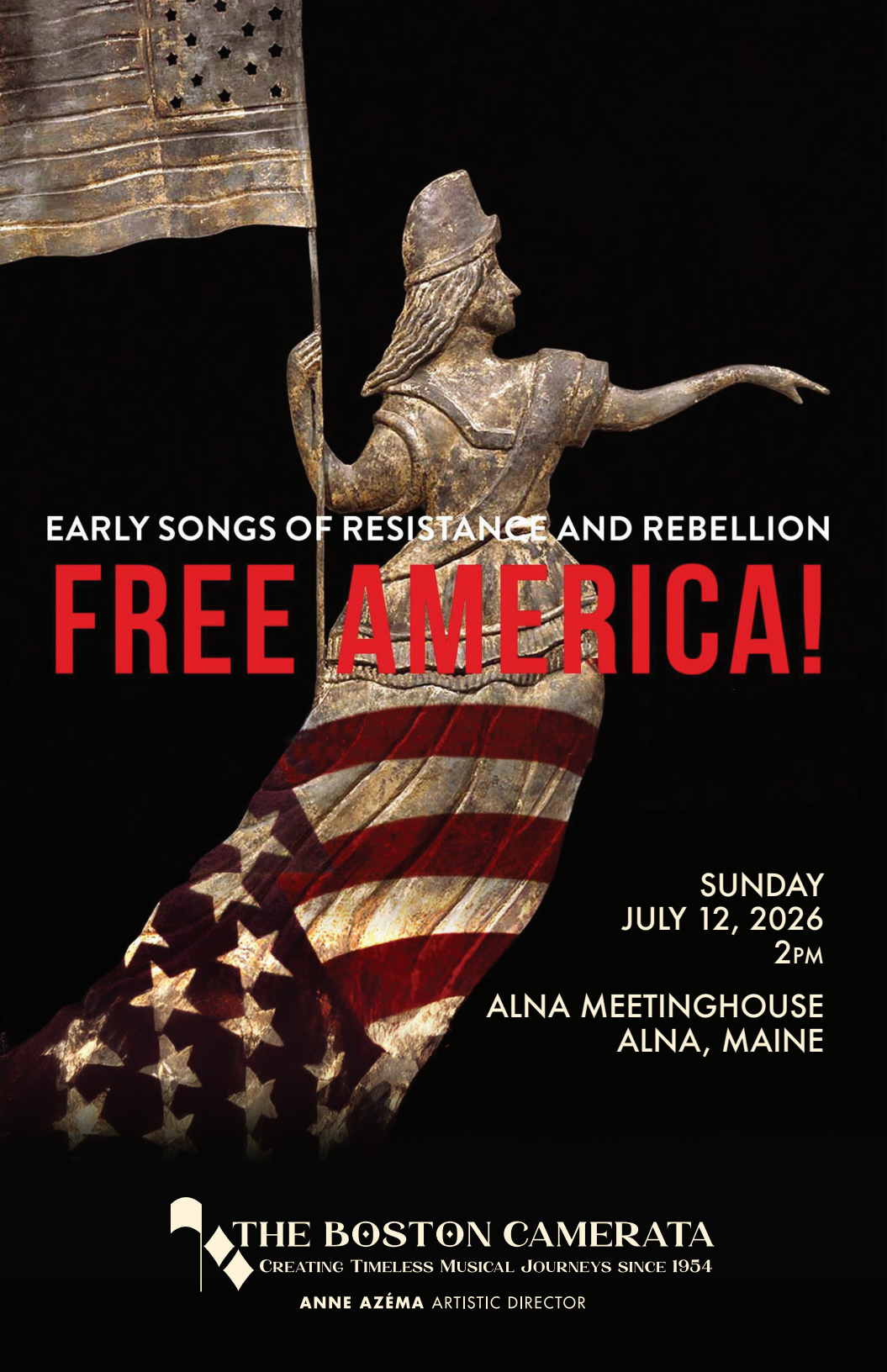




EARLY SONGS OF RESISTANCE AND REBELLION

FREE AMERICA!

