



**This Anniversary Event at the Boston Museum of Fine Arts, Remis Auditorium
is made possible thanks to a generous gift from Lia and William Poorvu**

October 6, 2024, 2 pm

**LANDS OF PURE DELIGHT
The Boston Camerata 1954 – 2024**

En ma dame ai mis mon cuer

Veni Sancte Spiritus	Gregorian Chant
En ma dame	Anonymous (13 th c)
Trop souvent me dueil	Anonymous (13 th c.)
&	
Brunete a qui j'ai mon cuer doné	
A vous, Tristan	Anonymous (14 th c)
La Sestieme Estampie Real	Anonymous (13 th c)
O Fortuna	Text: Anonymous, Carmina Burana
(13 th c)	Music: Anonymous Trouvère adapted by Joel Cohen

Sing a song of Joy

Sing a song of Joy	Thomas Campion (1567-1620)
The Peaceful Western Wind	Thomas Campion
Time stands still	John Dowland (1563-1626)
Sing we and chant it	Thomas Morley (1557-1602)

...there are roses, lilies and flowers...

Elseleyn, lipstes Elseleyn	Glogau Song Book (ca 1480)
Elseleyn, lipstes Elseleyn	Ludwig Senfl (ca 1486 - ca 1543)
Im maien	Ludwig Senfl
De tous biens plaine	Alexander Agricola (1446- 1506)
after	Hayne van Ghizeghem (ca 1445 –
after 1476)	

Loven so wilt mijn siel
1555)

Jacob Clemens non Papa (1510-

Gluria cun cumpas y son

Recercada Segunda on *O felic'occhi mei*

Diego Ortiz (c. 1510 – c. 1576) after
Jacques Arcadelt (1507-1568)

Si la noche haze escura
Tara, Tara qui yo son Anton
d.Mexico 1715)

Anonymous (1556)
Antonio de Salazar (b.Spain ca.1650-

Con que la lavaré
Hanacpachap cussicuinin
Agnus Dei (Missa Ave Regina)
1548-1611)

Anonymous (1556)
Juan Pérez Bocanegra (Peru, 1631)
Tomás Luis de Victoria (Spain,

Holy Spirits

Heavenly Dove

Text: Isaac Watts (1707)
Music: *The Social Harp*, GA (1855)
Shaker, Sabbathday Lake, ME

Holy Order Song
(1840)

Learned of Angel
I am an Angel of Light

Shaker, Sabbathday Lake, ME
Shaker, Sabbathday Lake, ME &
Tod Machover (born 1953)
Joel Cohen (born 1942) &
Tod Machover (born 1953)

The Angel of Consolation

after
Mulier qui ploras?/Douce Dame
(13th c.)

Les trois Maries, French Fleury Play

My Body Rock Long Fever

David's Lamentation

William Billings, *The Singing
Master's Assistant*, MA (1778)
Slave Songs of the United States, NY

My body rock long fever
(1867)

Judicii signum
430)

Text: attr. Augustine of Hipo (354-

The Great Day
Sinner Man
&
Joe Cooley's

Music: Anonymous Medieval Chant
The Sacred Harp, PA (1844)
African American oral tradition

Traditional, Irish and Irish-American

Land of Pure Delight

Jordan	William Billings, <i>The Village Harmony</i> , NH (1798)
The Cuba March & The New Union	Anglo-American March (18 th c.)
Friendly Union	Jeremiah Ingalls, <i>The Christian Harmony</i> , NH (1805)
Weeping Pilgrim	<i>Hymns and Spiritual Songs</i> , NH (1823) <i>The Sacred Harp</i>

