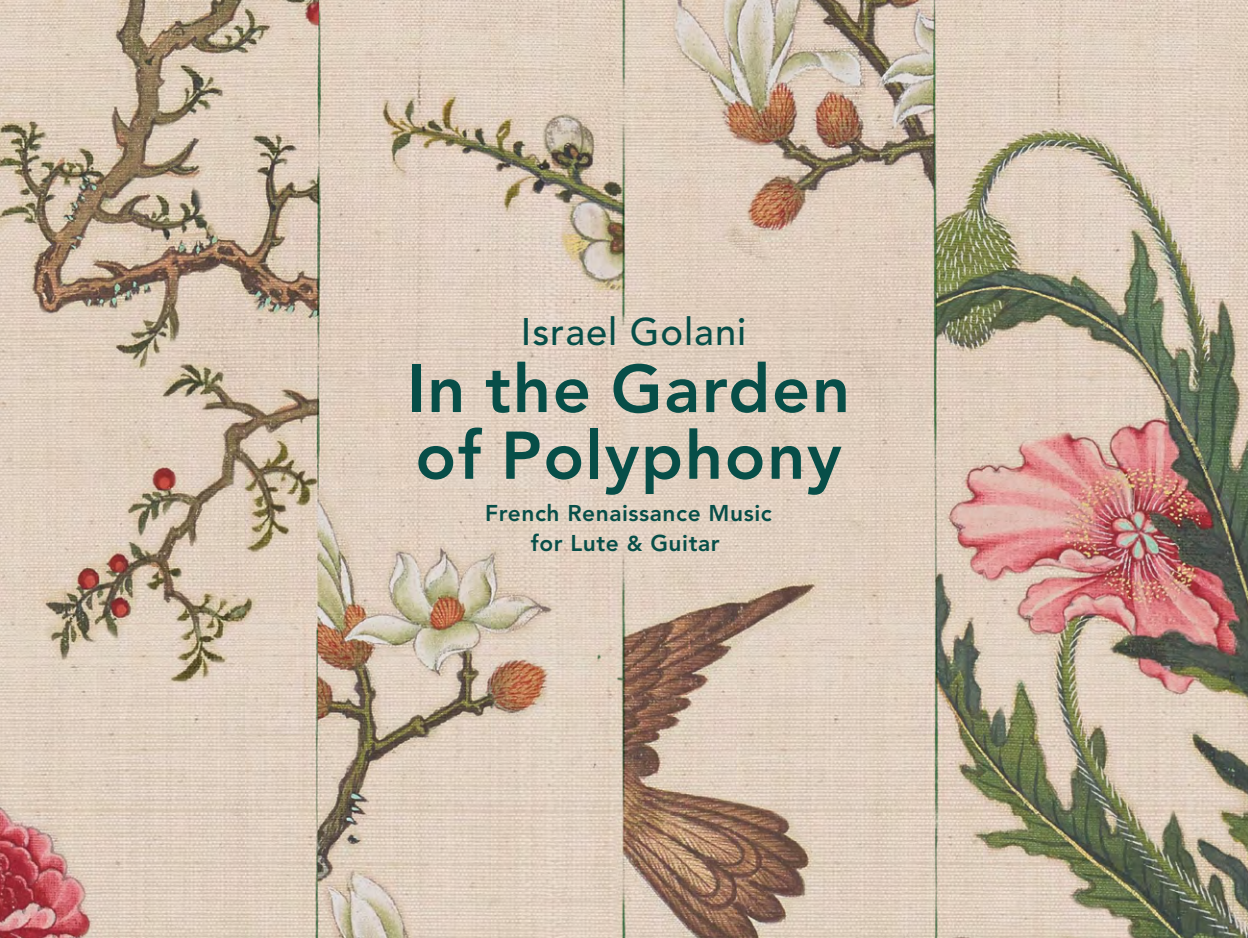

Israel Golani

In the Garden of Polyphony

French Renaissance Music
for Lute & Guitar

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22 Basse dance "Beure frais" * 2:22
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Total time: 68:00

* 6-course lute after Georg Gerle, by Martin Shepherd, 2018
** 6-course lute after Georg Gerle, by Alfonso Marín, 2019
° 4-course guitar after Belchior Dias, by Alfonso Marín, 2017


A.
B.

Introduction: The Lutenist's Garden

By John Griffiths

The lute, the most serene of renaissance musical instruments, is always a welcome visitor in the garden of polyphony. As an instrument of measured tranquillity, the lute blends smoothly into the verdant surrounds, so much at home in its protected microcosm that the garden of polyphony becomes indistinguishable from the garden of the lute. Moreover, gardens and lutes have much in common. Above all, they are both places of repose, of peace, and of tranquillity. Secondly, their history has much that is shared, and that relates very closely to the deeper meanings hidden in this recording.

Our garden of polyphony is a French renaissance garden filled with ripe musical fruit made accessible through the industry and inventiveness of the French music printers. Their books served as the platters on which a most nutritious food of the soul was brought to the public. The renaissance garden was, however, an Italian invention, a place of elegant repose, itself an aesthetic object to be regarded and appreciated. It stood in marked contrast to the older gardens that were for cultivation and exploitation, to be used rather than enjoyed. The Italian renaissance gardens that were emulated in France, in contrast, were confined enclosed spaces that were safe havens for their inhabitants and places where precious secrets could be exchanged. They were introduced into France by Charles VIII on his return from his Italian military campaigns in 1495. Look no further than the gardens that still surround several of the neighbouring chateaux in the Loire valley at Amboise, Blois and Chenonceau, established respectively in 1495, 1499 and 1515. It was here, in Amboise, that no

lesser emblem of the Italian renaissance than Leonardo da Vinci came to live the last years of his life, from 1516, as the guest of François I.

One of the common bonds between the lute and the renaissance garden revolves around the conscious development of human individuality, whether it be individual worship practices and the production of books of hours for the purpose, or the development of cultivated solo instrumental music. Both had formerly been communal practices but now they were concentrated in the individual, for whom the garden served as a habitat in which they could be exercised. Another important connection between the renaissance garden and music was the matter of design. As an archetypal renaissance object, the beauty of the garden resided in its proportion, symmetry, and balance. These were the same qualities that renaissance composers bestowed upon their works. For them, it was architecture made audible. It is evident in the balanced symmetry of lute music. The renaissance lutenist also knew that, unlike the timeless, static garden, listeners required persuasion in order to follow the musical discourse and understand its deepest secrets. To this end, it was the musician's understanding of rhetoric that permitted his sonic discourse to be delivered with conviction, in the manner of orators and poets. It also enabled lutenists to create new compositions grounded in the structural principles of rhetorical argument in the tradition of Cicero and Quintilian.

Lute playing in France was also greatly indebted to Italian musicians who were recruited to positions at court or in the service of noble patrons, sometimes after extensive searches by talent scouts. The two who became iconic figures of French lute music are the Mantuan virtuoso Alberto da Ripa (ca.1500–1551) and Giovanni Paolo Paladino (†1565), Frenchified as Albert de Rippe and Jean-Paul Paladin. Playing the lute might originally have been restricted to the courtly world, but it spread into

the urban world of the prosperous professional and merchant classes, facilitated by the invention of music printing and the new tablature notation of the lute. Surviving evidence attests that the lute was played by groups that included the wealthy bourgeoisie, women for whom it had a particular symbolism, children, members of the clergy, as well as individuals of more humble means. None of these groups include professional musicians. The leading professional lutenists were employed in the courtly sphere and the wealthy nobility while others worked in the urban setting, predominantly earning their living from teaching, often in combination with some other commercial activity such as music printing. These lutenists were among the founders of what is now understood as the music business.

