilfrid Pelletier

JPD: Yeah, so you have to know that Wilfrid Pelletier was at that time, it was in the 60s, it wasn't Wilfrid Pelletier. He changed it. When he wrote it, it didn't exist. So, it was "at His Majesty's." The original was "His Majesty" or "Her Majesty" it was a theater before the Salle Wilfrid Pelletier. So, when the Salle was inaugurated, he changed the words. So, small things like that you should know.

The “Grand Écart.” Just look at the piano line at the beginning. (Sings) This is a *grand écart*. And then you’ll have it in the text. It’s so witty. Because you just imagine what’s happening in the *grand écart*. (Sings) There’s a nail in the floor. (Sings). It hurts, it hurts! All these little text, it’s never... It’s always refined. Never brutal. It’s always very, very, very...

BCM: Elegant.

JPD: Elegant, elegant. Exactly. He doesn’t rely on bad words at all. It’s always refined. He was a very refined man. So, anyway, this experience I had with him was something really important. This evening. He said, I’ll show you what’s important. And what I remember is if the public doesn’t react, it’s off, you don’t have it.

And another thing he told me was at the beginning of the suite of six songs. He said, “Don’t applaud.” He said, “this is bullshit. This is bullshit. You’re going to stand up, as if you say to the public I’ll show to you different things for six minutes, but don’t laugh or don’t applaud until the end.” This is not that old, but this is a 19th or early 20th-century German way of secularizing the music. This symphony is something sacred so you can’t cough, you can’t you can do nothing in it as if it were a religious matter. This is very German. Come back to the 18th century or early 19th century and you went to the opera and a singer would sing something very strongly, and you would sing it again, and again. This is the real thing. Don’t ever say at the beginning of my cycle, “Don’t applaud.” He said, “applaud, laugh, anything.” If you do that then you’ll have the spirit of my work. Every song there should bring a reaction. Let them have a reaction. If they want that you sing it twice, sing it twice. Why not? And then after that, I met him a couple of times at his home. He was quite old at that time. Nearly eighty. To me, then, he was very gentle. Speaking of the past for sure. He had so much experience. He worked with so many artists. And the last time before he died, he wanted his works to be disseminated. He wanted to be sure that people would know them, people would sing them. He was sure that they were worth it.

He was not a great writing musician. He used to do it at the piano. He was not a table writer, as some musicians are. They don’t need to play the music, they just write it in a room. Not him. He was at the piano checking the harmonies. He said, “I’m not classical.” Sometimes it’s even hard to sing, because you’re surprised. You’re used to singing with this kind of harmony after this chord. Not for him. Surprises every time. He had an old French piano at his home. A very good piano, not an upright. A big piano. A good experience with him. And then he died.

He was not a good-looking man. You look at some pictures and he looks fine because the angle was good. He didn’t have a nice figure, you know. So, he told his wife, my tomb [coffin], I want it closed. Just put a picture on it. And that was it. There was a picture on the tomb [coffin] and the tomb [coffin] was closed.

BCM: So, he was married? I haven’t found anything about that in any of the biographical things I’ve looked at.

JPD: Yeah.

BCM: And Pat mentioned that he might have had a daughter.

BCM: Yeah, a son too, Yannick Daunais, I think, the son. And his wife worked with him a lot. She was a writer. She used to write things for him and they collaborated. A nice woman. Soft-spoken. And she died years after him. I don't know if she was younger, much younger. But I think she was younger. And she used to write with a *nom de plume*, an alias, which was not her name, I don't remember. But she was a writer. And his son, I used to see his name in some TV programs.

JPD: That's what I remember most. After that, I created another of his cycles. I don't even remember the title. There were about ten or twelve small pieces.

BCM: All the colors?

JPD: The colors? It's for solo.

BCM: There's a choral arrangement of it, not all of them.

JPD: Some of them. They're witty. I don't know the choral arrangement. I know the solo. No, no, what I mean is. I think the pieces in this cycle were pieces for solo and piano and then he arranged it. What I have is the manuscript. It was not edited. It was never edited. I think I presented this cycle in 1978 or 79. I don't even have a recording of that. But if you go through his papers you can find it.

BCM: *Refrains courts-vêtus*?

JPD: Yeah, yeah, yeah. You've done your homework.

BCM: Did you ask him, did you commission him to write that?

JPD: No. After I did the *Figures de danse*, he said, "I've got something else." *Refrains courts-vêtus* we did with my choir in 1978 or 79, I can't remember.

BCM: With piano, or is it *a cappella*?

JPD: With piano. I think "Le pont Mirabeau" was the only one he did *a cappella*, because he wanted to submit it to *Á Coeur Joie* France. And the *Á Coeur Joie* thing imposed that it was *a cappella*.

BCM: Ah

JPD: And we heard it all across Canada. In Europe. A lot in Europe. The prize was in Europe, so it spread. I think "Le Pont Mirabeau" was one of his most successful compositions.

BCM: I think it's the only piece that he has published in the States.

JPD: Yeah, I think so. The other ones, he thought it wouldn't fit the public and the choirs over there. But "Le pont Mirabeau," sure.

I remember submitting this “pont Mirabeau” the first time I had my choir, the first year when we had the Concours de Radio Canada... and this was my Canadian piece. I had to submit four pieces to the program. It was quite new. Nobody knew it. Maybe at that time because they heard it from the CBC. Vancouver had programmed it.

We were finalists. But we didn’t win. Québec never wins. No, not good enough. Vancouver, Newfoundland, Ontario, they’re very good. They have a tradition of choral music that’s more... They work more in the tradition than in French music. It’s coming back. It’s coming back now in Québec. From the time I started in the 70s to now, the choirs are getting better. Better and better. Very good. In the 70s, they weren’t good.

BCM: Well I have a couple of questions that I wanted to ask you. And some new ones since I’ve been looking at the scores. Pat answered this yesterday for me. I had wondered since he wrote the text, if when you were performing it if you would approach it with a Canadian French, Québécois accent, or with a Standard French.

JPD: Standard

BCM: Why?

JPD: Not Québécois. No, because he was the kind of man that was not going with the Québec accent, but the French accent. The only thing he wanted and insisted on was intelligibility. You have to connect with the public so that they understand every accent, every word. Very international, standard French.

BCM: That’s really good to know. So, in one of these first scores that I came across, there were seven movements. “Les petits rats”. Do you know about this?

JPD: No, no, no.

BCM: This is just the vocal line with the piano. Have you come across that before?

JPD: No, never. [hums the melody]. Hmm. Now that would have been very good in this cycle because it relates to the ballet. *Les petits rats* are the little apprentice. They’re young dancers. They’re learning. [reads the text]. You had a *corps de ballet* in Paris. At the opera. The wealthy aristocrats attended the opera, but they weren’t interested in the opera. They were interested in the *corps de ballets*. The little rats.

