

THE BOSTON CAMERATA

ANNE AZÉMA ARTISTIC DIRECTOR

PRESENTS

WE'LL BE THERE!

American Spirituals, Black & White, 1800–1900



I.

LONG FEVER: REMEMBERING THE VICTIMS

My body rock long fever	<i>Slave songs of the United States, 1867</i>
Cussetta	<i>The Sacred Harp, Philadelphia, 1844</i>

II.

MIXTURE OF JOY AND SORROW

Sometimes	<i>Rescue songs, New York, 1890</i>
Mixture of Joy and Sorrow	<i>Revival hymns & plantation melodies, Cincinnati, 1882</i>
Let us cheer the weary traveler	<i>Revival hymns & plantation melodies</i>
Weeping Mary	TEXT: <i>Selection of hymns & spiritual songs, 1833</i> MUSIC: African-American oral tradition
Weeping Mary	<i>The Social Harp, Georgia, 1855</i>
Wondrous Love	<i>Revival hymns & plantation melodies</i>
Captain Kidd	19th century manuscript sources
How Precious is the Name	<i>The American Vocalist, Boston, 1849</i>
Something New	<i>The Revivalist, Troy, New York, 1868</i>
My soul wants something that's new	<i>Religious folk songs of the American negro, Hampton, VA, 1909</i>
Something New	<i>The Social Harp</i>

**III.
FREE AT LAST**

The Pilgrims	TEXT: <i>Spiritual songs and hymns,</i> Philadelphia, 1801 MUSIC: <i>The Revivalist</i>
Alas, and am I born for this?	TEXT: George Morton Horton (b. 1798) MUSIC: Pisgah, <i>The Sacred Harp</i>
My God delivered Daniel	<i>Revival hymns & plantation melodies</i>
Safe in the Promised Land	<i>The New Song</i> , New York, 1875
Free at last	African-American oral tradition
Pretty Home	Shaker Sister Patty Williamson, Kentucky, 1849
Roll Call	<i>The Revivalist</i> and <i>The New Song</i>

**IV.
SIGNS OF JUDGEMENT**

Judicii signum	Spain and North Africa, 12th century <i>The judgment shall moisten the earth with sweat of its standard. Ever enduring, behold the King shall come through the ages, sent to be here in the flesh, and judge at the last of the world.</i>
See the signs of judgement	African-American oral tradition
The Great Day	<i>The Sacred Harp</i>
Sinner Man	African-American oral tradition
Joe Cooley's	Traditional, Irish and Irish-American
Sinner Man (reprise)	African-American oral tradition

**V.
BOUND FOR CANAAN'S LAND**

Be with me	African-American oral tradition
Deal gently with thy servants	<i>The American Vocalist</i>
Shall we gather at the river	<i>The Revivalist</i>

THE AUDIENCE IS INVITED TO SING THE REFRAIN WITH US

*Yes, we'll gather at the river,
The beautiful, the beautiful river,
Gather with the saints at the river,
That flows by the throne of God.*

I'm just a-going over home	<i>Revival hymns & plantation melodies</i>
Weeping Pilgrim	<i>The Sacred Harp</i>



THE BOSTON CAMERATA

ANNE AZÉMA ARTISTIC DIRECTOR

VOCALISTS

Anne Azéma	Jordan Weatherston Pitts
Camila Parias	Corey Dalton Hart
MaKayla McDonald	Phillip Bullock
Deborah Rentz-Moore	Luke Scott

KEYBOARD Libor Dudas

GUITAR Joel Cohen

FIDDLE Kat Wallace

DOUBLE BASS Ian Saunders

with

LONGY SCHOOL OF MUSIC STUDENTS

Leyla Gahramanova, Chia-Han Li, Sydney Pérez, Anastasia Rainbow,
Salomé Sandoval, David L. Smith, Huimiao Sun

and

Community Choir Members

Program created and edited by Joel Cohen, 2021

WE'LL BE THERE!

