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DANIEL:

A Medieval Masterpiece Revisited

THIS PRODUCTION IS GENEROUSLY SPONSORED BY
THE ROARING BROOK FOUNDATION
DAVID SCUDDER



PRELUDE

A LITURGY FROM BEAUVAIS, CA. 1200

*Unless otherwise noted, these chants and songs are drawn from
the same manuscript source that contains The Play of Daniel.*

Deus in adiutorium meum intende

*Make haste, O God, to deliver me; Make haste to help me, O Lord, Glory to the Father,
and to the Son, and to the Holy Spirit, both now and always, and unto the ages of ages.
Amen.*

Juvenes et virgines

*Young men and maids, old men and boys together; let them all give praise to
the Lord's name. (Psalm 148)*

Hec est clara dies & Salve, festa dies

Here is the shining day, the day of feast, the holy day! Thanks be to God.

Populus gentium

*The people that walked in darkness have seen a great light: they that dwell in the land of
the shadow of death, upon them hath the light shined. (Isaiah, 9)*

Et honore virginali

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

Rex Pacificus – Dixit Dominus

(Gregorian)

*The peaceful King has shared his greatness, he, whose face the world aspires
to contemplate.*

O Clavis David

(Gregorian)

O Key of David, and scepter of the house of Israel, who opens and no man shuts, who shuts and no man opens: come, and lead forth the captive who sits in the shadows from his prison. (Isaiah 22)

Alleluia – Justus palma

(Gregorian)

The innocent man will flourish as the palm-tree flourishes; he will grow to greatness as the cedars grow on Lebanon. (Psalm 91)

Alle... resonet.. luia

ALLE... let every church resound with the sweet sound of harmony to the Son of Mary, His loving Mother... so we may sing... LUIA.

Virgo gemma virginum

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.

Ite Missa est/Deo Gratias

Go forth, the Mass is ended. Thanks be to God.

Benedicamus Domino

(Paris Notre Dame School, ca 1200)

Let us bless the Lord

**LUDUS DANIELIS (THE PLAY OF DANIEL)
SYNOPSIS**

DEDICATION

The play is dedicated to Christ by the students of Beauvais, who have created this new piece.

**THE PUBLIC IS INVITED TO JOIN:
AD HONOREM TUI CHRISTE**

Ad ho - no - rem tu - i Chris - te,
 Da - ni - e - lis lu - dus is - te.
 In Bel - va - co est in - ven - tus
 et in - ve - nit hunc ju - ven - tus.

PART I

The princes of King Belshazzar of Babylon recount the story of Daniel ('Astra tenenti'). **King Belshazzar orders a feast**, and commands that the vessels which his father took from the temple of Judaea be brought forth. Belshazzar's satraps praise him and the beauty of the royal vessels ('Vasa regia').

Suddenly the **feast is interrupted** by the appearance of a large hand writing upon the wall. Unable to decipher this unearthly script, the frightened king calls upon his wise men to interpret it. He decrees that whoever reads and explains its meaning shall be given power over Babylon ('Qui scripturam hanc legerit/Et sensum aperuerit/Sub illius potentia/Subdetur Babylonia'). But **none of the wise men are able to understand the writing**.

The queen enters. During the processional, the participants foretells what is to come. The queen informs Belshazzar that among the Jewish prisoners there is one called Daniel who can interpret signs ('Cum Judaeae captivis populis/Prophetiae doctum oraculis/Danielem').

Acting upon the king's orders, **the satraps find Daniel** and entreat him to appear before the king ('Vir propheta Dei, Daniel,/Vien al Roi'). The impoverished, exiled Daniel goes with the satraps to the King's court ('Pauper et exulans/En vois al Roi par vos').

