



Brandywine Baroque (l to r): Tony Boutté, Eileen Grycky,
Martin Davids, Karen Flint, John Mark Rozendaal,
Laura Heimes and Edwin Huizinga

RENÉ DROUARD DE BOUSSET
JUDITH AND OTHER SACRED CANTATAS

BRANDYWINE BAROQUE



RENÉ DROUARD DE BOUSSET (1703-1760)

JUDITH AND OTHER SACRED CANTATAS

*Premier et Second Recueil de Cantates Spirituelles Tirées des Histoires
les plus Intéressantes de l'Ancien Testament à voix seule
et à deux voix avec Simphonie et sans Simphonie*

Deuxième Cantate en forme de dialogue: Elevons nos esprits from Second Recueil de Cantates Spirituelles (1740)	15:08
1. Ritournelle & [Duo]: <i>Elevons nos esprits Jusques à l'invisible</i>	3:57
2. [Prélude] Gracieusement & Duo: <i>Que l'homme fait à son image</i>	2:36
3. Recitatif: <i>Dans l'immense contour des Cieux</i>	0:43
4. Prélude Gracieusement & Air: <i>Sous sa main comme tout s'arrange!</i>	1:59
5. Musette Gracieusement & Air: <i>Que de beautés la terre offre</i>	2:07
6. Prélude Louré sans lenteur & Duo: <i>Ces côteaux si rians</i>	3:46
Troisième Cantate: Judith from Premier Recueil de Cantates Spirituelles (1739)	16:41
7. Recitatif: <i>Israël, c'est ton Dieu</i>	1:02
8. Air Gay: <i>Du Dieu des Hebreux</i>	5:42
9. Recitatif: <i>Aprés cinq jours</i>	0:52
10. Air Gracieusement: <i>Nous osons donc le soumettre à nos infidélités?</i>	3:05
11. Recitatif: <i>Elle part</i>	1:10
12. Air Gay et marqué: <i>Brüyante Trompette</i>	4:50
Première Cantate: Maison du Dieu from Psalm 83 from Premier Recueil de Cantates Spirituelles (1739)	10:47
13. Recitatif: <i>Maison du Dieu vivant</i>	1:15
14. Air Très tendrement: <i>Ô mon Bien Suprême!</i>	4:20

15. Recitatif: <i>Tu vois, Seigneur</i>	1:06
16. Air Gracieusement et gay: <i>C'est ton Christ</i>	4:06

Troisième Cantate: Tobie **14:52**

from Second Recueil de Cantates Spirituelles (1740)

17. Recitatif: <i>A peine les Tributs de Juda séparées</i>	1:20
18. Air Rondement: <i>Aux loix du Ciel attentive</i>	4:04
19. Recitatif: <i>La dure et Superbe Assirie</i>	1:09
20. Air Tendrement: <i>Dieu fidelle a tes promesse</i>	3:18
21. Recitatif Tendrement: <i>Pauvre, triste, misérable</i>	0:49
22. Air Rondement: <i>Separé des méchans</i>	4:12

Sixième Cantate: Chante, Sion from Psalm 147 **12:40**

from Premier Recueil de Cantates Spirituelles (1739)

23. Prelude Lentement & Air: <i>Chante, Sion</i>	2:35
24. Air Gay et marqué: <i>Tout prêche sa magnificence</i>	3:59
25. Recitatif: <i>C'est ce Grand Dieu qui parle</i>	1:05
26. Air Gay: <i>Bénis ton Dieu, Chante, Sion</i>	5:01

Total Time **70:08**

BRANDYWINE BAROQUE

Laura Heimes, soprano • Tony Boutté, tenor

Eileen Grycky, flute • Martin Davids, violin • Edwin Huizinga, violin
John Mark Rozendaal, viola da gamba • Donna Fournier, viola da gamba

Karen Flint, harpsichord & director

René Drouard de Bousset
(1703-1760)

Born in Paris on December 12, 1703, René Drouard de Bousset was the oldest of eight children of Jean-Baptiste de Bousset, a celebrated singer and composer, and Marguérite de Sequeville. He is sometimes referred to as du Bousset or Dubousset. His family moved from the rue des petits Augustins to rue du Plâtre sometime between 1719 and 1725. René continued to live there after his father's death in 1725 until about 1754 when his harpsichord pieces (now lost) were advertised for sale at his new home address. By 1759 Bousset was living on the Ile-St-Louis.

Jean-Benjamin de La Borde (1734-1794) reports that although Bousset was trained as a painter, he started a musical career in his early twenties. He is known to have studied organ with Antoine Calvière (c.1695-1755) and composition with Nicholas Bernier (1665-1734). Bernier was *Maître de musique* at Sainte-Chapelle and famous as a teacher. Along with Jean-Baptiste Morin (1677-1745), Bernier was one of the earliest writers of cantatas in France. Bernier achieved a perfect blend of French and Italian styles in his first book of cantatas. The cantatas were made up of recitatives and da capo *airs* with expressive melodies based on the French tradition. It is no wonder that Bousset adopted the same technique of melding the two styles to great advantage, since he studied with Bernier.