AMERICAN SPIRITUALS
BLACK & WHITE
1800–1900

PROGRAM NOTES

Early American music has been a part of The Boston Camerata's repertoire since the beginning of our recording history. It is with a vivid interest and joy that we have, over the years, included our own North American musical heritage in our concerts and recordings, most recently in *Free America! Songs of Resistance and Rebellion*.

With this program we move in chronological time, bringing the narrative forward to about 1900, and focusing most intensely on the African American presence in the repertoire. The rewards of such work are great, but the challenges are mighty. Because of terrible social inequities and injustices, early written musical sources of Black songs, prior to the choir arrangements of the late nineteenth century, are far too few. What makes our enterprise possible are a few precious written songbooks, as well as the collaborative memory and ongoing oral tradition of the Black community, a source, then as now, of some of the deepest regenerative forces in American musical life.

What do we find as we open the books, and hear the singing of our neighbors? The mutual influences, both textual and musical, between the White and Black communities, are omnipresent, both in anecdotal ways, and on profound, existential levels. The English Protestant hymn texts sung in congregations of both ethnicities are of course a common, unifying bond. But those same verses can take on different levels of meaning on the lips of believers of color. "The Pilgrims," appearing in 1801, in the very first printed African-American, text-only songbook, contains powerful, processional images of spiritual riches, superficially hidden by an aspect of material poverty. What a resonance for the freed Blacks and former enslaved people who sang it in Philadelphia, sixty-four years prior to the Emancipation Proclamation!

And when that same text re-appears, this time with notated music, in 1868, in an erstwhile White songbook, *The Revivalist*, we note the call-and-response format, ubiquitous in revivalist camp meetings, and so typical as well of African and African-American group singing. What dimensions of such performance style are "European," and what "African"? Let the scholars argue, as we turn to the music itself, entering wholeheartedly into the deeply felt expressivity of these songs.

Similarly, the crosscurrents in the powerful spiritual, "Roll Call," seem to come from shared experiences – the military metaphors of the recently-ended Civil War – and from the interethnic "camp meeting" style in which the leader or leaders exhort the congregation to a high level of enthusiasm. Our tune this afternoon is drawn from songbook *The Revivalist* of 1868, but a still-living African-American variant of it has been shared with us by the Honorable Milton Wright, whose knowledge of the Black musical heritage is unsurpassed.

The roots of some "American" songs are very ancient indeed. The text to the apocalyptic "Judicii Signum" is attributed to Saint Augustine, bishop of Numidian North Africa in the fifth century. The tune for it that we sing for you was omnipresent in Spain and Provence in the twelfth century. Astonishingly, the DNA of those poetic images, and of that melody, persist in many American spirituals about the Judgement Day, most extraordinarily perhaps in "Sinner Man," in which the melodic cell d-f-a is recombined and varied over the harmonic pattern of a Renaissance ground bass, the *passamezzo antico*. Who are the parents of this beautiful child of diverse origins? Insofar as we claim citizenship in the family of man, the infant is ours. Like so much of what we perform for you today, such a song is the fruit of our common awareness of mortality, and of our common, precious, fragile humanity.

ANNE AZÉMA AND JOEL COHEN
OCTOBER 2021, MARCH 2022, REVIEWED SEPTEMBER 2023



ANNE AZÉMA
ARTISTIC
DIRECTOR

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 vigorously functioning up to the present day.

But length of service by itself is not sufficient to account for Camerata's preeminence, nor are its numerous distinctions including the American Critics' Circle Award, grants from the National Endowment for the Arts, residencies at the Massachusetts Institute of Technology and the University of Tennessee, and the *Grand Prix du Disque*. The Boston Camerata has achieved its eminence in large part because of its willingness to approach, with consistent success, many kinds of historical repertoires from many centuries, from the early Middle Ages to the nineteenth century, and from many places and cultures, stretching from the Middle East to early New England, with numerous intermediate stops in Renaissance and Baroque Europe and Latin America. 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 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 productions regularly combine dramatic flair with a humane, overarching perspective on the role music has played in (wo)mankind's search for meaning and fulfillment. Camerata's signature approach, as embodied in its touring, pedagogy, and media projects, has won the ensemble many listeners and followers on five continents as the ensemble presents new projects while maintaining in active repertoire many of its historic achievements.