Belshazzar offers Daniel countless gifts if he can interpret the writing ('Si ergo potes scripturam solvere/Immensis muneribus ditabere'). **Daniel proceeds to explain the oracle**: The vessels used in the feast were stolen from the temple of Judaea and defiled by Belshazzar's father, who after many such mad deeds, came to a bad end. Belshazzar, in repeating his father's mistakes, has displeased God. The time of His vengeance is at hand ('Instat tempus quo vindicet'). The kingdom will be destroyed and given to another ('Regnum transportat alio').

Belshazzar fulfills his promise and rewards Daniel with royal robes. He orders that the holy vessels be taken away. **The vessels are presented to Daniel and are symbolically returned to the exiled**. The court praises Daniel for his wisdom ('Gaudeamus/Laudes sibi debitas/Referamus!').

PART II

Despite Belshazzar's repentance, Daniel's prophecy soon comes to pass. **The Persian king Darius appears and overthrows Belshazzar** ('Ecce rex Darius').

Two men counsel Darius to seek the wisdom of Daniel, who by the grace of God opens all secrets ('Est quidam sapiens in Babylonia/Secreta reserans deorum gratia'). Darius agrees, and Daniel appears, accompanied by the chorus who sings his praise, telling not only of his past accomplishments but of those to come, and praising the God born of a virgin ('Congaudentes celebremus').

Evil courtiers, envious of the favors shown Daniel, conspire against him. They persuade Darius to issue a decree proclaiming himself god of all ('Decreverunt in tua curia'), and to sentence to the lions' den anyone who worships another god ('Ut praeter te colatur deitas/Judicii sit talis firmitas,/In leonum tradatur foveam').

Having heard this, **Daniel returns to his house** where he prays to his God. He is discovered by the evil courtiers who, reporting his disobedience to Darius, urge that the law be enforced.

Reluctantly, **Darius sentences Daniel to the Lions' den**. Responding to Daniel's pleas for mercy, Darius assures him that the God he worships so faithfully will save him ('Deus quem colis tarn fideliter/Te liberabit mirabiliter').

Daniel is thrown into the pit. Immediately an angel appears and holds the lions at bay.

Another angel appears and orders the holy man Habakkuk to bring food to Daniel. Daniel takes the food and rejoices.

The king appears. Learning that God has protected Daniel, **Darius commands that Daniel be removed from the lions' den** and the evil courtiers be thrown in ('Danielem educite/Et emulos immittite'). He further commands that the God of Daniel be worshipped by all ('Deum Danielis qui regnat in saeculis/Adorari jubeo a cunctis populis').

Daniel prophesies the coming of the Messiah. An angel reappears and announces the birth of Jesus at Bethlehem.

POSTLUDE

A NEW YEAR IN BEAUVAIS

Quanto decet honore

We all deserved honor, with all possible joys, let the church rejoice with heart and voice together, for this day crowns the deserving and pardons our sins.

Orientis Partibus

From the East the ass arrived, lovely and strong. Fit for burden, Hee haw, Sir Ass! He crosses the Jordan, he enters Bethlehem, Hee haw, Sir Ass! He separates the wheat from the chaff on the threshing floor, Hee haw, Sir Ass! Amen, say you, oh Ass. Amen, once again, spurning the past, sing out with your lovely mouth.

THE PUBLIC IS INVITED TO JOIN: ORIENTIS PARTIBUS



DANIEL: A MEDIEVAL MASTERPIECE REVISITED

MUSIC AND STAGE DIRECTION: Anne Azéma

LIGHT AND MEDIA: Peter Torpey

CHOREOGRAPHIC CONTRIBUTIONS: Soumaya MaRose and Karim Nagi

MUSIC EDITION: Anne Azéma with contributions by Joel Cohen

ASSISTANT TO PETER TORPEY: Martha Keslar

INTERNS: Dasha Ovchinnikova and Javier Avendano

CAST

SINGING CAST IN ORDER OF APPEARANCE

Narrator.....Anne Azéma
Belshazzar.....Jason McStoots
Magi.....Michael Barrett, Ryan Lustgarten, William Farrell,
Harry Otera-Rivera, Apollo Bardwell
Queen, Angel.....Camila Parias
Daniel..... Phillip Bullock
Darius.....Joel Frederiksen
Envious Men.....Michael Barrett, Ryan Lustgarten
Habakkuk..... William Farrell
Nobles/Satraps/CourtMichael Barrett, Ryan Lustgarten, William Farrell,
Harry Otera-Rivera, Apollo Bardwell, Kevin Lubin,
Joey Timmons