On the death of his father, Bousset was appointed *Maître de musique* for the *Académie des inscriptions* and the *Académie des sciences*. Bousset's duties for both academies involved composing a motet annually for the feast of St. Louis and other services. Although there is no formal record that he studied with his father, he does credit his father's influence in the dedication of his first publication of *Airs sérieux et à boire* (Serious airs and drinking songs) in 1729. In February 1739, he was appointed organist at St. André-des-Arts, where he received a salary of 300 *livres*. By this time he had published two volumes of *Airs sérieux et à boire* and six *concertos en trio*. His two volumes of *Cantates spirituelles* were published in 1739 and 1740.

François-Joseph Fétis (1784-1871) in his *Biographie universelle* reported that Bousset "had been greatly drawn to the madness of the *Convulsionnaires*," a group of eighteenth-century French religious pilgrims, who exhibited convulsions and later formed a religious sect and a political movement. The sect originated at the tomb of François de Pâris, a Jansenist deacon who was buried at Saint-Médard. The *Convulsionnaires* were associated with the *Jansenist* movement, which became more politically active after the papal bull *Unigenitus* banned the sect.

Jansenists accepted the existence of relics and miracles and believed that God's grace could be revealed through them. Pilgrimages to the tomb of Pâris continued over the years 1727-1730. During this period, roughly a dozen pilgrims declared that they had been miraculously cured at the tomb. In 1731 over 70 cures were announced from a variety of ailments, including paralysis, cancer and blindness. Miracles were not necessarily unusual in this period.

It was reported that l'Abbé de Bescherand, who made daily pilgrimages to the cemetery had his "body wracked by convulsions that lifted him into the air, his face contorted by grimaces, and foaming at the mouth, he yelled and screamed for hours on end." A number of other pilgrims began to exhibit similar convulsions, and the convulsion phenomenon began to rival and eclipse the miracle phenomenon. After the cemetery was closed in early 1732, the *Convulsionnaires* went underground and began to assemble in private homes. Bousset's religious fervor led him to reject his secular writings and he reportedly broke the plates of his *Airs sérieux et à boire*.

When his teacher Calvière died in 1755, he was one of four organists to replace him for one quarter of the year as organist of Nôtre-Dame Cathedral. At this time he also became organist at Sainte-Chapelle. He was appointed *survivancier* to Nicolas Forqueray as organist at Saint-Merry, however, Forqueray outlived Bousset.

Fétis reported that "On Sunday, May 18, 1760, he (Bousset) was playing the organ at Nôtre-Dame (for the consecration of Cardinal de Rohan) with unusual vivacity. 'Never,' he exclaimed, 'have I felt in such good form as I do today.' At the Agnus Dei, he fell ill, paralysis set in, and the next day he died."

Despite having an active career in his last five years, his affairs were in a sorry state when he died. His three daughters were left dependent on the charity of the church for survival. In retrospect, Bousset was known more as a performer than a composer. Fétis called him one of the best French organists. Titon du Tillet (1677-1762) wrote that Bousset's *Airs* were "well

received by the public" and his *Cantates spirituelles* were composed in a manner "that would not fail to please."

Bousset's cantatas utilize Biblical themes. The first volume (1739) contains six cantatas, five for high voice, and one for bass. The second volume (1740) has three cantatas for high voice(s): one is a duet. Some of them are written with a *symphonie* of one or two violins (or alternately flute and violin), an obbligato viol and basso continuo. The five high voice cantatas in the first volume also appear in a manuscript songbook that belonged to the Demoiselles or Dames of Saint-Cyr, so it is likely that they were studied or performed there.

The French cantata owes its existence to the new spirit that began to emerge in French society with the decline of the reign of Louis XIV, which began when he revoked the Edict of Nantes. The edict had granted French Protestants religious and civil liberties. When deprived of this liberty, more than 400,000 Huguenots emigrated to England, Prussia, Holland and America, depriving France of its most industrious merchant class.

The cantata can be seen as a bridge between the age of Lully and the age of Rameau. The first Italian cantatas were brought to Paris by Luigi Rossi in 1647, but met with great resistance. It took fifty years for French composers to adopt the Italian style. Italianate music was not well liked by Louis XIV. His taste ran to simple *Airs* from Lully's Cadmus, not brilliant Italian playing.

Life in the court of Louis XIV during the last years of his reign was aggravated by famines and financial catastrophes. Mme de Maintenon's pious religious influence turned the court away from the former brilliant frivolity to somber pietism. Courtiers were increasingly drawn to the exciting world of the Parisian salon away from boring court life. Conversation in Parisian salons was witty and cultivated. Music may have provided a background to conversation. Literary matters were the focal point, but discussion ranged on topics from music, mathematics, astronomy and medicine to chemistry. As society returned to the city for artistic and intellectual stimulation, music began to thrive. It became fashionable to be learned. Sometimes musicians were honored guests at salons. Rameau went to salons at La Pouplinière's, and the Couperin's to Mme de Lambert. Even the composer Clérambault gave a concert in his home every two to three weeks.

