HENRY PURCELL'S

DIDO & AENEAS

AN OPERA FOR DISTANCED LOVERS

NOVEMBER 14–29, 2020

THE BOSTON CAMERATA

ANNE AZÉMA
ARTISTIC DIRECTOR
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THE BOSTON CAMERATA
PRESENTS A NEW VIRTUAL PRODUCTION
HENRY PURCELL’S
DIDO & AENEAS
AN OPERA FOR DISTANCED LOVERS

COVER IMAGE: Landscape with Dido and Aeneas (Storm), 1769, Thomas Jones, Hermitage Museum
FEATURING

DIDO, QUEEN OF CARTHAGE: Tahanee Aluwihare
AENEAS, TROJAN PRINCE: Luke Scott
BELINDA, DIDO’S SISTER: Camila Parias
SORCERER: Jordan Weatherston Pitts
MERCURY: Anne Azéma

WITH

SECOND WOMAN: Kendra Comstock and Morgan Ashkenazy
FIRST WITCH: Monica Rajan
SECOND WITCH: Angie Tyler
SAILOR: David Mather

AND RPIENISTS
Cody Bowers, Carlo Miguel C. Bunyi, Corey Hart
Sarah Darling, first violin, concertmistress
Susannah Foster, second violin
Anna Griffis, viola
Phoebe Carrai, cello
John McKean, harpsichord

MUSIC AND STAGE DIRECTION: Anne Azéma
LIGHTS AND MEDIA: Peter A. Torpey
SOUND: David Griesinger
ASSOCIATE MUSIC PRODUCER: Joel Cohen
CAMERAS: Paula Aguilera and Jonathan Williams

PRODUCTION COORDINATOR: Caitlin Laird
BUSINESS MANAGER: Peter Smith
PUBLIC RELATIONS: Stephanie Janes
PRODUCTION ASSISTANT: Martha Keslar

SPECIAL THANKS

Ellen T. Harris, MIT Professor Emeritus, Music and Theater Arts, Lectures
Daniel G. Donoghue, Harvard University John P. Marquand Professor of English, Language Consultant
Longy School of Music of Bard College
Harriet Griesinger
Libor Dudas
Edward Elwyn Jones and The Harvard University Choral Scholars
The Massachusetts Department of Conservation and Recreation
Ghlee E. Woodworth and the Newburyport Oak Hill Cemetery
Gerry Flanagan and Golly, the Dog
Stefano Trevisi and almamusica433

THE BOSTON CAMERATA
DIDO & AENEAS
Dido and Aeneas, Henry Purcell’s only true opera, is often treated as an isolated masterpiece, far removed from the extravagant world of French and Italian opera, and different from Purcell’s other theater music.

Much of this modern critical view is quite obviously true. Purcell’s small-scale work is different in scope and intention from the elaborate spectacles of Versailles and Venice. Less than an hour in length, using reduced orchestral forces, the work was composed in all likelihood for a mixed cast of amateurs and professionals. The amateurs were the young gentlewomen of a boarding school in Chelsea, where the work was first performed, most likely in 1689. The pensionnaires of the school received instruction in dance from the headmaster, Mr. Josiah Priest, and the circumstances of the work’s inception go far towards explaining many of its peculiarities: extreme compression of action in an era when five and six hour spectacles were common; a moralizing and chastened version of the subject matter (at no point in Nahum Tate’s libretto does Dido cede physically to Aeneas; yet her seduction in a cave is an essential part of Virgil’s narrative); and lots and lots of dance music.

The concision and directness of Dido and Aeneas have appealed to contemporary sensibility; this work is the only English opera composed prior to the twentieth century to be accepted in the modern repertoire. And it is one of the few baroque operas of any nation which is likely to be familiar to the non-specialist music lover.

If Dido, like so much of Purcell’s music, speaks directly to the needs of contemporary men and women, some of its power and impact has unfortunately been diluted by performance conventions drawn from the “grand opera” of the nineteenth century and applied in our own day to baroque music. Our intention in this performance is not to search for some kind of definitive (and unattainable) historical authenticity, but rather to recreate Dido and Aeneas using our experience of seventeenth
century music – English and French masques, Lullian ballet, early Italian opera – as a general framework. We arrive thus at a different orchestral sound, other ideas about tempi, even unconventional thoughts about characterization (the two witches, for example, so often sung in our time by sinister operatic mezzo sopranos, are unquestionably intended as comic roles for light, young voices).

