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Boston Early Music Festival

presents

Ensemble Correspondances

Sébastien Daucé, *conductor*

Pastorale de Noël

Motets for Christmas and Advent Antiphons

O Salutaris	<i>Marc-Antoine Charpentier (1643–1704)</i>
O Sapientia	<i>Charpentier</i>
À la venue de Noël	<i>Traditional</i>
O Adonai	<i>Charpentier</i>
O Radix Jesse	<i>Charpentier</i>
Or nous dites Marie	<i>Charpentier</i>
O Clavis David	<i>Charpentier</i>
O Oriens	<i>Charpentier</i>
Or nous dites Marie	<i>Traditional</i>
O Rex Gentium	<i>Charpentier</i>
O Emmanuel	<i>Charpentier</i>
O Sacramentum, H. 474	<i>Charpentier</i>
In Nativitatem, H. 414	<i>Charpentier</i>

⌘ Intermission ⌘

Pastorale sur la naissance de Notre Seigneur Jésus Christ, H. 483	<i>Charpentier</i>
Part One	
Part Two	
Pastorale sur la naissance de Notre Seigneur Jésus Christ, H. 483b	<i>Charpentier</i>

Double-manual French harpsichord by Allan Winkler, Medford, Massachusetts, 1991,
after Donzelague, property of the Boston Early Music Festival.

Michael von Clemm Continuo Organ by Henk Klop, 2006,
courtesy of the Memorial Church, Harvard University.

Saturday, December 15, 2018 at 8pm
The Memorial Church of Harvard University
One Harvard Yard, Cambridge, Massachusetts

Ensemble Correspondances

Caroline Dangin-Bardot & Caroline Weynants, *soprano*
Lucile Richardot, *mezzo-soprano*
David Tricou, *haute-contre*
Davy Cornillot, *tenor*
Etienne Bazola, *baritone*
Nicolas Brooymans, *bass*
Béatrice Linon & Simon Pierre, *violin*
Lucile Perret & Matthieu Bertaud, *recorder*
Mathilde Vialle, *viola da gamba*
Hager Hanana, *violoncello*
Thibaut Roussel, *theorbo*
Sébastien Daucé, *harpsichord, organ & conductor*

La Caisse des Dépôts and Mécénat Musical Société Générale are principal patrons of Correspondances. The ensemble receives assistance from the Fondation Musica Solis, a group of music lovers who give active support to research into and publication and performance of the music of the seventeenth century. Correspondances is supported by the Ministère de la Culture (DRAC Rhône-Alpes), the Région Auvergne-Rhône-Alpes, and the Ville de Lyon. It also receives regular support from the Institut Français, Adami, Spedidam, and the FCM for its concerts and recordings.

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Program subject to change.

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PROGRAM NOTES

To understand how the musical institutions of France in the Grand Siècle were set up and functioned is also to situate our perceptions as modern listeners in another environment and a different conception of the world.

As a result, we can savor all the more the exceptions, the extraordinary situations and atypical career paths that deviate from the norms of the time. An example may be found in the very heart of Paris, in the rue du Chaume. There a parallel musical life, outside the standard framework, gradually took shape from the mid-1660s onward.

While many princes had the resources to maintain a musical establishment on the model of the King's, the Hôtel de Guise offered a more original configuration. The aim here was to organize around the figure of Marie de Lorraine, Duchesse de Guise, the presence of an art that was essential to her wellbeing.

Marie was the granddaughter of Henri, Duc de Guise, "le Balafré," the instigator of the Catholic League, and had followed her father into the Italian exile imposed on them by Cardinal Richelieu when she was just sixteen years old. On her return to Paris twelve years later, she spared no effort to restore and maintain the grandeur of the House of Guise.

Her independence and her artistic and intellectual choices make her the epitome of a strong-willed woman. Patronage was a long tradition in the Guise family: many were the artists who benefited from it, among them Pierre Corneille, Malherbe, La Fontaine, and Charpentier. In addition to these "guests," the House of Guise employed a substantial domestic retinue among whom many artists were to be numbered. The Duchess recruited from families "belonging to" the Guises a pool of faithful servants, some of whom possessed quite exceptional talents.

In the late 1660s, a certain Marc-Antoine Charpentier who had just returned from a long period of residence in Italy was offered an apartment, and Marie de Guise was to remain his protectress for nearly twenty years.

Charpentier found at the Hôtel de Guise a situation in no sense comparable to that of a court composer. He enjoyed relative liberty, giving free rein to his taste for experimentation and innovation. It would appear that his protectress herself had exceptionally eclectic artistic tastes. The constraints on Charpentier were also different from those at court: the team of musicians at the Hôtel de Guise changed over the years, obliging him to work sometimes with unusual forces. Over the past few years, the Ensemble Correspondances has been following in the footsteps of that team, with each of its original interpreters (Talon, Brion, Isabelle, Grand-Maison, Carlié, Beaupuis, Bossan, and Charpentier himself) assigned his or her counterpart today. To rediscover the particularities of these interpreters by "reincarnating" them from one work to another is a rare and fine undertaking for a musician:

2018–2019 Season

Boston Early Music Festival

2018 Chamber Opera Series Named Gift Sponsorships

Boston Early Music Festival extends sincere thanks to the following individuals and institutions for their leadership support of Francesca Caccini's *Alcina*:



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the idea is not to retrace the trajectory of a star of the period, but to take up the work of an artisan where he or she left it three centuries earlier.

The influence of Mademoiselle de Guise was also seen in the texts she had set to music. It is possible to trace through Charpentier's *Mélanges* the various events that had an impact on the life of the Guise family. Thus the tragic death of the boy Louis-Joseph, the last male heir of the line, in 1675, marked a watershed. From then on, the figure of the Christ Child occupied an important place in the family's piety, be it in religious services or the significance accorded to the festival of Christmas.

It was in this context that the *Pastorale sur la naissance de Notre Seigneur Jésus Christ* H. 483 emerged. The genre of the pastorale, a fortiori in the French language, was rarely employed to evoke the Nativity. Here, once again, the constraint imposed on the composer engendered a disconcerting work, at the intersection of the sacred and secular genres, of the popular and the learned, of ingenuousness and gravity.

The shepherds, the principal protagonists of the pastoral genre, are present in Charpentier's work, but bland scenes of galanterie are here replaced by a depiction of the coming of the Savior. Each Christmas for at least three years, from 1684 to 1686, Charpentier offered Mademoiselle de Guise a pastorale performed by the musicians of the Hôtel. In 1685 and 1686, he reworked the *Pastorale* H. 483, producing two additional versions (H. 483a and H. 483b) of the second part of the work. Each of these successive versions, far from going back over the same topos, sets a distinct subject to music. In tonight's concert, we are performing the original pastorale in full with the addition of unique material from the final version of 1686.

In counterpoint to this pastoral universe, the concert presents another facet of the Christmas season in the Grand Siècle: the Antiennes "O" de l'Avent ("O" antiphons for Advent). These short pieces, the product of a long tradition, were incorporated into the liturgy in the week before Christmas. They seem to have been conceived as a coherent whole, alternating with instrumental noëls (exemplified here by *Or nous dites Marie*). All of the antiphons share the same rhetorical device: expectation, characteristic of the Advent season, gives way to an impatient yearning for Christ to come ("veni"). The brevity of these pieces makes them models of eloquence, concision, and beauty.