AND

Shira Kammen, *vielle and harp*
Karim Nagi, *percussion*
Soumaya MaRose, *dancer*
Jasiri Cash, *thurifer*

ASSISTED BY

TRINITY CHORISTERS

Colin Lynch, *Director of Music*

CHORISTERS:	Toby Frederickson	TEEN SOPRANOS:	Elliana Clarkson
Polly Allen	Marc Haddad	Samuel Commons	Rhiannon Esposito
Malcolm Bays	Nathan Hutchison-Jones	Eleanor Allen	Meena Indrakanti
Simon Bays	Ella Jones	Lila Allen	Olivia McLoughlin
Joseph Commons	Haley Jones	Anna Arcese	Viola Schultzberg
Didima Barnabas	Theo Kalmar		
Edgerton Fiala	Fritz Koester		
Violette Fiala	Paul Narain		
Gus Frederickson	Vera Pangaro		

AND

THE LONGY SCHOOL OF MUSIC OF BARD COLLEGE STUDENTS

Li-Chen Huang	Dasha Ovchinnikova	Joey Timmons
Qian Huang	Harry Otera-Rivera	Yisha Zao
Kevin Lubin	Katja Pennypacker	

PRODUCTION HISTORY

THE PLAY OF DANIEL

The Play of Daniel has been known to modern scholars for generations. It first attracted the attention of a much wider American public, however, when the late Noah Greenberg and his New York Pro Musica performed it at the Cloisters in New York City during the late 1950s. Camerata's current involvement with this important work is part of a larger, ongoing project to re-examine important musical narratives of the Middle Ages from the perspective of our own experiences. Camerata's first involvement with this work dates from the early 1980s. In that production, the late Andrea von Ramm sang the role of Daniel and created the staging; Joel Cohen provided the musical edition and assumed the musical direction.

Anne Azéma's current production, first created to celebrate Camerata's 60th Anniversary (1954–2014), was newly edited from the original medieval source. Azéma's staging and musical direction, originally custom-tailored to Boston's Trinity church and abjuring decorativeneo-medievalism, create a new context and a renewed perspective for this masterpiece. Each Daniel performances' staging is tailored to the specific strengths of the performance space at hand. The Camerata-Azéma *Daniel* was selected by the Boston press as one of the outstanding musical events of the 2014 season. It subsequently toured in the US in 2017 and 2020, coast to coast. *We are happy to return today to the place where this piece was premiered in 2014.*

PROGRAM NOTES

DANIEL: A MEDIEVAL MASTERPIECE REVISITED

“And none of the wicked shall understand; but the wise shall understand.”
(DANIEL, XII:10)

A Youthful Celebration in Music: The *Ludus Danielis* or *Play of Daniel*, a musical play, was composed in Beauvais, France, around 1200 for (and perhaps, if you believe the first line of the play, by) the young people – sub-deacons – who were part of the Church establishment. Indirectly, the youngest and lowest of the church order manage through their play to remind their superiors of the limits of their power. The original time of year, in and around January 1st, with its insolent festivities derived from ancient pagan practices, permitted this space for youthful rebellion, and gave to this work a dimension of lively playfulness that still captivates us. Appropriately, as The Boston Camerata celebrates its 70th season, this current production is our own celebration as well, a celebration still further enriched by its performances on tour in 2014, 2017 and 2020.

