

# LE CONCERT DE LA REINE

## Gloriosa

BASEL, SWITZERLAND

VIRTUAL CONCERT

PREMIERE: TUESDAY, MAY 24 | 5PM

### TEXTS & TRANSLATIONS

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#### Prologue de la Sainte Cécile

Venite, venite canorae sorores, hic cantus  
lepores, hic regula vitae.  
Mundus hic as pernitur, hic voluptas fugitur, hic  
tentator vincitur a forti Caecilia.  
Ut et illa canite, vobis hanc eligi te patronam, et  
tendite solum ad caelestia.

Come, come, harmonious sisters, here is the  
charming song of a ruled life.  
The world here perishes, and the luxury vanishes, and  
the tempter is defeated by the brave Caecilia.  
As she sings you can choose her as your patroness, and  
enrich yourself only for heavenly things.

#### Cantantibus organis

Cantantibus organis, Caecilia virgo in corde suo  
soli Domino cantebat dicens:  
Fiat cor meum et corpus meum immaculatum ut  
non confondar

In the midst of the concert of instruments, the  
virgin Caecilia sang to God alone in the heart:  
May my heart and my body remain pure. Let me  
not be confounded.

#### Est secretum

Est secretum Valeriane, quod tibi volo dicere:  
Angelum Dei habeo amatorem, qui nimio zelo  
custodit corpus meum.

There is a secret, Valerian, that I wish to tell you:  
I have an angel of God for a lover, and he jealously  
guards my body.

#### Virgo Gloriosa

Caecilia virgo gloriosa semper evangelium  
Christi gerebat in pectore suo;  
non diebus necque noctibus a colloquiis divinis et  
oratione vacabat.

The glorious virgin Caecilia always carried the gospel  
of Christ in her breast;  
In neither day nor night did she cease communion  
with God or prayer.

#### Susanne

Contre la saison trop ardente  
Susanne, d'une eau claire empruntoit la fraîcheur;  
Et caché pour la voit, deux vieillards qu'elle  
enchante,  
D'un regard attentif irritoient leur ardeur.

In the season that is too hot,  
Susannah, in a clear bath, was refreshing herself.  
Hidden, in order to see her, two old men, whom  
she charmed,  
Aroused their flames with an attentive gaze.

Indiscrete jeunesse  
Qui suivez les amours  
Ne croyez pas que la vieillesse  
Contre-eux vous garde aucun secours.  
Celuy qu'Amour entraîne,  
Dans son jeune printemps  
Traîne toujours sa chaîne  
Jusqu'à ses derniers ans.

Indiscrete youth  
That follows love  
Do not suppose that age  
Grants you any safety.  
He whom Love captures  
During his youthful springtime  
Forever drags his chain,  
To his final years.

Les beautés de Susanne animent leur audace  
Ces odieux amants osent se découvrir  
Leur amour joint à la menace  
Veut l'effrayer ou l'attendrir.

Cédez, il faut vous rendre  
A nos ardents désirs  
Pourrez-vous vous défendre  
Des plus charmants désirs.  
Soulagez notre peine  
Ou dès ce même jour;  
Redoutez une haine  
Egale à notre amour.

Ils doivent l'accuser d'une ardeur criminelle  
Que la loi punit de la mort;  
Pour vaincre sa vertu rebelle  
C'est de ce piège adroit  
que se sert leur transport.  
Inhumains, est-ce ainsi que vous prétendez plaire?  
Susanne, quel péril, hélas!  
Qu'allez vous faire?  
Vous rendrez-vous à leur courroux,  
Pour éviter la mort,  
La méritez-vous?

Non, dit l'heroine constante,  
Vous pouvez me faire périr;  
Mais s'il me faut mourir,  
Je mourrai du moins innocente.

Que la même ardeur nous anime,  
Un coeur innocent ne craint rien;  
Non pour lui le jour n'est un bien  
Que quand il en jouit sans crime.