By restoring the elements of masque, of ballet, even of comedy, to their true place in the work, the perceived architecture is altered: *Dido and Aeneas* is not a too-short romantic opera, obliging conductors and singers alike to stretch out tempos, to infuse short movements with alien weight and force. Purcell has already structured into his music, using the gestures and conventions of his own time, an infinitely rich variety of expression and feeling. Our goal as interpreters has not been to present an exercise in musical archaeology, but to rediscover with you, our listeners, the shapes and contours of a great musical masterpiece. The challenge of historical research is to render the past more alive, more immediate, and more meaningful.

JOEL COHEN, 1979

Before any word had been whispered about COVID-19, our Boston 2020–2021 season was long planned. The focus was to be woman, with a #SheToo header or hashtag. *Dido and Aeneas*, Henry Purcell’s only opera, was included in this planned cycle of three productions, for several compelling reasons.

For starters, presenting a superb early opera, dedicated to the fate of an abandoned woman, was a powerful “must,” given the season’s theme.

But by reviving this chamber piece, we were also marking an important in-house anniversary. Camerata had performed this work, under Joel Cohen’s direction, in 1979. The subsequent recording, the first period instrument *Dido* ever in modern times,
was released circa 1980 on Harmonia Mundi. The recording caused a big stir, catapulting Camerata onto the international scene, and heavily influencing later versions by other groups.

I was also keen to continue our ongoing explorations of staged productions, after several recent enterprises along these lines. Music theater is becoming more and more attractive to us, and is now a regular part of how Camerata honors its mission. Finally, we were ready to present the very strong cast of performers you will be hearing and seeing during this performance: Camerata long-time regulars, new invitees, a magnificent instrumental ensemble and a high-achieving student cohort from my “home” teaching institution, the Longy School of Music of Bard College.

Then the pandemic hit.

All of us lived through some very difficult times. There were so many cancellations, so many major worries. How were we to cope? With concert halls and churches closed, we needed to find other ways of making music. Early on, I eliminated the idea of ‘ad hoc’ performances, made quickly, at home in our PJ’s. Even though I knew that such an approach was helpful to some, I wasn’t interested in connecting with our public in that mode.

On the other hand, I had been looking for a while to develop not only the staging aspect of our work, but also the visual: the relationship between images, sound, and live performers. Nothing new under the sun, but perhaps this terrifying pandemic time was the moment to address this further. Our Media and Light Designer Peter Torpey (Daniel, The Night’s Tale, Tristan & Iseult, and other recent productions) and I had been contemplating such an opportunity for a while – so, willy nilly, in its tragic way, the moment was offered to us. Adding a cinematic component provides new creative space, gives us a path to overcome some of the limitations attached to creating an intimate performance during these distanced times.

We started working on this project in earnest. We re-examined Nahum Tate’s libretto, and started dreaming about what we could do with this marvelous Purcell piece.
DIDO 2020 – DISTANCE, AND PROXIMITY

Because of the current health crisis, our musicians have remained distant most of the time. That is the first meaning of our ‘distanced lovers’ subtitle.

In some ways, regardless of the COVID emergency we are in today, the work itself tends to emphasize separation. Our perception is that Dido and Aeneas are distant. Unlike Virgil, Purcell does not really let us see a couple together, happy. As Professor Ellen Harris reminds us, there are no love duets (see: Henry Purcell’s *Dido and Aeneas*, Second Edition by Ellen T Harris, Oxford University Press, New York and Oxford, 2018). In Purcell’s work, we can only hear and see a single full conversation between the lovers. That encounter, a violent rejection, ends tragically with Dido’s death, as she abandons herself to her grief.

Furthermore, Camerata will also be distant from you, our public, who we miss very much. Nothing can replace the joy and buoyancy of being in the same room with a live audience, experiencing the music together. How trying!

And yet, distant lovers are reunited via images and sound. Our production of this small-scale chamber opera, intended to be seen, heard, experienced on your own screen, integrates several elements produced independently from each other. Our aim, as these elements come together, is to create for the production its own kind of intimacy and proximity with our public.

DIDO THEN AND NOW:
TWO CENTURIES OF RE-CREATION

*Dido and Aeneas* has had a multi-generational performance history. The manuscript (and, implicitly) the performance history – including variant readings, different incarnations of the Sorcerer (man or woman?), and various re-assignments of solo songs – indicate that *Dido* was performed and re-performed into the eighteenth and early nineteenth centuries. This long story of a beloved masterpiece suggests to us that...
variation and reinterpretation are part of the actual life of the work. In keeping with our forebears, we are contributing to this lengthy tradition of admirative remaking.

Certain aspects of our production, the instruments and their style of playing, the use of period English pronunciation – adhere to our reading of the seventeenth century “norm,” and to our love for that manner of being. Other aspects of the staging and filmography, including our casting of artists, costuming, and use of exterior decors, will be innovative with regards to the past.

