



PLEASE JOIN US THIS DECEMBER
TO CELEBRATE THE SEASON

A MEDIEVAL CHRISTMAS: HODIE CHRISTUS NATUS EST

SATURDAY, DECEMBER 3, 2022 / 4PM
First Parish Church, Newbury, MA

SUNDAY, DECEMBER 4, 2022 / 4PM
Old South Church, Boston, MA

Back by popular demand! Transcendent Christmas music, featuring
a superb all-female ensemble of voices and instruments.

CAROLS AT MIDNIGHT

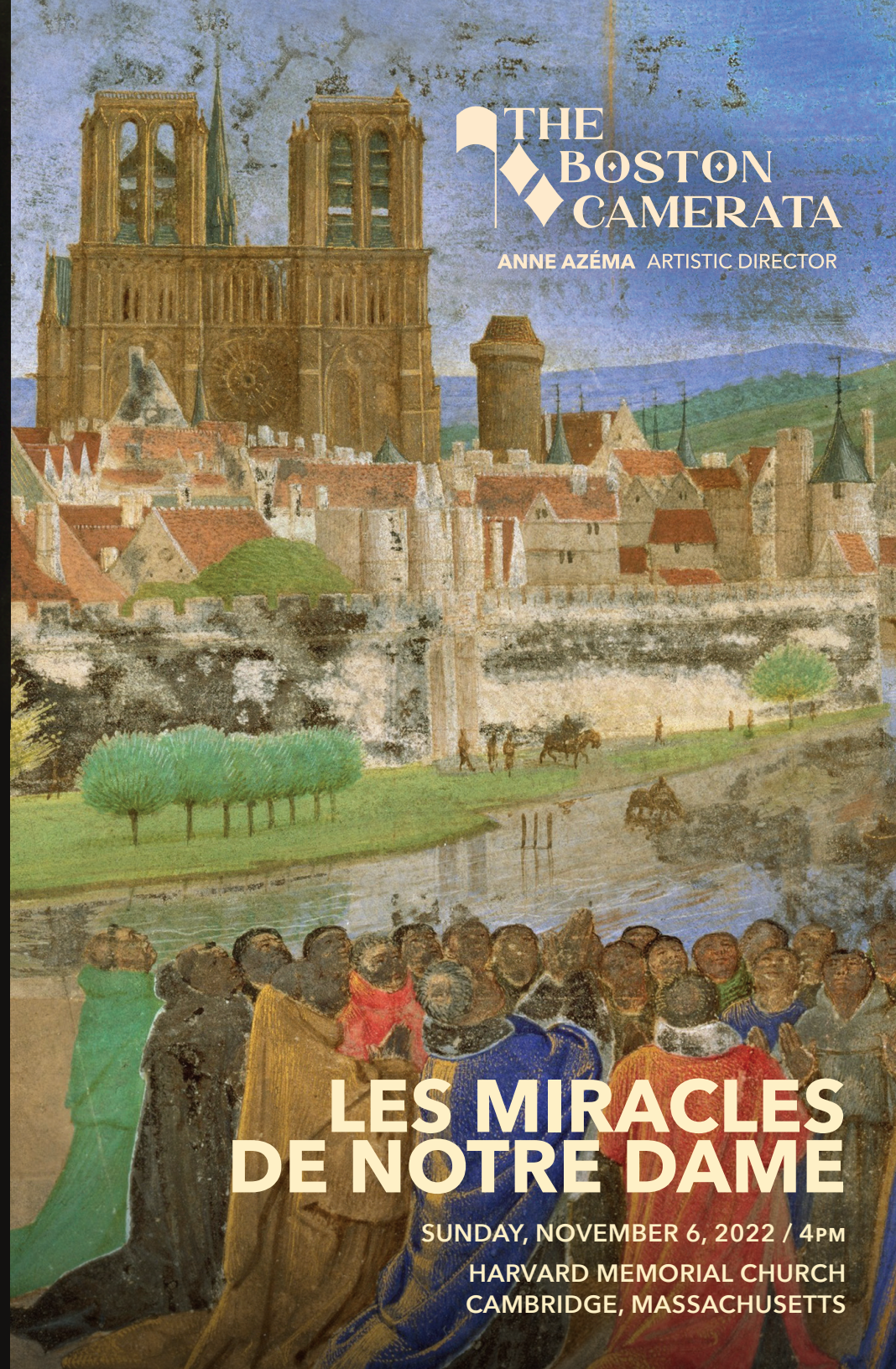
THURSDAY, DECEMBER 22, 2022 / 7PM
First Church - Congregational, Cambridge, MA

Renaissance and Baroque Christmas music centered around a
performance of Marc-Antoine Charpentier's *Messe de Minuit*.

TICKETS ON SALE NOW! [BOSTONCAMERATA.ORG](https://bostoncamerata.org)

ABOVE: *The Newborn Child* ca.1645-1648. Georges de La Tour. Museum of Fine Arts of Rennes, France

COVER IMAGE: *The Right Hand of God Protecting the Faithful against the Demons*
ca.1452-1460. Jean Fouquet French. The MET.