Some thirty books of lute music were published in France during the sixteenth century and another seven in the Low Countries. In contrast, very little French music of the same period survives in manuscript form, possibly due to the ease of access and affordability of the printed music. Only two of the thirty pieces performed here by Israel Golani come from manuscript sources.

Paris was the natural centre of music printing. The monopoly held by Pierre Attaingnant (ca.1494–1552) extended to lute tablatures. He issued his first lute book in 1529, obviously after careful consideration of the technical challenges it presented. His masterstroke was to devise a system that permitted single impression printing of tablature using moveable type with the type pieces combining the letters and the lines of the staff. Due to Attaingnant's monopoly, the next tablatures in the French tradition were published in the Low Countries in the 1540s by Pierre Phalèse using Attaingnant's technology. French tablature printing ascended to new heights in the 1550s with Robert Granjon's invention of an elegant new-look tablature font that

was visually in a class of its own. This tablature, with the letters sitting in the spaces between the lines, was used by Michel Fezandat and the partners Adrian Le Roy and Robert Ballard from 1551. All operating from workshops scarcely more than a hundred metres apart just off the Boulevard Saint-Germain and only a stone's throw from the Sorbonne, these collaborating competitors produced a plethora of tablatures for both guitar and lute during the 1550s. Granjon's font was so exceptional that it remained in use for close to a century. Fezandat also went into partnership with Simon Gorlier and Guillaume Morlaye, both lutenists and guitarists, and the latter of whom had gathered together for publication the music of virtuoso Albert de Rippe, soon after his death. Elsewhere in France, the second centre was Lyon where Jacques Moderne, another Italian emigré, had commenced printing music shortly after Attaingnant and tablature from the 1540s. Moderne was responsible for printing the works of Jean-Paul Paladin.

At this point, I propose that we retreat once again into the timeless realm of the garden of polyphony and contemplate more directly the music brought together on this CD. Lute music is best understood today if we understand how it was heard in the sixteenth century. The lute was seldom if ever heard in situations approximating the modern concert. Professional lutenists in courtly employ may have been required from time to time to play before a large gathering, but there is little documentation of this occurring. One such occasion was narrated by Pontus de Tyard in his *Solitaire second: ou prose de la musique* of 1551, where Francesco da Milano played before an enthralled larger group at a banquet. It would have been much more customary to hear the lute played to only a few people at a time, small, intimate groups of two or three listeners. The most common of all, it would appear, was for the lutenist to play for his patron alone, usually at night after he had retired for the evening and sought to finish his day enjoying the warm caress of beautiful music. A century later, English lutenist

Thomas Mace writes that the lute should be played in a room with walls of panelled wood, the most beautiful acoustic, and only before small groups. Domestic situations would have been similar, with solo lute playing normally taking place before small groups of family and friends. More than any of these social performance situations, we should never overlook that the lute was frequently played while the player was alone, without listeners. Any lutenist will tell you the pleasure that is derived from playing for oneself, whether in the more meditative sense, or merely enjoying the task of mentally unravelling the polyphony embedded in the tablature during the act of playing.

The program on this CD represents the three principal genres of French lute music. Nearly half of the collection is made up of arrangements of polyphonic chansons, mainly in four voices, originally designed to be sung, but also one of the mainstays of the lute repertoire. For lutenists, playing such arrangements brought pleasure as well as being essential to their learning. Just as music to be heard, some of them are easily recognisable literal transcriptions while many others are highly embellished and ornamented, often completely submerging their original identity. As we learn from lutenists such as Vincenzo Galilei, father of Galileo, the lute was an important tool for students who wished to learn composition, and we also know from composers such as Palestrina that they put their own compositions into tablature so they could hear how all the voices sounded together. It was from their study of vocal compositions like these that lutenists learned the skills that would enable them to compose their own pieces, especially the more adventurous abstract fantasias of which players of the stature of Albert de Rippe were accomplished masters. French lutenists also composed or arranged a prolific amount of dance music such as the eleven presented here. They range from the traditional court dances (basse dance, pavane, allemande and galliard) through to other genres that reflect French popular culture, especially the vivacious branles.


B

About the Music on this Album

By Israel Golani

This project started to evolve sometime in 2018, when I came across Albert de Rippe's lute arrangement of the French anonymous chanson for four voices, "Un jour le temps". As the piece unfolded, I was mesmerised by the eloquent narration created by the meandering melodic lines, and felt the need to embark on a journey to understand the magic this music creates. I set myself a double challenge: The first was to pursue a musical rendition that would come as close as possible to the natural manner of singing. The second was to cultivate the technical means to achieve the first challenge.

My process of shaping individual melodies required a deeper understanding of phrasing, tactus (i.e. pulse) and accentuation. It also required me to make technical advances in the area of finger independence. During this process, I started looking for additional pieces of interest.

Between 1529 and 1578, some 44 lute books (six of which are now lost) were published in Paris, Lyon and Leuven, overflowing with chanson intabulations, fantasias and dance music for the instrument. While playing through the different publications, I searched for pieces with intriguing harmonic progressions, unusual dissonances, or special elements that would capture my attention. The ones that fascinated me most eventually became the heart of this CD.

Chansons

In the chansons, the importance of the original vocal model can obviously not be emphasised enough. For this reason, I always consulted the original 16th-century songs because understanding the polyphonic compositions helped me in interpreting the instrumental solo versions.

Five of the original chansons were composed for three voices. This gave the lute arranger enough room (and the lute player enough fingers) to maintain all the voices and add ornamentations. The pieces for four voices, meanwhile, can be challenging for both the intabulator and the lute player. Composers such as de Rippe and Morlaye applied techniques such as scales, broken chords and syncopation in order to achieve a thinner texture and prevent the left-hand fingers from entangling on the fingerboard. These elements could be regarded as the French style.

Pleurez mes yeux is a good example where all these elements occur. Sandrin's original chanson is touching in its sweet melancholy. As a master chanson-arranger, de Rippe, throughout the phrases, introduces several syncopated chords. Instead of repeating the same musical material in the second phrase, he "dilutes" the thick texture by writing quick runs (called diminutions) with many passing notes that sometimes collide with the harmony in a juicy way. This chanson is one of my favourites due to the natural flow and effortlessness of de Rippe's intabulation.

Est il douleur cruelle is another masterpiece that shows what happens when a great polyphonist such as Jacques Arcadelt, meets a great lutenist such as Guillaume Morlaye. The piece begins with a double canon in inversion (the voices swap motifs).

The middle section includes scales that slowly descend in parallel motion, some of them starting on a soft beat, resulting in a polyphonic tapestry similar to the Italian madrigal.

Jean-Paul Paladin took a different approach when intabulating *De trop penser*, another magnificent four-voice chanson by Jacques Arcadelt. In this chanson, the voices move adjacently, even crossing each other at times, creating dissonant passing notes. Playing the minor or major second on the lute is quite rare as the designated frets for these notes are far from each other. Paladin, however, does not succumb to the convention of omitting notes when the voices cross each other, and uses some of the most progressive tablature-writing I've come across.

