

The Boston Cecilia presents

# LES BONNES CHANSONS

SATURDAY, MARCH 16, 2024 | 8:00 PM

All Saints Parish, Brookline

**MICHAEL BARRETT  
MUSIC DIRECTOR**



# THE BOSTON CECILIA

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## The Boston Cecilia: Past...Present...Future

The Boston Cecilia was founded in 1876 by Boston pianist and conductor **B.J. Lang**. Cecilia's history is a history of music in Boston. Antonin Dvořák led the chorus, then called the Cecilia Society, in Boston's first performance of his *Requiem* in 1892. And when the newly built Symphony Hall was inaugurated in 1900, Cecilia performed Beethoven's *Missa Solemnis* with conductor William Gericke and the Boston Symphony Orchestra. During the Depression and World II, Cecilia, under the direction of **Arthur Fiedler**, was the official chorus of the BSO, but the post-war years proved difficult for Cecilia. The late evolutionary biologist and historian Stephen Jay Gould sang with Cecilia for many years, and has written that it was when Cecilia recognized the need to find its own mission and style that the chorus blossomed once again.

**Donald Teeters** became conductor in 1968 and set a new and ambitious path. He became the first in Boston to perform Bach and Handel with period instruments. In his 44-year tenure he conducted all but two of Handel's oratorios. But he also made sure that Cecilia would be known for attention to contemporary music and Cecilia presented premieres of a number of pieces, including the American premiere of Benjamin Britten's *Phaedra*.

**Nicholas White** served as Music Director from 2013–2017, and brilliantly continued that tradition, exploring music of the 20th and 21st centuries while also conducting acclaimed performances of Baroque music performed on period instruments. **George Case** took up the baton in 2017 and similarly presented great works of the choral repertoire as well as contemporary pieces. Under his leadership, Cecilia commissioned composer Paul John Rudoj to write a piece with the voices of the Transcendentalist movement in the form of a Passion—an American Passion. The performance of the piece—long delayed by the COVID Pandemic- was finally presented and well received in April of 2022.

When George Case left the Boston area in the spring of 2020, Cecilia appointed **Michael Barrett** as its new Music Director. Barrett's arrival in the middle of the Pandemic did not stop him from engaging the singers and our audiences with virtual work. And by the fall of 2021, he had brought a vaccinated and masked Cecilia back to live concerts. An accomplished singer himself with particular expertise in singing and conducting early music, Barrett continues the Cecilia tradition of performing both early and contemporary music as he leads a newly invigorated Boston Cecilia toward its Sesquicentennial.

THE BOSTON CECILIA PRESENTS

# Les Bonnes Chansons

Saturday, March 16, 2024 at 8:00 PM | All Saints Parish, Brookline

Michael Barrett, *conductor*

## PROGRAM

### PRÉLUDE

~ *Le pont Mirabeau* ~

MUSIC: LIONEL DAUNAIS (1902–1982)

TEXT: GUILLAUME APOLLINAIRE (1880–1918)

### LES SOURCES

~ *Trois chansons de Charles d'Orléans* ~

MUSIC: CLAUDE DEBUSSY (1862–1918) TEXT: CHARLES, DUKE OF ORLÉANS (1394–1465)

I. Dieu! qu'il la fait bon regarder!

III. Yver, vous n'estes qu'un villain

Montie Meyer, Marylène Altieri, Connor Vigeant,

Ndang Azang-Njaah, *solo quartet*

~ *Hymne au Soleil* ~

MUSIC: LILI BOULANGER (1893–1918) TEXT: CASIMIR DELAVIGNE (1793–1843)

Jamie Chelel, *soloist*

Kevin Neel, *piano*

~ *Trois chansons* ~

II. Trois beaux oiseaux de Paradis

TEXT AND MUSIC: MAURICE RAVEL (1875–1937)

Deborah Greenman, Connor Vigeant, Leyla Yildiz, Benjamin Perry, *soloists*

~ *Un soir de neige* ~

I. De grandes cuillers de neige

II. La bonne neige

MUSIC: FRANCIS POULENC (1899–1963) TEXT: PAUL ÉLUARD (1895–1952)

### DES AMIS ALLEMANDS

~ *Six Chansons* ~

MUSIC: PAUL HINDEMITH (1895–1963) TEXT: RAINER MARIA RILKE (1875–1926)

