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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

THE BOSTON CAMERATA
Joel Cohen, music director

MUSIC REBORN

January 8, 1993, 8:15 PM
Camp Theatre

THE BOSTON CAMERATA

Joel Cohen, music director

Anne Azéma, soprano

Karen Clarke Young, mezzo-soprano

William Hite, tenor

Daniel McCabe, baritone

Arizeder Urreizieta, bass

Jesse Lepkoff, flutes, recorder

Carol Lewis, vielle, treble and bass viola da gamba

Alice Robbins, vielle, tenor and bass viola da gamba

Joel Cohen, lute

*a coproduction of the Library of Congress
and the Boston Camerata*

*Recordings of the Boston Camerata
appear on the Erato, Nonesuch, and Harmonia Mundi labels.*

*The Boston Camerata appears by arrangement with The Aaron Concert Management, Inc.
Boston, Massachusetts*

MUSIC REBORN

Like the painters and architects, the scholars and the humanists of the Renaissance, the musicians were proud and excited to be alive. They knew that something special was taking place.

At this time, consequently, the possibilities of our music have been so marvelously increased that there appears to be a new art, enthused the fifteenth-century theorist Tinctoris. *These works exhale such sweetness that in my opinion they are to be considered most suitable, not only for men and heroes, but for the most immortal gods.*

In the fifteenth century, the most advanced practitioners of the "new art" were French- and Dutch-speaking singers and composers from Flanders, an area of Europe that is now divided politically among northern France, Belgium, and the Netherlands. Trained in the choir schools of the Low Countries' many cathedrals and churches, these superlative musicians fanned out all over Europe in search of fame and fortune. Not unsurprisingly, the cream of the crop tended to gravitate towards the brilliant cultural centers of Italy. And the most famous choir of all Europe, at the Vatican's Sistine Chapel, was populated mainly by Northern musicians. Although they were hired to *sing* for the Pope -- and they must have been pretty good -- the sound of their voices is gone forever. It is the music they composed and wrote down in prints and manuscripts that still reaches out to us, emerging from the parchment pages of the Vatican library to create an intricate, sensuous universe of sound that can still enchant and transport us to transcendental heights.

In tonight's program we can only hint at the enormous riches of this "Franco-Flemish" repertoire. But we do hope to make evident certain outstanding features of this early-Renaissance musical style. The first, as I have already suggested, has to do with the realm of beautiful *sound*, a dimension in which these great masters consistently excelled. Another aspect of these musicians' work has to do with mental challenge, and the joy of musical architecture. They had suave singing voices, but when they sat down to write they showed superb intellectual control as well. Their constant use and re-use of familiar melodies -- sometimes ecclesiastical, sometimes worldly -- gave them constant, self-imposed hurdles to be leapt over, as the old tunes combined, recombined, got sung fast and slow, backwards and forwards, right-side up and upside down. Like computer hackers constantly trying ever-more-ingenuous ways to overcome a perceived software or hardware obstacle, these musicians were always looking for new, impressively offbeat methods of combining voices together in polyphonic congress. It is in fact the combination of physical beauty with now-solemn, now-playful cerebrality that makes this period of music history so exciting to study and to experience in sound.

At some point the church fathers got impatient with the upstarts in the choir, their *esprit de corps*, their pride of metier, and what was probably as well, a certain *hubris* that came from possessing the arcane trade secrets of musical art. When the Council of Trent, in 1562, banished fanciful counterpoint and profane melodies from the Mass, they were reacting against some of the very things we find so delightful and moving in this music as we experience it anew. But just as Galileo's recantation before the Inquisition could not prevent the stars and planets from moving in their orbit, neither can the pedants and censors keep the sublime music of Dufay and Josquin, Isaac and Compère, heard again in our own time, from storming the heavens and untuning the skies.

--program notes by Joel Cohen

MUSIC REBORN

I. Praise, my tongue

Pange lingua

Gregorian

Praise, O my tongue, the mystery of the glorious body, and of the precious blood that the Son of God spilled to save the world.

Veni creator Spiritus

Gregorian -- Guillaume Dufay (1400-1474)

(Vatican, Cappella Sistina ms. 15)

Come, holy Spirit, and visit the souls of those who are yours. Fill with grace from on high those hearts that you have made.