The Boston Camerata

Anne Azéma, Artistic Director

Anne Azéma, Camila Parias, MaKayla McDonald, Deborah Rentz-Moore
Corey Dalton Hart, Jordan Weatherston Pitts, Luke Scott, voices

with

Jimmy Dransack, vielle, violin and fiddle

Christa Patton, harp and winds

Jesse Lepkoff, recorders, flute, guitar

Carol Lewis, viola da gamba

Salome Sandoval, lute, guitar

Michael Collver, Steve Lundahl, Brian McKay, Mack Ramsey, brass

joined by

Joel Cohen, Music Director Emeritus, guitar

Tod Machover, electronics

Ana Schon, sound mixing

and

Camerata Alumni

THE BOSTON CAMERATA
Anne Azéma, Artistic Director

LANDS OF PURE DELIGHT: An Anniversary Celebration

Notes on the Program

**'May I forever a Muse -
um Friend of Early Music be. '** [John Updike, May 23, 1964]

This afternoon, at the Museum, and indeed among many friends, we commemorate seven decades of creativity, of diligent research, and of shared joy in the art of music. We do so, as is only fitting, at our birthplace, in our first live performance here since 1974, when our ensemble first undertook life outside these walls.

As she threw open the basement glass cases of the precious Galpin collection of musical instruments, Narcissa Williamson, who worked at the Museum Department of Education, first gave us life. She had the instruments restored (by distinguished luminaries such as William Dowd, Frank Hubbard, and Donald Warnock), and played again in public. Inviting scholars, performers, instrument builders, and members of the public, including the slightly bemused Mr. Updike, to become Museum Friends of Early Music and creating an ensemble, the Camerata, to perform precious, long neglected repertoires. Maureen Melton, Museum Librarian shares: 'Williamson played a critical role not only in bringing the Museum's instrument collection back to light, but also in the general growth of interest in early music, especially in America.' Camerata Music Director Emeritus, Joel Cohen adds: "She knew the music was wonderful, that it had to be heard, and that someday many people would grow to love it. And she was absolutely right."

Our commemorative concert this afternoon recalls the repertoires and programming styles of those early seasons at the Museum, circa 1954-1964. We have even included some of the very pieces heard at that period. The casting then was frequently instrument oriented, a mixed consort of strings (at times Narcissa herself, Judith Davidoff, Alison Fowle) and winds, perhaps a trio of recorders (including in those years distinguished charter members Friedrich and Inge von Huene), augmented by a few voices. Some major figures of the day presented recitals, on the gamba, on the harpsichord (August Wenzinger, Thurston Dart). The concerts occasionally took place in the collections themselves, before a tapestry – it all breathed careful attention and keen interest.

One of the first Camerata concerts of 1954, we happily rediscover, featured music of medieval France, and has since become one of the cornerstones of our repertoire (*Tristan and Iseult*, *Fauvel*, the *Play of Daniel*, and many others). And so the opening chapter of our present event, **En ma dame ai mis mon cuer** renders homage to that audacious-for-the-time, maiden enterprise. We salute, in passing, one of the MFA's medieval treasures: a marvelous, carved ivory box on which are engraved scenes from the very Tristan legend that inspired the Camerata.

The mixed voices-and instruments configuration of those first seasons was well suited to Renaissance repertoires; we thus dedicate two chapters of today's concert (**Sing a Song of Joy; ...there are roses, lilies and flowers...**) to that period in music history. Renaissance music dominated Camerata's programs for many seasons and remains very important to us. Recently, Camerata has returned to its Renaissance roots with a concert and CD program of German and Flemish sixteenth century sacred song, *Treasures of Devotion*, led by Artistic Director Anne Azéma.

In 1974 the Camerata of the Museum of Fine Arts, Boston metamorphosed into The Boston Camerata, Inc. Under the charismatic leadership of Joel Cohen, who conceived the programs and directed the music from 1968 to 2008, the original Camerata configuration began to stretch, not without some growing pains, and to evolve. Supported by extensive archival research, Cohen's productions sought to find the appropriate, individual performance configuration for each epoch, each style. At the same time, the ensemble's audience grew dramatically; Camerata's first overseas tour took place in 1974, followed by innumerable others, and more than forty-five sound recordings – vinyl, cassette, and CD – appeared from the mid-seventies to 2000. Following in the footsteps of the early Museum Camerata, the ensemble eschewed over-specialization, and engaged with a wide variety of repertoires, covering eight centuries of music history, aristocratic and popular, secular and sacred. Cross-cultural fertilization – **Gluria cun cumpas y son!** – became a Camerata hallmark; we embraced our uniquely American perspective on the musics of our planet.