I. La biche

V. En Hiver

III. Puisque tout passe

## ENTR'ACTE (INTERMISSION)

### NOUVELLE-FRANCE

#### ~ *Le Ballet des fantômes* ~

TEXT AND MUSIC: LOUIS DESJARLAIS (B. 1990)

Kevin Neel, *piano*

#### ~ *Ave Verum* ~

*from 3 motets en l'honneur de la Sainte Famille, Op. 14*

TEXT AND MUSIC: RACHEL LAURIN (1961–2023)

#### ~ *Constellation* ~

MUSIC: MARIE-CLAIRE SAINDON

TEXT: ADAPTED FROM POEM BY HERMÉNÉGILDE CHIASSON (B. 1946)

Grace Coberly, Jamie Chelel, Connor Vigeant, Benjamin Perry, *solo quartet*  
Dustin Ledgard, Lessie Tyson, Connor Vigeant, *whistlers*

### AYITI

#### ~ *Anmwe* ~

MUSIC: SYDNEY GUILLAUME (B. 1982)

TEXT: GABRIEL T. GUILLAUME

Gina Marie Falk, *soloist*

#### ~ *Dominus Vobiscum* ~

MUSIC: SYDNEY GUILLAUME (B. 1982) TEXT: GABRIEL T. GUILLAUME

Benjamin Perry, *soloist*

# ARTS BROOKLINE

A SEASON OF ARTS

In consideration of your fellow concert-goers, please put your electronic devices on silent mode. Also please note that all photography and audio-visual recording are strictly prohibited. Thank you.

## PROGRAM NOTES

For centuries, French music has been central to the history of European art music. It was composers of France and Burgundy, adopting and adapting techniques from the English, who were the chief innovators of the musical Renaissance in Europe. During the “grand siècle” of the 17th century, the musical tastes of the Sun King Louis XIV both held sway over his own court and were imperfectly imitated by many a lesser prince and by many composers outside of France. (See, among many examples, JS Bach’s suites inspired by French dance music.)

Like its most powerful European counterparts, France was an imperial and colonial power: there were French colonies throughout the African continent, and “Nouvelle-France” once included a swath of North America from the north Atlantic to the Mississippi delta, with further French presence in the Caribbean and other points south. The complex and often horrific stories of how cultures were imported — either willingly or by force — whether they survived, and how they interacted with indigenous populations, gave birth to many of the blended cultures we find in the “New World” and Africa today, from Québec to Louisiana to Haiti and beyond.

By the 19th century, Paris was the cultural nexus of much of Europe, drawing thinkers and dreamers from around the world. In some respects (notwithstanding the cultural cachet of that new kid on the block, the United States) the city has never fully relinquished that role. The musical dialects of late 19th century French art music were, in some respects, conscious efforts to break away from the Austro-German flavor of musical Romanticism that, since the time of Beethoven and before, had come to dominate European art music. Through this lens we might understand, for example, how modality and other scalar and chordal concepts favored by many French composers are a means of both adding fresh musical colors and subverting that sense of narrative drive and structure that were hallmarks of the Austro-German musical language of the 19th century. This general desire for a distinct French style was given a fresh nationalistic jolt by the unprecedented bloodshed of the “Great” War of 1914–1918, and of course by its even bloodier successor.

The stereotyped quintessence of anti-Germanness was Claude Debussy. He was given the label of Impressionist composer par excellence, though the composer himself rejected the moniker, in part because the term was first applied to another artistic medium (the visual arts) which expressed its ideas with fundamentally different means. Nevertheless, one often senses in Debussy’s work a kind of studied lack of specificity, at least with respect to tonal grounding or directionality, that could be seen to have its visual analog in the works of Claude Monet and his orbit.

Claude Debussy, best known as a composer for the piano and for larger orchestral forces, seems equally in his element with his setting of three poems by the Medieval poet Charles of Orléans. In keeping with the era of his chosen texts, Debussy indulges in certain musical anachronisms, such as modality and passages of fugue-like imitation. In his setting of the refrain-form poem **Dieu! Qui la fait bon regarder**, the composer makes the interesting choice to set the refrain lines of poetry in a varied, more-or-less ternary (ABA) pattern. His

setting of the poet's diatribe against winter, **Hiver, vous n'êtes qu'un villain**, is a rather humorous take on the complaint, including a short passage for tenors in falsetto.

