DOUCE DAME JOLIE
GUILLAUME DE MACHAUT'S LAST AFFAIR

SUNDAY, MARCH 6, 2022 / 4PM
PICKMAN HALL AT LONGY SCHOOL OF MUSIC, CAMBRIDGE, MA

A Boston première! From the years of pandemic in medieval France, the bittersweet story of Machaut and his impossible romance with an admiring poetess.

IN-PERSON TICKETS: $25/$40/$60  ONLINE TICKETS: $20  STUDENTS: $10
TICKETS AT BOSTONCAMERATA.ORG
HODIE!

Uterus hodie virginis floruit    Aquitania, 12th c.

Today the belly of the virgin has flourished, and the passion did not overwhelm her as she conceived and became a mother, she who refrained from knowing the man by remaining a virgin. O wonderful birth. This flower of which the writings of David speak, as a bridegroom coming out of the royal brain stem, anointed the world with heavenly balm. O wonderful birth.

SPONSUS

(From the "Sponsus" miracle play, Aquitania, 12th c.)

Adest Sponsus
He is here, the bridegroom is at hand! Prepare for his coming, ye virgins!

Oiet Virgines
Hear ye virgins, you that are present, what I tell you. He is coming, the Bridegroom. Jesus the Savior is his name, therefore sleep not! He was born in Bethlehem, crucified, and rose from the dead, therefore sleep not! I Gabriel, say it unto you; therefore, sleep not!

Nos virgines
Alas, what shall we become? We have neglected the oil in our lamps. Sorrow and mourning, we have slept too long.

Amen dico
Verily, I say, I know you not. Begone, unfortunate ones, to be delivered to eternal pain.
**THE STORY**

**Angelus ad virginem - Gabriel fram heven-king**  
*England, 13th c.*  
*Instrumental*

*From the heavens came a new messenger, it was the angel Gabriel... He began well, and saluted here: ‘Ave Maria; you have been chosen among all women, and the fruit who came out of your womb will save the world’. The lady was disturbed and said: ‘How could this be, I know no man, neither old nor young’. The angel said: ‘Do not fear, you have found favor with God; he doesn’t want any other mother, but you’. The lady said: ‘I am his servant, since he is calling me’.*

**Dal ciel venne messo novello**  
*Italy, 14th c.*

**From the heavens came a new messenger, it was the angel Gabriel... He began well, and saluted here: ‘Ave Maria; you have been chosen among all women, and the fruit who came out of your womb will save the world’. The lady was disturbed and said: ‘How could this be, I know no man, neither old nor young’. The angel said: ‘Do not fear, you have found favor with God; he doesn’t want any other mother, but you’. The lady said: ‘I am his servant, since he is calling me’.*

**Sancta Maria graciae – Dou way, Robin**  
*England, 14th c.*

**UPPER VOICE:** Holy Mother of Grace, to whom Gabriel appeared, be with us.  
**LOWER VOICE:** Dou way, Robin, the child will weep.

**In seculum viellatoris**  
*France, 13th c.*  
*Instrumental*

*After our God descended from heaven To allow the kings to see Him, It was right that he would do them this grace. It was in Bethlehem When he was born of the Virgin Mary, And on the thirteenth day Three kings appeared, Who saw in the star, the coming of the King God.*

**Pois que dos reys nostre Senhor**  
*King Alfonso X “el Sabio”*

After our God descended from heaven To allow the kings to see Him, It was right that he would do them this grace. It was in Bethlehem When he was born of the Virgin Mary, And on the thirteenth day Three kings appeared, Who saw in the star, the coming of the King God.

After our God descended.....

It was from the islands of Saba and Tarsa Which are in the sea, and from Arabia, Where there are many lands to cross. But however far they might be, He made them arrive quickly to Bethlehem He, who has power on all things.  
**After our God descended.....

In the star, He showed them How he was King and God; That is why all of them brought Him presents from their treasures. The star guided them To the land of the Jews, Where Herod asked them: ‘Why are you here?’ After our God descended.....

They answered so: “In the star we saw that a very powerful king was born here Lord of the Jews and of all”. Herod said: “Listen to me I shall give you a charge: Go see him and come back here, So I can go and meet him as well”.  
**After our God descended...**
They went on their way at once and saw the start going rapidly before them, and followed it. And when it reached Bethlehem, it shone directly over where Jesus was lying.

After our God descended...

...in the arms of his sorrowing Mother. Then they gave him their gifts: gold, befitting kings; frankincense, which is spiritual; and myrrh, to prevent the body’s decay.

After our God descended....