Camerata's diary in recent seasons has reflected intense activity. *Borrowed Light*, a music and dance production in collaboration with the Tero Saarinen Company of Helsinki, Finland, toured extensively, with over eighty performances from 2004 to 2015 in the United States (Brooklyn Academy, Jacob's Pillow Festival), Europe, (France, Germany, Italy, Belgium, Scandinavia, Netherlands) the United Kingdom, and Australasia (Australia and New Zealand). The film of this production has been broadcast over twenty times on European cable television in 2018, 2019, and 2020. The ensemble has appeared in concert at the Théâtre de la Ville, Paris (2015), the Alcântara Festival in Brasil (2016), The Metropolitan Museum The Cloisters (2017), Rockefeller Chapel Chicago (2018), La Philharmonie de Paris (2018), St Mark's Cathedral Seattle (2020). Anne Azéma's innovative staged productions include *The Night's Tale*, narrating a medieval tournament in France, which was first presented in France and Luxembourg (2007), then performed in Boston to great acclaim (2016), with further touring in 2017 and 2018 (Switzerland, Holland, France), and in the US in 2020. 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, continuing in 2017, 2018, and early 2020. This production is due to tour again in early 2025. In late 2020, in the midst of the pandemic, Azéma's trailblazing, made-for-streaming production of Henry Purcell's *Dido and Aeneas* earned international attention as it was viewed by music lovers on five continents. *Dido* was reprised live in Cambridge in Spring 2023 and toured domestically.

Collaborations with local choirs (both children and adults) and with young professionals-in-training in both Europe and the United States continue to be a distinctive feature of the company (2016–2023 touring seasons).

Two new media projects were released in 2019: *Treasures of Devotion: European Spiritual Song ca. 1500* (Music & Arts – Naxos); and *Free America! Early Songs of Revolt and Rebellion*, which renews a collaboration of the ensemble with Harmonia Mundi. A third album, *A Medieval Christmas – Hodie Christus Natus Est*, was issued in 2021. After the success of *Dido and Aeneas: An Opera for Distanced Lovers* in late 2020, Camerata has produced seven more performances for streaming worldwide. The Boston Camerata is proudly at work to prepare its 70th Anniversary season, 2024–2025.

THE BOSTON CAMERATA MANAGES TOURING FROM ITS HOME OFFICE.
CONTACT TOUR@BOSTONCAMERATA.ORG OR 617.262.2092.

THE MUSICIANS



ANNE AZÉMA

DIRECTION, MEZZO-SOPRANO

French-born vocalist, scholar and stage director Anne Azéma has been intensely engaged since her student days with the song repertoire of the Middle Ages. She is also widely admired for her creative skill in building and directing complete musical productions of varied styles and periods. Since assuming the directorship of The Boston Camerata in 2008 she has created over 18 new programs and has broadened the ensemble's vision to include widely praised music theater productions.

Ms. Azéma's activity as a recitalist has led her to create five solo CD recordings, and to present her original programs of medieval solo song to audiences in North and South America, Europe, the Middle East and Asia. She is currently collaborating intensively with a Canadian software company on a bilingual, medieval-themed video game for the international market to be released in 2024.

