The Boston Camerata  
Anne Azéma, artistic director  
Joel Cohen, music director emeritus

presents

LIBERTY TREE  
EARLY MUSIC FOR THE AMERICAN SOUL

SUNDAY, OCTOBER 29, 2017 – 4PM
HARVARD MEMORIAL CHURCH
HARVARD YARD, CAMBRIDGE, MA

★★★★

PROLOGUE: UPON THIS FAIR SOIL

Mother's comforting Promise  Shaker: Albert, ME (1848)
O Zion Arise  Shaker: Union Village, KY (1834)

BOSTON IS A YANKEE TOWN

Yankee Doodle  The Lexington March, Broadside, 18th.c.
Liberty Tree  Words by Thomas Paine (1737–1809)  
The American Patriotic Songbook  
Boston, MA (1813)
Chester  William Billings  
The Singing Master's Assistant  
Boston, MA (1778)
The Boston March  Moses Kimball’s manuscripts,  
Newburyport, MA (ca. 1790)
David's Lamentation  William Billings (1746–1800)  
The Singing Master's Assistant
Jefferson and Liberty  MUSIC: Early 19th-century print, undated
Jefferson and Liberty  MUSIC: Early 19th-century print, undated  
TEXT: The Aurora, Bristol, PA (1801)
The Apple Tree  Jeremiah Ingalls (1764–1838)  
The Christian Harmony. Exeter, NH (1805)
MANY BE THE BATTLES: OF PRINCES AND PEONS

Johnny has gone for a soldier
Traditional

Prince William’s March
Moses Kimball’s manuscript

Jolly Soldier
The Social Harp, Philadelphia, PA (1855)

The Soldier’s Dream
The Social Lyrist, Harrisburg, PA (1840)

John Adams’ son, my Jo
TEXT: Broadside, 18th c.
MUSIC: Traditional, The American Vocalist, Boston, MA 1849

Russia
The Kentucky Harmony (1816)

Mary’s Dream
TEXT: The Social Lyrist
MUSIC: Clamanda, Jeremiah Ingalls

THE PILGRIMS: AROUND THE AFRICAN-AMERICAN EXPERIENCE

My body rock ’long fever
Slave Songs of the United States (1867)

The Pilgrims
Rev. B.W. Gorham (?), The Revivalist
Troy, NY (1868)
[Text also found in several African-American songbooks]

The Rich Man
Jeremiah Ingalls

Negro songs
Shaker: Enfield, NH and New Lebanon, NY (1843)

Pretty home
Shaker: Patsy Williamson, Pleasant Hill, KY (1849)

We ask not that the slave should lie
Anti-Slavery Melodies
Hingham, MA (1843)

Jehovah, Halleluiah
Slave Songs of the United States

Didn’t my Lord Deliver Daniel
Traditional African American

Where are the Hebrew Children?
The Sacred Harp, Philadelphia, PA (1844)

THE SHAKERS AND LIBERTY

Trumpet of Peace
Shaker: A Sacred Repository of Anthems and Hymns
Canterbury, NH (1852)

Voice of the Angel of Mercy
Shaker: A Sacred Repository of Anthems and Hymns

The Blessings of Peace
Shaker: A Sacred Repository of Anthems and Hymns

Rights of Conscience
Shaker: Elder Issachar Bates (1758–1837)

Unnamed dance tune
(The girl I left behind)
Shaker: Sabbath Day Lake, ME (ca. 1830)

FRIENDLY UNION

Murillo’s Lesson
The Sacred Harp

God of Peace!
TEXT: The Social Lyrist
MUSIC: Bruce’s Address spiritualized
The New Harp of Columbia
Knoxville, TN (1867)

Northfield
Jeremiah Ingalls
The Christian Harmony

Lovely Vine
Jeremiah Ingalls
The Christian Harmony

Jordan
William Billings, The Village Harmony,
Exeter, NH (1798)

Clovergreen
TEXT: Anne G. Hale
Newburyport, MA (ca. 1858)
MUSIC: Traditional, Auld Lang Syne

The audience is invited to sing with us.