Beginning in the 1970's, we also sought to uncover the early musical roots of the New World, from the *negritos* of Nueva España to the Shaker songs of Massachusetts and Maine. Our trajectory must of necessity incorporate our past, all our multiple pasts, without fear and with love and pride. The second half of our program reflects some of these more recent preoccupations. We affirm, as committed early music specialists, that passion, emotion and meaning are not to be measured by centuries! As we decrypt early notation systems, and the phonology of ancient dialects, and the musical writing of emancipated slaves' songbooks, we maintain that all such detective work is a means to a humanly important end. When American composer Tod Machover comments in music on Medieval or American monody, he, and we, are indeed a part of a large, ever flowing stream.

Since its creation, three generations of musicians, amateur as well as professional, only a few of them mentioned above, have shared their artistry with us, including Artistic Director Anne

Azéma, who first performed as a Camerata chorister in the early 1980s. May these fruitful collaborations continue, in concerts, theater works, master classes and workshops, videos and recordings. May you, our public, continue to join with us, as this adventure moves forward.

Museum Friends, and all other kinds of Camerata friends as well, we salute you!

Anne Azéma, August 2024
translation: Joel Cohen

Intrepid and Joyful

Uncertain and apprehensive, dressed in rented, rather ill-fitting formal evening attire, I appeared on the stage of the Museum lecture hall for the first time in May, 1963, carrying a Donald Warnock-made lute on short-term loan from the instrument collection, ready to play Kemp's Jig and Greensleeves with the Camerata of the Museum of Fine Arts. I had been practicing like crazy the three weeks previous.

Sixty-one years later, somewhat less at sixes and sevens than I was that first time, I return again to the Museum to perform once more with this beloved musical company, now acknowledged as a major, pioneering world resource in the field of Early Music performance.

What a fantastic journey this has all been! What incredible music we have recovered and discovered! And what a large cohort of magnificent, dedicated, and spiritually gifted people it has been my privilege to know! As we used to say in the sixties, the time when I first got my hands on a lute, it blows my mind.

If there is one musical work to be heard today that best represents Camerata's 70 year-long, intrepid, joyful exploration of our musical heritage down through nine centuries, it's perhaps the African-American spiritual Sinner Man, derived after many permutations from the twelfth century Sibyl Song, Judicii Signum, and enriched with the chord changes of a sixteenth-century ground bass, the passamezzo antico, the very same harmonic pattern underlying the Irish Joe Cooley, and also, by the way, that 1963 Greensleeves... You will hear this astonishing, multi-layered Sibyl prophecy towards the end of this afternoon's program. As I heard a preacher once say in Jackson, Mississippi, the brotherhood of man is no cliché, no slogan - it's our human reality.

Onward with Camerata, and onward with the healing spirit of Music!

Joel Cohen
Music Director Emeritus

Narcissa Williamson

In 1954, Narcissa Williamson was a research assistant in the MFA's Education Department. Trained in art history, she was also a musician, an interest that led Williamson to envision a program not related to her day job, but rather to her desire to see the musical instruments collection of the MFA better preserved and shared with the public.

Williamson's passion for that collection inspired her to organize the Boston Camerata, an ensemble of singers and performers specializing in early music, frequently utilizing the MFA's instruments. With financial backing from the support group she founded,

the *Museum Friends of Early Music*, Williamson was able to fund an increasingly robust series of Camarata concerts at the MFA. Williamson also performed with the group for 17 years. In 1961, Narcissa Williamson was appointed the Museum's Keeper of Musical Instruments, with responsibility for the collection and for the Camarata's activities until her retirement in 1971.

