



Harpsichord by Nicolas Dumont (Paris, 1707)



CANTATES FRANÇOISES
JACQUET DE LA GUERRE • CLÉRAMBAULT
BRANDYWINE BAROQUE

VOLUME I

PLECTRA
MUSIC



CANTATES FRANÇOISES • VOLUME 1

Jephthé Elizabeth Jacquet de La Guerre (1665-1729)
Laura Heimes & Julianne Baird

Rossignols amoureux Jean-Philippe Rameau (1683-1764)
from *Hippolyte et Aricie*
Julianne Baird

L'Amour et Bacchus Louis-Nicolas Clérambault (1676-1749)
Laura Heimes & Curtis Streetman

Chaconne Elizabeth Jacquet de La Guerre
from *Pièces de clavecin* (1707)
Karen Flint

Le Triomphe de la Paix Louis-Nicolas Clérambault
Laura Heimes, Julianne Baird & Curtis Streetman

Brandywine Baroque

Laura Heimes, soprano Elizabeth Field, violin
Julianne Baird, soprano Nina Falk, violin
Curtis Streetman, bass Douglas McNames, cello
Eileen Grycky, flute Karen Flint, harpsichord

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PLECTRA
M U S I C



Nicolas Dumont Harpsichord, Paris 1707

The important Parisian harpsichord builder Nicolas Dumont was active from 1675 until at least 1707. Nothing is known of his life other than that he married in 1673 and became a master in the guild of instrument makers in 1675. Three Dumont two-manual harpsichords are known to survive, dated 1697 (Paris, Musée de la musique), 1704 (private collection) and this 1707 instrument (private collection). The 1697 instrument is Flemish-inspired, while the 1704 and 1707 instruments are the earliest examples of what became the standard model for 18th-century Parisian harpsichords. The 1707 harpsichord is the first with a five-octave (FF-e³) range. Despite eighty years of service, 180 years in a granary and two restorations, the 1707 Dumont remains in substantially original condition.

Executive Producer: Karen Flint

Producer: Brian Peters

Production Manager: Robert Munsell

Mastering: George Blood

Editing: Brian Peters and Karen Flint

Engineer: Brian Peters

Production Assistant: Heidi Velhagen

Harpsichord tuned in Tempérament ordinaire: John Phillips

Design: Robert Munsell

Notes & Translations: Rebekah Ahrendt

Cover: François Boucher, (1703-1770), *The Love Letter*, 1750, Timken Collection
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THE 18TH-CENTURY FRENCH CANTATA

By the beginning of the 18th century, a vocal genre born in Italy had taken Paris by storm—the cantata. The popularity of the cantata in France, according to 18th-century musician and theorist Sébastien de Brossard, was due to the fact that “the French, being naturally impatient, have difficulty concentrating on the same thing for an extended period of time. Cantatas are ordinarily just long enough to entertain without becoming dull.” The diversity of the cantata’s form, with its contrasting recitatives and airs, ensured that ennui was not possible.

This recording features three cantatas that represent the full range of subject matter for the genre. Elizabeth Jacquet de La Guerre’s *Jephté* is a sacred cantata, based on a biblical story, while Louis-Nicolas Clérambault’s *L’Amour et Bacchus* is a secular work based on Classical figures. The occasional cantata is here represented by Clérambault’s *Le Triomphe de la Paix*, a work written in celebration of the Treaty of Utrecht in 1713.

The foremost composer of sacred cantatas was Elizabeth Jacquet de La Guerre. The texts for her twelve sacred cantatas were provided by Antoine Houdar de La Motte, a poet renowned for his dramatic output (including texts for a number of operas). Of *Jephté*, the *Journal des sçavans* remarked in 1711 that “everything interests in this cantata.

The most vivid passions there give rise to extremely useful instruction.” Inspired by the story from Judges where Jephthah foolishly swears to sacrifice to the Lord the first thing to come out of his house upon returning from battle, La Motte’s poetry vividly depicts the rupture in the father’s soul when his only daughter rushes to greet him. Though her father must kill her, the daughter willingly submits. Unusually for a sacred cantata, Jacquet de La Guerre chose to write for two sopranos—a choice that is not required by the text. Her music further heightens the expression of La Motte’s poetry by characterizing the father’s conflict through the use of extreme dissonance and rhythmic instability. The call to the daughter’s companions to mourn her bears all the marks of a classic lament, with the voices uniting in falling melodic lines evoking flowing tears.