THE
BOSTON
CAMERATA

ANNE AZÉMA ARTISTIC DIRECTOR

LES MIRACLES DE NOTRE DAME

SUNDAY, NOVEMBER 6, 2022 / 4PM

HARVARD MEMORIAL CHURCH
CAMBRIDGE, MASSACHUSETTS

THE BOSTON CAMERATA

ANNE AZÉMA ARTISTIC DIRECTOR

PRESENTS

LES MIRACLES DE NOTRE DAME



Scan QR code for full
original texts & translations.

INTROIT: TO THE BEAUTIFUL ONE

Ma vielle

Gauthier de Coincy (1177-1236)

My vielle wants to play a great tune of the beauty who is esteemed by all, and through whom, a long time ago, God agreed to become human. Cleric or layman, whoever want to remove the bitterness of one's soul, must call upon Our Lady, night and day. New Rose, lily, hawthorn: whoever praises you, loving and serving you with an honest heart, has truly found the way to heaven. Gate of paradise, bridge and path to heaven, spring of honey, pool and spring of sweetness, protect us all from hell. Sweet Lady, pray without delay to your sweet son, may he grant us life in terra viventium (in the land of the living). Amen

THE VOICE OF SUPPLICATION

Lamentations of Jeremiah

Gregorian

How doth the city sit solitary, that was full of people! How is she become as a widow! She that was great among the nations, and princess among the provinces, how is she become tributary! She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies. All her people sigh, they seek bread; they have given their pleasant things for meat to relieve the soul: Jerusalem, Jerusalem, return to the Lord!

De Profundis clamavit

Gregorian

Out of the depths I cry to you, Oh Lord, hear my voice. Let your ears be attentive to the voice of my supplication (Psalm 130).

DO NOT FEAR!

Libera me, domine

Gregorian

Deliver me, O Lord, from death eternal on that fearful day, When the heavens and the earth shall be moved, When thou shalt come to judge the world by fire. I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath, When the heavens and the earth shall be moved. That day, day of wrath, calamity and misery, day of great and exceeding bitterness. When thou shalt come to judge the world by fire. Rest eternal grant unto them, O Lord: and let light perpetual shine upon them.

Judea et Jerusalem

Gregorian

Judea and Jerusalem, do not fear: tomorrow you will go forth and the Lord will be with you, alleluia.

Judea et Jerusalem

Notre Dame School, Léonin? (12th c)

Judea and Jerusalem, do not fear: tomorrow you will go forth and the Lord will be with you, alleluia.

THE HEAVENLY DEW

Et honore virginali

Anonymous (12th c)

*In honor of the virgin birth of an everlasting Son, O, O, O.
Rejoicing in this news, we say, O, O, O.*

Gedeonis area

MUSIC: Anonymous ? (13th c)

The flower of Gideon is wet with the heavenly dew, and the flames of the burning bush burn without heat. The earthen vase produces a seed from a seed, golden light! The grain comes from rye grass, the olive from the olive tree, and the water, from a rock.

Beata viscera

MUSIC: Pérotin (late 12th c)

TEXT: Philip the Chancellor

Blessed womb of the Virgin Mary, at whose breast the king of eminent name, concealing, under altered guise, the force of divine nature, has sealed a pact of God and Man. O astonishing novelty and unaccustomed joy of a mother still pure after childbirth. Mortal sight cannot endure to behold in its radiance the sun, unconcealed, as he rises forth, pure. Let the womb of the Mother, enlightened by the sun, contain the pure as it sleeps. O astonishing novelty and unaccustomed joy of a mother still pure after childbirth.

FLOWER OF PARADISE

Estampie on L'autrier Jour

Anonymous (13th c) – Shira Kammen

Plus bele que flor / Quant revient / L'autrier jour / Flos filius

Anonymous (13th c)

The one before whom I bow is, in my opinion, more beautiful than a flower. As long as I shall live, in truth, nobody else will have the pleasure of my love, than this flower who grows in Paradise. She is mother to our Lord. The return of the leaves and the flowers mark the return of summer. God, love has always been courteous and sweet to me. The other day, I took a short cut. I entered in an orchard to pick up flowers, and there, met a beautiful lady. She was happy and singing with feeling: 'I have love! What will I do with it? It is the end, whatever they say, I shall love!'

Dou très douz nom a la virge Marie

Thibaut de Champagne (1201-1253)

Of the most sweet name of the Virgin Mary, I will explain the five letters clearly: M.A.R.I.A. M is for our souls [âMes, in French]; A comes first in the alphabet, and first, you must pray to the Lady: R comes next, as our Lord, who will judge us, was Really incarnate in her body; I – indeed, is all straight, like her most beautiful body; A is like a cry, as we complain, and ask her to intercede for us. Let us implore her mercy with the sweet greeting that begins "Ave, Maria." May God protect us from all misfortune!

