



THE
BOSTON
CAMERATA

ANNE AZÉMA, ARTISTIC DIRECTOR

SONGS
TO THE LUTE

MAY 2021

THE BOSTON CAMERATA

ANNE AZÉMA, ARTISTIC DIRECTOR

P R E S E N T S

SONGS
TO THE LUTE

ANNE AZÉMA VOICE

NIGEL NORTH LUTES



FILMED & RECORDED ON MAY 3-4, 2021
THE LYMAN ESTATE
WALTHAM, MASSACHUSETTS

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

SONGS TO THE LUTE

PASSAMEZE

Adrien Le Roy, Paris (1567)

MA BELLE SI TON ÂME

TEXT: Gilles Durant de la Bergerie (1594)

MUSIC: Anonymous (1603)

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.

My beautiful one, if your soul
now feels itself glowing
with this sweet flame
which compels us to love,
let us go happily,
let us go upon the greenery,
let us go while
our young springtime lasts.

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.

Before the day
of our time passes,
feeling itself wrapped
in the shadows of night,
let us take leisure
in living our lives
and, without fear of rivalry,
let us kiss at our pleasure.

Du soleil la lumière
Sur le soir se destoint
Puis à l'aube première
Elle reprend son teint.
Mais nostre jour,
Quant une foy il tombe,
Demeure sous la tombe,
Y faisant long séjour. [...]

The sun's light
fades at eventide;
then, at daybreak,
its color is revived.
but our day,
when once it falls,
remains in the grave,
there to dwell for a long time.[...]

MA BELLE SI TON ÂME

CONTINUED

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.

Here then, my precious one,
here then, let us break from such a fate,
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.

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.

Anonymous (Pierre Attaignant, 1519)

I have had enough of all my sorrows,
since they brought me to death,
I have endured pains and labor,
so much sorrow and discomfort,
what must I do
to earn your grace?
My heart shall perish from sorrow,
if it sees not your face.

BASSE DANCE: LA BROSSE

DOULCE MÉMOIRE EN PLAISIR CONSOMMÉE

Douce mémoire en plaisir consommée,
O siècle heurleux 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,
Rompant le but de ma seure espérance
Servant d'exemple à tous piteux à veoir
Fini le bien, le mal soudain commence.

Anonymous (Pierre Attaignant, 1530)

Pierre Regnault "Sandrin" (1490–1561)

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.

DOULCE MÉMOIRE

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
Etoit 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...

LA ROCQUE & BRANSLE POITOU

Albert de Rippe (ca 1500–1551)

Anonymous (Adrien le Roy, 1571)

Have you seen this wicked one,
who hides in the barn?
Cuckolds are sweet birds,
in lovers' minds, they are just fine.
One is made for the other,
One cuckold leads the other,
and they are always going at it;
one cuckold leads the other.

One day, one cuckold was telling me
that his wife, who was being kissed.
Belonged to another.
One cuckold leads the other...

The confessors will go to the heaven
And will have a good laugh at the jealous ones
Who did just like the others.
One cuckold leads the other...

Since, as it's the ladies' pleasures,
all will end up cuckolds.
One just like the other.
One cuckold leads the other...

But kind women
will not risk their honor
at the hands of another.
One cuckold leads the other...

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 mien 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.



**ALLEMANDE,
"TOMBEAU DE MEZANGEAU"
& CANARIES**

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 dieux ! 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 chere déesse,
Soulage l'ennuy qui m'opresse
Par trop d'amour :
Baise moy ma chère déesse,
Et puis adieu car il est jour.

**Ennemonde (Vieux) Gauthier
(ca. 1565–1651)**

Pierre Guéron (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 taght mee learning,
I will, to shew my sealfé 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

ENTRÉE DE LUTH

CESSÉS MORTELS DE SOUPIRER

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

Les Dieux tant seulement
Peuvent aymer 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 insencé
Quelque heur où son bonheur aspire,
Si ces beaux yeux l'avoyent blesse,
D'oser descouvrir son martire;

Car les dieux seulement
Peuvent aymer si hautement.

Bref ces divines qualités
Dont le ciel orna sa naissance,
Deffendent 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

Nicolas Vallet (1615)

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 secours
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.

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 tousjours 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.
 Qu'un chacun...

VARIOUS EDITIONS AND SOURCES
FOR THE ORIGINAL TEXTS.

Pierre Guéron (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...

TRANSLATIONS ©: PETER RICKETTS; ANNE AZÉMA;
VARIOUS ANONYMOUS SOURCES.