In the Antiennes, as in the *Pastorale* H. 483, Charpentier's inspiration is equal to the poetry of the texts: in both we find the same delicacy, but also outbursts of mystical ecstasy, woven together with a sensibility very much out of the ordinary. The naïveté a modern gaze might see in them is very quickly forgotten, and we are touched by this sincerity, this state of grace in which intrigues have no place: we cannot but be honestly and genuinely moved by the mystery of a birth.

—Sébastien Daucé

Boston Early Music Festival

Paul O'Dette & Stephen Stubbs, Artistic Directors

■ FRIDAY | FEBRUARY 1, 2019 | 8PM

Han Tol, recorder & Boreas Quartett Bremen

Il flauto magico: A journey across centuries of music
First Church in Cambridge, Congregational



■ SUNDAY | FEBRUARY 24, 2019 | 7:30PM

Jordi Savall, director & Le Concert des Nations

Tous les matins du monde
Sanders Theatre at Harvard University, Cambridge



■ FRIDAY | MARCH 15, 2019 | 8PM

Benjamin Alard, harpsichord & organ

Johann Sebastian Bach: The Traveller
First Lutheran Church, Boston



■ SATURDAY | APRIL 6, 2019 | 8PM

BEMF Orchestra

Robert Mealy & Avi Stein, directors
Amanda Forsythe, soprano | Jesse Blumberg, baritone

George Frideric Handel: Apollo e Dafne
First Church in Cambridge, Congregational



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ABOUT THE ARTISTS

Founded in Lyon in 2009, **Ensemble Correspondances** brings together under the direction of the harpsichordist and organist Sébastien Daucé a group of singers and instrumentalists, all of whom are specialists in the music of the Grand Siècle. In a few short years of existence, Correspondances has become a benchmark ensemble in the seventeenth-century French repertory. Placing itself under the auspices of Baudelaire's notion of correspondences between the arts, it performs music whose sonorities can still directly touch today's listeners while presenting staged productions of rarer and more original forms such as the oratorio and the *ballet de cour*.

The ensemble's twin commitments to breathing new life into already well-known composers and restoring the image of figures less familiar today but celebrated and frequently performed in their own time has already yielded ten critically acclaimed recordings, which have earned such distinctions as the Choc de Classica, ffff de Télérama, the Diapason d'Or, the ECHO Preis for the World Premiere Recording of the Year 2016, Editor's Choice in *Gramophone*, Operatic Recording of the Year 2016 in *Limelight* magazine, and the Prix de l'Académie Charles Cros. All these recordings bear witness to the ensemble's fundamental values and its exploratory spirit, whether with Marc-Antoine Charpentier in *O Maria!* (2010), the *Litanies de la Vierge* (2013), the *Pastorale de Noël* and *Antienne O de l'Avent* (2016), and *La Descente d'Orphée aux Enfers* (2017), or with Antoine Boësset (*L'Archange et le Lys*, 2011), Etienne Moulinié and his *Meslanges pour la Chapelle d'un Prince* (2015), Henry du

MUSIC BEFORE 1800

2018-2019
SEASON

Sunday Afternoon Concerts at 4 p.m.
Corpus Christi Church
529 West 121 Street, New York City

September 30 Benjamin Bagby, *Beowulf*

October 28 Vox Luminis

November 11 Juilliard 415
with Alfredo Bernardini
oboe and conductor

December 16 Ensemble Correspondances

January 13 Academy of Sacred Drama

January 27 Han Tol & Boreas Quartett
Bremen

May 5 Monica Huggett, violin
& Byron Schenkman
harpsichord

Thursday evening
Concerts at 7:00 p.m.

The Kosciuszko
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March 5
Alkemie

March 21
Lute Recital:
Paul O'Dette

April 4
Jesse Blumberg
& Simon Martyn-Ellis

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Musicians OF THE Old Post Road Thirtieth Anniversary Season • 2018-2019

Christmas with the Bach Family

A banquet of Bach family works for the holiday season, including Johann Christoph Friedrich Bach's rarely-performed and delightful oratorio *Die Kindheit Jesu*, along with a sampling of arias from Christmas cantatas by Bach brothers Carl Philipp Emanuel and Wilhelm Friedemann, cousin Johann Ludwig, and of course, Johann Sebastian.

Saturday, December 15, 3:00pm
Emmanuel Church, 15 Newbury St, Boston

Sunday, December 16, 4:00pm
First Unitarian Church, 90 Main St, Worcester

For more information, and to
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Mont in *O Mysterium* (2016), and Michel-Richard de Lalande in his *Leçons de Ténèbres* with Sophie Karthäuser (2015).

The most recent release, *Perpetual Night*, Lucile Richardot's first solo recording (2018), has been acclaimed by the national and international press (German Record Critics' Award, Choc de Classica, ffff de Télérama, Diapason d'Or, Diamant d'Opéra Magazine...).

The exceptional reconstruction of the score of *Le Ballet Royal de la Nuit*, the result of three years of research, allowed modern audiences to discover a major musical event of the seventeenth century, the unprecedented moment that inaugurated the reign of the Sun King. After the public and critical success of the CD-book released on harmonia mundi (*Le Concert Royal de la Nuit*, 2015), the ensemble returned to this extraordinary spectacle in 2017 at the Théâtre de Caen, the Opéra Royal de Versailles, and the Opéra de Dijon, in a contemporary production by Francesca Lattuada combining elements of the circus and dance.

Correspondances is in residence at the Théâtre de Caen. It is associate ensemble at the Opéra and Chapelle of the Château de Versailles, and at La Chapelle de la Trinité with the support of the Ville de Lyon.

The organist and harpsichordist **Sébastien Daucé** is fired with the urge to revive an abundant yet little-known repertory, the sacred and secular music of seventeenth-century France.



It was during his training at the Conservatoire National Supérieur de Musique de Lyon that he met the future members of Correspondances. Key influences among his teachers there were Françoise Lengellé and Yves Rechsteiner. Initially in demand as a continuo player and vocal répétiteur (with the Pygmalion ensemble, the Festival d'Aix-en-Provence, and the Maîtrise and Orchestre Philharmonique de Radio France among others), he formed the Correspondances ensemble in Lyon in 2009, assembling around him singers and instrumentalists with a passion for the French sacred repertory of the Grand Siècle.

With this ensemble, which he directs from the harpsichord or the organ, he now travels throughout France and around the world, and frequently broadcasts on radio. Sébastien Daucé and Correspondances are in residence at the Théâtre de Caen, where they developed their first staged projects (*Trois Femmes* directed by Vincent Hugué in 2016 and *Le Ballet Royal de la Nuit* directed by Francesca Lattuada in November 2017), and are associate artists at the Centre Culturel de Rencontre d'Ambronay, at the Opéra and Chapelle of the Château de Versailles, and at La Chapelle de la Trinité with the support of the Ville de Lyon.

