

VIENI, IMENEO!

MARRIAGE & MUSIC IN THE ITALIAN RENAISSANCE



PERFORMED BY

THE BOSTON CAMERATA
Anne Azéma, ARTISTIC DIRECTOR



SUNDAY, OCTOBER 31, 2010
4:00 PM
THE MEMORIAL CHURCH
HARVARD UNIVERSITY
ONE HARVARD YARD
CAMBRIDGE, MASSACHUSETTS

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SUPPORT FOR THIS 2010-2011 SEASON FROM:



VIENI, IMENEO! MARRIAGE & MUSIC IN THE ITALIAN RENAISSANCE



THE BOSTON CAMERATA

Anne Azéma ARTISTIC DIRECTOR

Joel Cohen MUSIC DIRECTOR EMERITUS

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Jack Huizenga

TENOR

Chad Cannon
Michael Cherella
Ian Clark
Michael Lesley

Program conceived by Joel Cohen, 2008

Originally commissioned by the Isabella Stewart Gardner Museum, Boston

A Boston Camerata series première, October 2010

PROGRAM

I. INVOCATION TO HYMEN

after Catullus (ca. 84BC – ca. 54BC) Hymen, O Hymenae
Hymen, o Hymen! Hymen, o Hymen! Hymen, o Hymen!

Claudio Monteverdi (1567–1643) Vieni Imeneo
Come Hymen, o come, and may your glowing visage be as the rising Sun, bringing tranquil days to these lovers, driving away the shadows of torment and despair.

II. 1423: A WEDDING INVITATION FROM RIMINI

Guillaume Dufay (1400–1474) Réveillez-vous
Awaken, all tender lovers, and rejoice, spurn melancholy, for today is the wedding feast of noble Charles of Malatesta. He has chosen a fine lady, who will honor him; she is called Victory [Vittoria] and her progeny come from a pillar [Colonna], and that is why she has been demanded in marriage by the noble Charles of Malatesta.

Francisco de la Torre (fl. 1483–1504) Alta

III. THE VIRGIN BRIDE

Gregorian Veni de Libano
Arise, my love, come with me from Lebanon. You have wounded my heart.

Arnold de Lantins (d. Before 1432) Total pulchra es
Thou art all fair, my love; there is no spot in thee. Milk and honey are on thy tongue, and the smell of thine ointments surpasses all perfumes. The flowers appear on the earth, and the voice of the turtle is heard in the land. Arise, my love, come with me from Lebanon.

Antoine Brumel (c. 1460–c. 1512) Sicut liliun inter spinas
As the lily among thorns, so is my love among the daughters.

MUSIC: Anonymous, the Ruggiero La verginella

TEXT: Ludovico Ariosto (1474–1533)

“The virgin has her image in the rose / Sheltered in garden on its native stock, / Which there in solitude and safe repose, / Blooms unapproached by shepherd or by flock.

For this earth teems, and freshening water flows, / And breeze and dewy dawn their sweets unlock: / With such the wistful youth his bosom dresses. / With such the enamored damsel braids her tresses.

“But wanton hands no sooner this displace / From the maternal stem, where it was grown, / Than all is withered; whatsoever grace / It found with man or heaven; bloom, beauty, gone.

The damsel who should hold in higher place / Than light or life the flower which is her own, / Suffering the spoiler’s hand to crop the prize, / Forfeits her worth in every other’s eyes.”

Andrea Gabrieli (c. 1533–c. 1585) La verginella
The virgin has her image in the rose...

IV. THE HARDY GROOM

Josquin des Près (1450–1521) Scaramella
 Anonymous (Naples ca. 1480) La vida de Colin
Colin’s life will not last forever. How his refined friends do behave! They go to the tavern, with great devotion.

Anonymous (Naples ca. 1480) La vida de Culin
 Anonymous (Naples ca. 1480) Dindiridin
Dindiridin, I awoke one morning before dawn, off to the garden to gather wall-flowers. There I met the nightingale, who was singing under the branches. “Sweet nightingale, be my intermediary, and tell my lover that I am already married, dindiridin.”

