

2013—2014 season

Sept. 9, 2013

Andrew Pelletier, horn

Sept. 23, 2013

**Stefon Harris and the Blackout Band,
composer, vibraphonist, marimbist**

Oct. 29, 2013

Boston Camerata, early music

Feb. 17, 2014

**Berlin Philharmonic Wind Quintet with Andrey Kasparov and
Oksana Lutsyshyn, woodwind quintet with piano**

March 24, 2014

Lambert Orkis

(In conjunction with the Annual
Harold Protsman Classical Period Piano Competition)

April 14, 2014

Nicki Parrott, with the John Toomey Trio

(In conjunction with a five day residency, April 10 – 14)

Diehn Concert Series

Tuesday, October 29, 2013

8:00 p.m.

Wilson G. Chandler Recital Hall,
F. Ludwig Diehn Fine and Performing Arts Center



The Boston Camerata

Anne Azéma, mezzo-soprano, direction

Camila Parias, soprano

Timothy Leigh Evans, tenor

Daniel Hershey, tenor

Ryan Turner, tenor

Donald Wilkinson, baritone

Shira Kammen, medieval fiddle, harp

Tom Zajac, winds, psaltery, percussions

Assisted by Old Dominion University Madrigal Singers

Lee Teply, director

An endowment established at the Hampton Roads Community Foundation, made possible by a generous gift from Mr. and Mrs. F. Ludwig Diehn, funds this program.



Program

Carmina Burana

Medieval songs from the Benediktbeuren manuscript (ca. 1230)
2013

Program

Authors' names are given, when known; all others anonymous

I. Right and wrong go walking

Fas et nefas ambulat

Gauthier de Châtillon (?)

Right and wrong go walking, almost in step together, and virtue must take care to stay halfway between two vices. As Cato says, "Walk with the good," and consider who is worthy of your gifts. Be friendly and smooth towards everyone, but be careful to discern the grain among the chaff; misplaced charity is no virtue. You can give properly only when you know who I really am, from the inside. If you wisely sift the wheat from the chaff, your donation will buy fame. I glory in you, for you are loaded with wealth!

O *varium fortune*

O slippery unconstancy of Fortune! You hold unstable court, and you reward those whom you favour immoderately. You make uncertain the one who has climbed to the top of the wheel, and you raise the pauper from the dungheap. Fortune has built, and demolished, abandoning those she previously pampered. Her gifts are fleeting; she ennobles and enriches the weak, and brings down the noble. Nothing is more welcome than Fortune's grace; among all that is sweet, nothing is sweeter than fame. If only it lasted longer! But it falls apart, like a withered field. Thus, it is not unfitting that I sing: O slippery inconstancy of Fortune!

O *fortuna, velut luna*

O Fortune! You are as changeable and inconstant as the moon, ever waxing and waning. This hateful life first oppresses, then assuages, as fancy dictates, melting poverty and power like ice. Fate, monstrous and empty, you are a malevolent, whirling wheel. Vain wellbeing always dissolves; veiled in the shadows, you pursue me. Now I bring to you my bare backside. Fate is against me in matters of health and virtue. I am driven on, weighed down, enslaved. At this time, pluck the vibrating string, and may all weep with me!



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Biographies

Saintes (France), Clisson (France), Utrecht (Holland), and Ribeauvillé (France) with the Camerata. Wilkinson has performed as soloist with Seiji Ozawa and the Boston Symphony Orchestra, Christopher Hogwood, and the Handel & Haydn Society (a U.S. tour of Bach's *Missa Brevis* in G Minor), and the symphony orchestras of Pittsburgh, Jacksonville, Springfield (Mass.), Portland (Maine), and Vermont. Since 1984 he has been a soloist in Emmanuel Music's famed Bach Cantata series and has appeared at the Bach Festivals of Carmel and Philadelphia and is featured on Emmanuel Music's first recording of Bach's Christmas Cantatas and the recent St. John Passion (1725 version). His discography also includes the title role on Weill's "Johnny Johnson," "Angels" with the Boston Camerata, and John Harbison's "Recordare." Wilkinson teaches voice at New England Conservatory, Emerson College and Harvard University.

