TREASURES OF DEVOTION
EUROPEAN SPIRITUAL SONG ca. 1500

The Boston Camerata • Anne Azéma
1. **Fortuna Desperata/Sancte Petre/Ora pro nobis**  
   Heinrich Isaac (ca. 1450-1517)  
   Barrett, Hershey, Kammen, Lewis, Arceci  
   1:37

2. **Fortuna Desperata/O morte, dispietata**  
   Alexander Agricola (1446-1506)  
   Azéma, Barrett, Frederiksen, Kammen, Lewis, Arceci  
   1:29

3. **Herre lieve Herre**  
   Jacob Clemens non Papa (1510-1555)  
   Kammen, Lewis, Arceci, Hershey, Barrett, Frederiksen  
   1:30

4. **De tous biens plaine**  
   Hayne van Ghizeghem (ca. 1445- after 1476)  
   Kammen, Lewis, Arceci  
   1:26

5. **Maria Zart**  
   Arnold Schlick (1455-1525)  
   Hershey, Lewis (treble viol), Frederiksen (lute).  
   2:03

6. **De tous biens plaine**  
   Alexander Agricola (1446-1506)  
   Kammen, Lewis, Arceci  
   1:27

7. **De tous biens plaine**  
   Josquin Desprez (ca. 1450-1521)  
   Barrett, Kammen, Lewis, Arceci  
   1:38

8. **De tous bien plaine**  
   Alexander Agricola (1446-1506)  
   Frederiksen (lute), Kammen, Barrett (lute), Lewis, Arceci  
   1:35

9. **Chantons Noël, menons joyeuse vie**  
   Pierre Certon (d.1572) & Jean Daniel (ca.1520)  
   Tutti  
   2:58

10. **Premier Branle de Bourgongne**  
    Adrian le Roy (1551)  
    Frederiksen (lute), Accurso  
    2:47

11. **Or vous tremoussez, pasteurs de Judée**  
    Anonymous (ca. 15th ca.) & Jean Daniel (ca.1520)  
    Azéma, Hershey, Barrett (lute and voice), Frederiksen (lute and voice), Kammen, Lewis, Arceci  
    2:32

12. **Et d’où venez vous Madame Lucette**  
    Pierre Moulu (ca. 1540)  
    Kammen, Lewis, Arceci  
    1:49

13. **Amy souffrés**  
    Pierre Moulu ? (1484-1550) (in: Attaignant, 1519)  
    Frederiksen, Barrett (lute), Accurso  
    3:09

14. **Pêcheurs souffrez**  
    Pierre Moulu ? (1484-1550) & Jean Daniel (ca.1520)  
    Azéma, Kammen, Lewis, Arceci  
    2:42

15. **Ewiger Gott, aus des Gebot**  
    Ludwig Senfl (1486-1543)  
    Barrett, Kammen, Lewis, Arceci  
    2:03

16. **O bone Jesu**  
    Francesco Canova da Milano, after Compère (1497-1543)  
    Accurso  
    2:23

17. **O bone Jesu**  
    Loyset Compère (1445-1518)  
    Azéma, Hershey, Barrett, Frederiksen  
    2:35

18. **Tant que vivray**  
    Claudin de Sermisy (1490-1562) & Clément Marot (1496-1544)  
    Hershey, Barrett, Frederiksen  
    1:13
19. **Tant que vivray**  
*Claudin de Sermisy (1490-1562) & Eustorg de Beaulieu (ca.1495-1552), after Marot*  
Azéma, Kammen (vielle and harp), Lewis, Arceci, Frederiksen (lute), Barrett (lute)  
3:30

20. **Het daghet**  
*Anonymous (in: Antwerp Songbook, 1544)*  
Barrett  
1:21

21. **Als ick riep met verlangen**  
*Jacob Clemens non Papa (1510-1555)*  
Hershey, Barrett, Frederiksen, Azéma, Kammen, Lewis, Arceci  
3:48

22. **Christe eleison (from: Missa Carminum)**  
*Heinrich Isaac (ca.1450-1517)*  
Azéma, Hershey, Barrett, Frederiksen  
0:53

23. **Innsbruck ich muss dich lassen**  
*Heinrich Isaac (ca.1450-1517)*  
Frederiksen, Barrett (lute), Accurso (lute)  
2:47

