

CLASSICAL MUSIC

LYRIC

CL-LY1 France 1986

**POÈMES DE LA PLÉIADE –
LA CAVERNE D'ECHO**

Contemporary – Orchestral – Vocal

Comp: Jacques LEGUERNEY

Perf: Kurt **OLLMANN** (baritone)

Mary Dibbern (piano)

Prod. Co: Harmonia Mundi s.a.; Saint-Michel de Provence

Rec. Date: Oct. 1985

Liner Notes:

Time: (?)

LP: MÉLODIES – VOL. 2

Harmonia Mundi HMC 1172

12" 33rpm (Sd 1 – Bd 12) (Gatefold cover)

Notes: "A protégé of Francis Poulenc and Nadia Boulanger, Jacques Leguerney was known as a composer of art songs, often drawing upon classic French poems for his texts. Comfortable among the modernists, Leguerney nonetheless wrote in a defiantly late 19th-century style without sacrificing his originality." (Anon. 2016) This song written in 1942 is based on a poem, which was part of a collection, *La Pléiade*, by Pierre de Ronsard first published in 1547.

Hera suspected one of the nymphs of dallying with her husband Zeus, but when she went to investigate, the beautiful nymph, Echo, detained her with gay chatter while the other nymphs made their escape. In punishment for her deceit, Hera condemned Echo to never use her tongue again except to repeat what was said to her. "You will always have the last word," Hera said, "but no power to speak first." Echo was in love with Narcissus but he shunned her. So she hid her blushes and her shame in a lonely cave. She still lives in places like that and they say that she has so wasted away with longing that only her voice now is left to her.

One critic commented – "The present songs—which deserve to be savoured two or three at a time, not swallowed in one gulp—show remarkably imaginative invention and a highly original mind. Leguerney's harmonic idiom, as exemplified in *A sa maitresse* or *La caverne d'Echo*, is sophisticated but within a free diatonicism." (Salter 2016)

Ref: Anon. 2016, Jacques Leguerney – 28 Melodies CD, daedalusbooks

Eriksson, Erik 2016, Kurt Ollmann, Artist Biography, Allmusic

Hamilton, Edith 1940, *Mythology*, Little, Brown & Co., Reprinted by New American Library, New York, p. 87-88

Jacques Leguerney, Biography (in English), Wikipedia & (in French), Wikipedia

Mélodies – Volume 2 LP, worldcat

Mills, Martin 1988, Caves in Music, *Shepton Mallet Caving Club Journal*, Series 8, n. 4, p. 168

Pierre de Ronsard, Biography, Wikipedia

de Ronsard, Pierre 1547 (1989), *Poèmes de la Pléiade, 7ème Recueil*, Editions Max Eschig,

Salter, Lionel 2016, Songs by Leguerney – Vol. 2, Review, gramophone.co.uk



J. LEGUERNEY



K. OLLMANN

CL-LY2 Switzerland 1996

**POÈMES DE LA PLÉIADE –
LA CAVERNE D'ECHO**

Contemporary – Orchestral – Vocal

Comp: Jacques LEGUERNEY

Perf: Brigitte **BALLEYS** (mezzo-soprano)

Mary Dibbern (piano)

Prod. Co: Claves Records

Liner Notes: Patrick Choukroun & Jean-Charles Hoffele

Time: 2:18

CD: JACQUES LEGUERNEY – 28 MELODIES

Claves 509618 (Tk 13)

Notes: This is the first song under Poèmes de la Pléiade, 7ème Recueil [Poems of the Pleiades, 7th Series].

Ref: Brigitte Balleys, Biography (in French), brigitte-balleys.ch

Jacques Leguernes – 28 Melodies CD, Allmusic (◀AUDIO SAMPLE)

Jacques Leguernes – 28 Melodies CD, Amazon (◀AUDIO SAMPLE)

Jacques Leguernes – 28 Melodies CD, claves.ch

Jacques Leguernes – 28 Melodies CD, daedalusbooks



B. BALLEYS



CL-LY3 United States 2004

**POÈMES DE LA PLÉIADE –
LA CAVERNE D'ECHO**

Contemporary – Orchestral – Vocal

Comp: Jacques LEGUERNEY

Perf: Rachel **JOSELSON** (soprano)

Rene Lecuona (piano)

Prod. Co: Albany Music Distribution; Albany, NY

Liner Notes: Rachel Joselson & Arthur Canter

Time: 2:14

CD: THE SONGS OF ARTHUR HONNEGGER AND
JACQUES LEGUERNEY

Albany Music Distribution 691 (Tk 30)

Notes: This is the third known version of the song.

