

# BLUE HERON

## UN PETRARCHINO CANTATO: PETRARCH'S CANZONIERE IN SONG

Blue Heron's program is a musical valentine of 16th-century madrigals, setting poetry by Francesco Petrarch. The moment the humanist scholar beheld beautiful young Laura in 1327, he was lovestruck, his obsession tormenting and inspiring him even after her death in 1348.

In turn, Petrarch's *Canzoniere* inspired intensely passionate music three centuries later. Blue Heron's eloquent singers perform madrigals by Verdelot, Arcadelt, Willaert, de Rore, Wert, Marenzio, and others, interspersed with readings of Petrarch's poetry.

**Sophie Michaux, Kim Leeds, Jason McStoots, Aaron Sheehan,  
Sumner Thompson, Paul Guttry**

**Jade Guerra & Alessandro Quarta, readers**

**Scott Metcalfe, artistic director**

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**4.00pm**

**Sunday February 19, 2023**

**Corpus Christi Church,  
529 W. 121st Street**

**4.00pm**

**Sunday February 26, 2023**

**Online**

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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.

# UN PETRARCHINO CANTATO

## PETRARCH'S CANZONIERE IN SONG

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<b>Giaches de Wert</b> (1535–96)	<b>Voi ch' ascoltate in rime sparse</b>
<b>Francesco de Layolle</b> (1492–c. 1540), with diminutions by Giovanni Camillo Maffei (fl. mid-16th c.)	<b>Lasciar' il velo</b>
<b>Jacques Arcadelt</b> (?1507–1568)	<b>Chiare fresche et dolci acque</b>
<b>Adrian Willaert</b> (c. 1490–1562)	<b>Quante volte diss' io</b>
<b>Arcadelt</b>	<b>Solo et pensoso</b>
<b>Luca Marenzio</b> (1553/4–99)	<b>Solo et pensoso</b>
<b>Philippe Verdelot</b> (c. 1480/5–?1530/32)	<b>Italia mia</b>
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<b>Leonardus Barré</b> (fl. mid-16th c.)	<b>Oimè 'l bel viso, oimè 'l soave sguardo</b>
<b>Matteo Rampollini</b> (1497–c. 1553)	<b>Che debb' io far?</b>
<b>Costanzo Festa</b> (c. 1485/90–1545)	<b>Datemi pace, o duri miei pensieri</b>
<b>Marenzio</b>	<b>Ov' è condotto il mio amoroso stile?</b>
<b>Wert</b>	<b>Mia benigna fortuna e 'l viver lieto</b>
<b>Cipriano de Rore</b> (1515/16–1565)	<b>Vergine bella (stanza 10 &amp; stanza ultima)</b>

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### INFORMATION

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# PETRARCH IN SONG

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Francesco Petrarca was born on July 30, 1304, in Arezzo, the eldest son of a notary who had been exiled from his native Florence. In 1312 the family moved to Avignon, seat of the likewise exiled papacy. Francesco received his early education in nearby Carpentras and then studied law at the universities of Montpellier and Bologna. He lived for a while on his inheritance but in 1330 entered the service of the Colonna family of Rome as a private chaplain, and from then on lived essentially as an independent scholar and poet, protected by various patrons and making his residence in turn in Vaucluse (near Avignon), Milan, Venice, Pavia, and Padua.

Petrarch gained greatest fame for a cycle of lyric poems, the *Rerum vulgarium fragmenta* ("fragments of things in the vulgar tongue"), known in Italian as the *Rime sparse* ("scattered rhymes") or simply the *Canzoniere*. He composed the 366 poems of the *Canzoniere* over many years, from the early 1330s until the mid-1350s or so, compiling them into a sequence by about 1359 and continuing to work on a definitive version until his death in 1374. The motivating event of the cycle took place, according to Petrarch, "in my youth, in the year of our Lord 1327, on the sixth day of April, in the church of St. Clare in Avignon." It was Good Friday, the anniversary of Christ's crucifixion. Surrounded by congregants mourning the death of the incarnate Lord, Petrarch beheld a lovely young woman, Laura, and was instantly pierced through by love at once carnal and spiritual. His love for Laura—whom he never met—would obsess, torment, and inspire him until her death in 1348 and beyond, for the rest of Petrarch's life, shaping his work and the very meaning of his existence.