Loyset Compère (c. 1445–1518) Scaramella
Scaramella goes to war, with lance and buckles. Scaramella is quite the dandy with his cape and shoes!

Heinrich Isaac (c. 1450–1517) Donna, didentro de la tua casa
Lady, within your house are roses, lilies, and flowers. Give me some of that cracker! Fortune, you’ve shown me a great time...give me some of that cracker!

V. THE YOUNG BRIDE’S PRAYER

Adrian Willaert (c. 1490–1562) Virgo gloriosa christi Margareta
Margaret, glorious virgin of Christ, hear our prayers in the presence of your brightness, We join our voices to the eternal choir that you may protect us from calamity.

VI. EPITHALAMIUM: THE WEDDING FEAST

Gregorian Simile est regnum caelorum
The kingdom of heaven is like unto a merchant man, seeking goodly pearls: Who, when he had found one pearl [margarita] of great price, went and sold all that he had, and bought it.

Luzzascho Luzzaschi (1545–1607) Canzona
 Luca Marenzio (c. 1553–1599) Scendi dal Paradiso, Venere
Descend from Paradise, O Venus, bringing your little cupids with you. May graces and laughter be merrier than accustomed; beneath a serene sky may the Tiber flow to the sea, bearing pearls in lieu of water in its cornucopia. And may your songs touch the stars, because the fair souls of Amaryllis and Thyrsis are united in the sacred and holy knot, like the vine to the elm, like ivy or acanthus to the trunk of the tree.

Giulio Caccini (1551–1618) O che felice giorno
O happy day, o happy returning, reviving the weary heart. How much sweetness do I feel! O my light, my life, my infinite joy!

Claudio Monteverdi Vieni Imeneo (reprise)
 Orazio Vecchi (1150–1605) Fa una canzona
If you wish to win my favor, then write a song with no black notes. Do it in a mode that invites sleep, sweetly, sweetly, to a close. First of all, let there be no harshness, because my ears are not used to that. Do it in a mode that invites sleep, sweetly, sweetly, to a close

Thomas Campion (1567–1620) While dancing rests
 after Catullus Hymen, O Hymenae

Claudio Monteverdi Si, ch’io vorrei morire
Yes, Love, I wish to die, now that I kiss the beautiful mouth of my heart’s desire. Ah, dear and sweet tongue, give me such moisture that I die from sweetness against her breast. Ah, my life, hold me against your white breast until I faint. Ah, lips, kisses, tongue, and thus I say again: I wish to die, to die...

Giovanni Gastoldi (1556–1622) Amor vittorioso
Come all ye, armed, my hardy soldiers! Fa la la. I am Love the unconquered, the accurate marksman. Do not fear in the slightest, but in a handsome formation, united, follow me, lusty ones. Fa la la!
They seem strong heroes, those arrayed against you. Fa la la. But against those who know how to hit the target, they will know not how to defend. Do not fear in the slightest, but, bold and strong, land your blows with skill. Fa la la!

Orazio Vecchi So ben, me, ch’a bon tempo
I know well, yes I do, who is having a good time – but hush! I know who is the favorite, but I can’t say it. Ah, if only I could say who is in, and who is out. I’ll give you a little hammer, to drive you to despair. Salutations and hand kissings, they are all for naught. Fa la la!

A PORTRAIT OF THE BOSTON CAMERATA

Founded in 1954, The Boston Camerata was associated until 1974 with the Boston Museum of Fine Arts. From 1968 to 2008, Joel Cohen directed the ensemble's teaching, research, recording and concert activities. Since the autumn of 2008, the Boston Camerata's Artistic Director has been French-born singer and scholar, Anne Azéma.

Camerata began touring overseas in 1974, and has maintained an international presence ever since. In recent seasons, Camerata has been heard in Canada, England, Spain, France, Germany, Italy, Portugal, the Netherlands, Singapore, and Israel. In the United States, Camerata has participated in early music festivals at Berkeley and San Antonio, as well as in many of the biennial Boston Early Music Festivals. The ensemble has maintained an extensive touring schedule across the entire United States. Camerata's second, third and fourth invitations to the renowned Tanglewood Festival came in 1992, 1994 and 1995, respectively. Other important Camerata appearances include, among others Lincoln Center, New York; The Brooklyn Academy of Music; the Smithsonian Institute; Queen Elizabeth Hall, London; Cité de la Musique, Paris; Palau de la Música, Barcelona.