Maurice Ravel also rejected the term Impressionist that has often been applied to him, and lamented that his *Bolero*, quite a stylistic outlier for him, came to be his best known work. Ravel's only foray into a capella choral writing were his *Trois chansons*, with texts by the composer but in the style of older poetry. So like Debussy, there is a sense of the archaic in the musical setting. Ravel wrote these pieces, and dedicated them to a series of influential men, as part of his effort to be accepted into the army during the First World War, and the selection we perform tonight, **Trois beaux oiseaux du Paradis**, tells the story of one whose beloved has gone off to fight. Meanwhile, three birds of paradise, in the colors of the French *tricolore*, visit the speaker and offer allegorical gifts.

Lili Boulanger was a rising star of the French musical scene, the first female winner of the Prix de Rome and an all-too-rare example of a woman in this largely male-dominated field. But she died at age 24 from tuberculosis, survived by her older sister Nadia. Nadia went on to compose but mostly teach, and came to be regarded as perhaps the greatest music teacher in the European tradition of the 20th century. Lili's setting of Delavigne's paean to the sun, **Hymne au Soleil**, with its mythical imagery, is one of great vigor, framed by triumphant choral declamations, and setting the description of the horses that drive the sun chariot with intricate and inventive counterpoint.

Francis Poulenc is a member of the next generation of French composers, and as such was touched by both of the 20th century's devastating European wars, in both of which he served for a time. Poulenc came to be seen as possessing something of a dual personality, one that could be at home equally in irreverent mischief or spiritual sobriety. He set a four-movement cycle (of which we will perform the first two movements) to the poetry of Paul Éluard, **Un soir de neige**, that contains symbolic references to the struggles of the French Resistance.

Paul Hindemith set the French language serendipitously, thanks to the two world wars. Hindemith fled Nazi Germany for Valais in Switzerland, where a Swiss choral director introduced him to a set of French-language poems on nature by Rainer Maria Rilke, who had himself fled to Switzerland during the First World War. Tonight we perform three of Hindemith's resulting *Six chansons*. **La biche** ("The doe") evokes, both in poetry and music, a dreamy, somewhat surreal encounter with, and understanding of, the animal. In **En hiver** ("In winter"), Death comes for the people in winter but is (partly) driven away by the advent of spring. Finally, **Puisque tout passe** ("Since all is passing") is a short and humorous "gather ye rosebuds while ye may" bit of verse, set, appropriately by Hindemith, at full speed.

The first French Canadian on tonight's program, our *prélude*, is Lionel Daunais. He composed and sang, winning a prize that enabled him to study in France in his 20s. His setting of the Apollinaire poem, **Le pont Mirabeau**, seems almost designed to be an exemplar of common French harmonic, melodic, and rhythmic tropes, and thus seemed a fitting *amuse-bouche* for our program.

The remaining Québécois composers on tonight's program are representatives of the younger generations of French Canadian talent. Cecilia has had the good fortune to work with Québécois composer Louis Desjarlais. The composer joined us via Zoom to discuss his work and to offer feedback as we rehearsed. As the composer himself explained to us, his text emerged from the idea that those who die remain in some sense alive as long as they are remembered, and so they die a kind of second death after those who remember them are gone as well. His work describes "a dance of ghosts held like puppets by people that remember them... and when the people that remember them disappear, the puppets are not attached to any strings and are free to fly away."

Rachel Laurin, who died just last year, was active as an organist and composer. Her set of three motets in honor of the Holy Family (of which we perform the first, *Ave Verum*) are written in an advanced tonal language, veering in unexpected directions and reminiscent of Arnold Schoenberg's post-Romantic experiments such as *Friede auf Erden*. At the same time, the neo-late Romantic language seems well suited to a certain ardent Catholic mysticism, suggesting a love that almost tips from the sacred to the profane.

Marie-Claire Saindon is a versatile musician, equally at home in film scoring and Irish fiddle music. In her setting of a poem by Herménégilde Chiasson, *Constellation*, she asks for the extended techniques of whistling and aleatoric murmuring to create, as the composer describes in the score, an "effervescent texture."