The term *cantate* was just beginning to come into use when Sebastien de Brossard (1655-1730) compiled his *Dictionnaire de musique*, published in 1703. The term did not appear in his first dictionary, but in a later edition, he wrote: "In recent times very successful French cantatas have been composed. In them the various stages of each plot are presented in contrasting movements."

The early cantata, written for connoisseurs, included melodic and harmonic refinements not usually found at the Opéra. It used instrumental techniques found in Italy and was essentially a miniature dramatic work presenting a story in recitatives and airs, sometimes ending with a moral. The popularity of the cantata could have been a reaction against the old-fashioned

music of Lully, coupled with the appeal of a performance in an intimate setting by professional musicians.

The poet Jean-Baptiste Rousseau (1671-1741) gave the French cantata its distinctive shape. Around 1700, Rousseau became secretary to a powerful official, Hilaire Rouillé du Coudray. Rouillé loved music, especially Italian music. Rousseau started writing poems based on Italian cantata poetry and developed his own style of recitatives and airs, using classical mythology and allegories as his subjects. Rousseau writes: "The Italians call these little poems 'cantatas' because they are particularly suitable for singing. They usually divide the poem into three recitatives alternating with airs." He decided to give style to his cantatas using the "recitatives to form the body, and the airs the soul or moral." Rousseau wrote twenty-seven cantata texts. Few cantata poets are known besides Rousseau and Antoine Houdar de la Motte (1672-1731), who wrote the texts for André Campra and Elizabeth Jacquet de La Guerre. The *Mercur de France* published 167 cantata texts between 1711 and 1771.

The sacred cantata was a very small subset of the mostly secular French cantatas. Elizabeth Jacquet de La Guerre (1665-1729), Sébastien de Brossard (1655-1730) and René Drouard de Bousset (1703-1760) were the three main composers who wrote sacred cantatas. De La Guerre wrote 12 sacred cantatas, six published in 1708 and six in 1711. Brossard wrote six sacred cantatas, date unknown, but before 1730. Bousset wrote nine sacred cantatas in 1739 and 1740.

In Bousset's first volume of *Cantates spirituelles*, he used psalm texts. The following cantatas are based on psalms: 1) *Maison du Dieu* (Psalm 83), 5) *Nous reverons donc* (Psalm 121) and 6) *Chante, Sion* (Psalm 147). His second volume of three cantatas seems to feature a return to French style, with binary airs and movements flowing from one to another. The two-voice cantata, *Elevons nos esprits*, is unusual with through-composed and binary airs, only one recitative and extended instrumental sections. The second movement uses a pair of verses, one for each voice. Unlike the cantatas with identifiable stories, (*Abraham* and *Tobie*), *Elevons* has no story line. It is essentially a paean glorifying the works of God.

Anne Danican Philidor's (1681-1728) series of concerts, called *Concert spirituel*, which began its long career in 1725 at the Tuileries in Paris and lasted until 1790, initially presented motets and symphonies on religious *Fête*-days when the theaters and Opéra were closed. Later secular works to French texts were introduced. Philidor also started the *Concert français*, whose offerings were secular and included the popular cantata. This series had to compete with the other music presentations, but due to the quality of the musicians and the popularity of the cantata, they were quite successful.

Philidor was indeed fortunate to acquire the talented Mlle Lemaure to sing cantatas at the *Concert spirituel* and that is where some works by René Bousset were heard. Mlle Catherine–Nicole Lemaure (1704-1786) entered the chorus of the Opéra in 1719 and was still on the roles in 1724, when she sang the role of Céphise in the first act of Campra's *L'Europe galante*.

Jean-Benjamin La Borde wrote in his *Essai sur la Musique ancienne et moderne* (Vol. 3, 1780):

Never has nature granted someone a more beautiful organ, the most beautiful cadences, and a most imposing manner of singing. Mademoiselle Lemaure, short and unattractive, had an incredible stage presence in the theatre. She dove completely into whatever she was singing or saying. She elicited tears from the coldest of spectators, she animated and transported them, and while she was not pretty or spiritual, she produced the impression of being the most alive.

She left and returned to the theater several times, until 1743 when she finally retired. Her retirement was caused more by her capricious will, than any failure of her voice.

Mlle Lemaure was superior to any singers that have been heard since her age. Even given the changing fashion in music, one cannot deny the charm and impression of her voice. Even with her slight stature, lack of taste and education and deprived of all advantages, all she had to do was sing and she was transformed into a being of ultimate beauty.

In this atmosphere the eighteenth-century French cantata blossomed, becoming so popular that by 1713 one observer remarked:

. . . cantatas and sonatas spring up under our very feet. A musician no longer arrives without a sonata or cantata in his pocket, and there are none who do not wish to write a work and have it engraved and beat the Italians at their own game; poets can scarcely keep pace with them and indeed there

are even some texts that have suffered more than once the torture of Italianate music, so that here we are suffocated by cantatas.
(L. T. M. de La Tour, *Mercurie galant*, Nov, 1713)

From the first cantatas by both Morin and Bernier to the late cantatas of Bousset, the primary life of the French cantata was short-lived. Bousset's cantatas came after the popular period of this genre, and because they were sacred, not secular, it may be that they attracted a different audience.