Camerata undertook its first Japanese tour in 1995; it gave its first Scandinavian performances in 1996. The group's first invitation to participate in the Kalamazoo Medieval Institute came in 1997. A widely praised national tour of *Cantigas* in 2000 marked Camerata's first collaboration with the Sharq Arabic Music Ensemble; the two groups appeared together again in Paris in 2007 and in Boston in 2009. Camerata celebrated its fiftieth anniversary in 2005 with festive productions in Boston (Boston Early Music Festival) and Paris (Théâtre de la Ville). At the latter appearance, then director Joel Cohen was decorated by the French government. Additional Camerata tours of early music repertoires are scheduled for 2010-2011 in the US, Germany and France.

Performed in collaboration with the Tero Saarinen Company, *Borrowed Light*, a dance production using Shaker songs, has toured extensively in Europe, (France, Germany, Italy, Sweden, Finland, United Kingdom) and America since 2004, with a south Asian tour completed in 2008, to critical acclaim. More tours are scheduled for the 2010-2011 and 2011-2012 seasons. *Borrowed Light* was named 'Best of the Decade' by the *Village Voice* (December 2009).

Media appearances by the Boston Camerata have included a nationally syndicated radio series in the U.S. and numerous broadcasts on French, English, Canadian, Dutch, Spanish, Swiss, Norwegian, Swedish, Israeli, Australian and New Zealand radio. The ensemble has made several appearances on French television; in the spring of 1992 its

video production of the *Roman de Fauvel* was telecast nationwide in France. In the United States, Camerata provided the music for *Guardian of Memory*, a 1993 TV project for the Library of Congress. Camerata's video of *Shall We Gather at the River* received numerous "plays" on American cable television during the winter of 1992-93. *Simple Gifts* (1995), and *The Golden Harvest*, (2007) the group's Shaker music projects, have been the subject of extensive coverage on national television, on American public radio and the BBC.

The Boston Camerata's numerous recordings on the Erato, Harmonia Mundi, Nonesuch Telefunken, Glissando, and Warner Classics labels have received worldwide distribution. In 1989, Joel Cohen and the Camerata were awarded the coveted *Grand Prix du Disque* for their recording, based on original sources, of the medieval *Tristan and Iseult* legend. This now-historic recording was re-released in the spring of 2008. Camerata's recorded performance of Jean Gilles' Requiem became a bestseller in Europe during the spring of 1993. The CD recording of the ensemble's 1992 Tanglewood Festival program, *Nueva España: Close Encounters in the New World*, was released in autumn, 1993 to critical acclaim in both Europe and America. *Simple Gifts*, a recording of Shaker spirituals and chants was the number one bestseller on the national Billboard magazine classical chart during later 1995 and early 1996. Three new releases in 1996, *Dowland—Farewell, Unkind: Songs and Dances; Trav'ling Home: American Spirituals 1770-1870*; and *Carmina Burana* each won critical acclaim in the European musical press; the Dowland recording was nominated in January, 1997 for the French *Grand Prix des Discophiles*. The Boston Camerata's most recent new recording, *A Mediterranean Christmas*, (Warner Classics) became an international bestseller during late 2005. *A Boston Camerata Christmas*, a three CD compilation of earlier recorded repertoire, appeared on Warner Classics in late 2008, and a co-ordinated series of Americana re-releases by Camerata also appeared on Warner Classics in early 2009.

The Boston Camerata is frequently invited to participate in educational projects: master classes, lectures and colloquia. An annual summer workshop in Medieval Song was produced by The Boston Camerata in Coaraze, France, from 1996 to 2005. During the autumn of 2007, Camerata was in residency at the University of Tennessee, Knoxville. This semester-long residency, under the auspices of the university's MARCO Institute of Medieval and Renaissance Studies, was the group's most extensive and ambitious educational project to date. The Boston Camerata recently participated in the first international colloquium of Camerata Mediterranean at Saint Guilhem le Désert, France, in June 2009. European touring projects for Camerata in coming months will include appearances in Strasbourg, Paris, Roubaix, Reims, France; Ludwigshafen, Germany; Groeningen, Netherlands; Helsinki and Turku, Finland.