To complete our program, we turn from French to Haitian Creole, the language that emerged as a blending of French and other languages of Europe and Africa, just as Haitian culture blends cultures from at least two continents. Haitian-American composer Sydney Guillaume is a leading composer and advocate of Haitian choral music. In his compositions we find a wealth of stylistic influences, but perhaps the first thing that may strike us, especially after what one will have heard so far tonight, is an energy and vitality that takes us far from the dreamiest of our Impressionistic examples. Guillaume takes advantage of the cumulative power of repetition, both varied and unvaried, and in those respects he might be seen as a kindred spirit with both the pop world and Stravinsky, or the minimalists of the post-World War II era. But the roots of this writing are his own roots, traditions existing largely apart from stylistic developments in Europe and those influenced by European art music.

Almost shockingly, Guillaume brings this rhythmic energy to a text, by his father, in which a mother laments the death of her three children during a conflict between university students and the Haitian government. We hear in the Guillaume father-and-son work a meditation on many expressions of grief: anger, resignation, and finally, even hope. The recurring exclamation **Anmwe** is hard to translate. According to the composer, "[Anmwe] is a very powerful exclamation in the Creole language. To cry 'Anmwe' is to convey pain, emotional torment and heartache on the deepest level." Sydney Guillaume's setting may bring those of us who do not speak the language a bit closer to understanding its power.



Our second selection by Guillaume, **Dominus vobiscum**, is a setting of his father's meditation on the divine. The poem both declares the presence of God and offers a litany of the kinds of light that God offers to the human condition. Sydney Guillaume's setting subtly morphs from a gentle lyricism, supporting the soloist's intonation of "The Lord is with you" to a rhythmically charged declaration of joy.

— MICHAEL BARRETT

~ SAVE THE DATE ~

## Take a walk through music history with The Boston Cecilia



Mt Auburn Cemetery, Cambridge, MA

**Saturday, June 1<sup>st</sup>, 2024**

**Mt. Auburn Cemetery, Cambridge, MA**

**Tours at 10am and 2pm**

Take a walk in Mt. Auburn Cemetery through Boston's music history starting in the late 19th century. Hear stories about Cecilia's first 50 years—a time when Cecilia played an important role in Boston's emergence as an American center for classical music in the late 19th century. With guided narration, the 90-minute walk will begin at the gravesite of B.J. Lang, Cecilia's first music director, then will stop by the gravesites of historic figures with ties to Cecilia.

**Watch for details & sign up information.**

The Boston Cecilia is pleased to be sharing this musical offering  
in the glorious surroundings of the All Saints Parish,  
its home for the past fifty-five years.

## TEXTS AND TRANSLATIONS

### Daunais, Le pont Mirabeau

Sous le pont Mirabeau coule  
la Seine  
Et nos amours  
Faut-il qu'il m'en souvienn  
La joie venait toujours après la peine  
Vienne la nuit sonne l'heure  
Les jours s'en vont je demeure  
L'amour s'en va comme cette eau  
courante  
L'amour s'en va  
Comme la vie est lente  
Et comme l'Espérance est violente  
Vienne la nuit sonne l'heure  
Les jours s'en vont je demeure  
Passent les jours et passent  
les semaines  
Ni temps passé  
Ni les amours reviennent  
Sous le pont Mirabeau coule  
la Seine  
Vienne la nuit sonne l'heure  
Les jours s'en vont je demeure

### Mirabeau Bridge

Under the Mirabeau Bridge flows  
the Seine  
And our love  
Causes me to recall  
That joy follows always behind pain  
When night comes, the hour strikes  
The days go by but I remain  
Love flows by like  
water  
Love flies away  
How slow life is  
And how violent hope is  
When night comes, the hour strikes  
The days go by but I remain  
The days pass, the  
weeks pass  
No time passes  
Love does not return  
Under the Mirabeau Bridge flows  
the Seine  
When night comes, the hour strikes  
The days go by but I remain

### Debussy, Trois Chansons Charles d'Orléans (1, 3)

Dieu! qu'il la fait bon regarder,  
La gracieuse bonne  
et belle;  
Pour les grans biens que sont  
en elle,  
Chascun est prest de la louer.  
Qui se pourroit d'elle lasser?  
Tousjours sa beauté renouvelle.

Dieu! qu'il la fait bon regarder,  
La gracieuse bonne  
et belle!

Par deça, ne delà, la mer,  
Ne scay dame, ne damoiselle  
Qui soit en tous biens parfaits telle!  
C'est un songe d'y penser.

Dieu! qu'il la fait bon regarder!