Among Anne Azéma's teaching activities are master classes, seminars, and residencies at conservatories and universities here and abroad (NYU, Harvard, MIT, Brandeis, Boston University, Schola Cantorum Basel, Cini Foundation Venice). She has contributed articles to scholarly and general audience publications. She is currently a faculty member at the Longy School of Music of Bard College, a collaborator of today's program. In 2022, Early Music America presented Anne Azéma with the Thomas Binkley Award which honors individuals who, in their roles as leaders of collegiate early-music ensembles, have made outstanding contributions to the study and performance of early music. Ms. Azéma was the Robert M. Trotter Distinguished Visiting Professor at the University of Oregon Eugene in 2012 and again in 2020. Ms. Azéma was a co-recipient of the *Grand Prix du Disque*, the *Edison Prize* and is an *Officier des Arts et des Lettres* of the French Republic. Aside from her work with The Boston Camerata, her most recent CDs include an Oswald von Wolkenstein project for SONY (2023).



JOEL COHEN

MUSIC DIRECTOR EMERITUS, GUITAR

Joel Cohen 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), the *Grand Prix du Disque* (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, with which he has organized performances, colloquia, articles, and humanitarian benefit concerts. 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.



PHILLIP BULLOCK

BARITONE

A native of Washington DC, Phillip K. Bullock has been featured in operas, recitals and concerts throughout the United States and Europe. Recently, Phillip premiered roles in several new American operas including Cato in *Castor & Patience* composed by Greg Spears for Cincinnati Opera, the God of Love in *Romance of the Rose* composed by Kate Soper with Long Beach Opera, and Zozetrick in Scott Joplin's *Treemonisha* expanded by composer Damien Sneed for Opera Theatre of Saint Louis. Phillip first performed with the Camerata last year in *We'll Be There!* Equally at home in gospel and pop music as well as classical music, Phillip is a proponent of new American works and performs in both productions and workshops celebrating fusions of these styles.



LIBOR DUDAS

KEYBOARDS

Regular Camerata collaborator 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. He studied organ and liturgical music at the Hochschule für Musik und Darstellende Kunst in Vienna and holds an MM from the University of Notre Dame and a DMA in organ performance from New England Conservatory. He has also studied fortepiano with Peter Sykes and harpsichord with Darlene Catello and Edward Parmentier. He has served as Organist and Choir Director at Old North Church since 1998. He is active on the faculty of Longy School of Music of Bard College and Boston Conservatory.



COREY DALTON HART

TENOR

Corey Dalton Hart, tenor, is an active performer of opera, oratorio, and song repertoire as well as an eager chamber musician. With a passion for American song, he is a regular recitalist along the east coast, having premiered new works in both New York City and Boston. He performs regularly with Blue Heron, The Boston Camerata, Boston Baroque,

Zenith Ensemble, Renaissance Men, the Ashmont Bach Project, the VOCES8 Scholars Program, and the renowned choir at the Church of the Advent. Corey holds a Doctorate of Musical Arts degree in Vocal Performance and Pedagogy from the New England Conservatory of Music, a MM from the Bard Conservatory Graduate Vocal Arts Program, and a BM from Furman University.

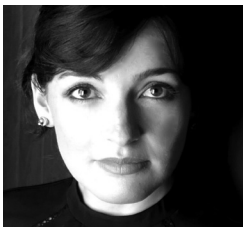


MAKAYLA MCDONALD

SOPRANO

Soprano MaKayla McDonald is an active performer of opera, art song, and new work. She recently premiered the role of Nella Larsen in *Fizz & Ginger* a new opera, by Whitney George and Bea Goodwin. This fall, MaKayla will join The American Opera Project for the 12th cycle of Composers & the Voice as a Resident Ensemble Singer.

Next spring, she will return to her home state of Iowa as the 2024 *Lift Every Voice* Resident Artist with Cedar Rapids Opera. MaKayla holds both a Master of Music and Bachelor of Music in Voice Performance from the University of Northern Iowa, is Adjunct Lecturer for the Borough of Manhattan Community College Music and Art Department (BMCC-CUNY). This concert is MaKayla's second collaboration with the Camerata.