Given the times, we all need to rethink our ways of fulfilling our mission as artists, individually and collectively. Dido, this uniquely resonant and evocative work, gives us a great opportunity to advance in that task. And, even more, to advance joyfully!

ANNE AZÉMA (TRANSLATED BY JOEL COHEN)
WITH CONTRIBUTIONS BY PETER A. TORPEY

OCTOBER 2020

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DIDO & AENEAS

MUSIC BY HENRY PURCELL (1659–1695)
LIBRETTO BY NAHUM TATE (1652–1715)

OVERTURE

ACT THE FIRST
SCENE: THE PALACE

Shake the Cloud from off your Brow
Banish Sorrow, Banish Care
Ah! Belinda
Grief increases by concealing
When Monarchs unite
Whence could so much Virtue spring
Fear no danger to ensue
See, your Royal Guest appears
Cupid only throws the Dart
If not for mine, for Empire’s sake
Pursue thy Conquest, Love
To the Hills and the Vales
Triumphing Dance

Belinda
Chorus
Dido
Belinda, Dido, Second Woman
Chorus
Dido and Belinda
Belinda, Second Woman, Chorus
Belinda, Aeneas, Dido
Chorus
Aeneas
Belinda
Chorus
Orchestra

ACT THE SECOND
SCENE ONE: THE CAVE

Prelude for the Witches
Wayward Sisters, you that fright
Harm’s our Delight
The Queen of Carthage, whom we hate
Ha ha ha
Ruin’d ere the Set of Sun
Ha ha ha
But ere we this perform
In our deep vaulted Cell
Echo Dance of Furies

Orchestra
Sorcerer and First Witch
Chorus
Sorcerer
Chorus
First and Second Witches, Sorcerer
Chorus
First and Second Witches
Chorus
Orchestra
SCENE TWO: THE GROVE

Ritornello
Thanks to these Lonesome Vales
Oft she visits this lone Mountain
Behold, upon my bending Spear
Haste, haste to Town
Stay, Prince

Orchestra
Belinda and Chorus
Second Woman
Aeneas and Dido
Belinda and Chorus
Mercury and Aeneas

ACT THE THIRD
SCENE: THE SHIPS

Prelude
Come away, fellow Sailors
Sailors Dance
See, see the Flags and Streamers curling
Our next Motion
Destruction’s our delight
Witches Dance
Your Counsel all is urg’d in vain
Great Minds against themselves conspire
Thy hand, Belinda
When I am laid in Earth
With drooping Wings ye Cupids come

Orchestra
Sailor and Chorus
Orchestra
Sorcerer, First and Second Witches
Sorcerer
Chorus
Orchestra
Dido, Belinda, Aeneas
Chorus
Dido
Dido
Chorus

DIDO & AENEAS WAS FILMED AND RECORDED AT THE FOLLOWING LOCATIONS:

OCTOBER 19, 2020: Oak Hill Cemetery and Maudslay State Park
Newburyport, Massachusetts, USA

NOVEMBER 7–8, 2020: Pickman Recital Hall at Longy School of Music of Bard College
Cambridge, Massachusetts, USA

This production was made under sanitary measures necessitated by the COVID pandemic. A detailed description of our procedures is available upon request.
LIBRETTO

DIDO AND AENEAS

An opera perform’d at Mr. Josias Priest’s Boarding School at Chelsey by Young Gentlewomen.

The words made by Mr. NAT. TATE
The music composed by Mr. HENRY PURCELL (1689)

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opera.stanford.edu/iu/libretti/dido.html
OVERTURE

ACT THE FIRST
SCENE: THE PALACE

[Enter Dido, Belinda and train]

BELINDA
Shake the cloud from off your brow,
Fate your wishes does allow;
Empire growing,
Pleasures flowing,
Fortune smiles and so should you.

CHORUS
Banish sorrow, banish care,
Grief should ne’er approach the fair.

DIDO
Ah! Belinda, I am prest
With torment not to be Confest,
Peace and I are strangers grown.
I languish till my grief is known,
Yet would not have it guest.

BELINDA
Grief increases by concealing,

DIDO
Mine admits of no revealing.

BELINDA AND SECOND WOMAN
Then let me speak; the Trojan guest
Into your tender thoughts has prest;
The greatest blessing Fate can give
Our Carthage to secure and Troy revive.

CHORUS
When monarchs unite, how happy their state,
They triumph at once o’er their foes and their fate.