24. **Loven so wilt**  
*Jacob Clemens non Papa (1510-1555)*  
Hershey, Barrett, Frederiksen  
1:53

25. **In te Domine speravi**  
*Josquin Desprez (ca.1450 – 1521)*  
Tutti  
2:04

**Total time:** 53:14

Cover page: Prayer Bead, Netherlandish, 1500-1530  
Opposite page: Abbey Church St Pierre-St Paul, Ferrières-en-Gatinais, France
The Boston Camerata

After sixty-four years of constant, innovative activity, The Boston Camerata ranks among the world’s oldest and most eminent early music ensembles. Founded in 1954, Camerata has been under the direction of French-born singer and scholar Anne Azéma since autumn, 2008.

Camerata’s musical performances are well known for their blending of spontaneity and emotional commitment with careful research and scholarship. Drawing on its distinguished roster of singers and instrumentalists, Camerata produces an in-town concert series for audiences in the Greater Boston area. The Boston Camerata also tours regularly in the US and on four continents. Recent international tours have included appearances in France, Italy, Germany, the Netherlands, Canada, Australia, New Zealand, and Brazil. These live performances present vital, historically informed performances of European music of the Medieval, Renaissance and Baroque eras, and of early American music, sacred and secular. In recent seasons, Camerata’s forays into music-and-dance performance (‘Borrowed Light,’ with the Tero Saarinen Company, 2004-2014), and music theater presentations (‘Daniel: A Medieval Masterpiece Revisited’ (2014-present); ‘The Night’s Tale’ (2015); ‘Tristan and Iseult’ (2017-18) have brought the company’s work to much wider audiences, locally and internationally.

The Camerata’s activities include numerous media appearances (2 prizes at FIFA Montréal, 2014, 1 prize at the Massachusetts Film Festival) and educational projects (Visiting Artist at the Massachusetts Institute of Technology, 2015; school outreach in the Marinhao province of Brazil, 2016). Its many recordings (including the Grand Prix du Disque, 1989) document the ensemble’s long evolution over two generations, and its influence on modern-day approaches to historical performance.

We thank Joel Cohen for his invaluable help with this program.

Anne Azéma, voice, hurdy gurdy, direction
Michael Barrett, voice, lute
Daniel Hershey, voice
Joel Frederiksen, voice, lute
Andrew Arrecci, viola da gamba
Shira Kammen, vielle, harp
Carol Lewis, viola da gamba
Fabio Accurso, lute

www.bostoncamerata.org
Andrew Arceci, Carol Lewis, Shira Kammen, Anne Azéma, Joel Frederiksen, Michael Barrett, Daniel Hershey. Fuentidueña Chapel, The Met Cloisters, New York
Anne Azéma, Artistic Director

French-born vocalist, scholar and stage director Anne Azéma directs The Boston Camerata (2008) and the French ensemble Aziman (2005). Intensely engaged with solo song of the Middle Ages, she is esteemed as a charismatic solo performer. She is also widely admired for creative skill in building and directing musical productions of varied styles and periods, both for her soloist-oriented programs centered around her original repertoires, and for larger ensemble forces (in concert and staged) in Europe and the United States.

Anne Azéma’s current discography of 35 recordings (*Grand Prix du Disque*; Edison Prize) includes five widely acclaimed solo CD recitals (Erato/Warner). Since assuming the directorship of The Boston Camerata in 2008, she has created a series of fifteen new productions, acclaimed by press and public alike.

Among Anne Azéma’s teaching activities are master classes, seminars, lectures and residencies at prominent conservatories and universities. She 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. She is currently a faculty member at the Longy School of Music of Bard College. The second film in which she appeared received two prizes at the Montréal FIFA (2014). In 2017, she was presented with the Distinguished Artist Award of the Saint Botolph Foundation, in recognition of her work as a director.
Treasures of Devotion
European Spiritual Song ca. 1500

It is the details—virtuosic, complex—that strike the viewer first, as one contemplates the rosary beads. Next, comes the almost-sensual desire to hold such treasures in one’s hand. A world of religious scenes of unparalleled precision and poetry has been opened up to the observer. Each of these tiny objects, part of a major international exhibit of early Renaissance devotional objects the direct inspiration for this musical program, calls us to deep, private meditation; sometimes tormented, sometimes luminous.

