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1997-05-05

# Boston University Collegium Musicum: La Princesse De Navarre

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*Boston University School for the Arts*  
*Music Division*

—presents—

BOSTON UNIVERSITY  
COLLEGIUM MUSICUM

LA PRINCESSE DE NAVARRE

A THREE ACT COMÉDIE-BALLET BY

JEAN-PHILIPPE RAMEAU

LIBRETTO BY

VOLTAIRE

EMILIO ROS-FÁBREGAS, *director*

xx

Monday, May 5, 1997 at 8:00 p.m.  
Tsai Performance Center  
685 Commonwealth Avenue  
Boston, Massachusetts

# BOSTON UNIVERSITY COLLEGIUM MUSICUM

EMILIO ROS-FÁBREGAS, *director*

## LA PRINCESSE DE NAVARRE (1745)

A THREE ACT COMÉDIE-BALLET BY

Jean-Philippe Rameau  
(1683-1764)

Monday, May 5, 1997  
8:00 p.m.

### CAST OF CHARACTERS

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Constance, Princess of Navarre	Prof. Mary Ann Norton
Leonor, Constance's lady-in-waiting	Prof. Roye Wates
Duke of Foix, disguised as Alamir	Prof. Richard Cornell
Don Morillo, landowner	Prof. Joel Sheveloff
Sanchette, Don Morillo's daughter	Holly Mockovak
Hernand, the Duke's Squire	Prof. John Goodman
Guillot, gardener	Jeremy Teunis
An envoy of the King of Spain	Prof. John Daverio
A Warrior, an Astrologer, a Grace, a Frenchman	Julia Oesch <i>mezzo-soprano</i>
A Soothsayer, a Grace, an Amour	Deborah van Renterghem <i>soprano</i>
A Grace, a Pleasure, a Frenchwoman, Coryphée	Margaret Hamby <i>soprano</i>
A Warrior	Maria Garrow <i>soprano</i>
A Soothsayer, a Frenchman	Gary Durham <i>baritone</i>
An Astrologer, a Frenchman, Coryphé	Gabriel Zimmerman <i>bass</i>

# LA PRINCESSE DE NAVARRE

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## No. 1 Overture

### ACT I

Leonor and Constance

Don Morillo and Alamir (the Duke of Foix in disguise)

The Duke and his squire Hernand

Sanchette and Hernand

## No. 2 Gai

### No. 3 Air: A Warrior and Chorus

Young beauty, cease your worries,  
banish your terror and reign over our hearts.  
When Venus comes to grace the earth,  
It is in our fields that she establishes her court.  
The terrible God of War, appeased in her arms,  
smiles at tender Amour.  
Beauty always settles the invincible warriors;  
and charming Amour is on a bed of roses,  
in the shade of laurels.

Constance and Leonor

Sanchette, Morillo, and the Duke

## No. 4 Passepied

Morillo and the Duke

### No. 5 Recitative: A Soothsayer

We chain time; pleasure follows our steps:  
We carry in our hearts the flattering hope;  
we give them the joy of the very  
welfare that they do not have.  
The present flees, it carries us along;  
the past is nothing.  
Charm of the future, you are the only good  
which remains with the frailty of humans.

## No. 6 An Astrologer and Chorus

The sparkling star and the sweetness of the daughter of the sea,  
who heralds and farewells each day,  
resumes her orbit for you.

Mars joined the planet of Amour  
for the happiness of the world.

But when the celestial favors on our  
precious days were going to gather together,  
Inhuman and fatal gods took pleasure in disturbing them.

### Chorus:

Hostile and unmerciful gods, be confounded!  
Bountiful gods, tender Venus, be forever kind.

## No. 7 Duo: Two Soothsayers

In marriage a happy outcome is a sweet advantage;  
its sweetest fires are a lifelong bond.  
Of marriage form the knots; but they are dangerous.  
Happy love shuns bondage.  
In marriage, equality makes for felicity.

## Sanchette and the Duke

### No. 8 Minuet 1 and Minuet 2

### No. 9 Tambourin

Guillot (the gardener), the Duke, Morillo  
Constance and Leonor

## Act II

Guillot and Sanchette

The Envoy of the King of Spain, Sanchette, and later Don Morillo  
Constance, Leonor, and later the Duke and Hernand

### No. 10 Sarabande (Entrance of the Graces)

### No. 11 Trio of Graces

When Nature made you, she conceived us close to you;  
far from your eyes we could not appear.  
We serve you faithfully, but the charming Amour  
is our first master.

No. 12 Rondeau Gavotte

No. 13 Ariette: One of the Graces "Vents furieux"

Furious winds, dreary tempests, flee from our domain.  
Beautiful days, dawn overhead,  
flowers spring up underfoot.

No. 14 Moderé: Another Grace "Echo"

Echo, wandering voice, fleeting inhabitant of this place;  
Echo, daughter of Amour, sweet nightingale,  
soft breeze, pure wave, all repeat with me that what Nature says:  
Each of you, in your turn, must love.

