



ANNE AZÉMA
ARTISTIC
DIRECTOR


THE
BOSTON
CAMERATA

P R E S E N T S

AN
AMERICAN
CHRISTMAS
2 0 2 0

STREAMING DECEMBER 27, 2020 - JANUARY 10, 2021

THIS PROGRAM IS GENEROUSLY SPONSORED BY
JoAnne Dickinson & John Dickinson-Eaton
in Memory of Charles Cameron Dickinson III





Camila Parias, *soprano*

Anne Azéma, *mezzo-soprano, reading, direction*

Deborah Rentz-Moore, *alto*

Dan Hershey, *tenor*

Corey Dalton Hart, *tenor*

Luke Scott, *bass-baritone*

Joel Cohen, *guitar, reading*

WITH

Libor Dudas, *organ*

AND

Sarah MacConduibh, *fife*

Vincent Canciello, *fife, flute*

Michael Sheridan, *Filmmaker*

David Griesinger, *Sound Engineer*

Program conceived by Joel Cohen (1996)

with later revisions by Joel Cohen and Anne Azéma

All readings from King James Bible



Recorded and filmed on December 20, 2020, at Old North Church, Boston, a national historic landmark operated by the Old North Foundation and an active Episcopal Church congregation. Established in 1723 as Christ Church in the City of Boston, Old North is the oldest church building and the longest serving congregation in the City.

This production was made under sanitary measures necessitated by the COVID-19 pandemic.

A detailed description of our procedures is available upon request.

The Boston Camerata performs and tours under the auspices of its own offices.

Please be in touch with us via e-mail: manager@bostoncamerata.org

www.bostoncamerata.org

THE BOSTON CAMERATA
AN AMERICAN CHRISTMAS



AN AMERICAN CHRISTMAS

NOTES



Times change, the seasons pass, and our Christmas season of 2020 is so different from those previous, in so many ways. Yet despite changes, some things, happily, do persist. This now-classic Boston Camerata program of Americana, conceived by Joel Cohen in the mid-1990s, is particularly appropriate to a year of struggle and also of hope. It is our pleasure, after a hiatus of several years, to present it to you once again in a virtual manner.

Those of you who know Camerata know as well our dedication to, and love for, early European music. But we are an American ensemble, anchored in Boston, and our devotion to our own American musical roots, and to the proud, liberty-loving city of Boston, is equally intense! Our most recent recording of American song, *Free America!*, had its Boston premiere at Faneuil Hall. And now, here we are, for Christmas, at Old North Church, Boston. Even though live performance is impossible this year, we hope to overcome the physical separations we all must endure via the serene beauty of the Old North architecture, and the immediate warmth and presence of these heartfelt songs and hymns.

The Christmas story, a narration about a wayfaring family and an infant child in a stable, seems to echo our own difficulties. And yet, even as we of Camerata sing masked, and as you at home watch and listen, as many times as you wish until January 10, via electronic media, how can we all not receive the intense message of hope and renewal that pours forth from this music and these texts? Like the shepherds, you and we gather together in spirit, to watch the light shine, and to witness the new life growing forth.

Enjoy *An American Christmas 2020*.

With our Season's Greetings!
Anne Azéma

AN AMERICAN CHRISTMAS
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AN AMERICAN CHRISTMAS



AN INGALLS MEDLEY (ORGAN)

Jeremiah Ingalls (1764–1838), arranged by Libor Dudas
The Christian Harmony (Exeter, NH, 1805)

OLD HUNDRED (PSALM 100)

Pseaumes de David (Genève, 1551)
Harmony of Harmony (Northampton, MA, 1802)

SUNG TEXT:

Vous tous qui la terre habitez,
Chantez tout haut à Dieu, chantez!
Sevez à Dieu joyeusement,
Venez devant lui gayement.
~ THÉODORE DE BÈZE, 1561

TRANSLATION:

All people that on earth do dwell,
sing out your faith with cheerful voice;
delight in God whose praise you tell,
whose presence calls you to rejoice.
~ ATTR. WILLIAM KETHE, 1561

OUR VIEWERS ARE INVITED TO SING ALONG WITH US. EACH VERSE WILL BE SUNG THROUGH TWICE.

THE MELODY
IS IN THE
TENOR LINE

The Old 100 Psalm Tune 65

The image shows a handwritten musical score for 'The Old 100 Psalm Tune'. It consists of four staves labeled 'Treble', 'Counter', 'Tenor', and 'Bass'. The Tenor staff is the melody line. The score is written in a historical style with a treble clef and a key signature of one flat. The number '65' is written in the top right corner of the staff.