Danse on Musa Venit Carmine

Thibaut de Champagne – Shira Kammen

Post partum virgo / Ave regina / Propter veritatem

Anonymous (13th c)

After the birth, you remained a virgin. Mary. In giving birth to a son, to whom you are daughter, you have overcome nature. We pray you, be kind to us, Mother of Christ. Hail, Queen of glory and mirror of angels.

IN THE FLOWER OF YOUTH, LIFE ON THE RIVE GAUCHE

Dum juvenus floruit

TEXT: Anonymous (13th c)

MUSIC: Carmina Burana (13th c)

While youth flowered, I could do whatever pleased me, to run about at will and give myself to the pleasures of the flesh. But the state of manhood does not allow one to lead such a life; those familiar ways are annulled. The spirit of the age said, "Nothing is to be ruled out;" and it has given me everything for my pleasures. I want to be prudent, to abstain from what I have done in the past, to dedicate myself to serious things, and to redeem with my virtues my former sins.

Vita perdit**Pierre de Blois (ca. 1135 - ca. 1204)**

Formerly, I gave myself over to depravity, breaking my vows. Now, in the evening of life, I choose to correct the errors of my youth. To correctly distinguish good from evil, I must not deceive myself. I cannot reap virtue's prize while I am doing wrong. I am not a dupe of the crooked path; I am not addicted to unnatural acts. Get yourself a floozy, so that you don't go in for perverted sex! The swill of pigs could not assuage my hunger. But the Scriptures advised me to choose the way of goodness. I deserve no better than death if (like a dog) I return to my own vomit. I shall deserve reprimand if I serve the filth of evil. I shall leave the old path, refusing to tread the devious byways of Venus. It's better to take the royal road; he who cedes to another sinks in mud. Therefore may I find, through God's mercy, pardon for my sins. Since Thou alone can spare me, Lord, have pity on me!

Ad cor tuum revertere
TEXT: Philip the Chancellor
MUSIC: Carmina Burana

Return to your heart, you man of miserable state. Why do you spurn life? Why do you dedicate yourself to sin? Why do you indulge in evil?... Consider how hard this life is, like another death. Why do you not rid yourself of sin, since the hour of your death is unknown to you? If you come to the Bridegroom with an empty lamp, you are like a foolish virgin. Therefore, sleep not, but keep a vigil for the Lord when he knocks!

Fas et nefas ambulat
TEXT: Gautier de Châtillon (1135-1180)
MUSIC: Carmina Burana

Right and wrong go walking, almost in step together, and virtue must take care to stay halfway between two vices. As Cato says, "Walk with the good," and consider who is worthy of your gifts. Be friendly and smooth towards everyone, but be careful to discern the grain among the chaff; misplaced charity is no virtue. You can give properly only when you know who I really am, from the inside. If you wisely sift the wheat from the chaff, your donation will buy fame. I glory in you, for you are loaded with wealth!

Entre Adam et Hanikel (text)**Adam de la Halle ? (?-1288)****Quant je le voi / Bon vin doit l'en a li tirer / Cis chans veut boire****Anonymous (early 14th c)**

When I see it clearly in the glass, I am completely in agreement and then sing out heartily, this song needs a drink. / Good wine must one draw to oneself, and kick the bad one out, the companions must sing. / This song is for drinking!

BONUM EST CONFIDERE**Bonum est confidere****Philip the Chancellor**

It is good to trust in the Lord of Lords; it is good to place our trust in the object of our hope. They deceive themselves, who trust in the power of kings, and they exclude themselves from the court of the Most High. Follow the ways of righteousness, study improvement, earn your bread through the sweat of your brow.

Nisi Dominus aedificaverit domum**Gregorian**

Except the Lord build the house, they labour in vain that build it: except the Lord keep the city, the watchman waketh but in vain. It is vain for you to rise up early, to sit up late, to eat the bread of sorrows: for so he giveth his beloved sleep. Lo, children are a heritage of the Lord: and the fruit of the womb is his reward. As arrows are in the hand of a mighty man; so are children of the youth. Happy is the man that hath his quiver full of them: they shall not be ashamed, but they shall speak with the enemies in the gate.

Virgo gemma virginum**Anonymous (12th c)**

Virgin, jewel of virgins, bright star of the sea, surpassing the sun's light, shining pearl, Daughter of Jerusalem most pure, hail, Mother of God. O love immeasurable in holiness, the choir of angels praise you over the skies. We beg that you may hear our prayers.

Benedicamus Domino**Anonymous, Notre Dame School (12th c)**

Let us bless the Lord.

RECESSIONAL**Ave Maria****Gregorian**

Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.