SUNDAY
JULY 12, 2026
2PM

ALNA MEETINGHOUSE
ALNA, MAINE



THE BOSTON CAMERATA

CREATING TIMELESS MUSICAL JOURNEYS SINCE 1954

ANNE AZÉMA ARTISTIC DIRECTOR

WELCOME!

Alna, Maine is blessed with an abundance of historic buildings, but without activity they are basically ghosts. To make them live, they need people. People packed into these little boxes/pews just as they were a couple of hundred years ago. And they need sound. A few years ago there was a loom operating in the Old Head Tide Store and the sound was very evocative. Now we get to hear the songs that helped define the essence of America, sung in a place that most likely echoed with them when they were new.

Just as in 1776, it takes many hands to make a village alive. I'd like to thank Historic Alna for making this building available, and their tireless work to maintain the historic public buildings in town. I specially want to thank all the people that have opened their homes to the Camerata staff and musicians. It takes a village.

Gerry Flanagan

OUTGOING PRESIDENT, THE BOSTON CAMERATA



WITH GRATITUDE

We warmly thank: Historic Alna, Ed Pentaleri, Helen Rasmussen, Al Monaco, Doreen Conboy for welcoming us in this extraordinary venue and promoting this concert; Kate Nordstrom and Aaron Weissblum, for opening their property to the musicians; Brett and Priscilla Donham and many welcoming hosts for their generous hospitality; Gerry and Virginia Flanagan who made *Free America!* in Alna possible through dedicated support and tireless leadership.

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ANNE AZÉMA ARTISTIC DIRECTOR

PRESENTS

FREE AMERICA!

Early Songs of Resistance and Rebellion



THE BOSTON CAMERATA

Anne Azéma, MEZZO SOPRANO, DIRECTOR

MaKayla McDonald, SOPRANO

Camila Parias, SOPRANO

Deborah Rentz-Moore, ALTO

Phillip Bullock, BASS-BARITONE

Joel Frederiksen, BASS

Daniel Hershey, TENOR

Ryan Lustgarten, TENOR

Vincent Canciello, FLUTES

Andrew Koutroubas, CELLO

Eric Martin, FIDDLE

ASSISTED BY

Dave Cabral

Sarah MacConduibh

Heather Taskovics, FIFES

Kyle Forsthoff, PERCUSSION

Many of these works are anonymous, or of uncertain authorship.

Names of composers or early transcribers are given when known, as well as the identities of early written source(s), when known, on which we have relied.

The Boston Camerata's 2026 production of *Free America!* was created through close collaboration between Artistic Director Anne Azéma and Music Director Emeritus Joel Cohen (S.A.C.E.M.)



THIS PROGRAM WAS MADE POSSIBLE BY:

La Philharmonie de Paris

The William and Lia G. Poorvu Family Foundation

The Roaring Brook Family Foundation

Gerry and Virginia Flanagan

In loving memory of Randall Thompson and Sr. Frances Ann Carr



For concert text and commentaries, please scan above QR code.



LIKE A BEAUTIFUL MORNING

O Zion Arise	Shaker: Betsy Smith's Hymn Book (South Union, Kentucky, ca. 1840)
Yankee Doodle, or The Lexington March	Broadside (18th c.)
Liberty Tree	text by Thomas Paine (1737–1809) from <i>The American Patriotic Songbook</i> (Philadelphia, PA, 1813)
Free Americay!	text after Joseph Warren (1741–1775) music adapted from The British Grenadiers (18th c.) from <i>The American Patriotic Songbook</i> (Philadelphia, PA, 1813)

The Public is invited to sing the refrain along with us:

*Then guard your rights, Americans!
Nor stoop to lawless sway,
Oppose, oppose, oppose, oppose,
For free Americay.*

GONE FOR A SOLDIER

Johnny has gone for a soldier	Anglo-Irish Ballad (18th c.)
The Cuba March WITH The New Union	Anglo-American March (18th c.)
Jolly Soldier	Jeremiah Ingalls (1764–1838) from <i>The Christian Harmony</i> (Exeter, NH, 1805)
Saw you my Hero	<i>The Social Harp</i> (Philadelphia, PA, 1855)
Boston March	Moses Kimball's manuscript (Newburyport, MA, ca. 1790)
David's Lamentation	William Billings (1746–1800) from <i>The Singing Master's Assistant</i> (Boston, MA, 1778)