THE LUTES

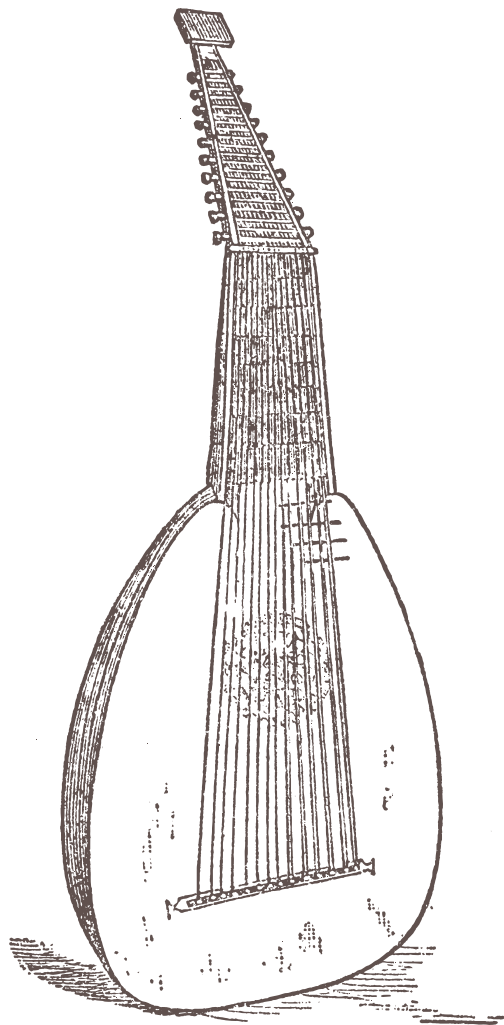
6 course lute by Malcolm Prior, Norwich, UK, 2010, after Venetian originals c.1500
(Used for all songs and lute pieces before Gaultier)

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)

SONGS TO THE LUTE

PROGRAM NOTES



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

CONTINUED >

THE BOSTON CAMERATA

SONGS
TO THE LUTE

SONGS TO THE LUTE

PROGRAM NOTES

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

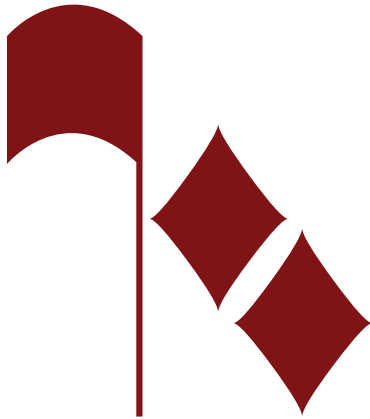
Anne Azéma

April 2021

THE BOSTON CAMERATA

SONGS
TO THE LUTE

THE BOSTON CAMERATA



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.

Camerata's diary in recent seasons has reflected intense activity. The ensemble has appeared in concert at the Théâtre de la Ville, Paris (2015), the Alcântara Festival in Brazil (2016), the Art Gallery of Ontario, The Met Cloisters, and the Rijksmuseum (2017), Rockefeller Chapel Chicago, and La Philharmonie de Paris (2018).

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).

Azéma's reimagining of the *Play of Daniel* (premiered in 2014) is by now an integral part of the Camerata's public face to the world. Further tours of *Daniel* took place in North America (Canada and the US Midwest) – in late 2014, and again in 2017, 2018, 2020.

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 America! 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.

THE ARTISTS



**ANNE
AZÉMA**

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.



**NIGEL
NORTH**

Born in London, England, Nigel North has been Professor of Lute at the Historical Performance Institute (formerly Early Music Institute), Indiana University, Bloomington (USA) since 1999. Previous positions included The Guildhall School of Music and Drama, London (1976-1996), Hochschule der Künste, Berlin (1993–1999) and the Royal Conservatory, Den Haag, (2006–2009).

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**

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.

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.

THE BOSTON CAMERATA
**SONGS
TO THE LUTE**



THE BOSTON CAMERATA
2021-2022 SEASON
ANNOUNCEMENT

WE'LL BE THERE

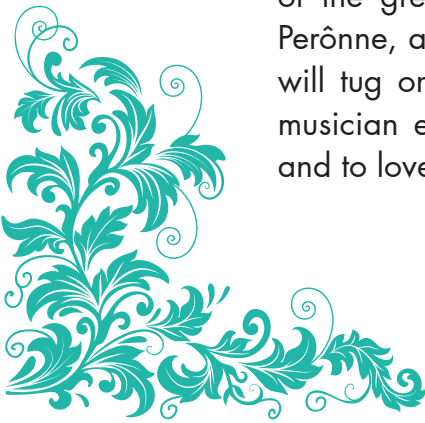
In November, our new programme “We’ll be There: American Spiritual Singing 1800–1900” will see us returning to our beloved repertoire of early American spiritual songbooks, with an ever deeper intercultural perspective. We continue to widen our horizon, as we honor the African-American contribution to this wonderful American art form. Do stay tuned... check our website, engage on social media and read or sign in for our newsletter.

