

The Vocal and Choral Music of Lionel Daunais (1902-1982)

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Introduction

As a conductor, choral singer and soloist, I have long admired and enjoyed performing the music of Montreal-born composer Lionel Daunais and consider him to be one of Quebec's best-kept secrets. The main purpose of this paper is to acquaint the international music community with Daunais's vocal and choral music in the hopes that it will be performed more often outside of Quebec. In the course of the research for the paper, a second purpose emerged: that of compiling a complete list of works, as no such list currently exists.

A Multi-faceted Career Begins

The many-talented (Noël Ferdinand) Lionel Daunais was born in Montreal on December 31, 1902. Born into a large family with a musical tradition,¹ he sang in the local church choir as a boy. In an interview published in the *The Canadian Composer* (Rudel-Tessier, 1965), Daunais said he was inspired to become a musician when he read that pianist Léo-Pol Morin had won the coveted Prix d'Europe.² Daunais was 10 at the time, and did not seriously think he could have a career in music. In fact, he took his first singing lesson at the age of 19, but still had no serious thoughts about earning his living as a musician. "I just went to Céline Marier because my sister was taking lessons with her," he said in the interview (Rudel-Tessier, 1965, p.8).

He continued his vocal studies with Marier and soon started studying harmony and composition with Oscar O'Brien. A mere two years later, in 1923, his appealing baritone voice earned him first prize in the Montreal Musical Festival, organized by the Metropolitan Choral Society, and in 1926, he won the prestigious Prix d'Europe himself. He had already made his recital and operatic debuts that same year, and used the scholarship to further his studies in Paris, studying stage direction with Émile Marcellin of the Opéra-Comique, but also nurturing his interest in composition by studying counterpoint with Darius Milhaud. It was the beginning of what was to be a multi-faceted career as a singer, composer, lyricist, stage director and producer, writer and broadcaster.

From Paris, Daunais headed off to sing for the Algiers opera. He spent only one year with the company, but sang 23 leading roles in that one season. He returned to Montreal in 1930, singing in concerts, festivals and operas, including the role of Champlain in Healey Willan's 1928 opera *L'Ordre du Bon Temps / The Order of Good Cheer*. For the next five years, he also sang on a regular basis with the Société canadienne d'opérette in Montreal. Had he done nothing but sing, he would likely have had a very successful career. He was soon to begin, however, a musical collaboration which would make him a much-loved stage and radio star for the next four decades.

A Shining Light on the Quebec Music Scene

In 1932, Daunais was asked to take over the leadership of the Trio lyrique, founded several months earlier by Désiré Defau (Pagé, 1979). Singing baritone in the group made up of Acadian-born contralto Anna Malenfant, tenor Ludovic Huot (replaced in 1936 by Jules Jacob) and pianist/arranger Allan McIver, 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). Some of the Trio lyrique, Daunais and Malenfant radio and concert performances are captured on a series of three LPs produced by the SNE label in 1984, as well as on a five-CD set produced by the now defunct Fonovox label in 1997.

Parallel to his work with the Trio lyrique, Daunais co-founded an opera/opera company called Les Variétés lyriques with fellow baritone and choral conductor Charles Goulet. From its establishment in 1936 to its closure in 1955, the company presented 71 operettas, 12 operas and one revue in 1,084 performances (Goulet, 1981). In 19 seasons at the Théâtre du Monument national in Montreal, the company offered young singers and established artists alike valuable performing experience at home. Among the Canadian singers who made their stage debut with Les Variétés lyriques were Pierrette Alarie and Léopold Simoneau, Louis Quilico, André Turp and Richard Verreau (Goulet, 1981). In addition to his substantial work as a stage director and producer, Daunais sang in 813 performances.

In the late 1950s and throughout the 1960s, Daunais worked on numerous televised opera and operetta broadcasts for Radio-Canada, adapting and directing stage works for the relatively new medium. From 1966 to 1970, he taught at the Conservatoire de musique du Québec. Throughout the 1970s, he taught privately, served on music juries and continued to compose and arrange. He made his last recording in 1974 at the age of 72. Montreal choral conductor Jean-Paul Desjardins, who worked with Daunais for some concerts in the late 1970s, notes that his baritone voice was still in fine shape in his later years (Desjardins, interview, 2001).

Daunais was awarded the Silver Medal, Bene Merenti de Patria, by the St-Jean-Baptiste Society in 1965 for his outstanding contribution to Quebec culture. Other honours followed: a medal from the Canadian Music Council in 1972, the Calixa-Lavallée music prize in 1977, the Order of Canada in 1978 and the Denise-Pelletier Prize in 1982 (awarded posthumously). In 1971, Radio-Canada broadcast a series of 13 radio shows devoted to his compositions.

Lionel Daunais died in Montreal on July 18, 1982, several months before his 80th birthday.

Vocal Music

As exceptional as his stage and radio career was, Daunais's greatest legacy to Quebec's musical life was as a composer. He wrote more than 200 songs for solo voice and piano, some of which were published in the 1950s and 1970s by Ed. (Edmond) Archambault. Many,

however, remain unpublished.³ With very few exceptions, the texts, written by Daunais himself or by French or Quebec poets, are in French. As a lyricist, he was inspired by the French folk tradition, medieval troubadours and the great poets of the 19th century. There are a few sacred works, but his compositions are predominantly settings of secular texts. Often performed by the composer himself and by his colleague Malenfant, the songs are mostly in a medium range suitable for baritone and mezzo/alto voices, although they can be successfully sung by tenors and sopranos, as a recent recording by soprano Chantal Lavigne attests.