REPENTANCE

Prince William's March	Moses Kimball's manuscript (Newburyport, MA, ca. 1790)
My Body Rock 'Long Fever	from <i>Slave Songs of the United States</i> (New York, NY, 1867)
Thirst for Gold	text from <i>The American Musical Miscellany</i> (Northampton, MA, 1798) music adapted from <i>Russia</i> , Daniel Read (1785)
Didn't my Lord Deliver Daniel	<i>ubiquitous in various spiritual song books</i>
Hebrew Children	from <i>The Sacred Harp</i> (Atlanta, GA, 1911)
Repentance	Shaker Song Notated by Otis Sawyer (1815–1884) from a manuscript (Sabbathday Lake Shaker, ME, 1840)

COLUMBIA: AN ANGEL

The Appletree	Jermiah Ingalls (1764–1838) from <i>The Christian Harmony</i> (Exeter, NH, 1805)
Trumpet of Peace	Shaker: A Sacred Repository of Anthems and Hymns (Canterbury, NH, 1852)
Unnamed Dance Song	Shaker Song (Sabbathday Lake, ME, ca. 1840)
Rise Columbia!	adapted from Thomas Arne (1710–1778), Rule Britannia text by Robert Treat Paine (1731–1814) music from <i>The American Musical Miscellany</i> (Northampton, MA, 1798)
Friendly Union	text by John L. Peasey (?) from <i>Hymn and Spiritual Songs</i> (Portsmouth, NH, 1823) music <i>The Cuba March</i> (Anglo-American March, 18th c.)
Yankee Doodle, or The Lexington March	Broadside (18th c.)

The Public is invited to sing the refrain along with us:

*Yankee Doodle, Ha, Ha, Ha,
Yankee Doodle Dandy,
Freedom's voice is in the song
Of 'Yankee Doodle Dandy'.*

FREE AMERICA!

Early Songs of Resistance and Rebellion

PROGRAM NOTES

This musical program celebrates many of the ideas that had fostered the young American Republic, and which to this day continue to be debated and even in some quarters, decried. Union, Liberty, Democracy were the unifying ideals of this federation: a desire for a new social harmony, a new system of common beliefs, on a new soil which was often equated to the Promised Land.

Post-independence America was busy making it clear that it was no monarchy. No ruler could claim unlimited power. In the process of establishing itself, the country also created its heroes: political and spiritual. After savagely defeating those opposing its founding on its own soil, along with those from distant Europe who might have had different ideas for its future (*Chester*), the Republic proclaimed that it would fulfill only its own ideals (*Liberty Tree*), follow only the best leaders in its struggles (*Jolly Soldier – Washington*), and rely only on itself to supply its needs (*Rise, Columbia!*). Having scattered the foes, its preoccupation turned to establishing a community of people with common interests (*Friendly Union*). Music and poetry actively participated in this process, delivering insights and a guiding offering of advocacy and multiple visions of the future, along with moral and spiritual authority.

Alongside the figures of the founders, war heroes and statesmen such as George Washington, we also find thinkers and spiritual leaders like Thomas Paine. Very early on, there emerges the figure of the ‘Common Man’ – an ordinary citizen, the *bona fide* force capable of ensuring the future of a country still fragmented and trying to define itself. Sailors, soldiers, and poor immigrants of all types – they all have a place in this ‘Promised Land’, each with a hope for a democratic society, for an intensely spiritual community (*O Zion, Arise*). Without these disparate but complementary protagonists, there could be no New Republic!

