

**THE BOSTON CAMERATA**  
**Anne Azéma, Artistic Director**

***FREE AMERICA!***  
***Early Songs of Resistance and Rebellion***

**November 8, Faneuil Hall, Boston, MA**  
**WCRB Broadcast**

**Boston is a Yankee Town**

- Trumpet of Peace** Shaker: A Sacred Repository of Anthems and Hymns  
(Canterbury, NH, 1852)
- Yankee Doodle, or The Lexington March** Broadside (18<sup>th</sup> C.)
- Liberty Tree** text by Thomas Paine (1737-1809)  
from *The American Patriotic Songbook* (Philadelphia, PA, 1813)
- Chester** William Billings (1746-1800)  
from *The Singing Master's Assistant* (Boston, MA, 1778)

**Gone for a Soldier**

- Johnny has gone for a soldier** Anglo-Irish Ballad (18<sup>th</sup> c.)
- The Cuba March, with  
The New Union** Jeremiah Ingalls (1764-1838)  
from *The Christian Harmony* (Exeter, NH, 1805)
- Jolly Soldier** *The Social Harp* (Philadelphia, PA, 1855)
- Saw you my Hero** Moses Kimball's manuscript (Newburyport, MA, ca. 1790)
- Boston March** Moses Kimball's manuscript (Newburyport, MA, ca. 1790)
- David's Lamentation** William Billings (1746-1800)  
from *The Singing Master's Assistant* (Boston, MA, 1778)

## Repentance

- Prince William's March** from Moses Kimball's manuscript (Newburyport, MA, ca. 1790)
- Sanctum Te – Negro Song** Shaker Song, Notated by Otis Sawyer (1815-1884)  
from a manuscript (Sabbath Day Lake, ME, 1842)
- Pretty Home** Shaker Song, Patsy Williamson (Pleasant Hill, KY, 1849)
- Thirst for Gold** text from *The American Musical Miscellany* (Northampton, MA, 1798)  
music adapted from Russia, Daniel Read (1785)
- My Body Rock 'Long Fever** from *Slave Songs of the United States* (New York, NY, 1867)
- Didn't my Lord Deliver Daniel** *ubiquitous in various spiritual song books*
- Hebrew Children** from *The Sacred Harp* (Atlanta, GA, 1911)
- Repentance** Shaker Song Notated by Otis Sawyer (1815-1884)  
from a manuscript (Sabbathday Lake Shaker, ME, 1840)

## INTERMISSION

### Rich and Poor

- The Rich Man** Jeremiah Ingalls (1764-1838)  
from *The Christian Harmony* (Exeter, NH, 1805)
- I' ll be merry though poor** *The American Musical Miscellany* (Northampton, MA, 1798)
- False are the Men of High Degree** text by Isaac Watts (1674-1748)  
music by Thomas Commuck (1805-?), Wabash, from *Indian Melodies* (New York, NY, 1845)
- Greenwich** Daniel Read (1767-1836)  
*The American Musical Magazine* (New Heaven, CT, 1785)

## Rise Columbia!

- The Appletree** Jermiah Ingalls (1764-1838)  
from *The Christian Harmony* (Exeter, NH, 1805)
- March (Clamanda)** Shaker Song from a manuscript (Whitewater, OH, 1863-64)
- O Zion Arise** Shaker Song from a manuscript (South Union, KY, ca. 1840)
- Free Americay!** text after Joseph Warren (1741-1775)  
music adapted from The British Grenadiers (18 th C.)  
from *The American Patriotic Songbook* (Philadelphia, PA, 1842)

*The Public is invited to sing the last refrain along with us:*

*Then guard your rights, Americans!  
Nor stoop to lawless sway,  
Oppose, oppose, oppose, oppose,  
For free Americay.*

- Friendly Union** text by John L. Peasey (?)  
from Hymn and Spiritual Songs (Portsmouth, NH, 1823)  
music New Union from *The Christian Harmony* (Exeter, NH, 1805)  
with The Cuba March (Anglo American March, 18<sup>th</sup> C.)
- Rise Columbia!** adapted from Thomas Arne (1710-1778), Rule Britannia  
text by Robert Treat Paine (1731-1814)  
music from *The American Musical Miscellany* (Northampton, MA, 1798)
- Yankee Doodle (recessional)** Broadside (early 19<sup>th</sup> C.)

*The Public is invited to sing the refrain along with us:*

*Yankee Doodle, Ha, Ha, Ha,  
Yankee Doodle Dandy,  
Freedom's voice is in the song  
Of 'Yankee Doodle Dandy'.*

## **The Boston Camerata**

Camila Parias, soprano  
Anne Azéma, mezzo-soprano, director  
Deborah Rentz-Moore, alto  
Daniel Hershey, tenor  
Michael Barrett, tenor  
Luke Scott, bass baritone  
Jesse Lepkoff, flutes, guitar  
Eric Martin, fiddle  
Reinmar Seidler, cello

**Our concert is dedicated to the memory of our beloved colleague and friend, tenor Timothy Leigh Evans. We joyfully collaborated for over two decades. He sang so beautifully for this project and recording last season, and died unexpectedly on September 2, 2019. Tim was last heard in Boston on June 12, 2019 in Camerata's appearance at the Boston Early Music Festival.**

This program can be heard on our new [Harmonia Mundi CD, \*Free America!\*](#) available for sale tonight.