I chose to record these two pieces, as well as six other pieces, on a different lute. It is customary to string a 6-course lute with octaves on the lowest three courses. In some pieces, the high octave of the fourth course created a problem: When trying to maintain distinct voices, notes played on the fourth course sounded higher than notes played on the higher three courses. In order to avoid a polyphonic mess, I decided to string the fourth course of one of my lutes in unison. This resulted in a clear middle register, after which I tuned the lute to a lower pitch in order to enhance its deep sound. I found this fitting for these serene pieces.

Fortune laisse moy and *Dolent départ* come from the first lute book in France, published by Attaingnant (1529). To them one could add *Amy souffrez*. I've chosen a version that appears in Manuscript F IX 56 as it has a complete tenor line and interesting diminutions. All three chansons originate in pieces for three voices (a thing that enables an airy structure on the lute), and all three pieces are written in F major.

Each shows a unique facet of the Parisian chanson. *Amy souffrez* is charm-full and sweet, *Fortune laisse moy* is energetic and brisk, while *Dolent départ* is tender and melancholic.

The publications of Pierre Phalèse can easily be seen as a concise encyclopedia of French music for lute and renaissance guitar. Phalèse collected and copied music from the best Parisian and Lyonnais publications (it wasn't considered plagiarism at the time), including those of Attaingnant, Le Roy, Morlaye and Paladin. He also published original music, composed or arranged by anonymous lute players, which can be found exclusively in his books. It is this music that I found most intriguing.

Such is the elegant arrangement of *Ung gay bergier*. This chanson was extremely famous throughout Europe, and appears in Phalèse's surviving publications no less than seven times. One chanson, *C'est grand plaisir*, is attributed to Pierre Attaingnant but does not appear in his own lute book. Pierre Phalèse, luckily, includes an arrangement of it in one of his earliest books which reflects the beauty of this mellow Parisian chanson. Listen to the three unbroken melodies that seem to roam endlessly from the beginning of the piece until its end.

Auprès de vous is another jewel that appears in many 16th-century publications and manuscripts. The opening phrase is a showpiece of renaissance modal music where harmonic surprises rapidly follow each other. This chanson was so famous at the time, that it has found its way into *The Prodigal Son* - an anonymous painting dated to ca.1530, now in Musée Carnavalet. The painting depicts a musical banquet taking place in the Parisian countryside, where two instrumentalists entertain feasting courtiers. While the flute player plays the melody out of a handwritten part entitled Auprès de vous, the lutenist's accompaniment is nothing else but a full four-voice solo intabulation of the chanson.

Anonymous, *The Prodigal Son*, ca.1530, Musée Carnavalet, Paris

In 2017, I acquired a wonderful 4-course renaissance guitar, to accommodate my interest in early French guitar music. In 16th-century France, this instrument received a royal treatment just like the lute. Between 1550 and 1573, 14 books were published for the renaissance guitar in Paris, Lyon and Leuven (four of them now lost). Having only four courses, of which only one could be considered the bass, did not prevent French guitar

composers from achieving spectacular results. In the arrangement of *Pleurez mes yeux* by Morlaye, compared to the arrangement of the same piece by de Rippe, the guitar version is harmonically very compact. Yet it allows more room to reflect the original four-voice chanson, making it even more melancholic and dreamy than the lute version.

Simon Gorlier took a completely different approach when arranging *Il ne trouve en amityé*. He reduced the four-voice model into a two-voice guitar piece. It's spectacular how he manages to convey the essence of the chanson with only two voices moving in scales between harmonic focal points – also introducing the unique campanella effect for the guitar with movement in parallel thirds. This piece is a perfect case of "less is more".

Fantasias

The polyphonic traits mentioned above can easily be identified in the fantasias as well. A fantasia explores idiomatic elements of the instrument for which the fantasia was written, and often alternates between thick textures, written for three or more voices, and thinner textures written for two voices. Also, some sections will often contain rapid virtuoso scales followed by sections in slow pace.

I chose to play the monumental *Fantasie quatriesme* by Albert de Rippe as it incorporates the above-mentioned elements in a beautiful way: Balancing dramatic tension with lyrical motifs and incorporating cutting-edge dissonances, even cluster chords (listen to the chord which includes the fourth, fifth and sixth together). Being the genius that he was, de Rippe allows full four-voiced cadences to end up in a single note, ignoring all rules of polyphony.

The *Fantasie premiere* for guitar by Adrian Le Roy starts almost like an Italian fantasia by the famous lutenist Francesco da Milano. After this comes a groovy section where the motifs are grouped in triple metre, and then Le Roy shows the full gamut of the instrument by introducing virtuoso scales that reach up to the highest note of the guitar. This piece, as well as his *Fantasie seconde*, shows how skillful Le Roy was when composing for the guitar.

The *Trio* by Belin is, in fact, a polyphonic fantasia written strictly for 3 voices – hence its name. The way the voices interact with each other lends itself to repetition with additional diminutions, which I felt obliged to do.

Dances

It is not surprising that dance music comprises a very big chunk of 16th-century lute repertoire – it offered functional entertainment. I wanted to include some of these lighter polyphonic textures, counterbalancing the more complex genres present in this recording. Nevertheless, I tried to stay faithful to the approach I used for the chansons and fantasias, equalising inner voices, shaping the phrases according to rhythmic patterns, tactus and metre and maintaining a general sense of legato in all voices.

The structure of the phrases in some of the dances is not always obvious. It has a strong connection to the French language which places an emphasised syllable at the end of a sentence. For *Branles de Bourgogne* by Phalèse and by Le Roy, for example, I tried to imagine the dancers' steps gradually becoming more animated and ending each phrase with a leap.

In 16th-century France, foreign dances were very much in vogue, as the names *Allemande* (Germany), *Paduane* (Padua) and *Gaillarde Milanoise* (Milan) suggest. Playing through the plethora of dances found in Phalèse's publications, these particular three caught my attention, not only for containing surprising harmonic twists, but for being the epitome of renaissance groove.

The *Branle gay "C'est mon amy"* by Pierre Attaingnant is a very interesting piece which is based on a chanson with the same name by Janequin. Attaingnant creates a dance with an odd metre – not unlike traditional music from the Balkan.

The title to Attaingnant's *Basse dance "Beure frais"* might derive from the call of Parisian merchants, pushing their carts through the streets, shouting "Fresh butter". Attaingnant's cadence-ornamentation is unique in lute repertoire: 16th-notes alternating between dissonance and solution upon two separate strings.

I was excited to discover the swinging Mixolydian *Gaillarde* by Morlaye. The bass alternates between a 6/8 and 3/4 time signature, while the harmony changes (from the tonic to the dominant) on a syncopated note. This creates a feeling of hemiolas which reminded me of ragtime music. Furthermore, Morlaye introduces the minor dominant (represented by the B-flat in the upper voice) which produces a feeling of renaissance blues. All in all, quite a jazzy piece.

The biggest proof that a chanson was popular in the 16th-century is if someone composed a dance based upon it. I was fascinated to see how Attaingnant cast the musical material into a different musical form. Enthralled by the charm of *Gaillarde "Dont vient cela"* and *Basse dance "Auprès de vous"* (originally published for a consort of four instruments), I made my own intabulations, to follow the chanson with the same name.

The *Premier branle d'Escosse* has an intriguing story. A piece by this name with the same upper melody appears in a consort dance book by Estienne du Tertre (Septieme livre de danceries, 1557). Du Tertre himself probably borrowed the melody from a Scottish tune. When playing this melody unaccompanied and rather fast, one can hear the pentatonic character of the tune (played, for example, on a bagpipe). The anonymous author of a French manuscript (now in the Uppsala University Library) has taken the Scottish cheerful melody and reharmonised it, creating a wistful gem with a slow pace, which is anything but a branle.

