



TIBURTINA ENSEMBLE

CELESTIAL HARMONY

Music for the Heavenly Court
by Hildegard of Bingen

Artistic direction **Barbora Kabátková**

Barbora Kabátková soprano, artistic direction

Hana Blažíková soprano, medieval harp

Tereza Böhmová soprano

Kamila Mazalová, Anna Chadimová Havlíková alto

Sponsored by **Louise Basbas**

4.00pm

Sunday May 7, 2023

Corpus Christi Church,
529 W. 121st Street

Sunday May 14 – 28, 2023

Online

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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Music Before 1800 requires everyone who comes to any of our concerts to remain masked while indoors.

PROGRAM

Antiphona O rubor sanguinis / Solo Tereza Böhmová

MOTHER OF GOD

Hymnus Ave generosa gloriosa et intacta
Antiphona O tu illustrata / Solo Hana Blažíková
Conductus Marie qui gratiam

HEAVENLY MARRIAGE

Antiphona De patria
Antiphona Sed diabolus in invidia sua / Solo Kamila Mazalová
Sequence O ecclesia

BRIGHTEST LIGHT

Antiphona O spectabiles viri / Solo Barbora Kabátková
Responsorium Vos flores rosarum

DIVINE RATIONALITY

Responsorium O felix anima / Solo Tereza Böhmová, Anna Chadimová Havlíková
Antiphona O virtus sapientiae
Conductus Mundus a munditia

THE FLOWER OF THE VIRGIN MARY

Antiphona Caritas abundat / instrumental
Antiphona O magne Pater
Antiphona Hodie aperuit nobis clausa porta + Ps. 24

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INFORMATION

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TIBURTINA ENSEMBLE

Established in 2008 in Prague, the Tiburtina Ensemble of female voices specializes in the interpretation of Gregorian chant, Medieval polyphony, and contemporary music. Despite the short time of its existence, this ensemble ranks among the best in Europe in the field of early music performance thanks to its unmistakable timbre and its ardent expression, very much appreciated by listeners. Concert programmes are devoted not only to vocal-instrumental compositions of the Middle Ages but also to non-traditional projects combining Medieval music with other musical genres. The ensemble performs at leading concert venues in the Czech Republic as well as elsewhere in Europe. In 2011 it released its first compact disc, *Flos inter spinas* (Blossoms among the Thorns) on the Supraphon label; the second compact disc, *Apokalypsis*, was released on Animal Music label in 2013. Ricercar label released already two cd's of the ensemble *Ego sum homo* with music of Hildegard of Bingen (2016) and *Cor Europae* with the Nativity chants from medieval Prague (2019). Sony/Deutsche Harmonia Mundi released the cd *Vidi Speciosam* on which Tiburtina performs music of T. L. de Victoria together with Capella de la Torre (2018). Accent label released the cd *Paradisi porte* with music inspired by a painting of Hans Memling (together with Oltremontano Antwerpen, 2021). The last CD is dedicated to the music of the Hussite's era (*Jistebnický kancionál*, Supraphon 2021).

The ensemble took its name from a figure in Medieval history: Tiburtina (or the Tiburtine Sibyl) was a prophetess who became the best known sibyl of the Middle Ages mainly because her oracles were closely connected to Christianity. The parallels between the pagan sibyl and the Christian prophetess are obvious: their noble origin, their preaching expeditions, inquiries from persons in positions of power, and the ability to see all the way to the end of the world, something which was denied to men however learned they might be.

tiburtina-ensemble.com

The ensemble's artistic director is singer and musicologist **Barbora Kabátková** who has been playing piano and singing since her childhood. In 1995 she became a member of the Prague Philharmonic Children's Choir. She studied church choir conducting at the Charles University Faculty of Education in Prague, and musicology at the same school's Faculty of Arts where she is now a Ph.D. student specializing in Gregorian chant. She is intensively involved in the performance of early solo vocal music, and also plays the medieval harps and the psaltery. She performs with such ensembles of early music as Collegium Vocale Gent, Collegium 1704, Il Gardellino, Ricercar Consort, Collegium Marianum, Concerto Palatino, Musica Florea, Cappella Mariana, Concerto Melante, Accentus Austria. As a contemporary music singer she worked with NDR Elbphilharmonie Orchester, the Berg Orchestra, and Ostravská Banda in last years.