Williamson's efforts played a critical role not only in enhancing and promoting the MFA's collection, but also in the expanding interest in early music in New England and the United States.

Maureen Melton
Director of Archives and Museum Historian
Museum of Fine Arts, Boston

THE BOSTON CAMERATA Lands of Pure Delight – 10/06/2024 Texts	Translations
<p><i>Veni, Sancte Spiritus, spes omnium,</i> et emitte celitus, <i>(veni, Sancte Spiritus)</i> perscrutator in clytuses cordium <i>Veni, Sancte Spiritus, spes omnium.</i></p>	<p><i>Come Holy Spirit, Hope of all humans,</i> From your throne <i>(Come Holy Spirit)</i> to examine the depth Of our hearts. <i>Come Holy Spirit, Hope of all humans.</i></p>
<p><i>En ma dame ai mis mon cuer et mon penser;</i> n'en partiroie a nul fuer. <i>En ma dame ai mis mon cuer,</i> si m'ont surpris si vair œil riant et cler. <i>En ma dame ai mis mon cuer et mon penser.</i></p>	<p><i>I have entrusted my heart and my thoughts into</i> <i>my lady;</i> I would not leave at any price. <i>I have placed my heart upon my lady,</i> I am taken by her eyes so clear and grey. <i>I have entrusted my heart and my thoughts into</i> <i>my lady.</i></p>
<p>Trop souvent me dueil (triplum) et sui en grieté et tout por celi, qui j'ai tant amé par son grant orgueil et par sa fierté: A ma dame ai mis mon cuer et mon pensé.</p> <p>Brunete a qui j'ai mon cuer doné, (duplum) por voz ai maint grief mal enduré; Por Deu, pregne voz de moi pitié, fins cuers amorous [et douz] <i>De debonaireté vient amors.</i></p>	<p>I so often mourn and lie grieving all because of the great pride and arrogance of the one I loved so much: <i>I have entrusted my heart</i> <i>and my thoughts into my lady</i></p> <p>Dark-haired lady to whom I have given my heart, I have endured much grievous pain on account of you. For God's sake have pity on me sweet, loving, true heart! <i>Love comes from such goodness.</i></p>
<p>A vous, Tristan, amis verai Que je amai et amerai Tous les jours que je duerrai, Mant mon brief que fait de cuer ai.</p> <p>Vous Tristan, biaux dous amis, En lieu de mon cuer ai tramis Mon bref, ou je ai dedens mis Qu'a tort m'estes fais anemis.</p> <p>Amis quant vous tant demoures Sacies que de doel m'acores Je pleur et vous pas ne ploures Je muir et vous pas ne mores.</p> <p>Amis courtois, preus et senes, Vostre amie pour coi penes?</p>	<p>To you, Tristan, true friend whom I shall always love, I send this letter that I have made with my heart.</p> <p>To you, Tristan, fair friend, in place of my heart I have send this letter, where I have written that you have been wrong to make me your enemy.</p> <p>Friend, when you are so far, know that I am filled with sorrow. I weep,yet you weep not; I die, yet you die not. (spoken, music under): Fair, noble, wise friend, why do you cause your friend sorrow? If ever you</p>