**Heu, heu, heu**  
France, 12th c.

Alas, alas, alas, how I was rejoicing Before I saw these bodies deprived of life Until I was shaken By the sight of these entrails strewn about, Oh, how these children will make me cry without end. Oh pain! Oh joy! Reduced to the silence of mothers and fathers! Let forth torrents of tears! Add these to affliction! Cry for the flowers of Judea And the pain of your country.

**English Dance**  
England, 13th c.

Instrumental

**Nolite timere**  
Normandy, 13th c.

Be not afraid, for behold, I bring to you tidings of great joy, which shall be unto all people; for unto you is born this day in the city of David, the Savior of the world. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, and lying in a manger. Glory be to God in the highest, and on earth let there be peace to men of good will.

**Quem vidistis Pastores?**  
Chant

Whom did you see, shepherds, say, tell us, who has appeared? We saw the child new-born and choirs of angels praising the Lord, alleluia.

**Salve, virgo singularis**  
France, 13th c.

Hail, wondrous virgin. Let us now adore God incarnate.

**BENEDICAT DOMINO**

**Por nos virgen madre**  
King Alfonso X "el Sabio"

For us, virgin Mother, pray to your son and friend, Jesus Christ.

**Hodie Christus natus est**  
Chant

Today, Christ is born; today, a Savior appears; today, angels and archangels rejoice, saying, “Glory be to God in the highest, Alleluia.”

**Campanis cum cymbalis/Honoremus Dominam**  
England, 14th c.

TRIPLUM: With bells and cymbals, Let the whole choir of mankind, praise the Lord with lyres and psALTERIES, let us praise the Lord of heaven.

DUPLUM: Let us honour the Lady, worthy of the court of heaven, chosen to be the royal mother of the King’s glory, Let there be always jubilation, for the Mother after the son, and devoted prayer for those in weakness.

**Gregis pastor**  
Aquitania, 12th c.

Tityrus, shepherd of the flock, herds asses too; he is a shepherd and an ass himself. Ah, ah, Tityrus has invited us to a rich feast. Croziers and officials and satyrs attend the feast given in honor of Tityrus. Ah, ah...

Praises indeed to Tityrus with melodies on instruments and the resounding drum. Ah, ah...

Now all of us give thanks to shepherd Tityrus and bless the Lord!

**THE BOSTON CAMERATA**

Anne Azéma

Camilla Parias  
VOICE, HURDY GURDY, BELLS, DIRECTION

Deborah Rentz-Moore  
VOICE

Allison Monroe  
VIELLE, VOICE

Christa Patton  
HARP, WINDS

Full original texts and translations of this program are available on our website. Our readings are excerpted from King James Bible.
The deepest Christmas message, of good tidings and of peace on earth, is joyful. But regrettably, in modern times, the social pressures around the season, made ever more intense by the strictures of the consumer society and our pandemic times, can lead to a sense of forced and inauthentic celebration. Was the Christmas holiday in earlier times more organic, and less stressful? None of us were there to bear witness; but the magnificent seasonal music of the Middle Ages would at least suggest that something profound and eternal accompanied that time of year.

The season was never, however, entirely pacific and serene. In Christ’s advent there is a measure of fear and anxiety. This waiting period is given musical and gestural form in the liturgical drama “Sponsus.” The medieval persona of the Bridegroom, supreme Judge who will arrive at the moment known only to Him, selecting those chosen to receive salvation and rejecting those who are not ready to follow, is indeed intended to make the believer tremble (“Amen dico”). As the angel Gabriel warns (“Oiet virgines”) we need to remain vigilant, and we must not fall asleep. Both performers and audience understand what is at stake: the salvation of the human soul, or its damnation.

The season’s joy flows from the hope of redemption and eternal peace (“Dominus veniet”), of desire for light (“Lux refuglet”). Above all, it was nourished by the presence of Mary, the loving mother, the advocate next to God for suffering humanity, and even an object of amorous desire. Others may discuss and re-discuss the theological question of her virginity. We as musicians, however, are obliged to honor the unique and hopeful place she holds in twelfth and thirteenth century art, poetry, and song, as we construct this program of medieval music for Christmas.

The works we present to you today are drawn from different sources, varied both in style and geographical origin. The plethora of available material means that this particular program represents only one possibility, among a myriad of others. In any case, Christmas is a moment when different tastes and manners come together, and, when tongues loosen, so that different languages can be heard, macaronically, in the same piece – Latin and medieval Provençal, for example. The art of storytelling becomes important, staged in a real space as in the “Sponsus” play, or in the mind’s eye and ear, in “Dal ciel vene messo novello”, or in “Por que dos reyes”.