Who is Daniel? Much of this play, with its rapidly paced action and simple, appealing melodies, evokes celebration and even hijinks. But the *Play of Daniel* is also a serious and challenging work based on a Biblical narrative. The young prophetic figure of the Old Testament book that bears his name, and the hero of the *Play of Daniel* is the accuser of tyrants, the scourge of their vanity, and the foreteller of their downfall. He foresees the destruction of impostors, freedom for their subjects, and the advent of a better age. This heroic

narrative of liberation, apart from its great musical appeal, resonates with many concerns of the contemporary world. The *Daniel* play echoes intensely in our own day for two reasons: first because the geography of the story (Babylon/Iraq, invaded by Persia/Iran) is more present than ever in our daily consciousness; and second, because this narrative – the triumph of the enslaved over the powerful – creates an eternal metaphor and beacon of hope.

Camerata's new production: The music to the *Play of Daniel* includes processions, solo chants, laments in Latin and French, all of it fresh and appealing, much of it in a direct and vivacious style suited to its young performers. We surmise that the play was performed within the Beauvais church for which it was created. We are presenting to you the original work, complete, newly re-edited and transcribed from the unique musical source, which is kept at the British Library. Copied between 1211–1234, this source is most interesting as, besides the words and music, it also contains what can be understood as 'stage directions', and gives a few indications about the characters' 'emotions' (Belshazzar is 'aghost'; Darius is 'tearful'). In each of Camerata's stagings of this new production, the lighting and media elements are bespoke to the specific architecture of the performance venue. The infamous "writing on the wall" luminously emerges from the very shape and material of the space, in this way suggesting that the foreboding prophecy to the tyrants has been there, in plain sight, all along. It takes only the clear-eyed wisdom and youthful virtue unclouded by power, greed, and vice to discern the truth.

The sung pitches are mostly readable in the source, but much else about medieval musical practice remains unresolved from a strictly scientific point of view. Not much is known of the actual performance practice of this piece, aside from the fact that it was meant for a liturgical time (Circumcision Feast – January 1st) when reveling was permitted for the younger, lower class of church members. Singing was part of the daily activities of all these sub-deacons and clerics. However, we know very little about the instrumental practices in such a context, even if the 'stage directions' evoke instrumental participation in at least one place. Many decisions about performance style and manner must, of necessity, be supplied by the performers and by the Artistic Director; we embrace the large responsibility of making such decisions with humility, but also with enthusiasm and joy. We have also created a prelude and postlude in music to the *Play of Daniel*. All but a few of the "extra" pieces you will be hearing come from the same, fascinating Beauvais source that preserves the play. They evoke spiritual joy, a mystical sense of immanence, a reaching for things beyond man. And they also point to revelry, as catchy tunes resound within the church walls, and as the coming of Christ is prefigured by the Song of the Ass, with its hee-haw refrains. In the wonderful Beauvais manuscript, and its *Ludus Danielis*, solemnity and raucous insolence manage to co-exist, echoing the turbulent yearnings and aspirations of our own, contemporary souls.

ANNE AZÉMA, OCTOBER 2014, 2019, 2020
WITH CONTRIBUTIONS FROM PETER TORPEY & JOEL COHEN

OUR THANKS TO

David Grattan Hughes (1926–2015), *in memoriam*
Trinity Copley Square and the Trinity Choristers
Longy School of Music of Bard College
Joel Cohen
The Cambridge House Inn



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 partners, at home or on tour, as varied as the Trinity Choristers, Longy School of Music, the Tero Saarinen Dance Company, SHARQ, and the Shakers, among others.

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, often staged performances, the Boston Camerata has an extensive media catalog including two critically acclaimed recent Harmonia Mundi CDs and seven trail-blazing videos produced in-house during 2020 and 2021. Aside from its own Boston area season, it has most recently performed at the American Academy of Arts and Science, to mark the re-opening of the Paris Notre Dame Cathedral (December 2024) and will perform for the Medieval Academy 100th International Conference (March 2025). Performances in California, Oregon, Finland, France, German and Austria will take place between February and July 2025. Camerata's signature approach is embodied in its touring, pedagogy, and media projects.