A MEDIEVAL CHRISTMAS

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!

DOUCE DAME JOLIE

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.

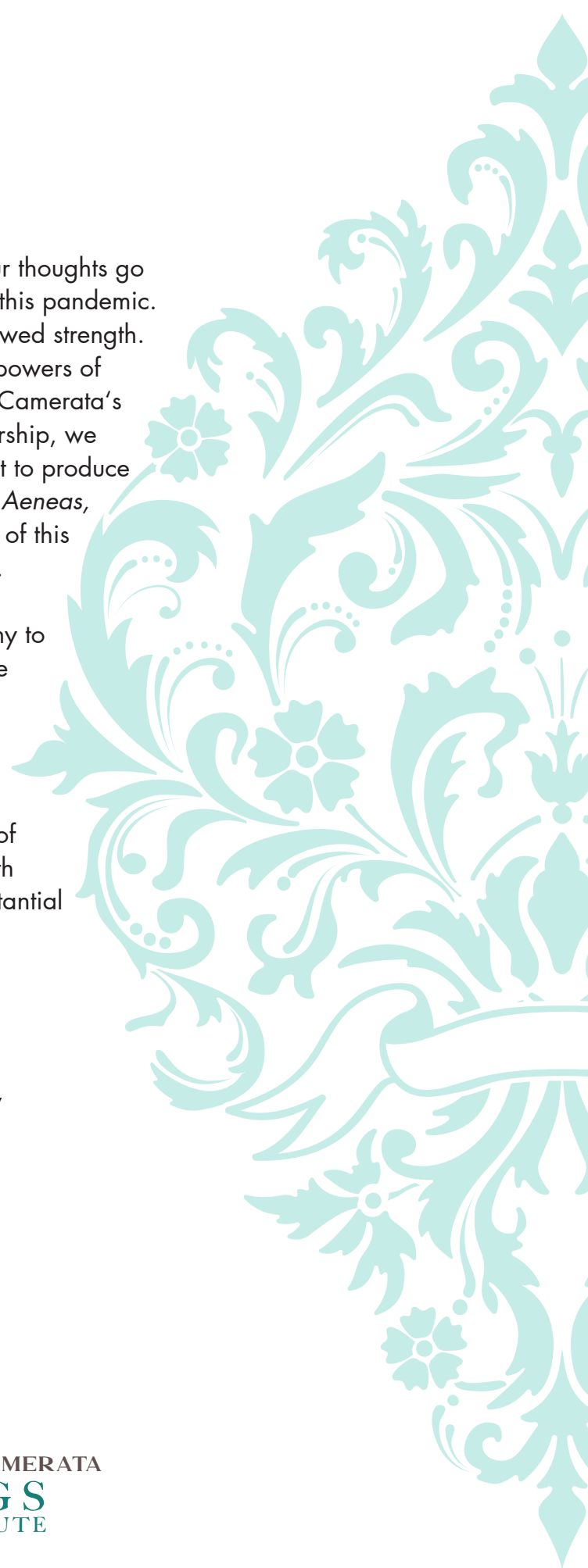
Moreover, because you have enabled our company to remain healthy and creative, we can announce the extraordinary menu for our 2021–22 season (SEE PREVIOUS PAGE). But to make all this happen, of course, requires resources. Whether these production concepts become streaming media events or live performance, 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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TO THE LUTE

THANK YOU

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TO THE LUTE



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TO THE LUTE

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This list represents gifts received from April 1, 2020 through April 21, 2021.

Please accept our apologies for any errors or omissions,
and notify us so we may correct future listings.

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The Boston Camerata offers a number of ways for supporters to help us continue producing and disseminating, in Boston and around the world, stellar virtual and live concert programs. Here are some opportunities for you to engage with us.

For more details contact manager@bostoncamerata.org



CONTRIBUTE

Gifts from Camerata supporters are vitally important in researching, preparing, performing and now digitally producing its musical programs. Gifts can be made here bostoncamerata.org/contribute. Thank you.

GIVE THE GIFT OF A VIRTUAL PERFORMANCE

Songs to the Lute will stream on-demand from May 15–31, 2021. We encourage you to gift our music by sending a virtual ticket to friends who might like it. For more information about ticket-gifting, please be in touch with the Camerata office at manager@bostoncamerata.org

SHARE OUR MUSIC

Disseminate your passion for the Camerata's music via Facebook, Twitter and Instagram. Gift our CDs, which can be purchased here: bostoncamerata.org/shop

HOST AN EVENT

Camerata supporters are welcomed to host safe events online or in their home, club, or other facility to introduce the Camerata to their friends and neighbors. Camerata performers often appear at these special occasions as a means of introducing their unique brand of music to new audiences. We are happy to work with you to make your event a huge success for all involved!