These song tunes and dances, in one respect are related to art music, since for the most part they are fully notated. Although closely linked to earlier European practices, these pieces largely resist easy classification and are peculiar to this region of the New World. Neither ‘ancient’ nor ‘modern’, neither ‘folklore’ nor ‘classical’, they nonetheless offer vibrant reflections of a youthful society full of vigor. This repertoire consists (above all) of music for voices: single lines in the case of the Shaker songs, in two, three, or four vocal parts elsewhere, but also for instruments alone. Each of these settings, employing straightforward texts and musical language intuited by non-professional musicians writing for non-professional use, speaks directly to the hearts and minds of the performers. These pieces often link back to earlier musical styles, derived from oral traditions, English and African, or from collections of hymns and carols originating in the British Isles. Recycled, distorted, these tunes became adopted into the customs of new communities. The military march *Prince William*, for example, is found in a texted version describing the experience of a Black American soldier during the War

of Independence (1775–1783). The power of these ‘miniatures’, speaking with an artistic force emanating from their outward simplicity, is due in part to their autonomy from academic methods. The melody lines of the part-songs, most often notated in the tenor voice, were harmonized by amateur musicians such as William Billings (a tanner) or Jeremiah Ingalls (a tavern keeper). Angular, coarse, and rudimentary, full of ‘mistakes’ of part-writing and voice-leading, such pieces were anathema to the succeeding, conservatory-minded generations of composers in Boston who aspired to write music in the style of their European contemporaries: Mozart, Haydn, and Mendelssohn. And as for the Shakers who, living apart from the world, evolved their own system of ‘letteral’ notation, their magnificent monodic creations remained, for the most part, utterly unknown to their fellow countrymen until the twentieth century.

The instrumental music chosen here comes from various sources, including manuscript booklets from the hands of early flutists and fiddlers. This is where we get an indication of the role such instruments played in early American musical gatherings to double the vocal parts. In the same rugged spirit, the players were on the scene to lead us to dance (*Boston March*), march into battle (*Prince William March*), or to accompany communal singing (*Yankee Doodle; Rise, Columbia!*).

These songs, whether single lines or set out with rough-hewn, frontier part-writing, speak truth to power, as a warning to those who fail to heed the admonishment: ‘*Here Liberty reigns as the standard of union / And all are invited to gather around.*’ (*O Zion, Arise*). And Liberty’s attendants – abolitionists (*Thirst for Gold*) or Boston rascals and insolent scallywags (*Yankee Doodle*) – all reaffirm the honesty and multiplicity in which will continue to lie the strength of this country. Nothing is harder to acquire than success in such an enterprise. The journey is tortuous, complicated by the scale and diversity of such a country, by the physical and moral scars accumulated in the process, still in large part unhealed.

Nevertheless, music continues to accompany the failures and the successes of this unique endeavor: ‘*Then guard your rights, Americans, nor stoop to lawless sway.*’ (*Free Americay!*).

ANNE AZÉMA & JOEL COHEN
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A SHORT PRODUCTION HISTORY

Early American music has been a part of The Boston Camerata’s repertoire since the beginning of our recording history (1978 – *Sing We Noel*). It is with a vivid interest and joy that we have, over the years, continued to include our own North American musical heritage in concerts and recordings. *Free America! Early Songs of Resistance and Rebellion* was created in 2018, for and at La Philharmonie de Paris, where the ensemble was in residence for a series of activities focused around the musical life of Boston and North America. This program was subsequently recorded by Harmonia Mundi (2019), and performed in various contexts, including in Strasbourg, France and at Faneuil Hall, Boston, to mark the 60th Anniversary of these two Sister Cities. You will be able to hear this timely program again at the Tanglewood Festival in July 2026, and on our own concert series in Cambridge in October 2026.

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 Boston 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 fulfilment. 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 trailblazing videos produced in-house during 2020 and 2021. The Boston Camerata's full discography can be viewed under Media/CDs on www.bostoncamerata.org and is available for streaming on all major platforms.

Camerata's signature approach is embodied in its pedagogy, media projects and touring activities. Aside from its own Boston and New England area season, it has most recently performed at the American Academy of Arts and Science, to mark the re-opening of the Cathedral of Notre-Dame in Paris (2024), the Medieval Academy 100th International Conference (2025) and Boston Early Music Festival (2025). Recent performances outside the Boston area include appearances in California and Oregon, Finland, France, Germany and Austria (2025), including an acclaimed return to Borrowed Light, alongside the Tero Saarinen Dance Company.