Celebrating its 70th season, the ensemble continues to win followers on five continents presenting new projects while maintaining in active repertoire many of its historic programs.

THE BOSTON CAMERATA MANAGES TOURING FROM ITS HOME OFFICE.
CONTACT TOUR@BOSTONCAMERATA.ORG OR 617.262.2092.



ANNE AZÉMA

Before assuming the directorship of The Boston Camerata in 2006, French-born vocalist, scholar, educator, and stage director Anne Azéma was already generally acknowledged as a world leader in the field of medieval solo song. 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.



APOLLO BARDWELL

Apollo Bardwell is a singer and lutenist with a passion for both classical and early music. He began his journey in music at Georgia Southern University, where he studied Opera. The discovery of his passion for Renaissance lute song led him to Boston, where he earned a master's degree in Historical Performance at the Longy School of Music of Bard College. Bardwell specializes in early music and has a particular affinity for Baroque and Renaissance repertoires, performing both as a soloist and in various ensembles. Based in New England, he brings a unique blend of operatic training and historical performance expertise to his work. His performances have been praised for their rhetorical devices, and research of historical musical practices. Bardwell continues to share his passion with audiences throughout New England, contributing to the vibrant early music scene.



MICHAEL BARRETT

Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He serves as Music Director of The Boston Cecilia and Convivium Musicum. Barrett 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. Barrett has performed with Blue Heron, The Boston Camerata, the Huelgas Ensemble, Vox Luminis, Handel + Haydn Society, Netherlands Bach Society, Seven Times Salt, Schola Cantorum of Boston, and Nota Bene. He can be heard on the Harmonia Mundi, Blue Heron, Coro, and Toccata Classics record labels.



PHILLIP BULLOCK

Phillip K. Bullock, a native of Washington DC, has been featured in operas, recitals, and concerts throughout the United States and Europe. He made his debut with The Boston Camerata in *We'll Be There!* Bullock had the pleasure of performing the role of Jake in *Porgy & Bess* in Dresden, and he recently made his debut with Atlanta Opera (Gounod's *Roméo & Juliette*) and Cincinnati Opera (Puccini's *Tosca*). Equally at home in gospel and pop music as in

classical music, Phillip is a proponent of new American works and performs in both productions and celebrating fusions of these styles.



WILLIAM FARRELL

William Farrell is a Boston-based musician who graduated with his Masters of Music in Early Music at the Longy School of Music of Bard College studying Baritone with Ryan Turner. William graduated with his Bachelors in Vocal Performance from the University of New Hampshire (UNH). He is a founding member of the professional choral ensemble Cappella Nova Mundi. William previously performed with The Boston Camerata in the 2017 production of

The Play of Daniel. He has sung with many ensembles around Boston including Tanglewood Festival Chorus, Canto Armonico, St. Paul's Choir School, Nightingale Ensemble, Trinity Church, Church of the Redeemer – Chestnut Hill, Commonwealth Chorale and more.



JOEL FREDERIKSEN

American bass and lutenist Joel Frederiksen, longtime collaborator with the Camerata, has dedicated many years to his specialty, self-accompanied lute song. And, his versatile basso-profondo voice and expressive performances have earned him worldwide acclaim. He has performed and recorded with many internationally recognized ensembles and directors, and is the found of Ensemble Phoenix Munich, now celebrating its 20th anniversary. Frederiksen has

toured extensively and recorded over a dozen CDs with The Boston Camerata and the Waverly Consort. His newest CD, *Walther von der Vogelweide*, courtly songs of the Middle Ages, was released by SONY/DHM.