Very few printed copies of the cantatas of Bousset still exist. There are copies of his original publications in the Bibliothèque Nationale in Paris, and a privately owned manuscript, dated 1760, contains the twelve sacred cantatas of Elizabeth Jacquet de La Guerre as well as the nine cantatas by René Drouard de Bousset. The 1760 manuscript is the primary source for this recording.

Karen Flint
Wilmington, Delaware,
November 2015

ELEVONS NOS ESPRITS

1. *Ritournelle & [Duo]*

Élevons nos esprits
Jusques à l'Invisible
dans la lumière inaccessible
qui le cache à nos foibles yeux.
Cherchons l'auteur de la terre
et des Cieux.

Il est; Lui seul possède l'être,
Dieu souverainement heureux.
C'est ainsy qu'il se fit connoître,
Au législateur des Hebreux.

Il est; C'est sa gloire suprême.
Il a tout fait,
Tout est son bien.
Et devant Lui ce qui n'est pas lui-même
Est comme si ce n'étoit rien.

2. *[Prélude] Gracieusement & Duo*

Que l'homme fait à son image
Célèbre ce Dieu glorieux.
Dans tous les temps,
dans tout les lieux,
Qu'il lui rende ce juste hommage.

3. *Recitatif*

Dans l'immense contour des Cieux
Ces innombrables feux,
Cet astre radieux, cette planète si brillante,
Cet ordre, cette marche
est une voix parlante
Qui fait connoître un

1.

Let us raise our spirits
unto the Invisible One
who dwells in inaccessible light,
hidden from our feeble sight.
Let us seek the Author of Earth
and the Heavens.
He is; He alone has being,
He alone is God, supremely excellent.
It was thus He made himself known
to the law-giver of the Hebrews [Moses].

He is; This is His supreme glory.
He made everything,
and all is of His goodness.
Before Him that which is not himself
is as nothing at all.

2.

Let Man, made in His image,
celebrate this glorious God.
In all times,
in all places,
may he render such just homage.

3.

Across the immense contour of the Heavens,
among these innumerable fires,
this radiant star, this shining planet,
this order, this [celestial] motion
there is a voice which speaks,
making known a God

Dieu dans tout cet univers,
Qui le fait révéler de cent peuples divers.

4. Prélude Gracieusement & Air

Sous sa main comme tout s'arrange!
Quels harmonieux mouvements!
Qu'une sainte et digne louange
Exprime nos ravissements.

5. Musette Gracieusement & Air

Que de beautés la terre
offre à la vue!
Que de beautés dans sa vaste étendue!
Que de biens nous sont présentés!
Elle est, Seigneur, pleine de tes bontés.

6. Prélude Louré sans lenteur & Duo

Ces côteaux si riants,
Ces superbes montagnes;
Ces vallons ombragés,
Ces fertiles campagnes;
L'aimable verdure, le chant des oiseaux:
La riche parure des bois
et des eaux.
Tout chante un Dieu de la nature.
Tout célèbre le Dieu de toute créature.

Les Cieux nous l'ont montré
magnifique et puissant:
La Terre nous l'annonce
aimable et bienfaisant:
Que tout dans l'univers,
soumis à sa puissance,
Ne respire qu'amour
et que reconnaissance.

throughout all this universe,
which makes Him revered by the peoples.

4.

How everything is ordered under His hand!
Such harmonious motion!
May a holy and worthy praise-offering
express our rapture.

5.

Only beauties does the earth
offer to the eyes!
Only beauties throughout all its vast extent!
Only good things are given us!
The earth, O Lord, is full of your goodness.

6.

These laughing hillocks,
These lofty mountains;
These shady valleys,
These fertile fields;
The pleasant lush greenery, the birds' song:
The vibrant reflection of the woods
in the waters.
All sing of a God in nature.
All celebrate the God of each creature.
The Heavens have shown Him
to be magnificent and mighty:
The Earth declares Him
gracious and beneficent:
Let all in the universe,
under His power,
utter nothing but love
and acknowledgment.

7. Recitatif

Israël, c'est ton Dieu qui te garde
et qui veille
annoncez-le en Sion,
annoncez la merveille,
Annoncez chez les Philistines
Que le Dieu d'Israël
ne dort ni ne sommeille!
Annoncez-le aux peuples voisins
Promts messagers prenez des ailes:
Volez, et portez ces nouvelles
A ce superbe Caldéen,
Qui préparoit déjà notre lien,
Et qui comptoit dans son orgueil suprême
D'enchaîner le Seigneur luy même.