- | | |
|---|---|
| 1. Be thou, O God exalted high;
And as Thy glory fills the sky,
So let it be on earth displayed,
Till Thou art here, as there, obeyed. | 2. O God, my heart is fixed; 'tis bent
Its thankful tribute to present;
And, with my heart, my voice I'll raise
To Thee, my God, in songs of praise. |
| 3. Awake, my glory! harp and lute;
no longer let your strings be mute;
And I, my tuneful part to take,
Will with the early dawn awake. | 4. Thy praises, Lord, I will resound
To all the listening nations round;
Thy mercy highest heav'n transcends;
Thy truth beyond the clouds extends. |



BOSTON

William Billings (1746–1800)

The Singing Master's Assistant (Boston, MA, 1778)

Methinks I see a heav'nly host
Of angels on the wing;
Methinks I hear their cheerful notes,
So merrily they sing
Let all your fears be banish'd hence;
Glad tidings we proclaim,
For there's a Savior born to day,
And Jesus is his name.

Lord! and shall Angels have their Songs,
and men no tunes to raise?
O may we lose these useless Tongues
when they forget to praise!
Glory to God that reigns above,
that pitied us forlorn,
We join to sing our Maker's Love,
for there's a Saviour born.



READING: In the beginning was the Word, and the Word was with God, and the Word was God. [...] In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not.



BOZRAH

The Southern Harmony (Philadelphia, PA, 1874)

Who is this that comes from far
with his garments dipped in blood?
Strong triumphant traveler,
is he man or is he god?

I that reign in righteousness,
Son of God and man I am;
Mighty to redeem your race,
Jesus is your Savior's name.

Hark, the trumpet's awful voice
Sounds abroad, through sea and land:
Let his people now rejoice!
Their redemption is at hand.

I that reign in righteousness...

See! the Lord appears in view
Heaven and earth before him fly!
Rise ye saints, he comes for you –
Rise to meet him in the sky.

I that reign in righteousness...



READING: The voice of him that crieth in the wilderness, Prepare ye the way of the LORD, make straight in the desert a highway for our God [...] Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense?

BAPTISMAL ANTHEM

The Sacred Harp (Philadelphia, PA, 1860)

In those days came John the Baptist, preaching in the wilderness of Judea
And saying, and saying Repent ye, for the kingdom of heaven is at hand.
For this is he that was spoken of by the prophet Esaias saying,
The voice of one crying in the wilderness,
Prepare ye the way of the Lord, make his paths straight.
And this same John had his raiment of camel's hair
And bound with a leather girdle; and his meat was locusts and wild honey.

NORTHFIELD

Jeremiah Ingalls (1764–1838)

The Christian Harmony (Exeter, NH, 1805)

How long, dear Savior, O how long
Shall this bright hour delay?
Fly swift around, ye wheels of time
And bring the promised day.

From the third heav'n where God resides,
That holy, happy place,
The new Jerusalem comes down
Adorned with shining grace.

~~~~~  
**READING:** And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth, To a virgin espoused to a man whose name was Joseph, of the house of David.

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## ANGEL OF LIGHT

Shaker (Canterbury, NH, 1854)

I am an Angel of Light, I have soared from above,  
I am cloth'd with Mother's love.  
I have come, I have come, To protect my chosen band,  
And lead them to the promised land.

~~~~~  
READING: And the virgin's name was Mary.

A VIRGIN MOST PURE
WITH
A VIRGIN UNSPOTTED

Traditional, English (Boston, MA, 1906)

Wyeth's Repository (Harrisburg, PA, 1820)

A virgin most pure, as the Prophets do tell,
Hath brought forth a baby, as it hath befell,
To be our Redeemer from death, hell and sin,
Which Adam's transgression had wrapped us in.

Aye, and therefore be you merry,
Rejoice and be merry,
Set sorrow aside;
Christ Jesus our Savior was born on this tide.

At Bethlehem in Jewry a City there was
Where Joseph and Mary together did pass,
And there to be taxed, with many one more,
For Cæsar commanded the same should be so.

Aye, and therefore be you merry...

A Virgin unspotted, the prophet foretold,
Should bring forth a Savior, which now we behold.
To be our Redeemer from death, hell and sin,
Which Adam's transgression had wrapped us in.