II. Vintage Burgundy

J'atendray tant qu'il playra

Guillaume Dufay

I shall wait as long as it pleases you, sweet honored lady, to declare to you my thoughts. For I hope that when the time comes, my sorrows will cease.

Tristre plaisir

Gilles Binchois (ca. 1400-1460)

Sad pleasure, sorrowful joy, bitter sweetness, empty consolation, weeping laughter, forgetful memory, accompany me in my solitude.

Se la face ay pale
(instruments)

Anon. ca. 1500 after Guillaume Dufay

Se la face ay pale

Guillaume Dufay

If my face is pale, the cause is bitter, for I can do nothing without my fair one.

Adieu m'amour

Farewell, my love, farewell, my joy, farewell my loyal mistress. It seems to me that on leaving you, I should die.

Gloria ad modum tubae

Glory be to God in the highest, and on earth peace to men of good will. . . .

III. Sacred and Profane

"Why should the devil have all the good tunes?" -- Martin Luther

L'homme armé

Anonymous, 15th c.

The man of arms, the man of arms, he is much to be feared!

Missa "L'homme armé": Kyrie

Loyset Compère (d. 1518)

(Vatican, ms. Chigi CVIII)

Lord have mercy. Christ have mercy. Lord have mercy.

Une mousse de Biscaye

Josquin des Prés (ca. 1450-1521)

(Vatican, ms. Chigi XIII)

As I went out a walking, I met a sweet young thing, white as parchment, from the Basque country. I kissed her as much as I liked, and softly, she said to me, 'Soa, soa, ordonarequin.'

Missa "Une mousse de Biscaye": Gloria

Henricus Isaac

(ca. 1450-1517)

Glory be to God in the highest, and on earth peace to men of good will. . . .

INTERMISSION

IV. Pop(e) music

L'homme armé

Robert Morton (d. 1481)

E qui la dira

Alexander Agricola (fl. ca. 1500)

(Vatican, ms. Chigi XIII)

Who can say it, who can say it, the sorrow that is in my heart? I love a beautiful girl, but I don't know if she loves me.

Hélas

Henricus Isaac
(Vatican, ms. Chigi XIII)

Adieu mes amours

Anonymous, 15th c.

Farewell my loves, farewell until spring. I have no more money, and must live on air, unless the king's money comes round more often.

Adieu mes amours

Josquin des Prés
(Vatican, ms. Chigi XIII)

Farewell, my loves. . .

Comment peult avoir joye

Josquin des Prés
(Vatican, ms. Chigi XIII)

How can he be happy, whom Fortune scorns? The bird in the branch is content with his lot, but he can never sing who lives in sorrow.

Sanctus "Comment peult"

Henricus Isaac

Holy, holy, holy, Lord God of Sabaoth...Hosanna in the highest.

Scaramella

Josquin des Prés

Scaramella goes to war with his lance and his shield.

V. Grant us peace

Pange lingua

Gregorian

Before the great sacrament we bow and we adore, as the Old gives way to the New.

Missa "Pange lingua": Agnus Dei

Josquin des Prés
(Vatican, Cappella Sistina ms. 25)

*Lamb of God, who takest away the sins of the world, have pity on us.
Lamb of God, who takest away the sins of the world, grant us peace.*

THE BOSTON CAMERATA

The Boston Camerata is an internationally celebrated performance company of singers and instrumentalists dedicated to bringing alive the music of the Middle Ages, the Renaissance, and the early Baroque. Camerata's performances consistently combine up-to-date scholarship in the field of early music with a lively, vigorous, and accessible style of presentation.

Founded in 1954, the Camerata was associated until 1974 with the Boston Museum of Fine Arts. Since 1968 Joel Cohen has directed the ensemble; he has evolved a unique and distinctive programming profile for the Camerata's concerts and recordings. During the past few seasons, Camerata's activities and audience have grown tremendously.