At the root of all this varied creation is the liturgical song of the Church, even though this body of song in Latin could and did vary from region to region. Liturgical chant provided the backbone and the musical grammar of medieval musical creation. Progressively, medieval music will take on other stylistic aspects, thus giving birth to other forms and other kinds of discourse.

The Aquitanian polyphonic works from the South of France (“Verbum Patris Humanatur”) are prime examples of these new developments. These works, on the surface quite simple, are in fact full of energy, and very innovative. In “Lux refuglet,” a virtuosic and energetic composition, the upper part dialogues with the lower line, which in turn, becomes dynamic and active. The exuberant polyphony of the processional “Gregis Pastor” evokes a spontaneous improvisation, one that some scribe had thought good enough to be written down. With such happy song we are far from the severe and terrifying vision of Christ the Judge.

Other polyphonic songs you will hear are soft and tender, via the sweetening presence of thirds, much appreciated in the British Isles: “Veine pleine de duçur;” for instance, is an English piece despite its French text. Some pieces appear to invoke a different ethos, of which we know very little, that of medieval popular and folk music. When taken at a rapid clip, as we do, “Edi be thu, heven queene,” a melodic tenor line with simple accompanying second part, appears to evoke a dance on the village square more than a monastic meditation.

From the Iberian peninsula, and the court of King Alfonso X, “The Wise One,” comes a large collection of sacred songs, all in honor of the Virgin. The cantiga, “Por Nos Virgen Madre,” whose melody is derived from a Galician/Portuguese love song, describes the deep bonds of love among the Virgin, her Son, and his Father. Through the repetitions and subtle modifications of the short phrases, we experience a moving moment of prayer.

These works come down to us with the singing lines and texts notated. Concerning the possible participation of instruments in this repertoire, we know, simultaneously, quite a bit – and almost nothing. From medieval literary and visual sources we know that, outside of the church liturgy, some singing was preluded, accompanied, sustained, and commented on by instrumental playing. A handful of purely instrumental pieces have been preserved, but apart from their structure, almost everything needs to be imagined concerning their interpretation.

Together, singer and instrumentalist of today imagine what might have been. We are, of course, products of our own time and place. But by embracing the eternal freshness and energy of these repertoires, so distant from us in time, we discover the constancy, across the centuries, of human emotion, and we re-experience, as new, a profound joy. Nova gaudia! Merry Christmas!

ANNE AZÉMA
TRANSLATION JOEL COHEN, DECEMBER 2021
ABOUT THIS PROGRAM

The roots of this production go back to 1974–75, when the Boston Camerata and its director (now Director Emeritus) Joel Cohen performed in concert and then recorded, for the Nonesuch label, a new production entitled A Medieval Christmas. That vinyl LP quickly became a best seller, confirming Camerata's status as a leading ensemble in the early music world. In the years following, the program remained in Camerata's repertoire, touring extensively in North America and Europe, including one particular appearance at a festival in the Languedoc. There, Camerata's present director, Anne Azéma, still a student and aspiring professional, first succumbed as an audience member to the charm of the repertoire, and in particular of the Aquitanian polyphonic pieces! Later, as a Camerata singer, she performed this program many times, as, over the course of the years, it has been re-imagined, augmented, and reevaluated.

We propose to you now a new version of A Medieval Christmas, quite different in many ways from the 1970s production, but, with its pluri-disciplinarity and diversity of sources, still close to the original in its underlying spirit. Three female voice and two instrumentalists, each with many years of experience performing medieval music, place themselves at the service of these works. This five-person core group has recently recorded the program and presented it in concert on the East and West coasts of the United-States, and in Canada.

BRING HOME A MEDIEVAL CHRISTMAS

A Medieval Christmas
Hodie Christus Natus Est
CD now available.

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 vigorously functioning up to the present day.

But length of service, by itself is not sufficient to account for Camerata's preeminence, nor are its numerous distinctions including the American Critics' Circle Award, grants from the National Endowment for the Arts, residencies at the Massachusetts Institute of Technology and the University of Tennessee, and the Grand Prix du Disque. The Boston Camerata has achieved its eminence in large part because of its willingness to approach, with consistent success, many kinds of historical repertoires from many centuries, from the early Middle Ages to the nineteenth century, and from many places and cultures, stretching from the Middle East to early New England, with numerous intermediate stops in Renaissance and Baroque Europe and Latin America. Directed from 1969 to 2009 by Joel Cohen, and from 2009 to the present day by Anne Azéma, the Boston Camerata has continued to create, over more than a half-century of activity, a 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 productions regularly combine dramatic flair with a certain humane, overarching perspective on the role music has played in (wo) mankind's search for meaning and fulfillment. Camerata's signature approach, as embodied in its touring, pedagogy, and media projects, has won the ensemble many listeners and followers on five continents as the ensemble presents new projects while maintaining in active repertoire many of its historic achievements.