Then let us be merry, cast sorrow away
Our Savior Christ Jesus was born on this tide.

At Bethlehem city in Jewry, it was
That Joseph and Mary together did pass,
All for to be taxed with many one more,
Great Cesar commanded the same should be so.

Then let us be merry, cast sorrow away...

But when they had entered the city so fair,
A number of people so mighty was there,
That Joseph and Mary, whose substance was small,
Could find in the inn there no lodging at all.

Then let us be merry, cast sorrow away...



A VIRGIN MOST PURE WITH A VIRGIN UNSPOTTED

continued...

Then were they constrained in a stable to lie,
Where horses and asses they used for to tie:
Their lodging so simple they took it no scorn,
But against the next morning our Saviour was born.

Then let us be merry, cast sorrow away...

The King of all Kings to this world being brought,
Small store of fine linen to wrap Him was wrought,
But when she had swathed her young Son so sweet,
Within an ox manger she laid Him to sleep.

Then let us be merry, cast sorrow away...



READING: And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be. And the angel said unto her, Fear not, Mary: for thou hast found favour with God. And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS.



COME ALL YE MAIDENS FAIR
(FIFES)
WITH
LOVELY VINE

English (18th century)

Jermiah Ingalls (1764–1838)
The Christian Harmony (Exeter, NH, 1805)

Behold a lovely vine,
Here in this desert ground;
The blossoms shoot and promise fruit,
And tender grapes are found.

Its circling branches rise
And shade the neighb'ring lands;
With lovely charms she spreads her arms,
With clusters in her hands.

This city can't be hid,
It's built upon a hill:
The dazzling light it shines so bright
It doth the vallies fill.

Ye trees which lofty stand,
And stars with sparkling light;
Ye christians hear, both far and near,
'Tis joy to see the sight.

Shall feeble nature sing,
And men not join the lays?
O may their throats be swell'd with notes,
And filled with songs of praise.

Glory to God on high,
For his redeeming grace;
The blessed Dove came from above
To save our ruin'd race.

—~~~~~—

READING: And the angel departed from her.



LEARNED OF ANGEL (UNTEXTED)

Shaker (Sabbathday Lake, ME, ca. 1840)

FULFILLMENT

The Christian Harmony (Philadelphia, PA, 1867)

See how the Scriptures are fulfilling!
Poor sinners are returning home;
The time that prophets were foretelling,
With signs and wonders now has come.
The gospel trumpets are a roaring,
From sea to sea, from land to land;
God's holy spirit is down pouring,
And Christians joining heart and hand.

~~~~~

**READING:** And it came to pass in those days, that [...] Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem; To be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered.



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## I WONDER AS I WANDER North Carolina (ca. 1912)

I wonder as I wander out under the sky,  
How Jesus the Savior did come for to die.  
For poor on'ry people like you and like I...  
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow's stall,  
With wise men and farmers and shepherds and all.  
But high from God's heaven a star's light did fall,  
And the promise of ages it then did recall.

If Jesus had wanted for any wee thing,  
A star in the sky, or a bird on the wing,  
Or all of God's angels in heav'n for to sing,  
He surely could have it, for he was the King.

I wonder as I wander out under the sky...

---

**READING:** And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.





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## HUSH MY BABE

TEXT: Isaac Watts (1674–1748)

MUSIC: *The American Vocalist* (Boston, MA, 1849)

Hush! my babe, lie still and slumber,  
Holy angels guard thy bed!  
Heavenly blessings without number  
Gently falling on thy head.

How much better thou'rt attended  
Than the Son of God could be,  
When from heaven He descended  
And became a child like thee!

Soft and easy is thy cradle:  
Coarse and hard thy Saviour lay,  
When His birthplace was a stable  
And His softest bed was hay.

Mayst thou live to know and fear him,  
Trust and love him all thy days,  
Then go dwell for ever near him,  
See his face and sing his praise.

~~~~~  
READING: And there were in the same country shepherds abiding in the field,
keeping watch over their flock by night.



JEFFERSON AND LIBERTY Early 19th century ms, American
(FIFES)

READING: And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward humankind.

MARCH (CLAMANDA) Shaker (Whitewater, OH, 1863–64)
(UNTEXTED)

READING: And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem [...] And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

WHILE SHEPHERDS WATCHED *Psalms, Hymns, and Spiritual Songs* (NY, 1867)

While shepherds watch'd their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.
"Fear not," said he, for mighty dread
Had seized their troubled mind;
"Glad tidings of great joy I bring
To you and all mankind."