THE BOSTON CAMERATA

ANNE AZÉMA ARTISTIC DIRECTOR

LES MIRACLES DE NOTRE DAME

Anne Azéma

VOICE, HURDY-GURDY, BELLS, DIRECTION

Michael Barrett, Camila Parias, Corey Dalton Hart

Craig Juricka, Deborah Rentz-Moore, Luke Scott

VOICE

Shira Kammen

VIELLE & HARP

WITH

The Ferris Choral Fellows of Harvard University

Edward Elwyn Jones DIRECTOR

SOPRANOS

Maliya Ellis

Isabella Meyer

Sophie Choate

Nicole Newell

Peggy Yin

ALTOS

Rosie Du

Inés Hynett

Ari Cheriyan

Sonja Johnson-Yu

TENORS

Fahim Ahmed

Arhan Kumar

Ian Chan

Isaac Kim

BASSES

Soren Choi

Luis Pabón Rico

Judah Lampkin

Christopher Ong

Longy School of Music of Bard College Vocal Ensemble

Anne Azéma DIRECTOR

Kristine Caswelch

Edward Coughlin

Anthony Epum

Mona Majid

Cannon McClure

Huong Nguyen

Ambrose Philipek

Regina Stroncek

Dagny von Mering Crowley

SPECIAL THANKS TO

Prof. Caroline Bruzelius, Emerita Duke University

Prof. Tom Forrest Kelly, Emeritus Harvard University

Joel Cohen, Music Director Emeritus

Annick Lapôtre, Board Member

THE MIRACLES OF NOTRE DAME PROGRAM NOTES

On that sombre day in 2019 the entire planet was a horrified witness: on Twitter, on YouTube, or right there by the quais of the Seine, where Parisians knelt and wept silently, or sang hymns. In real time, we saw the cathedral spire crumble in flames, we all feared that the mighty building, with its two towers rising to heaven, a structure medieval but also romantic and somehow eternal, might be lost forever.

Thankfully, Notre Dame, though severely damaged, remains standing on the Ile de la Cité. From the start, it was built to impress, to inspire awe. From the start, as construction got underway during the twelfth century, eyes turned towards Paris, and our minds and eyes remain there, centuries later.

But not eyes alone; if the structure of the cathedral was widely admired and emulated, the structures of musical sound as practiced within its walls helped change forever the compositional and performance practices of Western Europe. They remain, as well, a source of inspiration today.

At the heart of Notre Dame music was liturgical, “Gregorian” chant. Yet the singers of the cathedral moved far beyond the monastic simplicity of the underlying chant melodies. New and elaborate structures were created, and florid, rhythmicized countermelodies evolved, encouraging solo voices (one, two, or three) to weave their decorations, distending and often dissembling the underlying liturgical melody (*Judea et Jerusalem*). The suspension of “normal” plainchant temporality creates, at least to our ears, another kind of mental and corporeal rhythm, a heightened spirituality, much as the vaults of the church architecture draw our eyes upward, towards the heavens.

A few names coming down to us via the medieval theorist we have named “Anonymous IV” have been cited as masters of this new and daring style. “Leonin (and several others), Perotin (and his predecessors) and others,” are named. Their lives and specific achievements are otherwise unknown to us. They were leaders among a specialized, collaborative guild, mostly untenured, comparable in many ways to larger churches of our own day who maintain a regular musical program. This extraordinary group was, as we understand it, financially insecure even if musically gifted. Their employment terminated each year in late June, at Saint Jean, and they needed to be re-hired each fall. At least some of them had a reputation for raucous misbehavior, sexual and otherwise, and were apparently available for hire outside of their cathedral duties. This ebullient, all-too-human guild created a unique, magnificent anthology of heaven-storming sacred works. It was probably, as well, at the origin of other recreational pieces (sometimes including popularizing, dance-related French texts) derived from church practice, but separate from the liturgy (*Plus belle que flor*).

THE MIRACLES OF NOTRE DAME

PROGRAM NOTES CONTINUED...

Within the church walls, and without, devotion was intense around Our Lady – woman, virgin, mother, divine intercessor for fallen mankind. Her place was central in liturgy, art, and music, and we share with you a number of beautiful works dedicated to her, from monastic orders (*Ma vielle*), from courtly milieu (*Dou très doux nom*), from the liturgy itself (*Virgo gemma virginum*), and intended for various publics. Paris was the center of musical creation, but other nearby regions – Vic sur Aisne, Reims, Beauvais – were also rich in Marian music, in composing churchmen, aristocrats, and minstrels – and in corresponding architecture as well.

Yet another world takes shape during these decades. On the left bank of the Seine, a few hundred yards from the great cathedral, the Sorbonne exerts its intellectual and moral authority. Was the musical style blossoming under the cathedral vaults also taught at the university? We do not know the answer. The science of *musica* was, however, part of the Sorbonne curriculum, taught by masters/*magister* who also had their place in the bosom of the church. The Sorbonne masters also propagated moral teaching, recalling to the dissipated young clerks under their purview the virtues of Christian life, citing Cato to “walk with the good.” A student's glass (or two) at a Left Bank tavern was scarcely to be remarked on, but wastrel clerks must renounce the excesses of youth (*Dum juvenus floruit*) and the shameful sins of the flesh (*Vita perdit*), and fallen Man must be exhorted to return to the straight and narrow path (*Ad cor tuum revertere*).