TOM ZAJAC, Winds, Percussion, Psaltery

Multi-instrumentalist Tom Zajac is a member of the well-known Renaissance wind band Piffaro and is a frequent guest with the Boston Camerata, the Folger Consort, Newberry Consort, King's Noyse, Hesperus, and Cançonier. He has toured extensively, having appeared in concert series and festivals in most corners of the world. He can be heard on more than 40 recordings, from medieval dances to 21st-century chamber music. He has played hurdy-gurdy for the American Ballet Theater, bagpipe for an internationally broadcast Gatorade commercial, and serpent in a PDQ Bach piece live on "Prairie Home Companion." He also performs on santur and zurna with the Boston-based Turkish ensemble, Dünya. Zajac teaches at recorder and early music workshops throughout the U.S., and directs the Medieval & Renaissance Week of the SFEMS workshops, as well as the early music ensembles at Wellesley College.



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Biographies

SHIRA KAMMEN, Vielle and Harp

Multi-instrumentalist and occasional vocalist Shira Kammen has spent well over half her life exploring the worlds of early and traditional music. A frequent collaborator with Anne Azéma and the Boston Camerata, Kammen has also been a member for many years of the early music Ensembles Alcatraz, Project Ars Nova, and Medieval Strings. She has also worked with Sequentia, Hesperion XX, and the Balkan group Kitka, among others. She has performed and taught in the United States, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia and Japan, and on the Colorado, Rogue, Green, Grande Ronde, East Carson and Klamath rivers. She has worked with students in many different settings, among them teaching summer music workshops in the woods, coaching students of early music at Yale University, Case Western, the University of Oregon at Eugene, and working at specialized seminars at the Fondazione Cini in Venice, Italy, and the Schola Cantorum Basiliensis in Switzerland.

CAMILA PARIAS, Soprano

Praised by the Boston Musical Intelligencer for her “strength and beautiful clarity, with a tone that was at once robust and gentle,” and “crystalline clarity... perfect in its agility and emotion,” Colombia native Camila Parias is a frequent soloist of La Donna Musicale, a core member of the Choir of the Church of the Advent and The Broken Consort. Appearances in the upcoming season also include performances with Rumbero. Parias’ international appearances include solo performances with the Colombian chorus La Escala throughout Italy, France and Spain. She has performed under the guidance of Gerd Türk and participated in workshops with Andreas Scholl and Maria Cristina Khier. She holds a bachelor of music in vocal performance from the Pontificia Universidad Javeriana and a M.M. in early music performance at the Longy School of Music of Bard College under a Presidential Scholarship. This tour marks her first collaboration with the Camerata.

RYAN TURNER, Tenor

Since his appointment as artistic director of Emmanuel Music, Ryan Turner has programmed and conducted over 60 Bach cantatas, the B Minor Mass, and major works by Stravinsky, Mozart, Handel and John Harbison. Turner was the director of choral activities at Phillips Exeter Academy from 2006 to 2012. From 2006-09 he served as the acting director of the SongFest Bach Institute in California, founded by Craig Smith. From 2001 to 2010, Turner presided as music director of the Concord Chorale and Chamber Orchestra. Turner has also served as assistant director of choral activities at the University of Rhode Island, as interim director of choral activities at Plymouth State University, and as music director of the Concord Chorus. He recently began teaching voice, chamber music and conducting at the Longy School of Music faculty. As a singer, Ryan Turner’s discography includes Bach BWV 67 with Emmanuel Music, Praetorius’ “Christmas Vespers” with Apollo’s Fire, and Kapsberger “Apotheosis” with Ensemble Abendmusik.