God, what a vision she is;  
one imbued with grace, true  
and beautiful!  
For all the virtues that  
are hers  
everyone is quick to praise her.  
Who could tire of her?  
Her beauty constantly renews itself.

God, what a vision she is;  
one imbued with grace, true  
and beautiful!

On neither side of the ocean  
do I know any girl or woman  
who is in all virtues so perfect;  
it's a dream even to think of her;

God, what a vision she is.

## TEXTS AND TRANSLATIONS

Yver, vous n'êtes qu'un villain;  
Esté est plaisant et gentil,  
En tesmoing de May et d'Avril  
Qui l'accompaignent soir  
et main.

Esté revest champs, bois  
et fleurs,  
De sa livrée de verdure  
Et de maintes autres couleurs,  
Par l'ordonnance de Nature.

Mais vous, Yver, trop estes plain  
De nège, vent, pluye et grézil;  
On vous deust banir en éxil.  
Sans point flater, je parle plain.

Winter, you are nothing but a villain;  
Summer is pleasant and kind,  
As witnessed by May and April,  
Who accompany it evening  
and morning.

Summer clothes fields, woods  
and flowers,  
With its verdant clothing,  
And many other colors,  
By the command of nature.

But you, Winter, too full of  
Snow, wind, rain and hail;  
You ought to be exiled.  
Winter, you are nothing but a villain.

### Boulangier, Hymne au Soleil

Du soleil qui renaît bénissons  
la puissance.  
Avec tout l'univers célébrons  
son retour.  
Couronné de splendeur, il se lève,  
il s'élance.  
Le réveil de la terre est un  
hymne d'amour.

Sept coursiers qu'en partant le Dieu  
contient à peine,  
Enflamment l'horizon de leur  
brûlante haleine.  
O soleil fécond, tu parais!

Avec ses champs en fleurs, ses monts,  
ses bois épais,  
La vaste mer de tes feux embrasée,  
L'univers plus jeune et plus frais,  
Des vapeurs du matin sont brillants  
de rosée.

Du soleil...

Let us bless the power of the  
sun reborn.  
With all the universe let us celebrate  
its return.  
Crowned with splendor, it rises,  
it soars.  
The waking of the earth is a hymn  
of love.

Seven rushing steeds that God barely  
contains when they leave  
Enflame the horizon with their  
burning breath.  
Oh, fruitful sun, you appear!

With its fields in bloom, its  
mountains, its thick forests,  
The vast sea ablaze by your fires,  
The universe, younger and fresher,  
The morning vapors are bright  
with dew.

Let us bless...

Ravel, *Trois chansons*

**Trois beaux oiseaux du Paradis,**  
(Mon ami z-il est à la guerre),  
Trois beaux oiseaux du Paradis  
Ont passé par ici.

Le premier était plus bleu que le ciel,  
(Mon ami z-il est à la guerre),  
Le second était couleur de neige,  
Le troisième rouge vermeil.

"Beaux oiselets du Paradis,  
(Mon ami z-il est à la guerre),  
Beaux oiselets du Paradis,  
Qu'apportez par ici?"

"J'apporte un regard couleur d'azur,  
(Ton ami z-il est à la guerre)"  
"Et moi, sur beau front couleur  
de neige,  
Un baiser dois mettre, encore  
plus pur."

"Oiseau vermeil du Paradis,  
(Mon ami z-il est à la guerre),  
Oiseau vermeil du Paradis,  
Que portez vous ainsi?"

"Un joli cœur tout cramoisi,  
(Ton ami z-il est à la guerre)."  
"Ha! je sens mon cœur qui froidit . . .  
Emportez-le aussi."

**Three lovely birds from Paradise**  
(My beloved is to the fighting gone)  
Three lovely birds from Paradise  
Have flown along this way.

The first was bluer than Heaven's blue  
(My beloved is to the fighting gone)  
The second white as the fallen snow  
The third was wrapt in bright red glow.

"Ye lovely birds from Paradise  
(My beloved is to the fighting gone)  
Ye lovely birds from Paradise  
What bring ye then this way?"

"I bring to thee a glance of azure  
(Thy beloved is to the fighting gone)"  
"And I on fairest snow  
white brow  
A fond kiss must leave, yet  
purer still."

"Thou bright red bird from Paradise  
(My beloved is to the fighting gone)  
Thou bright red bird from Paradise  
What bringest thou to me?"

