

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

~ *Anmwè* ~

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 1st, 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 parfaites!
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, Aeluya.

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, Aeluya.

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

Amen, Amen, Aeluya.

—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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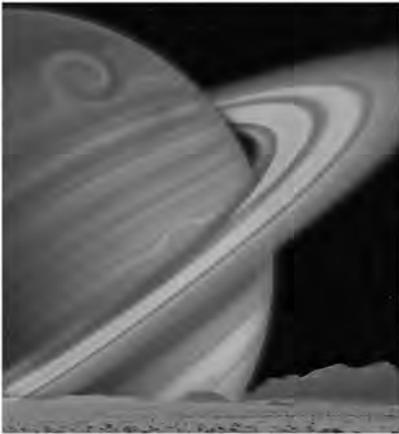
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