Among his published and best-known songs are *Le Petit chien de laine*, *Chanson du maître cordonnier*, which won the first prize in the 1948 Marly-Polydor competition in Montreal, *Aglaré*, which was a huge success in France as performed by cabaret singer Josette France who changed her name to Aglaé,⁴ *Les Patates* and *La Tourtière*. Next to these lighter, humorous songs are great melodies such as those found in the cycle *Cinq poèmes d'Éloi de Grandmont* (five poems by Quebec poet Éloi de Grandmont) and *L'amour de moi*. Daunais's wit is most apparent in two song cycles published in 1974, *Fantaisie dans tous les tons* (Fantasy in Many Hues) and *Sept épitaphes plaisantes* (Seven Pleasant Epitaphs). Here 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. On becoming acquainted with Daunais's music, Francis Poulenc once remarked, "There is often a comical streak in your music, and if ever someone remarks on it, do not blush; it is a rare gift" (Sénart, 1984, liner notes SNE-512).

In addition to his original works, Daunais arranged some 70 folk songs for voice and piano, virtually all unpublished. Many of these were performed in concerts and on the radio by Daunais himself, by the Trio lyrique or by Anna Malenfant. He also arranged some of Malenfant's songs⁵ inspired by her Acadian heritage, several of which were published by Archambault. Daunais's choral settings of some of these same folk song arrangements for solo voice, such as *Au cabaret*, *Les Filles de St-Constant* and *Nanette*, have been published (Alliance des chorales du Québec, 2000).

Choral Music

Daunais's compositions include some of the finest choral music ever written in Quebec. Perhaps the best of these is an SATB a cappella setting of six poems by the great French poet Guillaume Apollinaire (*Six poèmes de Guillaume Apollinaire*, Alliance des chorales du Québec, 1977). His sensitive and imaginative setting of the words exemplify how important the communication of text was to him. Both Jean-François Sénart, the conductor to whom the Apollinaire songs are dedicated, and Jean-Paul Desjardins attest to the importance that Daunais's accorded to the communication of the poetry (Sénart, 1984, liner notes; Desjardins, 2001, interview). One of these Apollinaire settings, *Le Pont Mirabeau*, has been widely performed in Quebec and is one of the few Daunais pieces to have been performed outside of the province.

Another Daunais work frequently performed by Quebec ensembles is a set of six short pieces entitled *Figures de danse* (Alliance des chorales du Québec, 1975). Written for SATB choir with piano, this 10-minute work is a series of serio-comic tales of the fates of several dancers and circus performers. It has been successfully performed by many a chamber choir and community chorus and deserves wider play. Although not as widely known as the above-

mentioned works, *Refrains court-vertus* (literally, short-skirted refrains) for SATB choir or quartet and piano (Ms., CMC) is a series of 12 short pieces in an equally comic vein.

Some of Daunais's choral pieces are choral settings of his own original songs, including his most popular pieces such as *Le Petit chien gris*, *Le Petit chien de laine*, *Monsieur Noé*, *La Tourtière* and *Les Patates*, all published by Archambault in the 1950s at the height of his popularity and fame with the Trio lyrique. Other choral works were published in the 1970s and 1980s by the Alliance des chorales du Québec, Quebec's choral federation. Among his unpublished manuscripts are a *Missa brevis (Messe en Do)* for men's voices and a choral setting of his song cycle, *Fantaisie dans tous les tons* (for SATB a cappella).

Rounding out Daunais's choral works are arrangements of folk songs, some 30 in all. Some of the most noteworthy among the published arrangements are *Depuis l'aurore du jour*, *Et moi je m'en passe*, *Je le mène bien mon dévidoi* and *Le Merle*.

Songs for Children

Daunais's wit and humour also shine through in the 24 songs for children found in two published collections, *En roulant ma boule* (10 songs for unison voices and piano) and *Turlurette 2* (14 songs for unison voices and piano), some of which are also published separately (e.g., *Le Petit chien gris*). Never condescending, musically or text-wise, these short pieces are eminently suitable for junior choirs and classroom singing. In the preface to *Turlurette 2*, Daunais wrote:

When I write songs for children, I always think of the remark by the late Dr. Penfield who willingly said, "Never hesitate to challenge the imagination of children; they are always more intelligent than you think." Give it a try: read the texts of these songs to your children, without the music, and you will see their faces light up. They understand everything. You think you are subtle, but they are even more so. (Preface to *Turlurette 2* [Alliance des chorales du Québec, 1978]).⁶

The subject matter of the pieces range from amusing animals and squeaky new shoes to daydreaming while in bed with the measles. These vignettes abound with plays on words and alliteration in the best Daunais style.

Conclusion

Lionel Daunais was one of Quebec's most prolific and imaginative composers and lyricists. For singers and conductors looking to expand their knowledge of Canadian repertoire, as well as French-language repertoire, and who would like to include more of it in their programming, here is a body of work well worth examining. It is my hope that this paper will have piqued the curiosity of performers who are unfamiliar with the work of Daunais and incite them to seek it out. In compiling the most complete list to date of the composer's works, I trust that finding the music, both published and unpublished, will have been made that much easier.