Jacquet de La Guerre was equally renowned for her harpsichord compositions, including the *Chaconne* in D major from her second book of *Pièces de clavecin* (1707). Though highly ornamented according to the style of the day, the melodic line is always clear. Unexpected chromatic turns maintain interest in the composition. She was also the first woman to compose an opera for Paris (*Céphale et Procris*, 1694). Her much better-known successor, Jean-Philippe Rameau, also attempted to work with La Motte, but the poet turned him down. It was not until 1733 that Rameau’s first opera, *Hippolyte et Aricie*, would finally hit the boards. And what a noise it made. The

intimacy and simple beauty of the famous “nightingale air” *Rossignols amoureux* would be well-suited to a cantata. The air is sung by a shepherdess near the end of the opera, celebrating the joyful reunion of Hippolytus and Aricia.

Louis-Nicolas Clérambault never wrote an opera, but became the most celebrated cantata composer. Jean Bachelier relates an anecdote in the preface to his *Recueil des cantates* (Amsterdam, 1728) that demonstrates how well-known Clérambault’s works were, even outside of France:

When a Frenchman came to one of our concerts [in Holland], and heard performed the cantatas of Battistin and Bernier, he exclaimed, ‘Hey, what? Messieurs, is Clérambault not known to you? What? do you never sing his *Orphée*, his *Medée*, his *Pigmalion*, *Léandre & Héro*, or his *Musette*? Those are pieces of the utmost beauty, and few can match the graciousness of their melody, the force of their accompaniment, and the difficulty of their performance.’ Someone replied that these works are known, and that they are certainly worthy of such high praise, and for that reason one does not profane them by performing them every day; instead, they are reserved for Sundays and holidays.

L’Amour et Bacchus merits such high praise. The last cantata in Clérambault’s *Cantates françaises, Livre 1* (1710), the work pits Cupid (soprano) against Bacchus (bass) in a contest to determine who is more powerful. After a spirited argument in the first air, each in turn praises his own unique attributes. But when Cupid reminds Bacchus that even the god of wine can be a slave to love, Bacchus yields. Amicably, Cupid agrees to a truce, and the two pledge unity in the pursuit of pleasure. Clérambault excellently characterizes the proud gods with virtuosic passagework and noble melodies. His experiments with disruptive rhythm, particularly in the final duo, illuminate the qualities of the anonymous text. The work is notable for its extremely florid accompaniment. One wonders whether the basso continuo is the ultimate winner.

Le Triomphe de la Paix, written to celebrate the Treaty of Utrecht that ended the grueling and disastrous War of the Spanish Succession in 1713, comes from Clérambault’s second book of *Cantates françaises*. He dedicated the volume to Maximilian II Emanuel, Elector of Bavaria. Maximilian was particularly interested in establishing peace, as his support of the French cause had led to his exile. While resident in France between 1706 and 1715, the Elector supported the work of many important musicians, including Clérambault and Jacquet de La Guerre.

The anonymous text of *Le Triomphe de la Paix* depicts Flora, Vertumnus, and Pomona in a pastoral fantasy, delivering the reassuring message that Louis XIV and Queen Anne are at peace and love can take the place of war. The principal parts of the Treaty of Utrecht were ratified on 11 April 1713; thus, it is only fitting that the deities of spring and growth should feature in this cantata. The cantata's stature as a celebratory work is confirmed by the trio of voices—rare in a cantata—and the presence of the “symphonie” of flute, violin, and basso continuo.

Rebekah Ahrendt

JEPHTÉ

Air (Duo)

Jephthé revient comblé
de gloire
jour mémorable, jour heureux!
Les Peuples chantent sa victoire,
L'Echo même chante avec eux.

Récitatif (Second treble)

Hélas! que n'a-t-il pu
sans un vœu téméraire
attendre la faveur
des Cieux?

ELIZABETH JACQUET DE LA GUERRE

Air (Duo)

Jephthah returns crowned
with glory
memorable day, happy day!
The people sing his victory,
even the Echo sings with them.