"To you, in David's town this day,
Is born of David's line
The Savior who is Christ the Lord,
And this shall be the sign:
The heav'nly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid."



WHILE SHEPHERDS WATCHED

continued...

Thus spake the seraph, and forthwith
Appeared a shining throng
Of angels praising God, who thus
Addressed their joyful song:
"All glory be to God on high
And on the earth be peace.
Goodwill henceforth from heav'n to men
Begin and never cease."



SHERBURNE

Daniel Read (1757–1836)

The American Singing Book (New Haven, CT, 1785)

While shepherds watch'd their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

All glory be to God on high
And on the earth be peace.
Goodwill henceforth from heav'n to men
Begin and never cease."

READING: And when the Shepherds had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered [...] But Mary kept all these things, and pondered them in her heart.

WAYFARING STRANGER
(FLUTE)

American oral tradition

STAR IN THE EAST

The Southern Harmony (Philadelphia, PA 1874)

Hail the blest morn, see the great mediator
Down from the regions of glory descend.
Shepherds, go worship the babe in the manger,
Lo! for his guard the bright angels attend.

Brightest and best of the stars of the morning,
Dawn on our darkness and lend us thy aid.
Star in the east, our horizon adorning,
Guide where our infant redeemer was laid.

Cold on his cradle the dew drops are shining,
Low lies his bed, with the beasts of the stall.
Angels adore him, in slumber reclining,
Wise men and shepherds before him do fall.

Brightest and best of the stars of the morning...

Say, shall we yield him, in costly devotion,
Odors of Eden and offerings divine,
Gems from the mountain and pearls from the ocean,
Myrrh from the forest and gold from the mine?

Brightest and best of the stars of the morning...

—~~~~~—
READING: And the shepherds returned, glorifying and praising God [...] And the child grew, and waxed strong in spirit, filled with wisdom: and the grace of God was upon him.



JOY TO THE WORLD

Lowell Mason (1792–1821) (Boston, MA, 1849)

OUR VIEWERS ARE INVITED TO SING ALONG WITH US.

THE MELODY
IS IN THE
TENOR LINE



THE MELODY
IS IN THE
TENOR LINE



1. Joy to the world! the Lord is come;
Let earth receive her King;
Let ev'ry heart prepare him room,
And heav'n and nature sing (bis)
And heav'n, and heav'n and nature sing.
2. Joy to the earth! the Savior reigns;
Let all their songs employ,
While fields and floods, rocks, hills, and plains
Repeat the sounding joy (bis)
Repeat, repeat the sounding joy.
3. He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love (bis)
And wonders, wonders of his love



THE BOSTON CAMERATA
AN AMERICAN CHRISTMAS

AN AMERICAN CHRISTMAS

A MEDITATION FOR 2020



In this holiday season, we may wonder why the songs and carols that fill the air in December are, in fact, so few, with a handful of tunes – some great, and some annoying – repeated and varied and re-varied, almost ad infinitum. Are we stuck in an endless loop of musical reiteration? Are we missing something? Our answer, via this program is a resounding “Yes!” There is so much more in our own, American musical heritage to deepen our pleasure at Christmas time. There is, in fact, lots to discover and enjoy! This hour with early American composers, their musical sources, and their inspirations, is our offering to you at year’s end, as, after so much recent pain and sorrow, renewed hope and life energy finally begin to prevail.

Much of old American music defies classification. The early-tune-book/folk-hymn repertoire we sing for you in this program is a case in point. The forms are dead simple, the part writing is often rough and ignorant of the “rules.” Is this art music? By conservatory standards, it fails the test – anyway, it was intended for amateurs, not career professionals. The tunes often evoke English and Scottish folksongs (some of them clearly *are* European folksongs, preserved in the New World). But this repertoire is mainly *written down* in books, so it is not simply folk art. The musical style or styles are profoundly atavistic, evoking Medieval polyphony or Renaissance partsong, and “concert-hall” singing techniques are inappropriate. Yet this stuff was mainly published in the nineteenth century, so ‘til recently it has not generally been considered as “early music.”

