SONGS TO THE LUTE

MAY 2021
THE BOSTON CAMERATA
ANNE AZÉMA, ARTISTIC DIRECTOR

PRESENTS

SONGS TO THE LUTE

ANNE AZÉMA VOICE
NIGEL NORTH LUTES

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THE LYMAN ESTATE
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JEFFREY MEANS VIDEO & AUDIO

This production was made under sanitary measures necessitated by the COVID-19 pandemic. A detailed description of our procedures is available upon request.

The Boston Camerata performs and tours under the auspices of its own offices. Please be in touch with us via e-mail: manager@bostoncamerata.org

www.bostoncamerata.org
PASSAMEZE

MA BELLE SI TON ÂME

Ma belle si ton âme
Se sent or allumer
De cette douce flame
Qui nous force d’aymer,
Allons contans,
Allons sur la verdure,
Allons tandis que dure
Nostre jeune printemps.

Avant que la journée
De nostre age qui fuit
Se sent environée
Des ombres de la nuit,
Prenons loysir
De vivre nostre vie
Et sans craindre l’envie
Baisons nous à plaisir.

Du soleil la lumière
Sur le soir se desteint
Puis à l’aube première
Elle reprend son teint.
Mais nostre jour,
Quant une foys il tombe,
Demeure sous la tombe,
Y faisant long séjour. [...]
Ça, finette affinée
Ça, rompons le destin
Qui clot nostre journée
Souvent dès le matin.
Allons, contans,
Allons sur la verdure,
Allons tandis que dure
Nostre jeune printemps.

Il me souffit de tous mes maux
Il me souffit de tous mes maux puisqu’ils m’ont livré à la mort,
j’ay enduré peines et travaux,
tant de douleur et desconfort,
que voulez vous que je fasse pour acquérir vostre grâce ?
De grand’ douleur mon cœur est mort,
s’il ne vous voit en vostre face.

Il me souffit de tous mes maux
Which would end our day
even before morning has passed.
let us go happily,
let us go upon the greenery,
let us go while
our young springtime lasts.

Anonymous (Pierre Attaignant, 1519)
Anonymous (Pierre Attaignant, 1530)
Anonymous (Pierre Regnault “Sandrin” (1490–1561)

Douce mémoire en plaisir consommée,
O siècle heureux que cause tel scavoir,
La fermeté de nous deux tant aymée,
Qui à nos maux a sceut si bien pourvoir
Or maintenant a perdu son pouvoir,
Rompent le but de ma seure espérance
Servant d’exemple à tous piteux à veoir
Fini le bien, le mal soudain commence.

Sweet memory consummated in joy,
O happy time of such understanding;
The loving steadfastness of our [united] love,
Which knew so well how to attend our ills,
But now alas has lost its [former] strength
Severing the thread of my only hope.
A sad example all afflicted see,
Cease therefore joy, for sudden evil comes.
HA TU POINT VEU

Ha tu point veu ce grand vilain
Qui se cache au grenier au foin.
Les cocus sont gentils oyseaux,
Aux yeux des amants ilz sont beaux,
Car l’un y fait pour l’autre
Un cocu l’autre meine
Et toujours sont en peine
Un cocu l’autre meine.

Un jour un cocu me disoit
Que sa femme que l’on baisoit
Estoit femme d’un autre
Un cocu l’autre meine ...

Les confesseurs au Ciel iront
Tout ceux la des jaloux riron
Qui n’ont fait comme un autre
Un cocu l’autre meine ...

Car quand aux femmes il plaira
Tout le monde cocu sera
Autant l’un comme l’autre
Un cocu l’autre meine ...

Mais toute femme de bon coeur
Ne hazarde point son honneur
Entre les mains d’un autre.
Un cocu l’autre meine ...