Significant stages in the ensemble's career have been tours to Japan, Colombia, the United States, and China, alongside regular appearance in Europe (the United Kingdom, Germany, 2018-2019 Season

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Benelux, Italy, and Poland). Its exploration of a little-performed and often unpublished repertory has led, with the support of the harmonia mundi label, a pioneer of the Baroque repertory in many respects, to a discography of ten recordings that have attracted considerable press attention and have received such distinctions as the Diapason d'Or de l'Année, ffff de Télérama, Editor's Choice in *Gramophone*, "Choc" of the Year in *Classica*, and *IRR* Outstanding.

Correspondances now enjoys international recognition: at the ECHO Preis ceremony in the Berlin Konzerthaus in 2016, it won the award categories of Best World Premiere Recording (for *Le Concert Royal de la Nuit*) and Best Young Conductor of the Year, while the Australian *Limelight* magazine named *Le Concert Royal de la Nuit* its Operatic Recording of 2016.

Alongside his activities as a performing musician, Sébastien Daucé works with the leading scholars of seventeenth-century music, publishing regular articles and taking part in important performance practice projects. Passionately interested in questions of musical style, he edits the music that makes up the ensemble's repertory, going so far as to recompose complete pieces when necessary, as was the case in *Le Ballet Royal de la Nuit*. He has taught at the Pôle Supérieur de Paris since 2012. In 2018 he is guest artistic director of the London Festival of Baroque Music. Sébastien Daucé is also an associate artist of the Fondation Royaumont.

Etienne Bazola, *baritone*, began his studies at the Conservatory of Tours, and continued at Orléans with Sharon Coste and Denis Poras. In June 2012, he received the first prize in classical singing at the National Conservatory of Lyon. There he enhanced his work in lied, opera, oratorio, and French melody repertoire by participating in several masterclasses with François le Roux, Christian Immler, Rosemary Joshua, and Undo Reinemann. He frequently sings as a soloist in renowned French ensembles, including Les Talents Lyriques under Christophe Rousset, Ensemble Correspondances under Sébastien Daucé, and Pygmalion under Raphaël Pichon. In opera, he has performed the roles of Figaro in Mozart's *Le nozze di Figaro*, Ubalde in Lully's *Armide*, Sorceress in Purcell's *Dido and Aeneas*, Narbanor in Rameau's *Zoroastre*, Gaspar in Donizetti's *Rita*, and Le Portrait in Martinů's *Alexandre bis*.



Matthieu Bertaud, *recorder*, learned recorder with Alain Girard and Frédérique Thouvenot, and subsequently studied with Sébastien Marq at the Royal Conservatoire of The Hague, from which he received his Bachelor's degree in Music in 2005. He also specializes in Baroque flute, which he studied with Serge Saïtta. In 2006, he was selected by Gabriel Garrido to take part in Ambronay's European Academy. He is the co-founder of Ensemble Vallotti, and he frequently performs with a number of ensembles, including



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Sunday, December 16, 2018, 4pm
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Ensemble Correspondances, directed by Sébastien Daucé, with which he has completed many recordings; Les Surprises directed by Louis-Noël Bestion de Camboulas; and Ensemble Artifices directed by Alice Julien-Laferrrière.

Nicolas Brooymans, *bass*, felt the passion for singing at the age of twelve when he joined the Paris Opera Children's Choir. Since 2007, he has frequently sung with the choir AEDES, directed by Mathieu Romano, particularly a cappella music of the 20th and 21st centuries. He has become increasingly involved in operas at national festivals and theaters, including Chaise-Dieu, Ambronay, Saint-Denis, Beaune, Théâtre des Champs-Élysées, and Pleyel. Brooymans regularly collaborates with renowned ensembles such as Le Cercle de l'Harmonie directed by Jérémie Rhorer and Les Musiciens du Louvre directed by Marc Minkowski. In 2012, he became a member of the Chœur de l'Armée Française. Nicolas Brooymans sings with Ensemble Correspondances, directed by Sébastien Daucé, presenting French repertoire of the 17th century. His performances as a soloist include Sarastro in Mozart's *Die Zauberflöte* and *Requiem*, Haydn's *The Seven Last Words* and *Stabat Mater*, and Gounod's *Messe de Sainte Cécile*.



Davy Cornillot, *tenor*, studied sciences at the University of Rennes and singing at the Conservatory of Rennes. He received a Master's degree in singing at the National Conservatory of Lyon in 2014. He can be heard both in France and internationally, and performs at many festivals, including the Beaune International Festival of Baroque Opera, Chaise-Dieu, Aix-en-Provence, Ambronay, MAFestival of Bruges, and Utrecht Early Music Festival. He sings with many Baroque ensembles such as Ensemble Correspondances under the direction of Sébastien Daucé, Pygmalion directed by Raphaël Pichon, Consonance with François Bazola, Les Musiciens de Saint-Julien directed by François Lazarevitch, Concerto Soave directed by Jean-Marc Aymes, and Accents with Laurence Equilbey. He has a passion for the Baroque repertoire in general, and especially the music of J. S. Bach; he regularly interprets the role of the Evangelist in the composer's *St. John Passion* and *St. Matthew Passion*.



Caroline Dangin-Bardot, *soprano*, received a distinction in classical singing from Le Jeune chœur de Paris under the baton of Laurence Equilbey, pursuing a degree in literature at the same time. She then went on to study early music singing at Lyon CNSM and graduated with honors in 2009. She regularly sings both in choir and as a soloist with various specialized ensembles, including Medieval music with Canto Coronato, Alla Francesca, and La Camera delle Lacrime, and





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Baroque repertoire with La Fenice, Ensemble Correspondances, and Pygmalion. She conducts the choir of Fondation Orange and teaches at Conservatoire de Levallois-Perret.

Hager Hanana, *violoncello*, was taught by Eva Descaves, Philippe Muller, Christophe Coin, and Christopher Bunting. She has won first prizes for violoncello, Baroque violoncello, and chamber music from the National Conservatory of Music and Dance of Paris. After performing as a soloist with Concert Spirituel (Hervé Niquet) and Les Musiciens du Louvre (Marc Minkowski), she was invited to perform by many ensembles including Ensemble Correspondances (Sébastien Daucé), Les Arts Florissants (William Christie), and Collegium Vocale Gent (Philippe Herreweghe). Currently, she plays and records with La Tempesta (Patrick Bismuth), Gli Angeli Genève (Stephan MacLeod), the Orchestre des Champs-Élysées (Herreweghe), and XVIII–21 Le Baroque Nomade (Jean-Christophe Frisch). She is a professor of Baroque violoncello at CRR Lyon.



After completing her studies on modern violin at the Béziers Conservatoire and the CNR in Montpellier, **Béatrice Linon**, *violin*, turned to Baroque music with Alice Pierot in Aix-en-Provence. She continued specializing in early music in the class of Odile Édouard at the CNSMD in Lyon, where she obtained a Master's degree in 2010. During her studies she took lessons with Amandine Beyer and with Richard Gwilt thanks to an Erasmus exchange at the Hochschule für Musik Köln in Germany. Béatrice performs regularly with various ensembles such as Correspondances directed by Sébastien Daucé, the Renaissance violin band Les Sonadori, Pygmalion under Raphaël Pichon, Les Surprises with Louis-Noël Bestion de Camboulas, Pointes et Contrepointes directed by Marie Rouquié, and Concerto Soave under Jean-Marc Aymes. She performs in numerous concerts in France and internationally. Also interested in teaching early music, Béatrice obtained Master's degree in pedagogy in 2012 and currently holds a teaching position at the Besançon CRR.