Camerata's diary in recent seasons has reflected intense activity. Borrowed Light, a music and dance production in collaboration with the Tero Saarinen Company of Helsinki, Finland, toured extensively, with over eighty performances from 2004 to 2015 in the United States (Brooklyn Academy, Jacob's Pillow Festival), Europe, (France, Germany, Italy, Belgium, Scandinavia, Netherlands)
the United Kingdom, and Australasia (Australia and New Zealand). The film of this production has been seen over twenty times on European cable television in 2018, 2019, and 2020. The ensemble has appeared in concert at the Théâtre de la Ville, Paris (2015), the Alcântara Festival in Brasil (2016), The Metropolitan Museum The Cloisters (2017), Rockefeller Chapel Chicago (2018), La Philharmonie de Paris (2018). Anne Azéma’s innovative staged productions include The Night’s Tale, narrating a medieval tournament in France, which was first presented in France and Luxembourg (2007), then performed in Boston to great acclaim (2016), with further touring in 2017 and 2018 (Switzerland, Holland, France), and in the US in 2020. 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, continuing in 2017, 2018, 2020. Collaborations with local choirs (both children and adults) and with young professionals-in-training in both Europe and the United States continue to be a distinctive feature of the company (2016–2020 touring seasons).

Two new media projects were released in 2019: Treasures of Devotion: European Spiritual Song ca 1500 (Music & Arts -Naxos); and Free America! Early Songs of Revolt and Rebellion, which renews a collaboration of the ensemble with Harmonia Mundi. In late 2020, Camerata’s 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. A new Harmonia Mundi project, A Medieval Christmas – Hodie Christus Natus Est, was just issued in late October.

THE BOSTON CAMERATA IS REPRESENTED BY SETH COOPER ARTS FOR TOURING. SETHCOOPER.ARTS@GMAIL.COM

SPECIAL THANKS
Mr. Arnaud Mentré, Consul General of France in Boston, & Ms. Caroline Guény-Mentré
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THE ARTISTS

ANNE AZÉMA
VOICE, HURDY GURDY, BELLS, DIRECTOR
French-born vocalist, scholar and stage director
Anne Azéma has been intensely engaged since her student days with the song repertoire of the Middle Ages. She is also widely admired for her creative skill in building and directing complete musical productions of varied styles and periods. We’ll Be There!, premiered by the Camerata in November, is the seventeenth original program she has led since assuming the directorship of The Boston Camerata in 2008.

Anne Azéma has broadened the ensemble’s vision to include widely praised music theater productions. Her 2007 music theater creation (The Night’s Tale – Le Tournoi de Chauvency), based on a 14th-century French narrative, is in continued demand. In November 2014, she edited, directed and staged The Play of Daniel to critical and public acclaim; the production was successfully reprised in 2017, 2018 and 2020. In late 2020, in the midst of the pandemic, her trailblazing, made-for-streaming production of Henry Purcell’s Dido and Aeneas earned international attention as it was viewed by music lovers on five continents.

Recent Camerata recordings under her leadership include Treasures of Devotion (2018) for Music and Arts, Free America! (2019) for Harmonia Mundi, and the just-released A Medieval Christmas: Hodie Christus Natus Est, also on Harmonia Mundi.

Ms. Azéma’s activity as a recitalist has led her to create four solo CD recordings, and to present her original programs of medieval solo song to audiences in North and South America, Europe, the Middle East and Asia. She is currently collaborating intensively with a Canadian software company on a bilingual, medieval-themed video game for the international market.

Among Anne Azéma’s teaching activities are master classes, seminars, and residencies at conservatories and universities here and abroad (NYU, Harvard, MIT, Brandeis, Boston University, Schola Cantorum Baselm Cini Foundation). She has contributed articles to scholarly and general audience publications. She is currently a faculty member at the Longy School of Music of Bard College, which is a co-producer of today’s program. Ms. Azéma was the Robert M. Trotter Distinguished Visiting Professor at the University of Oregon Eugene in 2012 and again in 2020. Ms. Azéma was a co-recipient of the Grand Prix du Disque, the Edison Prize and is a Chevalier des Arts et des Lettres of the French Republic.
ALLISON MONROE
VIELLE, VOICE
Allison Monroe performs on vielle, rebec, medieval harp, violin, viola, and sings with such ensembles as the Newberry Consort, Les Délices, Alkemie, Apollo’s Fire, Atlanta Baroque Orchestra, Seattle Baroque Orchestra, and the Washington Bach Consort. She directs the Collegium Musicum at Case Western Reserve University, from which she also holds a D.M.A. in Historical Performance Practice. Allison won Early Music America’s 2017 Barbara Thornton Memorial Scholarship. Her research interests include medieval song accompaniment, self-accompaniment, and early seventeenth-century violin bands. She is also a co-founder of Trobár, a small band of voices and instruments dedicated to bringing medieval music to modern audiences.