CAMILA PARIAS

SOPRANO

Colombia native 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 appeared with Rumbarroco, a group focusing on Latin American and Baroque

music. Her international appearances include solo performances with Colombian chorus La Escala throughout Italy, France, and Spain, and touring Europe with the Camerata in *Borrowed Light*. She can be heard on Camerata's most recent CDs, *Free America!* and *A Medieval Christmas – Hodie Christus Natus Est*. She holds a B.M. in Vocal Performance from the Pontificia Universidad Javeriana and a M.M. in Early Music Performance from the Longy School of Music of Bard College.



JORDAN WEATHERSTON PITTS

TENOR

Tenor Jordan Weatherston Pitts made his operatic 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 several Camerata productions including *The Play of Daniel*, *The Night's Tale*, and *Dido & Aeneas*. He continues an active performance

schedule of romantic and lyric repertoire. 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*.

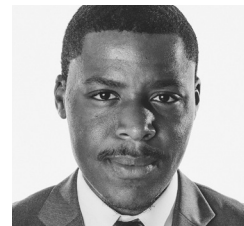


DEBORAH RENTZ-MOORE

CONTRALTO

Deborah Rentz-Moore has been performing with the Camerata for over twenty years. She also performs regularly with Emmanuel Music and Aston Magna, the Boston Early Music Festival, Handel+Haydn Society, Tapestry, Voices of Music, and Magnificat Baroque. Her recordings on Musica Omnia and Harmonia Mundi span genres and eras from

medieval to contemporary works, and she appears in video with The Boston Camerata, Voices of Music, Emmanuel Music and the University of New Hampshire, where she is Resident Artist in Voice. Ms. Rentz-Moore solos on the Camerata's acclaimed recordings, *Free America!* and *A Medieval Christmas – Hodie Christus Natus Est*.

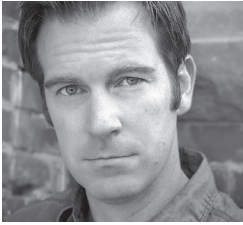


IAN SAUNDERS

DOUBLE BASS

Virginia native Ian Saunders enjoys an exciting career as a sought-after bassist who has performed with major ensembles, including The Boston Camerata, Chautauqua Symphony Orchestra, and The Sphinx Symphony. In 2017, Dr. Saunders won a prestigious diversity fellowship position with the Cincinnati Symphony Orchestra and Cincinnati

College-Conservatory of Music where he studied with his mentor Owen Lee, the CSO's principal bassist. Outside of the classical world, he has played in orchestras backing Bootsy Collins, Kansas, and hip-hop artist Thee Phantom. He can also be seen in the nationally televised special *Cherish the Ladies: An Irish Homecoming*, with the Irish supergroup Cherish the Ladies, which was nationally syndicated on PBS in 2013.



LUKE SCOTT
BASS-BARITONE

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.



KAT WALLACE
FIDDLE

Kat Wallace is a Boston-based fiddle player, singer, and violin instructor. After receiving a degree in Violin Performance from the Ithaca College School of Music in 2016, Kat crossed over from classical to alternative string styles with ease, connecting her with masters of the fiddle. Her affinity for original music has her working and recording with a myriad of successful bands ranging in genre from Country and Bluegrass to Celtic and Folk. She is currently in the process of writing and recording a solo record of original folk songs on tenor guitar and touring the debut self-titled record "Rachel Sumner and Traveling Light" with 2021 Lennon Award winner Rachel Sumner. When she's not on the road, Kat frequents the legendary Irish pubs of Boston, calling tunes and songs with the city's finest Celtic players. This is her first performance with The Boston Camerata.

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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. Because the world needs music now more than ever, Longy has reimagined conservatory education by centering music as social change, expanding the world's understanding of what a life in music can mean. Longy boasts one of North America's most well-known and dynamic programs in historically-informed performance. 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 program'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.

A VERY SPECIAL THANKS



As we continue our exploration of our American musical roots, Camerata acknowledges with gratitude the collaborative participation of our local partners. For this production of *We'll Be There!: American Spirituals 1800–1900* our local collaborators include three of Boston's most distinguished institutions:

- Trinity Church in the City of Boston
- Twelfth Baptist Church
- Longy School of Music of Bard College

Together, we celebrate the richness of our musical past, and its continuing vitality into the present day.