Author's note: At the end of the actual paper presentation, a 1991 recording of *Le Pont Mirabeau*, sung by the Tudor Singers of Montreal under the direction of Patrick Wedd, was played (CBC MVCD1039).

Appendix

Works by Lionel Daunais

Note: This list was compiled by consulting a variety of sources: sound recordings, the Canadian Music Centre, the catalogues of publishers Ed. Archambault and Alliance des chorales du Québec, as well as the Fonds Lionel Daunais housed at the Bibliothèque nationale du Québec in Montreal. To date, it is the most comprehensive list of works available. Titles are followed by voicing information, publication information and approximate timings where known. For original works, words and music are by Lionel Daunais unless otherwise noted.

* Denotes sacred works Ms. denotes manuscript n.d. denotes no date

Vocal - Original Works (Mélodies)

All songs are written for medium voice and piano, unless otherwise noted.

- À quoi bon rêver (Text: Alfred Desrochers) (Archambault, 1936)
À l'heure du thé (Text: Léonard Forest) (Ms., 1973)
À ma cousine (Text: Tristan Klingsor) (Ms., n.d.)
À Montréal (en l'an quarante) (Ms., n.d.) (2:51)
Adieu, L' (Text: Jean-Marc Bernard) (Ms., 1933)
Adieu aux électeurs, L' (Ms., n.d.)
Aglaré ou L'amour (Éditions Comufra, 1953) (2:18)
Ah! J'dis pas, Nicolas (Ms., n.d.)
Ah! La vie (Ms., n.d.)
Amour, L' (Text: Paul Fort) (Ms., 1927)
Amour de moi, L' (Archambault, 1974) (2:05)
Amour, amour (Ms., 1972) (1:24)
Astronome, L' (Text: Frantz Toussaint) (Ms., n.d.) (1:29)
Au pied de cet autel* ((Cantique pour mariage) (Ms., n.d.)
Au temps des lilas (Text: Jean Gillet) (Ms., n.d.)
Baisse-toi, montagne (d'après un air populaire du Limousin) (Ms., n.d.) (1:39)
Ballade de Joseph-Anthime Snobviasky, La (Ms., n.d.)
Ballade du Frère Lubin (Text: Clément Marot) (Ms., n.d.)
Belle hirondelle (Ms., n.d.)
Beaux yeux clairs, Les (Text: André Rivoire) (Ms., 1936) (1:56)
Berceuse esquimaude (Ms., 1939) (3:00)
Billet triste (Text: Marc Varenne) (Ms., 1936)
Bleu (Archambault, 1957)
Bonne vieille (Ms., n.d.)
Bourrasque (Text: Robert Choquette) (Ms., 1934) (orchestral parts)
Canons du Château de Ramezay, Les (Archambault, 1957)
Ça suffit pour mon bonheur (Ms., n.d.)
Célibataire, Le (Ms., n.d.) (3:01)
Ce soir (Ms., 1935)
C'est pas vrai (Text: Marie Joséphe) (Ms., n.d.)
Chanson de ma mie (Archambault)

- Chanson de Mathilda (Archambault, 1954) (3:55)
 Chanson des amours perdues (3:34)
 Chanson du gars heureux (Archambault, 1954) (2:22)
 Chanson du Maître cordonnier (Archambault, 1954) (2:41)
 Chanson inédite (Ms., n.d.)
 Chanson piquante (Deux puces) (Ms., n.d.)
 Chanson pour vous (Ms., n.d.)
 Chansons de notre âme, Les (Text: Henry Deyglun) (Archambault, 1939)
 Chansons pour ma Mie (Text: Jean Gillet) (Archambault, 1939) (3:03)
 Chanteur de charme, Le (Archambault, 1957)
 Chapeau perdu (Éditions Comufra, 1953)
 Chef d'oeuvre de la création, Le (Ms., n.d.)
 Ch't'em!! (Ms., n.d.)
 Chien de Jean de Nivelles, Le (Text: Tristan Klingsor) (2:02)
 Cinq et trois font huit (Archambault, 1957)
 Citadin, Le (Ms., n.d.)
 Compte de Gruyère (Ms., n.d.)
 Conseils d'usage, Les (Archambault, 1957)
 Coeur oublieux, Le (Text: Boileau) (Ms., 1938)
 Croix, Les (Text: Jean Gillet) (Ms., n.d.)
 Dame à la poire, La (1972) (Archambault, 1974) (2:00)
 Demoiselle de Verchères, La (Ms., n.d.)
 Diable dans la nuit, Le (Text: Paul Fort) (Ms., 1940) (0:47)
 Dit de Bergerot, Le (Text: Paul Fort) (Ms., n.d.) (2:12)
 Douce chose, La (Ms., n.d.)
 Doute (Ms., 1929)
 Duo du clin d'oeil (Ms., 1950)
 Écureuil, L' (Ms., 1937)
 Eh Vogue la galère (Ms., n.d.) (Note: inscription reads "to be sung at a 'stag' for a forewarned audience only; please forewarn them")
 Éléphant, L' (Ms., n.d.)
 En le beau jardin de France (Text: René-Paul Groffe) (Ms., 1935)
 En patinant (Ms., n.d.)
 En revenant de Saint-Martin (Text: Paul Fort) (Ms., 1950)
 Épouse châtiée, L' (Text: Paul Fort) (Ms., 1938) (3:15)
 Ermitage, L' (Text: Paul Fort) (Ms., 1931)
 Évocation (Text: Jean Richepin) (Ms., 1936)
 Flair du constable, Le (2:58)
 Garçon indifférent (duet) (Ms., n.d.)
 Grand-mère (Ms., n.d.)
 Il habite mon coeur (Ms., 1941; orchestral parts)
 Il y'a toi, ma jolie! (Ms., n.d.)
 Il y avait une montagne (légende indienne) (Text: Laurent Tremblay) (Ms., no date)
 In-né-mi né-maille (Ms., n.d.)
 In'tanouiche in'tanaga (Archambault, 1954) (3:05)
 Invités, Les (Ms., n.d.)
 J'ai besoin de toi (Text: Jacques Bourgeois) (Ms.) (3:12)
 J'ai brûlé vos lettres d'amour (Text: Corinne Simon) (Ms., 1935)
 J'ai l'oeil (Ms., 1939)
 J'aime Emme et Emma m'aime (Text: Jean Cyr) (Ms., n.d.)