DONALD WILKINSON, Bass Baritone

Donald Wilkinson enjoys a distinguished career in concert, opera, oratorio, recital and contemporary music, and has appeared throughout the U.S. and Canada. In 1995 Wilkinson made his European debut performing the role of Dionysos in the world premiere of Theodore Antoniou’s opera “The Bacchae,” at the Acropolis in Athens. Since that debut he has appeared at the music festivals of

Program

II. The crooked path

Ad cor tuum revertere

Philippe le Chancier

Return to your heart, you man of miserable state. Why do you spurn life? Why do you dedicate yourself to sin? Why do you indulge in evil?... Consider how hard this life is, like another death. Why do you not rid yourself of sin, since the hour of your death is unknown to you? If you come to the Bridegroom with an empty lamp, you are like a foolish virgin. Therefore, sleep not, but keep a vigil for the Lord when he knocks!

Vita perdit

Pierre de Blois

Formerly, I gave myself over to depravity, breaking my vows. Now, in the evening of life, I choose to correct the errors of my youth. To correctly distinguish good from evil, I must not deceive myself. I cannot reap virtue’s prize while I am doing wrong. I am not a dupe of the crooked path; I am not addicted to unnatural acts. Get yourself a floozy, so that you don’t go in for perverted sex! The swill of pigs could not assuage my hunger. But the Scriptures advised me to choose the way of goodness. I deserve no better than death if (like a dog) I return to my own vomit. I shall deserve reprimand if I serve the filth of evil. I shall leave the old path, refusing to tread the devious byways of Venus. It’s better to take the royal road; he who cedes to another sinks in mud. Therefore may I find, through God’s mercy, pardon for my sins. Since Thou alone can spare me, Lord, have pity on me!

Bonum est confidere

Philippe le Chancier

It is good to trust in the Lord of Lords; it is good to place our trust in the object of our hope. They deceive themselves, who trust in the power of kings, and they exclude themselves from the court of the Most High. Follow the ways of righteousness, study improvement, earn your bread through the sweat of your brow.

Curritur ad vocem

Everyone is running towards the voice of Money, a pleasing sound indeed. Everyone goes after that which is forbidden. That’s how to live! The way the priests do! They will judge a case for a small fee. If you let down your net, you can fish up your reward, and with interest. If anyone in this business doesn’t know how the world works, let him choose, or disappear: Get what you need, by whatever means necessary. Law is no deterrent; the judiciary doesn’t matter. Where virtue is crime, God has no place!

III. Lords of misrule

Dum iuventus floruit

While youth flowered, I could do whatever pleased me, to run about at will and give myself to the pleasures of the flesh. But the state of manhood does not allow one to lead such a life; those familiar ways are annulled. The spirit of the age said, “Nothing is to be ruled out”; and it has given me everything for my pleasures. I want to be prudent, to abstain from what I have done in the past, to dedicate myself to serious things, and to redeem with my virtues my former sins.

Program

from the "Officium Lusorum" (Gambler's Mass):

Introitus

Mourn we all in Decius, for the pain of all those who gamble. The gods of the dice rejoice in their nakedness, and praise the son of Bacchus. They should forsake the Dice, now and forever. Firmly shall this fraud speak from my mouth.

Sequence

(melody: Victimae paschali laudes)

To the new victim of Five and Six shall the dice swear allegiance. Five and Six take the clothing, robbing the victim of coats, vests, and horses. An extraordinary battle rages between winning and losing; now he cries, "O Fortune, what have you done to me? How quickly have you forsaken me, leaving me helpless!" Five and Six, in you lies my hope. Ah, if you would only appear on the gaming table. Old man Seven, come down from heaven!