DIDO
Whence could so much virtue spring?
What storms, what battles did he sing?
Anchises’ valour mixt with Venus’ charms
How soft in peace, and yet how fierce in arms!

BELINDA AND SECOND WOMAN
A tale so strong and full of woe
Might melt the rocks as well as you.
What stubborn heart unmov’d could see
Such distress, such piety?

DIDO
Mine with storms of care opprest
Is taught to pity the distrest.
Mean wretches’ grief can touch,
So soft, so sensible my breast,
But ah! I fear, I pity his too much.

BELINDA AND SECOND WOMAN
[Repeated by Chorus]
Fear no danger to ensue,
The Hero Loves as well as you,
Ever gentle, ever smiling,
And the cares of life beguiling,
Cupid strew your path with flowers
Gather’d from Elysian bowers.
BELINDA
See, your Royal Guest appears,
How Godlike is the form he bears!

AENEAS
When, Royal Fair, shall I be blest
With cares of love and state distrest?

DIDO
Fate forbids what you pursue.

AENEAS
Aeneas has no fate but you!
Let Dido smile and I’ll defy
The feeble stroke of Destiny.

CHORUS
Cupid only throws the dart
That’s dreadful to a warrior’s heart,
And she that wounds can only cure the smart.

AENEAS
If not for mine, for Empire’s sake,
Some pity on your lover take;
Ah! make not, in a hopeless fire
A hero fall, and Troy once more expire.

BELINDA
Pursue thy conquest, Love; her eyes
Confess the flame her tongue denies.

CHORUS
To the hills and the vales, to the rocks and the mountains
To the musical groves and the cool shady fountains.
Let the triumphs of love and of beauty be shown,
Go revel, ye Cupids, the day is your own.

THE TRIUMPHING DANCE

ACT THE SECOND
SCENE ONE: THE CAVE

[Enter Sorceress]

PRELUDE FOR THE WITCHES

SORCERESS
Wayward sisters, you that fright
The lonely traveller by night
Who, like dismal ravens crying,
Beat the windows of the dying,
Appear! Appear at my call,
and share in the fame
Of a mischief shall make all Carthage flame.
Appear!

[Enter Enchantresses]

FIRST WITCH
Say, Beldam, say what’s thy will.

CHORUS
Harm’s our delight and mischief all our skill.
SORCERESS
The Queen of Carthage, whom we hate,  
As we do all in prosp’rous state,  
Ere sunset, shall most wretched prove,  
Depriv’d of fame, of life and love!

CHORUS
Ho, ho, ho, ho, ho, ho! [etc.]

TWO WITCHES
Ruin’d ere the set of sun?  
Tell us, how shall this be done?

SORCERESS
The Trojan Prince, you know, is bound  
By Fate to seek Italian ground;  
The Queen and he are now in chase.

FIRST WITCH
Hark! Hark! the cry comes on apace.

SORCERESS
But, when they’ve done, my trusty Elf  
In form of Mercury himself  
As sent from Jove shall chide his stay,  
And charge him sail tonight with all his fleet away.

CHORUS
Ho, ho, ho, ho, ho, ho! [etc.]  
[Enter a Drunken Sailor; a dance]

TWO WITCHES
But ere we this perform,  
We’ll conjure for a storm  
To mar their hunting sport  
And drive ’em back to court.

CHORUS
[In the manner of an echo.]  
In our deep vaulted cell the charm we’ll prepare,  
Too dreadful a practice for this open air.

ECHO DANCE
[Enchantresses and Fairies]

SCENE TWO: THE GROVE
[Enter Aeneas, Dido, Belinda, and their train]

RITORNELLE
[Orchestra]

BELINDA
[Repeated by Chorus]  
Thanks to these lovesome vales,  
These desert hills and dales,  
So fair the game, so rich the sport,  
Diana’s self might to these woods resort.

SECOND WOMAN
Oft she visits this lov’d mountain,  
Oft she bathes her in this fountain;  
Here Actaeon met his fate,  
Pursued by his own hounds,  
And after mortal wounds  
Discover’d, discover’d too late.

[Enter Aeneas by Belinda’s women]
AENEAS
Behold, upon my bending spear
A monster’s head stands bleeding,
With tushes far exceeding
Those did Venus’ huntsman tear.

DIDO
The skies are clouded, hark! how thunder
Rends the mountain oaks a sunder.

BELINDA
[Repeated by Chorus]
Haste, haste to town, this open field
No shelter from the storm can yield.

[Exeunt Dido and Belinda and train]

[The Spirit of the Sorceress descends to Aeneas in the likeness of Mercury]

SPIRIT
Stay, Prince and hear great
Jove’s command;
He summons thee this Night away.