Ref: Rachel Joselson, Biography, uiowa.edu

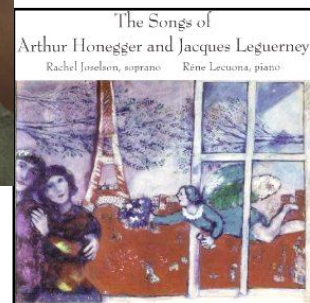
The Songs of Arthur Honnegger & Jacques Leguernes CD, Allmusic (◀AUDIO SAMPLE)

The Songs of Arthur Honnegger & Jacques Leguernes CD, Amazon.fr (◀AUDIO SAMPLE)

The Songs of Arthur Honnegger & Jacques Leguernes CD, CDUniverse (◀AUDIO SAMPLE)



R. JOSELSON



CL-LY4 France 1991

LA CHAUVÉ-SOURIS ET LES DEUX BELETTES

CL – Poetry – Vocal & Instrumental

Comp: Charles LECOCCQ

Lyr: Jean La Fontaine (SW-CH)

Perf: François **LE ROUX** (baritone)

Jeff Cohen (piano)

Prod: Etienne Collard

Prod. Co: EMI France

Rec. Loc: Eglise Notre-Dame du Liban; Paris

Rec. Date: 3, 5-7 Sept. 1990

Liner Notes: (18-page booklet) André Tubeuf
(Translations in English & German)

Time: 4:00



F. LE ROUX

J. COHEN

CD: FABLES DE LA FONTAINE

EMI Classics CDC 7 54227 2 (Tk 6)

Notes: This CD gathers a selection of La Fontaine fables that have been set to music by various French composers from Lécocq to Offenbach to Gounod. This selection is a full operatic, dramatic performance of the verses of the bat fable with classical piano accompaniment. Le Roux sings with plenty enthusiasm and marks with emphasis the important moments in the fable. The last verse is repeated.

The La Fontaine poem is a revised and modified version of the fable, "The Bat, the Birds, and the Beasts" from the Greek classic *Aesop's Fables* (see under Adult Fiction – English – Prose – Fable). Apparently La Fontaine actually took this fable from three sources – the Greek Aesop (620-560 B.C.), *La Chauve-souris et la Bellette*; the Italian Gabriele Faërne, *La Chauve-souris et la Bellette*; and the French poet Guillaume Haudent, *D'une chauve-souris et d'une bellette*. (Anon. 1960)

"A bat who fell upon the ground and was caught by a Weasel pleaded to be spared his life. The Weasel refused, saying that he was by nature the enemy of all birds. The Bat assured him that he was not a bird, but a mouse, and thus was set free. Shortly afterwards the Bat again fell to the ground and was caught by another Weasel, whom he likewise entreated not to eat him. The Weasel said that he had a special hostility to mice. The Bat assured him that he was not a mouse, but a bat, and thus a second time escaped. It is wise to turn circumstances to good account." (Townsend n.d.) The last verse is – "Vive le roi! Vive la ligue!" The ligue was an ultra-Catholic, populist party movement that came to France from Spain in the 16th century.

For 7 spoken word performances of this La Fontaine fable see under Spoken Word – Adult Fiction – Poetry – French.

Ref: Anon. 1960, Footnotes to *La Chauve-souris et les deux belettes*, Pathé EP: Fables de La Fontaine

François Le Roux, Bio, [francoisleroux](#)

François Le Roux & Jeff Cohen, Fables de La Fontaine CD, [Amazon](#)

François Le Roux & Jeff Cohen, Fables de La Fontaine CD, [teksty](#)

Jean de La Fontaine 1668, La chauve-souris et les deux belettes (in French), [lafontaine](#)

Jean de La Fontaine 1668, La chauve-souris et les deux belettes (in French), [Wikipedia](#)

Townsend, George (Translation) 1867, *Aesop's Fables*, 2. The Bat & the Weasels, [mythfolklore](#)

CL-LY5 France 1993

I WAITED FOR YOU IN THE GROTTTO

CL – Choral – Vocal & Instrumental

Comp: Sergey Ivanovich TANEYEV

Lyr: A. MAIKOV

Perf: THE VALERY RYBIN MALE CHOIR

Vladimir Mararov *or* Serguei Zaitsev (tenor)

Yuri Tsyganok (baritone)

Serguei Kaznatcheiev (bass)

Evgueni Talisman (piano)

Choirmaster: Valery Rybin

Prod. Co: La Chant du Monde

Rec. Loc: Moscou Conservatory

Rec. Date: Feb. 1993

Liner Notes: Ludmila Korabelnikova (English trans.: Derek Yeld)

Time: 3:01

CD: SERGEY TANEYEV – CHORUS FOR MEN'S VOICES

La Chant du Monde LCD 288 074 (Tk 17)

Notes: Taneyev was the first Russian composer to introduce contemporary poetry, that of the Symbolists, into vocal music. A male trio sings this romantic air in Russian with much operatic drama –

I awaited you in the grotto,
as agreed, but in vain;
The daylight faded,
the poplars drowsed.
The moon rose brightly
and then declined,
and Cephalus' beloved



Sergey TANEYEV

scattered from her tresses
 gilded beads of pearls and opals
 over the blue valleys.
 You did not come...