Alte clamat epicurus

Loudly brags the bon vivant: "Happiness is a full belly; the stomach shall be my God; the kitchen, from which come divine odors, shall be his temple." Quite a convenient deity, never long on a fast; the gourmet throws up his wine to make room for his breakfast. His sacral objects are the dinner table and the wine vessel. He's always full up, skin a-swollen. His cheeks glow red, and his member stands erect, strong as a chain. Still, practicing this religion upsets the stomach. The belly aches when you mix wine and beer. 'Tis a good life when the tummy works hard! The stomach says: "I care for no one but myself, and so, gently taking care of my well-being, acting on food and drink, I sleep and I rest."

Olim lacus colueram

(melody: Dies irae)

Once I lived on lakes, once I was beautiful, when I was a swan. Pity, pity, black roasted lump! Once I was whiter, and more beautiful; now I am all blackened. Pity, pity, black roasted lump! Now I am roasting the steward turns me over and again on the spit, and sprinkles me with pepper. Pity, pity, black roasted lump! Now I lie on a plate, and cannot fly away. Bared teeth do I see! Pity, pity, black roasted lump!

Dic Christe veritas

Tell me, truth of Christ, rarest thing, rare Charity, where do you now live? In the valley of visions, or on Pharaoh's throne, or on high with Nero? In the bullrushes, with weeping Moses? Or rather, in the palace of Rome, when the Pope's bull roars?

Bulla fulminante

Philippe le Chancier

Where the bull roars, under thundering justice, the defendant appeals, and fails. Truth is suppressed, Justice is a whore. Run to and fro at the Curia, but you'll get nothing until you are stripped of your last penny. If you seek a position, you will point to your record in vain. Do not pretend to virtue; you might offend your judge. You'll wait months, unless your bribe is sufficiently large. The doorkeepers of the Pope are deafer than Cerberus. Even if you were Orpheus, you would plead in vain. Rap instead with a silver hammer. Jupiter pleaded in vain with Danae; but he got her maidenhead anyway, when he

Biographies

ANNE AZÉMA, Artistic Director

French-born vocalist and scholar Anne Azéma directs the Boston Camerata (2008) and the French ensemble Aziman (2005). Her recent appointment as director of the Boston Camerata has been described as "an inspired choice" by Musicalcriticism.com (UK). L'Union-Reims (France) praises her "charismatic leadership." Her current discography of 35 recordings (Grand Prix du Disque; Edison Prize) includes five widely acclaimed solo CD recitals. Azéma is a co-founder of the Camerata Mediterranea. She was artist in residence at the Arsenal of Metz in 2004-07, where she created and directed a major music and theatre work, "The Night's Tale." Since assuming the directorship of the Boston Camerata in 2008, she has created a series of new productions acclaimed by press and public alike, including a series of five new medieval programs presented in celebration of the 800th anniversary of the Reims Cathedral, France, in June 2011.

Azéma is in demand as a solo recitalist, presenting her original programs of medieval song to audiences in North America, Europe and Asia. Among her teaching activities are master classes, seminars, and residencies at conservatories and universities in France, Holland, Mexico and the U.S. She has contributed articles to scholarly and general audience publications. In 2010, Ms. Azéma was named Chevalier des Arts et des Lettres by the French government. Azéma was the Robert M. Trotter Distinguished Visiting Professor at the University of Oregon, Eugene during 2012. This season, she has been invited to lecture at New York, Boston and Wellesley universities. She is currently at work preparing a staged version of The Play of Daniel for 2014-2015, among other projects.

TIMOTHY LEIGH EVANS, Tenor

Evans, a longtime Camerata collaborator, currently resides in Germany. He holds performance degrees from the Royal Academy of Music and Trinity College of Music, and has appeared in London with the Michael Brewer Singers and the London Voices, as well as in the BBC Proms. After moving to the United States in 1991, Evans appeared regularly with the Boston Camerata, the Waverly Consort, the Ensemble for Early Music, Pomerium, and the Folger Consort. He is currently a member of the prestigious vocal sextet Hudson Shad with whom he has appeared on Broadway, at major halls in Germany and abroad, and on German TV and radio. He has recorded many CDs for major labels.

