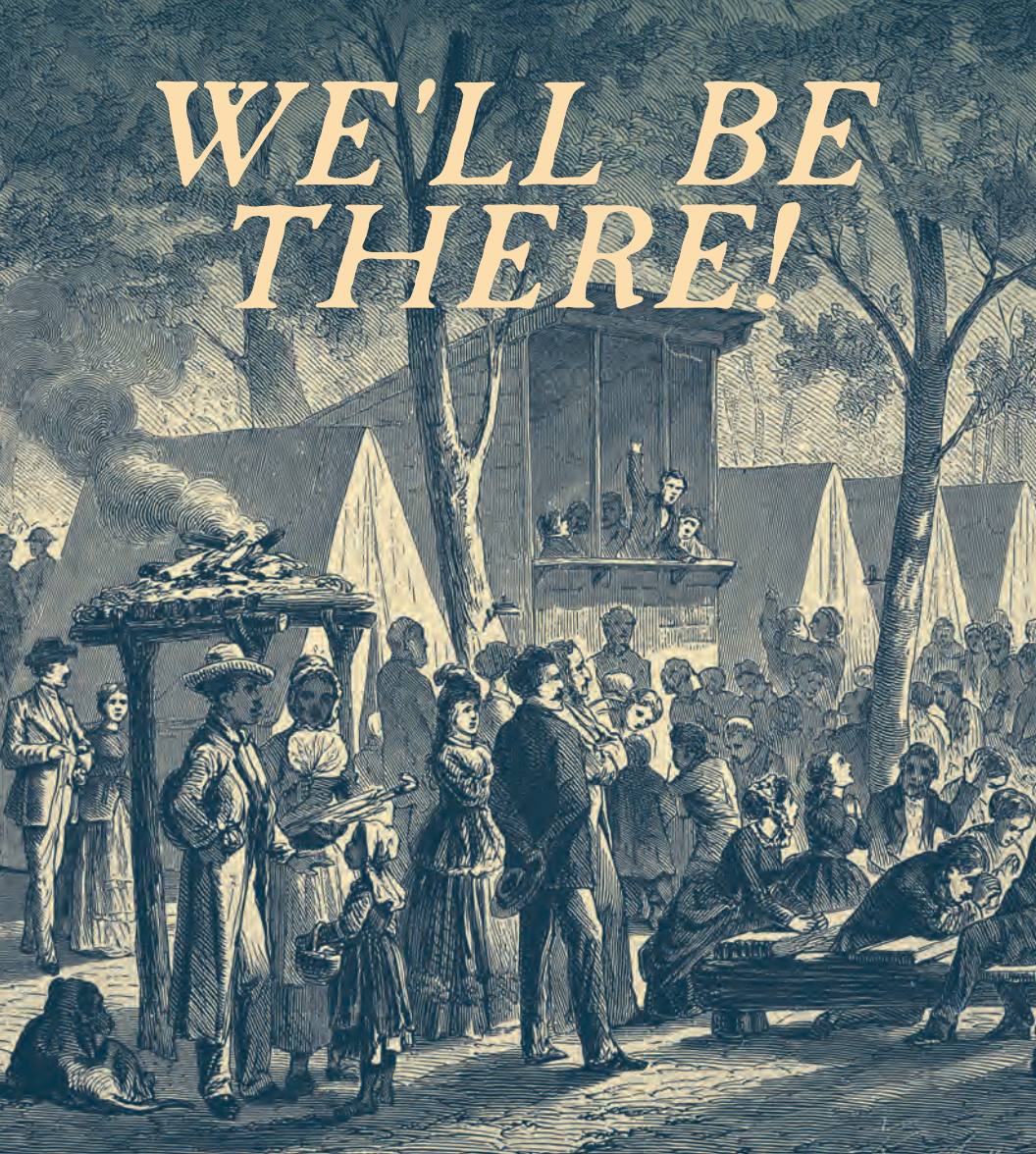


THE  
BOSTON  
CAMERATA

ANNE AZÉMA ARTISTIC DIRECTOR

WE'LL BE  
THERE!