8. Air Gay

Du Dieu des Hebreux
chantons la victoire:
Célébrons la gloire
de ce peuple heureux.
La mort, la ruine,
l'affreuse famine,
Les cris et les pleurs,
De nos Prêtres même
la frayeur extrême
fixoit nos malheurs.

9. Recitatif

Après cinq jours la triste Béthulie
tomboit dans la main ennemie;

7.

O Israel, it is your God who guards you
and watches over you.
Proclaim Him in Zion,
proclaim His marvelous deeds!
Proclaim among the Philistines
that the God of Israel
neither sleeps nor slumbers.
Proclaim Him abroad,
swift messengers take flight:
Fly, and take this news
to the haughty Chaldean [Holofernes]
who prepared our subjugation
and who believed in his great pride
that he could trammel the Lord himself.

8.

Let us sing the victory
of the God of the Hebrews:
Let us celebrate the glory
of this happy people.
Death, ruin,
dreadful famine,
And weeping and wailing,
Even our priests
marked with great fright
our misfortunes.

9.

After five days unhappy Bethulia
fell into the hands of the enemy;

Quand la vertueuse Judith
Pensant mieux du Seigneur,
pleine d'un autre esprit,
A ce peuple effrayé
 reprocha sa foiblesse;
Et luy rappelant la tendresse
Du Dieu qui tant fois
 delivra leurs ayeux,
Elle expose en ces mots
 cette faute à leurs yeux.

10. Air Gracieusement

Nous osons donc le soumettre
 à nos infidélités?
Et qui sommes nous pour metre
des bornes à ces bontés?
 C'est te Seigneur qui m'inspire:
 Il vient delivrer les siens.
 Dieu! je me tais, et j'admire
 Comment tu saves les tiens.

11. Recitatif

Elle part.
Cependant dans sa colere extrême,
L'ennemi tonne, il menace,
il blasphème.
Tout doit, et Dieu lui même,
è prouver sa fureur:
Rien ne peut échaper
 à son glaive vengeur.
Quand de Judith la grace
 et la beauté touchante,
frappant ce Monstre impur,

Then virtuous Judith,
thinking better of the Lord
and filled with spirit,
Reproached this frightened people
 for their weakness [of heart];
And reminding them of God's tenderness
which so many times delivered
 their forefathers,
She preached before them
 of their error in these words:

10.

Would we dare subject Him
 to our unfaithfulness?
And who are we to presume
there were limits to his kindness?
 It is your Lord who inspires me:
 He will deliver his people.
 God! I fall silent and I marvel
 at how You save Your own.

11.

She departs [for the Assyrian camp].
Meanwhile with great wrath,
the enemy inveighs, threatens,
and blasphemes.
Certainly anyone, even God Himself,
would prove his fury.
Nothing can escape his [Holofernes']
avenging sword.
Then Judith's grace
 and affecting beauty
woos this lustful monster,

le transport et l'enchanter,
Tout plein de ses desirs,
Dieu conduisant le bras,
affermissant le cœur de la chaste héroïne,
Holoferne perit;
et l'armée en ruine
fuit au gré du Dieu des Combats.

12. Air Gay et marqué

Briyante Trompette, seconde nos voix,
Sonne la défaite du plus fier des Rois.
 Chante la victoire de ce Dieu des Dieux
 Élève sa gloire jusques dans les cieux.
 Couronne ta tête fille de Sion,
 humble nation
 fais un jour de fête;
 Célébrant Judith,
 chantant son conquete
 Exalte la dureté de Dieu
 qui le fit.

transporting him and enchanting him
full of desire.
God, guiding her arm
and strengthening the chaste heroine's heart,
[causes] Holofernes to perish
and his ruined army
flees before the God of Battle.

12.

Noisy trumpet, help our voices
to sound the defeat of the proudest of kings.
 Sing the victory of the God of Gods.
 Raise His glory in the highest.
 Crown your head, O daughter of Zion.
 O humble nation,
 observe a holiday of thanksgiving
 to celebrate Judith
 and to sing her conquest.
 Extol the might of God
 which has accomplished it.

MAISON DU DIEU

13. Recitatif

Maison du Dieu vivant,
Tabernacles aimables:
Temple saint, Autels adorables,
dont je faisais ma gloire
 et mes plaisirs;
Loin de vous tout mon cœur s'enflâme!
Ma chair languit,
toute mon ame s'épuise en desirs.

13.

O House of the living God,
Friendly tabernacles:
Holy temple, and lovely altars
from which I derive my glory
 and my pleasures;
Far from you all my heart is impassioned!
My body languishes,
and my soul is caught up in desire.

14. Air Très tendrement

Ô mon bien Suprême!
 mon Souverain Roy,
 Pour un cœur qui t'aime,
 Quelle peine extrême
 d'être loin de toi.
 Qu'on verse de larmes
 dans ces tristes lieux!
 Et quelles allarmes
 loin du Dieu des Dieux!