Or so Petrarch tells us. It is not entirely certain that Laura actually existed, although on the whole the evidence suggests that she did. But the subject of the *Rime sparse* is not really Laura, but Petrarch: his psychology, his memories, his acute self-awareness and probing self-analysis, his transmutation of experience into verse, his poetic virtuosity. The sequence of poems constructs a narrative fiction, a "conceit of temporal process" (in the words of Roland Greene in his book *Post-Petrarchism*). The sequence appears to narrate a trajectory through time, a curve of emotional history departing from the poet's *innamoramento* and pointing towards his release from desire and union with God upon his longed-for death, with Laura's death the pivotal event dividing the *Canzoniere* into two sections traditionally labelled *in vita* and *in morte*. The temporal fiction derives principally from Petrarch's obsessive reconstruction of *then* and *now*: poem after poem looks back from the *now* of the poet's current emotional state to the *then* of prior experience, with both *now* and *then* slipping backwards and forwards in time, while gradually advancing towards the *now* of "shame ... and repentance, and the clear knowledge that whatever pleases in the world is a brief dream," which is described by the first poem and finds culminating expression in the last.

# BLUE HERON

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Though he surely expected his verse to be read aloud, Petrarch did not intend it to be sung. There is one notable setting by his contemporary Jacopo da Bologna and one other by Guillaume Du Fay from the 1420s, but for a century and a half musicians turned to Petrarch only very occasionally; perhaps his poetry seemed too complex and too serious to be successfully conveyed in music, which was bound to exert competing claims upon a listener's attention. Towards the end of the 1400s a number of composers, notably Italians working in the circle of Isabella d'Este in Mantua, began to set Petrarch's verse in a style known as the *frottola*, a simple vehicle for reciting text in song, most likely intended for performance by a solo singer accompanied instrumentally. The *frottola*'s popularity was widespread, if short-lived. The madrigal proper was born in Florence in the 1520s, the child of mostly northern composers who applied the idea of polyphonic treatment of secular poetry, known to them in the guise of the French *chanson*, to Italian verse.

The year 1501 saw both the printing of Ottaviano Petrucci's *Odhecaton*, a landmark technical achievement in the early history of music printing, and the publication of Petrarch's *Canzoniere* edited by the Venetian Pietro Bembo. The coincidence of these two events set the stage for the development of the madrigal. Bembo's edition of 1501 was the first of more than 160 printed over the next century; a pocket-sized book of the *Canzoniere*—a *petrarchino* or little Petrarch—became an essential possession for anyone with cultural aspirations (or pretensions). The vogue

for Petrarch spread quickly in the musical world, inspiring an enormous number of compositions setting his poetry, and the new technology of printing enabled the dissemination of the repertoire all over the continent.

Our program, entitled "A *petrarchino* in song," should really bear an even more diminutive title, for in no way is it a complete presentation of the *Rime sparse*. It offers a small and rather haphazard selection of Petrarch set to music composed in Italy between roughly the mid-1520s and the mid-1590s—scattered fragments from a huge repertoire of possible choices. Such a tiny selection of poems obviously cannot do justice to the scope and complexity of the entire cycle, any more than a tiny selection of madrigals can accurately convey the immense richness of the Italian repertoire. But the program follows the temporal logic of the *Canzoniere*, from its opening address to "You who hear in scattered rhymes ..." (you who *hear*, note, not *read*) through a variety of emotional states experienced by the poet while Laura still lived and into the second section of a hundred or so lyrics that follow her death; it includes a political polemic and lament, *Italia mia*, revealing other sides of Petrarch, statesman and patriot; and it concludes with the last stanza and *congedo* of Cipriano de Rore's complete setting of the canzone *Vergine bella*, the final poem of the *Canzoniere*, in which Petrarch commends his soul to the care of the Blessed Virgin.

—SCOTT METCALFE

Blue Heron has been acclaimed by The Boston Globe as "one of the Boston music community's indispensables" and hailed by Alex Ross in *The New Yorker* for its "expressive intensity." The ensemble ranges over a wide repertoire from plainchant to new music, with particular specialities in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music, and is committed to vivid live performance informed by the study of original source materials and historical performance practices.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in Cambridge and London, England. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra.

Blue Heron's first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral and restored by Nick Sandon. The fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a set entitled *The Lost Music of Canterbury*. In 2015 Professor Jessie Ann Owens and Blue Heron won the Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore's *I madrigali a cinque voci*, released in 2019. In 2015 Blue Heron also inaugurated *Ockeghem@600*, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420–1497) which, although delayed by the pandemic, will wind up in 2023, still more or less in time to commemorate the composer's circa-600th birthday. A parallel project to record all of Ockeghem's songs and motets bore its first fruits in 2019 with the release of *Johannes Ockeghem: Complete Songs, Volume I*, which was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*. Blue Heron's recordings also include a CD of plainchant and polyphony that accompanies Thomas Forrest Kelly's book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, a compilation of medieval songs entitled *A 14th-Century Salmagundi*, and a live recording of Guillaume de Machaut's *Remede de Fortune*.