Friendly Union
John Peasey, Hymns and Spiritual Songs, Portsmouth, NH (1823)

Ode to Science
TEXT: Deacon Janaziah (1798)
MUSIC: Ubiquitous in various shape note songbooks

— INTERMISSION —
The Boston Camerata
Anne Azéma, mezzo-soprano, direction
Camila Parias, soprano
Deborah Rentz-Moore, alto
Daniel Hershey, tenor
Jason McStoots, tenor
Donald Wilkinson, bass

with

Asako Takeuchi, fiddle
Jesse Lepkoff, flutes & guitar
Reinmar Seidler, cello

The Middlesex County Volunteers Fifes and Drums
Sarah MacConduibh, Jay Healy, Paul Joseph, Heather Taskovics, fifes
Andrea Wirth, drum

assisted by

The Choral Fellows of Harvard University
Edward Jones, director
Elba Alonso Monsalve, James Baskerville, Adrian Cho, Bo Choi, Ellie Corbus,
Ethan Craig, Erin Dahlstrom, Cara Jacobson, Theodora Mautz,
Fred Metzger, Sydney Mukasa, Harrison Phelps, Maxime Rischard,
Micah Walter, May Wang, Eliza Wiant

and

Students from the Longy School of Music of Bard College
Catharine Cloutier, Caitlin Laird, Marilyn Oliver, Grant Yosenick, voice
Adam Buttyan, flute, voice
Andrew Koutroubas, Violeta Mura, cello, voice

Shaker music: Composers’ names are given when known; place names indicate community
of origin when known, or the community where the song was preserved in notation.

Many of these songs have been recorded by the Boston Camerata on the Erato/Warner and
Glissando/Camerata labels. CD album titles include: The American Vocalist, An American
Christmas, Trav’ling Home, Liberty Tree, Simple Gifts, and The Golden Harvest.

We thank Joel Cohen, who has provided many musical transcriptions and arrangements, for
his invaluable help concerning this program. Other edition sources available on request.

PROGRAM NOTES

Our view of the American past is shaped by many things – dimly remembered
history lessons from our earliest school days; the posturings of present-day
public people; and, perhaps most importantly, by the popular media and its
relentless presentism – tweets, inexplicable noises from our smartphones, radio,
cable television, movies.... Talk about static! Can we ever, then, experience our
collective past as it "really" was? Hardly – those days are gone forever. But, on the
other hand, can we get closer to our roots than heretofore? Can we eliminate some
of the distortion and noise? Perhaps, as far as music goes, a cleaner, truer approach
is possible, comforting our present-day quests.

The partsongs, marches, anthems, jigs, and ballads that we perform today were all
part of American life during the early decades of the country’s existence: between
the founding of the Republic and the Civil War. This, the everyday music of villages
and towns, represents a hybrid tradition. Notated and harmonized in a rough,
pragmatic way by musicians of the time, or occasionally (as with the slave songs)
captured from oral tradition, these pieces are not learned or complex enough to
be taken seriously as "high" art by most music historians. Yet, since they managed
nonetheless to make their way onto paper and into ‘polite’ society, they are surely a
bit more refined and worldly-wise than the folk song of the truly rural settlers. It is
in this neglected, between-two-worlds repertoire, that we can find much of the soul
of early America.

The instrumental music chosen tonight comes from various sources, including
manuscript booklets from the hands of early flutists and fiddlers. We do not
always know precisely what role such instruments played in early American
musical gatherings. But one thing is certain, the players were frequently on the
scene. In the same rugged spirit they lead us to march and dance, to comment
on the words and accompany communal singing.

And the singing! Nothing in our homegrown tradition is less pretentious, less
unadorned, than the single, unaccompanied lines of Shaker songs and anthems.
Their gapped scales and modal cadences remind us of a distant European past.
And yet their import can be as intense as anything of which art is capable.
Blessing of Peace speaks, with the voice of prophecy, of our own recent disarray:

‘What millions from torture rooms and racks and devouring flames
Have looked and wept and prayed towards liberty and peace?’