DANIEL HERSHEY, Tenor

A regular collaborator of the Camerata, Daniel Hershey received his master's degree in vocal performance from the New England Conservatory and has performed with various organizations in the greater Boston area including Opera Boston, Handel & Haydn Society, New England Light Opera, Cambridge Opera, Brahms Society Orchestra, Masterworks Chorale, Cambridge Opera, Fine Arts Chorale, the Paul Madore Chorale, and Chorus pro Musica. In 2004 he made his European debut at the Octobre en Normandie festival with the Boston Camerata. He has also been active in other opera productions and workshops; his operatic and theater roles include Flute, Guillot, Lacouf, King Kaspar, Pedrillo, Trin, Frederic, Camille, St. Brioche, and Lt. Cable.

The Boston Camerata

Program

The Boston Camerata was founded at the Museum of Fine Arts in Boston in 1954. Under the leadership of Joel Cohen (1968–2008, music director; 2008–present, director emeritus), the company's activities grew significantly to include extensive performing, touring and recording. Anne Azéma, artistic director since 2008, has continued to add to Camerata's extensive "book," creating and directing over a dozen new programs for audiences in North America and Europe. After nearly 60 years of constant and critically acclaimed activity, the Boston Camerata ranks among the world's oldest and pre-eminent early music ensembles.

The Camerata maintains an extensive United States touring schedule. It has appeared at Lincoln Center, the Cloisters (NYC), Smithsonian Institute, National Cathedral (Washington, D.C.), Library of Congress, Brooklyn Academy of Music, and four times at the Tanglewood Festival. It has participated in early music festivals in Berkeley, San Antonio and Boston.

Internationally, The Boston Camerata has performed in Canada, Japan, Singapore, Australia, Israel, and more than a dozen countries across Europe at venues including Queen Elizabeth Hall, Cité de la Musique (Paris), Royal Opera of Versailles, the Arsenal of Metz, the Popes' Palace (Avignon), Palau de la Música Catalana (Barcelona), Opera Real (Madrid), and the Pitti Palace (Florence).

The Boston Camerata is deeply engaged in recording and broadcast endeavors. The company record and video library comprises more than 30 titles, enjoying worldwide distribution on labels such as Erato, Harmonia Mundi, Nonesuch, Telefunken, Glissando and Warner Classics. Awards for these activities include the Grand Prix du Disque (Tristan and Iseult, 1989).

Media appearances include a nationally syndicated radio series in the U.S. and broadcasts in Canada, Israel, Australia, New Zealand and nearly a dozen European countries. In the United States, the Camerata provided the music for "Guardian of Memory" (Library of Congress, 1993). "Shall We Gather at the River" appeared on cable television from 1992–93. The group's Shaker music projects ("Simple Gifts," 1995; "The Golden Harvest," 2007) have been the subject of extensive coverage on national television, public radio and the BBC. Additionally, the ensemble has appeared on French television, including a broadcast of the Roman de Fauvel (1992). A new documentary film production around Shaker music and culture, featuring performances by Camerata, is currently in production with a projected 2014 release.

Recently the Boston Camerata has expanded on its commitment to compelling programming through collaborations with other internationally recognized ensembles. A national tour of "Cantigas" (2000) marked the company's initial collaboration with Sharq Arabic Music Ensemble. Audiences praised "Alexander the Great," a production produced with the Turkish ensemble Dünya. Meanwhile, the dance production "Borrowed Light," a collaboration with Tero Saarinen Company (Finland), integrates live performances of Shaker songs. The production continues to tour internationally (Théâtre de Chaillot, Paris, 2014), and it is regarded among "the most stimulating and moving performances of the decade" (Village Voice, 2010).

Additional information about the boston camerata is available at www.bostoncamerata.org

colored himself in gold. Gold is all-powerful; it speaks more eloquently than Cicero...that's why Crassus swallowed it, boiling hot.