- J'ai perdu ma flûte (Ms., n.d.)
Jaloux, Le (Ms., n.d.)
Jan-Jan (Text: Clément Marot) (Ms., n.d.)
Jeune fille à l'étang, La (Archambault, 1974) (2:37)
Je vous salue Marie* (Text: trad.) (Ms., n.d.)
Journée du Chrétien, La* (Ms., n.d.)
Just for Fun (Ms., 1927)
Lamento (Text: old Italian poem) (Ms., 1936)
Larmes, Les (Ms.) (1929) (2:00)
Lettre du capitaine (Ms., n.d.)
Litanie profane (Ms., n.d.)
Madame LaColle (Ms., n.d.)
M'Adorée (Ms., n.d.)
Ma femme est morte! (Text: 16th c.) (Ms., n.d.)
Maître Lucas (Ms., n.d.)
Ma Lisette (written with Vincent d'Indy) (with flute or oboe obbligato) (Ms., n.d.)
Maman lapin et papa lapin (Archambault, 1954)
Marche! Marche! (Ms., 1945)
Marie Hop-la (Ms., n.d.)
Mari malade, Le (Ms., n.d.) (3:23)
Mea culpa (Ms., n.d.)
Meilleures amours, Les (Ms., 1928)
Mille-pattes, Le (Archambault, 1958)
Miroir, Le (Text: Robet Choquette) (1:17)
Mon coeur est en voyage (Ms., n.d.)
Mon coeur est un aieül (Text: Alfred Desrochers) (Ms., 1936) (3:30)
Mon coeur, qu'est-ce que tu faisais? (Text: Marie Noël) (Ms., 1938)
Mon doux Jésus* (Ms., n.d.)
Mon père veut qu'i me marie (Ms., n.d.)
Monsieur de Frontenac (Archambault, 1957) (2:25)
Monsieur de Popanlaire (Ms., n.d.)
Monsieur le Curé (Archambault, 1954) (2:26)
Monsieur Noé (Archambault, 1954)
Nitchevo and Le Miroir (Text: Robert Choquette) (Ms., n.d.)
Notre Père* (Text: trad.) (Ms., n.d.)
Nous nous aimerons tant (Text: Francis Jammes) (Ms., n.d.)
Nouveau marié, Le (Ms., n.d.)
Odile (Text: Jean Cocteau) (Ms., n.d.)
Offrande (Ms., 1936)
Old Pete's Lament (Text: J.V.A. Weaver) (Ms., 1935) (Note: inscription reads "as sung by Mr. Lawrence Tibbett at the St-Denis Theatre")
Original, L' (Text: Anatole Bohémien) (Ms., 1950) (1:55)
Où sont nos amoureuses? (Text: Gérard de Nerval) (Ms., 1956)
Paris angelicus* (Text: trad.) (Ms., n.d.)
Pantalon long, Le (Archambault, 1954)
Patates, Les (Archambault, 1954)
Pédigree (Ms. n.d.)
Perceurs de coffres-forts, Les (Éditions Saci, 1950)
Perroquet, Le (1:28)
Petit chien de laine, Le (Archambault, 1954) (2:45)