No. 15 Minuet 1 and Minuet 2

No. 16 A Pleasure "Non, le plus grand"

No, the greatest empire can not fill a heart.  
Charming conqueror, seductive god,  
it is your delights which bring happiness.

No. 17 Gavotte

No. 18 An Amour and Chorus "Beauté fier"

Proud beauty, delightful being, triumph and be graceful!  
Pardon the audacity of the most tender lover!  
You alone are the cause of all he dares;  
you alone inflame his passion.  
Which crime is more forgivable?  
It is your beautiful eyes;  
seeing them, every mortal is guilty.

Chorus :

We dally in vain; destiny draws us,  
and love restores us at the fatal moment.

Constance and the others  
Sound of war

—*Brief Intermission*—

### Act III

Hernand and Constance  
Constance, Leonor, and Sanchette

#### No. 19 Gai: Chorus "Triomphe"

Triumph, Victory!  
Justice marches before us, heaven brings us glory.  
The enemy falls beneath our blows.  
Triumph, Victory!

The Duke, Constance, and all others  
Final Divertissement

#### No. 20 Majestueux: Amour and Chorus "Disparaissez"

Immense Pyrenees, in vain you separate  
two generous people [Spaniards and French].  
Generous to my accepted laws,  
yield to my kind power;  
cease the dividing of the spirits which I unite;  
superb mountains, obey.  
Disappear, fall, powerless barriers:  
I wish in my cherished peoples to see an entire family that  
recognizes my voice and the order of Louis.  
Disappear, fall, powerless barriers.

#### No. 21 Chaconne

#### No. 22 A Frenchwoman and a Frenchman Chorus with a Warrior "Amour, Dieu charmant" Coryphé and Coryphée

(Duo and Chorus)

Amour, delightful god, your power has formed this new abode.  
All feel your presence here, and the whole world is your court.

(A Frenchwoman)

The loyal subjects of gentle Amour  
are the contented people of France.

(A Warrior and Chorus)

Mars and Amour are our gods;  
we render our service to them.  
Hark to the sound of alarms;  
haste, Pleasures, children of Heaven.  
At the cry of Mars, at the noise of arms,  
mingle your harmonious sounds.  
For so many deeds victorious,

Pleasures, give of your charms.  
Glory forever calls us  
we march under its banners,  
burning with fervent ardour  
for Louis, for Amour and Mars.

(Two Coryphés and Chorus)  
Delightful Pleasures, noble Fortune  
which nation is more faithful?

No. 23 A Frenchman "Tendre Amour"

Tender Amour, indomitable Mars,  
you lead us, you call us  
to rejoicing most happy  
to dangers most cruel.  
Tender Amour, indomitable Mars,  
in pleasure and in war, at sea and on land  
we follow your banners.  
Amour, the god of heroes, be the fruitful source  
of our victorious exploits;  
forever make our kings the greatest kings in the world,  
as you are of all gods.

No. 24 Dance

No. 25 Gavotte 1 and 2

No. 26 Ariette: A Warrior "Régnez, régnez"

Reign in peace  
after so many storms;  
rule over our contented hearts.  
Fate presides over battles and devastation;  
the glory is in good deeds.

No. 27 A Frenchman and Chorus "Hymen"

No. 28 Tambourin

## SYNOPSIS

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### Act I

Constance, Princess of Navarre, and Leonor, her lady-in-waiting, have taken refuge in the home of Don Morillo. They are fleeing the persecution of Don Pedro, King of Spain and the Duke de Foix, whose family was responsible for the death of Constance's father. Constance and Leonor plan to retire to a convent. Don Morillo and Alamir (Duke Gaston de Foix in disguise who is secretly in love with Constance) overhear the conversation between Constance and Leonor and resolve that the two women should not leave. Alamir suggests holding a performance to entertain them and informs his squire Hernand about the plan. Sanchette, Don Morillo's daughter, arrives forcing Alamir to flee. She believes Alamir is at her home because he is in love with her. Constance and Leonor leave for the convent, but are stopped at the door by a group of singing soldiers. After the performance, they are surprised and pleased, but still insistent on leaving. As they attempt to pass through another door, they are stopped by two Arab soothsayers and a troupe of Bohemians, the second part of the spectacle. Sanchette, believing the spectacle is for her, is confused by all the talk of Mars, war, and fortune-tellers. Guillot, the gardener, interrupts to inform them of the arrival of a messenger from the King of Spain. The messenger and his troops are searching for the Princess of Navarre. Constance and Leonor prepare to flee, but are stopped by Alamir who offers to be Constance's protector.