Bacche, bene venies

Bacchus, be welcome, for you make our spirits happy. This wine, good wine makes every drinker brave and bold. Bacchus, once you have come into a man's breast, you ignite his spirit for love. This wine, good wine makes every drinker brave and bold. Bacchus goes out looking for the sex of woman; he subjects them all to you, o Venus. This wine, good wine... Bacchus can flatteringly entice women's hearts, and make them willing to give themselves to a man. This wine, good wine... Beloved God Bacchus, here we are assembled, drinking happily to your generosity. This wine, good wine... Water prevents sexual intercourse; (but) Bacchus makes doing it easy. This wine, good wine makes every drinker brave and bold.

Intermission

IV. Hail, bountiful Venus!

Doleo, quod nimium

How I mourn, and I shall perish, if I see no more la joie que j'avais. Your sweet face makes me cry mille fois, and your heart is as ice; yet a baiser would cure me. Alas, what shall I do? What news from France? Shall I lose l'amour de ma belle? Friends, now counsel me, pour votre honneur. Sweet friend, pour votre amour do I weep and moan; friends, laissez-moi!

Ecce chorus virginum

Here are the maids dancing in the springtime, with the sun's rays lancing. Now soften your rejoicing, and lay boughs at the altar of Beauty. In this flowery vale, sweet and fragrant, is a place of flowers and violets, where the birds sing sweetly. Lay boughs at the altar of Beauty! Here come the flower-garlanded maidens; Who will tell them the old tales, yet avoiding the sad story of Dido? Lay boughs at the altar of Beauty!

Exiit diluculo

At the break of day, the shepherdess went out, with herd, staff, and spring lambs; in the little flock are a sheep and a donkey, a cow and a calf, a young buck and a she-goat. She saw a student sitting on the grass. "What are you doing, Milord? Come play with me!"

Axe Phoebus aureo

Phoebus, on his golden chariot, lights up the heavens with rose-colored rays. Cybele grows lovelier, her face glows, and Semele gives her sun the flower of Phoebus' favor. The sweet zephyrs make the woods sound, and the birds sing. Philomena quarrels with Tereus, her song merging with that of the blackbird. The happy dance of Venus mixes in with these songs; Venus now consoles, now torments, the hearts that are hers. She robs me of sleep; for love's sake, I lie awake. Cupid's arrows burn my heart with fire. What is given me, frightens me; what is refused to me, I welcome. She who gives herself to me, I avoid; she who will not obey me, I adore...If fear invades me, if my face is covered with tears, and pallid, it is because I am a victim of love.

Program

Sic mea fata

Like the swan at the hour of its death, I sing to console my sorrow. The rosy color quits my cheeks, the pain grows, I die, I die, for I must love, and not be loved. I would be happier than Jupiter if the one whom I desire would pity me, if just once I could kiss her lips, if for just one night I could sleep with her. I could undergo death for such joy, I could, I could. When I saw her breasts, I wanted to cup them in my hands, and play with each nipple in turn; thus I imagined the pleasures of love. The flush of shame covered my face; desire urged me to lick her mouth, to lick, lick, lick, and to leave a love-mark on her!

O mi dilectissime

O my most delightful one, with the most serene face! Mandaliet, my beloved comes not! Your face shows how much nobility is in you, mixed with your blood. Mandaliet, my beloved comes not! Who is this beautiful girl? I burn for her love. Mandaliet, my beloved comes not! In my heart, there are many sighs for your beauty, that wounds me sorely. Mandaliet, my beloved comes not! Your eyes shine like the rays of the sun, like the flashing of lightning. Mandaliet, my beloved comes not! May the gods grant what I have in mind – that I may untie her virgin knot! Mandaliet, my beloved comes not!