"A faithful heart all crimson red,  
(Thy beloved is to the fighting gone)"  
"Ah! I feel my heart glowing cold...  
Take it also with thee."

Poulenc, Un soir de neige

**De grandes cuillers de neige**  
Ramassent nos pieds glacés  
Et d'une dure parole  
Nous heurtons l'hiver têtu

Chaque arbre a sa place en l'air  
Chaque roc son poids sur terre  
Chaque ruisseau son eau vive  
Nous nous n'avons pas de feu

**La bonne neige le ciel noir**  
Les branches mortes la détresse  
De la forêt pleine de pièges  
Honte à la bête pourchassée  
La fuite en flèche dans le cœur

Les traces d'une proie atroce  
Hardi au loup et c'est toujours  
Le plus beau loup et c'est toujours  
Le dernier vivant que menace  
La masse absolue de la mort

**I. Great snowy spoons**  
Great snowy spoons  
Pick up our icy feet  
And with a harsh word  
We confront stubborn winter

Each tree has its place in the air  
Each rock its weight on the earth  
Each stream its living water  
But we have no fire

**II. The good snow**  
The good snow, the black sky  
The dead branches, the pain  
Of the forest full of traps  
Shame to the hunted creature  
Flight like an arrow in its heart

The tracks of a ferocious prey  
Onward, wolf, and it's always  
The finest wolf and it's always  
The last one alive threatened by  
The absolute weight of death

ALL POULENC POEMS: PAUL ÉLUARD

Hindemith, Six chansons (1, 3, 5)

**Ô la biche: quel bel intérieur**  
d'anciennes forêts dans tes yeux abonde;  
combien de confiance ronde  
mêlée à combien de peur.

Tout cela, porté par la vive  
gracilité de tes bonds.  
Mais jamais rien n'arrive  
à cette impassive  
ignorance de ton front.

**En hiver**, la mort meurtrière entre  
dans les maisons;  
Elle cherche la soeur, le père, et leur  
joue du violon.  
Mais quand la terre remue, sous  
la bêche du printemps,  
La mort court les rues et salue  
les passants.

**Puisque tout passe, faisons**  
la mélodie passagère;  
celle qui nous désaltère,  
aura de nous raison.

Chantons ce qui nous quitte  
avec amour et art ;  
soyons plus vite  
que le rapide départ.

**Le Ballet des fantômes**  
Les mémoires étalées  
sur un écran de ciel  
dévoilent une image éthérée.  
Ainsi naissent les spectres,  
valsant après l'aurore,  
hululant les chansons d'autrefois.  
Le ballet des fantômes  
pendus aux empyrées  
par les ficelles du souvenir  
qui une nuit se hissent  
avec ceux qui les portent  
et les frêles esquisses s'envolent.

**Oh, the doe: what beautiful interior**  
of ancient forests abound in your eyes;  
drunk with so much confidence  
mixed with so much fear.

All this, carried by the lively  
gracefulness of your leaps.  
But nothing ever happens  
to that docile  
ignorance of your forehead.

**In winter**, deadly death enters  
the houses;  
He looks for the sister, the father, and  
plays for them upon the violin.  
But when the earth shakes under  
the spade of spring,  
Death runs in the streets and greets  
the passersby.

**Since everything passes,**  
Let us make a passing melody.  
That which quenches our thirst  
Will be right for us.

Let us sing what leaves us  
With love and art;  
Let us be faster  
Than the fast departure.

ALL HINDEMITH POEMS:  
RAINER MARIA RILKE

**The Ballet of ghosts**  
Memories spread  
on a screen made of sky  
unveil an ethereal image.  
Thus arise specters,  
waltzing after dawn,  
hooting songs of yesteryear.  
The ballet of ghosts  
hanging from the Empyrean\*  
by the strings of remembrance  
one night arise  
with those who hold them  
and the frail sketches fly away.

TRANSLATION BY THE COMPOSER  
\* HIGHEST PART OF THE SKY WHERE  
GODS AND ANGELS LIVE

### Laurin, Ave verum

Nous vous adorons,  
Vrai corps né de la vierge Marie,

We adore you,  
True body born of the virgin Mary,

Qui avez réellement souffert  
Immolé sur la croix pour les  
hommes,  
Et dont le côté transpercé a laissé  
Couler l'eau et le sang.

Who truly suffered  
Sacrificed on the cross for human  
beings,  
And whose pierced side let flow water  
and blood.