<p>S'onques fustes d'amours penes Ne me demandes riens, mais venes!</p>	<p>were wounded by love, ask me nothing -- but come to me!</p>
<p>O fortuna, velut luna statu variabilis, semper crescis aut decresis; vita detestabilis nunc abdurat et tunc curat ludo mentis aciem. Egestatem, potestatem dissolvit ut glaciem.</p> <p>Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbratum et velatam michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.</p> <p>Sors salutis et virtutis michi nunc contraria est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite: Omnes mecum plangite quod per mortem sternit fortem, mecum omnes plangite!</p>	<p><i>O Fortune! You are as changeable and inconstant as the moon, ever waxing and waning. This hateful life first oppresses, then assuages, as fancy dictates, melting poverty and power like ice.</i></p> <p><i>Fate, monstrous and empty, you are a malevolent, whirling wheel. Vain wellbeing always dissolves; veiled in the shadows, you pursue me. Now I bring to you my bare backside.</i></p> <p><i>The same chance that brings prosperity and virtue is now an asset and a liability to me, ever in conflicting loyalty. So this morment, without delay, strike the string: all of you lament with me that though death Fortune has scattered the mighty.</i></p>
<p>Elseleyn, lipstes Elselein mein Wie gern waer ich bei dir! So sein zwei tiefe Wasser Wol zwischen dir und mir.</p> <p>Das bringt mir grosse Schmerzen,</p>	<p>Oh little Else, my little Else dear, How I wish I were with you But two deep waters Are between you and me</p> <p>It gives me great pain</p>

<p>Herzallerliebster Gsell! Red ich von ganzem Herzen Hab's fuer gross Ungefaell.</p> <p>Hoff, Zeit wird es wol enden, Hoff, Glueck werd kommen drein, Sich in alls Guts verwenden, Herzliebstes Elseleyn.</p>	<p>Dearest companion of my heart And I, deep in my heart, See in it a great unluck</p> <p>I hope time will bring it to an end I hope luck will come That everything will change in good Dearest little Else of my heart.</p>
<p>Im Meyen, im Meyen Hört man die Hanen kreen. Freu' dich, du schöns Brauns Megetlein, Hilf mir den haberen seen, Bis mir viel liber dan der Knecht, Ich thu dir deine alte Recht.</p> <p>Refrain: Pumb, Meiglein, pumb! Ich freu' mich dein ganz umb und umb, Wo ich freundlich zue dir kumm, Du schöns brauns megetlein, Ich kumm, ich kumm, ich kumm!</p> <p>Es sein der zwölf Monat Im ganzen langen Jare. Das sagen uns die Weisen Ganz und gar für wahre, Ein jedes hat sein eigen' Art, Einer der zehrt, der ander' spart. (Refrain)</p>	<p>In May, in May You can hear the roosters croaking. Rejoice, you beautiful farmer's maiden, We want to say Haber. You are dearer to me than the servant, You do me my old rights.</p> <p>Refrain: Pump, little girl, pump! I'm looking forward to seeing you all over and over again, Happy to come to you, You beautiful peasant maiden I'm coming, I'm coming, I'm coming!</p> <p>It's the twelve month Throughout the entire year. This is what the wise men tell us In truth, I say to you: Everyone has their own style, One spends, the other saves. (Refrain)</p>
<p>Loven so wilt mijn siel den Heer, loven wilt Hem, en dancbaer zijn Ick sal hem van goeder herten seer singhen, en loven met bliden schijn. Tallen termijn, hem dancken sijn Den Heere der heeren, vol alder eeren Mijnder sielen medecijn.</p> <p>Hopen, betrouwen en wilt doch niet op princen, en menschen kindren quaet daer men gheen salicheyt in en siet want sinen gheest ter aerden gaet dan metter daet, haer ghedachten en raet sal moeten versmoren en bliven verloren want verganclijck is haren staet. (Ps. 145/146)</p>	<p>Praise ye the Lord, my soul, Praise him and be thankful, Happily will I sing and praise him, with all my loving heart. Always, will I give thanks to him The lord of lords, and the healer of my soul.</p> <p>Do not put your trust in princes, nor in the son of man, in whom there is no help. His breath goes forth, and on that very day, his thought will perish cause transient is his state.</p>
<p>Si la noche haze escura y tan corto es el camino, ¿Como no venis, amigo?</p>	<p>As the night is dark And the road so short, Why don't you come, my friend?</p>