AENEAS
Tonight?

SPIRIT
Tonight thou must forsake this land,
The Angry God will brook no
longer stay.
Jove commands thee, waste no more
In Love’s delights, those precious hours,
Allow’d by th’Almighty Powers
To gain th’ Hesperian shore
And ruined Troy restore.

AENEAS
Jove’s commands shall be obey’d,
Tonight our anchors shall be weighed.

[Exit Spirit.]
But ah! what language can I try
My injur’d Queen to Pacify:
No sooner she resigns her heart,
But from her arms I’m forc’d to part.
How can so hard a fate be took?
One night enjoy’d, the next forsook.
Yours be the blame, ye gods! For I
Obey your will, but with more ease
could die.

ACT THE THIRD
SCENE: THE SHIPS

[Enter the Sailors, the Sorceress, and her Enchantresses]

PRELUDE

FIRST SAILOR
[Repeated by Chorus]
Come away, fellow sailors, your anchors
be weighing.
Time and tide will admit no delaying.
Take a bouzy short leave of your nymphs
on the shore,
And silence their mourning
With vows of returning
But never intending to visit them more.

THE SAILORS’ DANCE
SORCERESS
See the flags and streamers curling
Anchors weighing, sails unfurling.

FIRST WITCH
Phoebe’s pale deluding beams
Guilding more deceitful streams.

SECOND WITCH
Our plot has took,
The Queen’s forsook.

TWO WITCHES
Elissa’s ruin’d, ho, ho!
Our plot has took,
The Queen’s forsook, ho, ho!

SORCERESS
Our next Motion
Must be to storme her Lover
on the Ocean!
From the ruin of others our pleasures
we borrow,
Elissa bleeds tonight, and Carthage
flames tomorrow.

CHORUS
Destruction’s our delight
Delight our greatest sorrow!
Elissa dies tonight and Carthage
flames tomorrow.

[Jack of the Lanthorn leads
the Spaniards out of their way
among the Enchantresses.]

THE WITCHES’ DANCE

[Enter Dido, Belinda and train]

DIDO
Your counsel all is urged in vain
To Earth and Heav’n I will complain!
To Earth and Heav’n why do I call?
Earth and Heav’n conspire my fall.
To Fate I sue, of other means bereft
The only refuge for the wretched left.

BELINDA
See, Madam, see where the
Prince appears;
Such Sorrow in his looks he bears
As would convince you still he’s true.

[Enter Aeneas]

AENEAS
What shall lost Aeneas do?
How, Royal Fair, shall I impart
The God’s decree, and tell you
we must part?

DIDO
Thus on the fatal Banks of Nile,
Weeps the deceitful crocodile
Thus hypocrites, that murder act,
Make Heaven and Gods the authors of
the Fact.

AENEAS
By all that’s good ...

DIDO
By all that’s good, no more!
All that’s good you have forswore.
To your promis’d empire fly
And let forsaken Dido die.
AENEAS
In spite of Jove’s command, I’ll stay.
Offend the Gods, and Love obey.

DIDO
No, faithless man, thy course pursue;
I’m now resolv’d as well as you.
No repentance shall reclaim
The injur’d Dido’s slighted flame.
For ‘tis enough, whate’er you
now decree,
That you had once a thought
of leaving me.

AENEAS
Let Jove say what he will: I’ll stay!

DIDO
Away, away! No, no, away!

AENEAS
No, no, I’ll stay, and Love obey!

DIDO
To Death I’ll fly
If longer you delay;
Away, away!......
[Exit Aeneas]
But Death, alas! I cannot shun;
Death must come when he is gone.

CHORUS
Great minds against themselves conspire
And shun the cure they most desire.

DIDO
[Cupids appear in the clouds
o’re her tomb]
Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.
When I am laid in earth,
May my wrongs create
No trouble in thy breast;
Remember me, but ah! forget my fate.

CHORUS
With drooping wings you Cupids come,
To scatter roses on her tomb.
Soft and Gentle as her Heart
Keep here your watch, and never part.

CUPIDS DANCE

FINIS
The Boston Camerata occupies a unique place in the densely populated universe of European and American early music ensembles. Camerata’s distinguished rank stems partly from its longevity: founded in 1954, when the field of endeavor was in its infancy, as an adjunct to the Boston Museum of Fine Arts’ musical instruments collection, Camerata is now one of the longest-lived groups to be functioning, and vigorously so, up to the present day.