Notre Dame in the twelfth century was a construction site; it was such at many points across the centuries, and it is so once again today. Is there a miracle at work? Our own humble challenge is to re-imagine the sounds that accompanied the creation of the great church, emerging, like the stone walls and vaults, from the indomitable force of the human spirit, spreading beyond the church walls to Paris and the human realm. It is our joy – Camerata singers and instrumentalists, along with esteemed student collaborators – to share with you the profound beauty of these works, at once, like the cathedral, medieval and yet transcending time.

ANNE AZÉMA
OCTOBER 2022

TRANSLATED BY JOEL COHEN



ANNE AZÉMA
ARTISTIC
DIRECTOR

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 2008 by Joel Cohen, and from 2008 to the present day by Anne Azéma, the Boston Camerata has continued to create, over more than a half-century of activity, a 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 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

THE BOSTON CAMERATA

CONTINUED...

Festival), Europe, (France, Germany, Italy, Belgium, Scandinavia, Netherlands) the United Kingdom, and Australasia (Australia and New Zealand). The film of this production has been broadcast 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), St Mark's Cathedral Seattle (2020). 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* (première 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, early 2020. In late 2020, in the midst of the pandemic, Azéma's 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. This production will tour live in the US in the Spring of 2023.

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 (2016–2022 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. After the success of *Dido and Aeneas: An Opera for Distanced Lovers* in late 2020, Camerata produced six more performances for streaming worldwide. A new Harmonia Mundi project, *A Medieval Christmas – Hodie Christus Natus Est*, was issued in 2021.

THE BOSTON CAMERATA IS REPRESENTED IN NORTH AMERICA
BY SETH COOPER ARTS
SETHCOOPER.ARTS@GMAIL.COM

THE ARTISTS



ANNE AZÉMA

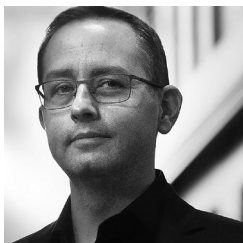
DIRECTION, VOICE, HURDY-GURDY, BELLS

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. Since assuming the directorship of The Boston Camerata in 2008 she has created over 18 new programs and has broadened the ensemble's vision to include widely praised music theater productions.

Recent Camerata recordings under her leadership include *Treasures of Devotion* (2018) for Music and Arts, *Free America!* (2019) for Harmonia Mundi, and *A Medieval Christmas: Hodie Christus Natus Est* (2021), also on Harmonia Mundi.

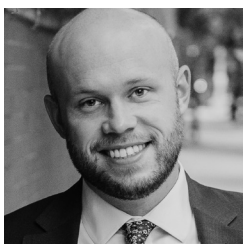
Ms. Azéma's activity as a recitalist has led her to create four solo CD recordings, and to present her original programs of medieval solo song to audiences in North and South America, Europe, the Middle East and Asia. She is currently collaborating intensively with a Canadian software company on a bilingual, 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 Basel, Cini Foundation Venice). 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, a collaborator of today's program. In 2022, Early Music America presented Anne Azéma with the Thomas Binkley Award which honors individuals who, in their roles as leaders of collegiate early-music ensembles, have made outstanding contributions to the study and performance of early music. 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 an *Officier des Arts et des Lettres* of the French Republic.

**MICHAEL BARRETT / VOICE**

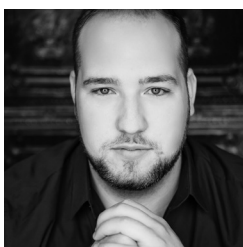
Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He serves as music director of The Boston Cecilia and Convivium Musicum. Michael also teaches conducting and European music history at the Berklee College of Music, and was recently appointed as Interim Director of the Five College Early Music Program, where he directs the

Five College Collegium. A longtime collaborator with The Boston Camerata, Michael has also performed with Blue Heron, the Huelgas Ensemble, Vox Luminis, the Handel+Haydn Society, Netherlands Bach Society, Seven Times Salt, Schola Cantorum of Boston, and Nota Bene, and can be heard on the Harmonia Mundi, Music and Arts, Blue Heron, Coro, and Toccata Classics record labels.

**COREY DALTON HART / VOICE**

Corey Dalton Hart is an active performer of opera, oratorio, and song repertoire as well as an eager chamber musician. With a passion for American song, he is a regular recitalist along the east coast, having premiered new works in both New York City and Boston. He performs with The Boston Camerata, Boston Baroque Ensemble, Renaissance Men, The

Ashmont Bach Project, the VOCES8 Scholars Program, and the renowned choir at the Church of the Advent. Corey holds degrees from Furman University and the Bard College Conservatory of Music and is currently working on his Doctor of Musical Arts degree in vocal performance and pedagogy from the New England Conservatory of Music.

**CRAIG JURICKA / VOICE**

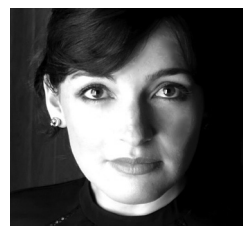
Boston-based baritone Craig Juricka's versatile performance career has brought him to concert, opera, and musical theatre stages around the nation. He has been featured as an Apprentice Artist with Des Moines Metro Opera and sings regularly with The Boston Camerata and the choruses of Handel+Haydn Society, Odyssey Opera, Boston Baroque, and

Emmanuel Music. As a Choral Scholar at Marsh Chapel, he has performed as a soloist in various Bach cantatas, large concert works, and new music. As an advocate for the pedagogy behind a versatile mechanism, Craig's approach to singing is rooted in his cross-trained background as a singer.