SHIRA KAMMEN

Multi-instrumentalist, occasional vocalist, composer & arranger 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, Kammen was a member for many years of Ensemble Alcatraz, Project Ars Nova, and Medieval Strings. She has also worked with Sequentia, Hesperion XX, Anonymous IV, and many others. Kammen has performed and

taught in the United States, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia, and Japan. And, she has provided music for rafting trips on the Colorado, Rouge, Green, Grande Ronde, East Carson, and Klamath 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, and 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.



RYAN LUSTGARTEN

Ryan Lustgarten is a tenor from the Seattle area currently based in Manhattan, New York. He recently concluded a performance of *Die Entführung aus dem Serail* singing Pedrillo and covering Belmonte with Festival Napa Valley. This past summer he was with Opera Theatre of Saint Louis as a Gerdine Young Artist. Lustgarten is a versatile performer of classic and contemporary opera alike (with a par love for newer works), musical theatre, choral music, and concert repertoire. He joins The Boston Camerata for the first time in the 2024/2025 season for *Daniel: A Medieval Masterpiece Revisited* and the tour of *Borrowed Light*. Lustgarten holds a Master of Music in Voice & Opera from Northwestern University and a Bachelor of Music from Washington State University.



SOUMAYA MAROSE

Soumaya MaRose is an award-winning international performer, teacher, and cultural ambassador based in New York and Boston. A member of the International Dance Council of UNESCO, she is the only dance artist to have been repeatedly invited to perform at the Boston Global Music Festival “CrashFest”, and has been honored to collaborate with Atlas Soul, Club Mediteranee, Salma Dance Company, Walid Zairi and Talween, The Boston Camerata, Moroccan Festival in Revere, and The Dance Complex. She was also a member of music ensemble “El Housna” in Belgium, and is more recently the creator, producer and director of the live multimedia tableau “Morocco Nights” in collaboration with the Institute for Global Arab Media and Democracy and Culture in Chicago, Artistic Director of “Ya Msafer” in collaboration with Center of Arabic Culture (CAC), “Madarej El Naghem” featuring George Maalouf music composition, “Moroccan Rhythm of Life” in New York City, and “Attai Sharq - Thé à l’Oriental”, a cultural exchange forum. She has expanded Boston-based Moroccan and MENAT Region folk dance with Lionesses El Atlas. As a teacher, Soumaya has been invited locally and internationally to share her cultural heritages at universities, schools, and festivals. She combines her academic training in geography with her personal heritage and self-reflection to deepen her students understanding of dances from the Arabic-speaking world and the Amazigh heritage.



JASON MCSTOOTS

Jason McStoots has performed around the world and the US. Recent appearances include opera and solo performances at the Boston Early Music Festival, Connecticut Early Music Festival, Green Mountain Project, Emmanuel Music and the Cape Cod Symphony. He garnered critical accolades with his recent performances with the Cleveland based ensemble Les Délices. He has also appeared with such groups as Boston Lyric Opera, Pacific MusicWorks, The Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on recordings with them as well as Cut Circle. In addition, he has been featured on the Grammy-nominated recording of Lully’s *Pysché* and on the newly released discs of works of Charpentier and John Blow with the Boston Early Music Festival on the CPO label. McStoots is also a voice teacher and stage director and currently teaches at Brandeis University where he recently restarted the dormant opera workshop project.



KARIM NAGI

A long time collaborator with The Boston Camerata, Karim Nagi is a native Egyptian immigrant to the USA, and a true crossover artist uniting the Arab tradition with the global contemporary world. He has released fourteen CDs, ranging from traditional Arab music to fusion and electronica. He has authored instructional videos for Arab percussive instruments and Arab dance styles. As a dance and drum teacher, Nagi has taught in dozens of festivals in the United States, Asia, Europe, and Cairo. He taught at the New England Conservatory of Music for five years, and has lectured and presented at Harvard, MIT, Yale, Bowdoin, Princeton, Stanford, Berea, William & Mary, Georgetown, Virginia Tech, University of Chicago, University of Georgia, and several community colleges. He has lectured internationally on Arts & Diversity at Kaoshiung University, Beijing University, and University San Francisco de Quito Ecuador. Nagi has been the beneficiary of two Doris Duke Grants for the Islamic Arts through Virginia Tech's "Salaam" project and Young Audiences of New Jersey's *United We Create*. He has just been re-elected for a second term to the board of directors for Chamber Music America. And, in September, he gave a TEDx Talk titled "The Tambourine, My Partner is Diplomacy & Disruption", which can be seen on the official TED website.