DOULCE MÉMOIRE

LA ROCQUE & BRANSLE POITOU

Albert de Rippe (ca 1500–1551)

Anonymous (Adrien le Roy, 1571)

Anonymous (Pierre Attaignant, 1529)
TANT QUE VIVRAY EN AAGE FLORISSANT

Tant que vivray en aage florissant
Je serviray d’amour le dieu puissant
En faict, en ditz et chansons par accordz;
Par plusieurs jours m’a tenu languissant
Mais après dueil, m’a fait réjouissant
Car j’ai l’amour de le belle au gent corps.
Son alliance,
c’est ma fiance,
Son coeur est mien,
Le miens est sien.
Fi de tristesse,
vive liesse,
Puisqu’en amour, ha tant de biens.

Quand je la veux servir et honorer,
Et par escripts veux son nom décorer,
Quand je la voye et visite souvent,
Les envieux n’en font que murmurer,
Mais notre amour n’en saurait moins durer
Autant ou plus en emporte le vent.
Malgré envie
Toute ma vie
Je l’aimeray
Et chanteray,
C’est la première,
C’est la dernière,
Que j’ay servie et serviray.

TEXT:  Clément Marot
MUSIC: Claudin de Sermisy

As long as I live in my prime,
I shall serve the mighty king of Love
In deeds, in words, in songs, in harmonies.
That king made me languish a while;
But afterwards he made me rejoice,
Since now I have the love of the sweet-bodied beauty.
In her friendship
is my trust,
Her heart is mine,
mine hers.
Away with sadness,
long live gladness!
Since there are so many good things in love.

When I seek to serve and honor her,
When I seek to adorn her name with my words,
When I see and visit her
The jealous only gossip.
But our love doesn’t last any less long for that;
The wind carries their gossip and more away.
Despite their envy,
I shall serve her
And sing of her
all my life.
She is the first,
she is the last,
Whom I have served and shall serve.
UN JOUR L’AMOUREUSE SILVIE

Un jour l’amoureuse Silvie
Disoit baise moy je te prie
Au berger qui seul est sa vie
Et son amour,
Baise moy Pasteur je te prie,
Et te lève car il est jour.

Regarde la naissante Aurore,
Baise moy Pasteur que j’adore,
Qui veut que je te prie encore
Par nostre amour :
Baise moy Pasteur que j’adore,
Et te lève car il est jour.

Ma crainte hors d’ici t’appelle,
Baise moy Pasteur ce dit-elle,
O dieu ! dit-il, quelle nouvelle
Pour tant d’amour :
Baise moy pasteur ce dit-elle,
Et te lève car il est jour. […]

Mais puis qu’il faut que je te laisse
Baise moy ma chère déesse,
Soulage l’ennuy qui m’opresse
Par trop d’amour :
Baise moy ma chère déesse,
Et puis adieu car il est jour.

ALLEMANDE, “TOMBEAU DE MEZANGEAU” & CANARIES

ENNEMOND (Vieux) GAUTHIER
(ca. 1565–1651)

Pierre Guédron (1613)

Sylvia, not long since, halfe-affrighted,
Because loves theft grew un-benighted,
Wak’ the mate wherein free delighted,
And thus did say :
With a kisse let all wrongs bee righted,
And get-up quickly ; for ’tis day.

See ! where young Morne begins to enter :
What early wings have late bee’n lent her !
Some sleepesse rivall may have sent her,
Us to betray :
Hastily kisse then, to prevent her,
And get-up quickly ; for ’tis day.

My feare would faine from hence expell thee,
Before this traytresse Light do selle thee
To Shame when thinke not much I tell thee
Of thy delay ;
With a kisse since I must compell thee
To get-up quickly ; for ’tis day. […]

Since then to part I find concerning
Now thy advice hath taught mee learning,
I will, to shew my sealfe discerning,
Rather then stay,
Take a kisse in pay of loves earning,
And so, farewell; because ’tis day.

ENGLISH TEXT BY: EDWARD FILMER (CA.1589–1650)
AFTER GUÉDRON

THE BOSTON CAMERATA
SONGS
TO THE LUTE

5
ENTRÉE DE LUTH

CESSÉS MORTELS DE SOUPIER

Cessés mortels de soupirer,
Cette beauté n’est pas mortelle;
Il est permis de l’adorer,
Mais non pas d’être amoureux d’elle.