But it was not in the original.

BCM: Yeah.

JPD: He chose to get rid of it. And I never heard it.

BCM: On Pas grave. This writing that he did at the beginning. Are these scene instructions of what’s happening? Like “Remember Natasha, she was so fat with a smile.”

JPD: No, no. This we never sang. It was only the [sings].

BCM: But were these setting the scene?

JPD: No, not at all. That was the piano introduction.

BCM: Right.

JPD: I think here you would just read it.

BCM: Aloud?

JPD: Probably, I think so. Because...

BCM: It doesn't fit the melody.

JPD: No, it doesn't go with the text. So, you would just read it.

BCM: So, each number has like a character or multiple characters with it.

JPD: Coordinated to dance.

BCM: Were they related to any specific people?

JPD: I don't think so.

BCM: Like Natasha.

JPD: No.

BCM: Saltarello

JPD: No

BCM: Idoménee

JPD: No. There were just. No.

BCM: Just names?

JPD: Just names.

BCM: Because he changed...

JPD: Maybe one. In the adagio. Jetés-battus. It's a figure of style. But when you write it differently it's "I beat you." The text has changed in this one to the one in four parts, the choir part.

BCM: Is there any meaning behind that, Idoménée?

JPD: Text is changed from this. Because Idoménée is dead. Because hit her, maybe.

BCM: This one, it was interesting to me. So, in this originally, he wrote for the soprano in the melody to go up to the high note at the end. He changed the key later so it ends on an A instead of a G. But when we get to this version, the tenor and the soprano, he's exchanged the parts there in this version. In the one that's published.

JPD: What did we do? The tenor was high.

BCM: Oh really? So that's different than this one. I wonder if he did that for a reason. So why do you think he wrote this one here?

JPD: It was a first way of doing it. And then he could change his mind to get the effect. I think the important thing is the effect.

BCM: Here's one of the other...The first one had His Majesty's. Then this one...

JPD: Le deux nieces de curé...There was a His Majesty in between.

BCM: Saltarello. Was that a person?

JPD: Yeah...I remember "le grand Saltarello." Not the "beau."

BCM: Is that a person that people would have known or just a name?

JPD: No, just a name to rhyme with maillot.

BCM: here it is, "le grand Saltarello."

JPD: "Le grand Saltarello." "Le beau Saltarello."

BCM: Ok, I have a big question about this.

JPD: Oh

BCM: Did you come across this name before? It's an alternate name for Bayadère.

JPD: No. He explained to me that the Bayadère was a dancer. An Arab dancer.

BCM: One of these, he wrote a note. Have you seen this word before?

JPD: No, never.

BCM: Nautchniy.

JPD: Sounds like Russian.

BCM: Here's what I was going to say. He writes a mark. A Persian dance.

JPD: Pas de danse Perse..... Hahahaha.

BCM: He's trying to say that he's smart.

JPD: Ha. Yeah. I can see it with his face. People will say that I don't know nothing. But this is to prove that I know something. I read, I went to Wikipedia. It's a claim. I know more than you think. That's exactly what he says. To prove that. That was his type.

BCM: He also..., okay is it this one? Here. For the singers, he adds a piano interlude.

JPD: Oh yeah. A long one.

BCM: For the panther to lick their chops.

JPD: Which we didn't have, not at all. It was for the version with only one voice, probably. It's the dance. Then it comes back.

BCM: After he's eaten her.

JPD: Yeah. Ha.

BCM: Ok, so one of the big questions is in "Maryse and partner." Maryse and Jos, I'm assuming, are just regular names, not anyone specific that he would be referencing.

JPD: No. He's probably referring to a way of presenting couples in this kind of show. Maryse and partner. Jos, Jos was a first name that we find in a commercial. The commercial was Bovril, a kind of concentrate of beef that we could put with hot water and dilute. And that was a commercial in the 50s I think on the radio that said, "où est Jos? Où est Jos?" He went to take his Bovril. So, this is a reference to this commercial. Maybe it's why he put Jos. But Maryse, Maryse, no. But her partner was Jos.

BCM: When you're singing or speaking, you'd say /dʒo/ not /ʒo/?

JPD: /dʒo/, because in the commercial it was "Où est Jos? Où est Jos?"

BCM: So that makes sense as to what he asks called the questions is he paying his taxes (son impot), all these different things he is asking. And the comedy of it.

JPD: Yeah, yeah, yeah. Because Jos was probably...People at that time would know that “Où est Jos? Où est Jos?” that was referring to this commercial.

BCM: Where you just left off, “mystère et boule de gomme,” that’s an idiomatic expression, right?

JPD: French from France. “Mystère et boule de gomme.” It’s “you don’t know,” a question mark. Really French. And it fits the rhyme.

BCM: Ok. This right here. I have so many questions about “sur ma foi” for the basses. In the current edition there aren’t enough piano measures, so if you’re going to sing this, “sur ma foi,” you have to add a measure of rest.

JPD: You don’t count it. I don’t think.

BCM: But, this one with the piano part.

JPD: The solo, you probably have it.

BCM: It shortens, “jamais ni femme ni homme.” Right there.

JPD: And it’s a long one. Ok.

BCM: So then, is this *a cappella*?

JPD: Yes

BCM: Silent?

JPD: Yes, you could sing it like that and it wouldn’t make any difference.

BCM: That’s what the Canadian Chamber Choir—Dr. Julia Davids, do you know?—they have a professional recording of this.

JPD: [sings]

BCM: That’s what they do. The basses sing over it.

JPD: I would do that. Because with this way of doing it, but there’s a *ritenuto* on it. So, there’s an intention.

BCM: Because here, see this is what I’ve conducted from. I’ve added a measure in the piano part. You have to add a measure in. So, which did you do?

JPD: I did what you did.

BCM: You added a measure of rest.

JPD: Yeah.

BCM: Ok.

JPD: It was *a cappella*.

BCM: For the basses.

JPD: Or the piano was just...

BCM: Sustaining?

JPD: Yeah, uh huh. That's probably what we did.

BCM: Ok.

JPD: I could check. Because I've got the recording.

BCM: Oh, you do? Do you have those in a way that you might send to me to listen to electronically? I would love to hear them.

JPD: I will transcribe it in mp3 and send to you.

BCM: That would be great. You can do it when you come back from your trip. Don't rush.

JPD: Ok. I think I've got the original at home. It was in 76. 75 or 76. We recorded it right after the concert.

BCM: After he coached them?

JPD: Yeah. And then we went to Switzerland and sang it there.

BCM: Oh.