Celebrating its 72nd season, the ensemble will be heard in New York City, Saint Louis, Missouri and will return to Tanglewood this July: it continues to win followers on five continents presenting new projects while maintaining in active repertoire many of its historic programs.

THE ARTISTS



ANNE AZÉMA MEZZO SOPRANO, DIRECTOR

Before assuming the directorship of The Boston Camerata in 2008, 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, nineteen to date with The Boston Camerata, are the result of extensive original research in Medieval, Renaissance, Baroque and early American musical sources.

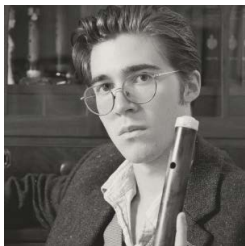
Anne Azéma's current discography of 47 recordings as a soloist (Grand Prix du Disque; Edison Prize) and director, includes five distinguished solo CD recitals of medieval music. Her teaching activities include master classes, seminars, and residencies at conservatories and universities here in the US 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. She is the principal actor and singer for a video game based on the *Legends of the Round Table* created by the Canadian company Artifice (2026).



PHILLIP BULLOCK BASS-BARITONE

Phillip Bullock has been featured in operas and concerts throughout the United States and Europe. His recent engagements include the role of Daniel in the eponym Medieval Play with The Boston Camerata; Theoliver "Jake" Jeter in *Loving vs. Virginia*, a world premiere of the new opera by Damien Geter with Virginia Opera; and debut appearances with the Metropolitan Opera (George Gershwin's *Porgy & Bess*, and Jazz @ Lincoln Center (*Blind Injustice*). Past highlights include: Zdzetrick in Damien Sneed's reimagining of Scott Joplin's *Treemonisha* with Opera Theatre of St. Louis; and the role of Cato in *Castor & Patience* with Cincinnati Opera, voted the Best New Opera of 2022 by *The New York Times*. Phillip also reprised the role of the God of Love in the studio recording of *The Romance of the Rose*, from Pulitzer nominee Kate Soper with Long Beach Opera and the Wet Ink Ensemble.

FREE AMERICA!
**CDs ARE AVAILABLE
FOR PURCHASE
AT THE DOOR**

**VINCENT CANCELLO** FLUTES

Vincent Canciello is a historical flutist currently based in Paris, France. Originally from Boston, he has performed across Europe and North America, appearing with The Boston Camerata, Musicians of the Old Post Road, the American Bach Soloists, and La Nouvelle Athènes, as well as the Festival Musique Montréal Baroque, where he premiered his own compositions with the Montreal-based ensemble Twisted Pearl. In 2024, he was a semifinalist in the National Flute Association's Baroque Artist

Competition. He is currently studying with François Lazarevitch at the Conservatoire de Versailles. Vincent first worked with The Boston Camerata on our recorded *An American Christmas* program in December 2020, and returns in the 2026/2027 season for the July performances of *Free America! Early Songs of Resistance and Rebellion* at the Alna Meetinghouse (Alna, ME) and Tanglewood (Lenox, MA).

**DAVE CABRAL** FIFES

Dave Cabral is a versatile musician who performs throughout New England as a chamber, orchestral, and pit musician. He studied viola performance at the Boston Conservatory but is equally comfortable on cello and fiddle. His passion for chamber music takes many forms. As a founding member of the Dashing Rock Celtic Trio, Dave sings and plays guitar, fiddle, and Scottish smallpipes. He is also a founding member and cellist of the Essex Piano Trio and performs professionally with that group as well.

Dave has performed as cellist and harpist with Fellswater and has appeared as a soloist with the Melrose Symphony, Salem Philharmonic, and Arlington Symphony. He has performed as a fife with the Middlesex County Volunteers Fifes & Drums, The Boston Camerata, the Boston Pops Orchestra, and as a fiddler with Hjaltibonhoga at the Royal Edinburgh Military Tattoo in Scotland. Outside music, he serves as chief echocardiographer at Boston Medical Center's Department of Pediatric Cardiology.