Barbora has performed at leading Czech and European festivals, as well as in Canada and USA.

PROGRAM NOTE

The twelfth century is one of motion. I dare claim that in many ways it is the most distinctive period of the Middle Ages – full of upsets, changes, and religious and institutional revolt. This revolt consisted mainly of an attempt to return to the roots, especially in monastic life, which experienced an enormous boom, not only due to the founding of new, reformed orders such as Cistercians and Norbertines, but also thanks to the reformative efforts of the Benedictine Order itself, which had until then thrived on its monopoly of monastic life. Of course, this did not happen from one day to the next, the changes were precluded by important events, whether it was the political-ecclesiastical dispute over investiture, which divided the Western Christian world into two camps at the turn of the eleventh century, or the rise of interesting personalities in the late eleventh century. One such figure was Abbot William of the important South-German Benedictine monastery in Hirsau. He was one of the first people who, despite his Benedictine vows, stepped out of enclosure and preached. His spiritual and innovative approach included the effort to allow a new kind of piety for women. For surely, the religious talents of women enrich the Church! This established the institution of double monasteries – a male community affiliated with a female one. This does not mean that nunneries did not exist as autonomous entities before, but their existence was certainly somewhat precarious.

In Rhineland, this monastic boom was very firmly impacted by Hildegard von Bingen (1098 – 1179), magistra of the monastery in Disibodenberg, later abbess of the Benedictine convent in Rupertsberg, a mystic, composer, writer, and perhaps even healer.

Her life is connected with many clichés and myths, which continue to be spread through various channels of communication until this day. But thanks to her *Vita*, which was partly written in Hildegard's lifetime, and her rich correspondence, which she maintained with many important personages of the period, we can avail ourselves of an extraordinary complex of information regarding her person. And as Barbara Beuys writes in her biography of Hildegard: Hildegard can be venerated as a saint and a visionary, and her texts can be understood solely as a spiritual-religious message beyond time and space. It is quite another matter to approach her as a historical person, to cast light on the contexts, to separate the holy from the profane, to discover her characteristic traits and antagonisms; only then do the person and the work gain comprehensibility and life.

We are therefore clearly confronted with a person, a "Renaissance woman" in nowadays' terms, gifted with supernatural visions and divine revelations, while at the same time remaining thoroughly realistic and pragmatic, keeping firmly to her opinions on the world, the Church, and monastic life.

Hildegard's career was not set in stone, but as the daughter of a noble family she was predestined in a way – she was accepted to the Benedictine convent in Disibodenberg at a very young age. She grew up under the tuition of the strongly ascetic Jutta of Sponheim, the abbess of the female part of the monastery, whom she succeeded at the age of 38, to become the community's second magistra. The struggle for an independent female monastery culminated in 1158, when the convent founded by Hildegard on St Rupert's Hill near the town of Bingen was exempted from the property of the male monastery of St Disibod. It was not an easy path to take, especially for a woman. But she was aided by her visions. The voice of the so-called Living Light first addressed her in 1141, and as she wrote in the preface to her first visionary text *Scivias* (*Scito vias Domini – Know the ways of the Lord*), it was adamant and clear in its consequences: "Frail person, speak and write what you see and hear. Do not speak or write of it in a human manner, with an artifice stemming from human reason or with wayward human creativity, but instead in such a way as you see and hear it in heavenly reality in the miraculous acts of God... And suddenly I obtained insight into the interpretation of Scripture, the psalter, the Gospels, and the other Catholic books of the Old and New Testament." Even as an abbess she could hardly negate the words of Apostle Paul, that women should remain silent in public and that men were to have monopoly on the interpretation of Holy Scripture. So it was her visions that freed her from this, no one could deny divine inspiration. From a modern perspective she can hardly be faulted for using her mystical visions to realise her life's ambitions.

We know the names of only very few twelfth-century composers, and in most cases the name is the only information we have. Hildegard is a revelation from this perspective as well. Her works of sacred music, which consist of 77 pieces, and the liturgical drama *Ordo Virtutum* constitute a separate compositional approach inspired by the monophonic tradition of Gregorian chant, but which was like nothing else in its time, a distinctive approach that no one was able to continue. Although Hildegard denies having had any tuition in neumes and singing, it can be supposed that this was merely another gesture of a person who simply could not admit her own skill. But from her *Vita* we know that Mistress Jutta taught her to sing the psalms and led her to give praise on the ten-stringed psalter. We also know that the nuns at Rupertsberg had mandatory singing lessons! It is not clear what such singing tuition consisted of in those days, but noting Hildegard's difficult melismatic, often virtuoso compositions requiring a vast vocal range, it can be presumed that the lessons must have fulfilled at least some of the requirements of our day and age.