JPD: So, it spread in Europe at that time. And then where did we get... We sang it a couple of times in France and Switzerland. It was *À Cœur Joie*. We went there and some choirs sang it there at the same time. I can send you a recording from the LP.

BCM: Did you conduct from the piano score, from memory, or from the choral score? Do you remember?

JPD: From the choral score because we didn't have the piano score. The piano score was only for the pianist. We didn't have any piano part. I didn't even know that there was a piano part at the beginning.

BCM: You didn't?

JPD: No, and then we found that there was a piano part.

BCM: So, this has become part of the reason why I've wanted to work on this project. Because I think it's fantastic, but there are sections, like in "Maryse and partner," where in the choral score where there's no marking. But it's missing and so it's very challenging.

JPD: The first time we did it without piano. It was very hard. Very hard to do. But I think that when we gave it in concert we had the piano. I know we had the piano when we recorded it, for sure. I'm sure. Completely sure. But we didn't learn it with piano. This is what we had.

BCM: So, I'm hoping. I'm meeting with M. Charles Decroix tomorrow and I'm hoping to talk with him about as a part of this project, creating a new edition that puts the piano part with the choral parts.

JPD: It would be good.

BCM: All together. Seeing if he's interested in that. Especially, if he'd be interested in finding some way to make it easily accessible for choirs in the States. Because I think if people, you know, it already has some things going against it with lots of French and the importance of the text and things for American choirs.

JPD: But if you explain it...

BCM: And then when you see that the score is difficult to navigate, I think some conductors say, 'ah, no I don't want to mess with that.'

JPD: If you get the piano in plus explanation, presentation, then it would be good.

BCM: I think so. So that's what I'm working toward.

JPD: Good, good. It's a good project. Good project.

BCM: We shall see. Well I think I'm going to go look up the *Refrains courts-vêtus*.

JPD: *Refrains courts-vêtus*, yeah.

BCM: I think I need to really look into that. I'm looking into the Apollinaire set.

JPD: "L'écrevisse." You've got

BCM: I haven't seen that one.

JPD: No?

BCM: “As-tu connu guy?” That’s one of the Apollinaire settings.

JPD: Yeah.

BCM: “Mutation”

JPD: Yeah. I remember “L’écrevisse.”

BCM: Oh, “La carpe.”

JPD: “La carpe.” *Oui*. Yeah.

BCM: What about the *Jeux de cordes*.

JPD: *Jeux de cordes*. That’s something special.

BCM: You like?

JPD: We recorded that in the festival with an orchestra, string orchestra. I didn’t conduct that. But the *Jeux de cordes*. There are...It’s really...It’s all in the mot corde

BCM: The what?

JPD: The mot “corde.” The word “corde.”

BCM: Oh, yeah.

JPD: The word comes everywhere and with different meaning. A whole different meaning. That was a good piece. I’ve got that at home too, I think.

BCM: That would be great.

JPD: Yeah, *Jeux de corde*. I think I’ve got it. In my collection.

BCM: Well, I think that’s given me great information.

JPD: Yeah?

BCM: So, I’m excited to go back and study some more and put all these things together.

JPD: Yeah. You’ve got work to do.

BCM: Yes.

JPD: It’s a big work. It’s nice thing that you came to Canada just to investigate in this.

Interview with Gilbert Patenaude

Wednesday, July 17, 2019

2:00 PM | Montréal, Québec (Canada)

Interview Transcription

Brian C. Murray: I brought some of the scores that I found in the library because there are some interesting things and I hope to hear from you, your thoughts on them. How did you first come across the music of Lionel Daunais?

Gilbert Patenaude: I was in a boys' choir when I was eleven years old, something like that. And the conductor admired so much Lionel Daunais. And I should say that the most important people for my musical career, it's this man, Lyon Jacob. A great talent, great talent. When he played—not very good because he never practiced so much—the musicality when he did Mozart, astonishing. Another reason, it's very interesting for you. He was, he was a relative of Jules Jacob. Maybe an uncle or a cousin I'm not sure. Probably a cousin. And this cousin, Jules Jacob, who had a great tenor voice, was in the same ensemble with Lionel Daunais.

BCM: The Trio Lyriques?

GP: Not this one. It was le Quatuor alouettes.

BCM: When was that? Was that before he was in the Trio?

GP: They don't tell it exactly. Ah. Here they say in 1940, Daunais, Anna Malenfant—she was in the trio—I should say it must be around the same period of time. Because I will talk with you probably, you know, about Les Variétés Lyriques. He founded that in 1936. It means at that time he is 34 years old. And I suppose that he sang a lot before its founding. I heard once this Quatuor recording. Very nice, very nice. And Jacob, as I told you, was my teacher, my choral conductor, and he admired so much the tenor, Jules Jacob, and Lionel Daunais. Not only for singing, because he was first of all baritone, a very respected baritone. I heard him—he was 72—on television. He did a high A, a high G, like a tenor. I never heard such high notes by a baritone. Even Fischer-Dieskau. It was clear, with color, very musical of course. And Jacob, my Lyon Jacob, admired also, mainly Daunais, for his compositions. For his harmony, all that. And he wrote folksongs, “Mirabeau”—it's a masterpiece—, and so I learned about Daunais when I was quite young. I'm, myself, 72, it means 60 years ago. I knew forever who was Lionel Daunais. I saw him. I never spoke with him. When I was at conservatory in Montréal. It's not the same building now. The place where I already studied for my three first years. When I was traveling over there I saw him teaching. He had still pupils.

BCM: Teaching composition?

GP: Ah, no. Teaching...

BCM: Voice?

GP: Voice, yes. He had some students with him. It seemed very serious. But that's the only time

I saw him. And after, when I was looking for repertoire, I got my own boys' choir for 38 years. I had so many choirs, adult choirs. You see all that [points]—music for choirs. You see, a lot. And elsewhere. Because if you start, you do one year—you'll see yourself. Ok, nice program. Ok, next year. We have to move, unless it's always the same. And I had to go to all the sources I knew, such as Daunais. And different pieces, and of course *Figures de danse*. Quite masterpieces. Always he wrote the words. The only cases when he didn't, it was with a great poet like...

BCM: Apollinaire.

GP: Apollinaire. I saw twice. this one. "Le pont Mirabeau" and another one I bring you, "Le Serpent." It's a short one, but it's quite... And I always say that he was so talented. Because, great voice, a nice voice. Because he didn't have the big voice, you know very deep, but it was very clear, very *souple*...

BCM: Supple?

GP: Supple. And he was admired by those of for instance La Scala, or Carnegie Hall. Because it was not the standard, the big baritone, as Sherrill Milnes. You see what I mean? ...He [Daunais] had less big voice, but so wonderful, so musical. He was a great musician. He proved that with his compositions, harmonizations. I prepared a paper for you. He had a great teacher here, Oscar O'Brien.