### Act II

Sanchette is upset by the turn of events with Alamir and wanders into the garden, where she is mistaken for the princess by the King's messenger. Don Morillo enters the garden and is horrified to see his daughter being lead away by soldiers. He informs them Sanchette is not the woman they are seeking. Don Morillo speaks to Sanchette about the turn of affairs in the state; the French are nearby ready to fight against the King of Spain and there are rumors that Alamir may be a French spy. Guillot comes crying for help: there is a battle raging between Don Pedro's messenger and Alamir's men. Alamir enters to inform Constance, who has begun to care for him that he has vanquished her enemies. Constance admits to Alamir that she is the Princess of Navarre and fleeing persecution from the King of Spain and the Duke of Foix. As Alamir begins to tell Constance of his past, Sanchette enters calling him a traitor. Alamir says he has not deceived anyone, but that he loves with a great passion someone of illustrious birth. Sanchette believes Alamir speaks of her. Constance and Leonor question his declaration. Don Morillo enters with news that the Duke de Foix's troops have camped nearby. Constance again fears persecution, but her fears are allayed by one of the Duke's soldiers, who informs her that the troops only purpose is to protect her. As a show of good faith, the Duke has sent performers to the

Princess to plea his case and Alamir goes off to defend the Princess against the King of Spain.

### Act III

Outside the gates is heard the noise of victory, heralding the return of the army. Hernand tells Constance about the victory. When questioned, Hernand will only say that Alamir is an officer. Sanchette enters and implores the Princess to help her. She insists that Alamir came solely for her, that they wish to marry, and would like the Princess to plead with Don Morillo on their behalf. The Princess is very upset, but agrees to help Alamir. Meanwhile, Alamir approaches carrying the message that the Duke de Foix would like to see her. Constance is outraged by this request. Alamir responds that his only sadness is that he must leave. Constance demands he stay and listen to her. She reveals that she knows of his wish to marry and will support him. Alamir interrupts and proclaims his love for her. He begs her to look beyond the faults of the Duke and grant him an audience. Constance refuses, reminding Alamir of the Duke's offenses against her family. Crushed, he tells Constance that his first duty is to give his life for her, and offers her the chance to punish the Duke and end her pain. He gives her his sword, thus, revealing he is the Duke de Foix. Constance is stunned, and asks if he is the one she hates. The Duke responds that he is the one she loves. Constance finally accepts her destiny and admits that today the Duke is the conqueror of Don Pedro and of her heart. Don Morillo and Sanchette enter with Hernand. Sanchette is offered a position in the Princess's court, and everyone is happy, with Alamir offering the parting words, "Constance deigns to love, the universe is happy."

### A PROGRAM NOTE

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*La Princesse de Navarre*, a comédie-ballet in three acts with a libretto by Voltaire, was commissioned by Louis XV for the wedding of the Dauphin and the Princess Maria Teresa of Spain. It was first performed on 23 February 1745 at Versailles. In the original performance, Rameau's graceful and regal score was complemented with elegant costumes, sets, and dancing. It was very well received, but Voltaire complained that it was difficult to hear the spoken dialogue in the large theater specially constructed for the occasion. The relatively few arias (ariettes), *airs*, and choruses provided more than a touch of elegance to the dance movements which constituted a large portion of the work. This was Rameau's only comédie-ballet, but he reused some of the music (especially the dances) in later compositions. In tonight performance, excerpts from Voltaire's play will be included to provide the appropriate context for Rameau's music.

-Jonathan Hiam

## BOSTON UNIVERSITY COLLEGIUM MUSICUM

Camilla Jarnot, *assistant conductor*

### *Soprano*

Rebecca Brink  
Margaret Hamby  
Megan Hennessy  
Camilla Jarnot  
Niang Jiang  
Eftychia Papanikolaou  
Deborah van Renterghem  
Naoko Ryuzaki  
Jane Snyder  
Anne White

### *Tenor*

Colin Davis  
Gary Durham

### *Bass*

Jonathan Hiam  
Guy McPherson  
Philip Nauman  
David Polan  
Gabriel Zimmerman

### *Alto*

Victoria Albert  
Nock Cha Park  
Maria Garrow  
Julia Oesch  
Mary Paterno  
Cinzia Scafetta

## INSTRUMENTAL ENSEMBLE

### *Violin*

John Daverio  
Christina Eng  
Alexia Taylor

### *Violin II*

San-Yi Lin  
Mary Perkinson

### *Viola*

J. J. Badger  
David Fallo

### *Cello*

Emily Yang

### *Bass*

Vincent Gendron

### *Flute*

Amy Mulcahy

### *Oboe*

Andrew Price

### *Bassoon*

Sarah Sutton

### *Horn*

Amie O'Brien  
Mary Jo Neher

### *Trumpet*

Stephen Chapdelaine  
Dennis Conroy

### *Percussion*

Courtney McDonald

### *Lute*

Chris Eastburn

### *Harpichord*

Marina Minkin

### *Collegium assistants*

Magaret Hamby  
Jonathan Hiam

## ABOUT BOSTON UNIVERSITY COLLEGIUM MUSICUM

The Collegium Musicum is a performing ensemble that offers its members both the opportunity to perform repertoire from before 1800 and the forum to study and discuss issues of performance practice. This ensemble meets every Tuesday evening from 6:00 p.m. to 9:00 p.m., and is open by audition to both graduate and undergraduate students as well as to qualified performers of the Boston community.

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