The same emotions emanate from the music we chose for this recording. Originating in northern European circles, parallel to those who produced these rosary beads, these pieces are not intended for grand cathedrals or public ceremony, but for personal meditation, private chapels and rooms, family houses and assemblies. Like the beads, their craftsmanship is precise, superb; rich in subtle details, they lead us to wonder, and to contemplation.

The Franco-Flemish musical evolution during the fifteenth and sixteenth centuries had an enormous impact all over Europe. The new ways of hearing and writing music were adapted into the liturgies of the church, but also into more private and intimate musical contexts, aided, of course, by the printing press and the invention of moveable type. Composers enjoyed playing with, and varying, secular songs in the popular style, sometimes creating ingenious instrumental pieces (the different versions of ‘De tous biens plaine’), sometimes recycling the tunes with spiritual texts. Noble circles enjoyed such works, but so did affluent bourgeois circles.

Several musical genres are included in our program: Alongside some intentionally simplified, foursquare pieces (‘Here live Here’), you will hear others in a more fluid manner, with variants of increasing complexity (the two versions of ‘Fortuna desperata’). These, conceived as ‘comments’ built on pre-existing tunes, are vehicles of virtuosity for singers and instrumentalists. Similarly, we also include a mass excerpt for a private chapel (‘Isaac’s Missa Carminum’), based on a beloved, pre-existing song (‘Innsbruck ich muss dich lassen’). These alternations between the worlds of liturgy and of family piety (‘Als ik riep met verlangen’) are characteristic of this rich, Franco-Flemish repertoire. The same composers who produced grandiose mass cycles for public celebration also created, with equal skill and care, these musical miniatures.

We also strive in this program to evoke the sound world of this period, as instruments and instrumental music began to develop alongside the singers’ art. We are in a pivotal period, ca. 1500, as several kinds and sizes of bowed string instruments, with their specially crafted bows, coexist and collaborate. The lute, too, has a growing place in all circles: aristocrats, bourgeois and professional musicians. It develops its own repertoire and its own, specific kind of musical notation, accompanying the voice, leading the dance (Adrien le Roy), and even commenting on scenes of Christ’s passion (Francesco da Milano, ‘O bone Jesu’).

These echoes of musical piety during the Flemish and European Renaissance evoke many feelings, both light and dark, about life, death, and the purpose of existence. We ourselves can, and do, easily share these emotions. Let us leave the last word to Josquin des Près: ‘In te domine speravi.’

Anne Azéma, 2018
Translated by Joel Cohen, 2018
The musical program *Treasures of Devotion* was commissioned by the Art Gallery of Ontario, Toronto and The Metropolitan Museum of Art, The Cloisters, New York for *Small Wonders: Gothic Boxwood Miniatures*, an exhibition co-curated by the AGO, Toronto; The Met Cloisters, New York; and the Rijksmuseum, Amsterdam.

*Treasures of Devotion* was performed at all three exhibition venues in 2017.

For more information on early 16th c.-Gothic boxwood miniature carvings, the Boxwood Project and to see more photos, visit: [http://boxwood.ago.ca](http://boxwood.ago.ca)
Recording Treasures of Devotion

*Treasures of Devotion* was recorded over a period of five days (Aug. 28-Sept. 1, 2017) in the magnificent Benedictine abbey church of St Pierre-St Paul. Many event-filled centuries after its founding, the abbey still preserves a number of monastery buildings including several churches and chapels, the chapter house and the monks’ refectory. The abbey is situated at a regional crossroads, in the delightful old town of Ferrières-en-Gatinais, where Ile-de-France at the North meets Burgundy to the South East.

The Boston Camerata wishes to acknowledge the rare and unusual privilege granted by the town and its citizens, and by the parish of Ferrières, of recording the CD in the abbey church. During the days and evenings of taping, a steady flow of church visitors sat graciously, and silently, in the back pews, waiting for a pause in the recording sessions to be able to stroll around the glorious Gothic octagonal choir, where musicians and technicians had set up. As a special favor to us, the church bells were silenced, allowing us to work, on occasion, far into the night!