- Petit Jacasson (Ms., n.d.)
 Petit pois du gâteau des Rois, Le (Ms., n.d.)
 Petit Prince, Le (Ms., n.d.)
 Petit Saumon, Le (after an idea from Gratien Gélinas) (Ms., n.d.)
 Petite Lampe à l'huile, La (Archambault, 1951)
 Petites maisons de bois, Les (Text: Jean Gillet) (Ms., 1937)
 Phénomènes à Papa, Les (Ms., n.d.)
 Philippe Le Bègue (Ms., 1948)
 Pie Jesu* (Ms., n.d.)
 Pingouin, Le (Archambault, 1974)
 Pipaleau (Ms., n.d.)
 Pique-assiette, Le (with Cuvillier) (Ms., n.d.)
 Plus beau moment du jour, Le (Text: André de Badet) (Ms., 1935)
 Poème Hindou (Ms., n.d.)
 Porc-épic (Ms., n.d.)
 Poulet, Le (Text: Abel Bonnard), (Ms., n.d.)
 Pour qui se meurt l'Oiseau (Ms., 1971) (1:47)
 Prière à la nuit qui vient* (Text: anon.) (Ms., n.d.)
 Prière à l'enfant Jésus (pour la paix)* (Text: from a trad. Romanian song) (Ms., n.d.)
 Prière de l'homme heureux* (Ms., 1963) (2:20)
 Prime Bérubé (Archambault, 1957)
 Prime le Faraud (Ms., n.d.)
 Prions pour lui (Ms., n.d.)
 Pucés savantes, Les (Ms., n.d.)
 Quand on ne sait pas (Ns., n.d.)
 Quand un gars va dans l'Ungava (Ms., n.d.)
 Rédaction française (Ms., n.d.)
 Rejeton, Le (1960) (Archambault, 1974) (2:00)
 Remords, Les (Ms., n.d.)
 Révoltés, Les (Ms., n.d.)
 Ris donc d'elle (Text: Laurette Larocqu-Auger) (Ms., 1938)
 Ronde (Text: Marie Noël) (Ms., 1940)
 Ronde autour du monde, La (Ms., n.d.)
 Ronde de la vieille (Éditions musicales La Bonne Chanson, 1963)
 Sacristain, Le (2:07)
 S'il vous plaît vendre vos baisers (Text: Charles d'Orléans) (Ms., n.d.)
 Si les oiseaux savaient ma peine (Text: Jean Gillet) (Ms., n.d.)
 Simone ou Les feuilles mortes (Text: Rémi de Gourmont) (3:25)
 Sous les branches (Text: André Rivoire) (Ms., 1938)
 Souvenez-vous* (Text: trad., hymn from Languedoc) (Ms., 1977)
 Tarte, La (Ms., n.d.)
 T'as pas hontel (Archambault, 1957)
 Théo (Text: René Kerdyk) (Ms., 1934)
 Tourtière, La (Archambault, 1954) (3:03)
 Transports en commun (Ms., n.d.)
 Trois flocons de neige (Archambault, 1957) (2:53)
 Tu m'as fermé les yeux (for soprano) (Text: André Rivoire) (Ms., 1935)
 Tu n'as pas fermé les yeux (Text: André Rivoire) (Ms., 1935)
 Un bel amour (Archambault, 1957)
 Un et deux et trois (Ms., n.d.)

Une chanson (Ms., n.d.)
Une jeune fille parle (Text: Jean Moréas) (Ms., n.d.)
Une petite chandelle (Ms., n.d.)
Valet de Nicoles, Le (Ms., n.d.)
Valse pour Ernestine (Ms., n.d.)
Vent des forêts, Le (Text: Paul Fort) (Ms., n.d.)
Veste de cuir (Ms., n.d.)
Vieux Don Juan, Le (1973) (Archambault, 1974) (1:00)
Voici qu'un jour (1970) (Archambault, 1974) (3:00)
Voyage de noces, Le (Éditions Saci, 1957)
Woupl Farlatine (Archambault, 1957)
Your Eyes Have Told Me So (Ms., n.d.)

Vocal - Song cycles (voice and piano)

Cinq poèmes d'Éloi de Grandmont (Text: Éloi de Grandmont) (Archambault, 1974) (9:16)

- Les mots d'amour
- Le chasseur
- Relation de voyage
- Chanson d'amour
- Doux temps

Deux poèmes de Paul Éluard (Text: Paul Éluard) (Ms., 1973) (2:33)

- Tout à perdre (1:33)
- Le front aux vitres (1:00)

Fantaisie dans tous les tons (Ms., 1952) (Archambault, 1974) (16:00) (also for SATB a cappella, Ms., n.d.)

- Rose
- Jaune
- Carreauté
- Noir
- Vert
- Blanc
- Brun
- Gris
- Rayé
- Mauve

Sept épitaphes plaisantes (Ms., 1951) (Archambault, 1974) (6:26)

- Sur la tombe de Tristan
- Sur la tombe d'Achille
- Sur la tombe de belle-maman
- Sur la tombe d'un dictateur
- Sur la tombe d'Ernestine
- In Memoriam
- Sur la tombe de Béatrice

Vocal - Songs for children

En roulant ma boule : dix chansons pour les enfants (unison/piano)

(Archambault, 1959. Reprinted by Alliance des chorales du Québec, 1991, with the permission of Ed. Archambault.)

- Vot' p'tit chien, madame
- La rateau
- La girafe

- La brouette du jardinier
 - Le cercle de couture
 - Une petite chandelle
 - L'inondation
 - Sautons sur la carreau
 - La drôle de chose
 - Les semelles
- Turlurette 2 : 14 chansons à l'unisson (unison/piano) (Alliance des chorales du Québec, 1978)*
- La rougeole
 - Grand-père
 - Le kangouroucoq
 - J'ai un beau château
 - Grand'mère et le moustique
 - Les petits moineaux
 - Le petit chien gris
 - Le marteau
 - Le tournevis
 - La tortue
 - Les mitaines mitées
 - La girouette
 - La scie gourmande
 - Le chapelier (Text: René Chalupt)
- Costauds de la rondelle, Les (unison and piano) (Ms., n.d.)

