



TREASURES OF  
DEVOTION

EUROPEAN SPIRITUAL SONG ca. 1500

The Boston Camerata · Anne Azéma

# Treasures of Devotion

## European Spiritual Song ca. 1500

The Boston Camerata • Anne Azéma, Artistic Director

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|--|------|--|------|
| 1. <b>FORTUNA DESPERATA/SANCTE PETRE/ORA PRO NOBIS</b><br><i>Heinrich Isaac (ca. 1450-1517)</i><br>Barrett, Hershey, Kammen, Lewis, Arceci     | 1:37 | 10. <b>PREMIER BRANLE DE BOURGONGNE</b><br><i>Adrian le Roy (1551)</i><br>Frederiksen (lute), Accurso  | 2:47 |
| 2. <b>FORTUNA DESPERATA/O MORTE, DISPIETATA</b><br><i>Alexander Agricola (1446-1506)</i><br>Azéma, Barrett, Frederiksen, Kammen, Lewis, Arceci | 1:29 | 11. <b>OR VOUS TREMOUSSEZ, PASTEURS DE JUDÉE</b><br><i>Anonymous (ca. 15<sup>th</sup> ca.) &amp; Jean Daniel (ca.1520)</i><br>Azéma, Hershey, Barrett (lute and voice), Frederiksen<br>(lute and voice), Kammen, Lewis, Arceci | 2:32 |
| 3. <b>HERRE LIEVE HERRE</b><br><i>Jacob Clemens non Papa (1510-1555)</i><br>Kammen, Lewis, Arceci, Hershey, Barrett, Frederiksen               | 1:30 | 12. <b>ET D'OU VENEZ VOUS MADAME LUCETTE</b><br><i>Pierre Moulu (ca. 1540)</i><br>Kammen, Lewis, Arceci  | 1:49 |
| 4. <b>DE TOUS BIENS PLAINE</b><br><i>Hayne van Ghizeghem (ca. 1445- after 1476)</i><br>Kammen, Lewis, Arceci                                   | 1:26 | 13. <b>AMY SOUFFRÉS</b><br><i>Pierre Moulu? (1484-1550) (in: Attaignant, 1519)</i><br>Frederiksen, Barrett (lute), Accurso   | 3:09 |
| 5. <b>MARIA ZART</b><br><i>Arnold Schlick (1455-1525)</i><br>Hershey, Lewis (treble viol), Frederiksen (lute).                                 | 2:03 | 14. <b>PÊCHEURS SOUFFREZ</b><br><i>Pierre Moulu ? (1484-1550) &amp; Jean Daniel (ca. 1520)</i><br>Azéma, Kammen, Lewis, Arceci   | 2:42 |
| 6. <b>DE TOUS BIENS PLAINE</b><br><i>Alexander Agricola (1446-1506)</i><br>Kammen, Lewis, Arceci   | 1:27 | 15. <b>EWIGER GOTT, AUS DES GEBOT</b><br><i>Ludwig Senfl (1486-1543)</i><br>Barrett, Kammen, Lewis, Arceci   | 2:03 |
| 7. <b>DE TOUS BIENS PLAINE</b><br><i>Josquin Desprez (ca. 1450-1521)</i><br>Barrett, Kammen, Lewis, Arceci                                     | 1:38 | 16. <b>O BONE JESU</b><br><i>Francesco Canova da Milano, after Compère (1497-1543)</i><br>Accurso  | 2:23 |
| 8. <b>DE TOUS BIEN PLAINE</b><br><i>Alexander Agricola (1446-1506)</i><br>Frederiksen (lute), Kammen, Barret (lute), Lewis, Arceci             | 1:35 | 17. <b>O BONE JESU</b><br><i>Loysset Compère (1445-1518)</i><br>Azéma, Hershey, Barrett, Frederiksen   | 2:35 |
| 9. <b>CHANTONS NOËL, MENONS JOYEUSE VIE</b><br><i>Pierre Certon (d.1572) &amp; Jean Daniel (ca.1520)</i><br>Tutti                              | 2:58 | 18. <b>TANT QUE VIVRAY</b><br><i>Claudin de Sermisy (1490-1562) &amp; Clément Marot<br/>(1496-1544)</i><br>Hershey, Barrett, Frederiksen   | 1:13 |

