

HENRY PURCELL'S

# DIDO & AENEAS

AN OPERA FOR  
DISTANCED LOVERS

NOVEMBER 14-29, 2020

ANNE AZÉMA  
ARTISTIC  
DIRECTOR

THE  
BOSTON  
CAMERATA



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PRESENTS A NEW VIRTUAL PRODUCTION

HENRY PURCELL'S

**DIDO  
& AENEAS**

AN OPERA FOR  
DISTANCED LOVERS

## 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 RIPIENISTS**

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 alمامusica433

**THE BOSTON CAMERATA**  
**DIDO & AENEAS**

# DIDO & AENEAS

## AN INTRODUCTION

FOLLOWING IS THE ORIGINAL PROGRAM NOTE TO THE 1979 HARMONIA MUNDI RECORDING, THE FIRST "EARLY INSTRUMENTS" *DIDO* IN RECORDED HISTORY, AND A MILESTONE IN THE BOSTON CAMERATA'S CAREER.

*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

## **DIDO & AENEAS** 2020

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,

# DIDO & AENEAS

## 2020

CONTINUED...

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 & AENEAS 2020

CONTINUED...

## 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



# DIDO & AENEAS

## 2020

CONTINUED...

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 admiring 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.

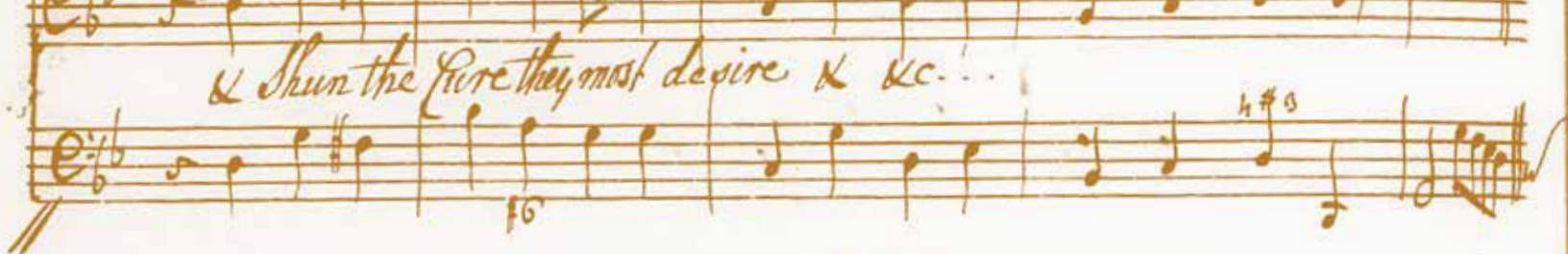
Given the times, we all need to rethink our ways of fulfilling our mission as artists, individually and collectively. *Dido*, this uniquely resonant and evocative work, gives us a great opportunity to advance in that task. And, even more, to advance joyfully!

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

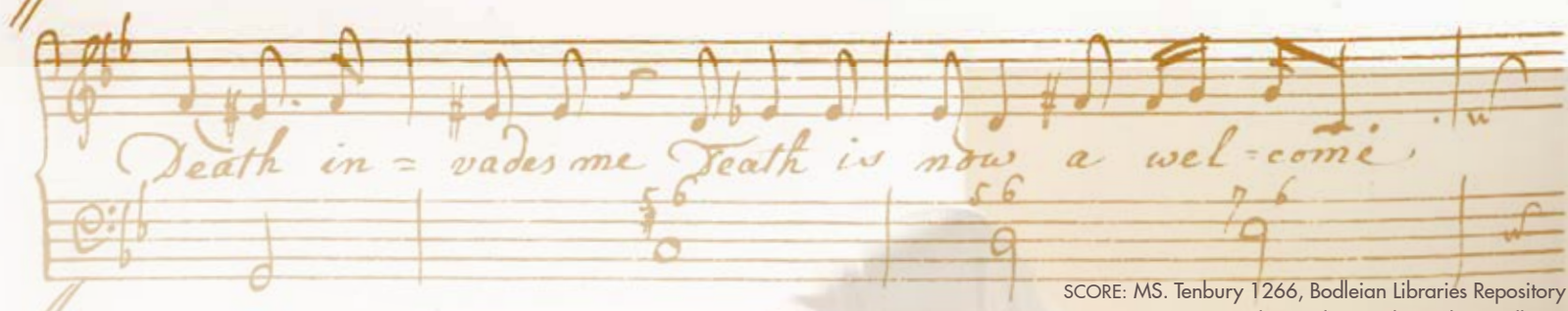
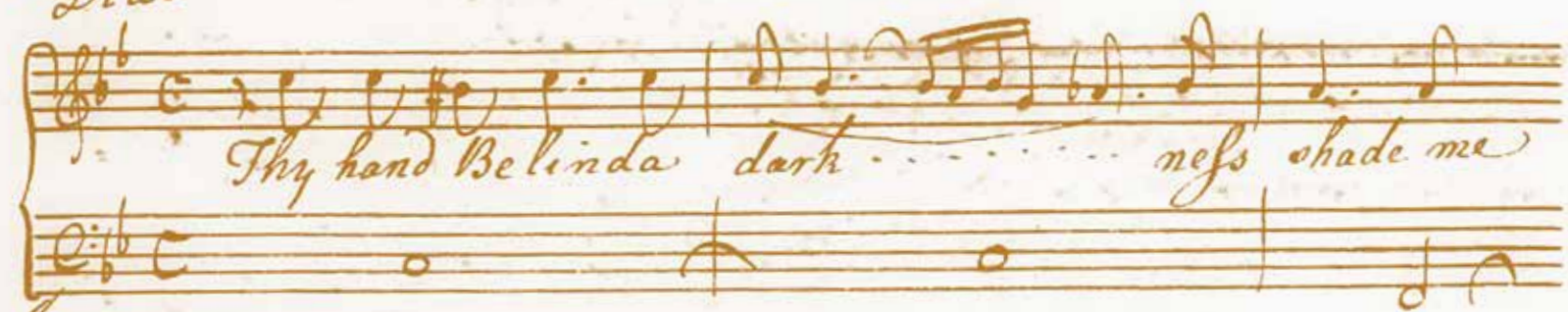
OCTOBER 2020