Directed from 1969 to 2008 by Joel Cohen, and from 2008 to the present day by Anne Azéma, the Boston Camerata has continued to create, over more than a half-century of activity, a very large number of concert and recorded productions. These typically combine scholarship, much of it original, with high performance standards maintained by a distinguished roster of outstanding vocal soloists and instrumentalists.


Anne Azéma’s innovative staged productions include The Night’s Tale, narrating a medieval tournament in France. It was first presented in France and Luxembourg (2007), then performed in Boston (2016) with further touring in 2017, 2018 (Switzerland, Holland, France), and 2020 (COVID-19-cancelled).


Most recently, the Camerata opened the 60th anniversary celebration of the Boston-Strasbourg sister city relationship with a performance of Free America! in Strasbourg. Two new recordings appeared in 2019: Treasures of Devotion presents music from the early Renaissance; Free America! Songs of Revolt and Rebellion renews a collaboration of the ensemble with Harmonia Mundi.
French-born vocalist and scholar Anne Azéma directs The Boston Camerata (2008) and the French ensemble Aziman (2005). Her current discography of 40 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. 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. Her 2007 music theater creation (The Night’s Tale – Le Tournoi de Chauvency), based on a 14th-century French narrative, is slated to tour in the US in 2020 (COVID-19-cancelled).

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 and again in 2020, has lectured at New York University, Boston and Brandeis University, and is currently on the faculty at the Longy School of Music of Bard College.
A native of Sri Lanka, mezzo-soprano Tahanee Aluwihare made her debut with the Symphony Orchestra of Sri Lanka at the age of seventeen and has since performed in Asia, Europe, and North America. In previous seasons, Ms. Aluwihare has appeared with Tri-Cities Opera, Opera Memphis, Opera Idaho, Charlottesville Opera, City Lyric Opera, and Opera del West, among others. Several of her 2020 projects (Dorabella in Mozart’s *Così fan tutte* with Opera Memphis, and appearances with the Memphis Symphony Orchestra, the Lake View Music Festival, and Hogfish Regenerative Theatre) have been COVID-19-cancelled. Ms. Aluwihare earned her B.A. from Mount Holyoke College with concentrations in Music and Anthropology, and her M.M. in Vocal Performance from the Longy School of Music of Bard College. She makes her impressive Boston Camerata debut as Dido in Purcell’s *Dido and Aeneas*.

Morgan Ashkenazy is a first-year master’s vocal performance student, studying with Tyler Duncan. Her undergraduate studies were in queer and critical race theory at the Gallatin School of Individualized Study. She is grateful to be a part of this production and for the creative and inspired energies of her colleagues.
Award-winning Boston-based countertenor Cody Bowers holds degrees in voice performance from The University of Cincinnati, College – Conservatory of Music (B.M.) and Rice University (M.Mus.). Mr. Bowers is a district winner of the 2019 Metropolitan Opera National Council Auditions and has sung with Minnesota Opera, Boston Early Music Festival, Tanglewood Music Center, the Handel & Haydn Society, Bach Society Houston, Cincinnati Vocal Arts Ensemble, and the Church of the Advent.

Filipino baritone Carlo Miguel C. Bunyi is a Boston-based soloist and teacher. He is a founding member of PASIPO, a Filipino vocal ensemble, with whom he performed as a featured soloist in the Philippine premiere of J.S. Bach’s Cantata BWV 131, Aus der tiefen ruf ich Herr zu dir.

Carlo is a member-artist of the Lyric Opera of the Philippines and currently serves as a cantor at Saint Ann Parish in Quincy, Massachusetts.
Cellist Phoebe Carrai received both her Bachelors and Masters of Music at New England Conservatory in Boston before moving to Europe for further study with Nicklaus Harnoncourt. She then became a full-time member of Musica Antiqua Cologne and performed and recorded worldwide until moving back to the US in 1993.

Ms. Carrai taught for 16 years at the University of the Arts in Berlin and now teaches at The Juilliard School in New York and Longy School of Music in Cambridge, MA. She performs regularly with Philharmonia Baroque Orchestra, The Boston Early Music Festival, Goettingen Handel Festival Orchestra, The Arcadian ensemble, Juilliard Baroque and directs the Harvard Baroque Chamber Orchestra. She has made three solo recordings, all at Avie Records, and can be heard on many recordings for Deutsche Grammophon, Decca, Aetme, BMG and Telarc.