PROGRAM NOTES continued…
Music, say our American ancestors, may soothe the heart, but it also sustains the search for values. The songs, whether single lines or set out with rough-hewn, frontier part writing, speak truth to power:

‘Liberty is but a sound, if the conscience still is bound’ (Rights of Conscience); ‘Here, Liberty reigns as the standard of Union’ (O Zion).

And Liberty's attendants – Massachusetts rebels taunting the British redcoats (Chester), nonconformist Protestants protesting inequality (The Rich Man), abolitionists, African-Americans both enslaved and free (Pretty Home), Boston rascals and insolent scallywags (Yankee Doodle), all reaffirm that in our democratic, egalitarian New World vision, and in our refusal to submit to demagogy and to cant, lie our strength.

Some of the choral songs we will present are still sung today in the Sacred Harp tradition. Their jagged, atavistic polyphony is particular to this side of the ocean. Non-liturgical, they attest to the joy of communal singing, of a constant search and reaffirmation of group strength and of moral compassing. North and South, in ad-hoc communities of diverse color, obedience and sung under the revolving leadership of any willing participants, they are a living metaphor of American democracy. Numerous songs, like Jordan, evoke the better world, the more perfect place, the land of pure delight that the singing band regards from a distance, on this side of Utopia. This is the land that the Young Republic tried to reach, succeeding in some ways, failing in others. The journey was dramatically slowed by wars, by terrible racial injustice, by separation from loved ones, by severance from the highest ideals of humanity. At every step, however, and today still, the hopeful, frequently audacious sounds of voices and instruments have accompanied our quest for a more perfect union.

Anne Azéma (2017)

& Joel Cohen

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**The Boston Camerata**

Currently celebrating its sixty-third anniversary, The Boston Camerata ranks among the world’s oldest and most eminent early music ensembles. Founded in 1954, Camerata has been under the direction of French-born singer and scholar Anne Azéma since 2008. Along with its commitment to maintaining and renewing Camerata “classics,” Anne Azéma and the Camerata originate many new and distinguished productions of important early repertoires spanning eight centuries of music history.

Camerata’s musical performances are well known for their blending of spontaneity and emotional commitment with careful research and scholarship. With its distinguished roster of singers and specialists in early instruments, Camerata produces an annual concert series for audiences in the Greater Boston area. The Boston Camerata also tours regularly in the US and all over the world, recently appearing in Paris at the Palais de Chaillot, in collaboration with the Tero Saarinen Company of Helsinki, Finland (2014), and during its 60th anniversary season, at the Théâtre de la Ville (2015). Anne Azéma’s innovative staged production built around a medieval tournament in France, The Night’s Tale, first presented in France and Luxembourg, was performed in Boston to great acclaim in Spring 2016. The company’s South American début tour took place in Brazil in July 2016. Further tours are planned in Europe as well as the United States for the coming 2018 and 2019 seasons, including a reprise of the Play of Daniel, first presented with great success to Boston audiences in late 2014. Of note is a début performance in Switzerland this coming August and a return to Holland in early September.

The Camerata is also renowned for its many concerts and recordings of early music from the New World North and South and for its bridge productions of Eastern and Western music. A Mediterranean Christmas and The Sacred Bridge: Jews, Christians, and Muslims in Medieval Europe are noted among these pioneering enterprises.

The Camerata’s many recordings (Grand Prix du Disque) as well as its numerous media appearances (two prizes at FIFA Montréal, 2014; one prize at the 2014 Massachusetts Film Festival) and its many museum and educational projects (including its recent Visiting Artist residency at the Massachusetts Institute of Technology), have brought its work to audiences in every continent. Collaborations with local choirs (both children and adults) and with young professionals-in-training in both Europe and the United States were a distinctive feature of the company’s 2016 touring season.
THE MUSICIANS

**ANNE AZÉMA – Artistic Director (mezzo-soprano)**

French-born vocalist, scholar and stage director Anne Azéma directs The Boston Camerata (2008) and the French ensemble Aziman (2005). Intensely engaged since her student days with solo song of the Middle Ages, she is esteemed as a charismatic solo performer. But she is also widely admired for creative skill in building and directing complete musical productions of varied styles and periods, both for her soloist-oriented programs centered around her original repertoires, and for larger ensemble forces (concert and stage) in Europe and the United States.