### **Solo vivebat in antris**

Sola vivebat in antris Magdalena  
lugens et suspirans die ac nocte  
voce gementi Christo dicebat:  
«O amor meus cor et delictum! Quid retribuam  
amori tuo, qui te tradidit in mundi pretium.  
Ah ! Jesu mi dulcissime, ah! Jesu mi  
patientissime, ego peccatrix, tu culpa carens,  
ego soluta et impunis, tu tanquam reus duceris ad  
supplicium.  
Heu! Clavis et lancea perforatur, in ara crucis  
elevatur et moritur ipsa vita pro salute viventium.

Susannah's beauty fires their courage  
Those lovers dare reveal themselves  
Their desire, joined with threats  
Is meant to either frighten or soften her.

Surrounder: you must give yourself over  
To our ardent desires  
Will you be able to defend yourself  
Against the most charming pleasures?  
Assuage our pain  
Or this very day  
Expect a hatred  
Equal to our love.

They must accuse her of criminal lust  
Which the law punishes with death  
To defeat her rebellious virtue  
This is the devious plan  
that their madness employs.  
Beasts, is it thus that you intend to please?  
Susannah, alas, what danger!  
What will you do?  
If you give in to their rage  
To avoid death  
Do you deserve it?

No, says the steadfast heroine.  
You can make me perish,  
But, if I must die,  
At least I will die innocent.

Let the same spirit move us;  
An innocent heart fears nothing.  
No, for it the day is good  
Only when it enjoys it without crime.

Mary Magdalena lived alone in grottos,  
lamenting and sighing day and night, with  
woeful voice she spoke thus to Christ:  
"O love of mine, my heart and joy, how can I  
repay thy love, by which thou dost endure so much!  
Oh my sweet Jesus! Jesus my most patient one, I am  
but a sinner, and thou art without sin; I am  
free and unpunished, while thou, like a criminal,  
art taken to be executed.  
Alas, pierced by nails and by the lance, he is  
raised on the altar of the Cross, and he giveth up  
his life for the salvation of the living!"

## NOTES ON THE PROGRAM

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In France, there is an old proverb saying that behind every great man a great woman is hidden. Our program *Gloriosa* presents two of those women, who, thanks to their patronage and deep knowledge of music, enabled the creation of some of the greatest French baroque pieces in the repertoire.

Marc-Antoine Charpentier was a relatively unknown composer when Mlle de Guise decided to take him under her patronage in 1670. She organized a musical court at her palace that was considered worthy of a king, and it was there under the Guise patronage that Charpentier composed most of his masterpieces, including oratorios, pastorals, and numerous motets. Many of the musicians who played in the court were chamber maids of Mlle de Guise, including Anne Jacquet (the older sister of Elisabeth Jacquet de la Guerre) who may have played the harpsichord or the treble viol.

The first printed book of Henry Dumont, considered a landmark in music history, was created under the patronage of Charlotte d'Ailly, widow of the Duc de Chaulmes. Described at the time of its publication as the first collection of Motets printed with the use of a basso continuo line, a revolution in the notation that came from Italy, Dumont's book was an important and immediate influence on the spread of this notation method in France.

This program could not be complete without a piece composed by the brilliant Elisabeth Jacquet de la Guerre, whose rich and touching music has its rightful place next to the masterpieces of Charpentier and Dumont. Jacquet de la Guerre was one of the very few women to gain respect and fame as a professional harpsichord player and composer during the Baroque era. She was noticed and welcomed at the court by the Sun King himself when she was only a child, and her talent continued to be admired and acclaimed throughout her life.

This program also gives a voice to three powerful and courageous women from Catholic heritage. The pious and chaste love of Saint Cecilia is praised in the music of both Charpentier and Dumont. Forced to marry a Roman, Valerian, she converted him to her faith and convinced him to respect her vow of chastity.

Jacquet de la Guerre paints a detailed portrait of the biblical Susanne in her cantata of the same name. Spied on as she bathed by two old men who then attempt to corrupt her, Susanne bravely chooses death rather than give in to their hideous desire. And the ecstatic love of Magdalena is poignantly expressed in the music of Charpentier, as she laments the death of Christ from the in a grotto.

Full of vibrant colors and intimate emotion, *Gloriosa* unites the voices of three women who, despite violence and hardship, never gave up on what they believed and treasured most.

-- Chloé de Guillebon