Vocal - Folksong and song arrangements with piano accompaniment

- À la claire fontaine (Ms., n.d.)
 À la volette (Ms., n.d.)
 À St-Malo (Ms., n.d.)
 Ah! mon beau château (1:35)
 Armailli du Moléson, L' (Chanson suisse collected by G. Doret) (Ms., n.d.)
 At the Cry of the (First) Bird (5:07)
 Au cabaret (Ms., 1962)
 Belle a pris l'épée, La (Ms., n.d.)
 Belle Française (Ms., n.d.)
 Bobo d'la fille (Ms., n.d.)
 Bon Roi Dagobert, Le (Text: Renée Cossette) (Ms., n.d.) (2:49)
 Bonhomme, bonhomme (Ms., n.d.)
 Bonne fête (Text: Renée Cossette) (Ms., n.d.) (1:54)
 Boum Badi Boum (Ms., n.d.)
 Cadet Rousselle (Ms., n.d.)
 Compère Guilleri (Ms., n.d.)
 Dans les Haubans (Ms., n.d.)
 Dans Paris y'a t'une brune (Ms., n.d.)
 Dans tous les cantons (Ms., n.d.)
 Dans un p'tit bois (Ms., n.d.)
 Deux gendarmes, Les ou "Pandace et son brigadier" (Vieille chanson française de Gustave Nadon) (Ms., n.d.)
 En montant la rivière (Ms., n.d.)
 Entre le boeuf et l'âne (Ms., n.d.)
 Et moi je m'en fouiyais (Ms., n.d.)

Filez, filez ô mon navire (Ms., n.s.)
Fille de notre voisin, La (Ms., n.d.)
Filles de St-Constant, Les (2:23)
Fils du Roy (Ms., n.d.)
Grand-monde (Ms., n.d.)
Grand-Père (2:29)
Guignolée, La (Ms., 1946)
Il était une bergère (Ms., n.d.)
Il pleut bergère (Ms., n.d.)
Isabeau s'y promène (Ms., n.d.)
J'ai du bon tabac (1:11)
J'ai perdu le do (2:13)
Je sais un chant d'amour (Ms., n.d.)
Jeannette (Ms., n.d.)
Joli vent, Le (Ms., n.d.)
La poulette à Colin (2:33)
Là-bas sur ces montagnes (Ms., n.d.)
Las! Je n'irai plus (Text: 16th c.) (Ms., n.d.)
Marguerite s'en va-t-au bois (3:16)
Marie Calumet (Ms., n.d.)
Marie Picard (Le Couvre-Feu) (1:25)
Mère Michel (Ms., n.d.)
Mie tant aimée, La (Ms., n.d.)
Nanette (Ms., no date)
Ne pleure pas Jeannette (Ms., n.d.)
Où vas-tu bonne vieille? (Ms., n.d.)
Perdriole, La (Ms., n.d.)
Petit navire (Ms., n.d.)
Petit Rocher (Ms., 1936)
Petit souris grise (New text by Renée Cossette) (Ms., n.d.)
P'tit Jean ou La Famille Latour (Ms., n.d.)
Poulette Grise, La (Ms., n.d.)
Raftsmen, Les (Ms., n.d.)
Ram'nez vos moutons (Ms., n.d.)
Sainte-Marguerite (Ms., n.d.)
Sainte-Vierge s'en va en chantant (Ms., n.d.)
Savez-vous planter des choux (Ms., n.d.)
Semaine de la mariée (Ms., n.d.)
Souliers de l'avocat, Les (Ms., n.d.)
Sur le pont d'Avignon (Ms., n.d.)
Surveillance de mes noces, La (Ms., n.d.)
Trop bel homme, Le (Ms., n.d.)
Trop me regardez ma mie (Ms., n.d.)
Virginie (Ms., n.d.)
Youpe youpe sur la rivière (Ms., n.d.)
Zigeuzon Cotillon (Ms., n.d.)

Vocal - Arrangements of Songs by Anna Malenfant

Chansons d'Acadie (writing under the pseudonym Marie Lebrun) (Archambault, 1955)

- Acadie, doux pays

- Deux larmes, Les
- Marchand de rêves, Le
- Mon coeur m' dit
- Pour ton retour
- Petit canard noir, Le
- Rossignol, Rossignolet
- Rossignolet voyageur (4:40)
- Sagouine, La (Ms., n.d.)
- Saute crapaud (Ms., n.d.)
- Si tu voulais ma mie

Dans chaque pays (Ms., n.d.)

Danse du Pays d'en haut (Ms., n.d.)

Grange du curé (Ms., n.d.)

Jardin de mon père (Ms., n.d.)

Oncle Bastien, L' (Ms., n.d.)

Ours et le beau garçon, L' (Ms., n.d.)

Trois jours, trois nuits (Ms., n.d.)

Un deux et trois (Ms., n.d.)

Choral - Original works

Au joli mois de mai (SATB and piano) (Alliance des chorales, 1984) (also: SAT and piano, Ms., n.d.)

Bonsoir mon ami (SAT a cappella) (Ms., n. d.)

Brouette du jardinier (SATB a cappella) (Ms., n.d.)

Cercle de couture (equal voices) (Ms., n.d.)

Chameau, Le (SATB a cappella) (Ms., n.d.)

Cher Abbé Bélus (SATB and piano) (Ms., n.d.)

Choeur des Rendez-vous (Text: Paul Fort) (SATB a cappella) (Ms., 1949)

Cor Jesu* (TTB a cappella) (Ms., n.d.)

Dis-mois Jeannette (SAT and piano) (Ms., n. d.)