Recitative (Second treble)

Alas! Could he not,
without this rash vow,
expect the favor
of the Heavens?

Mais l'indiscret serment
qu'il s'est hâté de faire,
va ravir à ce triste père
ce qu'il a de
plus précieux.

Air (Second treble)

En goûtant un sort plein
de charmes
dэфions-nous de ses attraits.
Nos plaisirs toujours imparfaits
sont la source de
mille allarmes.
Craignons que le trouble
et les larmes
ne suivent les ris
de trop près.

Récitatif (First treble)

La fille de Jephthé suit
l'ardeur qui l'anime,
sort du Palais, et court au
devant de ses pas.
Tu l'apperçois trop tôt,
malheureux Père, hélas!

But the hasty oath he
rushed into taking
will rob this sad father
of that which he holds
most precious.

Air (Second treble)

In tasting a fate full
of charms
we should mistrust its attractions.
Our pleasures, always imperfect,
are the source of
a thousand frights.
We fear that trouble
and weeping
will follow too closely
after laughter.

Recitative (First treble)

Jephthah's daughter responds
to the ardor that animates her,
leaves the palace, and runs
out before him.
Too soon you see her,
unhappy father, alas!

Son amour te la livre,
ô Ciel! Quelle victime!
Quoy! ma Fille, dit-il,
j'ay juré ton trépas!

Air (First treble)

Juste Ciel,
pardonne à la rage
qui s'empare de mes esprits;
le plus grand triomphe
à ce prix
est plus cruel que l'esclavage.
Malgré le trouble affreux
dont je suis déchiré,
mon bras achèvera ce que
tu me commandes.
Mais le sang que
tu m'as livré
vaut-il celui que tu demandes?

Her love delivers her up to you,
oh Heaven! What a victim!
“What! my daughter,” he says,
“I have sworn your demise!”

Air (First treble)

Righteous heaven,
forgive the rage
that seizes my spirits;
the greatest triumph,
at this price,
is crueller than slavery.
Despite the terrible anguish
that tears me apart,
my arm will carry out
what you command.
But is the blood that
you delivered over to me
worth what you demand?

Récitatif (First treble)
Quand Jephthé murmure
et frémit,
sa Fille plus tranquille,
en s'offrant, le console;
héroïque Victime,
elle-même affermit
le bras timide qui l'immole.

Récitatif (Second treble)

Père barbare, arrête,
et suspens un moment
la fureur qui t'anime;
c'est un crime pour toi que
l'indiscret serment
qui t'a fait au Seigneur
promettre la victime;
peut-être en l'immolant, tu fais
un nouveau crime.

Air (Duo)

Vous, ses chères Compagnes,
laissez couler vos pleurs;
faites de vos douleurs
retentir les Montagnes.

Recitative (First treble)
While Jephthah murmurs
and trembles,
his more tranquil daughter, in
offering herself, consoles him;
heroic Victim,
she herself strengthens
the timid arm that sacrifices her.

Recitative (Second treble)

Barbaric father, stop,
and suspend a moment
the fury that inspires you;
it is one crime for you that the
reckless oath
you made to the Lord
promised the victim;
perhaps in sacrificing her, you
commit another crime.

Air (Duo)

You, her dear companions,
let your tears flow,
make the Mountains resound
with your sorrows.

Apprenez aux Forêts
la funeste aventure,
que toute la nature
partage vos regrets.

Air

Obeissons toujours
à la loi souveraine;
si le Ciel veut nos jours,
consacrons-les
sans peine.

L'Insensé lui promet
plus qu'il ne lui demande.
Le Sage se soumet
à ce qu'il lui commande.

ROSSIGNOLS AMOUREUX

Rossignols amoureux,
répondez à nos voix
par la douceur
de vos ramages.
Rendez les plus tendres
hommages
à la Divinité qui regne
dans nos bois.

Tell the forests of
the fatal accident,
that all nature
may share in your grief.

Air

We always obey
the divine law;
if heaven seeks our lives,
we consecrate them
without sadness.

The madman promises
more than he is asked for.
The wise man submits
to what is commanded.