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*Dido*



SCORE: MS. Tenbury 1266, Bodleian Libraries Repository  
PHOTO: Paula Aguilera and Jonathan Williams



# 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

Of 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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Library Assistant III, Cataloging and Metadata Dept., Morris Library, University of Delaware*

[opera.stanford.edu/iu/libretti/dido.html](http://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 oppress  
Is taught to pity the distress.  
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 distress?

**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.

*[A Dance to entertain Aeneas  
by Dido'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  
Guilting 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 storne 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 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

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.

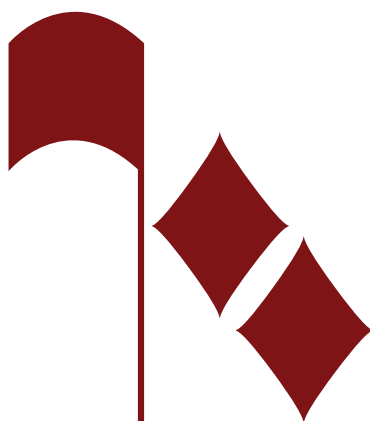
Directed from 1969 to 2008 by Joel Cohen, and from 2008 to the present day by Anne Azéma, the Boston Camerata has continued to create, over more than a half-century of activity, a very large number of concert and recorded productions. These typically combine scholarship, much of it original, with high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

Camerata's diary in recent seasons has reflected intense activity. The ensemble has appeared in concert at the Théâtre de la Ville, Paris (2015), the Alcântara Festival in Brazil (2016), the Art Gallery of Ontario, The Met Cloisters, and the Rijksmuseum (2017), Rockefeller Chapel Chicago, and La Philharmonie de Paris (2018).

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).

Azéma's reimagining of the *Play of Daniel* (premièred in 2014) is by now an integral part of the Camerata's public face to the world. Further tours of *Daniel* took place in North America (Canada and the US Midwest) – in late 2014, and again in 2017, 2018, 2020.

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.



# THE ARTISTS



**ANNE  
AZÉMA**

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.





**TAHANE  
ALUWIHARE**

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**

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.



**CODY  
BOWERS**

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.



**CARLO MIGUEL C.  
BUNYI**

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.



**PHOEBE  
CARRAI**

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.



**KENDRA  
COMSTOCK**

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.



**SARAH  
DARLING**

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.



**SUSANNAH  
FOSTER**

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**

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.



**ANNA  
GRIFFIS**

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**

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**

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**

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.



**CAMILA  
PARIAS**

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 Rumbarroco, 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.



**JORDAN  
WEATHERSTON  
PITTS**

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.



**MONICA  
RAJAN**

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.





**LUKE  
SCOTT**

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**

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.



**ANGIE  
TYLER**

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.



**PAULA  
AGUILERA  
&  
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WILLIAMS**

Paula Aguilera and Jonathan Williams are an award-winning media design and production partnership who collaborate with creative partners to delight and engage audiences world-wide. Production credits include: "Death and the Powers" (2010), MIT FAST Festival (2011), Schoenberg in Hollywood (2018), Kronos Quartet *GAMMIFIED* (2019), MIT Museum Exhibit: "Making Digital Tangible" (2019), Ars Electronica Festival: "Presence of Absence" 2020. Recent collaborations with MIT's Mediated Matter group were included in the Museum of Modern Art exhibition "Material Ecology" (2020).



## **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.

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THE BOSTON CAMERATA  
DIDO & AENEAS

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## GIVE THE GIFT OF A VIRTUAL PERFORMANCE

*Dido and Aeneas*: An Opera for Distanced Lovers will be online until November 29, 2020. Give the gift of *Dido* to your friends and family. Tickets are available here [bostoncamerata.org/tickets](https://bostoncamerata.org/tickets)

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## GIVE THE GIFT OF TIME

Post-COVID pandemic, the Camerata will welcome volunteers again, will offer volunteer opportunities in such areas as ushering at concerts; selling CDs at concerts; helping with logistics at Camerata benefits and programs; and preparing the Camerata mailings. All volunteers receive complimentary performance tickets and/or Camerata CDs.

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