BCM: Yes, I've heard about that.

GP: And Oscar O'Brien was important here to form a lot of young musicians. And an inspiring source for Daunais was folksong. And he's close to his people. He did music as he grew up with it. And I believe in that. But mainly there's a kind of heart to his music. And that's what Daunais did. Yes, sometimes, because he is writing also the words, sometimes it's too narrow, I should say. It's too local.

BCM: Oh, like the specificity

GP: Yes, specificity.

BCM: Like the Wilfrid Pelletier. The reference to the... [sings].

GP: *Oui, oui*, that's good. I should say, it's my feeling, you know for myself with my French. A lot of people in Québec say, 'oh, are you European?' They say my French is... I say, it's French I honor. It's very in danger here. In Québec. Especially in Montréal. Because the young people are looking for English words. And maybe if you come back in one generation over, maybe you will not find a lot of French here. I don't hope for this. I'm not sure. But it could be, it could be the attraction. And for Mr. Daunais it was very local words, like we say in a very small meeting, intimate meeting, in families, sometimes, and I say in my opinion it could not be very interesting. But I look to both music and words which could interest you. I hope so. And I prepare this text. I have copied for this.

BCM: Oh, wonderful.

GP: Just to get some clues about that. First of all, mainly as singer. He was soloist at Algiers. He did those roles. And harmony, I write here Oscar O'Brien. Sorry, I did it in French here. In music history in Canada, in Québec, this name is coming back. Ah yes, he was very, very important. He [Daunais] was a brilliant lyric writer. And for me, it's the most important realization of Daunais—les Variétés Lyriques. Started in 1936 with Charles Goulet... and he did everything: sweeping the stage, signing the tickets, a lot of things, probably. Not only was he the singer, but he was the acting director. He did this for almost 20 years. And when le Radio-Canada, CBC arrived, around 1952 I believe. And they absolutely had budgets to engage for actors, for everything, for the lighting, for the sound. He said, it's impossible for us to be competitive with salaries this way. Looking at this situation, it's impossible. I heard him on television and he said once almost all opera singers...were once in Variétés Lyriques. They start their career over there...All those people went to Lionel Daunais, to Variétés Lyriques. It was very hard to keep alive, because of bad salaries, but passion. His passion made Variétés Lyriques live. It did especially operettas. He was caustic in his humor. Critical about a lot of things. When I was a music student. I played organ a lot of times, especially for a funeral. I remember in 1982 the singers told me. Oh, do you know? Daunais is dead. We go to his funeral. When we arrived. They wanted to do it free. As an honor to Daunais. And Daunais just said. It was his last word... no singing at all. Only organ. And that's what is Daunais. He was very severe for the quality of voices. And he preferred, even dead.

BCM: He preferred none at all.

GP: None at all. That's really Daunais. He was very, very severe for voices. Not for the big voices. But clear, and musical. And nice pitch. The words. Yes, we understand why for him the words are so important. Because of course. But what helped him [was that] Charles Goulet was a very kind man.

BCM: They balanced.

GP: Yes, they balanced. Absolutely. I have something for you. This small text. And do you know? You tell me if you have. Just for an example of like a folksong he harmonized. I find it's a good one.

BCM: I haven't seen that.

GP: I'll give it.

BCM: It's beautiful.

GP: Of course you have this.

BCM: *Our*.

GP: This one?

BCM: [nods in agreement]

GP: “Serpent?”

BCM: I don’t think I have that one.

GP: I’ll leave it. It’s for you, this. *Jeux de cordes*?

BCM: I don’t know much about this one.

GP: It’s very funny. It’s very interesting. For the, I should say, musical medium, it’s close to folksong. It’s not exactly. It’s a play with words. Cordes. How do we say?

BCM: Chords or strings?

GP: Chords. He plays with those words. Chords for singing, for a lot of things. He plays with the words... And another thing, I find out that the modulations are very interesting. Sometimes we say close harmonization, but it will be a far one sometimes. And for me, I regret a bit, that he was mainly a singer, because if he had more time to write, there could have been such wonderful... Because he shows here, not only here but everywhere, that he’s a quite talented musician.

BCM: How would you describe his overall compositional style? Or his use of harmony? Like someone else could relate it to?

GP: Yes, it’s quite traditional, but I see imagination. For instance, I’m a composer myself, and it’s less true now, but a few years ago, for instance, at Montréal University music department, when they heard, for instance, such music as this one or that one, and it was a bit tonal. [They’d say] Ah, no, no, take out. Take out, because it’s an old style. We like Webern, Schönberg, Stockhausen. You see? And I had myself a very modern style of composition. It has been informed by Olivier Messiaen, Pierre Boulez. It means that it’s very modern. He’s far from that. But, in my opinion, it’s still good. It has its proper value. And it’s not only the style, the language, what are the ideas you are bringing. If imagination is there, its musical approach, and yes, why not? It’s my opinion.

BCM: Can you remember the first time you came across *Figures de danse*? Have you performed it a lot?

GP: Oh, yeah. A lot. With different groups.

BCM: What kind of groups?

GP: Petit chanteurs. I had teenagers last spring. Maybe around 18 years old. I did it with adults too. And this year, I rewrote it for equal voices for men. Would you be interested?

BCM: You re-wrote what?

GP: *Figures de danse.*

BCM: Oh, yes, I would love to see.

GP: I will take it out and I will print for you. But you leave it if you're not interested.

BCM: Oh, no. I would love to look at it. While you're pulling that up, when you perform these pieces of Daunais do you approach them with a more standard French pronunciation or with a more Québécois?

GP: No, standard.

BCM: OK

GP: Yeah, yeah, yeah.

BCM: Because that's what he did? In all of his singing?

GP: Yeah, of course, of course.

BCM: And why was that? Why did he sing with a standard French pronunciation versus a more local one?

GP: Understand this. At his time, it's very sure that the French was more standard. Less Québécois than right now.

BCM: Really?