Les Dieux tant seulement
Peuvent aimer si hautement.

Amours au lieux plus escartés
Même où l’on méprise ses flammes,
Au seul renom de ses beautés
Captive les plus grandes âmes:

Mais les dieux seulement
Peuvent aimer si hautement. […]

Celuy seroit trop insensé
Quelque heure où son bonheur aspire,
Si ces beaux yeux l’avoient blesse,
D’oser découvrir son martyre;

Car les dieux seulement
Peuvent aimer si hautement.

Bref ces divines qualités
Dont le ciel orna sa naissance,
Defendent même au déités,
Non de l’aimer, mais l’espérance

D’obtenir en l’aymant
 sinon qu’un glorieux tourment.

Robert Ballard (1612)

Pierre Guédron (1570–1620)

Desist, mortals, from sighing,
Her beauty is not of this world,
You may adore her,
But you may never love her.

The gods alone
May love so nobly.

Love, even in the most remote places
Where its flames are despised,
At the mere mention of her beauties
Holds captive the deepest souls.

But only the gods
Can love so highly

That one will become quite mad,
Chancing to aspire to such happiness,
If those beautiful eyes have graced him
For daring to discover his own undoing;

For the gods alone
May love so nobly.

In short, these godly qualities
Which were given to her by birth
Prevent even the gods,
not only to love her, but to hope

That in loving her,
they would inherit anything but a glorious torment.
ONDER DE LINDE GROENE & CARILLON DE VILLAGES

SI JAMAIS MON AME BLESSÉE

Si jamais mon ame blessée
Loge ailleurs qu’en vous sa pensée,
Puissé-je estre pour châtiment
Privé de tout contentement. […]

Si jamais le temps ny l’absence
Peuvent esbranler ma constance
Puissé-je sans aucun secour
Languir le reste de mes jours.

Bref, soyes moy toujours cruelle
Autant que vous me semblez belle,
Si je manque à vostre beauté
D’amour et de fidélité.

Nicolas Vallet (1615)

Pierre Guédron (1613)

If ever my wounded heart
should harbor in its thoughts anyone but you,
may I as punishment
be deprived of all joy. […]

If ever time and absence
break my fidelity,
may I languish without help
for the rest of my days.

In short, be as cruel to me
as you are beautiful,
if ever I should lack towards your beauty,
in love and constancy.
LA VOILÀ, LA NACELLE D’AMOUR

La voilà, la nacelle d’amour,
Où ma maistresse arrive,
La voicy, la voilà de retour,
De sa prison captive,
    Qu’un chacun luy face hommage,
Et d’un courage,
Que l’on chante toujours la la la
la voicy, la voilà.

Le voicy, le voilà ce bel oeil,
Sur le cristal de l’onde :
Le voila le soleil nompareil,
Le seul astre du monde.
    Q’un chacun...

La voicy, la voilà ceste main,
A la neige faict honte,
Le voicy, le voila ce tétin,
Qui son beau sein surmonte.
    Q’un chacun...

Pierre Guédron (1603)
It is here, the barque of love
In which my mistress arrives;
it is here, there it is, returned
from its season of captivity:
    let each one pay it homage,
and, heartfelt,
let everyone always sing,
la, la, la, it is here, there it is.

It is here, there it is this beautiful eye,
On the crystal of water;
It is here, there it is, the unmatched sun,
The sole star of the world.
    Let each one...

It is here, there it is, that hand;
It puts snow to shame.
It is here there it is, that nipple
Which surmounts her beautiful breast.
    Let each one...