Camerata produces a series of programs each season for its Boston-area subscribers; these programs are also offered to New York audiences at Merkin and Florence Gould halls. An extensive travel schedule takes the Camerata each year to universities and arts centers across the United States, from Alaska to Atlanta. In summer, 1990, Camerata's staged production of *Tristan and Iseult* played for a week to sold-out houses at the Spoleto USA Festival in Charleston, South Carolina. The ensemble's second invitation to the renowned Tanglewood Festival came in 1992.

Since 1975 the Boston Camerata has toured regularly abroad, becoming the best known and most respected early music group on the European musical scene. Camerata has appeared frequently at the major French music festivals (Paris, Strasbourg, Vaison, Aix-en-Provence, and others) and has led numerous early music workshops in the south of France. The company made its debut in Holland during 1984, in Italy during 1985, in Spain during 1987, in Portugal during 1988, and in England during 1991. Camerata's first Asian tour took place in 1988.

Media appearances by the Boston Camerata have included a nationally syndicated radio series in the U.S. and numerous broadcasts on French, English, Dutch, Spanish, Swiss, and Swedish radio. Recordings and concert tapes by Camerata are aired regularly throughout this country on both commercial and public radio. The ensemble has made several appearances on French television; in the spring of 1992 its video production of the *Roman de Fauvel* was telecast nationwide to extensive critical acclaim in the French press.

Camerata's numerous recordings on the Erato, Harmonia Mundi, Nonesuch, and Telefunken labels have received worldwide distribution. In 1989 Joel Cohen and the ensemble were awarded the coveted *Grand Prix du Disque* for their recording, based on original sources, of the medieval *Tristan and Iseult* legend. Camerata's recorded program *New Britain: the Roots of American Folksong* became a major international bestseller during 1990.

Late in 1991, the Camerata's video treatment of a medieval parable, the *Roman de Fauvel*, had its world premiere at the Louvre museum, Paris. *The American Vocalist, Folkhymns and Spirituals 1850-1870* (Erato) became an instant bestseller on its

release in the Fall of 1992. Current projects-in-progress include the CD recording of the Tanglewood Festival program, *Nueva España: Early Music in the New World*; debut tour appearances in Israel and Germany; and a major music-theater event for 1993-4.

After twenty-three years as musical director of the Boston Camerata, Joel Cohen is now recognized as one of the world's outstanding authorities in the field of medieval and Renaissance musical performance. He has received widespread acclaim as performer, conductor, and writer/commentator in his chosen field, and his unique style of program building has made the Boston-based ensemble famous on five continents.

Mr. Cohen studied composition at Harvard University. Awarded a Danforth Fellowship, he spent the next two years in Paris as a student of Nadia Boulanger. He has taught and lectured at many East Coast universities, including Harvard, Yale, Brandeis, and Amherst. Abroad, he has given seminars and workshops at the Schola Cantorum in Basel, at the Royal Opera of Brussels, in Spain, Singapore, and Japan. His professional honors include membership in Phi Beta Kappa, the Erwin Bodky award in early music, and the Signet Society medal from Harvard.

As lutenist, Mr. Cohen has appeared with numerous European ensembles. He has frequently accompanied tenor Hugues Cuénod. More recently, his duo recitals with soprano Anne Azéma have taken him to many parts of Europe, Africa, and Asia. His conducting appearances include two seasons at the Brussels opera, as well as invitations to the 1989 Aix-en-Provence Festival and the 1992 Tanglewood Festival.

Mr. Cohen's chosen repertoires span many centuries and countries, and over thirty LP-CD programs have been recorded under his direction, for Nonesuch, Telefunken, Harmonia Mundi, Erato, and other labels. He has, however, taken a special interest in French music of the Middle Ages and Renaissance. Thanks to two CD recordings, *New Britain* (1989) and *The American Vocalist* (1992) his pioneering work in the roots of early American music has also won extensive praise.

In 1990, Mr. Cohen founded a new ensemble, the Camerata Mediterranea, devoted to the performance of early-music repertoires from the Mediterranean basin. The ensemble's initial tour season took place in France, Italy, Spain, and Morocco; a second tour in 1992 brought the group's music to audiences in France, the United States, and Holland.

Next:

Quartet-in-Residence
The Shanghai Quartet
January 17, 1993, 3:00 PM
Camp Theatre



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