The church was cool and as solid as the flint from the fields where it was made – an inspiring venue for the music we were performing. We brought eight Schoeps CCM microphones, stands, cables, and an eight channel 24 bit 96kHz recorder with external microphone preamplifiers. The sound technology is state of the art. The noise on the recording is limited only by the church, the microphones and occasionally by a few talkative pigeons.

We found that the best spot to sing was near the center of the crossing facing the opposite side of the cross. The best of several main microphone configurations was a simple pair of CCM41 supercardioids in a semi-ORTF configuration. An additional pair of spaced CCM40’s about 5 meters from the musicians captured the marvelous reverberation of the church.

The takes were mixed in Cambridge, sent to Berkeley for editing, and mastered in Cambridge.

Instruments

**Fabio Accurso:** Lute by Ivo Magherini (2011)
**Andrew Arceci:** Bass viol by Edward Maday (1994), bow by Louis Bégin
**Anne Azéma:** Hurdy-gurdy by Anonymous (1990), later revised by Ed Siegman (1998) and Charlie Ogle (2012)
**Michael Barrett:** Lute by Nupi Jenner (ca. 2004), later revised by Joel van Lennep
**Joel Frederiksen:** Lute by Andrew Rutherford (1985), based on Hans Buchholzer, Füssen, 1596.
**Shira Kammen:** Vielle by Karl Dennis, 2004 (?); Hybrid vielle/viola by David VanZandt, 2000 (*bequest from Margriet Tindemans, 2015*), Harp, by David Kortier (1991)
Texts and Translations

1. FORTUNA DESPERATA/SANCTE PETRE/ORA PRO NOBIS

A litany of saints: each one receives an urgent request from the singers, ‘Pray for us.’ At the same time, performed instrumentally, one voice from the famous ‘Fortuna Desperata’ chanson serves as the underpinning for the implorations. Contemporary players/listeners would know that the unheard song text evokes the fickle inconstancy of fortune.

[Fortuna desperata
Iniqua e maledecta
Che de tal dona electa
La fama hai denigrata.]

Tenors:
V. Sancte Petre
R. Ora pro nobis.
V. Sancte Paule
R. Ora pro nobis.
V. Sancte Andréa
R. Ora pro nobis.
V. Sancte Jacóbe
R. Ora pro nobis.
V. Sante Johánnes
R. Ora pro nobis.
V. Sancte Toma
R. Ora pro nobis.
V. Sancte Jacóbe
R. Ora pro nobis.
V. Sancte Philippe
R. Ora pro nobis.
V. Sancte Bartolomee
R. Ora pro nobis.
V. Sancte Mattháee
R. Ora pro nobis.
V. Sancte Simon
R. Ora pro nobis.

[Desperate fate,
iniquitous and accursed
who blackened the good name
of a woman beyond comparison.]

Tenors:
V. Saint Peter
R. Pray for us.
V. Saint Paul
R. Pray for us.
V. Saint Andrew
R. Pray for us.
V. Saint Jacob
R. Pray for us.
V. Saint John
R. Pray for us.
V. Saint Thomas
R. Pray for us.
V. Saint James
R. Pray for us.
V. Saint Philip
R. Pray for us.
V. Saint Bartholomew
R. Pray for us.
V. Saint Matthew
R. Pray for us.
V. Saint Simon
R. Pray for us.
2. O MORTE DISPIETATA
In this setting, the principal line of the ‘Fortuna’ chanson structures the richly textured composition, whose somber sung text creates a counterpoint to the intention and message of the older poem.

O morte dispietata
Inimi ca.e crudele,
Che d’alto piü che stelle
L’hai cusi abassata.

O relentless death
inimical and cruel,
that demeaned her,
who stood higher than the stars.

3. HEERE, LIEVE HEERE
Clemens’ ‘Little Psalm Songs,’ written in the vernacular of the Low Countries, rather than in Latin, are clearly meant for private and family devotion.

Heere, lieve Heere, verhoort die stemme mijn
Och Heere, mijn kermen doch ontvangt
Als ick heb liden, druck oft pijn,
Nae u troost my dan verlangt.
(Psalms 60/61)

Hear my cry, O God; attend unto my prayer.
From the end of the earth will I cry unto thee,
when my heart is overwhelmed:
For thou hast been a shelter for me.