GP: Oh yeah, absolutely. It grew up around the 60s, you know. I mean the Québécois importance, political, identity. But the main difference came with a writer called Michelle Tremblay. And Michelle Tremblay wrote a piece, very famous around here, with this speaking, I should say, this street speaking, yeah. And it had a great, great influence on the people. And even now, at Radio-Canada, the state broadcasting, the speakers don't have the same French. Yes. They want to do more like normal people. Because when it was younger, but not so far away, the French was more important, more pure. But here, it happened, to say, we are not European. We'd like to be not European. Quebeckers. Even Quebeckers speak differently than those who still speak in Canada. Oh yeah. Yeah, yeah, yeah. I should say I'm quite against that. I understand that. I understand all that. I hear very well. But I say always, you know, French speaking people are two percent over North America. We don't have the quantity, of course. But if also we don't have the quality, what remains? And it's so, so true that as I told you at the beginning, young people are looking for English speaking, and it should not be so surprising if in ten years, fifteen, maybe less, maybe more, the French is lost. I think so. And what they are hearing also, it's almost English, American. I always say, even for English speaking people, Americans themselves, like Europe, it's not bad to have another culture somewhere. I heard American women sometimes who said, I'm American primarily, very proud, very good. But when I go outside of my country, I would like to be elsewhere, something different. For holidays, for, you

know. And myself, I'm looking at different languages. Mandarin, Arabe, Russian, German, yes. I'm not polyglot. I understand a bit here. But I find the richness of the language, and I think it's a musical adventure I'm living. I mean the sonority, the different rhythms. How come we will put away all that? I admire people who fight, for instance, in Belgium, they are French-speaking, but the other language, they fight a lot, because it is spoken just over there. It's different.

BCM: They don't want to lose it.

GP: No. I admire that. I went to Hungary two years ago.

BCM: Oh really?

GP: With those boys. Yeah, Chantres musiciens. "Chantres" because it was a religious group, they sang at the Oratory St. Joseph and "musiciens" because they became musicians. It's my wife, she's writing a lot.

BCM: You performed at the Oratory?

GP: Yes, twenty years.

BCM: Well I've been planning...I visited this morning Notre Dame. Yesterday, the Mary, Queen of the World, the cathedral. And I want to see the Oratory as well, because it looks beautiful.

GP: And you're not obliged, but if you mention my name there, probably they know me...

BCM: When you've conducted this work, what have you found challenging? Either for you as the conductor, or for the choir?

GP: Probably for the choir, the style.

BCM: Ok.

GP: You know. To give each number, six of those, the real personality, here, for instance, for me the beginning it's so, almost childish. And, also the humor of them. We have to take it from different words. For instance, this one, it's very funny. "Maryse and partner." It's a big guy. And this one, interesting, "Bayadère." A little bit Oriental, you know. And I find that in this special *Figures de danse*, Daunais shows his capacity of creating something. You know, imagination. For me, the one who is doing composing, it's, first of all, imagination. Something else. Maybe it's not wonderful, but it's different. And, after people have to say maybe...no. It's ok.

BCM: I wanted to ask you some questions about the score specifically. One that I found in the library. I wondered if you had seen this before. There was a seventh movement. "Petits rats." Have you heard of that?

GP: No, no.

BCM: Ok, I want to show you, because I had never seen it. And he must have removed it. He wrote them all in 47, I believe.

GP: 47? It's close to folksong. Oh yes. We find a lot of melody coming from France. Huh? "Petits rats." And it's good for modulations, as I told you. Surprising a lot of times. Ah, "Maryse and partner." Do you have questions?

BCM: I do. I'll go back to the beginning. So, one of the first ones that I've been thinking about is the multiple meanings with the texts, because he's so comical. And so, like Mr. Desjardins said to me yesterday, the second, "jetés-battus," is talking about a dance move, but also sounds like "je te battu," like I hit you.

GP: Yeah, yeah.

BCM: And so, I'm wondering. "Pas grave" means, from what I understand, either "not serious" or it could mean like a dance move "un pas" that is serious. Right?

GP: Yeah, yeah, both.

BCM: Right.

GP: You are very fine about that. Both senses.

BCM: He would have meant both? He knew that?

GP: Yeah, Daunais is very intelligent, very intelligent, and comical.

BCM: Now this is interesting on this one. So, we begin here... [sings]. But he wrote here, not to be sung, I don't think, because they don't fit the piano line and it ends here. But I guess these are like descriptions of what is happening musically. Setting the scene. Talking about, "oh remember Natasha, she was so big and curvy. And a smile, and hélas," and then we begin the song.

GP: But you don't have the piano, the singing line?

BCM: Uh, here. [sings]

GP: Ah.

BCM: But this is not a part of it. I think he just wants you to imagine.

GP: I'll tell you something. I always make it with *a cappella*. No instrument.

BCM: This work?

GP: Yes, for me I always work it *a cappella*.

BCM: The whole thing?

GP: Yeah. But I know that there is an accompaniment. A piano one. And for me it was complete for voices. And there's another reason for that. It's because a lot of times we didn't have pianists. Or it cost something. So, ok, we do it *a cappella* a lot of concerts. We did it all through the world *a cappella*.

BCM: Wow. Well that may answer some questions that I have because there are some challenges of putting it with the piano part because of missing rests and things. And maybe that's why, if it was intended that it could be performed *a cappella* or with piano. It was interesting to me to know that he changed the texts from "de la svelte et blonde Enée" as opposed to "de la belle Idoménée."

GP: Ah, yeah, he changed.

BCM: So, this was I think first, and then later he moved to the other. I don't know why. Do you know, is there any cultural connection to the different characters? Natasha, Idoménée, Saltarello? These names?

GP: Possibly. You know he was close to the stage. I mean operas, operettas. Probably he knew about all those characters. Do you know there is what we call the Fonds Lionel Daunais.

BCM: Yes.

GP: You know that?

BCM: Yes, that's where I've been. That's where I got that. At the BAnQ Vieux. Off of Viager.

GP: Probably we'd find over there a lot of manuscripts.

BCM: Yes, yes. It's interesting, in "Grand Écart," later, he changed. So, this is just a melody that he wrote. And of course, he keeps this for the soprano later, which is so challenging. But it this version which I think came second, the first one with parts, he swapped the tenor and the soprano.

GP: Oh, yes.

BCM: And then he flipped it back for the one that's published.

GP: Maybe he got some problems with that.

BCM: Yeah. I just found it fascinating.

GP: Yes, absolutely.

BCM: Ok, and this one. We know he changed "His Majesty's" to "Wilfrid Pelletier," the hall downtown.

GP: Yeah, yeah, understand. And you know how he's comical? Allegro vivo. Adagio. That's Daunais, absolutely.

BCM: Let's see, there was another. This. I've never seen this word before.

GP: No, I didn't see it. It seems an Indian word.

BCM: So, this is what he said on this score, "Nautchniy, pas de danse Perse." So, a Persian dance.

GP: Ah, Persian.

BCM: most everything is similar, except where the men sing "la, la, la," he adds a piano part, and I guess that's the time where the panther ends up eating Fatima.

GP: Ah, but his piano interludes are quite interesting too. Yes, I saw somewhere else also, he is trying to understand that and feel that.

BCM: This is "Maryse," so we'll skip "Petits rats."

GP: "Petits rats" was in this? Ah, yes.

