



Leçons de Tenébres
By François Couperin
&
Tombeau pour Monsieur de Lully
By Marin Marais
March 28, 2021 at 3:00 PM

Premiere Leçon pour le Mercredi

François Couperin
(1668-1733)

(Short pauses for reflection are written in the music by the composer.
Meditative images are offered at those points.
In the Tenebrae service, one candle would be extinguished at each pause.)

Introduction: Here begins the Lamentations of the Prophet Jeremiah.
ALEPH (A melismatic meditation on Hebrew Letter - A) (pronounced AH-lehf)
Aire: How deserted lies the city, once so full of people!
Petite pause

BETH (Hebrew Letter-B) (BEHT)
Aire mesuré-lent: Bitterly she weeps at night, and tears are on her cheeks.
Recitatif: All her friends have betrayed her.

GIMEL (Hebrew Letter-G) (GEE-mehl)
Petite pause
Recitatif: After affliction and hard labor, Judah has gone into exile.

DALETH (Hebrew Letter-D) DAH-leht
Recitatif: The roads of Zion mourn, for no one comes to her appointed feasts.
Petite pause

HETH (Hebrew Letter-H) (HEH)
Aire: Her foes have become her masters; her enemies prosper.
Recitatif: Her children have been led into captivity by the enemy.
Prelude: Tendrement, et proprement
Aire: Jerusalem, Jerusalem turn to the Lord your God!

Commentary on “Francois Couperin’s Tenebrae Lessons” by John Mark Rozendaal

Seconde Leçon pour le Mercredi

VAU (Hebrew Letter-U) (pronounced VAVH)

Petite pause

Recitatif: All splendor has departed from the daughter of Zion.

Petite pause

ZAIN (Hebrew Letter-Z) (ZAH-yeen)

Petite pause

Aire tendrement: In the day of her affliction and wandering, Jerusalem Jerusalem remembers all the treasures that were hers in days of old.

Recitatif: The enemies looked at her, and laughed at her destruction.

HETH (Hebrew Letter-CH) (KHEHT)

Petite pause

Recitatif: Jerusalem has sinned greatly, and so has collapsed.

Petite pause

TETH (Hebrew letter-T) (TEHT)

Recitatif: Her filthiness clung to her skirts; she did not consider her future.

Petite pause

Aire: Jerusalem, turn to the Lord your God!

Commentary on “Marin Marais” by John Mark Rozendaal

Tombeau pour Monsieur de Lully in B minor

Marin Marais
(1656-1728)

Troisieme Leçon pour le Mercredi

JOD (Hebrew letter-Y) (Pronounced YOOD)

Petite pause

Recitatif: The enemy laid hands on all that Jerusalem treasures.

CAPH (Hebrew letter-K) (KAHF)

Petite pause

Recitatif: All her people groan as they seek for bread.

LAMED (Hebrew Letter-L) (LAH-mehd)

Petite pause

Aire: “Is it nothing to you, all you who pass by?” Look around and see if there is any sorrow like my sorrow.

Petite pause

MEM (Hebrew letter-M) (MEHM)

Recitatif: From on high he sent fire, sent it down into my bones, and has chastised me.

NUN (Hebrew letter-N) (NOON)

Recitatif: My sins have been bound into a yoke; they are woven together in his hand and hung on my neck.

Petite pause

Aire: Jerusalem, Jerusalem, turn to the Lord your God!

BRANDYWINE BAROQUE

Laura Heimes, soprano

Julianne Baird, soprano

John Mark Rozendaal, viola da gamba

Donna Fournier, viola da gamba

Karen Flint, harpsichord

Praised for her “sparkle and humor, radiance and magnetism,” soprano **Laura Heimes** is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music and has been heard at the Boston, Berkeley, Connecticut and Indianapolis Early Music Festivals. In addition, Ms. Heimes has performed at the Oregon and Philadelphia Bach Festivals under the baton of Helmuth Rilling, the Carmel Bach Festival under Bruno Weil and Paul Goodwin, and in Rio de Janeiro and Sao Paulo, Brazil. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim’s *A Little Night Music*. She made her Carnegie Hall debut in Handel’s *Messiah* and in December 2011 she appeared in the acclaimed staged production of the same work with the Pittsburgh Symphony under Maestro Honeck. She teaches voice at the Lawrenceville School, New Jersey. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records. For more information visit www.lauraheimes.com.