4. DE TOUS BIEN PLAINE EST MA MAITRESSE (INSTRUMENTAL)
An immensely popular love song, which in the late fifteen century also took on an aspect of devotion to the Virgin Mary, most notably perhaps in Loyset Compère’s extended, fervent motet ‘Omnium Bonorum Plena.’

5. MARIA ZART
The intabulation for lute of this beautiful melody points us once again to the world of private, intimate devotion.

Maria Zart,
von edler Art,
ein Rose ohn allen Dornen,
du hast aus Macht
her widerbracht
daß vor lang war verloren
durch Adams Fall,
du hast die Wahl
Sankt Gabriel versprochen,
hilf daß nit werd gebrochen;
mein Sünd und Schuld
erwirb mein Huld,
wann kein Trost ist
wo du nit bist
Barmherzigkeit zu erwerben,
am letsten End,
ich bitt nit wend,
von mir in meinem Sterben.

Tender Mary
of noble kind,
a rose without thorns,
you have brought back the power
that was lost long ago
through Adam’s fall,
it is your choice,
through Saint Gabriel’s promise,
help that it is never broken;
my sin and guilt
are redeemed by love,
there is no consolation
where you are not.
Mercy,
at the end,
I beg you to grant me
at my dying.

6. DE TOUS BIEN PLAINNE EST MA MAITRESSE (INSTRUMENTAL)

7. DE TOUS BIEN PLAINE EST MA MAITRESSE
‘Peter runs after Paul,’ reads the manuscript rubric, as the great Josquin adds an ingenious canonic commentary (here performed by two violas da gamba) to Hayne’s original song.

De tous bien plaine est ma maistresse
Chascun lui doit tribut d’onneur;
Car assouvy est en valeur
Autant que jamais fut deesse.

My mistress commands all virtues,
All must pay her homage,
As she is full of valour
As ever any goddess was.
8. DE TOUS BIEN PLAINE EST MA MAITRESSE (INSTRUMENTAL)

The serene melody by Hayne is surrounded, in this setting by Agricola, by eccentric, angular lines, clearly intended for instrumentalists.

9. CHANTONS NOËL

Certon’s original four part setting, ‘J’ay le rebours,’ drawing perhaps on an existing popular melody, talks of love’s chagrin and frustration. Jean Daniel’s Christmas text, clearly intended to be sung to the same tune, is all happiness and celebration.

Chantons Noël, menons joyeuse vie,
Enfans d’honneur ayez de joye envye;
Car Dieu est nay, va l’ange racomptant.
Plaisons lui tant, tant,
En luy récitant,
Qu’ il ne nous laisse mye,
Et sa mère autant,
En noël chantant,
Sera bien notre amye.

Let us sing Noël let us all be joyful,
Children of honour, be full of joy
For God is born, said the angel.
Let us give him pleasure,
In thus speaking to him,
May he not abandon us,
And his mother as well,
By singing Noël
He shall well be our friend.

Chantons Noël, menons joyeuse vie,
Enfans d’honneur ayez de joye envye;
Car Dieu est nay, va l’ange racomptant.
Plaisons lui tant, tant,
En luy récitant,
Qu’ il ne nous laisse mye,
Et sa mère autant,
En noël chantant,
Sera bien notre amye.

Let us sing Noël let us all be joyful,
Children of honour, be full of joy
For God is born, said the angel.
Let us give him pleasure,
In thus speaking to him,
May he not abandon us,
And his mother as well,
By singing Noël
He shall well be our friend.

Gentils pasteurs, tristesse est en oublye,
Joye esl aux cieulx et en terre anoblye,
Fuyez esmoy, ayez le cuer plaisant.
Et en ce faisant
Dieu vous va baysant,
Que sa grace publye.
En satisfaisant.
Sathan desplaisant
A la main affoyblie.

Let us sing Noël let us all be joyful,
Children of honour, be full of joy
For God is born, said the angel.
Let us give him pleasure,
In thus speaking to him,
May he not abandon us,
And his mother as well,
By singing Noël
He shall well be our friend.

Kind shepherds, all sadness is forgotten,
Joy fills heaven and earth,
Forget all sadness, let your hearts be glad.
And in so doing
God will bless you
And his grace will satisfy you.
And in so doing
Sathan will be displeased
And his power over you, weakened.