BCM: And then he took it out. So, "Maryse" is where I've had trouble. And maybe you can tell me how you've done it when you did it *a cappella*. So here, well let's see, how can I show you this? [sings]

GP: Ah, *oui*.

BCM: So, it's very difficult when the choir has this store. My students, I have to tell them, "mark rests," because I don't want them to go to early. Because I've only done it with the accompaniment.

GP: You know what I do? I took the score, and I write it, and I put it over. I made a collage with all that. It takes time, but after, wonderful.

BCM: I bet. Oh, here. "Mystère et boule de gomme." It's an idiomatic expression.

GP: Absolutely.

BCM: No meaning. I mean, mystery and gum.

GP: "Boule de gomme," it's nothing. That's it. It means "no meaning." It means nothing to understand over there. And that's an idiomatic expression here. And I've known it from a small boy. Oh the "gomme," "mystère et boule de gomme." It means all the expression and nothing to understand.

BCM: It leads into this spot that has been very confusing. "Jamais ni femm' ni homme, sur ma foi," for the basses. How did you perform this?

GP: I take my time here. [sings slowly] “Sur ma foi.” You know the suspension. “Ne saura pourquoi.” And all this part I take my time because after...

BCM: The accompaniment part is missing that measure.

GP: Oh.

BCM: So, I’ve always had to tell my accompanist to add a measure of rest

GP: Very good, very good.

BCM: And that’s Mr. Desjardins said the other day, but it’s very confusing. There’s another version—here—that does it differently.

GP: Ah, already. Ah.

BCM: Layered them together.

GP: But I preferred [sings slowly] “Sur ma foi.”

BCM: I think it makes sense from. Here he did it together as well. But in order to make this *rallentando* happen.

GP: But it’s possible to keep it in tempo still there.

BCM: Because on this version, which is another one, he wrote *ritardando* [sings slowly] “Sur ma foi.” So, it seems like almost either one would work because he’s gone back and forth between them.

GP: Because you know “mystère et boule de gomme” it means, it means nothing, of course. But “sur ma foi,” you know it, *solennelle*. It’s also comical. “Sur ma foi.” It’s so wide: “boule de gomme,” “sur ma foi.” The same people. Oh, yeah. It’s very funny.

BCM: Yes. When you’ve said “Où est,” in this work, “Maryse and partner,” how do you say this name? J – O – S.

GP: J – O – S? Ah, /dʒo/.

BCM: With a /dʒ/, /dʒo/? Not /ʒo/?

GP: Ah, I’m quite sure, it’s always /dʒo/.

BCM: It’s more percussive.

GP: Oh, yes. I always did /dʒo/ and I never asked before why. It's normal. Natural. Because I know that in France, /ʒo/ is sometimes a feminine word. A lady, /ʒo/. /dʒo/ is a man. It seems to be a tough man.

BCM: Ok. Are there other things that you can think of in here that I should make sure that I am aware of or that I wouldn't be aware of?

GP: Oh, what I could do. Would you like not sing, but just say the words, all that, and I will listen to you?

BCM: Sure.

GP: To keep the atmosphere and all that, from what I know. It's an option. And you see, you know, what we call *chansonniers*, those who create songs, in the United States for instance or in Belgium, if they sing maybe for three, four, five, or six days, their own songs, it will not be exactly the same, because here I feel it, and there. And even for Daunais, it's like that. Because of course he composed, but he's mainly a singer. And the voice goes with emotion. And it explains why you maybe hesitate here. Probably.

BCM: That would make sense.

GP: And I should say, I'm a composer. Sometimes, I say this way or that way. Nothing is absolute. It could be both. But I have to stop because I have to go to lunch, and ok. You see? That's life. Because if you say, when will I be sure?

BCM: Never.

GP: Never. Ok, I will listen to you.

BCM: Just read it?

GP: Just read it.

BCM: In rhythm?

GP: Maybe in rhythm.

BCM: [speaks text in rhythm].

GP: Ah, very good. For me what is important is the articulation. For instance, staccato. Very legato here. Here, you know the high point. For me Natasha is four years old. Small girl, very proud. And we have to bring a lot of freshness to this. She's wonderful, for me.

BCM: [speaks text in rhythm].

GP: It's the most funny for me. Because when we hear that. Only the music. Drama. Oh!

Emphasis. *Espressivo*. And for me, here, to do it very *ad lib*. Because the reason for this drama is part of a dancer's costume. That's it. And here, I took always my time. They have to follow the conductor, wait for him. And yes, if it's possible. Maybe to sound the "h." "Hélas."

BCM: Oh, really?

GP: It's possible. For me it's more comical. "Hélas."

BCM: [speaks text in rhythm].

GP: You see, here, the difficulty is, of course, to take *pianississimo*. And if you have only one or two sopranos...

BCM: Because this is almost impossible. So maybe you divide the group in half and say you sing the E and then the rest [sings].

GP: Absolutely. And I insist, this part [sings] very gentle.

BCM: Do you know anything about Graziella, the dancer's name?

GP: No, no. Sorry.

BCM: I love this one. It makes me giggle. [speaks text in rhythm.] Let me ask you, on the meaning. Ok, the beautiful, handsome Saltarello "déchirer"—tore—"son bleu"—his blue—"maillot"—his leotard—"en plein milieu d'son adagio." Is the "en plein milieu" related to the fact that he tore his leotard right down the middle, or he tore his leotard in the middle of his adagio, or both?

GP: Both.

BCM: Ok.

GP: Both. It's the same like with...

BCM: "Pas grave." Because it's very funny.

GP: I'll tell you something else. Daunais is, you know, living at the very Catholic period of time. Severe. And all sexuality, all that, it's bad. And sometimes he's flirting with sexuality. I find that...

BCM: I think this is my favorite. [speaks text in rhythm].

GP: "Aux abonnées." /ozabone/

BCM: /ozabone/, Ok. But no T elision, right? /suriã ozabone/

GP: Yes, we don't do the T. No. /suriã ozabone/

BCM: /suriã ozabone/

GP: If you do /to/, it will be felt as, how do we say, a snob.

BCM: Really?

GP: I think so. But another reason, musically it's far. If it were very close, then yeah, it could be ok.

BCM: [speaks text in rhythm].

GP: And for me, I take very delicately "aux abonnées." She's very feminine. You know?

BCM: [speaks text in rhythm].

GP: Very important to say, that in French, it's always the last syllable where we put the accent. How do you say?

BCM: Stress.

GP: Stress. Except for when it's /ə/.

BCM: Right.

GP: And even with the French. You are talking to the one who is most insisting on that with my choirs. They know that.