Julianne Baird, soprano, with over 130 solo CD’s to her credit, has been described as one of the world’s most recorded sopranos. In addition to her major roles in a series of acclaimed recordings of Handel and Gluck operatic premieres, recent additions to her discography include six Telemann secular cantatas with Steven Zohn, the complete Biblical Cantatas of Elisabeth Jacquet de la Guerre with Brandywine Baroque and “Aux Plaisirs, aux Delices Bergeres-French Court Airs and Dances” with the London-based group Zephyrus.

Her scholarship includes a Ph.D. from Stanford University and intensive studies with Nikolaus Harnoncourt at the Mozarteum in Austria. Her book, “Introduction to the Art of Singing,” Cambridge University Press, now in its third printing, is used by singers and professional schools internationally. Dr. Baird has served as Professor-at Large at the University of Western Australia and is currently a Distinguished Professor at Rutgers University. In popular demand as a visiting artist, she conducts Master Classes at Yale, Oberlin Conservatory, Juilliard, and Stony Brook. Recently she was awarded an Endowed Chair position at the University of Alabama.

Baird has performed with Christopher Hogwood, John Eliot Gardiner and Joshua Rifkin throughout Europe, and has also sung as soloist with the Cleveland and Philadelphia Orchestras and the New York Philharmonic.

The New York Times hailed her as a “national artistic treasure”, “well-nigh peerless performer in the repertory of the baroque” and praised her musicianship that “engenders singing of extreme expressive beauty.” The London Times has called her performances of Handel “exquisitely stylish.”

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 Trio Settecento with violinist, Rachel Barton Pine and harpsichordist, David Schrader, and the consort, LeStrange Viols.

Donna Fournier plays viola da gamba and baroque cello with Mélomanie and La Bernardinia Baroque Ensemble and has been a guest artist with such groups as Opera Lafayette, Tempesta di Mare, The Chamber Orchestra of Philadelphia and The Philadelphia Classical Symphony. The Philadelphia Inquirer acclaimed her solo work as “poised, soulful ... [and] played with particular depth.” Donna has recorded Buxtehude cantatas for PGM, Telemann trio sonatas for the Lyrichord, Boismortier trio sonatas for A Casa Discos, Jacquet de La Guerre and Bousset cantatas for Plectra Music, and new music for baroque ensemble for Meyers Music and Furious Artisans.

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. She 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.

Première Leçon pour le Mercredi

Incipit Lamentatio Jeremiae Prophetae.

ALEPH

Quomodo sedet sola civitas plena populo?

Facta est quasi vidua,

Domina gentium:

princeps provinciarum

facta est sub tributo.

Petite pause

BETH

Plorans ploravit in nocte,

et lachrimae ejus in maxillis ejus:

non est qui consoletur eam ex omnibus charis ejus.

Omnes amici ejus spreverunt eam

et facti sunt et inimici.

GIMEL

Petite pause

Migravit Juda propter afflictionem

et multitudinem servitutis;

Habitavit inter gentes,

nec invenit requiem.

Omnes persecutores

ejus apprehenderunt eam inter angustias.

DALETH

Viae Sion lugent,

eo quod non sint qui veniant ad solemnitatem.

Omnes portae ejus destructae,

Sacerdotes ejus gementes, virgines ejus squalidae,

et ipsa oppressa amaritudine.

Petite pause

HETH

Facti sunt hostes ejus in capite;

inimici ejus locupletati sunt.

Quia Dominus locutus est super eam

propter multitudinem iniquitatum ejus.

Parvuli ejus ducti sunt in captivitatem,

ante faciem tribulantis.

Jerusalem, convertere ad Dominum Deum tuum.

Lamentations 1: 1–5

First Lesson for Wednesday

Here begins the Lamentations of the Prophet Jeremiah.

ALEPH

How deserted lies the city, once so full of people!

How like a widow is she,

who once was great among the nations.

She, who was queen among the provinces,

has now become a slave.

Petite pause

BETH

Bitterly she weeps at night,

and tears are on her cheeks.

Among all her lovers she has no one to comfort her.

All her friends have betrayed her;

they have become her enemies.

GIMEL

Petite pause

After affliction and hard labor,

Judah has gone into exile.

She dwells among the heathen;

she finds no resting place.

All who pursue her,

have overtaken her in the midst of her distress.

DALETH

The roads of Zion mourn,

for no one comes to her appointed feasts.

All her gates are broken down,

her priests lament, her virgins grieve,

and she is in bitter anguish.

Petite pause

HETH

Her foes have become her masters;

her enemies prosper.