Veni veni venias/Chume chume geselle min

(Latin text:) Come, come, do not make me die. Too-whit-too whoo, chirrup! Beautiful is your face, your eyes, your hair; what a fine specimen! Redder than rose, whiter than the lily, I revel in you!

(German text:) Come, come, my beloved, I beg you. Sweet rose-red mouth, come and make me healthy!

Ich was ein chint

Once I was the purest of virgins; all praised my innocence. Alas, alas, cursed be that linden tree by the wayside! I went to the meadow to pick some flowers, and there I met a jackanape who wanted my flower. He took me by my white hand, not immodestly; he led me to a ditch, deceitfully. Cursed be that linden tree! ... He clutched at my white dress, most indecently; he drew me towards him, roughly. Cursed be that linden tree! He said, "Lady, let's go to some secluded place." Cursed be the path he took; now I lament it. Cursed be that linden tree! Not far from the road, there stands a linden tree, and there I placed my harp, my tambourine, and my lyre. Cursed be that linden tree! As he came to the linden tree he said, "Let's sit down" – he was under passion's spell – "Let's play a game." Cursed be that linden tree! He grasped my white body, despite my shyness; he said "I shall make you my wife – how sweet is your mouth." Cursed be that linden tree! He took off my dress, baring my body; he besieged my little castle, with his stiff lance. Cursed be that linden tree! He picked up his quiver and bow (A fine hunt!); having betrayed me, he said, "Game's over." Cursed be that linden tree!

Ecce gratum et optatum

Behold, the pleasant spring brings back rejoicing. The fields are full of violets, the sun brightens everything, sadness recedes. Now the snow melts and disappears, and the Spring sucks at the breast of Summer. Unhappy he who neither lives nor lusts under Summer's rule. At Venus' command, let us glory and rejoice, since we are the equals of Paris.

Program

Tempus est jocundum

Here is the joyful time, o maidens; rejoice with them, o young men! Oh, oh, I am in flower, I burn – it's a new, new love that I'm dying of...In winter time, man waits, in the breath of spring he becomes passionate. Oh, oh, I am in flower... My virginity makes me play games with myself, my innocence holds me back. Oh, oh, I am in flower... Come, sweet girl, with joy, come, beautiful one, for now I perish. Oh, oh, I am in flower...

Tempus adest floridum

The greening season is here, and the flowers appear; the heat repairs the misfortune of the cold. The fields are full of flowers; maidens and young men go walking together. Let us play, for the love of Venus. "O sweet maid, why are you cruel to me? If you are Helen, I would be your Paris!" Hail, most beautiful one, precious jewel! Hail, glorious maiden, light of lights, Blanche fleur and Helen, bountiful Venus!

THE BOSTON CAMERATA, Anne Azéma, Artistic Director

Anne Azéma, mezzo-soprano, direction
Camila Parias, soprano
Timothy Leigh Evans, tenor
Daniel Hershey, tenor
Ryan Turner, tenor
Donald Wilkinson, baritone
Shira Kammen, medieval fiddle, harp
Tom Zajac, winds, psaltery, percussions

Assisted by Old Dominion University Madrigal Singers, Lee Teply, director

Emily Bjork, Kamaria Brooks, India Dale, Jordan DiFernando, Renard Freeman Jr.,
Troy Gale, Monte Gammon, Christian Harward, Gavin Perry Henthorn, Logan Kenison,
Karen E. Lee, Benjamin Legaspi, Juan A. Lopez Jr., Sarah Mann, Tyler Porter, Samuel Ramos, Katherine
Tan, Jonathan Tangard, Nicole Villar, Amanda Wall, Isaiah Williams, Samuel Wolffe

Program created by Joel Cohen, revised by Anne Azéma
Transcriptions/editions/reconstructions of the melodies,
from the Carmina Burana manuscript and from other medieval sources, by:
Thomas Binkley, René Clemencic, Joel Cohen, Walter Lipphardt, Miriam K. Whaples