- We also extend our special thanks to:
- Amal Marks and Ken Turino
- Joel Cohen, Music Director Emeritus
- A Cambridge House Inn



The Boston Camerata performing
We'll Be There!: American Spirituals 1800-1900
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THE BOSTON CAMERATA IS GRATEFUL FOR
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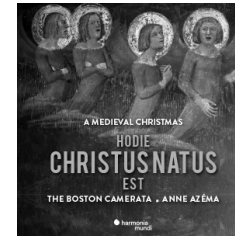
SATURDAY, MARCH 2
BEMF Vocal & Chamber Ensembles

FRIDAY, APRIL 5
Jordi Savall & Hespèrion XXI

FRIDAY, APRIL 19
Stile Antico

THE BOSTON CAMERATA

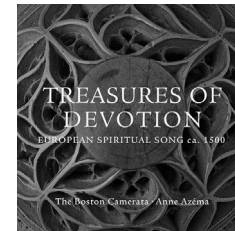
Recordings available today



MEDIEVAL CHRISTMAS: HODIE CHRISTUS NATUS EST

Cited "best of the year" by critics in the U.S., U.K., Australia, and France.

"Simply beautiful, and not just for Christmas." DER SPIEGEL



TREASURES OF DEVOTION

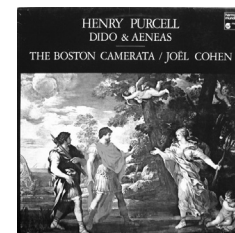
A collection of Renaissance spiritual songs and related secular songs.

"A Must Have...a treasure itself...sublime"
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FREE AMERICA!

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A Camerata classic! The malevolent animal Fauvel is the protagonist of this acerbic and witty fable satirizing religious and political life in the fourteenth century and laden with implications for our own time and place.

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2023-2024
BOSTON SEASON

Celestial Visions

A Medieval Christmas: Hodie Christus Natus Est

THURSDAY, DECEMBER 7, 2023 / 3PM
LINCOLN THEATER, DAMARISCOTTA, ME

FRIDAY, DECEMBER 8, 2023 / 8PM
FOLLEN CHURCH, LEXINGTON, MA

SATURDAY, DECEMBER 9, 2023 / 4PM
FIRST PARISH CHURCH, NEWBURY, MA

SUNDAY, DECEMBER 10, 2023 / 4PM
OLD SOUTH CHURCH, BOSTON, MA

Gloria! An Italian Christmas

THURSDAY, DECEMBER 21, 2023 / 8PM
FIRST CHURCH - CONGREGATIONAL
CAMBRIDGE, MA

Celestial Visions of Medieval Britain

with Guest Music Director Mara Winter, flutes

SUNDAY, MAY 5, 2024 / 5PM
CHURCH OF THE COVENANT, BOSTON, MA

TICKETS

\$65 / \$43 / \$27 / \$10 STUDENTS
BOSTONCAMERATA.ORG

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 **THE
BOSTON
CAMERATA**
ANNE AZÉMA ARTISTIC DIRECTOR



WE'LL BE THERE!

AMERICAN SPIRITUALS, BLACK & WHITE, 1800-1900

SATURDAY, OCTOBER 21, 2023 / 5PM
TRINITY CHURCH, BOSTON, MA

SUNDAY, OCTOBER 22, 2023 / 4PM
TWELFTH BAPTIST CHURCH, ROXBURY, MA

THE BOSTON CAMERATA

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"Full of grace, extraordinarily eloquent."
RES MUSICA (PARIS)



A Medieval Christmas: Hodie Christus Natus Est



Gloria! An Italian Christmas

IMAGES BY DAN BUSLER (TOP) AND ROBERT TORRES (BOTTOM)