CAMILA PARIAS
VOICE
Colombia native Camila Parias, a regular collaborator with the Boston Camerata, is also a frequent soloist with La Donna Musicale and a core member of the Choir of the Church of the Advent, Handel+Haydn Society, and The Broken Consort. In recent seasons she appeared with Rumberroco, a group focusing on Latin American and Baroque music. Her international appearances include solo performances with Colombian chorus La Escala throughout Italy, France, and Spain, and touring Europe with the Camerata in Borrowed Light. She can be heard on Camerata’s most recent CDs, Free America! and A Medieval Christmas – Hodie Christus Natus Est. She holds a B.M. in Vocal Performance from the Pontificia Universidad Javeriana and a M.M. in Early Music Performance from the Longy School of Music of Bard College.

CHRISTA PATTON
HARP & WINDS
Christa Patton, historical harpist and early wind specialist, has performed throughout the Americas, Europe, and Japan with many of today’s premier early music ensembles including Piffaro the Renaissance Band, The King’s Noyse, Folger Consort, Newberry Consort, Apollo’s Fire, Parthenia and ARTEK. As a baroque harpist specializing in 17th century opera, Christa has performed with New York City Opera, Wolf Trap Opera, Tafelmusik. She is presently on the faculty of Rutgers University and the Graduate Center at CUNY. She is also musical director of the Baroque Opera Workshop at Queens College, specializing in the works of early 17th century composers.

DEBORAH RENTZ-MOORE
VOICE
Deborah Rentz-Moore has been performing with the Camerata for over twenty years. She also performs frequently with Emmanuel Music and Aston Magna. She has appeared at Lincoln Center, the Paris Philharmonie, Utrecht Early Music Festival, Prague Spring Festival, and Tanglewood. Her recordings on Musica Omnia and Harmonia Mundi span genres from early to 21st-century works. She is featured in video with The Boston Camerata, Voices of Music, Emmanuel Music and the University of New Hampshire, where she is a Resident Artist. Ms. Rentz-Moore solos on the Camerata’s acclaimed Free America! recording and the new release, Hodie Christus Natus Est.

JEFFREY MEANS
AUDIO & VIDEO ENGINEER
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.

THE MUSICIANS, STAFF, AND BOARD OF THE BOSTON CAMERATA WISH ALL OF OUR PATRONS A HAPPY, PEACEFUL, AND MUSIC-FILLED HOLIDAY SEASON!
In early November, I had the inexpressible pleasure of sitting down for the first live Boston Camerata concert in almost two years. *We’ll be There!* was a joyful and emotional exploration of early American music. In so many ways, it represented the best of the Camerata; it was full of beautiful and compelling works. Beyond the immediate pleasure of the sounds, our Artistic Director Anne Azema explored connections between cultures, bringing the early music roots of American song forward into a present-day context.

Music for the Boston Camerata is not just a reproduction of past repertoire. We know that it’s impossible to experience the music in exactly the same way as our predecessors did. Even as we carefully research historical context and early performance practice, our music lives in the present, and is melded with our current experience. The Camerata and Artistic Director Anne Azéma have embraced this dual challenge with original programs, bringing new life and insight into our musical experience. Theirs is indeed a mission well worth supporting.

So we turn to you, our supporters, once again. You are the people that understand that our stressful world needs these moments of beauty and reflection. We need thoughtful and restorative art! It will not be done for us. We, who care, must make it happen.

Sincerely,

Gerry Flanagan
BOARD PRESIDENT, THE BOSTON CAMERATA

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Gifts from Camerata supporters are vitally important in researching, preparing, performing and now digitally producing its musical programs. Visit bostoncamerata.org or scan the QR code.

GIVE THE GIFT OF A VIRTUAL PERFORMANCE
This season’s programs will be available for on-demand streaming a few days after the live event. 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 at bostoncamerata.org or by scanning the QR code.

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!

VOLUNTEER YOUR TIME
As we re-open for live, in-person concerts, the Camerata once again welcomes volunteers. We offer volunteer opportunities in such areas as ushering or 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.

BECOME A CAMERATA CONSULTANT
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.