ANNE AZÉMA

French born vocalist, scholar and director Anne Azéma, began her tenure as Camerata's Artistic Director in the fall of 2008. Ms Azéma has been acclaimed by critics on five continents for her original, passionate, and vivid approach to songs and texts of the Middle Ages. De Volkskrant, an Amsterdam publication, noted that "Azéma is, in her genre, as great as Callas or Fischer Dieskau." Anne Azéma has also been widely praised in many other repertoires, from Renaissance lute songs to Baroque sacred music to twentieth-century music theater. Highlights of Ms. Azéma's most recent work include the production of *The Night's Tale: A Tournament of Love*, the result of a residency at the Arsenal Metz during the 2005-2007 seasons; a celebration of American history and values, *A Land of Pure Delight* (2008); a production of late renaissance and early Baroque psalmody in honor of the Jean Calvin's year, *A Symphony of Psalms* (2009); and a concert program built around the legend of Alexander the Great (2010).

Anne Azéma has been a soloist with numerous ensembles, large and small, early and contemporary. Besides her long time association with The Boston Camerata, she is also the co-founder of the Camerata Mediterranea, touring with them internationally and appearing on all of their CDs (Edison Prize). She currently directs her European based ensemble, AZIMAN. Her recent festival invitations as a soloist, recitalist or director include Amsterdam, Graz, Dresden, Leipzig, Utrecht, Spoleto, Seville, Versailles, Jerusalem, Berlin, Boston, Bergen, Ambronay, Utrecht, Casablanca, Perth, Wellington, Kyoto, Tanglewood and Tokyo. Ms Azéma's current discography numbers over thirty-five recordings as a soloist, recitalist or director. Among her teaching activities are master classes, seminars and residencies at conservatories and universities in France, Holland, Mexico and the U.S. She has contributed articles to scholarly and general audience publications and maintains a very active international touring schedule. In September, 2010, Anne Azéma was named a Chevalier of the Ordre des Arts et des Lettres by the French Government.

JOEL COHEN

Joel Cohen was the Music Director of the Boston Camerata from 1968 to 2008. He remains connected to The Boston Camerata as Music Director Emeritus. Cohen founded the Camerata Mediterranea in 1990 and incorporated it as a nonprofit research institute in France in 2007. He has collaborated very frequently with French soprano Anne Azéma. His professional honors include the Signet Society Medal (Harvard University), the Howard Mayer Brown Award, the Erwin Bodky Award, and the Georges Longy Award.

MICHAEL COLLVER

Michael Collver studied at the Schola Cantorim Basiliensis in Switzerland specializing in early vocal techniques and cornetto. He is a founding member of Project Ars Nova (P.A.N), with which he has concertized extensively in Europe and the U.S., and has release six CDs under the New Albion and Telarc Interational labels. His professional

performances have also included solo work with Ensemble Sequentia of Cologne, the Empire Brass Quintet, Tafelmusik, Boston Baroque, and The Boston Camerata. Many of these concerts have been augmented by recordings with Telarc International, Erato, Deutsche EMI, and Harmonia Mundi. Mr. Collver is on the faculty at the Longy School of Music in Cambridge, MA, and has taught cornetto and early vocal techniques at summer courses in Europe and the U.S.

DANIEL HERSHEY

Daniel Hershey received his Masters degree in Vocal Performance from the New England Conservatory and has performed with various organizations in the greater Boston area including Opera Boston (formerly Boston Academy of Music), Boston Camerata, Handel & Haydn Society, New England Light Opera, Cambridge Opera, Brahms Society Orchestra, Masterworks Chorale, Cambridge Opera, Fine Arts Chorale, The Paul Madore Chorale and Chorus pro Musica. In 2004 he made his European debut in the Octobre en Normandie festival with the Boston Camerata and for the past five years has been touring the globe in "Borrowed Light", a joint production of American Shaker music and contemporary dance with the Tero Saarinen Company and the Boston Camerata.