**SHIRA KAMMEN / VIELLE & HARP**

Multi-instrumentalist Shira Kammen has spent well over half her life exploring the worlds of early and traditional music. A frequent collaborator with Anne Azéma and The Boston Camerata, Ms. Kammen was a member for many years of the early music Ensembles Alcatraz, Project Ars Nova, and Medieval Strings, and has also

worked with Sequentia, Hesperion XX, Anonymous IV, among many others. She has performed and taught in the United States, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia and Japan, and has provided music for rafting trips on the Colorado and Rogue rivers. She has enjoyed working with students in many different settings, ranging from summer music workshops in the woods, coaching students of early music at Yale University, Case Western, the University of Oregon at Eugene, as well as working at specialized seminars at the Fondazione Cini in Venice, Italy and the Schola Cantorum Basiliensis in Switzerland.

**CAMILA PARIAS / VOICE**

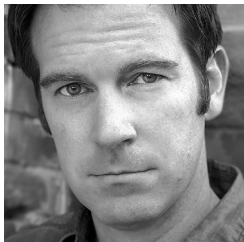
Colombia native Camila Parias, a regular collaborator with the Boston Camerata, is also a frequent soloist with La Donna Musicale, Handel+Haydn Society, and The Broken Consort. In recent seasons she appeared with Rumbarroco, a group focusing on Latin American and Baroque music, and the Choir of the Church of the Advent. 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.

**DEBORAH RENTZ-MOORE / VOICE**

Deborah Rentz-Moore has been performing with the Camerata for over twenty years. She also performs regularly with Emmanuel Music and Aston Magna, and has sung 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 medieval to

contemporary works, and she appears in video with The Boston Camerata, Voices of Music, Emmanuel Music and the University of New Hampshire, where she is Resident Artist in Voice. Ms. Rentz-Moore's voice is heard on the Camerata's acclaimed recent recordings, *Free America!* and *A Medieval Christmas – Hodie Christus Natus Est*.

**LUKE SCOTT / VOICE**

A frequent performer with The Boston Camerata, bass-baritone Luke Scott is a graduate of the Hartt School of Music and Bel Canto Scholarship Foundation grant winner. Mr. Scott has performed with orchestras and opera companies in the United States and Canada. His opera credits include performances with Opera on the Avalon, Salt Marsh Opera, Opera Theatre of CT, Taconic

Opera, Boston Opera Collective, and Opera Western Reserve. In addition, he has performed with the Newburyport Chorale Society, the Connecticut Virtuosi Orchestra, Cape Cod Symphony, and was a winner of the New England Concerto competition. Mr. Scott has earned many awards including those from the Martina Arroyo Foundation, The American Prize in Opera, the Chautauqua Institute, and was named the Shreveport Opera Singer of the Year.

LONGY SCHOOL OF MUSIC OF BARD COLLEGE

Founded in 1915 by renowned Parisian oboist Georges Longy, Longy School of Music of Bard College is a degree-granting Conservatory located in Harvard Square in Cambridge, MA. The school serves students from 36 states and 27 countries, and is rapidly gaining international recognition for its efforts to meet a changing musical landscape head-on, giving its graduates the skills to perform, the ambition to teach, and the ability to reach new audiences and new communities. Historically informed performance plays a central role in Longy's artistic and academic life. The curriculum focuses on both repertoire and research in its approach to music composed before 1800, featuring some of the most unique and thorough course offerings in early music in the United States. The department's commitment to individual attention from faculty mentors, ensemble playing, and small class sizes creates a uniquely collaborative environment. Longy and the Camerata enjoy an ongoing relationship, which gives students the opportunity to work side-by-side with professionals in the early music field.

THE FERRIS CHORAL FELLOWS / EDWARD ELWYN JONES, DIRECTOR

The Ferris Choral Fellows, directed by Edward Elwyn Jones, are a group of sixteen dedicated singers drawn from Harvard's Sunday Choir who perform in the daily Morning Prayers services in Appleton Chapel, one of the University's oldest traditions. The ensemble represents the University Choir on tour and at special events and provides a demanding, yet exciting, musical experience for its members. These singers are appointed after extensive auditions each year, and they receive free voice lessons as part of their appointment. The Fellows and Edward Elwyn Jones have collaborated regularly with The Boston Camerata.