Hildegard composed her chants for both important and local feast days of the liturgical year. The work – called *Symphonia Harmoniae Caelestium Revelationum* (*Symphony of the Harmony of Celestial Revelations*) – celebrates all the important celestial "personalities" of her time. We are going to perform those chants in praise of the Virgin Mary (e.g. the hymn *Ave generosa*, antiphon *O tu illustrata*, antiphon *Hodie aperuit nobis clausa porta*), of St Ursula (the antiphons *O rubors sanguinis*, *De patria*, *Sed diabolus* and the sequence *O ecclesia*), Martyrs (the responsory *Vos*

flores rosarum), the Prophets (the antiphon *O spectabiles viri*), St Disibod (the responsory *O felix anima*) as well as the votive antiphon for Divine Wisdom *O virtus Sapientie*, the antiphon for the Holy Spirit as Divine love *Caritas abundat* and the votive antiphon for God the Father *O magne pater*. The lyrics of the chants are influenced by Hildegard's mystical visions, they often quote the Living Light that spoke to her in her visions.

Hildegard's music beckons to be experimented with. As something of a challenge, we chose an improvised accompaniment of the monophonic vocals on, let us say, Old-Testament plucked string instrument – the harp. The polyphonic compositions – the *conducti Marie qui gratiam* and *Mundus a munditia* originate from approximately the same period as the monophonic chants of Hildegard of Bingen, but they are from anonymous composers of the so-called Notre Dame school, which sources show to have spanned from the late twelfth to early thirteenth century.

Despite all her divine visions, Hildegard did not forget that she was human. She often asked herself, quoting Psalm 8: "What are humans that you are mindful of them?" At the age of 77 she turned to criticism of humankind in her correspondence: "People are uplifted to the stars by God through all his miracles, and yet they cannot stop sinning. I am a frail woman, but I am human. Many wise people were endowed with miracles, so that they proclaimed many mysteries. But for frivolous fame they ascribed these to themselves, and thus brought about their downfall."

Hildegard died at the incredible age of 82. She left behind a striking legacy that has not been lost in time and will not be lost in us either.

— BARBORA KABÁTKOVÁ

Hildegard of Bingen (c. 1098 – 1179), also known as Saint Hildegard and the Sibyl of the Rhine, was a German Benedictine abbess and polymath active as a writer, composer, philosopher, mystic, visionary, and as a medical writer and practitioner during the High Middle Ages. She is one of the best-known composers of sacred monophony, as well as the most recorded in modern history. She has been considered by scholars to be the founder of scientific natural history in Germany. There are more surviving chants by Hildegard than by any other composer from the entire Middle Ages.

48TH ANNIVERSARY GALA

Honoring Louise Basbas

FINAL FEW TICKETS REMAINING

Wednesday May 17, 2023

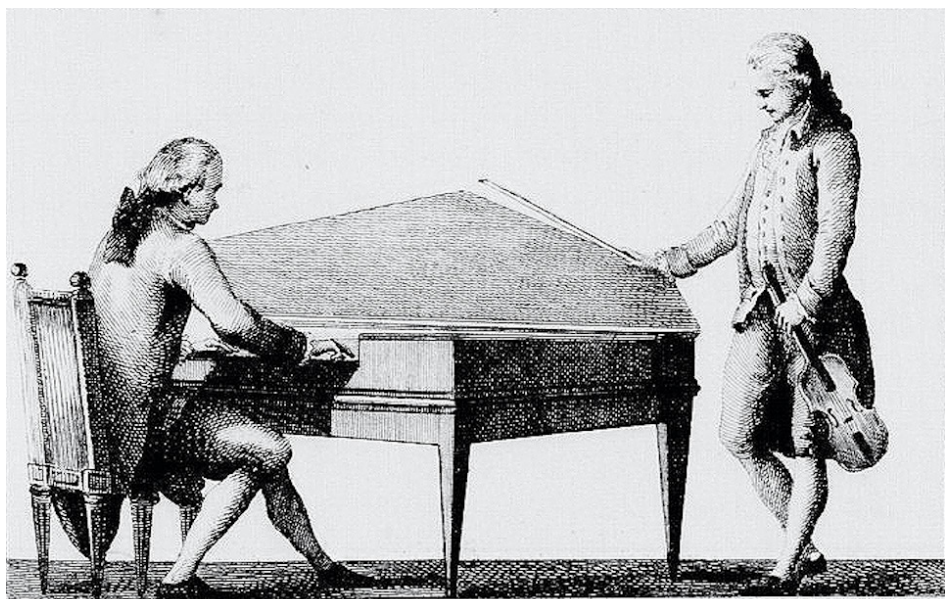
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Epinette .