10. BRANSLE DE BOURGONGNE (INSTRUMENTAL)

Once again, Daniel recycles a popular melody—this one with a rather salty original text about a young woman who gets sore from lying on her back too much—and makes it into a delightful carol about shepherds from the Poitou region, come to Bethlehem bearing gifts.

Or vous tremoussez pasteurs de Judée
Chantez parmi le préau nolet nolet nolet
nau.

Un joli muset in oyseau embroche
Un fromage à l’enfanteau nolet nolet nolet
nau.

Hurtault lui donna un quignon de beurre
Tienurine bailla un bouchon de feurre
Floquet bailla son tourteau nolet nolet nolet nau.

Si fust a Poitiers vray dé de nature
Ou en noz quarters, Luczans ou Bressure
Il eut eu en bel hostau,
nolet nolet nolet

Make merry, shepherds of Judea,
Make merry, shepherds of Judea,
Sing in the field the new, new,
new,
Sing in the field the new, new, new Noël.

The child is as sweet as a bird on the branch,
so from the milk of my great nanny goat,
I made him a cheese, new, new, new,
I made him a cheese, new, new, new Noël.

Hurtault gave him a mound of butter,
Tienurine gave him a bale of straw,
Floquet gave him his cheese-cake, new, new,
Floquet gave him his cheese-cake, new, new Noël.

Had he been born in Poitiers, true God,
Or in our neighborhood, in Lucon or Bressuire,
He would have found a great inn,
new, new, new,
14. PÊCHEURS SOFFREZ QUE DIEU VOUS AYME

Daniel’s Christmas text replaces the lover’s plaint of the secular model with a paean to God’s love for sinners.

Pêcheurs souffrez que Dieu vous ayme
Et qu’il appaise sa rigueur
Il ne me demande que le cœur.
Chantez Noël, de corps et d’âme, Noël.
C’est bien raison que l’on réclame
La mère du benoist Saulveur
Et d’impétrer d’elle faveur
Pour avoir lieu, où paix se clame,
Noël.

Sinners, suffer that God loves you,
and that he appeases his rigor,
he only asks for the heart.
Sing Noël, body and soul,
Noël.
This is the reason why we ask
from the Mother of the good Savior,
to intercede in our favour,
to reach that place where peace reigns, Noël.

13. AMY, SOUFFREZ QUE JE VOUS AYME

Amy, souffrez que je vous ayme
Et ne me tenez la rigueur
De me dire que votre cœur
Porte pour moy douleur extreme.

Si pour moy avez de la peine,
Je ay pour vous moult de douleurs,
Mais je les repute a valeurs,
Pensant d’amy estre certaine.

Je pense maintz jours la sepmaine
A vostre bruyt, grace et valeur ;
Dieu vous en fut large donneur,
Qui grande joye au cœur ne maine.

Friends, allow me that I love you
and do not hold it against me
to share that your heart
feels such extreme pain for me.

If, on my account, you feel pain,
I, for you, suffer greatly,
But I push these feelings away,
Believing my friend to be true.

Many days of the week I think
of your fame, grace and valor;
God was generous to you,
which should rejoice the heart.

12. ET D’OÙ VENEZ VOUS MADAME LUCETTE

(INSTRUMENTAL)

We derived the simple melody of the Jean Daniel, preceding, from the voices of this polyphonic setting.

15. EWIGER GOTT

Senfl’s elegant polyphony surrounds the melody, expressed in regular, slow-moving notes according to the typical manner of German devotional song.

Ewiger Gott
Aus des Gebot
Der Sohn kam hie au Erden.
Dass er dem Rat
Der Trinitat
Folg tät ein Mensch zu werden.
Durch alle dein Güt
Bit ich, behüt
Vor Sünden rein
Die christlich G’mein.
Dein Gnad tu ihr mitteilen,
Dass nicht mit Macht,
Des Teufels Prachth
Sie listig tu ereilen.
Deins Sohns Fürbitt Teil,
Herr, ihr mit,
Das sie all Tag
Ohn sündlich Klag
Im Glauben mag verzehren,
Die Steel vor Pein ernäheren.