JEAN-PHILIPPE RAMEAU

Amorous nightingales,
answer our voices
with the sweetness
of your songs.
Pay the tenderest
homage
to the Divinity who reigns
in our wood.

L'AMOUR ET BACCHUS

Duo

Non, rien n'est égal a ma gloire,
je suis le plus puissant
des Dieux!

Mon Carquois/Mon Thirse
triomphe en tous lieux.

Devez-vous à L'Amour/ à Bacchus
disputer la victoire?

Récitatif (Bacchus)

Je bannis les soupçons,
la crainte, et le chagrin,
les Ris m'accompagnent
sans cesse,
et les enchantements de
mon nectar Divin
font quelques fois badiner
la sagesse.

Je répands à la fois les plaisirs
et le vin.

LOUIS-NICOLAS CLÉRAMBAULT

Duo

No, nothing can equal my glory,
I am the most powerful
of Gods!

My Quiver/ My Thyrsus
triumphs everywhere.

Should you dispute the victory
of Cupid/Bacchus?

Recitative (Bacchus)

I banish suspicions,
fear and chagrin,
laughter accompanies me
without cease,
and the enchantments of
my divine nectar
sometimes trick wisdom
for fun.

I spill at the same time both
pleasures and wine.

Air (Bacchus)

Quand Bacchus vous livre
la guerre,
gardez-vous bien de fuir
ses coups;
c'est dans la bouteille
et le verre
qu'on trouve les biens
les plus doux.

Trop heureux dans votre défaite
le sommeil suit le
Dieu des pots;
s'il rend sa victoire parfaite,
c'est pour vous donner le repos.

Récitatif (L'Amour)

Vous n'avez pas toujours
refusé de me rendre
l'hommage que vous me devez;
est-ce à vous Dieu du vin?
Est-ce à vous de prétendre
aux suprêmes honneurs
qui me sont réservés?

Air (Bacchus)

When Bacchus declares war
on you,
be careful not to flee
his blows;
it's in the bottle and
in the glass
that one finds the
sweetest goods.

Too happy in your defeat,
sleep follows the
God of jugs;
what makes his victory perfect
is giving you repose.

Recitative (L'Amour)

You have not always refused
to render
the homage that you owe me;
is it for you, God of wine?
Is it for you to claim
the supreme honors that
are reserved for me?

Ariane autrefois vous soumit
à ses charmes;
trop heureux d'augmenter
mes triomphes divers.
Bacchus vainqueur
de l'Univers
vint se rendre
à mes armes
et s'offrir a mes fers.

Air (L'Amour)

Les traits que l'Amour lance
s'élevent jusqu'aux Cieux;
il tient sous sa puissance
les Mortels et les Dieux.
Sur la terre et dans l'onde,
Tout lui cède a son tour;
et l'Empire du monde
est celui de l'Amour.

Ariane once subjected you
to her charms;
how pleasant to add to
my diverse triumphs.
Bacchus, conqueror of
the Universe,
came to surrender
to my weapons
and offer himself to my chains.

Air (L'Amour)

The darts that Cupid looses
rise up into the Heavens;
he holds within his power
the Mortals and the Gods.
On the land and on the sea
all yield to him in turn;
and the Empire of all the world
is that of Love.

Récitatif (Bacchus)

Mais une vaine préférence
nous va-t-elle en ce jour
désunir pour jamais?
Si l'Amour et Bacchus ne sont
d'intelligence
tous les plaisirs sont imparfaits.

Récitatif (L'Amour)

Je veux bien avec vous partager
mes conquêtes.
Je tremperai mes traits dans
votre aimable jus.
Amants qui préparez des fêtes,
appelez-y toujours et
l'Amour et Bacchus.

Duo (L'Amour and Bacchus)

Jurons une paix éternelle
banissons nos
transports jaloux;
courons, volons,
l'univers nous appelle,
unissons nos plaisirs pour
les rendre plus doux.

Recitative (Bacchus)

But is a vain prejudice
now going to separate
us forever?
If Cupid and Bacchus are not
in agreement
all pleasures are imperfect.

Recitative (L'Amour)

I would like to share
my conquests with you.
I will temper my arrows in
your lovable juice.
Lovers who plan to throw parties,
always call upon both
Cupid and Bacchus.