BCM: [speaks text in rhythm]. This is for *her* entrance and this is for *your* entrance. Is that correct? Both "son" and "ton" at the same time?

GP: It's because, here we speak about her and that is to her. It's very good.

BCM: [speaks text in rhythm].

GP: And here, always ask for a big sound. Make noise.

BCM: It's a big moment.

GP: Yeah.

BCM: [speaks text in rhythm]. And I love this part too.

GP: It's the prayer.

BCM: [speaks text in rhythm].

GP: Very good. And I take my time here. And after, insist.

BCM: When I've conducted this, I do this in two, and then at that measure I go into four.

GP: In four? Oh yeah. Very good.

BCM: [speaks text in rhythm].

GP: And here, it's really, how do you say? It's a loud man, badly educated.

BCM: An oaf?

GP: Maybe.

BCM: [sings].

GP: Yeah, that's it. I think so. We have some gesture here just to express that. That's the partner. And I love very much to do this [gestures].

BCM: *Decrescendo*. Because she's falling. [speaks text in rhythm].

GP: Very good.

BCM: [speaks text in rhythm].

GP: And here, for the contrast. Almost so gentle, with a lot of freshness. Not too real.

BCM: Dreamily.

GP: Dreamily, absolutely. The reality here, she was dreaming about her partner. Oh, a real good time.

BCM: [speaks text in rhythm].

GP: It could be very for those here [tenor/bass "la las"], almost shy to sing.

BCM: I've always taken time here, splitting the phrase [speaks text in rhythm]. Do you think that's ok?

GP: For my opinion, I would like to keep the tempo.

BCM: Where did they breathe?

GP: Oh. Good question. Just before "chaque," but in idea "vertige" must be very short, like an eighth note.

BCM: [speaks text in rhythm]. So, a short about of time.

GP: And it's very good because as we talked just before, /ə/ in French, the real stress is "ver 'ti ge." And if you do it very shortly it gives a good balance with those phrases.

BCM: [speaks text in rhythm].

GP: And here, in my opinion, it's good to be generous.

BCM: With volume or time?

GP: Volume, and richness of the sound. Because she remembers...

BCM: Being caught?

GP: Yeah, in good arms. She is so well in his arms.

BCM: [speaks text in rhythm].

GP: In my opinion, I keep the same nuance here. Here you take your time. And this sound, I do it quite loud, like a cry in the night ["Où est Jos?"]. And now, we go back.

BCM: [speaks text in rhythm].

GP: Very deep, very loud.

BCM: The last time I did it, I said, "tenors, does anybody have a low A? Join the basses. We need it to be big."

GP: Very funny. Tenors. Just an idea. For the end, I'm pressing the tempo.

BCM: Oh.

GP: And I take my time here.

BCM: Do you take time here, on the *sans ralentir*?

GP: Ah, *sans ralentir*? I mean no pressing here, just normal.

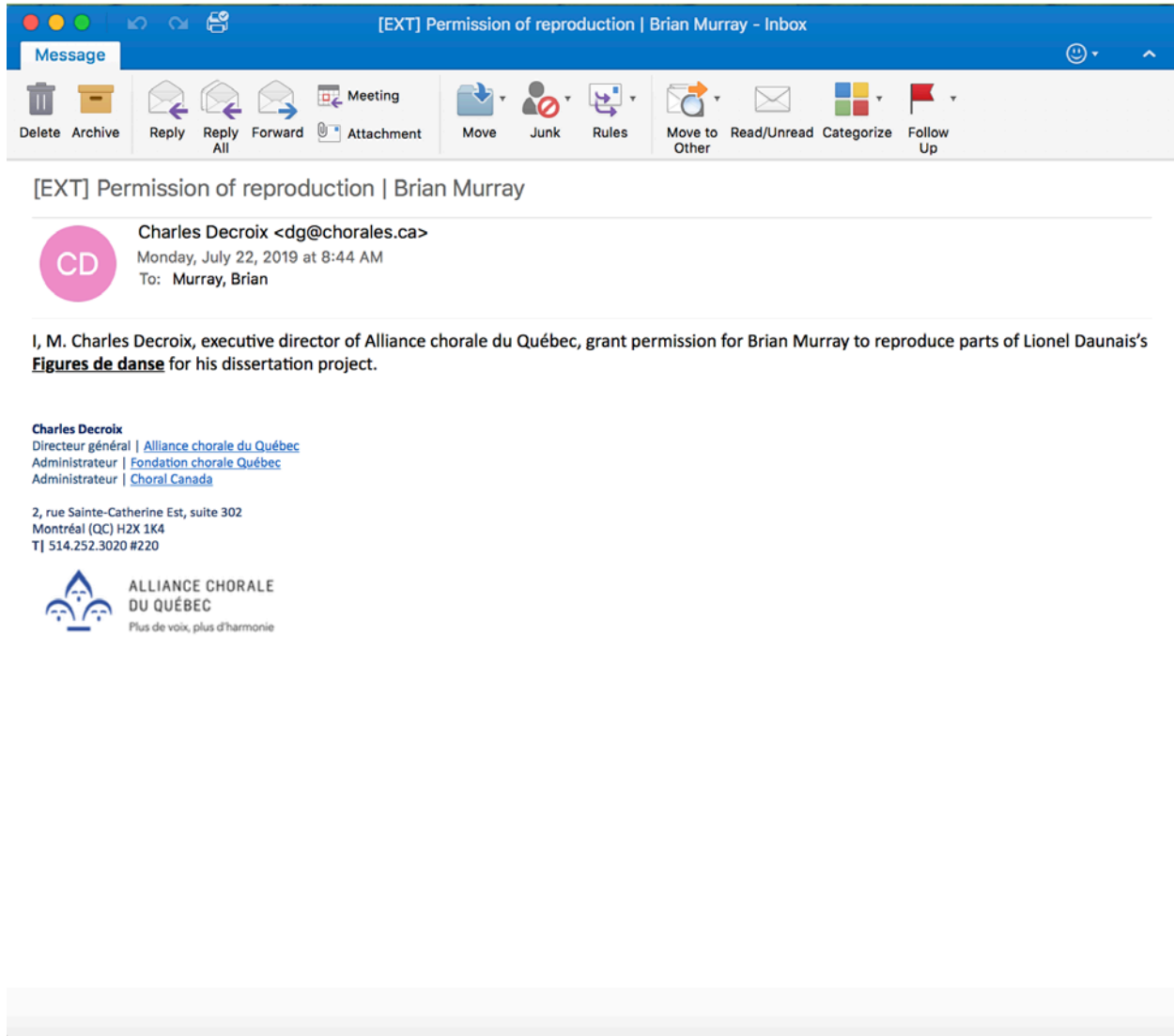
BCM: Ok, I see.