Anne Azéma’s current discography of 35 recordings (Grand Prix du Disque; Edison Prize) includes five widely acclaimed solo CD recitals. Since assuming the directorship of The Boston Camerata in 2008, she has created a series of fourteen new productions acclaimed by press and public alike. Ms. Azéma is in demand as a solo recitalist, presenting her original programs to audiences in North America, Europe, the Middle East and Asia. Her collaboration with the Tero Saarinen Company (Helsinki, Finland) around early American songs has been praised on three continents. In November 2014, she edited, directed and staged The Play of Daniel to critical and public acclaim; the production was successfully reprised in 2017 and will tour again in 2018. Her music theater work (The Night’s Tale – Le Tournoi de Chauvency), based on a 14th century French narrative, was enthusiastically reviewed by the Boston press in 2016.

Among her teaching activities are master classes, seminars, and residencies at conservatories and universities here and abroad. She has contributed articles to scholarly and general audience publications. In 2011, Ms. Azéma was named Chevalier des Arts et des Lettres by the French Government. Ms. Azéma was the Robert M. Trotter Distinguished Visiting Professor at the University of Oregon, Eugene in 2012, has lectured at New York University, Boston University, and is currently on the faculty at the Longy School of Music of Bard College. The second film in which she has appeared received two prizes at the Montréal FIFA (2014). She has been recently invited to teach at the Fondazione Cini, Venice; the Fondazione Benetton, Treviso; the Schola Cantorum, Basel. In May 2017, Anne Azéma was the recipient of the Distinguished Artist Award of the Saint Botolph Club.

**DANIEL HERSHEY – tenor**

Daniel Hershey received his Master’s degree from New England Conservatory and has performed with Opera Boston, The Boston Camerata, Handel & Haydn Society, New England Light Opera, Cambridge Opera, Brahms Society Orchestra, Masterworks Chorale, Cambridge Opera, and others. He made his European debut with the Boston Camerata (Octobre en Normandie), has been touring the globe in “Borrowed Light” since its inception, and regularly appears with the ensemble in numerous programs ranging from medieval French to colonial American. He has also been a workshop leader for Opera Boston’s “Opera Shop” program and an artist at the Brevard Music Center in Brevard, NC.

**JESSE LEPKOFF – flute and guitar**

Jesse Lepkoff holds a degree in early music performance from New England Conservatory. He received his graduate education at the Royal Conservatory in Holland with flutist Wilbert Hazelzet. He has performed with Arcadia Players, Smithsonian Chamber Players, Musicians of Swanne Alley and others, and was a soloist with the National Symphony under Christopher Hogwood. He performs regularly with The Camerata and has toured the US, Europe, Israel and Far East. He has given lecture concerts at the Smithsonian and New England Conservatory. Mr. Lepkoff performs and composes songs in the Brazilian and Jazz Idioms and recently recorded a CD of original material.

**JASON MCSTOOTS – tenor**

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, TENET, San Juan Symphony, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on their recordings, and is also featured on BEMF’s Grammy-nominated recordings. Mr. McStoots is a voice teacher and stage director, and currently teaches at Brandeis University where he recently restarted the dormant opera workshop project. He will reprise his role as Belshazzar in our 2018 tour of Daniel: A Medieval Masterpiece Revisited.
CAMILA PARIAS – soprano
Colombia native Camila Parias is a regular collaborator with the Boston Camerata, 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 also appeared with Rumbaroco, a group focusing on Latin American and baroque music. Her international appearances include solo performances with the Colombian chorus La Escala throughout Italy, France, and Spain. Ms. Parias studied and performed with Benjamin Bagby and members of Sequenit in the Vancouver Early Music Festival in 2011, and toured Europe with the Camerata’s “Borrowed Light” program. She holds a Bachelor of Music in Vocal Performance from the Pontificia Universidad Javeriana and a M.M. in Early Music Performance at the Longy School of Music of Bard College under a Presidential Scholarship.