Lucile Perret, *recorder*, began playing recorder with Nicolas Stroesser at Grenoble Conservatoire where she received her diploma in 2004. She subsequently entered the recorder class of Pierre Hamon at National Conservatory of Lyon and graduated in 2008. At the same time, she studied Baroque bassoon at Geneva Haute école de musique, and in 2010, she received a Master's degree there in Chamber Music, specializing in recorder consort. Lucile performs with Ensemble Correspondances and has participated in making all of their recordings. She is also a founding member of Aperto Libro, which specializes in the interpretation of Renaissance music on wind instruments.



can ta ta singers

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Music Director

Primosch, Bartók, and Pärt

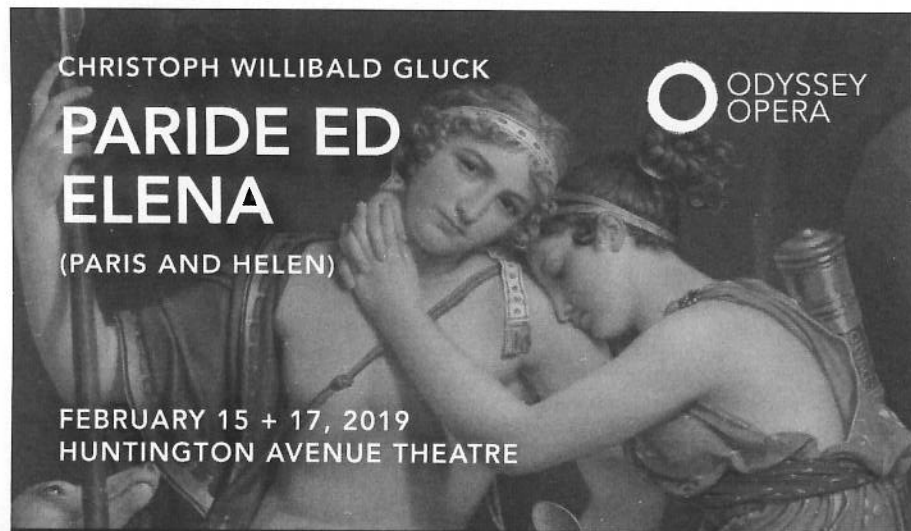
Fri, Jan 25 / 8pm

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Join us for James Primosch's provocatively meditative *Matins*,
Bela Bartók's witty *Divertimento* for Strings, and
Arvo Pärt's transcendent and gripping *Te Deum*.

Composer James Primosch will give the pre-concert talk at
7pm, free to all ticketholders.

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OPERA NEWS

Born in Bordeaux, **Simon Pierre**, *violin*, entered the Pierre Rode violin school in Gradignan in 1994, and studied with Robert Papavrami for thirteen years. His interest in period music led him to discover Baroque violin in 2007. He then began studies at the Bordeaux CRR in both modern and Baroque violin, and also took up the organ. In 2010 he entered Lyon CNSM in Odile Edouard's class. He has taken part in various masterclasses with Amandine Beyer and Pierre Hantai. He regularly plays with ensembles that specialize in period music such as Ensemble Correspondances, Ensemble Pygmalion, Ensemble Desmarest, Ensemble Baroque Atlantique, Concerto Soave, Zaïs, Les Nouveaux Caractères, and Le Concert de l'Hostel Dieu.



Lucile Richardot, *contralto/mezzo-soprano*, discovered singing at the age of eleven, as a member of Les Petits Chanteurs à la Croix de Lorraine in Épinal, but initially worked as a journalist. She was trained at the Maîtrise de Notre-Dame de Paris, then studied early music at the Conservatoire à Rayonnement Régional de Paris. She has received valuable guidance from Margreet Honig, Noelle Barker, and Paul Esswood, among others. Her voice and dramatic personality are highly sought after in repertoires ranging from Medieval to Contemporary. She sings regularly with the ensembles Solistes XXI (Rachid Safir), Correspondances (Sébastien Daucé), Pygmalion (Raphaël Pichon), Le Concert Étranger (Itay Jedlin), and Les Arts Florissants, with whom she appeared in the complete cycle of Monteverdi madrigals directed by Paul Agnew between 2012 and 2016 and is returning for the cycle of Gesualdo madrigals in 2018–2019.



After his studies in classical guitar, **Thibaut Roussel**, *theorbo*, specialized in period music interpretation and began mastering theorbo, Baroque guitar, and lute at Conservatoire de Versailles. He regularly performs as a soloist and continuo player in many ensembles, including the Escadron Volant de la Reine, Ensemble Correspondances, Les Traversées Baroques, Vertigo, La Rêveuse, Les Musiciens de Saint-Julien, and Compagnie du Mage. He is particularly interested in contemporary music and its interpretation on Baroque instruments, and has written a number of compositions for theorbo, especially for the Festival of Radio France in Montpellier.



Attracted by singing at a very young age, **David Tricou**, *haute-contre*, began studying with Marie-Pierre Desjoyaux and developed his tenor voice. He entered the Conservatoire of Montpellier in 2003 and studied the lyric repertoire with Nicolas Domingues, Françoise Pollet, and Maciej Pikulski. He has sung under the baton of renowned conductors such as

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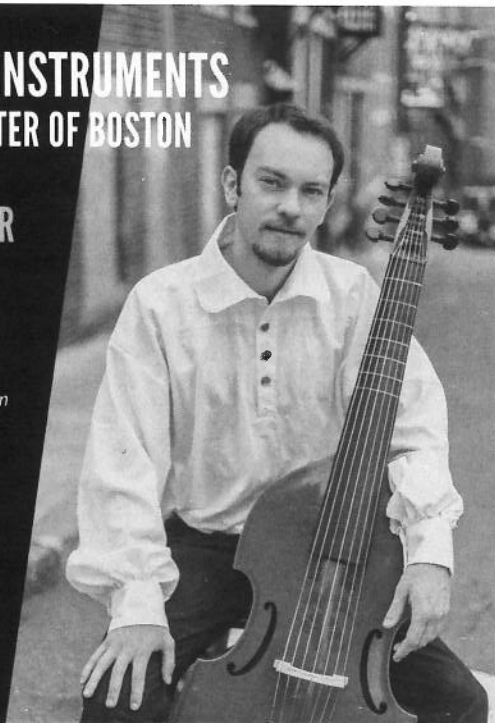
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William Christie in Rameau's *Pygmalion* and *Anacréon*, Jean-Claude Malgoire in Handel's *Messiah*, Vincent Dumestre in Cavalli's *Egisto*, and Raphaël Pichon in Luigi Rossi's *L'Orfeo*. He also performs with Ensemble Correspondances, directed by Sébastien Daucé. He frequently sings in stage productions from Baroque repertoire such as Blow's *Venus and Adonis* to contemporary creations including Xavier Dayer's *Contes de la lune vague après la pluie* at the Opéra Comique in Paris.