SATURDAY, NOVEMBER 6, 2021  
PICKMAN HALL AT LONGY SCHOOL OF MUSIC  
CAMBRIDGE, MASSACHUSETTS



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*The Boston Camerata is grateful for grant support from the Mass Cultural Council,  
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# THE BOSTON CAMERATA

ANNE AZÉMA, ARTISTIC DIRECTOR

PRESENTS

# WE'LL BE THERE!

AMERICAN SPIRITUALS  
BLACK & WHITE  
1800 - 1900

*THIS PROGRAM WILL STREAM ON-DEMAND A FEW DAYS AFTER  
THE LIVE EVENT. SEE BOSTONCAMERATA.ORG FOR DETAILS.*

## I.

### LONG FEVER: REMEMBERING THE PANDEMIC 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 &amp; plantation melodies, Cincinnati, 1882</i>
Let us cheer the weary traveler	<i>Revival hymns &amp; plantation melodies</i>
Weeping Mary	TEXT: <i>Selection of hymns &amp; spiritual songs, 1833</i> MUSIC: <i>African-American oral tradition</i>
Weeping Mary	<i>The Social Harp, Georgia, 1855</i>
Wondrous Love	<i>Revival hymns &amp; plantation melodies</i>
Captain Kidd	<i>19th century manuscript sources</i>
How Precious is the Name	<i>The American Vocalist, Boston, 1849</i>

Something New	<i>The Revivalist</i> , Troy, New York, 1868
My soul wants something that's new	<i>Religious folk songs of the American negro</i> , Hampton, VA, 1909
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 &amp; 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 &amp; plantation melodies</i>
Weeping Pilgrim	<i>The Sacred Harp</i>



THE BOSTON CAMERATA

VOCALISTS

Anne Azéma	Jordan Weatherston Pitts
Camila Parias	Corey Dalton Hart
Deborah Rentz-Moore	Luke Scott
Mildred E. Walker	Milton Wright

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assisted by Joel Cohen and Milton Wright

*with*

Longy School of Music of Bard College Students

VOCALISTS Apollo Appolito, Olusegun Soyemi and Regina Stroncek  
CELLO Andrew Koutroubas

*Program created and edited by Joel Cohen*

# WE'LL BE THERE!

AMERICAN SPIRITUALS  
BLACK & WHITE  
1800-1900

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## 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*.

This fall we progress 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 slaves 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 often diverse "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 the "White" 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 a-f-d is recombined and varied over the harmonic pattern of a Renaissance ground bass, the *passamezzo antico*. Who are the parents of this beautiful, multiracial child? 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

## SPECIAL THANKS

Dr. Stephen Marini, Professor of Christian Studies, Wellesley College  
Sandi Bagley  
The Honorable Milton Wright  
Longy School of Music of Bard College  
Mark Edward Nelson





**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 2009 by Joel Cohen, and from 2009 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 certain 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 seen 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). 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, 2020. 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 (2016–2020 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. In late 2020, 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. A new Harmonia Mundi project, *A Medieval Christmas – Hodie Christus Natus Est*, was just issued in late October.

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OR 514.467.5052

## THE ARTISTS



**ANNE AZÉMA**  
ARTISTIC DIRECTOR / MEZZO-SOPRANO

Recently returned from a late-summer solo concert tour in Europe, French-born vocalist, scholar and stage director Anne Azéma today directs The Boston Camerata in its first live performance since the beginning of the pandemic in 2020. This newest program, *We'll Be There!*, is the seventeenth original production she has led since assuming the directorship of The Boston Camerata in 2008.

Anne Azéma has broadened the ensemble's vision to include widely praised music theater productions. Her 2007 music theater creation (*The Night's Tale – Le Tournoi de Chauvency*), based on a 14th century French narrative, is in continued demand. In November 2014, she edited, directed and staged *The Play of Daniel* to critical and public acclaim; the production was successfully reprised in 2017, 2018 and 2020. In late 2020, in the midst of the pandemic, her 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.

Recent Camerata recordings under her leadership include *Treasures of Devotion* (2018) for Music and Arts, *Free America* (2019) for Harmonia Mundi, and the just-released *A Medieval Christmas: Hodie Christus Natus Est*, also on Harmonia Mundi.

Ms. Azéma's activity as a recitalist has led her to create four 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.

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 Baselm Cini Foundation). 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, which is a co-producer of today's program. 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 a *Chevalier des Arts et des Lettres* of the French Republic.