Dispute, La (Text: Marie Vancalys & Lionel Daumais) (SATB a cappella) (Ms./CMC, no date)

Écureuil, L' (Suite "Bestifolages") (SATB a cappella) (Ms., 1936)

En revenant de St-Martin (Text: Paul Fort) (SATB a cappella) (Archambault)

Faites-moi z'un homme sans tête (SATB a cappella) (Ms., n.d.)

Figures de danse (SATB and piano) (Alliance des chorales du Québec, 1975) (8:50)

- Pas grave
- Jetés-battus
- Grand Écart
- Adagio
- Bayadère
- Maryse and partner

"Firefly" Chanson du petit âne (SATB with solo a cappella) (Ms., 1941)

Flair du constable, Le (TTBB a cappella) (Ms., n.d.) (2:58)

Grand Deuil (TTBB a cappella) (Ms., 1973) (also: SATB a cappella, Ms., n.d.)

Hareng Saur, Le (Text: Charles Cros) (SATB a cappella) (Alliance des chorales, 1984) (also: TTBB, Ms., n.d.)

Hirondelle, L' (Text: Pierre Ronsard) (SATB and piano; also SAT/SAB a cappella) (Ms., n. d.)

J'ai des hivers qui bercent (Text: Léonard Forest) (SSTBB and piano) (Alliance des chorales, 1984)

Jeune fille à l'étang, La (SATB cappella) (Ms., no date)

Jeux de cordes (SATB a cappella or with piano or string orchestra) (Ms., 1974)

Marche militaire pour tuer le temps (SATB a cappella) (Alliance des chorales, 1984)

- Messe en do* (TTBB with solo and piano or organ) (Ms./CMC, n.d.)
 Mon coeur saigne (TTBB with solo a cappella) (Ms. n.d.)
 Monsieur le curé (SATB a cappella) (Archambault, 1955)
 Monsieur Noé (SATB a cappella) (Archambault, 1955)
 Nouveau marié, Le (SATB a cappella) (Ms., n. d.)
 Patates, Les (SATB a cappella) (Archambault) (also: arr. Richard Ducas, SATB and piano, Alliance des chorales)
 Perroquet, Le (SATB a cappella) (Ms., n.d.)
 Petit chien de laine, Le (SSA a cappella) (Ms., n.d.) (2:45)
 Petit chien gris, Le (1958) (SATB a cappella) (Archambault, 1958)
 Philharmoniq' de St-Flan Flan, La (SATB a cappella) (Ms., 1979)
 Plus on est de fous (Text: "1735") (SATB a cappella) (Ms., n.d.)
 Prise de bec (SATB a cappella) Ms., n.d.)
 Refrains court-vêtus (SATB choir or quartet and piano) (Ms. 1949, arr. for choir 1979)
 1) Jeunes gens
 2) Soeur UneTelle
 3) Taire! Taire!
 4) Ce cher abbé Bélus
 5) Quelle famille!
 6) Le bel Alexis
 7) Marquise!
 8) Sur la «Main»
 9) Titi
 10) A Constantinople
 11) Abélard
 12) L'innocente
 Relation de voyage (Text: Éloi de Grandmont) (SATB a cappella) (Ms., 1981)
 Ris donc d'elle (Text: Laurette Larocqu-Auger) (SATB cappella), Ms., n.d.)
 Si tu voulais ma mie (Text: Anna Malenfant and Lionel Daunais) (3 settings: TTB a cappella, SSA a cappella, SSATTB cappella) (Ms., n.d.)
 Six poèmes de Guillaume Apollinaire (SATB a cappella) (Alliance des chorales du Québec, 1977)
 • La Carpe
 • Mutation
 • Le Pont Mirabeau (3:19)
 • As-tu connu Guy?
 • Le Serpent
 • L'écrevisse (1:50)
 Souvenez-vous* (Text: anon.) (SATB and piano) (Ms., n.d.)
 Tic Tac To (SATB a cappella; also: SSA a cappella) (Ms., n.d.)
 Tortue, La (SA and piano) (Ms., n.d.)
 Tourtière, La (SATB and piano) (Ms., 1951) (also: arr. Richard Ducas, SATB/piano, Alliance des chorales) (3:00)
 Vertu, La (SATB a cappella) (Ms., n.d.)
 Voici qu'un jour (SATB a cappella) (Ms., n.d.)
- Choral - Folksong arrangements**
 Ah! qui me passera le bois? (SATB a cappella) (Ms., n.d.)
 Alouette! (ATB and piano) (Ms., 1939)
 Alouette chanta le jour, L' (SATB) (Archambault, 1955)
 Apprenti pastouriau, L' (SATB a cappella) (Archambault, 1955)