Violon vu en face .

TEXT AND TRANSLATION

Antiphona O rubor sanguinis
O rubor sanguinis qui de excelso illo fluxisti
quod divinitas tetigit
tu flos es quem hiems de flatu serpentis
numquam laesit.

O redness of blood,
who have flowed down from that height
which divinity touched:
you are the flower
that the winter of the serpent's breath
never withered.

Hymnus *Ave generosa*

*Ave generosa gloriosa et intacta puella, tu
pupilla castitatis, tu materia sanctitatis, que
Deo placuit.*

Hail, nobly born, hail, honored and
inviolated, you Maiden are the piercing gaze
of chastity, you the material of holiness—
the one who pleased God.

*Nam hec superna infusio in te fuit, quod
supernum Verbum in te carnem induit.*

For heaven's flood poured into you as
heaven's Word was clothed in flesh in you.

*Tu candidum liliū quod Deus ante omnem
creaturam inspexit.*

You are the lily, gleaming white, upon which
God has fixed his gaze before all else created.

*O pulcherrima et dulcissima, quam valde
Deus in te delectabatur, cum amplexionem
caloris sui in te posuit, ita quod Filius eius
de te lactatus est.*

O beautiful, O sweet! How deep is that
delight that God received in you, when 'round
you he enwrapped his warm embrace, so that
his Son was suckled at your breast.

*Venter enim tuus gaudium habuit cum
omnis celestis symphonia de te sonuit, quia
virgo Filium Dei portasti, ubi castitas tua in
Deo claruit.*

Your womb rejoiced as from you sounded
forth the whole celestial symphony. For as a
virgin you have borne the Son of God— in
God your chastity shone bright.

*Viscera tua gaudium habuerunt sicut gramen
super quod ros cadit cum ei viriditatem
infundit, ut et in te factum est, O mater
omnis gaudii.*

Your flesh rejoiced just as a blade of grass
on which the dew has fall'n, viridity within it
to infuse—just so it happened unto you, O
mother of all joy!

*Nunc omnis ecclesia in gaudio rutilat ac
in symphonia sonet propter dulcissimam
Virginem et laudabilem Mariam,*

So now in joy gleams all the Church like dawn,
resounds in symphony because of you, the
Virgin sweet and worthy of all praise, Maria,

Dei Genitricem. Amen.

God's mother. Amen.

Antiphona O tu illustrata

O tu
illustrata de divina claritate,
clara Virgo Maria,
Verbo dei infusa,
unde venter tuus floruit
de introitu Spiritus Dei,
qui in te sufflavit,
et in te,
te exsuxit,
quod Eva abstulit
in abscisione puritatis
per contractam contagionem
de suggestionem diaboli.
Tu mirabiliter abscondisti in te immaculatam
carnem
per divinam rationem,
cum Filius dei
in ventre tuo floruit,
sancta divinitate eum educente
contra carnis iura, quae construxit Eva,
integritati copulatum
in divinis visceribus.

O you, illuminated by divine brightness,
Bright Virgin Mary, infused with the Word
of God,
Whereby your womb blossomed at the
entrance of the Spirit of God,
Who blew into you, and in you,
Sucked out from you what Eve took away,
In the cutting off of purity through the
contagion contracted
From the devil's incitement. You wonderfully
hid in yourself the immaculate flesh
Through divine reason, when the Son of God
Blossomed in your womb - holy divinity
bringing him forth
Contrary to the laws of the flesh, which Eve
constructed – he, joined to wholeness
In the innermost parts of the divine.

Conductus Marie qui gratiam

Marie qui gratiam
Et gloriam
Tacere nequeo,
Nec habeo
Dicendi copiam
Iuxta materiam,
Os meum aperiatur,
Sit Dominus impletor.