**JOEL COHEN**  
MUSIC DIRECTOR EMERITUS

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) 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**  
KEYBOARDS

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 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.

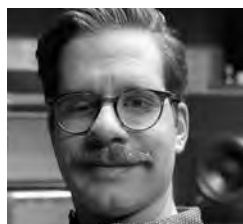
## LONGY SCHOOL OF MUSIC OF BARD COLLEGE

Founded in 1915 by renowned Parisian oboist Georges Longy, Longy School of Music of Bard College is a degree-granting Conservatory located in Harvard Square in Cambridge, MA. The school serves students from 36 states and 27 countries, and is rapidly gaining international recognition for its efforts to meet a changing musical landscape head-on, giving its graduates the skills to perform, the ambition to teach, and the ability to reach new audiences and new communities. Historically informed performance plays a central role in Longy's artistic and academic life. The curriculum focuses on both repertoire and research in its approach to music composed before 1800, featuring some of the most unique and thorough course offerings in early music in the United States. The department's commitment to individual attention from faculty mentors, ensemble playing, and small class sizes creates a uniquely collaborative environment. Longy and the Camerata enjoy an ongoing relationship, which gives students the opportunity to work side-by-side with professionals in the early music field.



**JULIA MCKENZIE**  
FIDDLE

Julia McKenzie performs on historical and modern violins in a wide range of musical styles. She specializes in period performance with Boston Baroque, the Handel+Haydn Society, Les Bostonades, The Bach Project of Ashmont Hill Chamber Music, and the Portland Bach Experience. Other musical adventures have included performances with multimedia group Melodic Vision and dabbling in blues, rock & jazz with area bands. As a member of Shelter Music Boston and co-director of Eudaimonia: A Purposeful Period Band, she is committed to bringing music to underserved audiences. A dedicated teacher, Julia enjoys presenting workshops and serving on the faculty of the All Newton Music School, Hamilton Garrett Music & Arts, and the Prep School of her alma mater, the New England Conservatory.



**JEFFREY MEANS**  
AUDIO & VIDEO ENGINEER

Jeffrey Means is an audio engineer and producer specializing in all types of classical music. He operates Suono Vivo Audio Service, and has worked with many of Boston's prominent musicians and ensembles, as well as noted artists from around the country. Means is also an active conductor with a focus on contemporary classical music. He has pursued engagements around the world and has worked closely with many of the preeminent composers of our time. Means holds two degrees from New England Conservatory and he was one of two conductors selected to study with Pierre Boulez from 2009–2011 at the Lucerne Festival Academy. He has amassed an extensive discography as both producer/engineer and performer. Learn more at [www.suonovivoboston.com](http://www.suonovivoboston.com).



**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 principal artist debut as the queen Renata in Iain Bell and Mark Campbell's world premiere of *Stonewall* with New York City Opera. He assumed prominent roles in The Boston Camerata's *Play of Daniel* (2014–2020) and *The Night's Tale* (2016–2020). He continues an active performance schedule of romantic and lyric repertoire. 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

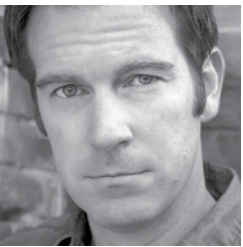
Deborah Rentz-Moore has been a core member of The Boston Camerata for more than twenty years. She also performs frequently with Emmanuel Music and Aston Magna and has sung with The Boston Early Music Festival, Handel+Haydn Society, and Magnificat Baroque, appearing at venues such as Lincoln Center, the Paris Philharmonie, Utrecht Early Music Festival, Prague Spring Festival, and Tanglewood. Her recordings on Musica Omnia, Centaur, Meridian and Harmonia Mundi span genres from Monteverdi and Bach to early American, Shaker and 21st-century works. She appears on YouTube with Voices of Music and the University of New Hampshire, where she is Resident Artist in Voice. She is featured on two recent Boston Camerata recordings: *Free America!* and *A Medieval Christmas – Hodie Christus Natus Est*, both on Harmonia Mundi.





**IAN SAUNDERS**  
DOUBLE BASS

Virginia native Dr. Ian Saunders enjoys an exciting career as a sought-after bassist who has performed with major ensembles, including 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

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 Choral 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.