# TEXT AND TRANSLATION

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## **Voi ch' ascoltate in rime sparse il suono Canzoniere 1**

Voi ch' ascoltate in rime sparse il suono  
di quei sospiri ond' io nudriva 'l core  
in sul mio primo giovenile errore  
quand' era in parte altr' uom da quel  
ch' i' sono:

del vario stil in ch' io piango et ragiono,  
fra le vane speranze e 'l van dolore,  
ove sia chi per prova intenda amore,  
spero trovar pietà, non che perdono.

Ma ben veggio or sì come al popol tutto  
favola fui gran tempo, onde sovente  
di me medesimo meco mi vergogno;

et del mio vaneggiar vergogna è 'l frutto,  
e 'l pentersi, e 'l conoscer chiaramente  
che quanto piace al mondo è breve sogno.

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## **Lasciar' il velo o per sol' o per ombra Canzoniere 11**

Lasciar' il velo o per sol' o per ombra,  
donna, non vi vidd'io  
poi ch'in me conoscesti il gran desio  
ch'ogn'altra voglia dentr'al cor mi sgombra.

Mentre portava i bei pensier celati  
c'hanno la mente desiando morta,  
vidivi di pietate ornar 'l volto,  
ma poi ch'Amor di me vi fec' acorta  
fur' i biondi capelli alhor velati  
e l'amoroso sguard'in se raccolto.

Quel che piu desiav'in voi m'e tolto;  
si mi governa 'l velo,  
che per mia morte et al cald'et al gelo  
de bei vostr'occhi il dolce lum'adombra.

You who hear in scattered verses the sound  
of those sighs with which I fed my heart  
in my first errant youthful days  
when I was in part another man than who  
I am today:

for the varying style in which I weep and speak  
amid vain hopes and vain suffering,  
where there is anyone who knows love  
through experience  
I hope to find pity, not just pardon.

But now I see clearly how I've been the talk  
of people all around for a long time, for which  
I often feel ashamed for myself within me;

and shame is the fruit of my raving,  
and repentance, and the clear knowledge  
that whatever pleases in the world is a  
fleeting dream.

I have never seen you put aside your veil,  
Lady, in sun or in shade,  
since you learned of the great desire within me  
that empties my heart of all other wishes.

As long as I kept concealed those fair thoughts  
that bring my heart death by desiring,  
I saw you adorn your face with pity,  
but ever since Love made you aware of me  
your blond tresses have been veiled  
and your lovely gaze kept to itself.

What I most desired in you is taken from me;  
thus the veil rules me,  
for to cause my death in both warm and icy  
weather  
it shades the sweet light of your fair eyes.

## **Chiare fresche et dolci acque Canzoniere 126, stanza 1**

Chiare fresche et dolci acque  
ove le belle membra  
pose colei che sola a me par donna,  
gentil ramo ove piacque  
(con sospir mi rimembra)  
a lei di fare al bel fianco colonna,  
erba et fior che la gonna  
leggiadra ricoverse  
co l'angelico seno,  
aere sacro sereno  
ove Amor co' begli occhi il cor m'aperse:  
date udiencia insieme  
a le dolenti mie parole estreme.

Clear, cool, sweet waters,  
where she who alone seems to me to be  
a lady would rest her lovely body;  
gentle branch with which it pleased her  
(I sigh to remember it)  
to make a column for her lovely side;  
grass and flowers which her fine  
gown covered  
along with her angelic breast;  
sacred, serene air  
where Love with those fair eyes opened  
my heart:  
listen all of you together  
to these my mournful last words.

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## **Quante volte diss' io Canzoniere 126, stanza 4**

Quante volte diss' io  
allor, pien di spavento,  
"Costei per fermo nacque in paradiso!"  
Così carico d'oblio  
il divin portamento  
e 'l volto e le parole e 'l dolce riso  
m'aveano, et sì diviso  
da l'immagine vera,  
ch' i' dicea sospirando,  
"Qui come venn' io o quando?"  
credendo esser in ciel, non là dov' era.  
Da indi in qua mi piace  
quest' erba sì ch' altrove non ò pace.