Sed Dei iustitiam
Ennarrare vetor,
Qui peccatis impetor,
Quid ergo torpeo?
Recurram ad Mariam,
Certus quia veniam
Inveniam,
Super quo valde letor.

Nam de peccato meo
Seu languero,
Seu summus super eo,
Me vocat in ius precor,
In sinu virgineo
Ihesum reperiam,
Qui medicus et thethor.

I who cannot be silent
About Mary's grace
And glory,
Have not
Great powers of speaking
Nor worldly goods,
But I will open my mouth
And may God be my inspiration.

But I am prevented from recounting
The justice of God,
Because I am assailed by sins,
But why should I therefore languish?
I shall run to Mary,
Certain that I shall find
Pardon,
And I shall greatly rejoice.

For whether I languish
Because of my sin,
Or whether I overcome it,
I pray that she will call me to righteousness,
And that in the virgin bosom
I shall find Jesus,
Who is both healer and orator.

Antiphona De patria

De patria etiam earum
et de aliis regionibus
viri religiosi
et sapientes ipsis adiuncti sunt,
qui eas in virginea custodia servabant
et qui eis in omnibus ministrabant.

And from their country,
and from other places, too,
men wise
and of religion joined up with them,
to keep them safe with virgin guard
and serve them in all things.

Antiphona Sed diabolus

Sed diabolus in invidia sua istud irrisit,
qua nullum opus Dei intactum dimisit.

But the Devil in his envy mocked it,
since he has never left any work of God
untouched. Amen.

Sequencia O Ecclesia

O Ecclesia,
oculi tui similes saphiro sunt
et aures tue monti Bethel,
et nasus tuus est sicut mons mirre et thuris,
et os tuum quasi sonus
aquarum multarum.

In visione vere fidei
Ursula Filium Dei amavit,
et virum cum hoc seculo reliquit,
et in solem aspexit,
atque pulcherrimum iuvenem vocavit, dicens:

In multo desiderio
desideravi ad te venire
et in celestibus nuptiis tecum sedere,
per alienam viam ad te currens
velut nubes que in purissimo aere
currit similis saphiro

Et postquam Ursula sic dixerat,
rumor iste per omnes populos exiit.

Et dixerunt:
Innocentia puellaris ignorantie nescit quid dicit.

Et ceperunt ludere cum illa
in magna symphonia,
usque dum ignea sarcina super eam cecidit.

Unde omnes cognoscebant,
quia contemptus mundi
est sicut mons Bethel.

Et cognoverunt etiam
suavissimum odorem mirre et thuris,
quoniam contemptus mundi super omnia
ascendit.

O Ecclesia,
your eyes are like sapphire,
and your ears are like the mountain of
Bethel, and your nose is like a mountain of
myrrh and incense, and your mouth is like
the sound of many waters.

In her vision of true faith
Ursula loved the Son of God,
and forsook husband and this world,
and gazed into the sun, and called out to
the most beautiful young man, saying:

"With great desire
have I desired to come to you,
and to sit with you in heavenly marriage,
hurrying to you by a strange path, the way
a cloud hurries along in the purest air, like a
sapphire."

And after Ursula had spoken in this way,
a certain saying went out among all
peoples, and they said:

"The innocence of her girlish ignorance
does not know what it is saying."

And they began to mock her all together
until a burden of fire fell upon her.

From which they all began to learn that
true disdain for the world is like the
Mountain of Bethel.

And they understood then the sweetest
scents of myrrh and incense, for disdain for
the world had risen above all things.

Tunc diabolus
membra sua invasit,
que nobilissimos mores in corporibus istis
occiderunt.

Et hoc in alta voce omnia elementa audierunt
et ante thronum Dei dixerunt:
Wach! rubicundus sanguis innocentis agni
in desponsatione sua effusus est.

Hoc audiant omnes celi
et in summa symphonia laudent Agnum Dei,
quia guttur serpentis antiqui
in istis margaritis
materie verbi Dei
suffocatum est.

Then the Devil
rushed into his minions, and they destroyed
those bodies
in all their womanly grace.

And all the elements heard it in a loud voice,
and spoke before God's throne:
"O woe, that the bright red blood of the
innocent lamb is shed at its betrothal.