The Lord has brought her grief

because of her many sins.

Her children have been led into captivity,

by the enemy.

Jerusalem, turn to the Lord your God!

Seconde Leçon pour le Mercredi

VAU

Petite pause

Et egressus est a filia Sion, omnis decor ejus.
facti sunt principes ejus velut arietes
non invenientes pascua;
et abierunt absque fortitudine
anti faciem subsequentis.

Petite pause

ZAIN

Petite pause

Recordata est Jerusalem dierum afflictionis suae,
et praevaricationis omnium desiderabilium suorum,
quae habuerat a diebus antiquis.
Cum caderet populis ejus in manu hostili,
et non esset auxiliior.
Viderunt eam hostes,
et desiderunt sabbata ejus.

HETH

Petite pause

Peccatum peccavit Jerusalem,
propterea instabilis facta est.
Omnes qui glorificabant eam spreverunt illam,
quoniam viderunt ignominiam ejus.
Ipsa autem gemens conversa est retrorsum.

Petite pause

TETH

Sordes ejus in pedibus ejus,
nec recordata est finis sui.
Deposita est vehementer
non habens consolatorem.
Vide, Domine, afflictionem meam,
quoniam erectus est inimicus.

Petite pause

Jerusalem, convertere ad Dominum Deum tuum.

Lamentations 1: 6–9

Second Lesson for Wednesday

VAU

Petite pause

All splendor has departed from the daughter of Zion.
Her princes are like deer
searching for their pastures;
In weakness they have fled
before the pursuer.

Petite pause

ZAIN

Petite pause

In the days of her affliction and wandering,
Jerusalem remembers all the treasures
that were hers in days of old.
When her people fell into the enemy hands,
there was no one to help her.
Her enemies looked at her,
and laughed at her destruction.

HETH

Petite pause

Jerusalem has sinned greatly,
and so has collapsed.
All who honored her now despise her,
because they have seen her dishonor.
She laments and turns away.

Petite pause

TETH

Her filthiness clung to her skirts,
She did not consider her future.
Her fall was astounding,
there were none to comfort her.
Look, O Lord, on my affliction,
for the enemy has triumphed.

Petite pause

Jerusalem, turn to the Lord your God!

Troisième Leçon pour le Mercredi

JOD

Petite pause

Manum suam misit hostis
ad omnia desiderabilia ejus.

Quia vidit gentes ingressas sanctuarium suum:
de quibus praeceperas
ne intrarent in Ecclesiam tuam.

CAPH

Petite pause

Omnis populis ejus gemens, et quaerens panem,
dederunt pretiosa quaequae procibo
ad refocillandam animam.
Vide, Domine, et considera, quoniam facta sum vilis.

LAMED

Petite pause

O vos omnes qui transitis per viam,
attendite, et videte,
si est dolor sicut dolor meus,
quoniam vindemiavit me,
ut locutus est Dominus in die irae fuoris sui?

Petite pause

MEM

De excelso misit ignem in ossibus meis,
et erudit me.
Expandit rete pedibus meis, convertit me retrorsum,
posuit me desolatum
tota die moerore confectam.

NUN

Vigilavit jugum iniquitatum mearum;
in manu ejus convolutae sunt,
et impositae collo meo.
Infirmata est virtus mea;
dedit me Dominus in manu
de qua non potero surgere.
Petite pause

Jerusalem, convertere ad Dominum Deum tuum.

Lamentations 1: 10–14

Third Lesson for Wednesday

JOD

Petite pause

The enemy laid hands
on all that Jerusalem treasures.
She saw the Gentiles enter her sanctuary:
those you had forbidden
to enter your assembly.

CAPH

Petite pause

All her people groan, as they seek for bread,
they barter their precious things for food
to keep themselves alive.
“Look, O Lord, and consider for I am despised.”

LAMED

Petite pause

“Is it nothing to you, all you who pass by?
Look around, and see,
is there any sorrow like my sorrow,
That the Lord has brought on me, as he said he would
in the day of his fierce anger?”

Petite pause

MEM

From on high he sent fire into my bones,
and has chastised me.
He spread a net for my feet, and turned me back,
He made me desolate
and overburdened with sorrow all day long.

NUN

My sins have been bound into a yoke;
they are woven together in his hand,
and hung on my neck.
The Lord has sapped my strength;
He has delivered me into the hands of those
I cannot withstand.
Petite pause

Jerusalem, turn to the Lord your God!



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