How often I did say  
then, full of awe,  
"For certain she was born in Paradise!"  
And so her divine manner,  
her face and words and sweet smile  
so filled me with forgetfulness  
and so divided me  
from the true image  
that I kept saying, with a sigh,  
"How did I come here, and when?"—  
thinking I was in Heaven, not where I was.  
Since then I have been so pleased  
by this bank of grass that nowhere else do  
I find peace.

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## **Solo et pensoso i più deserti campi Canzoniere 35**

Solo et pensoso i più deserti campi  
vo misurando a passi tardi et lenti,  
et gli occhi porto per fuggire intenti  
ove vestigio human la rena stampi.

Alone and deep in thought I measure out  
the most deserted fields with slow, halting steps,  
and I keep my eyes intent, ready to flee  
wherever vestige of human footprint marks  
the sand.

Altro schermo non trovo che mi scampi  
dal manifesto accorger de le genti,  
perché negli atti d'alegrezza spenti  
di fuor si legge com' io dentro avampi:

I find no other defence to protect myself  
against the knowing glances of people,  
for in my bearing all bereft of joy  
one sees from outside how I burn within.

sì ch' io mi credo omai che monti et piagge  
et fiumi et selve sappian di che tempre  
sia la mia vita, ch' è celata altrui;

So now I think that mountains and plains  
and rivers and woods know the temper  
of my life, which is concealed from others;

ma pur s' aspre vie nè s' selvagge  
cercar non so, ch' Amor non venga sempre  
ragionando con meco, et io con lui.

and yet I can never find a path so harsh  
or so wild that Love does not always come along  
speaking with me, and I with him.

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**Italia mia**  
**Canzoniere 128, stanza 1**

Italia mia, ben che 'l parlar sia indarno  
a le piaghe mortali  
che nel bel corpo tuo s' spesse veggio,  
piacemi almen che' mei sospir' sian quali  
spera 'l Tever' et l'Arno  
e 'l Po, dove doglioso et grave hor seggio.  
Rettor del cielo, io chieggio  
che la pietà che ti condusse in terra  
ti volga al tuo dilecto almo paese.  
Vedi, Signor cortese,  
di che lievi cagion' che crudel guerra:  
e i cor', che 'ndura et serra  
Marte superbo et fero,  
apri tu, padre, e 'ntenerisci et snoda;  
ivi fa' che 'l tuo vero,  
qual' io mi sia, per la mia lingua s'oda..

O, my Italy, though words be useless  
to heal the mortal wounds  
I see all over your lovely body,  
I wish at least for my sighs to be one  
with the hopes of the Tiber and the Arno  
and the Po, where I now sit, sad and grieving.  
Ruler of Heaven, I beg  
that the mercy which brought you down to earth  
turn you towards your beloved, holy land.  
See, gracious Lord,  
what trivial reasons cause such cruel war,  
and those hearts hardened and closed  
by fierce and haughty Mars—  
open them, Father, soften and unbind them;  
and there let your truth,  
whatever I myself may be, be heard from  
my tongue.

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**Oimè il bel viso, oimè il soave sguardo**  
**Canzoniere 267**

Oimè il bel viso, oimè il soave sguardo,  
oimè il leggiadro portamento altero,  
oimè il parlar ch'ogni aspro ingegno et fero  
facevi umile ed ogni uom vil, gagliardo;

Alas the beautiful face, alas the gentle glance,  
alas the carefree, noble bearing,  
alas the way of speaking that made every harsh  
and savage mind humble, and every base  
man, valiant;

et oimè il dolce riso, onde uscio 'l dardo  
di che morte, altro bene omai non spero.  
Alma real, dignissima d'impero  
se non fossi fra noi scesa sì tardo:

and alas the sweet smile whence came forth  
the dart  
from which I now hope for death, and no  
other good.  
Regal soul, most worthy of empire  
had you not descended among us so late:

per voi conven ch'io arda e 'n voi respire,  
ch'i pur fui vostro; et se di voi son privo  
via men d'ogni sventura altra mi dole.

for you I must burn and in you breathe,  
for I have been only yours; and if I am  
deprived of you  
all other misfortune pains me much less.

Di speranza m'empie et di desire  
quand' io parti' dal sommo piacer vivo;  
ma 'l vento ne portava le parole.

With hope you filled me, and with desire,  
when I took leave of my highest pleasure,  
still living;  
but the wind carried away the words.

**Che debb' io far? che mi consigli, Amore?**  
**Canzoniere 268, stanza 1**

Che debb' io far? che mi consigli, Amore?  
Tempo è ben di morire,  
et ho tardato più ch' i' non vorrei.