Soyez notre réconfort  
Dans le combat de la mort,  
O doux Jésus, O bon Jésus,  
Fils de Marie.

Be our comfort  
In the battle of death,  
O sweet Jesus, O good Jesus,  
Son of Mary.

### Constellation

Les étoiles d'or ...  
Ah les belles étoiles comme des  
points lumineux pour clouer le ciel  
sur les piliers de la nuit ...

Golden stars...  
Ah beautiful stars, shining dots  
nailing the sky to the night's pillars...

Les étoiles d'or ...  
Ah les belles étoiles qui tournent  
sur leurs pointes sinistres,  
enchantement où la poussière  
navigue  
sur le tapis magique de la nuit ...

Golden stars...  
Ah beautiful stars spinning on  
their eerie  
tips, spellbound dust sailing  
upon the night's enchanted carpet...

Les étoiles d'or ...  
Ah les belles étoiles, vous qui pâlissez  
comme autant de genèses,  
insoupçonnées  
dans le besoin futile d'être uniques,  
escalier étroit pour monter dans les  
ténèbres enivrantes  
jusqu'aux voûtes de la nuit ...

Golden stars...  
Ah beautiful stars, you fade  
as so many genesis, unsuspected  
in their vain thirst for uniqueness,  
narrow staircase climbing through  
the exhilarating darkness  
up to the canopies of the night...

Les étoiles d'or, et moi je dors  
dans le silence de leur voyage  
gigantesque, m'inventant des  
profondeurs  
où le temps n'a plus de prix et l'ennui  
plus d'emprise

Golden stars, and sleep  
I in the silence of their  
tremendous journey,  
devising for myself depths wherein  
time costs no more and boredom  
loses its lure

HERMÉNÉGILDE CHIASSON  
COURTESY TRANSLATION  
BY PIERRE THIBAudeau

## Anmwe

Si nou kapab, di mwen  
Ki doulè ki pi gran  
Pase doulè manman

Kè mwen ap dechire  
Zantray mwen ap rache  
Kilès k'ape di mwen  
Pouki yo touye pitit mwen

Ede'm kriye, ede'm rele  
Doulè yon moun se doulè tout moun  
Bay kou bliye, pote mak sonje  
Yon jou pou chasè, yon jou pou jibie

Mwen sèman te twa fwa  
Sa pap pase konsa  
M'ap kriye, m'ap rele  
M'ap fè latè tranble  
Pou jistis ak lapè  
Ka blayi sou la tè

Dlo nan je mwen seche  
Tout zo nan kò'm kraze  
Lespri'm fin deraye  
M'ape rele anmwe

Lannuit kou lajounen  
Mechan yo dechennen  
Malveyan pran lari  
Inosan ap peri

Anmwe, sekou souple  
Lanmou sou la graba  
Le mond'nan tèt anba

Men tout rèl gen sekou  
N'a jwenn la vi yon jou  
Lè sa tè-a va bèl  
Bèl tankou lakansiyèl

Tell me, tell me  
What pain is greater  
Than a mother's sorrow

My heart is torn  
My soul is aching  
Can you tell me why  
Why they killed my child

Hear me cry, hear my scream  
We all share this pain  
The giver of the blow forgets, the  
bearer of the scar remembers\*  
A day for the hunter, a day for  
the prey\*

I swear, oh i swear  
I'll turn this curse around  
Through my screams, through my tears  
And through my defiant strength  
I'll see that justice and peace  
Spread throughout our world

I have tears no more  
I know strength no more  
I can think no more  
I can only speak my pain

Night and day  
The ruthless are unchained  
Haunting our lives  
Snatching our youth

Help, help, oh please help  
Love is held hostage  
In a world of violence

We must not despair  
For we'll know life again  
In a new day full of hope  
Filled with our children

—GABRIEL T. GUILLAUME  
JANUARY 2005

\*HAITIAN PROVERBS



## Dominus vobiscum

Gran Mèt-la avèk nou,  
Li la nan mitan nou,  
Li la nan fon kè nou,  
Amen, Amen, Aleluya.

Depi nan tan benbo  
Nap mache, nap chèche, nap  
mande:  
Ki lè, ki tan, ki jou,  
Limyè-a va leve pou vin delivre nou?  
Limyè lapè-a,  
Limyè la verite-a  
Limyè la joua-a,  
Limyè lespwa-a,  
Limyè lanmou-a,  
Limyè la vi-a.