Duo (L'Amour and Bacchus)

We swear an eternal peace,
we banish our jealous
transports;
we run, we fly,
the universe calls us,
we unite our pleasures to
make them sweeter.

LA TRIOMPHE DE LA PAIX

Duo (Flore and Pomone)

Naissez brillantes fleurs,
naissez dans ces bocages,
la Paix, la douce Paix
descend sur ces ravages.
Beaux lieux, ne craignez plus de
perdre vos attraits.

Récitatif (Vertumne)

Mars veut troubler en vain
la Tamise et la Seine.
La Paix va le bannir de
l'univers calmé;
par un auguste Roi,
par une sage Reine,
le Temple de Janus
sera bientôt fermé.

Air (Flore, Pomone, Vertumne)

Taisez-vous tambours et
trompettes,
cessez d'effrayer les Échos;

LOUIS-NICOLAS CLÉRAMBAULT

Duo (Flore and Pomone)

Arise bright flowers,
arise in these groves,
Peace, sweet Peace
descends on these ruins.
Fair places, fear no more the loss
of your beauty.

Recitative (Vertumne)

Mars, in vain, wants to disrupt
the Thames and the Seine.
Peace will banish him from
a calmed universe;
by a majestic King,
by a wise Queen,
the Temple of Janus
will soon be closed.

Air (Flore, Pomone, Vertumne)

Be still drums and
trumpets,
cease frightening the Echoes;

bergers, reprenez vos musettes,
chantez et goûtez le repos
que la paix donne à
vos retraites.

Air (Flore)

Revenez, revenez, volez
charmants Zephyrs;
ramenez avec vous
les aimables plaisirs.
Reconnoissez la voix de Flore.
La Paix est de retour,
qu'attendez vous encore?

Récitatif

Vous, sage rivale de Mars,
Minerve, abandonnez votre
egide terrible,
rendez-nous l'olive paisible;
ne regnez-plus que sur les arts.

Duo (Flore and Vertumne)

Calme ta colère,
Mars, suspends tes coups,
et cherche à Cythère
des exploits plus doux.

shepherds, take up your bagpipes,
sing and enjoy the repose
that peace gives to
your retreat.

Air (Flore)

Return, return, fly,
charming Zephyrs;
bring back with you
the amiable pleasures.
Recognize the voice of Flora.
Peace has returned,
why do you still wait?

Recitative

You, wise rival of Mars,
Minerva, abandon your
terrible aegis,
return to us the peaceful olive;
reign now only over the arts.

Duo (Flore and Vertumne)

Calm your anger,
Mars, suspend your blows,
and find on Cythera
sweeter exploits.

Finis nos allarmes
et cède à ton tour,
va, porter tes armes
aux pieds de l'Amour.

Récitatif (Pomone)

Enchantez les climats
qu'épouvantait Bellone,
Dieux de Paphos,
lancez vos traits charmants;
transformez en tous lieux
les guerriers en amants,
soumettez l'univers,
la paix vous l'abandonne.

Air (Pomone)

Victoire, suivez les Amours,
et quittez le Dieu de la guerre;
que ces doux vainqueurs
de la terre
éprouvent seuls votre secours.

End our fears
and yield in turn,
go, place your arms
at the feet of Love.

Recitative (Pomone)

Enchant the climes
that Bellona has terrified,
Gods of Paphos,
shoot your charmed arrows;
transform everywhere
warriors into lovers,
subdue the universe,
peace allows you to do it.

Air (Pomone)

Victory, follow the Cupids,
and quit the God of war;
let the sweet conquerors
of the world
feel only your support.

Vous faites triompher les belles
ainsi que les fameux Guerriers;
et les Mirthes, et les Lauriers
brillent dans vos
mains immortelles.

Air (Flore)

Puis Cérès toujours tranquille
enrichir les peuples heureux;
puisse sous la treille fertile
Bacchus mener sans cesse
et les ris, et les jeux.

La Paix dans ces climats leur
offre un sûr asile.

Air (Flore, Pomone & Vertumne)

Regnez aimable Paix,
trionphez à jamais;
que la terre, que l'Onde
ressente vos bienfaits.
Regnez aimable Paix,
embellissez le monde;
que la terre, que l'Onde
ressente vos bienfaits.