Let all the heavens hear this, and in full
harmony let them praise the lamb of God,
because the throat of the old serpent is
choked by these pearls made of the matter
of the word of God."

Antiphona O spectabiles viri

O spectabiles viri,
qui pertransistis occulta,
aspicientes per oculos spiritus
et annuntiantes in lucida umbra acutam
et viventem lucem in virga germinantem,
quae sola floruit de introitu radicantis luminis.
Vos antiqui sancti,
praedixistis salvationem exulum animarum,
quae immersae fuerant morti,
qui circuistis ut rotae,
mirabiliter loquentes mystica montis,
qui caelum tangit,
pertransiens uniendo multas aquas,
cum etiam inter vos surrexit lucida lucerna,
quae ipsum montem praecurrens ostendit.

O remarkable men, who passed through
hidden things, looking through the eyes
of the spirit and proclaiming in the
shining shadow the intense and living
light germinating on the rod, which alone
flowered at the entrance of the light which
caused it to take root. You ancient saints,
you foretold the salvation of exile souls,
which had been sunk in death, you who
turned like wheels, wondrously speaking the
mysteries of the mountain, which touches
heaven, by anointing passing through
many waters, when among you there arose
a shining lantern, which, running ahead,
showed the mountain itself

Responsorium Vos flores rosarum

Vos flores rosarum,
qui in effusione sanguinis vestri
beati estis
in maximis gaudiis redolentibus
et sudantibus in emptione
que fluxit
de interiori mente
consilii manentis ante eum
in illo,
in quo non erat constitutio
a capite.
Sit honor in consortio vestro,
qui estis instrumentum ecclesie
et qui in vulneribus vestri
sanguinis undatis:

You buds of roses,
within your blood outpoured
you're blessed
in joys supreme and fragrant,
distilled of that redemption
that flowed
from th' inmost heart
of counsel kept before all time
in him
who was unfounded
at the source.
An honor in your fellowship!
The Church's instrument you are
as in your wounds, your waves
of blood, you surge:

Responsorium **O felix anima**

O felix anima
cuius corpus de terra ortum est, quod
tu cum peregrinatione huius mundi
conculcasti:

Unde de divina racionalitate, que te
speculum suum fecit, coronata es.

Spiritus Sanctus etiam te ut habitaculum
suum intuebatur.

Gloria Patri et Filio et Spiritui Sancto.

You blissful soul,
whose body, born of earth, you trod down in
the pilgrimage of this world –

thus by divine rationality, which made you
its own mirror, you have been crowned.

The Holy Spirit, moreover, was wont to gaze
upon you as its own dwelling-place.

Glory be to the Father and to the Son and to
the Holy Spirit.

Antiphon **O virtus sapientie**

O virtus Sapientie,
que circuiens circuiesti,
comprehendendo omnia
in una via que habet vitam,
tres alas habens,
quarum una in altum volat
et altera de terra sudat
et tertia undique volat.
Laus tibi sit, sicut te decet, O Sapientia.

O Wisdom's energy!
Whirling, you encircle
and everything embrace
in the single way of life.
Three wings you have:
one soars above into the heights,
one from the earth exudes,
and all about now flies the third.
Praise be to you, as is your due, O Wisdom.

Conductus **Mundus a munditia**

Mundus a munditia dictus per contraria
sordet inmunditia
Criminum crescit in malitia
culpa nescit terminum.

Omnis inmunditie
clerus fons est hodie
capita malitie presules
nec tot pestit varie
monstra vidit Hercules.

Ubi nunc iustitia?
Ubi sanctimonia?
Perit in astutia veritas
Duplex est malitia
simulata equitas.

World and purity, alas, what a contradiction!
For the world is sinful and foul,
malice produces evil deeds
and wrongdoing has no end.

The clergy is nowadays
the source of all impurity
the bishops being the heads of all evil.
Hercules himself had never seen
so much plague among monsters.

Where is the justice now?
Where has the holy virtue disappeared?
In slyness the truth perishes,
and malice is even doubled
when it is disguised for righteousness.

Antiphon Caritas abundat in omnia (Love abounds in all) – instrumental

Antiphon **O magne Pater**

O magne Pater,
in magna necessitate sumus.
Nunc igitur obsecramus, obsecramus te
per Verbum tuum
per quod nos constituisti
plenos quibus indigemus.
Nunc placeat tibi, Pater,
quia te decet, ut aspicias in nos
per adiutorium tuum,
ut non deficiamus, et
ne nomen tuum in nobis obscuretur,
et per ipsum nomen tuum
dignare nos adiuvare.