CAROL LEWIS

The viola da gamba playing of Carol Lewis has been called "wonderfully vivid - brilliantly florid". As a virtuous and versatile musician, she has performed internationally as a soloist, as well as in performances of cantatas and Passions by Bach and others, most recently in the St. Matthew Passion with the Portland Symphony Orchestra and the St. John Passion with the Providence Singers. Carol Lewis is most frequently heard as an ensemble musician; she performed with the internationally acclaimed ensemble Hespèrion at the Berkeley (CA) Early Music Festival, and she has toured and recorded extensively with that ensemble and with the Boston Camerata. Ms. Lewis has recorded on EMI, Lyricord, Harmonia Mundi, Nonesuch, Erato and Koch International, and is a co-founder of the Society for Historically Informed Performance.

STEVEN LUNDAHL

Steven Lundahl specializes in early brass, including sackbuts and medieval slide trumpet, and the recorder. He has performed throughout North and South America, Europe, and Hong Kong with such groups as the Boston Camerata, Boston Baroque, the Handel and Haydn Society, Tafelmusik, Smithsonian Chamber Orchestra, Ensemble Project Ars Nova, Waverly Consort, Calliope, and more. He has participated in over 25 recordings on such labels as Telarc, Warner Classics, Angel/EMI, Harmonia Mundi (France and Germany), Erato (France), New Albion Records, and others. He teaches at St. Paul's School and the Concord Community Music School, and resides in Canterbury, NH, with his family.

BRIAN KAY

From playing Mahler symphonies at Carnegie Hall, to playing backup for Aretha Franklin, to performing on sackbut from a facsimile of Petrucci's 1501 *Odhecaton*, trombonist Brian Kay enjoys an exciting and varied musical career. He holds degrees from New England Conservatory, and the University of Illinois. Brian has performed with many of the area's top ensembles including the Boston Ballet, Pro Arte Chamber Orchestra, Boston Philharmonic, Rhode Island Philharmonic, Portland Symphony and Indian Hill Symphony. He has toured the country and Europe with The King's Brass and the American Waterways Wind Orchestra. On period instruments, he has performed with the Handel and Haydn Society, The Boston Camerata, Boston Baroque, New York Collegium, Aston Magna, and Renaissonics. He can be heard on compact disc recordings with the Handel and Haydn Society, Music From Aston Magna, the King's Brass, and the Dave Rasmussen Jazz Orchestra.

MACK RAMSEY

Mack Ramsey specializes in the performance of repertoires ranging from the fifteenth to the eighteenth centuries. Equally at home on a number of different wind instruments, he has been especially fascinated with the role of the municipal and court wind bands of the sixteenth century and the special skills and performance practices that help us interpret this music. Mack performs on bass sackbut with the seventeenth-century ensemble Spiritus Collective in New York, and is also a founding member of the Boston Shawm and Sackbut Ensemble and the New England Waites. He often appears with other wind bands and orchestras such as Piffaro, The Whole Noyse, Les Sonneurs de Montreal, Concerto Palatino, Apollo's Fire, Boston Baroque, Concert Royal, and Tafelmusik.

DEBORAH RENTZ-MOORE

Hailed for her "deep, radiant, clear tone" (*Early Music America*) and "lustrous" singing (*The Boston Globe*), mezzo-soprano performs with some of the most celebrated ensembles in North America, including Aston Magna, the Boston Early Music Festival, the Handel & Haydn Society, Emmanuel Music, The Boston Camerata, New York Collegium and Magnificat. Her recordings include music of Cozzolani and Bach on the Musica Omnia label, Shaker songs with the Boston Camerata (Glissando), Monteverdi's Orfeo with Aston Magna (Centaur), Baroque holiday music on the Très. label and Spanish baroque holiday music (Meridian). In 2010, she recorded *The Rose of Sharon* for Harmonia Mundi.