Jodia an nou chante:  
“Dominus vobiscum”

Gran Mèt-la avèk nou,  
Li la nan mitan nou,  
Li la nan fon kè nou,  
Amen, Amen, Aleluya.

Mache, chèche, mande:  
Li la nan mitan nou.  
Mache, chèche, mande:  
Li la nan fon kè nou.

Amen, Amen, Aleluya.

—GABRIEL T. GUILLAUME

## The Lord be with you

The Lord is with us,  
He is among us,  
He is in the depths of our hearts,  
Amen, Amen, Alleluia.

Since the beginning of time  
We have been searching, seeking,  
asking:  
When will the light come, at last, to  
deliver us?  
The light of peace,  
The light of truth,  
The light of joy,  
The light of hope,  
The light of love,  
The light of life.

Today, let us sing:  
“Dominus vobiscum”

The Lord is with us,  
He is among us,  
He is in the depths of our hearts,  
Amen, Amen, Alleluia.

Search, seek, ask:  
He is among us;  
Search, seek, ask:  
He is in the depths of our hearts.

Amen, Amen, Alleluia



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## MICHAEL BARRETT

Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher who has served as music director of The Boston Cecilia since 2020. He also served as Music Director of Convivium Musicum, a chamber choir specializing in Renaissance music, from 2007 until 2022. Michael is an Assistant Professor at the Berklee College of Music, where he teaches courses in conducting and European music history, and until recently served as Interim Director of the Five College Early Music Program in western Massachusetts.

Michael has performed and recorded with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, the Handel & Haydn Society, Nederlandse Bachvereniging (Netherlands Bach Society), Seven Times Salt, Schola Cantorum of Boston, and Nota Bene, and can be heard on the harmonia mundi, Blue Heron, Coro, and Toccata Classics record labels.



## KEVIN NEEL

Kevin Neel enjoys a versatile career as organist, collaborative pianist, conductor, and singer. He has been heard at the organ in numerous venues including Symphony Hall (Boston), Old South Church, Trinity Church Copley Square, Old West Church, Methuen Memorial Music Hall, as well as numerous venues in the Southeast. He also has appeared as organ and piano accompanist for multiple choral ensembles in the New England area. In December 2016 he co-founded “et al.,” a choral ensemble whose mission is to tell stories through diverse,

thoughtful programming performed at the highest level. As a singer, he has sung with Emmanuel Music, Cantata Singers, Marsh Chapel Choir, and VOICES 21C. He is Director of Music and Organist at All Saints Episcopal Church in Worcester, where he directs the All Saints Choir (choristers and adults), manages the Music Series, oversees music education programs, plays the Rice Memorial Organ (IV/132 Aeolian Skinner Op. 909), and collaborates with Worcester-area music and arts organizations. He previously served as Organist and Chapel Choir Director at Emmanuel Church in Boston. He was named in the Diapason Magazine’s 2019 Class of “20 under 30” which recognizes young talents in the fields of organ and harpsichord performance, organ and harpsichord building, carillon, and church music. He holds degrees from Boston University in Choral Conducting and Indiana University in Organ Performance and is originally from the Charlotte, NC area.



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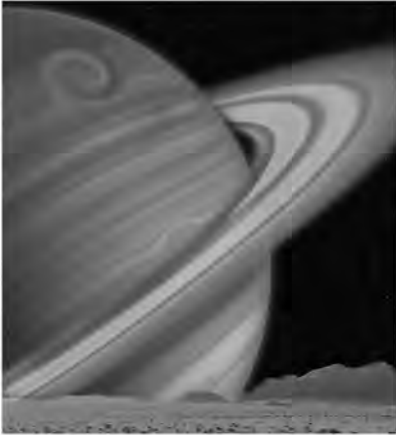
Sunday, June 2, 2024 - 4 pm: Trinity Parish of Newton Centre

*For tickets and season details, visit [WWW.CONVIVIUM.ORG](http://WWW.CONVIVIUM.ORG)*



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**Saturday, May 11, 2024, at 8pm**

**Florence Price** *Abraham Lincoln Walks at Midnight*  
**William Grant Still** *Plain-Chant for America* plus works by Margaret  
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Saturday, June 1, 2024 – 10:00am and 2:00pm  
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