Born in 1988, **Mathilde Vialle**, *viola da gamba*, learned the viola da gamba at the age of eight at the Conservatoire of Bordeaux with Paul Rousseau. She entered the National Conservatoire of Lyon with Marianne Muller and continued her studies at the Royal Conservatoire of The Hague. She performs with various ensembles, including Ricercar Consort directed by Philippe Pierlot, Ensemble Correspondances under Sébastien Daucé, Le Poème Harmonique with Vincent Dumestre, La Main Harmonique under Frédéric Bétous, Les Inventiones directed by Patrick Ayrtton, Capriola di Gioia with Bart Naessens, La Risonanza under Fabio Bonizzoni, and Amsterdam Baroque Orchestra directed by Ton Koopman. She is dedicated to performing repertoire for two violas da gamba with Myriam Rignol. She also frequently works with violinist Alice Julien-Laferrière as Duo Coloquintes in an original pairing of viola da gamba and violin.



Caroline Weynants, *soprano*, studied singing with Greta de Reyghere and chamber music with Jean-Pierre Peuvion at Liège Royal Conservatoire in Belgium. She discovered there both modern repertoire and period music. She sings in the largest festivals and records under the baton of the great conductors of the international music world and with the best European ensembles: La Fenice directed by Jean Tubéry, Les Agrémens under Guy Van Waas, Il Fondamento with Paul Dombrecht, Il Gardellino under Marcel Ponseele and Jan de Winne, Vox Luminis directed by Lionel Meunier, Ensemble Correspondances directed by Sébastien Daucé, and Cappella Mediterranea under Leonardo García Alarcón. Since 1998, Caroline Weynants has been an active member of Namur Chamber Choir where she works with conductors such as Marc Minkowski, Sigiswald Kuijken, Jean-Claude Malgoire, Guy Van Waas, Frieder Bernius, Paul Dombrecht, Patrick Davin, and Philippe Pierlot; she frequently performs with the group as a soloist.



TEXTS AND TRANSLATIONS

O Salutaris — Charpentier

*O salutaris hostia,
quae caeli pandis ostium,
bella premunt hostilia,
da robur, fer auxilium.*

O Saving Victim,
Who opens wide the gates of heaven,
The hostile foe presses upon us:
Grant us your strength, bring us your aid.

O Sapientia — Charpentier

*O sapientia, quae ex ore altissimi prodisti,
attingens a fine usque ad finem,
fortiter suaviter disponensque omnia:
veni ad docendum nos viam prudentiae.*

O Wisdom, who comes from the mouth of the Most
High, reaching from one extremity to the other,
Mightily and sweetly ordering all things:
Come, and teach us the way of prudence.

À la venue de Noël — Traditional

*À la venue de Noël,
Chacun se doit bien réjouir
Car c'est un Testament nouvel
Que tout le monde doit tenir*

At the coming of Christmas,
Everyone should rejoice
Because it's a new Testament
That everyone must hold

*Quand par son orgueil Lucifer
Dedans l'abime trébucha
Nous allions tres tous en Enfer
Mais le fils de Dieu nous sauva*

When because of his pride Lucifer
Inside the abyss stumbled
We were all going to hell
But the son of God saved us

*Dedans la Vierge s'en ombra
Et en son corps voulut gésir :
La Nuit de Noël enfanta,
Sans peine & sans douleur souffrir*

The Virgin heard of it,
And her body wished to lie
The Christmas Eve she gave birth,
Without feeling any kind of pain

*Incontinent que Dieu fut né,
L'ange l'alla dire aux Pasteurs :
Lesquels se prirent à chanter,
Un chant qui estoit gracieux.*

When that God was born,
The angel went to tell the Shepherds:
These began to sing,
A song that was graceful.

*Après un bien petit de temps
Trois roys le vinrent adorer :
Lui apportant Myrrhe & Encens,
Et Or qui est moult à louer.*

After a very short time
Three kings came to adore him:
Bringing her Myrrh and Incense,
And Gold to praise.

O Adonai — Charpentier

*O Adonai, et Dux domus Israel,
qui Moysi
in igne flammae rubi apparuisti,
et ei in Sina legem dedisti:
veni ad redimendum nos in brachio extento.*

O Adonai, and Leader of the House of Israel,
Who appeared to Moses
in the fire of the burning bush
And gave him the law on Sinai:
Come to redeem us with outstretched arm.

O Radix Jesse — Charpentier

*O radix Jesse,
qui stas in signum populorum,
super quem continebunt reges os suum
quem gentes deprecabuntur:
veni ad liberandum nos, jam noli tardare.*

O Root of Jesse,
who stands as a sign among the peoples,
Before whom kings will close their mouths,
To whom the nations will make their prayer:
Come to deliver us, delay no longer.

Or nous dites Marie — Charpentier

*Chantons je vous en prie
Par exaltation
En l'honneur de Marie
Pleine de grand renom
Pour tout l'humain lignage
Jeter hors de Péril
Fut transmis un message
A la vierge Marie.*

Let us sing, I pray you,
In exaltation,
In honor of Mary,
Full of great renown:
That all the human race
Might be saved from danger,
A message was conveyed
To the precious Virgin.

*Nommé fut Marie
Par destination
De royale lignée
Par génération
Or nous dites Marie
Qui fut le messager
Qui porta la nouvelle
Pour le monde sauver ?*

Mary was appointed
By predestination
To be born
Of royal lineage.
Now tell us, Mary,
Who was the messenger
Who brought the tidings
That will redeem the world?

*Ce fut l'ange Gabriel
Que sans dilation
Dieu envoya sur la terre
Par grand compassion.*

It was the Angel Gabriel
That, without delaying,
God sent to earth
With great compassion.

Or nous dites Marie
Que vous dit Gabriel
Quand vous porta nouvelle
Du vray Dieu éternel ?

Dieu soit en toy, Marie,
Dit sans dilation
Tu es de grâce remplie,
Et bénédiction :
Or, nous dites Marie,
Où estiez vous alors,
Quand Gabriel l'Archange
Vous fit un tel record ?

J'estois en Galilée,
Plaisante région,
En ma chambre enfermée,
En contemplation :
Or, nous dites Marie
Cet ange Gabriel
Ne dit-il autre chose
En ce salut nouvel ?

Tu concevras Marie
Dit il sans fiction
Le fils de Dieu t'assie
Et sans corruption.

Chantons je vous en prie
Par exaltation
En l'honneur de Marie
Pleine de grand renom.

Or, nous dites Marie
Cet ange Gabriel
Ne dit-il autre chose
En ce salut nouvel ?

Tu concevras Marie
Dit il sans fiction
Le fils de Dieu t'assie
Et sans corruption.

Now tell us, Mary,
What did Gabriel tell you
When he brought you tidings
From the true eternal God?

"God be with you, Mary,"
He said without delay;
"You are full of grace
And blessing."
Now tell us, Mary,
Where were you
When the Archangel
Gabriel Spoke to you thus?

"I was in Galilee,
A pleasant region,
Enclosed in my chamber,
In contemplation."
Now tell us, Mary,
Did the Angel Gabriel
Not tell you something else
In this new greeting?

"You shall conceive, Mary,"
He said without dissembling;
"The Son of God is within you
Yet you are undefiled."

Let us sing, I pray you,
In exaltation,
In honor of Mary,
Full of great renown.

Now tell us, Mary,
Did the Angel Gabriel
Not tell you something else
In this new greeting?