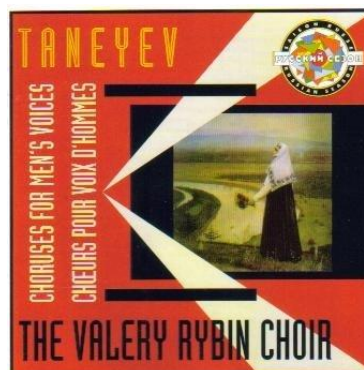
The grotto mentioned here is no doubt one of the many garden grottos that were very much in fashion throughout Europe from the 16th to the 19th centuries. (See also under Contemporary Art Music – Piano – *In the Floral Garden*)

Cephalus, who was married to Procris, refused the love of Aurora, the Goddess of Dawn, who in turn, to get revenge, made him jealous of his wife.

Sergei Taneyev also wrote a song entitled *Stalaktity* (*Stalactites*) for voice and piano (see below).

Ref: Sergei Taneyev, Bio, [Wikipedia](#)

The Valery Rybin Male Choir, Sergey Taneyev CD, [swapacc](#)



CL-LY6 France 2006

STALAKTITY (LES STALACTITES)

CL – Poetry – Vocal & Instrumental

Mus: Sergey Ivanovich TANEYEV (LY-CL3)

Lyr: ELLIS [aka. Lev L'vovich KOBYLINSKY] Based on the French poem by René-François SULLY-PRUDHOMME

Perf: Ekaterina **SEMENTCHUK** (mezzo-soprano)
 Larissa GERGIEVA (piano)

Prod. Co: Harmonia Mundi

Liner Notes:

Time: 4:21

CD: MÉLODIES RUSSE – RUSSIAN SONGS

Harmonia Mundi 911881 (Tk 9)

Notes: This art music song originally titled in Russian, “Сталактиты,” was composed in 1908. The lyrics were translated by Lev L'vovich Kobylinsky from the French poem, “Les stalactites,” written by René-François Sully-Prudhomme (see LY-CL3). This four stanza poem first appeared in Sully-Prudhomme’s collection, *Les Solitudes*, in 1867.

The first two stanzas are given here in French and English. For the Russian you are referred to the section – Classical Music Lyrics.

J'aime les grottes où la torche
 Ensablante une épaisse nuit,
 Où l'écho fait, de porche en porche,
 Un grand soupir du moindre bruit.

I love the caves where the torch
 Bloody in a thick night,
 Where the echo sounds from entrance to entrance,
 A great sigh of the slightest sound.



Les stalactites à la voûte
 Pendent en pleurs pétrifiés
 Dont l'humidité, goutte à goutte,
 Tombe lentement à mes pieds.

The stalactites in the vault
 Hang in petrified tears
 Whose humidity, drop by drop,
 Slowly falls at my feet.

“Russian-born mezzo-soprano Ekaterina Sementchuk’s voice may at first seem too big, too strong, and too unyielding to be effective, much less beautiful. But after a song or two on her debut disc of Russian songs on Harmonia Mundi, her voice seems just the right size for her passion, just the right strength for her repertoire, and just the right temperament for her interpretations... And how else should she sing Taneyev’s ‘Stalactites’ if not with a voice as unyielding as the stones the lyrics describe?” (Leonard 2014)

SULLY-PRUDHOMME

This work is available as performed on piano, violin, flute, or sung by several other artists on CD albums that were released well after 2005 (see [classicalarchives](#) & [Allmusic](#)).

Ref: Ezust, Emily 2008, *Stalaktity* (Les stalactites), Lyrics in French & Russian, [recmusic](#)



Leonard, James 2014, Russian Songs, Review, [Allmusic](#)
Mélodies Russe – Russian Songs CD, [Allmusic](#) (◀AUDIO SAMPLE)
Stalaktity (Les stalactites), Mélodies Russe – Russian Songs CD, [Amazon](#) (◀AUDIO SAMPLE)
Sully-Prudhomme, Bio (in French), [Wikipedia](#)

caveinspiredmusic.com