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.
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 ambulant

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 inconstancy 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 dunghill. 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!

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 Cançonièr. 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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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 Dona Musica, 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 Rumbarrroco. Parias’ international appearances include solo performances with 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 Klier. 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 Bacchoe,” at the Acropolis in Athens. Since that debut he has appeared at the music festivals of

II. The crooked path

Ad car tuum revertere
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 perdite
Bridegroom with an empty lamp, you are like a foolish virgin. Therefore, sleep not, but keep a vigil for the Lord when he knocks!

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

**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: Victima 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 awollen. 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 Chancelier
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 dearer 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

**Program**

from the “Officium Lusorum” (Gambler’s Mass):

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**Sequence**
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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!

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**Biographies**

**ANNE AZÉMA, Artistic Director**
French-born vocalist and scholar Anne Azém a 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. Azém a 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.

Azém a 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. Azém a was named Chevalier des Arts et des Lettres by the French government. Azém a 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 longtim e 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 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 camterata is available at www.bostoncamerata.org

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**Program**

**The Boston Camerata**

**IV. Hail, bountiful Venus!**

*Program The Boston Camerata*

**Intermission**

**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 bouquets 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 bouquets 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 bouquets 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 Pheobus 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. Philemona 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.
Sic m ea 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 unite 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 war 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.