**Many of these works are anonymous, or of uncertain authorship. Names of composers or early transcribers are given when known, as well as the identities of early written source(s), when known, on which we have relied.**

**Our warmest thanks go to Music Director Emeritus Joel Cohen, for his help towards this program.**

### **Program Notes**

This musical program celebrates many of the ideas that had fostered the young American Republic, and which to this day continue to be debated. Union, Liberty, Democracy were the unifying ideals of this federation: a desire for a new social harmony, a new system of common beliefs, on a new soil which was often equated to the Promised Land.

Post-independence America was busy making it clear that it was no monarchy. No ruler could claim unlimited power. In the process of establishing itself, the country also created its heroes: political and spiritual. After savagely defeating those opposing its founding on its own soil, along with those from distant Europe who might have had different ideas for its future (*Chester*), the Republic proclaimed that it would fulfill only its own ideals (*Liberty Tree*), follow only the best leaders in its struggles (*Jolly Soldier – Washington*), and rely only on itself to supply its needs (*Rise, Columbia!*). Having scattered the foes, its preoccupation turned to establishing a community of people with common interests (*Friendly Union*). Music and poetry actively participated in this process, delivering insights and a guiding offering advocacy and multiple visions of the future, along with moral and spiritual authority.

Alongside the figures of the ‘Founding Fathers’, war heroes and statesmen such as George Washington, we also find thinkers and spiritual leaders like Thomas Paine. Very early on, there emerges the figure

of the 'Common Man' – an ordinary citizen, the *bona fide* force capable of ensuring the future of a country still fragmented and trying to define itself. Sailors, soldiers, and poor immigrants of all types – they all have a place in this Promised Land, each with a hope for a democratic society, for an intensely spiritual community (*O Zion, Arise*). Without these disparate but complementary protagonists, there could be no New Republic!

These song tunes and dances in one respect are related to art music, since for the most part they are fully notated. Although closely linked to earlier European practices, these pieces largely resist easy classification and are peculiar to this region of the New World. Neither 'ancient' nor 'modern', neither 'folklore' nor 'classical', they nonetheless offer vibrant reflections of a youthful society full of vigor. This repertoire consists (above all) of music for voices: single lines in the case of the Shaker songs, in two, three, or four vocal parts elsewhere, but also for instruments alone. Each of these settings, employing straightforward texts and musical language intuited by non-professional musicians writing for non-professional use, speaks directly to the hearts and minds of the performers. These pieces often link back to earlier musical styles, derived from oral traditions or from collections of hymns and carols originating in the British Isles. Recycled, distorted, these tunes became adopted into the customs of new communities. The military march Prince William, for example, is found in a texted version describing the experience of a Black American soldier during the War of Independence (1775-1783). The power of these 'miniatures', speaking with an artistic force emanating from their outward simplicity, is due in part to their autonomy from academic methods. The melody lines of the partsongs, most often notated in the tenor voice, were harmonized by amateur musicians such as William Billings (a tanner) or Jeremiah Ingalls (a tavern keeper). Angular, coarse, and rudimentary, full of 'mistakes' of part-writing and voice-leading, such pieces were anathema to the succeeding, conservatory-minded generations of composers in Boston who aspired to write music in the style of their European contemporaries: Mozart, Haydn, and Mendelssohn. And as for the Shakers who, living apart from the world, evolved their own system of "letteral" notation, their magnificent monodic creations remained, for the most part, utterly unknown to their fellow countrymen until the twentieth century.

The instrumental music chosen here comes from various sources, including manuscript booklets from the hands of early flutists and fiddlers. This is where we get an indication of the role such instruments played in early American musical gatherings to double the vocal parts. In the same rugged spirit, the players were on the scene to lead us to dance (*Boston March*), march into battle (*Prince William March*), or to accompany communal singing (*Yankee Doodle; Rise, Columbia!*).

These songs, whether single lines or set out with rough-hewn, frontier part-writing, speak truth to power, as a warning to those who fail to heed the admonishment: '*Here Liberty reigns as the standard of union / And all are invited to gather around.*' (*O Zion, Arise*).

And Liberty's attendants – abolitionists (*Thirst for Gold*) or Boston rascals and insolent scallywags (*Yankee Doodle*) – all reaffirm the honesty and multiplicity in which will continue to lie the strength of this country. Nothing is harder to acquire than success in such an enterprise. The journey is tortuous, complicated by the scale and diversity of such a country, by the physical and moral scars accumulated in the process, still in large part unhealed.

Nevertheless, music continues to accompany the failures and the successes of this unique endeavor: '*Then guard your rights, Americans, nor stoop to lawless sway.*' (*Free Americay!*).

Anne Azéma,  
with Joel Cohen, Fall 2019