"You shall conceive, Mary,"
He said without dissembling;
"The Son of God is within you
Yet you are undefiled."

O Clavis David — Charpentier

*O clavis David, et sceptrum domum Israel,
qui aperis et nemo claudit,
claudis et nemo aperit:
veni, et educ vinctum de domo carceris,
sedentem in tenebris et umbra mortis.*

O Key of David, and scepter of the House of Israel,
Who opens what none may then shut,
Who shuts what none may then open:
Come, and lead the captive from the prison house
Who dwells in darkness and the shadow of death.

O Oriens — Charpentier

*O Oriens, splendor lucis aeternae,
et sol justitiae:
veni, et illumina sedentes in tenebris
et umbra mortis.*

O Dayspring, splendor of light eternal
And sun of justice:
Come, and enlighten those who dwell in darkness
And the shadow of death.

Or nous dites Marie — Traditional (instrumental)

O Rex Gentium — Charpentier

*O Rex gentium, et desideratus earum,
lapisque angularis, qui facis utraque unum:
veni, et salva hominem,
quem de limo formasti.*

O King of the nations, and their desire,
The cornerstone that makes both one:
Come, and save man
Whom you fashioned from clay.

O Emmanuel — Charpentier

*O Emmanuel, Rex et legifer noster,
expectatio gentium, et Salvator earum:
veni ad salvandum nos Domine Deus noster.*

O Emmanuel, our King and our Lawgiver,
Hope of the nations and their Savior:
Come, and save us, O Lord our God.

O Sacramentum Pietatis — Charpentier

*O sacramentum pietatis,
O signum unitatis,
O vinculum charitatis,
Jesu dulcissime,
quam felix est quem satias,
Quam felix est, quam beatus,
Quam felix est quem inebrias
Nihil desiderat nisi Jesum quem diligit.
Transfige, dulcissime domine Jesu,
Transfige medullas et viscera animae meae,
Ac saluberrimo amoris tui vulnere.*

O sacrament of piety,
O sign of unity,
O bond of charity,
Most gentle Jesus,
how happy is he whom thou dost content,
How happy, how blessed,
How happy is he whom thou dost intoxicate,
He desires nothing except Jesus whom he loves!
Transfix, most gentle Lord Jesus,
Transfix my soul to its very core and vitals
With the sweet and wholesome wound of thy love.

*Ut te solum adoret,
Te solum cupiat,
Tibi semper adhaereat,
Et in aeternum te possideat.*

In Nativitatem — Charpentier

*Frigidae noctis umbra totum orbem tegebat
Et immersi iacebant omnes
in somno profundo.
Pastores autem Iudeae
vigilabant super regem suum.
Et ecce angelus Domini
stetit iuxta,
et claritas Dei circumfulsit eos.
Timuerunt autem pastores timore magno;
et dixit illis angelus.*

*Nolite timere, pastores.
Ecce enim annuntio vobis
gaudium magnum
quod erit omni populo:
quia natus est hodie Salvator vester
in civitate David;
Et hoc erit vobis signum:
invenietis involutum
et reclinatum in praesepio.
Ite, pastores, et adorete illum.*

*Surgamus, festinemus, eamus usque Bethlehem.
Properemus, eamus usque Bethlehem.
Ibi videbimus puerum qui natus est nobis.
Ibi laudabimus et adorabimus Deum
sub forma peccatoris velatum.
Quid moramur, quid cunctamur,
O pastores inertes?*

*Euntes autem pastores pervenerunt
ad locum ubi puer natus erat,
et intrantes domum invenerunt
Mariam et Ioseph et puerum
involutum pannis
et reclinatum in praesepio.*

Let it worship thee alone,
Let it desire thee alone,
Let it ever cleave to thee,
Let it possess thee for all eternity.

The shadow of the cold night covered
the whole earth and plunged all the
men in a deep sleep.
The shepherds of Judea
were watching over their flocks.
And suddenly an angel of the Lord
appeared near them,
and the glory of the Lord shined on them.
They were seized with great fear;
and the angel said to them,

Do not be afraid, oh shepherds,
for behold, I have brought you
the good news of great joy
to all the people:
today a Savior is born
in the city of David;
and this for you will be a sign:
you will find a small child wrapped
in swaddling clothes and lying in a manger.
Go, shepherds, and worship him.

Let us get up, let us hasten,
let us go to Bethlehem.
There we will see the child who is born for us.
There we will praise and worship God,
even dressed as a sinner.
Why hesitate, why wait,
oh indolent shepherds?

They hastened to the place
where the child was born,
and on entering the house they found
Mary and Joseph and the child
wrapped in swaddling clothes
and lying in a manger.

*Et procidentes adoraverunt eum,
inculto sed devoto carmine dicentes:*

*Salve puerule,
Salve, tenellule,
O nate parvule,
Quam bonus es!
Tu coelum deseris,
Tu mundo nasceris,
Nobis te ut miseris
Assimiles.*

*O summa bonitas,
Excelsa deitas,
Vilis humanitas,
Fit hodie.
Aeternus nascitur,
Immensus capitur,
Et rei tegitur,
Sub specie.*

*Virgo puer pera,
Beata viscera,
Dei cum opera,
Dant filium.
Gaude flos virginum,
Gaude spes hominum,
Fons lavans criminum
Proluvium.*

And, kneeling, they worshiped him
with a naive but sincere song, saying:

Hail, little boy,
Hail, little tender one,
O little son,
How good you are.
You give up the heaven,
You are born in the world
So that you may make yourself
Like us wretched mortals.

O supreme goodness!
Today lofty deity
Becomes lowly
Humanity.
The eternal one is born.
The immeasurable one is caught,
And he is concealed
Beneath the guise of guilt.

O virgin who bears a child,
May thy blessed womb
Produce a son
By the help of God.
Rejoice, flower of virgins,
Rejoice, hope of mankind
O spring which washes away
An abundance of sin.

 Intermission 

Première partie

Ouverture

Scène première

[Une bergère]

Que nos soupirs, Seigneur, réveillent tes bontés.
Ce ne sont point les maux de cette triste vie
Que ton peuple affligé
de finir te supplie,
Mais le péché qui les a mérités.
Que nos soupirs, Seigneur, réveillent tes bontés.

La même bergère

Un berger

Il est temps, Seigneur, que tu paraisses,
De tes divines lois, on n'observe plus rien,
Pas un seul qui fasse le bien
Pas un seul qui te reconnaisse.

Tous

Le règne du péché va croissant à tes yeux,
Plus l'homme vit, plus il s'égare.
Fais donc pleuvoir du haut des cieux
Ta justice qui le répare.
Du démon triomphant,
viens confondre l'effort,
Affranchir la nature en ses fers prisonnière
Et ramener à la lumière
Tes peuples languissant
dans l'ombre de la mort.

L'ancien

Écoutez-moi, écoutez-moi peuple fidèle !
Si j'entends bien nos saints écrits,
Les temps de l'heureuse nouvelle
Sont sur le point d'être accomplis.

First part

Overture

Scene One

[A Shepherdess]

Lord, let our sighs awaken your bounties.
It is not the woes of this sad life
That your afflicted people
beg you to bring to an end,
But the sin that has merited them.
Lord, let our sighs awaken your bounties.