DEBORAH RENTZ-MOORE – mezzo-soprano
Deborah Rentz-Moore has enjoyed many solo collaborations with The Boston Camerata as well as Emmanuel Music, Boston Early Music Festival, Handel+Haydn Society, Magnificat Baroque and the Mark Morris Dance Group. Ms. Rentz-Moore recently performed in the Boston premiere of Handel’s Susanna to critical acclaim. Recent highlights include roles in Handel’s Messiah, Bach’s B Minor Mass, Mozart’s Requiem, Beethoven’s Missa Solemnis, and Purcell songs with Aston Magna. A longtime proponent of early American music, she has conducted Shaker manuscript research, given solo concerts at Hancock Shaker Village and Tanglewood, and was featured in Boston Camerata’s “Borrowed Light” tour.

REINMAR SEIDLER – cello
Reinmar Seidler performs and teaches a wide range of repertoires on both modern and baroque cello. He has appeared as principal cellist and soloist with period ensembles across North America and Europe, including the Handel and Haydn Society (Boston), Apollo’s Fire (Cleveland), Portland Baroque (Oregon), Ensemble Arion (Montreal), Devon Baroque (UK) and the Akademie für Alte Musik (Germany), as well as the Orchestra of the Age of Enlightenment (London). He has directed the Harvard Baroque Chamber Orchestra, Case Western University Baroque Orchestra, Pennsylvania State College Baroque Orchestra, the Cleveland Heights Chamber Orchestra and other groups, leading repertoire ranging from Monteverdi’s Vespers of 1610 and sacred works of Bach, to symphonies of Beethoven and Schubert. In addition to his active musical career, Reinmar researches the impacts of climate change on high mountain environments.

ASAKO TAKEUCHI – fiddle
Asako Takeuchi has toured extensively as a solo, chamber, and orchestral player throughout Europe, Asia, and North America. She has performed with the Handel & Haydn Society, Les Bostonades, Wallfisch Band (UK), Collegium Musicum Den Haag, The Bach Choir & Orchestra of the Netherlands, Arion Baroque Orchestra, and others. She is the fiddler for Floyds Row, a crossover band exploring folk, early, and classical idioms. Ms. Takeuchi has performed at numerous festivals, including Festival Oude Muziek Utrecht, Deutsches Mozartfest and Innsbruck Festival, Festival de Música Antigua de Barcelona, Abbaye aux Dames (France), and Aston Magna. Her discography includes recordings with The Wallfisch Band as a soloist, Arion Baroque Orchestra, and The Bach Choir & Orchestra of the Netherlands. She holds degrees from the Royal Conservatory in the Hague, University of Southern California, and Berklee College of Music. Today’s concert marks her debut with the Camerata.

DONALD WILKINSON – bass
Donald Wilkinson enjoys a distinguished career in concert, opera, oratorio, recital and contemporary music, and has appeared throughout the US and Canada. He made his European debut performing the role of Dionysos in Theodore Antoniou’s The Bacchae at the Acropolis in Athens. He has since appeared in music festivals in France and Holland with the Camerata. Mr. Wilkinson has performed as soloist with the Boston Symphony Orchestra, Handel+Haydn Society, and the symphony orchestras of Pittsburgh, Jacksonville, Springfield (MA), Portland (ME), and Vermont. Since 1984 he has been a soloist in Emmanuel Music’s famed Bach Cantata series, has appeared at the Bach Festivals of Carmel and Philadelphia, and is featured on Emmanuel Music’s first recording of Bach’s Christmas Cantatas and the St. John Passion. His discography also includes the title role on Weill’s Johnny Johnson, Angels with the Camerata. Mr. Wilkinson teaches voice at New England Conservatory, Emerson College, and Harvard University.