A MEDITATION FOR 2020

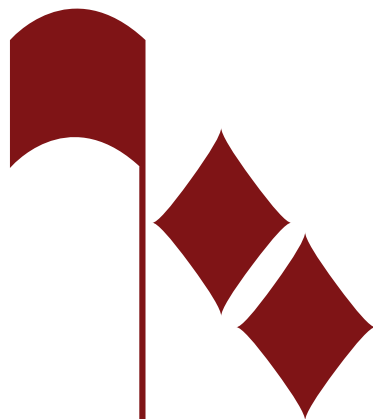
CONTINUED...

Neither classical music nor folk music, neither “early” nor “modern,” this body of song is nonetheless true and significant art. It is about important things – life and death, faith and doubt, struggle and regeneration. It is drawn up, in a natural and unselfconscious way, both from the wellsprings of European music, and from the everyday experience of people on the American continent. It is full of melodic invention and fresh, spontaneous harmony.

In the Christmas-related repertoire we now present to you, the timeless contemplation of rebirth and renewal are given new meaning and immediacy. Some of our texts are directly connected to the season; others echo and comment on the holiday themes (the profoundly spiritual ones, not the reindeers and jingle bells). A few of these tunes will be familiar to most of us as “Christmas carols;” others have a Christmas resonance even today, as they continue to be sung in isolated parts of the United States. Still others recently received their first performances since the eighteenth or nineteenth century. Neglected and shunned, like the baby Jesus himself, these small American masterpieces nonetheless speak with the clear, pure voice of grace, recalling the inner sense of the season, and restoring a part of our own selves.

Joel Cohen, 1996, revised 2020

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.

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* (premiered 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.

Last month, Camerata's trailblazing, made-for-streaming production of Henry Purcell's *Dido and Aeneas* earned international acclaim as it was viewed by music lovers on five continents.

THE BOSTON CAMERATA
AN AMERICAN CHRISTMAS



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 sixteen 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 on four continents. 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.



**VINCENT
CANCELLIO**

Vincent has been playing the fife with the William Diamond Junior Fife & Drum Corps since he was eight years old. As lead musician of the youth organization, he teaches younger members and performed in London, Dublin, and Basel. Vincent co-founded in 2019 the William Diamond Fife Chamber Ensemble and performed with his peers at the 2020 Mid Atlantic Flute Convention. In 2018, he joined the Middlesex County Volunteers Fifes & Drums where he also plays fifes and flutes with the Middlesex Chamber Players. A keen interest in historical music led Vincent to the baroque flute. He currently plays with a baroque chamber ensemble at the New England Conservatory Preparatory School. As a high school senior, Vincent studies baroque and modern flutes and plans to pursue a degree in historical performance.



**JOEL
COHEN**

Joel Cohen, Music Director Emeritus, led the Boston Camerata from 1969 to 2008. He trained as a composer at Harvard University with Randall Thompson and spent two years in Paris under the tutelage of Nadia Boulanger. Among his many awards are the Edison Prize (Netherlands), the Ordre des Arts et des Lettres (France) and the Georges Longy Award (United States). His interest in oral traditions and folklore have informed many of his early music projects, recorded and live. Mr. Cohen's work with Shaker music includes both extensive archival research, and active collaboration with the remaining Shaker community in Sabbathday Lake, Maine. He is the Music Director of the Camerata Mediterranea, an international, intercultural institute of musical exchanges, devoted to research, dialogue, and pedagogy involving the diverse musical civilizations of the Mediterranean basin, Christian, Jewish, and Muslim. Joel Cohen's recent lecturing and research activities include presentations at University of Indiana, at the Baroque Music Festival of São Luís, Brazil, for the BBC and for French national radio, and at the Sorbonne, Paris.



**LIBOR
DUDAS**

Libor Dudas began his piano studies at the age of 8. A native of Croatia, his professional career began at age 14 when he gave his first organ recital in his hometown of Osijek. A scholarship took him to the *Hochschule für Musik und Darstellende Kunst* in Vienna to study organ and liturgical music. He later moved to the U.S. to pursue an MM at the University of Notre Dame and a DMA in organ performance at New England Conservatory. In addition, he studied fortepiano with Peter Sykes, harpsichord with Darlene Catello and Edward Parmentier, and conducting with Jeffrey Rink. He has served as Organist and Choir Director at Old North Church, Boston, since 1998. Dr. Dudas has given numerous concerts throughout North America and Europe. Recent fortepiano recitals have included programs of Mozart and Beethoven sonatas and variations. He presented master classes in historical performance practice at the Music Academy in Osijek, Croatia, and is active as a vocal coach and collaborative pianist at the Longy School of Music of Bard College and Boston Conservatory.