Soprano Kendra Comstock is a Boston-based performer and teacher originally from Hartland, Vermont. Recently, Kendra performed with the Concordia Consort, Ensemble 44, Piccola Opera, and the Boston Camerata. Kendra holds a Bachelor’s degree from Oklahoma City University in voice, where she studied with Dr. Kelly Holst, and is currently pursuing a Master’s degree in Historical Performance at the Longy School of Music of Bard College, studying with Pamela Dellal.
Violinist Sarah Darling enjoys a varied musical career, holding a variety of leading roles in A Far Cry, Musicians of the Old Post Road, Boston Baroque, Les Bostonades, Gut Reaction, and Antico Moderno, also performing with the Boston Early Music Festival, Emmanuel Music, Newton Baroque, Sarasa, the Boston Ballet Orchestra, and the Carmel Bach Festival. Sarah studied at Harvard, Juilliard, Amsterdam, Freiburg, and New England Conservatory, working with James Dunham, Karen Tuttle, Wolfram Christ, Nobuko Imai, and Kim Kashkashian. She has recorded old and new music for Linn, Paladino, Azica, MSR, and Centaur, plus a solo album on Naxos and two Grammy-nominated CDs on Crier Records. Sarah is active as a teacher and coach, is on the faculty of Longy School of Music, and serves as co-director of the Harvard Baroque Chamber Orchestra.

Violinist Susannah Foster enjoys a diverse performing career on modern and historical instruments. She appears in concert throughout North America and Europe with ensembles including the Orchestra of the Age of Enlightenment, Tafelmusik Baroque Orchestra, Handel+Haydn Society, Boston Baroque, Opera Atelier, Les Bostonades, Sarasa, Arcadia Players, Emmanuel Music, Musicians of the Old Post Road, the Henry Purcell Society of Boston, and Ars Musica Chicago. Recent and upcoming festival engagements include the BBC Proms, George Enescu Festival, Tanglewood, Valley of the Moon, Connecticut Early Music Festival, and the Oregon Bach Festival. In demand as a leader, she has served as concertmaster of the Civic Orchestra of Chicago, Tanglewood Music Center, Music at Marsh Chapel, Northwestern University Symphony Orchestra, and numerous period ensembles. Susannah serves as faculty at the Cambridge Music Consortium and the German International School of Boston. She studied with Almita Vamos and Blair Milton at Northwestern University.
David Griesinger is fascinated by the relationship between mathematical science and the recording, reproduction, and perception of music. His current work is on the mechanisms the ear and brain use to perceive sound, and how these mechanisms are affected by the acoustics in halls, operas, and classrooms of all types. After completing his PhD in physics in 1978 on the Mössbauer effect in Zinc 67, he independently developed one of the first digital reverberation devices, later to become the Lexicon 224. An over-thirty-year stint as chief scientist for Lexicon followed, leading to many products, such as the LARES reverberation enhancement system and the Logic7 surround system. He has worked as a classical music recording engineer all his life, an avocation that encourages a certain skill in listening to sound. He has also been active as a singer in various music groups, including the Boston Camerata. He is the recipient of the gold medal of the German Tonmeister Society, the Sabine medal of the Acoustical Society, a fellow and silver medal recipient of the Audio Engineering Society, and a papers reviewer for the AES, ASA, and Acta Acustica.

Equally at home on modern and period instruments, violist and violinist Anna Griffis has given recitals in Mexico, Turkey, Austria, Taiwan, and throughout North America. She is a member of the New Bedford Symphony (principal), and Albany Symphony, and performs with the Rhode Island Philharmonic, Emmanuel Music, Odyssey Opera, BMOP, Blue Heron, and Les Bostonades. She co-founded Trio Speranza, prize winners at the 2014 Early Music America baroque competition, and performs with and is executive director of the Ludovico Ensemble, a group focused on music of the European avant-garde. Anna studied at Lawrence University, The Hartt School of Music, Tanglewood Music Center, and Boston University. She is on faculty at the Dana Hall School of Music and the New School of Music, and maintains a private studio. She teaches, coaches chamber music, and oversees P.R. for the Tufts University Music Department.
Corey Dalton Hart, tenor, is an active performer of opera, oratorio, and song repertoire as well as an eager chamber musician. He performs with the Boston Baroque Ensemble, Renaissance Men, The Ashmont Bach Project, the VOCES8 Scholars Program, and the renowned choir at the Church of the Advent. Corey holds degrees from Furman University and the Bard College Conservatory of Music and is currently working on his Doctor of Musical Arts degree in vocal performance and pedagogy from the New England Conservatory of Music.