**KYLE FORSTHOFF** PERCUSSION

Dr. Kyle Forsthoff is the Artist/Teacher in Classical Percussion at the University of Rhode Island and is the percussionist for the Island Time Steel Band. Kyle is also the President of the Rhode Island Percussive Arts Society and is an Associate Editor for Percussive Notes. Kyle performs with and teaches multiple Fife & Drum corps, is the Archivist/Curator of the Museum of Fife and Drum, and is the First Vice-President of the Company of Fifers and Drummers. Kyle has previously held positions at Rhode Island

College, the University of Kentucky, Morehead State University, and Capital University, and is a performing and instructional alumnus of the Bluecoats Drum and Bugle Corps. He holds degrees from Kentucky and Arizona Universities, is a member of ASCAP. The 2026/2027 season marks Dr Forsthoff's debut with The Boston Camerata.

**JOEL FREDERIKSEN** BASS

Long time Camerata collaborator bass and lutenist Joel Frederiksen is based in Munich, Germany. Over the course of his career, he has developed a distinctive artistic profile, particularly through his long-standing dedication to self-accompanied lute song. His work also spans solo appearances with leading early-music ensembles. In demand internationally as a bass soloist, he has performed and recorded with many prominent ensembles including Vox Luminis, the Netherlands Bach Society, the

Freiburg Baroque Orchestra, Ensemble Gilles Binchois, Huelgas Ensemble, and The Boston Camerata. As a singer and lutenist, he is Artistic Director of Ensemble Phoenix Munich (founded in 2002) with whom he tours internationally, records extensively for major labels, and curates the long-running Munich concert series "Between Mars and Venus" at the Bavarian National Museum. Frederiksen has recorded extensively for harmonia mundi France and SONY/Deutsche Harmonia Mundi. His recordings have received numerous distinctions, including the German Record Critics' Award, the Orphée d'Or – Martti Talvela Prize, and the ECHO Klassik Prize.

**DANIEL HERSHEY** TENOR

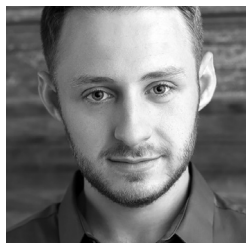
Daniel Hershey received his Master's degree from New England Conservatory and has performed with Opera Boston, The Boston Camerata, Emmanuel Music, Handel+Haydn Society, New England Light Opera, Cambridge Opera, Brahms Society Orchestra, Masterworks Chorale, and others. He made his European debut with the Boston Camerata (*Octobre en Normandie*) and has toured the globe in *Borrowed Light* since its inception. Dan is currently the Vice President of the Wilkinson Young Singer's Fund, a nonprofit

dedicated to helping young singers. A frequent performer with the Camerata, Mr. Hershey can be heard on the Camerata CD *Treasures of Devotion*.

**ANDREW KOUTROUBAS** CELLO

Andrew Koutroubas is a cellist and multi-instrumentalist specializing in historical performance. A strong believer in the transformative power of music, Koutroubas is a founding director of New Hampshire-based non-profit, Silentwoods Collective Inc, an organization committed to community building through music and the arts.

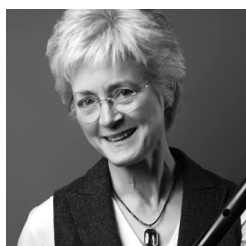
As a cellist, Koutroubas has performed and recorded with Grammy winning ensembles such as Handel + Haydn Society, Boston Early Music Festival Chamber Opera Series, and has the honor of performing around the US and Europe with Juilliard 415, The Boston Camerata, Les Arts Florissants, MA Festival Bruges, American Symphony Orchestra, Ars Lyrica Houston, Upper Valley Baroque, New Hampshire Philharmonic and others. Additionally, he has contributed to the formation of newly established early music ensembles Orbis Pictus and The Fooles. Andrew studied historical performance at the Longy School of Music of Bard College earning a Master of Music degree in 2021, and The Juilliard School where he earned a Graduate Diploma in 2024.