CAMILA PARIAS

Colombia-native Camila Parias, a regular collaborator with The Boston Camerata, is 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 Rumbarroco, 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*. Parias 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.



PETER TORPEY

Peter A. Torpey combines light, image, music, interactivity, and storytelling. As the founder and principal creative at The nth Art and director of Live and Immersive Arts at the University of Arizona, he collaborates with theater-makers, orchestras, museums, festivals, educational institutions, and other artists to create experiences that connect audiences and participants with stories and each other. By incorporating new technologies and techniques as part of his artistic palette, he explores novel modes of representing expression (*Death and the Powers*, 2010; *Lilith*, 2015; *Fensadense*, 2015) and presence in live performance (Remote Theatrical Immersion: *Sleep No More*, 2012; *Powers Live*, 2014; *Ipomoea*, 2017). Recent works include projection design for the world premiere opera productions *Schoenberg in Hollywood* (Boston Lyric Opera, 2018), *If I Were You* (Merola Opera, 2019), *Overstory Overture* (Sejong Soloists, 2023), and *The Andrée Expedition* (virtual reality, 2021). Torpey's media, lighting, and interactive works have also appeared worldwide, including Chicago Opera Theater, Dallas Opera, Virginia Opera, Opéra de Monte-Carlo, Lincoln Center, 7 Stages Theater, FLUX Projects, Google, Toronto Symphony Orchestra, Lucerne Festival, MIT Media Lab, and CalIT2 IDEAS San Diego.

THE 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.

TRINITY CHORISTERS

Trinity Church has a rich musical tradition that is lived out weekly, with worship services led by an intergenerational choir of adults, professional singers, children and teens. The choir leads the congregation in hymns and liturgy, sings a substantial amount of repertoire from sacred choral literature and Anglican traditions, and strives to feature works by modern and historically underrepresented composers. At the heart of Trinity's choir are the Trinity Choristers, open to all from ages 8 to 18, regardless of religious affiliation. Combining the highest standards of musicianship and performance with leadership and teamwork, Choristers learn musical skills and theory through the curriculum of the Royal School of Church Music in America.

In addition to their regular focus within parish, the choir presents several concerts throughout the year and have made many tours abroad to serve as choir in residence at cathedrals throughout the United Kingdom. In December 2024, the choir released a new recording on the Acis Label "The Great Glad Tidings Tell: Carols from Copley Square" which made it to Number 1 on the Billboard Classical Charts.

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



BUSINESS, FOUNDATION & GOVERNMENT

Peter N. Krysa Designated Fund of the Berkshire Taconic Foundation
The William and Lia G. Poorvu Family Foundation
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David & Harriet Griesinger

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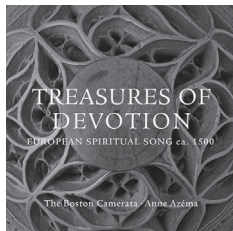
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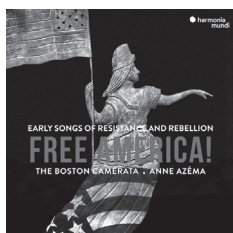


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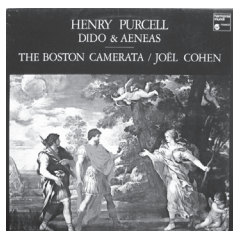
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