THE LUTES

6 course lute by Malcolm Prior, Norwich, UK, 2010, after Venetian originals c.1500
(Used for all songs and lute pieces before Gaultier)

9 course lute by Paul Thomson, Bristol, UK, 1996, after originals c.1600
(Used for 17th century Airs and Ballard & Vallet)

11 course lute by Lars Jönsson, Dalarö, Sweden, 2004, after Hans Frei (Warwick Castle)
(Used for Vieux Gaultier only)

TRANSLATIONS ©: PETER RICKETTS; ANNE AZÉMA;
VARIOUS ANONYMOUS SOURCES.
The friendship of voice and lute was successful in Europe for about 200 years (1500–1700). Perhaps it was particularly strong in France, where the finesse and delicacy of the language was so well matched and supported by the lute; an instrument with the same fine qualities as French itself.

In our program, you will hear chansons and airs from two very different eras. In the 16th century, most chansons were composed in 4 voices yet could be arranged for voice and lute, or voice and harpsichord, or even solo lute or solo keyboard. Pierre Attaignant was the first publisher of these, responsible for the versions we sing of *D'où vient celà, Amy souffrez, Tant que vivray* and *Il me suffit*. Later publishers continued the trend. The lute weaves its delicate polyphonic voices (often just the bass and tenor) while the singer sustains and declaims above. *Douce Mémoire* was one of the top twenty hits of the day, and we have made our own voice and lute arrangement, heard side by side with a lute intabulation by the famous Albert de Rippe, a native Italian who was court lutenist to Francis I of France, and whose position at court was unsurpassed.

As music, rhetoric and the performance of solo song took a bright new turn around the end of the century (c.1600), the French poets and composers responded in part with the *Air de Cour*. From 1603–1643, the *Air de Cour* developed in its form for voice and lute, even though some composers also wrote 4 and 5 voice settings. The *Air de Cour* composers such as Pierre Guédron (*Intendant des Musiques de la Chambre* to Louis XIII and the Queen Mother, 1613) and Antoine Bosset, his successor, were court singers and lutenists. Their airs followed the meter of the text, a style began by Baif in 1570, were written without bar lines and sound as though they alternate between duple and tripe meter, as the text dictates. Unlike the 16th chansons whose accompaniments were contrapuntally conceived, the *Airs de Cour* lute parts were simple, chordal and like figured basses, written into lute tablature. In this genre Guédron especially is unsurpassed. His magnificent songs, with their natural rhythmic flow (*La voilà*), offer freedom for the soloists’ declamatory gestures (*Cessez mortels*), and go straight...
to the heart with the most simple and economical of means (Si jamais). The Air de Cour flourished until 1643, after which the next generation took over with Airs de Cour accompanied by the theorbo (Lambert, Bacilly and their contemporaries).

During the 17th century, if you were a lutenist, you were either an elite soloist, only ever playing alone, or you were more of an ensemble musician and accompanist. Ennemond (Vieux) Gaultier was the first influential lutenist of the elite crowd and he set a standard for all who followed him (Denis Gaultier, Gallot, Dufault, Mouton). His Tombeau de Mezangeau is famous for being the first example of this genre, which honors a deceased luminary, in this case, his teacher, Rene Mezangeau. The “solo” lutenists experimented with different tunings, arriving finally with an 11 course lute tuned (for the first six courses) to a chord of D minor. Robert Ballard, on the other hand, was music tutor to the young Louis XIII, and although he was a virtuoso court lutenist, he seems to have had much to do with the court dancing scene and the Ballets de cour which were a regular entertainment. His two books contain many arrangements for solo lute of dances from these court ballets.

Our particular pleasure, in this spring time of 2021, is to bring, once again, into our current consciousness these jewel-like miniatures from several centuries ago. Their freshness and vivacity, we believe, are welcome to us all as we emerge from some difficult weeks and months! We are especially happy to be performing for you in the legendary Lyman Estate of Waltham, MA, whose ballroom – neither concert hall nor church – provides just the right human setting for these delicate moments of poetry and music.

Nigel North
WITH CONTRIBUTIONS BY
Anne Azéma
April 2021
The Boston Camerata occupies a unique place in the densely populated universe of European and American early music ensembles. Camerata’s distinguished rank stems partly from its longevity: founded in 1954, when the field of endeavor was in its infancy, as an adjunct to the Boston Museum of Fine Arts’ musical instruments collection, Camerata is now one of the longest-lived groups to be functioning, and vigorously so, up to the present day.