SALOMÉ SANDOVAL

Salomé Sandoval sings and plays a variety of fretted string instruments such as lutes, early and classical guitars. After obtaining a B.M. (IUDEM, Venezuela) and a M.A. (MTSU) both in classical guitar, she is pursuing a Graduate Performance Diploma in early music as a voice and lute major at the Longy School of Music. She has played in master classes with renowned international guitarists, as well as in radio shows, theater, movie soundtracks and television. Award winner in various guitar competitions, Salomé has sung and played in various ensembles and choirs in Venezuela and the US. In Salomé's CDs *Cantando con el Fuego* (Singing with Fire) and *Pociones* (Potions) Salomé combines her voice and guitar with a repertoire that includes Renaissance, Baroque, Latin American and Spanish music.

DONALD WILKINSON

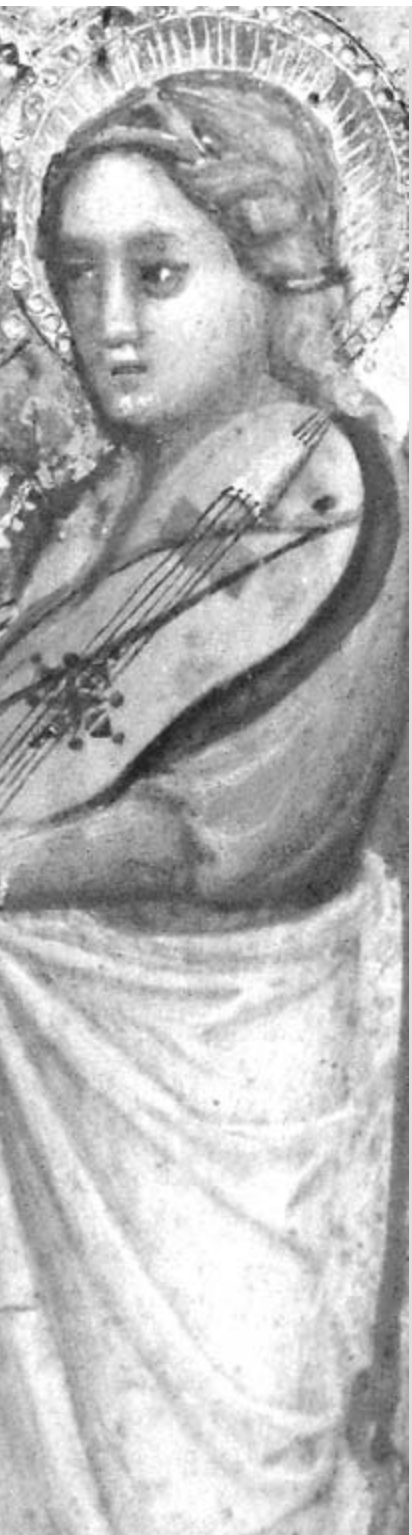
Donald Wilkinson enjoys a distinguished career in concert, opera, oratorio, recital and contemporary music. He has appeared at the music festivals of Saintes, Ribeauville, and Clisson in France and at Utrecht in Holland. Mr. Wilkinson has performed as soloist with Seiji Ozawa and the Boston Symphony Orchestra, Christopher Hogwood and the Handel and Haydn Society and the symphony orchestras of Pittsburgh, Jacksonville, Springfield, Portland and Vermont. His discography also includes the internationally acclaimed *Johnny Johnson* by Kurt Weill on Erato Disques, *Angels* with The Boston Camerata, and John Harbison's *Recordare* on Koch International Classics. He currently teaches voice at Phillips Academy in Andover, Massachusetts.

ANNIE HOUSTON

Annie Houston, General Manager, is a lifelong participant in and supporter of the arts. Annie's artistic passions are deeply embedded in music, as she is a student of voice, piano, and guitar. For seven years, she served as the Administrative Director for the Craftsbury Chamber Players Youth Program in Craftsbury, VT. Annie received her bachelor's degree in French and Italian from the University of Vermont, and spent time living and teaching abroad before returning to Boston to begin a career in the arts. She is currently a Master of Science degree candidate in Arts Administration at Boston University.

**Please visit our website: www.bostoncamerata.org
for more information on our numerous activities in the US and abroad.**

**The Boston Camerata is represented in the US by its own office:
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