Eternal God
As promised,
The son came here on earth.
It was the Council
of the Trinity
That he becomes Man.
Through all your kindness
I pray, protect
And make pure of sin,
The assembly of Christians.
Your grace will tell
That it is not with power,
That the Devil’s Power
Will be overcome.
Your son’s forgiveness,
Lord, is how that assembly
Will, all day,
Without sinful sorrow,
In faith, consume
And overcome the pain of grief.
16. O BONE JESU (INSTRUMENTAL)
An intabulation, by the great Francesco da Milano, of a familiar-style motet by Compere, a composer of the preceding generation.

17. O BONE JESU

18. TANT QUE VIVRAY EN AAGE FLORISSANT
The poet, Clément Marot, is remembered for his Protestant translations of psalm texts into elegant French verse. This delightful secular lyric, also underwent, by another hand, a spiritual transformation, heard in the next track.

Tant que vivray en aage florissant, Je serviray le Seigneur tout puissant, En faict, en ditz et chansons par accordz. Le viel serpent m’a tenu languissant Mais Jésus Christ m’a fait réjouissant En exposant pour moy son sang et corps. Son alliance, c’est ma fiance, Il est tout mien, je suis tout sien. Fi de tristesse, vive liesse, Puisqu’en mon Dieu ha tant de biens.

As long as I live in my prime I shall serve the all-powerful Lord, In deeds, in words, in songs, in harmonies. The old serpent [Satan] held me languishing; But Jesus Christ made me rejoice In giving his body and blood for me. In His friendship is my trust, His heart is mine, mine, His. Away with sadness, long live gladness! Since in my God is all goodness.

When I want to serve and honor him, And in my thoughts, his Holy name praise, As well as remember his loyalty, Hypocrites may murmur about it, But our love shall prevail,
Christe eleison! Christ have mercy!

Als ick riep met verlanghen
God hoorde al myn leyt
Wanneer my droefheyt heeft bevanghen
Ghi heere my troost verbreyt.

O Heer wilt myns ontfermen
End aenhoort myn gheclach.
My prayer and my cries
Please hear it, day and night.

Veel Zynder, die daer spreken
Wie sal ons verthoonen het goet?
Your light shines over us
You give me joy in my mind.

Sy zyn na hearder lusten
Met alle gheluck versaet.
They got all they wanted
And are happily satisfied.

In dy Heer wil icj rusten
Myn hoop, myn tooverlaat.
For You gave me, o Lord
a very special kind of hope,

Want ghi mi hier o Heere
In bisonderen hope stelt
Soe dat ick nu tot allen keere
So now I can go, always,

(15)

Als ick riep met verlanghen
As I called out with desire
God heard all my trouble.
When sorrow has come over me
Thou, Lord, hast given me comfort.

O Lord, have mercy on me,
And hear my complaint,
My prayer and my cries
Please hear it, day and night.

Many are there, who say:
Who shall show us the good?
Your light shines over us
You give me joy in my mind.

They got all they wanted
And are happily satisfied.
I will rest in the Lord
My hope, my trust.

For You gave me, o Lord
a very special kind of hope,
So now I can go, always,
very safe in the field.

We hear, briefly, an excerpt from Isaac’s ‘Mass of Songs,’ conceived most likely for use by students and scholars. This ‘Christe eleison’ contains a canonic treatment, in the two tenor lines, of the beautiful ‘Innsbruck’ melody heard next.
23. INNSBRUCK, ICH MUSS DICH LASSEN

This song brings our view of personal piety closer to our own day and place, as a variant of the melody, with the text 'O Welt ich muss dich lassen'/'O world, I now must leave thee', was harmonized by Bach and Brahms, among others, and is still sung nowadays.

Innsbruck, ich muß dich lassen
ich far dohin mein straßen,
in fremde land dohin,
mein freud ist mir genomen,
die ich nit weiß bekomen,
wo ich im elend bin.

Gross leyd much ich yetz tragen
das ich allein thu klagen,
dem liebsten buhlen mein,
ach lieb nun lass mich Armen,
im hertzen dein erbarmen,
dass ich von dann’muss sein.

Mein trost ob allen weiben,
dein tu ich ewig bleiben,
stet, treu, der eren frum.
nun muß dich Got bewaren,
in aller tugent sparen,
biß daß ich wider kum.

Innsbruck, I must leave you,
I will go my way
to foreign land(s).
My joy has been taken away from me,
that I cannot achieve
where I am in misery.