The same Shepherdess

A Shepherd

Lord, it is time for you to appear.
Your divine laws are no longer observed,
There is no one who does good,
No one who acknowledges you.

All

The reign of sin increases in your sight;
The longer man lives, the further he goes astray.
Therefore rain down from the heavens
Your justice that will mend his ways.
Come to confound the efforts of
the Devil triumphant,
To free Nature captive in his chains,
And lead back to the light
Your people who languish
in the shadow of death.

The Elder

Listen to me, listen to me, faithful people.
If I understand our holy scriptures rightly,
The time of good tidings
Will soon be fulfilled.

La semaine mystérieuse
Que vit de si loin Daniel
S'avance pour ouvrir le ciel
A la nature malheureuse.

Après tout le bruit et l'éclat
Du changement des monarchies,
Tout est dans le tranquille état
Que demandent les prophéties.
Demandons-en l'effet, demandons-le toujours,
Heureux, heureux si c'était en nos jours.

Tous

Cieux répandez votre rosée,
Fondez-vous divine nuée
Versez-le juste en ces bas lieux.
Ouvre ton sein terre féconde
Et conçoit le sauveur du monde
Pour le faire éclore à nos yeux.

Simphonie de la Nuit

Scène seconde

Un ange et les susdits

Régnez, calme profond, sur la terre et les mers,
Régnez, régnez jusqu'au plus haut des airs.
Cieux ! Redoublez votre silence.
Du trône souverain
qui régit l'univers
Le verbe auteur de tout
vient prendre ici naissance,
Que tout se taise à sa présence.

[Bergers & bergères]

Dans ces lieux écartés
d'où peut venir ce bruit,
Quelle charmante voix a frappé mon oreille,
Quelle lumière au milieu de la nuit,
Que nous promet cette merveille ?

The week of mystery
That Daniel saw from afar
Is coming to open the gates of heaven
To unhappy Nature.

After all the noise and din
Of the changing of monarchies,
Everything is in the peaceful state
Required by the prophecies.
Let us ask that they be fulfilled, let us ever ask,
Happy if it could happen in our day.

All

O heavens, drop down your dew,
Dissolve, divine clouds,
Rain the Just One on these lowly places.
Open your bosom, fertile earth,
And conceive the Savior of the world
That he may come forth before our eyes.

Symphony of Night

Scene Two

An Angel and the above

Reign, profound calm, over earth and sea,
Reign, reign to the topmost vault of the sky.
Heavens, redouble your silence.
From the sovereign throne
that governs the universe
The Word, Author of all things,
comes here to be born.
Let all be silent in his presence.

[Shepherds & Shepherdesses]

In this secluded place,
where can that sound come from?
What charming voice strikes my ear,
What light appears in the middle of the night?
What does this marvel portend for us?

L'ange
Pasteurs !

Tous
Qu'entendons-nous ?
Qu'est-ce que nous voyons ?
Tout est en feu, fuyons, amis, fuyons !

L'ange
Pasteurs ne craignez rien,
Messager du très haut
Je viens pour vous apprendre
La nouvelle du plus grand bien
Que vous puissiez jamais attendre.
Reprenez vos esprits,
Pasteurs, ne craignez rien.

L'ancien
Messager du très haut
Qu'avez-vous à nous dire ?
Pouvons-nous croire qu'aujourd'hui
Notre Dieu veut que son peuple respire
Trouvons-nous grâce devant Lui,
Messager du très haut
Qu'avez-vous à nous dire ?

L'ange
De l'univers entier, apprenez le bonheur.
La ville de David en ce moment
Voit naître un enfant,
Notre maître, un Dieu votre sauveur.

Tous
Ministre ailé du Dieu de gloire
Daignez encore le répéter
Nous n'en pouvons douter,
Et nous n'osons le croire.

L'ange
De l'univers entier apprenez le bonheur.
La ville de David voit naître le sauveur,
Vous le connaîtrez à ces marques :
Un enfant nouveau-né, de langes revêtu

The Angel
Shepherds!

All
What do we hear?
What do we see?
All is ablaze, let us flee, friends, let us flee!

The Angel
Shepherds, have no fear.
I come as a messenger from the Most High
To bring you
Tidings of the greatest joy
That you could ever expect.
Come back to your senses,
Shepherds, have no fear.

The Elder
Messenger of the Most High,
What have you to tell us?
Can we believe that today
Our God wishes his people to breathe once more?
Have we found grace in his sight?
Messenger of the Most High,
What have you to tell us?

The Angel
Learn the felicity of the whole universe:
In the city of David at this very moment
Is born a child,
Our Master, a God, your Savior.

All
Winged minister of the Lord of Glory,
Deign to repeat your words:
We cannot imagine this
And dare not believe it.

The Angel
Learn the felicity of the whole universe:
In the city of David the Savior is born.
You will recognize him by these signs:
A newborn child, dressed in swaddling clothes

*Et dans une crèche étendu
Est-ce Monarque des monarques.
Allez lui rendre vos honneurs,
Allez lui faire votre offrande,
Et sachez que celle des cœurs
Est tout ce qu'il demande.*

Tous
*Nous partons, nous allons
Divin esprit, nous y volons, nous y volons.*

Scène troisième

L'ange seul
*Célestes compagnons, Vertus, Archanges
Venez et du Seigneur célébrons les louanges.*

Scène quatrième

Tous
*Gloire dans les hauts lieux,
Gloire sans fin, gloire éternelle,
Louange à jamais dans les cieux,
Louange à l'essence immortelle.*

Second ange
*Paix en terre, paix à jamais ;
Repos, douceur, paix, assurance.
Paix sans fin, éternelle paix
Aux objets de sa complaisance.*

Tous
*Gloire dans les hauts lieux,
Gloire sans fin, gloire éternelle,
Louange à jamais dans les cieux,
Louange à l'essence immortelle.*

And lying in a manger
Is that King of Kings.
Go to do him honor,
Go to make your offering to him,
And know that all he asks
Is the offering of your hearts.

All
We depart, we go,
Divine spirit, we go, we fly thither.

Scene Three

The Angel, alone
Heavenly companions, Virtues, Archangels,
Come, and let us celebrate the Lord's praise.

Scene Four

All
Glory in the highest,
Glory without end, eternal glory,
Praise in heaven for evermore,
Praise to the Immortal Being.

Second Angel
Peace on earth, peace for evermore;
Rest, sweetness, peace, assurance.
Peace without end, eternal peace
To those in whom he is pleased.

All
Glory in the highest,
Glory without end, eternal glory,
Praise in heaven for evermore,
Praise to the Immortal Being.

Seconde partie

Scène cinquième

Seconde bergère

Pasteurs, pasteurs, éveillez-vous !

Première bergère

Armez-vous de courage !

Seconde bergère

N'entendez-vous pas le ravage
Que font partout les loups ?

Première bergère

Ici pasteurs accourez-tous
Ils se sauvent dans ce bocage.

[Les deux bergères]

Rien ne répond dans tout le voisinage
Pasteurs, venez à nous, venez à nous !

Première bergère

Hélas cette brebis si chère
A péri la première
Le cruel à mes yeux
n'en a fait qu'un morceau
Que n'a-t-il pris plus tôt le reste du troupeau
Oh perte à jamais douloureuse
Hélas ne suis-je pas
mille et mille fois malheureuse !