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

MIDDLESEX COUNTY VOLUNTEERS FIFES & DRUMS
The Middlesex County Volunteers Fifes & Drums (MCV) was established in 1982 toward the close of the Bicentennial by Boston-area musicians who wished to further explore the traditional repertoires of the regimental fife and drum corps associated with the European or American armies during the American War for Independence, 1775-1783. Today they have evolved into a repertory ensemble performing martial, dance, and folk music drawn from 17-19th century sources in America and Europe as well as contemporary compositions. The ensemble has recorded 9 full-length CDs, including the landmark “On Christmas Day” album. Overseas appearances have included the Edinburgh Military Tattoo, Royal Nova Scotia International Tattoo, Basel Tattoo, Sweden International Tattoo and the Edinburgh Tattoo in Sydney, Australia. Long time collaborators of the Camerata, MCV frequently performs in concert with the Boston Pops Orchestra and is a highlight of various special events including Sail Boston 2017.

THE BOSTON CAMERATA GRATEFULLY ACKNOWLEDGES THE FOLLOWING INDIVIDUALS FOR THEIR GENEROUS SUPPORT

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Boʊsoon Early Music Feşival

FRI, NOVEMBER 10 | 8PM
LE POÈME HARMONIQUE
Vincent Dumestre, director
First Church in Cambridge, Congregational
Danza! Spanish Dances in 17th-century France

SAT, NOVEMBER 25 | 8PM
SUN, NOVEMBER 26 | 3PM
HANDEL'S ALMIRA
OPERA IN CONCERT
Paul O'Dette & Stephen Stubbs, Musical Directors
NEC’s Jordan Hall, Boston

Handel’s Almira Opera in Concert
Paul O'Dette & Stephen Stubbs, Musical Directors
NEC’s Jordan Hall, Boston

NINETEENTH SEASON CONCERTS (2017–18)
OCTOBER 14
OCKEGHEM@600 | MA MAISTRESSE: Songs, masses & a motet for My Lady
DECEMBER 22 & 23
CHRISTMAS IN MEDIEVAL ENGLAND
FEBRUARY 3
MUSIC FROM THE PETERHOUSE PARTBOOKS
MARCH 3
OCKEGHEM@600 | MISSA FORS SEULEMENT & other music based on songs
APRIL 14
THE IBERIAN SONGBOOK: Spanish songs & dances, 1450–1600
Season concerts at First Church in Cambridge, Cong., 11 Garden St. (next to the Sheraton Commander)

Can ta ta singers
David Hoose
Music Director

Seasonal Music
Dec 9/8 pm
First Church, Cambridge
Dec 10/3 pm
Powers Hall, Needham
David Hoose, Music Director

Celebrate the holidays with Cantata Singers! Join us for a concert of seasonal music for small chorus and instruments, including works by William Byrd, Tomás Luis de Victoria, Henrich Schütz, Ralph Vaughan Williams, Arnold Bax, John Harbison, James Primosch, and arrangements of traditional carols by Music Director David Hoose.

Single Tickets $25-$75 | Discounts for students, seniors, and groups
For tickets and info: 617.868.5885 cantatasingers.org

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NINeteenth SeaOn ConcOrts (2017–18)

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November 18/19
Guillaume de Machaut: Messe de Nostre Dame
Patricia Van Ness: Birds of the Psalms

A unique pairing of Machaut’s Medieval masterpiece and Van Ness’s beautifully crafted Psalms. CC’s live world premiere recording of the Psalms will be released at these concerts. Join us for music that soars to the ether – then take it home to enjoy again and again. Post-concert reception with Patricia Van Ness celebrating the release of Birds of the Psalms – a truly special holiday gift!

ADDITIONAL CONCERTS:
PROVIDENCE (FEB. 4)
BACK BAY (MAR. 1)
WELLESLEY (MAR. 2)
DORCHESTER (APR. 15)
NEW! Family Concert (Apr. 14)
First Church in Cambridge, Cong.

Cappella Clausura

Twelve Centuries of New Music
Amelia LeClair, Director

One of the top 3 choral picks this fall! - The Boston Globe

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Clausura.org

Tickets at:
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A unique pairing of Machaut’s Medieval masterpiece and Van Ness’s beautifully crafted Psalms. CC’s live world premiere recording of the Psalms will be released at these concerts. Join us for music that soars to the ether – then take it home to enjoy again and again. Post-concert reception with Patricia Van Ness celebrating the release of Birds of the Psalms – a truly special holiday gift!

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Renaissance & Baroque Masterpieces
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