Wiggle Your Toe

Israel Golani's Search for the Union of Rhetoric and Music in Renaissance Lute Repertoire

By Tobias Fischer

"All art aspires to the condition of music", English critic and writer Walter Pater famously said. To this, Israel Golani might add: *"And all music aspires to the condition of the human voice."* We have set up a Zoom conference and, sitting in front of his laptop on his living room couch, he is demonstrating his finger technique to me by playing a few pieces. His performance is stunning. But when, entirely to my surprise, he adds just a few bars of singing, I can't help but feel they elevate the music to an even higher level. When I tell him about this afterwards, he is not dismayed at all. *"Vocal lines and text touch us, because they're so basically human,"* is the way he sees it, "*Most of my creative work nowadays comes from the search for vocal expression on my instruments."* So why does he try to do the seemingly impossible? Why did he choose to play the lute, instead of aiming at a career as a singer or a choir conductor? He plays a note on his instrument, patiently waits for it to decay and smiles: *"I was a singer, or rather an aspiring singer, in the past. But I love the sound this string makes. I fell in love with it as well."* In a way, the pieces on this album are a testimony to these two loves, of the human voice on the one hand and for the lute on the other hand. It is telling that the initially planned title, which he revealed to us on our very first meeting, was to be "Le luth qui chante" – "The lute that sings". If he decided against it in the end, then perhaps because the term describes a state achieved – whereas Israel is still striving for it, knowing perhaps that it will forever remain an ideal.

His personal journey into sound began at an arts & craft market in Tel Aviv. By this point, Israel had already discovered music as a transformational practice for himself. His mother was a music teacher and there was always something playing at their house, from Bach to Gershwin. Despite his parental vocation, Israel was a listener first and a performer later. As a little boy, he had been glued to the radio, entranced by the heavenly voices uniting in close harmony. *"I was particularly mesmerised by the inner voices that often created dissonances or supported interesting modulations,"* he remembers. This music was mostly modal, which could explain his later affection for 80s pop music, which shares certain fundamentals with 16th-century renaissance compositions (yet others have compared it to modal jazz because of the era's affinity for improvisation). And so, before diving headlong into the Lieder of Schubert and Schumann, he would spend hours spinning the songs of Eurythmics, a band coincidentally lead by one of the most charismatic and recognisable voices of that decade (the fact that Annie Lennox and Dave Stewart dressed up as an obscure cello duo in the influential video clip to "Sweet Dreams" also made for a nice bridge between the worlds of "popular" and "serious" music). 400 years separate the songs of Stewart/Lennox and those of the renaissance. But already as a 13 year young boy, Israel was fascinated by their shared DNA: Just like Guillaume Morlaye (ca.1510 – ca.1558), Dave Stewart was almost literally obsessed with the possibilities offered by the Mixolydian mode, by the ambivalent interchange between major and minor (which mirrored the visual as well as sonic sexual ambivalence of the band). His compositions directed Lennox's vocal melodies to move in parallel fourths, an effect that mesmerised Israel as a teenager. And when asked to compose the soundtrack to the movie adaptation of George Orwell's 1984, Stewart couldn't resist to weave a Baroque passacaglia into the opening track "I did it just the same" (although he decided to humorously flatten the chords into major). While we talk about the Eurythmics, Israel

suddenly remembers something: *"The first album of Eurythmics, published in 1981 (one year before "Sweet Dreams"), is called:* In the Garden." Just like the CD he would record almost exactly 30 years later, the coincidences turning into signs.

Despite the undeniable influence of Eurythmics, nothing had the impact of what he was about to witness at the aforementioned craft market: *"There was a student ensemble singing four-voice madrigals by John Dowland,"* recounts Israel, *"It was then and there that my devotion for renaissance music was born. Hearing that Dowland madrigal lead me to look for more means of expression through the voice."* Later, when studying musicology at the Tel Aviv University, the experiences would lead him to look for a deeper relationship with this music. It would also lead him to a profound understanding of the influence of polyphonic music on the lute repertoire – the very heart of this recording project.

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To catch a glimpse of this influence, we need to go back in time, to the year 1364, when Guillaume de Machaut's "Messe de Nostre Dame" changed the course of European music for good. This wasn't just one of the most beautiful musical settings of the Christian Mass the world had heard so far. Machaut had written distinct, separate parts for each singer, creating a sensuous polyphonic web of voices. At the time, this was unheard of. There had been attempts at polyphony before – the "Mass of Tournai", for example, a work credited, for lack of certainty, to various composers. For the very first time, however, the church had officially sanctioned the project. The effect was breathtaking. In Machaut's arrangements, individual lines were, in one instant, moving in unison only to split into different directions in the next, floating apart in melancholy

half steps only to reunite shortly after. The 14th century was a time without social networks, online media and viral marketing. Still, the event did send ripples through the scene. Soon, composers all across Europe were openly defying the old dogmas. The seeds had been sown in the garden of polyphony and the most wondrous flowers were blossoming. No instrument would benefit more from these developments than the lute.

It had been introduced to the West during the Islamic conquests of the 12th century. It is by now a well-known piece of trivia that its name is an almost literal romanisation of the Arab "El oud", meaning "the wood" and referring simply to the main material used in its construction. Already in the Islamic world, the oud and its performers were held in high esteem and the instrument had gone through various cycles of innovations. The legendary 9th-century polymath Ziryab, for example, added a fifth pair of strings and reportedly coloured them to represent the four Aristotelian humours and the soul. [1] After the oud had crossed the straights of Gibraltar, for 200 years or more, the medieval lute and the oud were essentially the same instrument and musicians on both religious sides were writing mostly homophonic songs on it. Once Machaut had made his name, however, he caused a permanent rift. For the next centuries, the East and the West started drifting ever further apart – politically, culturally and in musical terms.

Why did the Islamic countries never develop a polyphonic tradition like the West did? This is a topic for another essay, but we can also reverse the question: Why did polyphony have such a mesmerising effect on Western audiences that it would soon become the driving focus of its history? What, exactly, makes it so beautiful? More specifically, what made it, to the ears of many 14th century listeners, more beautiful

and exciting than the homophonic music they had been treated to earlier, which, as anyone who has heard a masterfully performed Maqam meditation, can testify to? Finding a solution to this riddle has kept experts busy for centuries – and it has as much to do with history as it is founded in neurology.

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If we take into account the complexity of the issue, musicology was probably the ideal discipline for Israel. It offered hints at answers to his questions. More than that, it made him grow as a performer. He had already taught himself the ukulele aged 14 and, later, the guitar. By the time he entered university, he had a few years of singing practice under his belt: *"I thought that it would be interesting to try to do vocal training and follow lessons. For a couple of years, I followed vocal training with an opera singer and participated in a choir. I joined the Tel Aviv Philharmonic and its choir. I remember singing Mozart's Requiem and Waltons "Belshazzar's feast" and touring with it. It was an unpaid choir, but quite a professional one. At the same time, I studied reading music. So, around the age of 22–23, there was always this wish to be closer to music in a professional way."* However, his potential teachers at university felt he should develop his voice a little more and hold off for another year before joining. Having already come to the trade late and eager to put his passion to practice, Israel did not want to wait.