<b>19. TANT QUE VIVRAY</b>	
<i>Claudin de Sermisy (1490-1562) &amp; Eustorg de Beaulieu (ca.1495-1552), after Marot</i>	
Azéma, Kammen (vielle and harp), Lewis, Arceci, Frederiksen (lute), Barrett (lute)	3:30
<b>20. HET DAGHET</b>	
<i>Anonymous (in: Antwerp Songbook, 1544)</i>	
Barrett	1:21
<b>21. ALS ICK RIEP MET VERLANGEN</b>	
<i>Jacob Clemens non Papa (1510-1555)</i>	
Hershey, Barrett, Frederiksen, Azéma, Kammen, Lewis, Arceci	3:48
<b>22. CHRISTE ELEISON (FROM: MISSA CARMINUM)</b>	
<i>Heinrich Isaac (ca.1450-1517)</i>	
Azéma, Hershey, Barrett, Frederiksen	0:53
<b>23. INNSBRUCK ICH MUSS DICH LASSEN</b>	
<i>Heinrich Isaac (ca.1450-1517)</i>	
Frederiksen, Barrett (lute), Accurso (lute)	2:47
<b>24. LOVEN SO WILT</b>	
<i>Jacob Clemens non Papa (1510-1555)</i>	
Hershey, Barrett, Frederiksen	1:53
<b>25. IN TE DOMINE SPERAVI</b>	
<i>Josquin Desprez (ca.1450 – 1521)</i>	
Tutti	2:04
<b>Total time:</b>	<b>53:14</b>

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 Maranhao 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.

**Anne Azéma**, voice, hurdy gurdy, direction

**Michael Barrett**, voice, lute

**Daniel Hershey**, voice

**Joel Frederiksen**, voice, lute

**Andrew Arceci**, viola da gamba

**Shira Kammen**, vielle, harp

**Carol Lewis**, viola da gamba

**Fabio Accurso**, lute

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





*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 lieve 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 16<sup>th</sup> c.-Gothic boxwood miniature carvings, the Boxwood Project and to see more photos, visit:

<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)

**Carol Lewis:** Bass viol by Guy Derat, Paris (1989), after Henry Jaye  
Treble viol by Guy Derat, Paris (1986), after Henry Jaye



Left to right: Andrew Arceci, Fabio Accurso, Joel Frederiksen, Daniel Hershey, Carol Lewis, Anne Azéma, Michael Barrett, Shira Kammen, David Griesinger.



## 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.]

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

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.

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 Bartolomew  
R. Pray for us.  
V. Saint Matthew  
R. Pray for us.  
V. Saint Simon  
R. Pray for us.

Prayer bead in the shape of a skull,  
inside depicts Christ Entering Jerusalem (top),  
and Christ Carrying the Cross (bottom),  
Netherlandish, 1515, fruitwood with metal fitting  
The Thomson Collection at the Art Gallery of Ontario, Toronto

## 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 più che stelle  
L'hai cusì 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 verlang.  
(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 PLAINE 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 assouvye 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 amy.

Gentils pasteurs, tristesse est en  
oublye,  
Joye esl aux cieulx et en terre anoblye,  
Fuyez esmoy, ayez le cueur  
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  
Satan will be displeased  
And his power over you, weakened.

## 10. BRANSE DE BOURGONGNE (INSTRUMENTAL)

## 11. OR VOUS TREMOUSSEZ PASTEURS DE JUDÉE

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

Un joli muset in oyseau  
embroche  
Et puis qu'en j'ai fait de ma grand  
garoche  
Un fromaige à l'enfanteau nolet nolet  
nolet  
Un fromaige à l'enfanteau nolet nolet  
nau.

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

Si fust a Poitiers vray dé de  
nature  
Ou en noz quarters, Luczans  
ou Bressure  
Il eut eu in 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, new,  
Floquet gave him his cheese-cake,  
new, new Noël.

Had he been born in Poitiers, true  
God,  
Or in our neighborhood, in Luçon  
or Bressuire,  
He would have found a great inn,  
new, new, new,

Il eut eu in bel hostau,  
nolet nolet nolet nau.

Prions hardiment et de bon  
courage  
La mère l'enfant, qu'en  
leur héritage  
Nous puissions avoir estau,  
nolet nolet nolet  
Nous puissions avoir estau, nolet  
nolet nolet nau.

He would have found a great inn,  
new, new, new Noël.

Let us pray most earnestly and with  
good heart  
To the mother and the child, so that  
as our inheritance  
We shall have for years to come the  
new, new, new  
We shall have for years to come the  
new, new Noël.

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## 12. ET D'OU VENEZ VOUS MADAME LUCETTE (INSTRUMENTAL)

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

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## 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 repete 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 cueur 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.

## 14. PÊCHEURS SOUFFREZ 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 coeur.  
Chantez Noël, de corps et d'âme,  
Noël.

C'est bien raison que l'on réclame  
La mère du benoist Saulveur  
Et d'impêtrer 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.

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## 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  
Folgt 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 Practh  
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

O bone Jesu, illumina oculos meos,  
ne unquam obdormiam in morte,  
nequando dicat inimicus meus:  
praevalui adversus eum. In manus  
tuas, Domine, commendo spiritum  
meum; redemisti nos, Domine,  
Deus veritatis. O Messias! Locutus  
sum in lingua mea: notum fac mihi,  
Domine, finem meum. Amen.  
(Psalms 12:4-5; 30:6; 38:5)

O good Jesus, enlighten my eyes,  
lest I sleep in death, lest my enemy  
say: I have prevailed against him.  
Into thy hands, O Lord, I commend  
my spirit; thou hast redeemed me,  
Lord, God of truth. O Messiah! I  
spoke with my tongue: Lord, make  
me know my end.  
Amen.