GIVE THE GIFT OF TIME

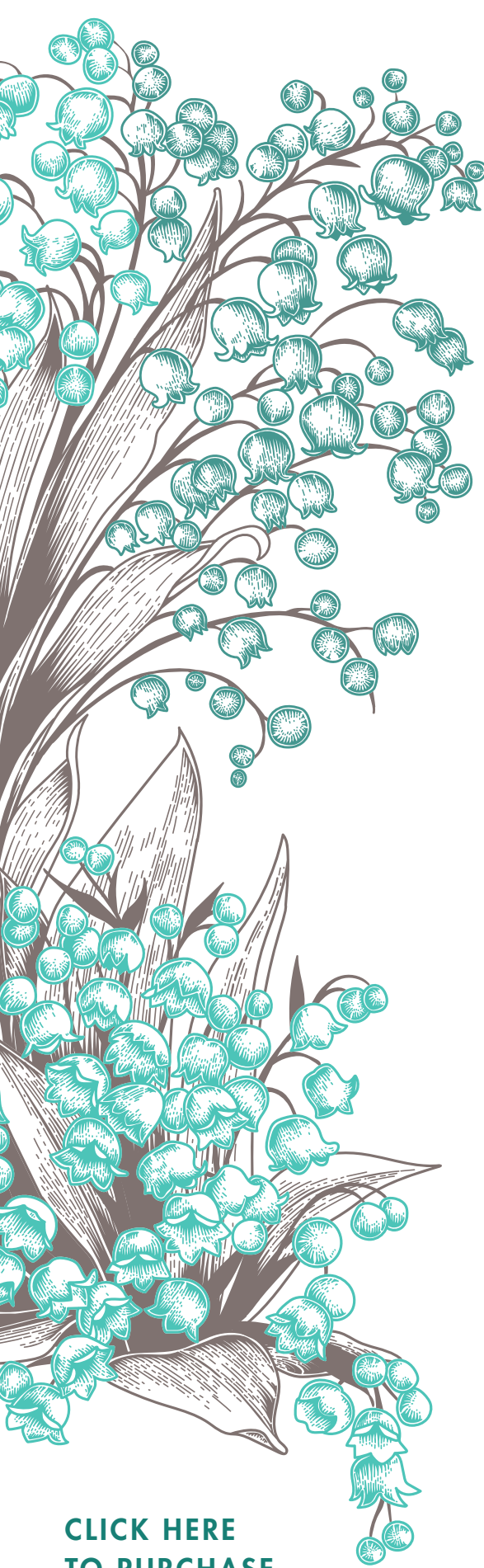
Post-COVID pandemic, the Camerata will welcome volunteers again, will offer volunteer opportunities in such areas as ushering at concerts; selling CDs at concerts; helping with logistics at Camerata benefits and programs; and preparing the Camerata mailings. All volunteers receive complimentary performance tickets and/or Camerata CDs.

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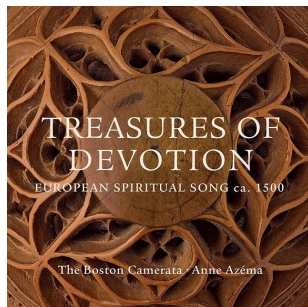
Work with the Camerata by having your company or nonprofit organization host or sponsor a virtual or live Camerata event; advertise in a performance book; provide management, accounting, or legal advice; or assist with grant writing.

LEAVE A LEGACY

A charitable bequest for The Boston Camerata in your will or living trust is one of the simplest ways to make a lasting investment in one of the oldest and most prestigious early music ensembles in the country.



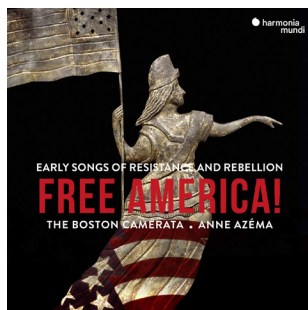
CAMERATA RECORDINGS FOR SALE



TREASURES OF DEVOTION

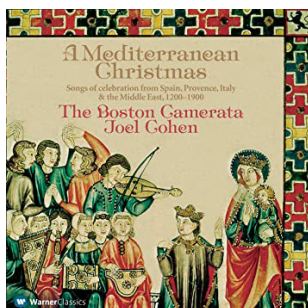
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MEANS THE WORLD TO US ALL
AT THE BOSTON CAMERATA.*



COVER IMAGE

*Scène Galante at the Gates of Paris, (detail), Flemish School, 16th c.
Musée de la Ville de Paris, Musée Carnavalet, Paris, France.*