Directed from 1969 to 2008 by Joel Cohen, and from 2008 to the present day by Anne Azéma, the Boston Camerata has continued to create, over more than a half-century of activity, a very large number of concert and recorded productions. These typically combine scholarship, much of it original, with high performance standards maintained by a distinguished roster of outstanding vocal soloists and instrumentalists.


Anne Azéma’s innovative staged productions include The Night’s Tale, narrating a medieval tournament in France. It was first presented in France and Luxembourg (2007), then performed in Boston (2016) with further touring in 2017, 2018 (Switzerland, Holland, France), and 2020 (COVID-19-cancelled).


Most recently, the Camerata opened the 60th anniversary celebration of the Boston-Strasbourg sister city relationship with a performance of Free America! in Strasbourg. Two new recordings appeared in 2019: Treasures of Devotion presents music from the early Renaissance; Free American Songs of Revolt and Rebellion renews a collaboration of the ensemble with Harmonia Mundi. In late 2020, Camerata’s trailblazing, made-for-Internet production of Henry Purcell’s Dido and Aeneas earned international acclaim as it was viewed by music lovers on five continents.
French-born vocalist, scholar and stage director Anne Azéma has directed The Boston Camerata since 2008 and the French ensemble Aziman since 2005. Intensely engaged since her student days with the song repertoire of the Middle Ages, she is esteemed as a charismatic solo performer, presenting her original programs to audiences in North and South America, Europe, the Middle East and Asia. But she is also widely admired for her creative skill in building and directing complete musical productions of varied styles and periods, both for her recital programs and for larger ensemble forces (concert and stage) in Europe and the United States.

Anne Azéma’s current discography of 40 recordings as a soloist (Grand Prix du Disque; Edison Prize) includes five widely acclaimed solo CD recitals. Anne Azéma’s new collaboration with the label Harmonia Mundi grew from two programs of early American music commissioned in 2018 by the Philharmonie de Paris. Since assuming the directorship of The Boston Camerata, she has created a series of sixteen new productions. In late 2020, her trailblazing, made-for-streaming production of Henry Purcell’s *Dido and Aeneas* earned international acclaim as it was viewed by music lovers on five continents.

Anne Azéma has contributed articles to scholarly and general audience publications. In 2011, Ms. Azéma was named Chevalier des Arts et des Lettres by the French Government. Her teaching activities include master classes, seminars, and residencies at conservatories and universities: she has recently been invited to New York University, Harvard University, the Massachusetts Institute of Technology, Brandeis and Boston University, the Schola Cantorum Basel, Cini Fondazione, and is currently a faculty member at the Longy School of Music of Bard College.

Initially inspired at the age of seven by the early 60’s instrumental pop group "The Shadows", Nigel studied classical music through the violin and guitar, eventually discovering his real path in life, the lute, when he was 15. Basically self-taught on the lute, he has been playing and teaching for nearly 50 years.

After hearing one of Nigel’s Bach recitals in London, Julian Bream recalled in 2002 “I remember going to a remarkable recital, one which I wish I had the ability to give: it was one of Nigel North’s Bach recitals, and I was bowled over by how masterful and how musical it was. A real musical experience, something you don’t always get from guitar and lute players and which, in general, is pretty rare.”

Recordings include a four CD boxed set “Bach on the Lute” (Linn Records), four CDs of the lute music of John Dowland (Naxos), and a new ongoing series of music by Sylvius Weiss (4 CDs) and Francesco da Milano (3 CDs, both on BGS).
Jeffrey Means is an audio engineer and producer specializing in all types of classical music. He operates Suono Vivo Audio Service, and has worked with many of Boston’s prominent musicians and ensembles, as well as noted artists from around the country. Means is also an active conductor with a focus on contemporary classical music. He has pursued engagements around the world and has worked closely with many of the preeminent composers of our time. Means holds two degrees from New England Conservatory and he was one of two conductors selected to study with Pierre Boulez from 2009–2011 at the Lucerne Festival Academy. He has amassed an extensive discography as both producer/engineer and performer. Learn more at www.suonovivoboston.com.