O Father great,
in great necessity we are.
Thus we now beg, we beg of you
according to your Word,
through whom you once established us
full of all that we now lack.
Now may it please you, Father,
as it behooves you look upon us
with your kindly aid,
lest we should fail again
and, lost, forget your name.
By that your name we pray
please kindly help and bring us aid!

Antiphona **Hodie aperuit nobis clausa porta + Psalm 24**

Hodie aperuit nobis clausa porta
quod serpens in muliere suffocavit, unde
lucet in aurora
flos de Virgine Maria.

Ps. 24 Ad te levavi animam meam, Deus
meus in te confido, non erubescam: neque
irrideant me inimici mei: et enim universi
qui te expectant, non confundentur.

Today a door long shut has opened, to show
us that thing which the serpent choked in
the woman; and so there shines brightly in
the dawn the flower of the Virgin Mary.

Ps. 24 To you, O Lord, I lift up my soul, O
my God, in you I trust, let me not be put to
shame, let not my enemies exult over me:
indeed, none who wait for you shall be put
to shame: they shall be ashamed who are
wantonly treacherous.

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■ FRIDAY, OCTOBER 28, 2022 | 8PM

PHILIPPE JAROUSKY & ENSEMBLE ARTASERSE

■ FRIDAY, NOVEMBER 4, 2022 | 8PM

VOX LUMINIS

Lionel Meunier, *director*

■ SATURDAY, NOVEMBER 26, 2022 | 8PM

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■ FRIDAY, DECEMBER 9, 2022 | 8PM

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■ FRIDAY, FEBRUARY 10, 2023 | 8PM

BACH COLLEGIUM JAPAN RODERICK WILLIAMS, *baritone*

Masaaki Suzuki, *director & harpsichord*

■ FRIDAY, MARCH 10, 2023 | 8PM

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Rodolfo Richter, *leader*

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2022-2023 SEASON — CAMBRIDGE, MA

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| October 15 | Ockeghem@600 [12]: Requiem |
| December 16/17 | Christmas in Renaissance Spain |
| February 11 | Fortuna & Fama |
| March 25 | Ockeghem@600 [13]: Missa Mi mi |
| April 29 | Songs & Dances for Isabella |

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LIGHT & SHADOW

2022–2023
BOSTON SEASON

Join us for our 68th Boston Season!

Les Miracles de Notre Dame

Sunday, November 6, 2022 / 4PM / Cambridge, MA
Medieval music from in and around the great cathedral of Notre Dame de Paris – a celebration and a feast!

A Medieval Christmas: Hodie Christus Natus Est

Saturday, December 3, 2022 / 4PM / Newbury, MA
Sunday, December 4, 2022 / 4PM / Boston, MA
Tuesday, December 6, 2022 / 7:30PM / Storrs, CT
Sunday, December 18, 2022 / 4PM / Santa Fe, NM
Back by popular demand! Transcendent Christmas music, featuring a superb all-female ensemble of voices and instruments.

Carols at Midnight

Thursday, December 22, 2022 / 7PM / Cambridge, MA
Renaissance and Baroque Christmas music centered around a performance of Marc-Antoine Charpentier's *Messe de Minuit*.

Dido & Aeneas – Purcell

Saturday, March 18, 2023 / 8PM / Cambridge, MA
Sunday, March 24, 2023 / 7:30PM / Kansas City, MO
Camerata's new production of Purcell's only true opera, now staged live! Our all-star 2020 cast returns under Anne Azéma's direction.

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Vox Luminis

October 23

THE SPLENDORS OF DRESDEN

Juilliard415

December 11

AMINTA E FILLIDE

Twelfth Night

January 15

WINDS OF CHANGE

Les Délices

February 5

PETRARCH'S CANZONIERE IN SONG

Blue Heron

February 19

CANONS OF BEAUTY: JOSQUIN & MOUTON

Cappella Pratensis

April 16

CELESTIAL BEAUTY: HILDEGARD OF BINGEN

Tiburtina Ensemble

May 7

All concerts are Sundays at 4.00pm at Corpus Christi Church
Streams launch the Sunday following the performance.
More information can be found at MB1800.org