Madonna è morta et ha seco il mio core,  
et volendol seguire  
interromper convien quest' anni rei,  
perché mai veder lei  
di qua non spero, e l'aspettar m' è noia;  
poscia ch' ogni mia gioia  
per lo suo dipartire in pianto è volta,  
ogni dolcezza di mia vita è tolta.

What should I do? what do you counsel me,  
Love?

It is now time to die,  
and I have put it off more than I would like.  
My lady is dead and has with her my heart,  
and wishing to follow it  
I must interrupt these wretched years,  
for I can never hope  
to see her here, and the waiting pains me;  
since all my joy  
is turned to tears by her departure,  
all the sweetness in my life is taken away.

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**Datemi pace, o duri miei pensieri!**  
**Canzoniere 274**

Datemi pace, o duri miei pensieri!  
Non basta ben ch' Amor, Fortuna e Morte  
mi fanno guerra intorno e 'n su le porte,  
senza trovarmi dentro altri guerrieri?

Et tu, mio cor, ancor se' pur qual eri?  
disleal a me sol che fere scorte  
vai ricercando et se' fatto consorte  
de miei nemici sì pronti e leggieri.

In te i segreti suoi messaggi Amore,  
in te spiega Fortuna ogni sua pompa,  
et Morte la memoria di quel colpo

che l'avanzo di me convien che rompa,  
in te i vaghi pensieri s'arman d'errore,  
perché d'ogni mio mal te solo incolpo.

Give me peace, O cruel thoughts of mine!  
Isn't it enough that Love, Fortune, and Death  
wage war around me and at the gates,  
without finding other foes within?

And you, my heart, are you still what you were?  
Disloyal only to me, giving shelter  
to cruel spies and making yourself an ally  
of my enemies, so quick and ready.

In you Love reveals his secret messages,  
in you Fortune displays her every pomp,  
and Death the memory of that blow

which must break whatever is left of me;  
in you my restless thoughts arm themselves  
with error,  
and so I blame my every ill on you alone.

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**Ov' è condotto il mio amoroso stile?**  
**Canzoniere 332, stanza 3**

Ov' è condotto il mio amoroso stile?  
A parlar d'ira, a ragionar di morte.  
U' son i versi, u' son giunte le rime,  
che gentil cor udia pensoso e lieto?  
Ov' è 'l favoleggiar d'amor le notti?  
Hor non parl' io, nè penso altro che pianto.

Where has it been led, my amorous style?  
To speak of wrath, to talk of death.  
Where are the verses, where are the rhymes  
a noble heart used to hear, thoughtful and  
happy?  
Where is the pleasant talk of love at night?  
Now I speak and think of nothing but weeping.

## Mia benigna fortuna

Canzoniere 332, stanzas 1–2

Mia benigna fortuna e 'l viver lieto,  
i chiari giorni et le tranquille notti,  
e i soavi sospiri e 'l dolce stile  
che solea risonar in versi e 'n rime,  
volti subitamente in doglia e 'n pianto  
odiar vita mi fanno et bramar morte.

Crudele acerba inesorabil Morte,  
cagion mi dai di mai non esser lieto  
ma di menar tutta mia vita in pianto  
e i giorni oscuri e le dogliose notti;  
i miei gravi sospir non vanno in rime,  
e 'l mio duro martir vince ogni stile.

## Vergine bella

Canzoniere 366, stanza 10 & congedo

Vergine humana et nemica d'orgoglio,  
del comune principio amor t'induca:  
miserere d'un cor contrito humile,  
che se poca mortal terra caduca  
amar con sì mirabil fede soglio,  
che devrò far di te, cosa gentile?

Se dal mio stato assai misero et vile  
per le tue man' resurgo,  
Vergine, i' sacro et purgo  
al tuo nome et pensieri e 'ngegno et stile,  
la lingua e 'l cor, le lagrime e i sospiri.  
Scorgimi al miglior guado,  
et prendi in grado i cangiati desiri.

Il di s'appressa et non pote esser lunge,  
sì corre il tempo et vola,  
Vergine unica et sola,  
e 'l cor or conscientia or morte punge.  
Raccomandami al tuo Figluol, verace  
homo et verace Dio,  
ch'accolga 'l mio spirto ultimo in pace.

My kindly fortune and my life, so happy,  
the bright days and the tranquil nights,  
the gentle sighs and the sweet style  
that used to resound in my verses and rhymes,  
suddenly turned to grief and weeping,  
make me hate life and yearn for death.