GP: I like myself so much to laugh.

APPENDIX E


ALLIANCE CHORALES DU QUÉBEC APPROVAL DOCUMENTATION

E.1: Permission to reproduce *Figures de danse*.



The screenshot shows an email client window with a blue header bar. The title bar reads "[EXT] Permission of reproduction | Brian Murray - Inbox". Below the header is a "Message" tab and a toolbar with icons for Delete, Archive, Reply, Reply All, Forward, Meeting, Attachment, Move, Junk, Rules, Move to Other, Read/Unread, Categorize, and Follow Up. The email content is as follows:


[EXT] Permission of reproduction | Brian Murray

 Charles Decroix <dg@chorales.ca>
Monday, July 22, 2019 at 8:44 AM
To: Murray, Brian

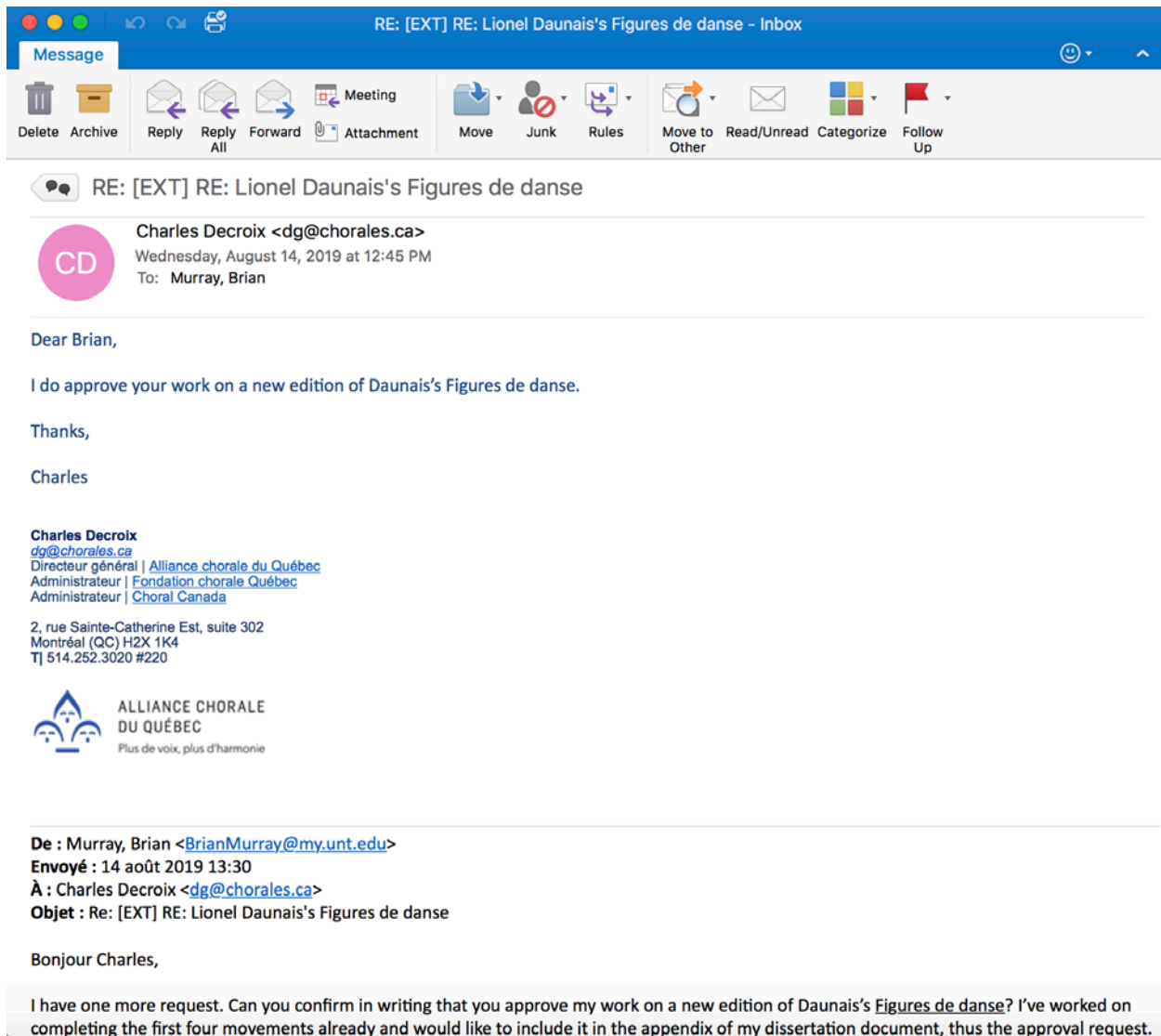
I, M. Charles Decroix, executive director of Alliance chorale du Québec, grant permission for Brian Murray to reproduce parts of Lionel Daunais's **Figures de danse** for his dissertation project.

Charles Decroix
Directeur général | [Alliance chorale du Québec](#)
Administrateur | [Fondation chorale Québec](#)
Administrateur | [Choral Canada](#)

2, rue Sainte-Catherine Est, suite 302
Montréal (QC) H2X 1K4
TJ 514.252.3020 #220

 ALLIANCE CHORALE
DU QUÉBEC
Plus de voix, plus d'harmonie

E.2: Permission to create a new edition of *Figures de danse*.




RE: [EXT] RE: Lionel Daunais's Figures de danse - Inbox

Message

Delete Archive Reply Reply All Forward Attachment Meeting Move Junk Rules Move to Other Read/Unread Categorize Follow Up

RE: [EXT] RE: Lionel Daunais's Figures de danse

 Charles Decroix <dg@chorales.ca>
Wednesday, August 14, 2019 at 12:45 PM
To: Murray, Brian

Dear Brian,


I do approve your work on a new edition of Daunais's *Figures de danse*.

Thanks,

Charles

Charles Decroix
dg@chorales.ca | [Alliance chorale du Québec](#)
Administrateur | [Fondation chorale Québec](#)
Administrateur | [Choral Canada](#)

2, rue Sainte-Catherine Est, suite 302
Montréal (QC) H2X 1K4
TJ 514.252.3020 #220

 ALLIANCE CHORALE
DU QUÉBEC
Plus de voix, plus d'harmonie

De : Murray, Brian <BrianMurray@my.unt.edu>
Envoyé : 14 août 2019 13:30
À : Charles Decroix <dg@chorales.ca>
Objet : Re: [EXT] RE: Lionel Daunais's Figures de danse

Bonjour Charles,

I have one more request. Can you confirm in writing that you approve my work on a new edition of Daunais's *Figures de danse*? I've worked on completing the first four movements already and would like to include it in the appendix of my dissertation document, thus the approval request.

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