**THE BOSTON CAMERATA IS GRATEFUL FOR THE
GENEROUS SUPPORT OF THE FOLLOWING
INDIVIDUALS AND ORGANIZATIONS.**

THANK YOU!**BUSINESS, FOUNDATION & GOVERNMENT**

Elphaba Foundation
Peter Krysa Fund of the Berkshire Taconic Community Foundation
Massachusetts Cultural Council

ARCHANGELS

Brett & Priscilla Donham

ANGEL (\$25,000+)

Lodowick, Carolyn, and Catherine Crofoot

GUARANTOR (\$10,000+)

Anonymous
David & Harriet Griesinger
Lia & William Poorvu
Elizabeth & Lawrence Sulak

BENEFACTOR (\$5,000 – \$9,999)

The Reverend John C. Clarke
Susan & Ted Stebbins

SUSTAINER (\$1,000 – \$4,999)

Dr. Loring & Rev. Louise Conant
Joanne W. Dickinson & John Dickinson-Eaton
Gerry & Virginia Flanagan
Paul & Jane Kyte
David Levine
Amal Marks
Adelaide MacMurray Cooper
Lee Oestreicher & Alejandra Miranda-Naon
David W. Scudder
Bessel Van Der Kolk, MD

PATRON (\$500 – \$999)

| | |
|------------------------------|----------------------------------|
| Jean Burke | Forrest Knowles |
| Catherine Crofoot | G. Wilson Lowry |
| Dianne Dugaw & Amanda Powell | Barbara McAllister |
| Martin Elvis | Maryellen Ruvolo & David Pilbeam |
| Jean Fuller Farrington | John Rosenberg |
| Sandy Gadsby & Nancy Brown | Sharon Daniels Sullivan |

CONTRIBUTOR (\$250 – \$499)

| | |
|-----------------------------------|---------------------------------|
| Sarah Bixler & Christopher Tonkin | Margery & Ted Jennings |
| Emily R. & Norman F. Breitner | Mary Leen |
| Thomas Burger & Andree Robert | Howard Lowell |
| Nathanial Coolidge | Christine MacNally |
| Eleanor Goldberg & Malcolm Burson | F. Regina Psaki |
| Eric Greimann | David J. & Susan K. Wahr |
| Garth & Lindsay Greimann | Mary Jane Wuensch |
| Donald Hoyt | Teresa Yanulavich & Peter Dixon |
| Paul Humez | |

ASSOCIATE (\$100 – \$249)

| | |
|-------------------------------------|----------------------------------|
| Elisabeth Allison | Kathleen Fay & Glenn Knickrehm |
| Sandi Bagley | Harriet Feinberg |
| Kathy Barnes | Sheri Flagler |
| Douglas Baskett | Kathleen Forney |
| Leslie Beyer | Gilberte Furstenberg |
| Anne Marie Biernacki & Ken Smith | Mario Garza |
| Phil & Hilary Burling | Tom Getz & Margaret Burrows-Getz |
| Bart Bussink & Ann Haviland Jenkins | Judy Geyer |
| Wit Busza | Celeste & David Gobeille |
| John Carey | John Hermanski & Barb Taylor |
| Margaret & Dan Cianfarini | Richard Heym |
| Anne Cox & Catherine Hughes | Janet Howell |
| Susan Denison | Anne & Ed Huguenel |
| Sheila & Charles Donahue | Morty Isaacson |
| David & Mary Kay Donovan | Maryanne King |

ASSOCIATE (\$100 – \$249) CONTINUED...

| | |
|--|-----------------------------|
| Robert E. Kulp Jr | Sally Pettus |
| John Kwoka & Sarah Carleton | Mary & James Pitts |
| Linda Labaree, <i>in memory of</i> <i>Benjamin W. Labaree</i> | Maria Rouvalis |
| Kevin Langreck | Stephen & Peg Senturia |
| Judith Karp & Harry O. Lohr, Jr. | Kay & Jack Shelemay |
| Sarah & Jim MacConduibh | Elizabeth & Robert Stoddard |
| John Macomber | Joan Street |
| Robert Macwilliams | Barb Taylor |
| Christopher Mathias | John Thier |
| Nancy Mccoy | Lorraine Vekens |
| Kate Meany | Katherine Von Kohorn |
| Cheryl Moreau | Gretchen Von Mering |
| Seanan Murphy | Nancy Warny |
| John & Marianne Nelson | Paul & Sally Wells |
| Cindy Zylkuski Norris | Elizabeth White |
| Sarah Peskin | Thomas Yeomans |

FRIEND (\$60 – \$99)

| | |
|---------------------------|-------------------------------|
| Gary & Edith Allard | Andrea & James McFeeley |
| Sara Baer-Sinnott | Sandra Northrup & Dean Walton |
| Peter & Sarah Cook | Michael D. Orlansky |
| Cynthia Deimantas | Henry Paulus |
| Will & Ferriss Donham | Norman Rehn |
| Bob & Deborah Gesing | Dr. F. Peter & Mary L. Rentz |
| Karin Hemmingsen | Paul Sawyer |
| Catherine Johnson | Kincade & Betsy Webb |
| Barbara Lambert | Anne Yeomans |
| Rebecca & Hughes Marchand | |