**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.



**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.



**DAN
HERSHEY**

Daniel Hershey received his Master's degree from New England Conservatory and has performed with Opera Boston, 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*) and toured the globe in *Borrowed Light* since its inception. 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. Dan Hershey can be heard on the Camerata's recent CD *Treasures of Devotion*.



**SARAH
MACCONDUIBH**

Sarah is Director of Middlesex County Volunteers (MCV) Fifes & Drums, an internationally recognized non-profit performance ensemble. Member and fifer since 1984, she leads the fife section, teaches, arranges, has produced eight recordings, and organized thirteen international tours, including appearances in such major productions as the Royal Edinburgh Military Tattoo. MCV enjoys a multi-decade collaboration with both the Boston Pops Orchestra and the Boston Camerata, performing and recording with both. Sarah is a founding member of the Fellswater Celtic ensemble where she plays fife, flute, and whistle. A retired senior executive in national defense, she is now a Senior Fellow Adjunct at RAND, and an Aurora Guide and mentor with reachHIRE, enabling early career women to thrive in today's workplace.



**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.



**DEBORAH
RENTZ-MOORE**

Longtime collaborator Deborah Rentz-Moore has enjoyed many projects 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 Shaker-based *Borrowed Light* tours in the United States and Europe. Ms. Rentz-Moore also can be heard on the Camerata's newest CD, *Free America!*



**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.



**MICHAEL
SHERIDAN**

Michael Sheridan is a filmmaker and educator who has produced documentary and experimental films for local, national, and international humanitarian and cultural organizations. PBS, ABC, National Geographic, TLC, and Discovery have aired Michael's work as a producer, cameraman and editor. The Isabella Stewart Gardner Museum, Boston Cyberarts Festival and many other galleries have exhibited his experimental work. The National Education Media Network, the Columbia International Film and Video Festival, the United Nations Association Film Festival, and EarthVision have screened and awarded his films. For 25 years Michael has taught filmmaking and has been on the faculty at Northeastern University, MassArt and the former Boston Film and Video Foundation. From 2007–08 he served as a Senior Fulbright Scholar in Indonesia. In 2010 Michael founded Community Supported Film to amplify local voices by training and mentoring storytellers and change-makers in under- and mis-represented communities.





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THE BOSTON CAMERATA
AN AMERICAN CHRISTMAS



DEAR CAMERATA FRIENDS,

The generous support of our contributors has encouraged the Boston Camerata to act creatively and boldly during the COVID-19 crisis. We need your continuing help to further our innovative and life-affirming work during these difficult times.

While other performing ensembles have hibernated or web-cast archival material, the Camerata has created something entirely new. Our production of Henry Purcell's Baroque opera, *Dido and Aeneas*, combined film, video, several locations, indoors and out, and made it all available 24 hours a day over a two-week period, preceded by an introductory lecture by an eminent professor of music at MIT. The reception was ecstatic! And this current version of *An American Christmas*, newly recorded, marks our first collaboration with historic Old North Church, Boston.

This kind of creative musical programming, essential to raising up hope for us all, costs more money than traditional concert hall productions, but reaches far more people. *Dido*, for instance, was seen in 30 states and 10 countries. Your support benefits many more people than it ever has in the past! We and our audiences are immensely grateful for your past support and encouragement. Please be generous this Season.

With heartfelt gratitude,



Brett Donham

PRESIDENT, BOARD OF DIRECTORS
THE BOSTON CAMERATA

Scenes from filming Camerata's
production of Henry Purcell's
Dido and Aeneas, November 2020



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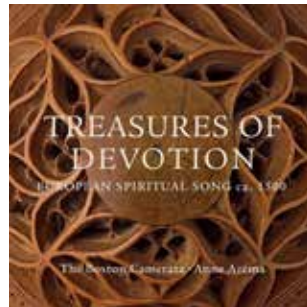
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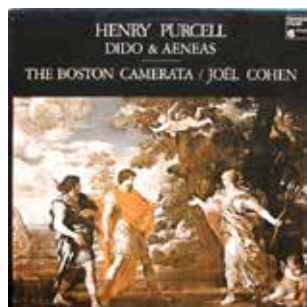
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Post-COVID pandemic, the Camerata will welcome volunteers again, will offer volunteer opportunities in such areas as ushering at concerts; selling CDs at concerts; helping with logistics at Camerata benefits and programs; and preparing the Camerata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

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