## 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 Amour le Dieu puissant,  
En fait, et dictz, en chansons, et  
accords.  
Par plusieurs jours m'a tenu  
languissant,  
Mais après dueil m'a fait  
resjouyssant,  
Car j'ay l'amour de la belle au  
gent corps.  
Son alliance  
Est ma fiance:  
Son cueur est mien,

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,

Le mien est sien:  
Fy de tristesse,  
Vive liesse,  
Puis qu'en Amours a tant  
de bien.

mine hers.  
Away with sadness,  
long live gladness!  
Since there are so many good things  
in love.

## 19. TANT QUE VIVRAY EN AAGE FLORISSANT

*The text by the reformed poet, composer and pastor, Beaulieu, paraphrases Marot's poem, transforming it into a devotional song.*

Tant que vivray en aage florissant  
Je serviray le Seigneur tout puissant  
En fait, 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.

Quand je le veux servir et  
honorer,  
Et par esprit son saint nom  
décorer,  
Sa loyauté remémorer souvent,  
Pharisiens n'en font que murmurer,  
Mais notre amour n'en saurait  
moins durer

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,

Autant ou plus en emporte le vent.\*  
Malgré envie  
Toute ma vie  
Je servirai  
Et aimerai,  
C'est le premier  
C'est le dernier,  
A tout jamais honorerai.

So long as the wind shall blow.  
Despite envy,  
All my life,  
I shall serve  
and love,  
He is the first,  
and the last,  
whom I shall honor for ever.

---

## 20. HET GHET IN DEN OOSTEN

*An oral tradition ballad, first published in Antwerp in 1544.*

Het ghet in den oosten  
Het lichtet overal.  
Hoe luttel weet mijn liefken  
och waer ick henen sal.

Dawn appears in the East  
Light appears everywhere.  
Little knows my love  
oh, where to go to

Och warent al mijn vrienden  
dat mijn vijanden sijn  
ick voerde u uutten lande  
mijn lief, mijn minnekijn.

Oh, if they were my friends  
who are now my enemies  
I would lead you from here  
my dearest, my beloved

Dats waer soudi mi voeren  
stout ridder wel gemeyt?  
Ic ligge in mijns liefs armkens  
met grooter waerdicheyt.

Where would you bring me to  
brave, well-meaning knight?  
Rather would I lie with dignity  
in my lover's arms.

Ligdy in uus liefs armen?  
Bilo, ghi en segt niet waer!  
Gaet henen ter linde groene  
verslegghen so leyt hi daer.

Lying in your lover's arm?  
But, you say not where!  
Go to the lime tree  
where he lies slain.

## 21. ALS ICK RIEP MET VERLANGHEN

*Clemens turn to a Flemish love song for this beautiful, strophic setting of Psalm IV.*

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

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

O Heer wilt myns ontfermen  
End aenhoort myn gheclach.  
Myn bidden, ende myn kermen  
Wilt hooren nacht en dach.

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

Veel Zynder, die daer spreken  
Wie sal ons verthoonen het goet?  
Dyn licht is over ons onsteken.  
Ghi meact bly minen moet.

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

Sy zyn na hearde lusten  
Met alle gheluck versaet.  
In dy Heer wil icj rusten  
Myn hoop, myn toeverlaat.

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

Want ghi mi hier o Heere  
In bisonderen hope stelt  
Soe dat ick nu tot allen keere  
Seer veylich gae opt velt.  
(Psalm 4)

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

---

## 22. CHRISTE ELEISON (MISSA CARMINUM, EXCERPT)

*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.*

Christe eleison!

Christ have mercy!

### 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 bekommen,  
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 dancbaer 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 sinen God ghebenedijt.  
Den hemel wijdt, daertrijck subijt  
die zee, en rivieren, met al haer  
dieren,  
hy gehmaect heeft sonder  
respijt.

(Psalms 145/146)

Praise the Lord, my soul,  
Praise him and be thankful,  
Happily will I sing and praise him,  
with all my loving heart.  
Always, will I give thanks to him  
The lord  
of lords,  
and the healer of my soul.

Do not put your trust  
in princes, nor in the  
son of man,  
in whom there is no help.  
His breath goes forth,  
and on that very  
day,  
his thought will  
perish  
because transient is his state.

Blessed is the man who  
for ever has Jacob's God as his  
helper,  
His hope is in the Lord and  
in his heavenly  
blessings.  
The expanse and the earth below  
the oceans, the rivers with all the  
animals,  
He made those in the blink of an  
eye.



## 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 oscuro 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.

---

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*Miniature Altarpiece Triptych;  
Netherlandish, 1500-1530, boxwood*

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