**MILDRED WALKER**  
MEZZO-SOPRANO

Mildred E. Walker is a vocalist, keyboardist, choir director, and music educator. A native of Boston, she is currently employed as an Elementary Music Educator in the Brockton Public Schools. Mildred is a graduate of the University of Massachusetts – Dartmouth with a degree in Music with a concentration in Music Education. Mildred is also a principal soloist in the National Center for Afro-American Artist's production of Langston Hughes's *Black Nativity* as well as a member of the Boston Pops Gospel Choir, performing at Boston Symphony Hall as part of the Gospel Night at the Pops concert annually.



**HONORABLE MILTON L. WRIGHT**  
BASS-BARITONE

Milton Wright is a retired Judge of the Boston Municipal Court. He is a graduate of Morehouse College, where he was a member of the famed Morehouse College Glee Club, and of Boston University Law School. He also studied Arabic at Princeton University and Harvard University and voice with Donna Roll at Longy School of Music. He was a member of the New England Spiritual Ensemble and this is his thirty-sixth year in Boston's Black Nativity where he now serves as Musical Director. He has recorded three albums, *Friends and Buddies*, *Spaced*, and *Judgement Day*. He has also written and produced a musical, *Jobe The Musical*, and has appeared throughout the U.S. and in Europe, including with the Landmarks Orchestra in Boston. He is also the co-founder of "The Butterfly Project" a music program for emerging young talent, that specializes in training youthful vocalists to sing, develop their instrumental, poetry and songwriting skills. He comes from a family of musicians, including his legendary GRAMMY winning sister, Betty Wright.

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— Anne Azéma, Historical Performance, Voice faculty (and Artistic Director of The Boston Camerata)

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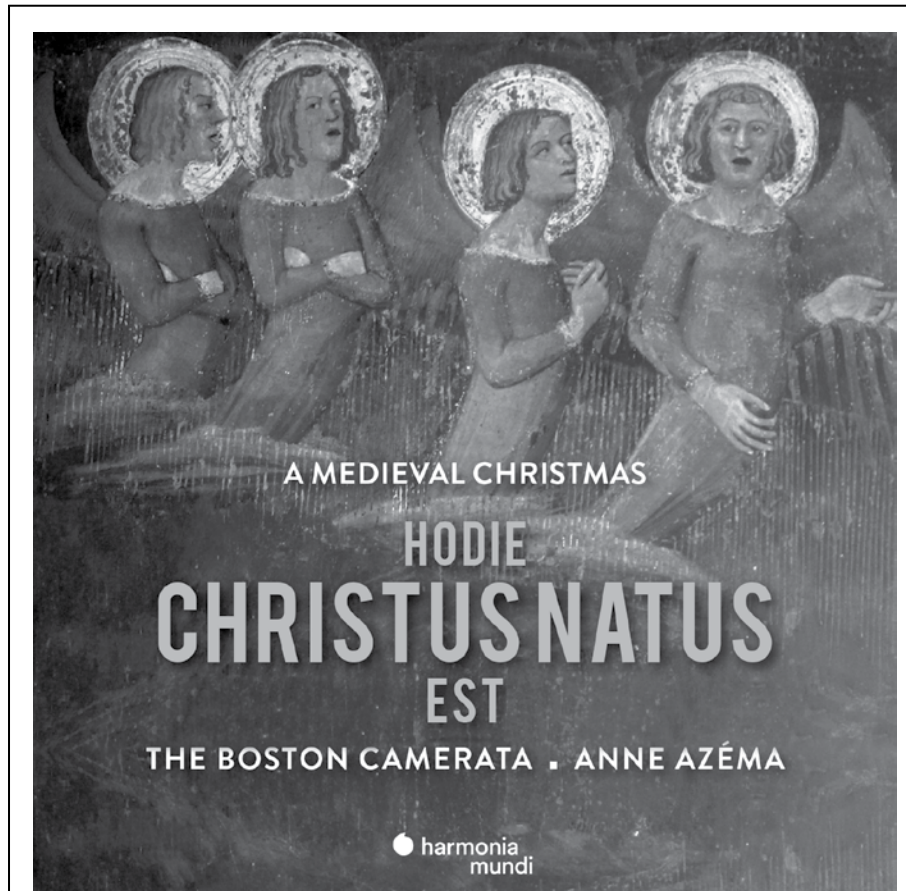
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