DONOR (UP TO \$59)

| | |
|-----------------------------------|----------------------------------|
| Jeffrey Ashe | Timothy Jarrett |
| John Ballantine | Nannerl Keohane |
| Susan G. Barbarossa | Linda Lachman |
| Daniel Belich | Anne Ladd |
| Priscilla B. Bellairs | Stephen Leahy |
| John Berg | June Lestrangle |
| Matilda Tomaryn Bruckner | Jean Martin |
| Karen Burciaga | Carol Mckeen |
| Anne-Marie Burke | Bonnie Miskolczy |
| Mary Louise Burke | Rita Moss |
| Susan Bush | Susan Patrick |
| Lindsay Cavanagh | Debra S. Poaster |
| Lynn Courtney | Marnie Reed |
| Deborah D'amico | Amy Richardson |
| Elaine Dow | Anna Roelofs |
| Carole & Steve Enright | Sherry Rogers |
| Ruth Fisher | Cynthia Rouvalis |
| Kathleen Friend | Jo & Mike Solet |
| Carol Glenn | William Sommerfeld |
| Roger Hall | Maria Sterk |
| Katherine Hesse | Mary Stokey |
| Amy Hiatt | Deborah Szabo |
| Diane Hickey, <i>in memory of</i> | Timothy Szczesuil |
| Matthew & Paul Hickey | Michal Truelsen & Joda Wormhoudt |
| Judith Hikes | Susan Tuttle |
| Darryl Hollister | Isabell Vanmerlin |
| Nancy F. Horwitz | Marilyn Warman |
| Katharine E. Howard | Leslie Welsh |
| Stefanie Hufnagel | Elizabeth Wharff |
| Michael Impastato | Cynthia Wilkening |
| Pat Irwin | Lynn Winkler |

LONGY
School of Music of Bard College

**PROUD PARTNER OF
THE BOSTON CAMERATA**

**BECOME THE MUSICIAN THE WORLD
NEEDS YOU TO BE**

Because the world needs music now more than ever, Longy has reimagined conservatory education. We are leading the seismic shift, by centering music as social change, expanding the world's understanding of what a life in music can mean. We prepare you to engage new audiences, teach anyone, anywhere—and make a difference with your music.



Longy.edu

Handel's Messiah & Britten's 'Ceremony of Carols' & Finzi's In Terra Pax

Sun., Dec. 11

2 pm

Candlelight Carols

Sat., Dec. 17

4 pm and 7 pm

Sun., Dec. 18

2 pm

Ticket information at trinitychurchboston.org

Boston Early Music Festival

CHAMBER OPERA SERIES PRESENTS

Lully & Charpentier *Idylle sur la Paix* *La Fête de Rueil*

*The GRAMMY Award-winning
BEMF Chamber Opera Series
returns on Thanksgiving weekend!*

NOVEMBER 26 & 27
NEC's Jordan Hall, Boston

VIRTUAL PREMIERE: DECEMBER 12

ORDER TODAY AT BEMF.org

BLUEHERON

24TH
SEASON



Hans-Sebald
Beham,
Fortuna, 1541.
Wellcome
Images.

2022-2023 SEASON

CAMBRIDGE, MA

SCOTT METCALFE,
ARTISTIC DIRECTOR

OCT 15

Ockeghem@600: Requiem

DEC 16/17

Christmas in Renaissance Spain

FEB 11

Fortuna & Fama

MAR 25

Ockeghem@600: Missa Mi mi

APR 29

Songs & Dances for Isabella

www.blueheron.org



BOARD OF DIRECTORS

Gerry Flanagan PRESIDENT
Anne Azéma ARTISTIC DIRECTOR
Joel Cohen MUSIC DIRECTOR EMERITUS
David Levine TREASURER
Sandi Bagley CLERK
David Griesinger
Annick Lapôtre
Amal Marks
Adelaide MacMurray-Cooper
Meghan Metzger
Lance Pelter

ADMINISTRATION

Caitlin Laird MANAGER
Peter Smith BUSINESS MANAGER
Victoria Bocchicchio ADMINISTRATIVE MANAGER
Yasmina Kamal HALL MANAGER
Tom Wible WEBMASTER
Stuart Wolferman PR CONSULTANT
Apollo Appolito INTERN

WWW.BOSTONCAMERATA.ORG
617.262.2092
PO BOX 120751
BOSTON, MASSACHUSETTS 02112

THE BOSTON CAMERATA IS REPRESENTED BY SETH COOPER ARTS FOR TOURING.
SETHCOOPERARTS.COM



*The Boston Camerata is grateful for grant support from the Mass Cultural Council,
a public agency supporting a rich and robust cultural life in our state.*

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

CONTRIBUTE

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



DONATE

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.

GIVE THE GIFT OF A VIRTUAL PERFORMANCE

This program will be available for streaming from November 17–30, 2022. We encourage you to share our music by sending a virtual ticket to friends who would enjoy 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.



MEDIA STORE

HOST AN EVENT

Camerata supporters are welcomed to host 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 safe and enjoyable success for all involved!

VOLUNTEER YOUR TIME

We offer volunteer opportunities in such areas as ushering or selling CDs at concerts; helping with logistics at Camerata benefits and programs; and preparing 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.

Visit bostoncamerata.org or write to manager@bostoncamerata.org to learn more!