15. Recitatif

Tu vois, Seigneur, ma secrette pensée,
 Tu sçais qu'un jour auprès de tes Autels,
 touche plus mon âme oppressée
 Que mille ans de plaisirs
 dans le sein des mortels,
 Je chéris ta maison
 J'en aime la poussiere,
 J'en préfère les derniers rangs
 a tout l'or, a la gloire entière,
 a tout l'orgueil de la maison des Grands.

16. Air Gracieusement et gay

C'est ton Christ; c'est ton ouvrage
 Qui réclame ton secours.
 Ne tarde pas d'avantage:
 Abrége ces tristes jours.
 Dans la juste confiance
 Que Dieu veille sur les siens,
 J'attendrai dans l'innocence
 L'abondance de ces biens.

14.

O my Supreme Goodness!
 my Sovereign King,
 For a heart which loves You,
 What extreme pain it is
 to be far from You.
 What tears are outpoured
 in these sad places!
 And such alarm [to be]
 far from the God of gods!

15.

You see, O Lord, my secret thoughts;
 You know that a single day beside Your altars
 touches my oppressed soul
 more than a thousand years of pleasure
 in the breast of mortals.
 I cherish Your house,
 I love even its dust,
 I prefer its lowliest places
 to riches, to highest glory,
 even to the pomp of the houses
 of the mighty.

16.

It is Your Christ, it is Your handiwork
 who beseeches Your help.
 No longer delay:
 Come end these days of sadness.
 In righteous trust
 that God watches over His own,
 I will wait in innocence
 For the outpouring of these blessings.

17. Recitatif

À peine les Tribus
 de Juda séparées
 Respirent un autre air
 Suivent un autre Roy
 Que le Dieu de David,
 et ses loix révérees
 Tombent dans le mépris.
 Une odieuse loi interdit
 ces festes sacrées
 et consacre l'impiété.
 L'exemple entraîne tout;
 la crainte a tout dompté.
 Et pendant qu'à l'Idole Israël sacrifie
 que tout craint de connoitre et
 de servir son Dieu,
 Seul dans les jours Préscrits
 on voit venir Tobie
 adorer l'Éternel
 et paroître au Saint lieu.

18. Air Rondement

Aux loix du Ciel attentive,
 À ses ordres differens
 La vertu n'est point captive,
 Sous l'empire des Tirans.
 Un seul homme moins fidèle
 À ses loix d'iniquité,
 Cédant à son propre zèle,
 Dompte la captivité.

17.

Hardly had the Tribes of Judah
 been scattered
 than they breathed a new song
 and followed a King
 other than the God of David,
 whose revered laws
 they scorned.
 An odious law forbade
 the sacred rites
 and hallowed blasphemy.
 They all followed [their captors'] example;
 and were tamed by fear.
 And while Israel made sacrifice to the Idol,
 and were afraid to know and
 to serve their God,
 in these appointed days
 we beheld Tobie alone
 coming to adore the Eternal One
 and to appear in the Holy place.

18.

Mindful of the laws of Heaven,
 and of its various ordinances,
 virtue is no captive
 under the rule of Tyrants.
 A man who were but less faithful
 to their [the Tyrants'] iniquitous laws,
 would, by renewing his own zeal,
 master his captivity.

19. *Recitatif*

La dure et superbe Assirie
Venge Dieu de ce peuple impie.
Tobie y porte sa vertu
Là de toutes parts combattu
Dans les fers et dans la contrainte.
Il craint Dieu; c'est toute sa crainte.
Il console, il soulage,
il exhorte, il instruit son zèle,
embrasse tout et sa ferveur première
s'accroît dans les périls.
Quels en sera le fruit?
Il perd tout à coup la lumière.

20. *Air Tendrement*

Dieu, fidèle à tes promesses,
Quand tu rends ton juste heureux,
Tu fais voir par ces largesses
Que tout don descend des Cieux.
Par ces faveurs tu te prêtes
aux foiblesses de la loy,
Par les rigueurs tu le traites
en élève de la Foy.

21. *Recitatif Tendrement*

Pauvre, triste, misérable,
Insulté dans ses malheurs,
Sa vertu ferme et durable
Se nourrit de ses douleurs.
Le Ciel lui devient prospère
Exemples de sa bonté
il meurt comblé de biens,
pleins de jours,

19.

Through the harsh and haughty Assyrians
God avenges this impious people.
Tobie shows them virtue,
they who are embattled from all quarters
in irons and in bondage.
He fears God; [but] this is all he fears.
He comforts, he consoles,
he exhorts, he teaches zealously,
ministering to all, his fervor
growing through every trial.
And what shall be the fruit of all this?
At a stroke he loses his sight.

20.

God, faithful to all your promises,
When you make your just one glad,
You make known by these munificences
that all gifts come from heaven.
By such favors you accommodate
the weaknesses of the law;
By trials you instruct
the just one in faith.

21.

Poor, sad, wretched,
Disgraced in his misfortune,
His firm and unshakeable virtue
is nourished by his sufferings.
Heaven prospers him
in its goodness,
and he dies with his cup overflowing,
his life lengthy of days,

heureux Père,
Et renaissant dans sa prospérité.