**RYAN LUSTGARTEN** TENOR

Ryan Lustgarten is a tenor from the Seattle area currently based in Manhattan, NY. He recently concluded a performance of *Die Entführung aus dem Serail* singing Pedrillo with Festival Napa Valley and was previously with Opera Theatre of Saint Louis as a Gerdine Young Artist. Ryan is a versatile performer of classic and contemporary opera, musical theatre, choral music, and concert repertoire. He holds a Master of Music in Voice and Opera from Northwestern University.

**ERIC MARTIN** FIDDLE

Equally at home in classical and traditional music, violinist and violist Eric Martin brings joy, whimsy, and passion to every genre of music he encounters. As a classical violist, Eric has performed regularly with The Boston Camerata and numerous other chamber and symphonic ensembles across the northeast. As a traditional dance musician, Eric can be found playing for festivals, concerts, camps, balls and other dance events across the United States, Canada, and Europe.

**SARAH MACCONDUIBH** FIFES

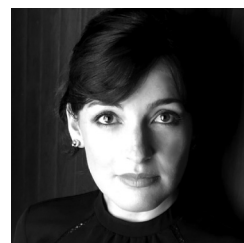
Sarah MacConduibh is a multi-instrumentalist specializing in Celtic and traditional American music. She is a founding member of Dashing Rock Celtic Trio and previously performed for nearly two decades with the acclaimed Celtic ensemble Fellswater. Sarah also directed the Middlesex County Volunteers Fifes & Drums, including performances with the Boston Pops Orchestra and at international military tattoos in North America and Europe. A longtime collaborator with the Boston Camerata, she is passionate about connecting

audiences with music, history, and storytelling. Beyond music, Sarah develops leadership programs and coaches emerging leaders through reachIRE, volunteers as a veterinary assistant with the MSPCA, and enjoys mountain adventures, including climbing Mount Kilimanjaro and preparing for future high-altitude treks.

**MAKAYLA MCDONALD** SOPRANO

Soprano MaKayla McDonald is an active performer of opera, art song, and new works who recently made her Camerata debut in *We'll Be There!*. Last season, MaKayla joined Tero Saarinen Company and The Boston Camerata on international stages for *Borrowed Light* (Finland, France, Germany, and Austria). She also collaborated with City Lyric Opera for Jeremy Beck's *Black Water*, a monodrama for soprano with dance and performed for the American Opera Project + NYU/Tisch for their Opera Lab. She was invited recently to join

ChamberQUEER's Pride Festival at National Sawdust as well as the Cedar Rapids Opera Theatre as a guest artist. MaKayla currently resides in Brooklyn, NY. She is an adjunct Lecturer for the Borough of Manhattan Community College Music and Art Department, and a soprano in the Compostela Choir at St. James on Madison. A native Iowan, MaKayla received both her Master's and Bachelor's degrees in Vocal Performance from the University of Northern Iowa.

**CAMILA PARIAS** SOPRANO

Colombian soprano Camila Parias brings a versatile and unique voice to a broad range of musical styles, with a repertoire spanning Medieval works to New Music. A long time collaborator with The Boston Camerata, she has also performed with other ensembles including Handel+Haydn Society, La Donna Musicale, Musica Ficta, Newberry Consort, and D nya, gracing stages such as Boston Symphony Hall, Jordan Hall, the Palais de Chaillot, Dance House Helsinki, La Filature, Biblioteca Luis  ngel Arango, Ludwigsburg

Schlossfestspiele, Musikverein, and Bregenz Festspiele.

Parias toured Finland, Germany, Austria, and France as part of *Borrowed Light*, a collaboration between The Boston Camerata and the Tero Saarinen Dance Company. She tours nationally with the Camerata in concerts, staged works (*Dido & Aeneas*, *The Play of Daniel*), and as an independent soloist. She can be heard on recordings with Harmonia Mundi (France), Coro Records (UK), and Lindoro (Spain).