JEFFREY MEANS

SPECIAL THANKS

Anne Azéma & Joel Cohen

Michael Maler, HISTORIC NEW ENGLAND

The Lyman Estate, in Waltham, Massachusetts, is a National Historic Landmark and one of the finest U.S. examples of a country estate following eighteenth-century English naturalistic design. In 1793, shipping merchant Theodore Lyman commissioned famed architect Samuel McIntire to design and build a Federal-style house for his family. The family enlarged the house in 1882 in the Victorian style and then remodeled it in the Colonial Revival style in 1917.

The thirty-seven acres include beautifully preserved gardens and historic greenhouses. You may hear the story of the Lyman family during a tour of the mansion, which is used today as a venue for weddings and corporate events. Its architectural features include a graceful oval parlor and elegant ballroom, where Songs to the Lute was recorded. The ballroom can be seen in the 2019 film adaptation of Little Women. Stop by the Lyman Estate Greenhouses for beautiful plants and expert advice. The Estate has been part of Historic New England since 1951.
W E’ L L  B E  T H E R E
In November, our new programme “We’ll be There: American Spiritual Singing 1800–1900” will see us returning to our beloved repertoire of early American spiritual songbooks, with an ever deeper intercultural perspective. We continue to widen our horizon, as we honor the African-American contribution to this wonderful American art form. Do stay tuned… check our website, engage on social media and read or sign in for our newsletter.

A M E D I E V A L  C H R I S T M A S
In December, Anne and her cohort of angelic high voices will once again transport us to the Middle Ages, including Christmas works that have been Camerata favorites for two generations, as well as some ‘new’ surprises. A Medieval Christmas – Let the bells ring!

D O U C E  D A M E  J O L I E
In February, we sing, play, and narrate the bittersweet tale of the great Guillaume de Machaut, and his adventure with Perônne, a gifted young poetess and dancer. Douce Dame Jolie will tug on your heartstrings, even as the magnificent, elderly musician ends his impossible dream with a paean to beauty, and to love.
DEAR FRIENDS

This has been a difficult time. For all of us. And our thoughts go out to those who suffered ill health, or loss during this pandemic. And yet, music manages to live on, giving us renewed strength. We are fortified by the transforming and healing powers of great art. I want to thank you for your support of Camerata’s music and musicians. Under Anne Azéma’s leadership, we were able to keep our company going, and in fact to produce beautiful and unusual media events like *Dido and Aeneas*, *An American Christmas* and *Songs to the Lute*. All of this happened, thanks in large part to your generosity.

Moreover, because you have enabled our company to remain healthy and creative, we can announce the extraordinary menu for our 2021–22 season (see previous page). But to make all this happen, of course, requires resources. Whether these production concepts become streaming media events or live performance, or some combination of the two – and that will depend on our public health situation in the coming months – they require substantial financing.

Won’t you become, once again, a part of our collective effort? Please help to make The Boston Camerata a continued and vigorous part of the arts community, here and around the globe. Every gift, small and large, is received with gratitude.

With thanks and many good wishes for happiness and health,

Joel Cohen
MUSIC DIRECTOR EMERITUS
THE BOSTON CAMERATA
THE BOSTON CAMERATA IS GRATEFUL FOR THE GENEROUS SUPPORT OF THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS, ESPECIALLY IN THIS YEAR OF UNPRECEDENTED CHALLENGES. YOUR SUPPORT ENABLES US TO ADAPT AND MOVE FORWARD WITH CONFIDENCE. THANK YOU!

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THE BOSTON CAMERATA
SONGS TO THE LUTE

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THE BOSTON CAMERATA
SONGS TO THE LUTE

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Please accept our apologies for any errors or omissions,
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COVER IMAGE
Scène Galante at the Gates of Paris, (detail), Flemish School, 16th c.
Musée de la Ville de Paris, Musée Carnavalet, Paris, France.