Musicology was his door into that immediate connection with the arts. Although he told himself that he could always go back and take another stab at the entrance exam as a singer, he knew inside that he had found something better. If singing had taught him linear thinking and listening, then musicology would provide him with the tools he needed to grasp the score on a deeper level. It satisfied his passion for research and

investigation, something of vital importance for his interpretation of renaissance lute repertoire. It would also significantly expand his stylistic horizon, putting him in touch with music from different times and all corners of the world. He would soon discover that some of the oldest music meant more to him than the Eurythmics.

*

If we are speaking about a garden of polyphony, then it grew from scorched earth. The "Missa de Nostre Dame" was written and sanctioned in the aftermath of the biggest disaster that had struck the Western world so far: The bubonic plague or Black Death, a new pandemic that killed up to a third of Europe's entire population and shook the continent to its core. Had the plague only occurred once, it might have been perceived as a godly punishment. Instead, it returned again and again for centuries, in unpredictable and brutal waves. Not only was the church incapable of offering relief. To the contrary, its increasingly erratic reactions were seen as compounding the suffering. Already by the time the first pandemic had passed, it had received a blow to its reputation and power that it would never recover from. The stranglehold that the institution had exercised on the arts softened and musicians were the first to assert independence. Of course, Machaut did not invent polyphony, just as European art has no claim on its basic concept in general. The foundation had long been laid in folk traditions all over Europe. But his work did make the newly discovered freedom – which would be questioned and re-discovered a few more times throughout the renaissance and Baroque – official. Ever since, polyphony has been a concept of resistance, a violent shake down of existing structures. It was, to put it in contemporary terms, the first punk movement in musical history.

Meanwhile, for the composers of the French renaissance, the plague years were foremost an age of opportunity. Historians often speak of Mozart as the first independent artist/composer. But 200 years before him and his contemporary, influential economist and philosopher Adam Smith, creatives were already discovering the basic principles of market economy. Gutenberg had invented the printing press in the 15th century, and a hundred years later, a new generation of artists finally put it to use for their own benefit. Musician-entrepreneurs combined a musical calling with a career in printing. Pierre Attaingnant had taken the lead in 1528, producing fifty editions encompassing a total of roughly 1,500 songs. It is hard to overstate his relevance for the future of music, as Israel emphasises: *"Until 1501, professional musicians played by heart or from their own secret notebooks. Lute playing was a profession, executed only by lute players. Petrucci then invented a way to print music but it was very elaborate and, therefore, affordable only by the rich. Attaingnant invented a new printing mechanism that enabled an easier and faster way of printing which made publications much more affordable. Hence anybody could start making music."* He offers up an intriguing comparison to our current day and age: *"The way I see it, one can compare the invention of print, and music print, to the invention of the iPhone. So, 1501 is a parallel to 2007. It was groundbreaking and changed the world of communication. While the iPhone, which we can compare to Petrucci's printing process, was – and still is – expensive, anybody can own a device by a Xiaomi."*

One aspect which made the new products more affordable was their size. Israel shows me a copy of a Petrucci song collection and one by Attaingnant: While the former feels very much like a small book, the latter fits snugly into the space of two cupped hands. They may not have looked like a lot. But soon, music-lovers all around France and Europe would fall over themselves to get a hold of them.

When Attaingnant died, the market became available for a younger group to fill the void. Adrian Le Roy, together with his brother-in-law, Robert Ballard, set up a company dedicated to volume after volume of chansons. Between 1551 and the end of the 16th century, Le Roy and Ballard would follow in Attaingnant's footsteps, all but becoming a monopolists. Le Roy turned into a pivotal figure of the scene, a good friend with many artists and an avid author of influential educational books. Pierre Phalèse started out as a bookseller in Leuven and, in the same year that Le Roy and Ballard commenced operations, also set about producing high quality prints. Guillaume Morlaye, a student of the legendary Albert de Rippe, joined in only a year later, acquiring a ten-year license for music publishing by Henry II, which resulted in invaluable editions of works credited to de Rippe (and Morlaye, too). Their customers were coming from the increasingly affluent class of merchants and entrepreneurs who saw music performance as a way of showing their new confidence and of emulating the habits and hobbies of the royal elite. The renaissance laid the foundation of music becoming an integral part of education, and of music performance and enjoyment becoming ideal tools for self-edification and improvement. [2]

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500 years later, at a time when the iPhone has long ceased to be an innovation, neurologists are developing a surprising interest for this period. What they are looking for is less driven by a taste for the tender timbre of the lute. Rather, it is motivated by a burning desire to find out more about the way our mind is wired. The move from the meadows of homophony to the garden of polyphony is only superficially a purely aesthetic one. Underneath it, neurons are firing with violent abandon, as previously dark areas of our brain are lighting up in firestorms of passionate signals. Polyphony

opened up the floodgates of information – and it upgraded our expectations of what music could be and what responses it is capable of triggering.

How to explain this phenomenon? Already when we are having a simple conversation with just one other person in a quiet room, our brains are working exceedingly hard to process the incoming information. As soon as there are more people talking at the same time, such as in a busy restaurant, separating the words from the chatter quickly becomes hard. In fact, with the exception of Glenn Gould's ingeniously constructed contrapuntal radio plays, it is pretty much impossible to make sense of more than one simultaneous line of speech. In music, however, we can follow not just two lines, but even several more, if they are arranged according to harmonic principles. This may well be because music is our natural first language, a tool vitally important for creating attachment and bonding. So, when composers started using polyphonic structures, they were tapping into a fundamental piece of our biology. In listening to polyphonic music, and especially in artfully composed polyphony, our brains are taken beyond what they are usually capable of doing. Whereas speech is what makes us human and defines our daily endeavours, polyphonic music provides a glimpse at a higher reality. This is why the act of listening to music is perceived as a form of meditation by many (it is also why it has been considered a distraction by many meditative traditions). The result is a state of bliss and devotion, of awe and inner calm. Polyphonic composers weren't just moving their audiences to tears – they were, as it were, hypnotising them.

In the hands of the right artist, the two layers – speech and music – can mutually complement and reinforce each other. It is certain that, for the renaissance composers, the words of the original chansons were on their mind all the time while they were

writing for the lute. Opines Paul O'Dette in an enlightening interview: *"Renaissance and Baroque composers were definitely thinking rhetorically most of the time. The treatises on performance practice from the early 16th century on constantly refer to the relationship between music and rhetoric. […] Changes in affect can occur very locally, sometimes from one note to the next. This corresponds to the use of highly contrasted words in poetry and the need for performers to change the speed, dynamic, tone colour, articulation, etc. of the performance to characterise each word. […] Even in the 16th century the sources were adamant that there should be constant contrasts in the playing from one moment to the next."* [3] Just how far these ideals will carry becomes clear when Israel talks about how the specifics of individual languages have an immediate impact on the music: Whereas Germanic languages will stress the beginning of a phrase, in French, he points out, the accent is usually left until the end. The same applies to the music from these countries, which, he emphasises, "goes against the habit of accenting the first beat of a musical phrase", something he describes as a "counter-intuitive process".

Despite these challenges, the conclusion (if not its implementation) is simple: Just like we can change our emphasis and expression from one moment to the next in a conversation, so the musician should create as many colours as possible from one moment to the next. In the lute music of the renaissance, this ideal would soon become a demand: Even if the music was instrumental, it was almost without exception based on vocal originals. And the words, even if they weren't heard anymore, still resonated in the music.