You make the beauties triumph
just as the famous warriors;
and the myrtles and the laurels
shine in your
immortal hands.

Air (Flore)

May Ceres, always tranquil,
enrich the happy peoples;
may, beneath the fertile vine,
Bacchus unceasingly lead
both laughter and games.

Peace offers them a sure refuge
in these climes.

Air (Flore, Pomone & Vertumne)

Reign, kind Peace,
triumph forever;
let the land and the Sea
feel your favors.
Reign kind Peace,
beautify the world;
let the land and the Sea,
feel your favors.



Karen Flint, artistic director of Brandywine Baroque since its founding, teaches harpsichord at the University of Delaware. Ms. Flint studied harpsichord with Edward Parmentier and Egbert Ennulat and organ with Fenner Douglass. She has degrees from Oberlin Conservatory of Music and The University of Michigan.

Her recordings include: *The Complete Harpsichord Concertos* by J. S. Bach; *Love in Arcadia* (Duets and Trios by Handel), Boismortier Cello Sonatas, *Oh! The Sweet Delights of Love* (Music by Purcell), *The Lass with the Delicate Air: Songs from the London Pleasure Gardens*, C. P. E. Bach Trio Sonatas and a forthcoming recording of music for solo harpsichord by Chambonnières on the Plectra label. She has recorded *The Jane Austen Songbook* with Julianne Baird on Albany Records.



Soprano **Laura Heimes**, praised for her “sparkle and humor, radiance and magnetism,” has worked with Andrew Lawrence King, *The King’s Noyse*, Paul O’Dette, *reconstruction, Apollo’s Fire*, and *The New York Collegium. Festival*

appearances include Boston, Connecticut, Indianapolis and Miami Early Music Festivals, the Oregon and Philadelphia Bach Festivals with Helmuth Rilling, and the Carmel Bach Festival with Bruno Weil.

Ms. Heimes' most recent recordings on Plectra Music include: *Love in Arcadia* (Duets and Trios by Handel), *Oh! The Sweet Delights of Love* (Music by Purcell), and *The Lass with the Delicate Air: Songs from the London Pleasure Gardens*. Other recordings are *The Jane Austen Songbook* (Albany Records) with Julianne Baird and Caldara's *Il Giuoco del Quadriglio*. A native of Rochester NY, Ms. Heimes has Master of Music degrees in voice and conducting from Temple University.



Julianne Baird, soprano, named by the New York Times a “national artistic treasure,” maintains a busy concert and recording schedule. With more than 125 recordings to her credit on Decca, Deutsche Gramophone, Dorian, Albany and Newport Classics, Julianne Baird is widely acknowledged as one of the leaders in music of the 17th and 18th centuries.

In addition to her major roles in a series of acclaimed recordings of Handel and Gluck operas, recent projects include *Love in Arcadia: Duets and Trios* by Handel and *Oh! The Sweet Delights of Love* for Plectra Music, plus two new recordings with Parthenia (the New York

City Consort of Viols) *It fell on a Holie Eve* and *L'amour en Mai*. Her recordings of Handel Arias from *Alcina* and *Rinaldo* with the Dryden Ensemble is scheduled to be released in early 2010. Dr. Baird holds a Ph.D. from Stanford University and is a distinguished professor at Rutgers University.



Curtis Streetman, bass, has appeared at The Salzburg Festival, Amsterdam's Concertgebouw, Vienna's Musikverein, the Kennedy Center and the Théâtre des Champs-Élysées in Paris. His festival appearances include Tanglewood, Ravinia, the Hong Kong Arts Festival, and the San Juan Arts Festival. Mr. Streetman was featured in a Canadian tour of Bach's *St. John Passion* with Bernard Labadie and Les Violons du Roy and performed the role of Christ in Sir Jonathan Miller's acclaimed fully staged production of *The Saint Matthew Passion*, produced by the Brooklyn Academy of Music.

Recording credits include Monteverdi's *Vespers* for Musical Heritage Society, Castelnuovo-Tedesco's *Romancero Gitano* for New World Classics, Charpentier Christmas Cantatas for Naxos, and Sony's forthcoming release of Handel's *Riccardo Primo*.