<p>La media noche es pasada Y el que me pena no viene;</p> <p>Mi ses dicha lo detiene, que nasci tan desdichada.</p> <p>Haze me bivar penada Y muestra seme enemigo, ¿Como no venis, amigo?</p>	<p>As midnight goes by, He who ruined me doesn't come;</p> <p>My fate holds him back, Because I am a girl in distress.</p> <p>I find myself helpless, And show my enemy -- O why don't you come, my friend?</p>
<p>Tarará tarará qui yo soy Antón ninglito li nacimiento qui lo canto lo mas y mijó.</p> <p>Yo soy Antón molinela y ese niño qui nacio hijo es li unos lablalola, li tula mi estimacion. Tarará tarará qui yo soy Antón.</p> <p>Pul eso mi sonajiya cascabela y a tambo voy a bayla yo a Belena, pultilica y camalón. Tarará ...</p> <p>Milalo quantu pastola buscando a la niño Dios, van curriendo a las pultale, pala daye la adolacion. Tarará ...</p> <p>La sagala chilubina vistila li risplendor, las conta sus viyancica, gluria cun compas y son. Tarará ...</p>	<p>Tarará tarará, it's me Antón. I am black by birth and I sing the most and best.</p> <p>I am Antón the little moor and that boy that was born the son of laborers, receives all my homage. Tarará tarará, it's me Antón.</p> <p>That's why my jingle shakes and to the beat of the drum I am going to dance at Bethlehem the puerto-rican and the cameroon. Tarará ...</p> <p>Look how many shepherds are searching for the godly child; they run to the gate to give him their adoration. Tarará ...</p> <p>The consort of angels dressed in lights are singing their villancicos, the gloria in correct rhythm and melody. Tarará...</p>
<p>¿Con qué la lavaré, la tez de la mi cara? ¿Con qué la lavaré, que vivo mal penada?</p> <p>Lávanse las casadas con agua de limones; Lávome yo, cuitada, con penas y dolores.</p>	<p>With what shall I wash the skin of my face? With what shall I wash it? I live in such sorrow.</p> <p>Married women wash in lemon water: in my grief I wash in pain and sorrow.</p>

¿Con qué la lavaré...	With what shall I wash...
<p>Hanaq pachap cusicuynin Huaran cacta much'ascayqui Yupay ruru puquq mallqui Runacunap suyacuynin callpannaqpa q'imicuynin Huacyascayta.</p> <p>Uiarihuay much'ascaita Diospa rampan Diospa maman Yurac tocto hamanc'aiman Yupascalla, collpascayta Huahuar quiman suyuscaita Ricuchillai. [...]</p>	<p>Heaven's joy! a thousand times shall we praise you. O tree bearing thrice-blessed fruit, O hope of humancind, helper of the weak. hear our prayer!</p> <p>Attend to our pleas, O column of ivory, Mother of God! Beautiful iris, yellow and white, receive this song we offer you; come to our assistance, show us the Fruit of your womb!</p>
<p>Agnus Dei, qui tollis peccata mundi, - miserere nobis (2) - dona nobis pacem.</p>	<p>O Lamb of God, who takes away the sins of the world, - have mercy upon us (2) - grant us peace.</p>
<p>Judicii signum, tellus sudore madescet</p> <p>E caelo rex adveniet per saecula futurus, Scilicet ut carnem praesens ut iudicet orbem.</p>	<p>The judgment, the soil drenchend with sweat.</p> <p>Ever enduring, the King shall come through the ages, in the flesh, to judge the world.</p>
	Translations (c) various sources please enquire.

THE BOSTON CAMERATA

Anne Azéma Artistic Director

Lands of Pure Delight

The Boston Camerata occupies a unique place in the densely populated universe of European and American early music ensembles. Founded in 1954 when the field was in its infancy, Camerata's distinguished rank stems partly from its longevity. But length of service by itself is not sufficient to account for Camerata's preeminence, nor are its numerous distinctions. The Boston Camerata has achieved its prominence in large part because of its willingness to engage meaningfully with many kinds of historical repertoires across the centuries, from the early Middle Ages to the nineteenth century, and from places and cultures from the Middle East to early New England with frequent stops in Renaissance and Baroque Europe and Latin America.