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Nowhere is this immediate connection between words and music more apparent than in the French lute music of the renaissance. And nowhere has the singular position in the European canon been demonstrated more convincingly than in a string of LP releases by Austrian lute- and guitar player Konrad Ragossnig. Between 1974 and 1976, Ragosnigg recorded six albums for Deutsche Grammophone's early-music sublabel Archiv Produktion, each dedicated to the renaissance lute music of one particular country. It is an astute overview of some of the classic pieces written for the instrument and has rightly been re-issued several times since. The national focus is an intriguing angle, although it is also a questionable one. As Paul O'Dette has argued, there was a far higher degree of differentiation from player to player than today, where benchmark recordings and a play-it-safe-mentality have all but evened out any sense of a personal approach. So, the individual style of composers and performers may have trumped national ones. Also, borders were certainly still quite fluent – quite a few of the famous French composers, for example, came from what today are the Netherlands or Belgium. And yet, the juxtaposition offers intriguing insights.

At home, I put on the CD reissue of Ragossnig's epic project and quickly find myself on a cinematic trip. My journey into the renaissance starts off with England, which Ragosnigg reduces almost entirely to the works of one man, John Dowland. He then makes his way to Italy, where the age's monumental move into polyphony originated, focusing particularly on Vincenzo Capirola and Simone Molinaro. Further instalments deal with Dutch and German composers, the Polish and Hungarian scene as well as Spain. What becomes transparent is that the differences in approach between these countries may not always have been huge, but national schools certainly did exist to a degree. The almost spiritual grace of Dowland's pieces contrasts with the more playful and rhythmically oriented Italian compositions. The serene, almost meditative

tone of the Spanish fantasias and pavanes creates a charming counterpoint to the more constructed, intellectual German style. But it is in the last episode of the series, featuring the French renaissance, that there is the clearest break. Melodies become hummable, rhythms infectious, arrangements uncluttered and clear, simple and aiming straight at the heart. I had the album playing in the background when my partner, not exactly an expert on the repertoire, suddenly remarked: "This is beautiful music!" – exactly at the point when the music changed to the French composers.

Each of the national schools have something in common, something that leads us straight back to Israel's admiration for the human voice. They are modelled on vocal genres, albeit each country on a different one: The madrigal in Italy (originally unaccompanied, through-composed and highly artificial), the Tenorlieder in Germany (frequently based on traditional tunes but thoroughly intellectual and idiosyncratic in their voice handling), the villancico in Spain and the air in England (both modelled on their country's folk heritage). The French approach has its blueprint in the chanson, a form most closely associated with the Italian frottola, which, in contrast to the madrigal it would eventually spawn, was popular, accompanied and free. Chansons were the music of the streets, they were what pop music is today, and their melodic magic, catchiness and immediacy has survived through the ages until today. If renaissance music was marked by an increasing absorption of popular elements into serious art, then, in these lute compositions, the scale tips: They are not just a play with rhythms but literally danceable; they're not a mind game, but a visceral, physical pleasure.

We may no longer hear the lyrics, but the composers who wrote for the lute always wrote with them in mind. Listeners of the renaissance would have known them and delighted in this silent understanding. Especially since the lyrics written at the time

were risqué to say the least. In fact, in their frankness and hyper-eroticism, they openly catered to the era's sexual liberalisation. Many paintings of the 16th century openly allude to the sensual tension provoked specifically by lute music. Titian's "Venus and the Lute Player", as just one example among many, depicts a solo lute player giving an intimate concert for the goddess of love. That scene is still quite tame when compared to the almost vulgar tone of some of the actual pieces. Speaking about one particular passage in a period piece, French lute player René Vayssières explains: *"The fabric of the image is developed around the penetration and shape of the penis: The candle, the key, the pot, the enema, the feather, the falcon, cowbells, etc. The neck of the lute and the 25 strings stretching it are caressed by the hand of the lady. This classic motif of the female coat of arms is diverted to mean masturbation."* [4] Even the lute itself turned into a fetish, drawing comparisons with both male and female sex organs. There are many paintings displaying scenes from a teacher with his pupils, which are not overtly sexual, but certainly erotic in the intimacy of the situation, the obvious emotional arousal channelled by the music and the act of performance.

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The affinity for the French repertoire is not a passing fling for Israel. In fact, this is already his second album dedicated entirely to the *Grande Nation*'s canon: His previous CD *Raclerie Universelle*, performed on Baroque guitar, allows for intriguing comparisons. It covered very similar grounds. And yet, the differences between the pieces could hardly be more pronounced. The Baroque guitar was, at face value, almost exactly the same instrument as its renaissance predecessor. It was added a fifth string and was, generally speaking, a bit bigger than the renaissance guitar. These subtle changes, however, were enough to entirely change the way the instrument was

perceived and played. Suddenly, instrumentalists were no longer just picking, but combining plucked passages with rhythmical strumming and brushing of the strings, resulting in, as William Carter describes it, a veritable "guitar craze" and a "chucking out the window of the rules of polyphony". [5] These two seemingly opposing poles proved to be perfectly complementary. Carter stresses how the guitar found *"a voice which allowed it to match in refinement and expressiveness the best solo music for the viol, harpsichord or lute."* Or, as Israel wrote in the liner notes to Raclerie Universelle, *"On the one hand, strumming suggested friskiness and ease. Plucking, on the other, expressed subtlety and finesse."*

Performance-wise, *Raclerie Universelle* mainly focused on the question whether arpeggios should start before the beat or on the beat; how to understand the allusive rhythm of a French courante; and how to shape the ornamentations (of which there are very few, if any, in French renaissance repertoire). At their heart, however, both albums again share the ambition to imitate singing on the instrument. In Baroque, this approach is called "inégalité", which one could today refer to as "dotted rhythm". More literally, however, the term translates to "inequality" and refers to creating that constant flux of light and heavy, the falling and rising accents which define human speech. Transferring this practice to the renaissance required minute attention to micro-timing. Still, what marks the biggest change between his first and his current release, is the angle from which he approached the music: *"I went into the first CD thinking: I have to prove myself – so I will show them how much I love this music and play it well. This new CD of renaissance material is more like: The lute and its music touch me deeply, so I intend to create the right conditions to make it the product of love it deserves to be."*

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Since *Raclerie Universelle*, Israel has made significant progress on his self-declared mission. Still, discerning the different voices (parts) remains a major challenge for any lute player. As he explains: *"Separate voices are not visible because of the nature of tablature; all the voices appear together on one staff. And the dynamic range is quite limited: Notes are quickly either too soft or too loud – the sound breaks and the lute squeaks."* Technique is an essential part of mastering these challenges and bringing the vocal qualities of the lute repertoire to life: *"I put a lot of attention on finding the correct left-hand fingering in order to maintain the continuity of each part, such as cantus, altus, and so forth. My ultimate goal is to reach a technical prowess combined with deep musical understanding so that my lute will sing."*

There are about 50,000 lute pieces that have come down to us over the centuries.[6] In the light of Israel's search for the required technical prowess, it is fascinating that a few of these pieces are considered unperformable, mostly for demanding almost supernatural stretches in the left hand. This, then, is one of the great mysteries for modern lute players: How to achieve the same level of technical proficiency as the era's leading instrumentalists. There are various theories as to why renaissance lutenists were ahead of us. Did players anoint their hands and especially the space between their fingers with oils to make them more flexible? Did they know of now-forgotten exercises which they performed from an early age on? Or was it because the instruments at the time were strung tighter at the nut, making wide-fingered chords easier to play? None of these theories is universally accepted at present and the lack of definitive answers has caused some to despair and others to engage in a life-long quest for answers. Yet others believe that we need to establish new centres of learning and pick up the tradition of investigation and research that once lead to those vital breakthroughs hundreds of years ago.