**DEBORAH RENTZ-MOORE** ALTO

Specializing in vocal works of the Baroque and earlier, Deborah Rentz-Moore's vocal pursuits are nonetheless expansive, with many notable premieres of new music, highlighting repertoires of under-represented composers, and including popular genres in diverse vocal ranges. She enjoys frequent solo collaborations with The Camerata, Emmanuel Music, and Aston Magna. Her multifaceted solo work has brought her to Lincoln Center, the Paris Philharmonie, Utrecht Early Music Festival, Prague Spring Festival, Boston's Symphony Hall,

Jordan Hall, and Tanglewood. As well as appearing with The Boston Camerata, Ms. Rentz-Moore's 2026-2027 season includes *Beyond Boundaries* (Tapestry), Bach's *Saint Matthew Passion* (Emmanuel Music), and a recital of contemporary art song commissioned by The University of New Hampshire, where she is a Resident Artist in Voice. Ms. Rentz-Moore's recordings on Musica Omnia, Centaur, Meridian, and Harmonia Mundi span genres and eras, and she is featured on The Camerata's acclaimed recent recordings, *Free America!* and *Hodie Christus Natus Est*

**HEATHER TASKOVICS** FIFES

Heather Taskovics is a musician, singer, songwriter, and arranger based in the Boston Metrowest area. A former fifer with the Middlesex County Volunteers Fifes and Drums, she has performed internationally and shared the stage with distinguished ensembles including The Boston Pops and The Boston Camerata. She appears on the latest CD by that ensemble, *Free America! Early Songs of Resistance and Rebellion* on the Harmonia Mundi label.

Beyond the fife, Heather collaborates with songwriters and producers across the US and abroad, working from her home studio. She holds a BFA in Music from the University of Massachusetts Lowell, where she studied flute and piccolo. Outside of music, she enjoys life in Framingham with her husband, daughter, and three cats.

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WITH THE HARVARD FERRIS FELLOWS

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MEMORIAL CHURCH, HARVARD YARD
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**SING WE NOEL:
CHRISTMAS IN NEW ENGLAND
AND EARLY AMERICA**

FRIDAY, DECEMBER 4, 2026 / 7:30PM

LINCOLN THEATER, DAMARISCOTTA, ME

SATURDAY, DECEMBER 5, 2026 / 7PM

CENTRAL CONGREGATIONAL CHURCH
NEWBURYPORT, MA

SUNDAY, DECEMBER 6, 2026

3:30PM & 6:30PM

GORDON CHAPEL, OLD SOUTH CHURCH
BOSTON, MA

**LA ESTRELLA:
A HISPANIC CHRISTMAS**

MONDAY, DECEMBER 21, 2026 / 5PM

FIRST CHURCH - CONGREGATIONAL
CAMBRIDGE, MA

**CANTIGAS:
SONGS OF MYSTIC SPAIN**

TUESDAY, MARCH 9, 2027 / 7:30PM

WEDNESDAY, MARCH 10 2027 / 7:30PM

PICKMAN CONCERT HALL
LONGY SCHOOL OF MUSIC
CAMBRIDGE, MA

**THE THREE SISTERS:
SONGS OF LOVE AND PASSION,
CA 1300**

TUESDAY, APRIL 20, 2027 / 7PM

HOUGHTON CHAPEL AT
WELLESLEY COLLEGE
WELLESLEY, MA

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A stylized graphic of the American flag, featuring a white field with a black canton and a black field with a white canton, separated by a vertical line. The graphic is positioned on the left side of the poster.

JOIN US AGAIN FOR
ADDITIONAL PERFORMANCES

FREE AMERICA!

THURSDAY
JULY 16, 2026
8PM

TANGLEWOOD
SEIJI OZAWA HALL
LENOX, MA

SUNDAY
OCTOBER 25
4:30PM

HARVARD
MEMORIAL CHURCH
CAMBRIDGE, MA

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WILL BE BACK IN MAINE FOR THE HOLIDAYS!

SING WE NOEL

FRIDAY, DECEMBER 4
7:30PM

LINCOLN THEATER
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