Now I must bear great sorrow
that I alone can bear,
my beloved,
oh love, let me, poor one,
find mercy in your heart,
since I must part from you.

My consolation: above all other women,
I will forever be yours,
always faithful, in true honor.
And now, may God protect you,
keep you in perfect virtue,
until I shall return.

24. LOVEN SO WILT MIJN SIEL DEN HEER

Loven so wilt mijn siel den Heer,
loven wilt Hem, en dancaer zijn
Ick sal hem van goeder herten seer
singhen, en loven met bliden schijn.
Tallen termijn, hem dancken sijn
Den Heere der heeren,
vol alder eeren
Mijnder sielen medecijn.

Hopen, betrouwen en wilt doch niet
op princen, en menschen kindren
quaet
daer men gheen salicheyt in en siet
want sinen gheest ter aerden gaet
dan metter daet, haer ghedachten
en raet
sal moeten versmoren en bliven
verloren
want verganclijck is haren staet.

Salich is hy, dyen Jacobs God
wesen en hulper wil
altijt
syn hoep in den Heer (das is het slot)
is in siden God ghebenedijt.
Den hemel wijdt, daertrijck subijt
die zee, en rivieren, met al haer
dieren,
hy gehmaect heeft sonder
respijt.

(Psalms 145/146)
25. IN TE DOMINE SPERAVI

At the beginning of the sixteenth century, new technology made devotional songs much more accessible to a wider public. An Italian-language frottola, from one of the earliest music books to be printed from moveable type, by the greatest composer of his time, Josquin Desprez, brings our program to a close.

In te Domine speravi
Per trovar pietà in eterno.
Ma in un tristo e obscuro inferno
Fui et frustra laboravi.

Rotto e al vento ogni speranza
Veggio il ciel voltarmi in pianto.
Suspir lacrime
m’avanza
Del mio tristo sperar tanto.

Fui ferito, se non quanto
Tribulando ad te clamavi.
In te Domine speravi.

In Thee O Lord did I hope
To find pity for ever.
But in a sad and dark hell
I was, and suffered in vain.

Broken and thrown to the wind is all hope.
I have seen heaven turn me to weeping.
Only sighs and tears remain
To me of my sad, strong hope.

I was wounded, but in my sorrow
I called upon Thee.
In Thee O Lord did I hope.

English Translations: © Anonymous, John Sidwick, Anne Azéma, Maarten Noordzij, King James Bible, Joel Cohen, Annick Lapôtre, (and others).

Annotations: Anne Azéma and Joel Cohen
Acknowledgements and Thanks

This project was made possible by:
The Art Gallery of Ontario, Toronto;
The Metropolitan Museum of Art, The Cloisters;
David Thomson; Thomson Works of Art;
David Binet;
Anthony Graham; de Bijenkorf, Amsterdam;
The Boston Camerata CD Fund; Annick Lapôtre; Clive Green Travel.

Our warmest thanks to:
Joel Cohen, Music Director Emeritus, The Boston Camerata;
Stephan Jost, Michael and Sonja Koerner Director, and CEO of the AGO;
Dr. Sasha Suda, Director and CEO of the National Gallery of Canada, former
Curator, European Art & R. Fraser Elliott Chair, Print & Drawing Council, AGO;
Lisa Ellis, Conservator, Sculpture and Decorative Arts, AGO;
Barbara Drake Boehm, Paul and Jill Ruddock Senior Curator, The Met Cloisters;
Nancy Wu, Senior Managing Museum Educator, The Met Cloisters;

DHM/SONY, for permission to record Joel Frederiksen;
Victoria Bocchicchio, General Manager, The Boston Camerata;
The Boston Camerata Associates in the Gâtinais, France:
Abbatiale Saint-Pierre et Saint-Paul, Ferrières-en-Gâtinais; Père Richard Mention;
Nicolas and Emmanuelle Wambergue;
Claude and Nicole Lapôtre;
Etienne and Joëlle Lapôtre; Noémie, Jeanne Gaimon;
Paul and Pascale Lapôtre; Thomas, Benoit, Pierre, Cécile Lapôtre.

The Boston Camerata CD Fund Donors, Kenneth C. Turino, Producer:
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The Carl & Lucile Oestreicher Foundation
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