To Israel, meanwhile, technique is always the result of two variables: Craftsmanship and will: *"Take Tarantino's "Kill Bill"," he tells me by email, in a surprising twist, "There's a scene in that movie where Uma Thurman is waking up from a coma, and her legs don't work. She steals a wheelchair and hides in a van. And then she tries to evoke movement in her feet by wiggling her big toe. So, she sits there in the van, crossing her fingers, and patiently tells her big toe to wiggle, saying to herself: "Wiggle your toe, wiggle your toe". At first, the toe doesn't move. But an hour later, she concentrates, and says, "Wiggle your toe", and then it does. This is something that I always found very fascinating."*

"Of course, it's a film," he concedes, *"But it does contain a grain of truth: That it is within the power of the mind to create something that the body can not do, and to enforce a new idea. And this is exactly what's happening when I practise."*

Israel isn't just talking about muscle memory here. Or he is, but has simply found out, like most great performers, that muscle memory is not actually something that is taking place in the muscles. At its core, muscle memory is a coordination function performed subconsciously in the brain. What the brain, from experience, knows exactly how to do, it will do "effortlessly". What it, however, considers impossible, the body is incapable of achieving. Between these two poles lies a gap which needs to be bridged by learning. So how does this work in practice? *"I would usually take a piece that is quite challenging,"* Israel explains, *"By telling one finger to move while another finger remains still, or telling the knuckles to spread even more, I experience my Tarantino moment, where new pathways in the brain are created. If you can imagine it in the brain, you can also do it musically. By repeating it with different ears, every time trying to find a different way to listen to yourself, you can pick up what is not going*

well or actually become more sensitive to what is going on and decide that you want to change it." The approach has not just made it possible for him to play pieces that formerly seemed out of reach for him. It has also questioned his entire approach in terms of timing and space, making it possible to attain precisely those qualities of vocal music he holds so dear. There was suddenly, he relates, much more room to play between the notes. He had gained the required degree of flexibility in timing required to really approximate the qualities of vocal music.

Getting to this point, meanwhile, required assistance and, to a degree, guidance. And so, he started working with guitarist Frank Bungarten to further improve his chops.

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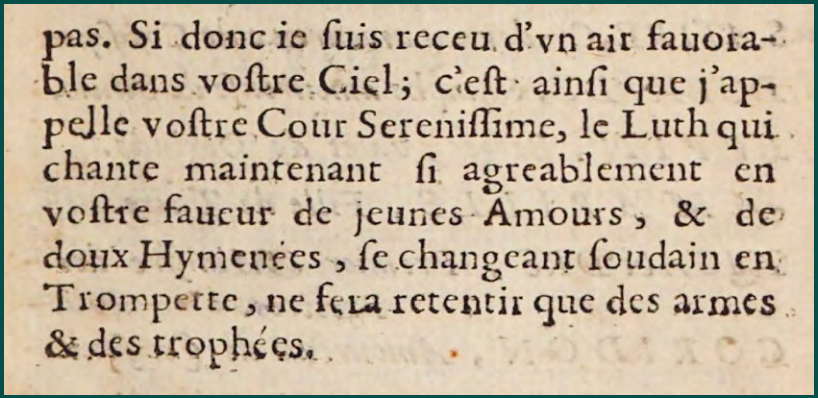
Bungarten has achieved just about everything there is to achieve on the classical guitar, but to many, he has remained an enigma. Known principally as a Bach performer, he has championed new and rarely played repertoire. And despite his roots in classical music, he has frequently mentioned John Coltrane as probably his most important influence. What mattered most to Israel, meanwhile, were his entirely unique views on performing the instrument. To Bungarten, contemporary lute- and guitar-playing is limited by the constant tension performers create in their hands. Rather than having the hand hover over the strings to play one or multiple notes, Bungarten emphasises the importance of letting it lie before lifting the fingers for the next chord. So, unless the score requires it, the hand is resting and grounded in a way it never is in more conventional techniques (you could, Israel offers, compare it to the default position of martial arts like Karate or Judo). Once the next position has been reached, the finger rests again – it is, as Israel succinctly puts it, "coming home". Bungarten

is looking at technique from a 21st century perspective, but his conclusions match those of the renaissance masters. Lute virtuoso and composer Jean-Baptiste Besard, for one, already in 1603 recommended that "the fingers must not be taken from the strings, without it being necessary". [7] This increased groundedness allowed Israel to plan several steps ahead, look at complete phrases or see larger chunks of music in the wider context of the full score. It had an immediate impact on the fluency of his performance and his ability to not just create beautiful local contrasts but to weave them together into naturally flowing and organic narratives.

Although the remarkable dexterity of the renaissance masters will probably remain elusive for quite a while, Bungarten's approach has the potential to close the gap. Everything starts with the right hand, which gradually increases in speed while the left hand initially remains dormant. Only once the performer achieves the desired velocity on the right, does the left hand join in. Accuracy is of utmost importance here, Israel explains, but achieving this accuracy is now possible because, as part of applying the technique, the entire movement changes: *"You launch your hand from one position to another by letting the weight of the elbow lead. This gives the hand a projectile-like movement. You need to know exactly where you want to land, so your eyes need to take you there. You can compare it to basketball players who'll throw from very far and know exactly what will happen with the ball."* Although these considerations put what we tend to call muscle memory to good use, they are, in fact, the exact antithesis to it. Whereas in muscle memory, the brain simply reproduces patterns it has come to regard as desired, Bungarten's approach allows us to take a step back and, in the moment, consider our course of action. Or, as Fritz Kreisler once said: *"To rely on muscular habit, which so many of us do in technique, is indeed fatal. A little nervousness, a muscle bewildered and unable to direct itself, and where are you? Technique is truly a matter of the brain."* [8]

For the performer, this does not mean prioritising intellect over intuition. And it doesn't imply that neuroscience takes precedence over technique either. Science can improve how we realise our creative intentions but it cannot actually take us there. In our Zoom conversation, Israel, who identified himself as type 5 on the Enneagram of personalities – the "observer or investigator" – tells me he would ideally be able to achieve full finger independence, which would give him maximum expressivity. In practice, this is a goal which will remain forever unattainable: The fingers of our hands are moved by the ulnar nerve and at the wrist, it splits into two branches: One which controls our index- and middle finger, the other of which tends to the little and ring finger. We can learn to loosen this connection, but we will never be able to sever it completely.

The question remains whether we actually want to. Our limits are part of what makes us human and stretching towards, reaching, but ultimately remaining within these limits is what makes particularly the French lute repertoire of the renaissance so fascinating. It is not perfection that moves us as listeners, but our ambition-fuelled failure to ever fully achieve it. The same goes for this collection of songs without words, which mean the world to Israel and which he has laboured over for years. As mentioned in the beginning of this article, some goals are forever destined to remain ideals. But, it has to be said: He has come pretty close to achieving his on this occasion.



pas. Si donc ie ſuis receu d'vn air fauora-
ble dans voſtre Ciel; c'eſt ainſi que j'ap-
pelle voſtre Cour Sereniſſime, le Luth qui
chante maintenant ſi agreablement en
voſtre faueur de jeunes Amours, & de
doux Hymenées, ſe changeant ſoudain en
Trompette, ne fera retentir que des armes
& des trophées.