Under the leadership of Anne Azéma, the Boston Camerata continues to create new concert and recorded productions in Boston and elsewhere. These typically combine scholarship, much of it original, with high performance standards maintained by a distinguished roster of outstanding vocal soloists and instrumentalists. The Camerata has a rich history of collaboration with community partners, at home or on tour, as varied as the Boston Children's Chorus, Les Fleurs des Caraïbes, the Everett Hispanic Children's Choir, Longy School of Music, SHARQ, and the Shakers.

Camerata's productions regularly combine dramatic flair with a humane overarching perspective on the role music plays in (wo)mankind's search for meaning and fulfillment. In addition to live performances, the Boston Camerata has an extensive recent media catalog including two critically acclaimed Harmonia Mundi CDs (2019) and seven trailblazing videos produced in-house during 2020 and 2021. Camerata's signature approach as embodied in its touring, pedagogy, and media projects has won the ensemble followers on five continents as it presents new projects while maintaining in active repertoire many of its historic programs. It returns today to the Museum of Fine Arts, its birthplace, for the first time live since 1974.

Visit our website for the Boston Camerata's full season:

[The Boston Camerata - Anne Azéma, Artistic Director](#)

Anne Azéma

French-born vocalist, scholar, educator, and stage director **Anne Azéma** has led The Boston Camerata since 2008. She is widely admired on three continents for her creative skill in building and directing musical productions of varied styles and periods, both for her recital programs and for larger ensemble forces (concert and stage). These creations, eighteen to date with The Boston Camerata, are the result of extensive original research in Medieval, Renaissance, Baroque and early American musical sources. Anne Azéma's current discography of 47 recordings as a soloist (Grand Prix du Disque; Edison Prize) and director, includes five distinguished solo CD recitals of medieval music. Her teaching activities include master classes, seminars, and residencies at conservatories and universities here in the US and abroad. She has contributed articles to scholarly and general audience publications and has recently been named Officier des Arts et des Lettres by the French Government.

Joel Cohen

Joel Cohen led the Boston Camerata from 1969 to 2008. He trained as a composer at Harvard University with Randall Thompson and spent two years in Paris under the tutelage of Nadia Boulanger. Among his many awards are the Edison Prize (Netherlands), the *Ordre des Arts et des Lettres* (France) and the Georges Longy Award (United States). His interest in oral traditions and folklore have informed many of his early music projects, recorded and live. Mr. Cohen's work with Shaker music includes both extensive archival research, and active collaboration with the remaining Shaker community in Sabbathday Lake, Maine. He is the Music Director of the Camerata Mediterranea, an international, intercultural institute of musical exchanges, devoted to research, dialogue, and pedagogy involving the diverse musical civilizations of the Mediterranean basin, Christian, Jewish, and Muslim. Joel Cohen's recent activities include presentations at University of Indiana, at the Baroque Music Festival of São Luís, Brazil, for the BBC and for French national radio, at the Sorbonne, Paris and for the Fête de la Musique celebrations in Minnesota.

Tod Machover

Composer Tod Machover has been called "a musical visionary" by *The New York Times*. Muriel R. Cooper Professor of Music and Media at the MIT Media Lab, he is known for his boundary-breaking music and for inventing new music technologies for expanding performance virtuosity, inspiring creativity in young people, and promoting well-being and combatting disease. He has collaborated numerous times with the Boston Camerata, including with Anne Azéma for his AI-enhanced opera *VALIS*, and with Joel Cohen on the *Angels* CD.

The Biographies of all Participating Musicians can be found here:

[The Boston Camerata:Company & Collaborators](#)

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