Tous les bergers

Heureuse mille et mille fois !

La bergère affligée

Quel écho, quel écho dans ce bois
Insulte encore à ma misère ?

Tous les bergers

Divin enfant, heureuse mère
Heureuse mille et mille fois !

Part Two

Scene Five

Second Shepherdess

Shepherds, shepherds, awake!

First Shepherdess

Summon up your courage!

Second Shepherdess

Do you not hear the ravages
Wrought everywhere by the wolves?

First Shepherdess

Shepherds, hurry here, all of you!
They are escaping into this copse.

[The Two Shepherdesses]

There is no answer from anywhere around.
Shepherds, come to us, come to us!

First Shepherdess

Alas, this ewe so dear to me
Was the first to perish!
Before my eyes,
the cruel beast swallowed it whole.
Why did it not take the rest of the flock instead?
Oh loss that will grieve me for ever!
Alas, am I not
thousand upon thousand times unhappy?

All the Shepherds

Happy thousand upon thousand times!

The Afflicted Shepherdess

What echo in these woods
Adds insult to my misery?

All the Shepherds

Divine child, happy mother,
Happy thousand upon thousand times!

[La bergère affligée]

Le cruel écho réitère
Et me force enfin à me taire.

Scène sixième

Tous les bergers

Joignons nos flûtes et nos voix
Pour célébrer un tel mystère
Divin enfant, heureuse mère,
Heureuse mille et mille fois !

[Deuxième bergère]

Ne sont-ce pas nos bergers ?

[Première bergère]

Oui, ce les sont, hélas !
D'où peut venir cette allégresse ?

[Troupe de bergers]

Allons amis, doublons le pas
Allons chez nos voisins
Bannir toute tristesse !

[Les deux bergères affligées]

Venez cruels, venez cruels
Apprenez vos malheurs
Voyez le fruit de votre absence !

[Troupe de bergers]

Qu'on voit de majesté,
Qu'il brille de grandeur
Sous le voile de cette enfance !

[Les deux bergères affligées]

Quoi, vous ne nous entendez pas ?

[Troupe de bergers]

Allons, amis, doublons le pas !

[Les deux bergères affligées]

Apprenez vos malheurs

[The Afflicted Shepherdess]

The cruel echo insists
And forces me at last to be silent.

Scene Six

All the Shepherds

Let us join our pipes and our voices
To celebrate so great a mystery!
Divine child, happy mother,
Happy thousand upon thousand times!

[Second Shepherdess]

Are those not our shepherds?

[First Shepherdess]

Yes, it is they, alas!
What can be the cause of this jubilation?

[Band of Shepherds]

Come, friends, let us quicken our pace!
Let us go to our neighbors
To banish all sadness!

[The Two Afflicted Shepherdesses]

Come, cruel men, come, cruel men!
Learn of your misfortune!
Behold the result of your absence!

[Band of Shepherds]

What majesty one sees,
What grandeur shines
Beneath the veil of infancy!

[The Two Afflicted Shepherdesses]

What, do you not hear us?

[Band of Shepherds]

Come, friends, let us quicken our pace!

[The Two Afflicted Shepherdesses]

Learn of your misfortune!

[Troupe de bergers]

Et vous notre allégresse ?
Qu'on bannisse toute tristesse !

[Les deux bergères affligées]

Quoi nos troupeaux perdus ?

[Troupe de bergers]

De l'univers perdu,
Le Sauveur vient de naître
Les anges nous l'ont dit, et nous avons couru
Nous avons vu notre dieu, notre maître
Oui, de nos yeux nous l'avons vu !

[Un berger]

Cette nuit, d'une Vierge aussi pure que belle
Est né le fils du Tout-Puissant.
Ce pasteur vigilant
qui veille de tout temps
Sur son troupeau fidèle
Des liens de la mort
le délivre en naissant !
Est-il un malheur si cuisant
Qui ne fasse oublier une telle nouvelle ?

[Les deux bergères affligées]

Que dites-vous bergers ?
Quoi, le Messie est né ?
Le salut est ouvert, l'alliance éternelle
Nous est acquise en ce jour fortuné.

L'ancien

Oui, le loup infernal dans l'abîme enchaîné
Voit le monde couvert de sa rage cruelle
Et Jésus au berceau
rend ce monstre impuissant !
Est-il un malheur si cuisant
Qui ne fasse oublier une telle nouvelle ?

[Tous les bergers et bergères]

Joignons nos flûtes et nos voix
Divin enfant, heureuse mère,
Heureuse mille et mille fois !

[Band of Shepherds]

And you, learn of our jubilation!
Let us banish all sadness!

[The Two Afflicted Shepherdesses]

What of our lost flocks?

[Band of Shepherds]

The Savior of the lost universe
Has just been born.
The angels told us of it, and we ran there.
We have seen our God, our Master!
Yes, with our own eyes we have seen him!

[A Shepherd]

Tonight, of a Virgin as pure as she is fair,
The Son of the Almighty is born.
That vigilant Shepherd
who watches for all time
Over his faithful flock
Delivers them from the bonds of death
by his birth!
Is there a misfortune so bitter
As to make us forget such tidings?

[The Two Afflicted Shepherdesses]

What are you saying, shepherds?
What, is the Messiah born?
The way to salvation is open, the eternal Covenant
Is granted us on this fortunate day.

The Elder

Yes, the infernal wolf, chained in the abyss,
Sees the world covered with his cruel rage,
And Jesus in his cradle
makes that monster powerless!
Is there a misfortune so bitter
As to make us forget such tidings?

[All the Shepherds and Shepherdesses]

Let us join our pipes and our voices!
Divine child, happy mother,
Happy thousand upon thousand times!

[Une bergère puis tous]

C'est de l'homme aujourd'hui
la seconde naissance
Il est remis dans l'innocence
Aux dépens de son propre auteur
Heureuse mille fois l'offense
Qui mérite un tel rédempteur !

[A Shepherdess, then All]

Today is man's
second birth.
He is restored to innocence
By the sacrifice of his own Creator.
A thousand times happy the offence
That merits such a Redeemer!

Pastorale sur la naissance de Notre Seigneur Jésus Christ, H. 483b — Charpentier**Un berger**

Oui Seigneur dans l'obscurité
Qui vous cache à nos yeux
La foi nous le révèle
Vous habitez une clarté
Vous possédez une beauté
Toujours vive, toujours nouvelle
Et d'une durée éternelle
Au-delà de l'éternité.

Chœur des bergers

Source de lumières et de grâce
Que votre main retrace
Votre image en nos cœurs
Tracez-la de couleurs
Que nulle nuit n'efface
Formez-y des fruits et des fleurs
Que nul hiver ne glace.

A Shepherd

Yes, Lord, in the darkness
That hides you from our eyes,
Faith reveals to us
That you are surrounded by a radiance,
You possess a beauty,
Ever bright, ever new
And everlasting
Beyond all eternity.

Chorus of Shepherds

Source of light and grace,
May your hand engrave
Your image in our hearts.
Engrave it in colors
That no night can obliterate;
Form fruits and flowers there
That no winter can freeze.