An excerpt from *Il Pastor Fido ou Le Berger Fidèle* (Bibliothèque municipale de Lyon)
Battista Guarini's play translated into French

[1] Menocal, María Rosa; Raymond P. Scheindlin; Michael Anthony Sells, eds. (2000), The Literature of Al-Andalus, Cambridge University Press

[2] www.hoasm.org/

[3] www9.plala.or.jp/edurbrow/PODinterview.html

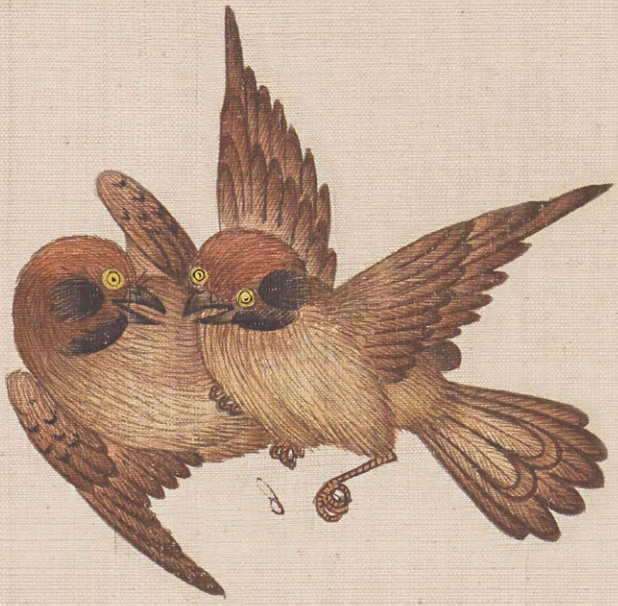
[4] conographieduluth.com/en/equivoque-v-the-riddle-of-the-lute-penis/

[5] William Carter: Liner Notes to Francesco Corbetta - La Guitarre Royale, Lin Records, 2004

[6] www.bruceduffie.com/odette2.html

[7] luteshop.co.uk/playing-polyphony-on-the-lute/

[8] www.violinschool.com/knowledgebase/visualisation/



Many of the pieces on this album are arrangements of polyphonic chansons.
They originally contained lyrics and were written with singers in mind.
Because of the close connection between these original lyrics, the instrumental arrangements and the performance, we have below included the lyrics in Middle French.
They are presented here the way they would have been printed in their time.
We would like to extend heartfelt thanks to Pascale Boquet for her insights and help in preparing these texts.

Pleurez mes yeux [1], [30]

Pleurez mes yeux, pour la dure deffense,
Qui rend l'amy et l'amye absentez,
Riez mon cueur, qui en si dure absence,
Croistre plus fort noz doux flammez sentez:

Et vous qui plus veoir ne nous consentez,
Puisque l'amour en est si vehemente,
Si m'en croyez avant que plus augmente,
La liberté vous nous rebaillerez:

Si prendra fin le mal qui nous tormente,
Et plus en vain ne vous travaillerez.

C'est mon amy [2]

C'est mon amy quoy qu'on en die
C'est mon amy et mon mignon
Si je luy ay presté mon nom
En doyj' estre banie?
Nenny car je l'ay trouvé bon
Je ne quiers autre vie.

Amy souffrés [6]

Amy, souffrés que je vous ayme
Et ne me tenés la rigueur
De me dire que vostre cueur
Porte pour moy douleur extreme.

Fortune laisse moy [7]

Fortune laisse moy la vie.
Puis que tu prins tous mes biens
Je te desclaire qui'ilz sont tiens.
Mets doncques fin ton envie.

Helas, ni'est point assouvye
De tourmentier moy et les mien
Qui ni'ont vers toy mes faict en riens?
M(ſ)est doncques fin ton envie.

Helas, je fusse bien ti'amye
Mais tu me traicte rudement
Et je te ayme parfaictement.
Par toy je fineray ma vie.

Il ne se trouve [10]

Il ne se trouve en amytié,
Rien plus contraire en ennemy,
Que vouloir partir par moytié,
Le bien et le mal d'amy,
Car il ne fault point de demy,
Ce qui à moy n'est pas myen,
J'estime à moy,cequi est sein,
De son mal tousjours je me deulx,
Elle s'esjouyst de mon bien,
Ainsi ce n'est qu'un de nous deux.

C'est grand plaisir [12]

C'est grand plaisir d'estre amoureux
Puis qu'on jouist de ses amours
Mais ceulx qui les ont à rébours
N'ont pas toujours le cueur joyeulx.

De trop penser [13]

De trop penser en amours et richesse
Pour ung plaisir on a mille douleurs;
Laissons d'amours la devise et couleurs,
Car le soucy passe toute lyesse.

Est il douleur cruelle [15]

Est il douleur cruelle,
Qui soit semblable à celle,
Qu'honneste amour maintenant me présente?
Faut-il que l'amour sage,
Ait si peu d'avantage,
Que l'oeil du cueur se sépare et absente?
O trop de connaissance,
O trop de souvenance,
De chose trop estimé et connue,
O loye dure et inique,
D'amour chaste et pudique,
Avecques trop de respects maintenue.

Dont vient cela [17]

Dont vient cela, belle, je vous supplie,
que plus à moi ne vous recommandez.
Tousjours serai de tristesse rempli
jusqu'à ce qu'au vrai me le (de)mande.
Je crois que plus d'amis ne demandez,
ou mauvais bruit sur moi on vous revèle,
ou vote cœur a fait nouvel amour.

Dolent départ [19]

Dolent départ du lieu tant fort aymé
Dont mon travail ne peult estre estimé.
Tu as mon cueur mis en prison si dure,
Que sans cesser, subjection m'y dure.

Ung gay bergier [26]

Ung gay bergier prioit une bergiere,
En luy faisant du jeu d'amours requeste:
"Allez", dict elle, "tirés vous arriere,
Vostre penser je treuve deshonneste:
Ne pensés pas que feroie tel deffault,
Par quoy cessez faire telle priere,
Car tu n'as pas la lance qui me fault."

Auprès de vous [27]

Auprès de vous secretement demeure
Mon pauvre cueur sans que nul le conforte
Et si languit pour la douleur que porte,
Puisque voulez qu'en ce tourment il meure.


6.

Israel Golani

Biography

Since graduating cum laude in Musicology from Tel-Aviv University, Israel Golani has become one of Europe's acclaimed lute, Baroque guitar and theorbo players. Israel has been featured on recordings of both renaissance and Baroque repertoire. His debut solo album, Raclerie Universelle, was released in 2013 and was the result of his passion for 17th-century French guitar repertoire. This led to a series of solo recitals in The Netherlands and Japan.

More recently, Israel has collaborated with renowned conductor Teodor Currentzis in creating basso-continuo accompaniments for Mozart's three Da Ponte operas as well as La Clemenza di Tito, all released on Sony Classical.

In the field of chamber music, Israel has performed with many leading ensembles and appeared at festivals all over the world. He has participated in several multidisciplinary projects, in collaboration with contemporary music ensemble VocaaLAB, dance company LeineRoebana and hip-hop group ISH.

He currently lives in The Netherlands.

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6-course lute after Georg Gerle, by Martin Shepherd, 2018 **[1] – [7] & [20] – [27]**
6-course lute after Georg Gerle, by Alfonso Marín, 2019 **[12] – [19]**
4-course guitar after Belchior Dias, by Alfonso Marín, 2017 **[8] – [11] & [28] – [30]**

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