- At the Cry of the (First) Bird (SATB and piano) (Ms., n.d.)
 Au cabaret (SATB a cappella) (Archambault, 1957)
 Belle et les cavaliers barons, La (SATB a cappella) (Alliance des chorales du Québec, 1983)
 Bobo d'la fille (equal voices a cappella) (Ms., 1938)
 C'était une frégate (SATB a cappella) (Ms., n.d.)
 Depuis l'aurore du jour (SATB a cappella) (Alliance des chorales, 1975) (3:25)
 Et moi je m'en passe (SAT a cappella) (Alliance des chorales, n.d.)
 Filles de St-Constant, Les (SATBB a cappella, 1975) (Ms., 1975, Alliance des chorales, 1984)
 Je le mène bien mon dévidoil (SATB a cappella) (Archambault, 1958)
 J'entends le moulin (SATB a cappella) (Ms., n.d.)
 Maman, j'voudrais bien me marier (SATB a cappella; also: SATB and piano) (Ms., 1974)
 Marguerite s'en va-t-au-bois (SATB a cappella) (Ms., n. d.)
 Merle, Le (1957) (SATB a cappella, Ms. SATB and piano) (Archambault, 1957)
 Nanette (SATB a cappella) (Alliance des chorales, 1977) (also: SATB and piano, Ms., n.d.) (2:50)
 Ohé! Le vent (SATB a cappella) (Ms., n.d.)
 Perdriole (SATB a cappella) (Ms., n.d.)
 Petit couturier, Le (SATB a cappella) (Alliance des chorales)
 Petit mari, Le (SATB a cappella) (Ms., n.d.)
 Poule à Colin, La (SATB a cappella) (Ms., n.d.)
 Roule ta bosse (TTBB a cappella) (Alliance des chorales du Québec, 1975)
 Ste-Vierge aux cheveux pendants (SATB a cappella) (Ms., n.d.)
 Surveillance de mes noces (SATB and piano) (Ms., n.d.)
 Trois jeunes princesses (SATB a cappella) (Ms., n. d.)
 Trop bel homme (SAT a cappella) (Ms., n.d.)
 Trop me regardez ma mie (SAT a cappella) (Alliance des chorales, 1984)
 WoupiFarfatinel (SATB a cappella) (Ms., n. d.)

Choral - Song arrangements

- Acadie, mon doux pays (Text and music: Anna Malenfant) (SATB a cappella) (Ms., n.d.)
 Las! Je n'irai plus au bois (Text: 16th c.) (SATB and piano; SAT a cappella) (Ms., n.d.)
 Sage Demoiselle, La (G. Doret) (SATB a cappella) (Ms., n.d.)

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- Collections: Personal papers, scores and manuscripts of Lionel Daunais. Montreal. Bibliothèque nationale du Québec, Fonds Lionel Daunais, MSS-107.

Sound Recordings (listed by title)

- Anna Malenfant chante Lionel Daunais*. (1984). With Anna Malenfant (contralto), Janine Lachance (pianist), and Orchestre de Radio-Canada, conducted by Hector Gratton and Jean Deslauriers. Liner notes by Jean-François Sénart. SNE-511. (LP)
- Bestiaire*. (1990). With Christine Lemelin (mezzo-soprano), Réjean Coallier (pianist), and Orchestre des Jeunes du Québec, conducted by Michel Tabachnik. SNE-565-CD. (CD)
- Chansons de mon pays*. (1977). With Ensemble vocal Katimavik, conducted by André Beaumier, assisted by Jean-Paul Desjardins. SNE-502. (LP)
- D'Amour et de fantaisie*. (1974). With Lionel Daunais (baritone) and John Newmark (pianist). Select CC-15.087.
- Fantaisie dans tous les tons*. (2000). With Chantal Lavigne (soprano) and Anne-Lise Longuemare (pianist). ATMA Classique ALCD2 1016. (CD)
- Lionel Daunais*. (1997). *Série L'hommage de ses interprètes*, vol. 1, with Lionel Daunais (baritone), Le Trio Lyrique (L. Daunais, A. Malenfant, Ludovic Huot and Jules Jacob, tenors), Anna Malenfant (contralto), Janine Lachance (pianist), Allan McIver (pianist) and John Newmark (pianist). Fonovox Vox 7839-2. (5 CDs)
- Lionel Daunais chante Lionel Daunais*. (1984). With Lionel Daunais (baritone), John Newmark (pianist), and Janine Lachance (pianist). Liner notes by Jean-François Sénart. SNE-512. (LP)
- Oeuvres chorales du Québec/Choral Works of Quebec*. (1991). With the Tudor Singers of Montreal, conducted by Patrick Wedd. CBC MVCD1039. (CD)
- Suite et fougue du Québec*. (1993). With Ensemble vocal André-Beaumier, conducted by André Beaumier. SNE-DEM-002. (CD)
- Le Trio Lyrique chante Lionel Daunais*. (1984). with Le Trio Lyrique and Allan McIver (pianist). Liner notes by Jean-François Sénart. SNE-513. (LP)

Endnotes

- ¹ His maternal grandfather, Jean Baptiste Morache, was a choir director (Rudel-Tessier, 1965).
- ² The Prix d'Europe is an annual scholarship established by the Académie de musique du Québec in 1911 to help promising young musicians to further their studies in Europe. It is now administered by the Quebec department of cultural affairs.
- ³ In his final years, Daunais deposited all his scores and manuscripts with the Bibliothèque nationale du Québec in Montreal. They are meticulously archived and easily consulted. A number of his unpublished works are available on loan at the Canadian Music Centre in Montreal. For those works that are published,

publication information is indicated in the List of Works found in the Appendix.

⁴ In the 1965 interview published in *The Canadian Composer*, Daunais recounts how he was not too pleased with the way singer Aglaé (Josette France, née Jocelyne Deslongchamps) “disfigured it with the accent she used” (Rudel-Tessier, 1965, p.8).

⁵ Anna Malenfant wrote a number of songs under the pseudonym Marie Lebrun.

⁶ Translation from the French by the author. The reference is to Dr. Wilder Penfield, the internationally renowned neurosurgeon who founded the Montreal Neurological Institute.