22. *Air Rondement*

Séparés des méchants,
Innocente victime:
Élevons par nos chants
Cette vertu sublime.
Que son Dieu le[s] châtie;
Qu'il l'élève en honneur
sous la main du Seigneur.
C'est le même Tobie.

and happy in fatherhood,
to be born again to his inheritance.

22.

Free from evil-doers,
an innocent victim:
Let us raise our songs
to this model of perfect virtue.
May his God punish them,
may He raise him to honor
under the Lord's hand:
he who is Tobie.

CHANTE, SION

23. *Prélude Lentement & Air*

Chante, Sion! Bénis ton Dieu!
Entonne ses saintes louanges,
Et te mêlant aux choeurs des Anges,
De son nom glorieux fais retentir ce lieu.
À tes fiers ennemis
il a fermé tes portes!
Il fait fuir devant toi
leurs nombreuses cohortes.
Il établit tes enfans dans la paix.
Chante ton Dieu, Sion;
célèbre ses bienfaits.

24. *Air Gay et marqué*

Tout prêche sa magnificance;
Tout nous annonce sa grandeur.
Tout est paré de sa splendeur;
Tout se ressent de sa clémence.

23.

Sing, O Zion! Bless your God!
Strike up His holy praises,
and joining yourself to the choirs of angels
Make this place resound with His holy name.
Against your proud enemies
He has shut your gates!
He has made their mighty hordes
to flee before you.
He has established peace for your children.
Sing to your God, O Zion;
celebrate His wonderful deeds.

24.

All things proclaim His magnificence;
All things announce His greatness to us.
All things are arrayed in His splendor;
All things make known His mercy.

Tout sous le Ciel entend sa voix.
Il regne seul dans la nature,
Et dans les Cieux
tout suit ses loix.
Il donne à tout la nourriture.

25. Recitatif

C'est ce Grand Dieu qui parle,
Et tout être obéit.
C'est ainsi qu'autrefois
le néant l'entendit.
Ainsi de l'un à l'autre Pôle,
les Vents, les Feux, les Eaux
courent à sa parole.
Il reprend la rosée,
il commande aux frimats.
Il dispense aux divers climats
Le chaud, le froid avec mesure.
Le soleil sous sa main
prend une route sûre.

26. Air Gay

Bénis ton Dieu! Chante, Sion!
Célèbre à jamais sa puissance,
Exalte, heureuse nation,
Ses dons et la reconnaissance!
Il t'a donné sa sainte loi!
Il te confia ses oracles.
Il te prodigue ses miracles:
Il est ton Pasteur et ton Roy.

All under heaven hear His voice.
He alone reigns over nature.
And under the heavens
all things follow His laws.
He gives food to all.

25.

It is this great God who speaks,
and all beings obey.
Thus it was in days of old that
the void heard Him.
Thus, from one pole to the other,
the Winds, the Fires, the Waters
flow forth at his word.
He hangs the dew,
he commands the frosty airs.
He apportions to the various climes
heat and coldness in good measure.
The sun, guided by His hand,
follows a steady course.

26.

Bless your God! Sing, O Zion!
Celebrate for ever His power,
Exalt, O happy nation,
His gifts and His kindness!
He has given you his holy law!
He entrusted His prophets to you.
He pours out his miracles upon you:
He is your Shepherd and your King.

Translations by Matthew J. Hall

BRANDYWINE BAROQUE

Karen Flint, harpsichordist, is the founding artistic director of Brandywine Baroque with concerts held in Wilmington and Rehoboth Beach, Delaware. Ms. Flint established the Dumont Concerts in 2003, a weekend festival of harpsichord recitals. Now called Harpsichord Heaven, the programs are given on her collection of antique instruments in Delaware. Ms. Flint studied harpsichord with Edward Parmentier and Egbert Ennulat and organ with Fenner Douglass and Paul Terry, and has degrees from Oberlin Conservatory of Music and The University of Michigan. Ms. Flint is Adjunct Instructor of Harpsichord at the University of Delaware. She performs on the 1627 Ioannes Ruckers harpsichord for this recording.

Her recordings include: *Complete Works of Chambonnières, Vol. 1*; *Complete Harpsichord Works* of Nicolas Lebègue and Jacques Haredel; *Complete Harpsichord Works* of Elizabeth Jacquet de La Guerre; *Les Pièces de Clavessin* by Jacques Champion de Chambonnières; *The Complete Harpsichord Concertos on Antique Instruments* by J. S. Bach with Davitt Moroney & Arthur Haas; on the Plectra label; plus *The Jane Austen Songbook* with Julianne Baird on the Albany label.

Laura Heimes, soprano, is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. In addition to being a member of Brandywine Baroque, she has collaborated with many of the leading figures in early music, including Andrew Lawrence

King, Julianne Baird, Tempesta di Mare, The King's Noyse, Paul O'Dette, Chatham Baroque, Apollo's Fire, Voices of Music and Piffaro. She has been heard at the Miami, Boston, Connecticut and Indianapolis Early Music Festivals, at the Oregon and Philadelphia Bach Festivals, at the Carmel Bach Festival and in Rio de Janeiro and Sao Paulo, Brazil. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records.