David Thomas Mather is a baritone and freelance chorister in the Boston area, pursuing his Masters of Music in Historical Performance at the Longy School of Music. He sings regularly with Boston-based ensembles including Carduus, the Boston Youth Symphony Orchestra and The Boston Camerata, and has appeared with the Utah Symphony and the Grand Teton Music Festival Choruses. He enjoys programming and performing music from across genres, but specializes in Lieder and art song.
John McKean is a harpsichordist and musicologist based in Boston, where he serves on the faculty of the Longy School of Music. Frequently in demand as both a soloist and continuo player, he has performed extensively throughout Europe and North America, with concert engagements bringing him to venues as far afield as the Concertgebouw (Amsterdam), Fondazione Cini (Venice), Museu da Música (Lisbon), St. Martin-in-the-Fields (London), Norðurljós Hall (Reykjavík, Iceland), and the Philips Collection (Washington, DC). Dr. McKean performs with leading American and European ensembles, including Apollo’s Fire, Emmanuel Music, the Catacoustic Consort, Camerata Vocale Freiburg, Habsburger Camerata, and has appeared with the Jacksonville, Naples, Portland (Maine), and Pittsburg symphony orchestras (among others). Beyond his musicological work and performing career, he also maintains an active interest in instrument building.

Colombia native soprano Camila Parias, a regular collaborator with the Boston Camerata, is also 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 also appeared with Rumbrocco, 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 Sequentia at the Vancouver Early Music Festival in 2011, and toured Europe with the Camerata’s Borrowed Light program. She can also be heard on Camerata’s most recent CD, Free America! 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.
Tenor Jordan Weatherston Pitts made his principal artist debut as the queen Renata in Iain Bell and Mark Campbell’s world premiere of Stonewall with New York City Opera. He assumed prominent roles in The Boston Camerata’s Play of Daniel (2014–2020) and The Night’s Tale (2016–2020). He continues an active performance schedule of romantic and lyric repertoire. His most recent roles include Roméo in Gounod’s Roméo et Juliette with the Hawaii Opera Theatre, The Magician (Nika Magadoff) in Menotti’s The Consul with Opera Saratoga, Don Ottavio in Don Giovanni, Achille in La Belle Hélène, Rinuccio in Gianni Schicchi, Alfredo in La Traviata, Younger Thompson in Tom Cipullo’s Glory Denied, Pinkerton in Madama Butterfly, and MacDuff in Verdi’s Macbeth. In 2018 Jordan was both a Studio Artist with Opera Saratoga’s Young Artist Program as well as an Orvis Studio Young Artist with the Hawaii Opera Theatre.

Soprano Monica Rajan is making her company debut with The Boston Camerata. Recent engagements include Lady Angela in Patience with Victorian Lyric Opera, Sarah’s Friend in Ragtime at Arena Stage, and Ensemble in The Firebrand of Florence with Emmanuel Music. Rajan is a Masters student at Longy School of Music of Bard College and looks forward to singing Maguelone in their production of Cendrillon in the spring.
Now a frequent performer with The Boston Camerata, bass-baritone Luke Scott is a graduate of the Hartt School of Music and Bel Canto Scholarship Foundation grant winner. Mr. Scott has performed with orchestras and opera companies in the United States and Canada. His opera credits include performances with Opera on the Avalon, Salt Marsh Opera, Opera Theatre of CT, Taconic Opera, Boston Opera Collective, and Opera Western Reserve. In addition, he has performed with the Newburyport Chorale Society, the Connecticut Virtuosi Orchestra, Cape Cod Symphony, and was a winner of the New England Concerto competition. Mr. Scott has earned many awards including those from the Martina Arroyo Foundation, The American Prize in Opera, the Chautauqua Institute, and was named the Shreveport Opera Singer of the Year.

Peter Torpey combines light, image, music, interactivity, and storytelling. As the founder and principal creative at The nth Art, 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) and If I Were You (Merola Opera, 2019), as well as lighting and scenic design for Enigma Chamber Opera’s inaugural production of The Turn of the Screw (2020). His media, lighting, and interactive works have also appeared worldwide, including: Chicago Opera Theater, Dallas Opera, Virginia Opera, Opéra de Monte-Carlo, 7 Stages Theater, Curious Encounters Festival, FLUX Projects, Google, Toronto Symphony Orchestra, Lucerne Festival, MIT Media Lab, CalIT2 IDEAS San Diego. Following his extensive work with Anne Azéma and the Boston Camerata on the Play of Daniel, The Night’s Tale, and Tristan & Iseult, Dido and Aeneas marks his fourth collaboration with our ensemble.
Soprano Angie Tyler actively preforms repertoire spanning from the medieval to the 18th century, but is most at home in the Baroque style. Recent engagements include performances of CPE Bach, Mozart, Handel, and Hildegard von Bingen. Angie is currently pursuing her Master’s of Music at the Longy School of Music and studies with Pamela Dellal.

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.
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