Tony Boutté, tenor, enjoys a growing career as a performer of music from the Baroque to the present. He is a member of Brandywine Baroque and has performed with Les Arts Florissants, Les Talens Lyriques, Concert Spirituel, New York Collegium, Tafelmusik, Opera Lafayette, Washington Bach Consort, Boston Baroque, Orchestra of St. Luke's, Smithsonian Chamber Orchestra, Violins du Roy and the Portland Baroque Orchestra. Dr. Boutté has also performed at the Salzburg Festival, Aspen Music Festival, Santa Fe Opera, Bard Festival, Skylight Opera Theater, Schleswig-Holstein Festival and Tage Alte Musik Regensburg. He has recorded with the Smithsonian Chamber Orchestra, Bang on a Can, and has sung in documentaries for the BBC and PBS. He can be heard on recordings of Plectra Music, Albany Records and NAXOS. Dr. Boutté received his Master of Music degree from Eastman School of Music and his DMA from University of Maryland. He is currently Assistant Professor at University of Miami's Frost School of Music.

Flutist **Eileen Grycky** is Associate Professor of Flute at the University of Delaware where she teaches baroque flute and coaches baroque chamber

ensembles in addition to teaching the modern flute. She is a recipient of the University's Excellence in Teaching Award and performs with two ensembles-in-residence at UD. Ms. Grycky is a member of the orchestra of Opera Philadelphia and the Delaware Symphony Orchestra and has appeared as a soloist on several occasions with the Delaware Symphony, the Mozart Orchestra of Philadelphia, Ensemble American in Montclair, New Jersey and the Newark Symphony in Delaware. In 2009 she was awarded an Established Artist Fellowship by the Delaware State Arts Council. Ms. Grycky appears on numerous recordings with Brandywine Baroque, the Taggart-Grycky Duo, and the Del'Arte Wind Quintet. She is graduate of Oberlin Conservatory and New England Conservatory. Her baroque flutes are made by Folkers and Powell, John Gallagher and Roderick Cameron.

Violinist **Martin Davids** is a member of Brandywine Baroque and the Callipygian Players, Chicago's premier Baroque chamber music ensemble. Mr. Davids is concertmaster of Chicago Galant Consort, Bach Collegium of Fort Wayne, Janus Ensemble, Reno Baroque Ensemble (NV), and the Bach Institute Players at Valparaiso University. He also plays with Ars Antigua and Music of the Baroque in Chicago. His recordings can be found on the Musica Omnia, Albany, Plectra, Cedille and Sonabilis labels. Mr. Davids is a founding member of the award winning electric Baroque ensemble, Discontinuo, and is in demand as an electric violinist. He performs on a Baroque violin by Ferdinando Alberti, dated 1750.

Edwin Huizinga, violin, has made Toronto his home base after having spent several years in the United States studying at the Oberlin and San Francisco Conservatories. A member of Brandywine Baroque, Mr. Huizinga has toured throughout Canada, Europe, and Asia with Tafelmusik Baroque Orchestra, the Aradia Ensemble, Georgetown Bach Chorale, and ifuriosi. He has performed with the Oberlin Baroque Orchestra, San Francisco Baroque Orchestra, Sacramento Baroque Soloists, Note Bene Baroque Orchestra, San Francisco Bach Choir, the San Bernardino Symphony and the Carmel Bach Festival Orchestra. Mr. Huizinga is a founding member of the Classical Revolution movement. His violin was made by Jason Viseltear, New York.

John Mark Rozendaal, viola da gamba, specializes in teaching and performing stringed instrument music from the Baroque and Renaissance eras. As founding Artistic Director of Chicago Baroque Ensemble, he performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. Mr. Rozendaal served as principal violoncellist of The City Musick and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, and the King's Noyse, Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, The New York Consort of Viols, Empire Viols and the Kansas City Chorale. He is a member of Brandywine Baroque as well as Trio Settecento with violinist Rachel Barton Pine and harpsichordist David Schrader, and the consort, LeStrange Viols. Mr. Rozendaal's basse de viole was made by John Pringle after Colichon.

Donna Fournier, viola da gamba, performs with Triomphe de l'Amour and Mélomanie and has been a guest artist with such groups as Tempesta di Mare, Philomel, Brandywine Baroque, The Buxtehude Consort, The Chamber Orchestra of Philadelphia, and The Philadelphia Classical Symphony. She studied with Laurence Dreyfus, John Hsu and Wieland Kuijken. Ms. Fournier is an affiliate faculty member at Temple University where she coaches viol players from the Early Music Ensemble. She has recorded Buxtehude cantatas on the PGM label, Telemann trio sonatas on the Lyrichord label, Boismortier trio sonatas on the A Casa Discos label, and New Music for Baroque Ensemble on Meyers Music label. Her viola da gamba was made by Curtis Bryant of Watertown, Massachusetts in 1977.

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