Cruel, bitter, inexorable Death,  
you give me reason never to be happy,  
but to live all my life in weeping,  
in dark days and sorrowful nights;  
my heavy sighs do not fit into rhymes,  
and my harsh torment defeats all style.

Virgin so kind and enemy of pride,  
may love of our common origin move you:  
have mercy on a contrite and humble heart,  
for if I have loved a frail bit of mortal earth  
with such marvelous faith,  
what should I do with you, a noble thing?

If from my wretched and vile state  
I rise up at your hands,  
Virgin, in your name  
I purge and consecrate my thoughts and wit  
and style,  
my tongue and heart, my tears and sighs.  
Lead me to the better passage  
and accept my changed desires.

The day draws near and cannot be far off,  
for time so runs and flies,  
one and only Virgin,  
and now conscience, now death pierces  
my heart.  
Commend me to your Son, true  
man and true God,  
that He accept my final breath in peace.

– TRANSLATIONS BY SCOTT METCALFE

## MUSIC BEFORE 1800

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2022-23 SEASON**  
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**FANTINI FUTURO**  
CRAZY FOR CORELLI

**MONTEVERDI:  
MADRIGALS, BOOK 9**  
MUSIC FROM THE  
HABSBURG COURT

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[\*\*WWW.GEMSNY.ORG/\*\*](http://WWW.GEMSNY.ORG/)  
**EVENTS/ARTEK**





# Concerts 2022 | 2023 IN NYC



FRIDAY  
NOVEMBER 18  
at 8pm

## Anima Sola

Passionate Music for Voice & Viols  
LAURA HEIMES, SOPRANO  
JOHN MARK ROZENDAAL, VIOL  
CORPUS CHRISTI CATHOLIC CHURCH | 529 W. 121<sup>ST</sup> ST., NYC



## It Is Time to Die

Fantasies & Madrigals by Giovanni  
Coprario, Jacobean Master of Music  
BRENT WISSICK & DAVID MORRIS,  
VIOLS  
VOCAL SEXTET  
CORPUS CHRISTI CATHOLIC CHURCH | 529 W. 121<sup>ST</sup> ST., NYC

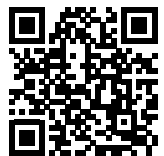
SUNDAY  
APRIL 2  
at 4pm

SATURDAY  
MAY 6  
at 8pm  
TICKETS \$40 / \$25 / \$10

## Old & New Works for Recorders & Viols

with Farallon Recorder Quartet

LETITIA BERLIN, FRANCES BLAKER,  
MIYO AOKI & VICKI BOECKMAN  
THE CHURCH OF SAINT LUKE IN THE FIELDS | 487 HUDSON ST., NYC



parthenia  
parthenia.org



# Alkemie

## NYC Concert Season 2022-2023

October 5: SINGING TRUTH TO POWER  
*Screening & Roundtable*

January 13 & 14: CALL ME MARIE  
*with Chapter House*

March 11: AWESOME IS THIS PLACE  
*with Shira Kammen*

June 3: FINE COMPANION  
*with Lakewhales + CD Release*

details TBC - visit: [alkemie.org](http://alkemie.org)

# AMHERST EARLY MUSIC

Festival 🎵 Classes 🎵 Concerts  
Music Publications 🎵 Lectures

## 🎵 Workshops

CityRecorder Live! October 22 & 23, 2022

A Festive Urban Weekend for Recorders in New York City.  
Co-directed by Valerie Horst and Wendy Powers.

Spring Break Workshop, April 2023 in Arlington VA

Memorial Day Weekend Workshop, May, 2023

## 🎵 Amherst Early Music Festival

Summer 2023, stay tuned!

Two weeks of classes, Choral Workshop,  
Baroque Opera, Ensemble Singing Intensive,  
New London Assembly, Concert Series.

## 🎵 Music Publications

Four player-friendly, modern editions:  
Ottaviano Petrucci's Odhecaton A, Canti B,  
Music for the Duke of Lerma, and Music  
from the Regensburg Partbooks 1579

## 🎵 Classes

New AEM ONLINE classes each month

See website for the latest details on all of AEM's programs!



*a Regensburg  
musician*

[amherstearlymusic.org](http://amherstearlymusic.org)



## Rachmaninoff @ 150

The Clarion Choir

Steven Fox, conductor

## Liturgy of St. John Chrysostom

December 31, 2022 & January 1, 2023 at 5:00pm  
Holy Trinity Cathedral, NYC

## Recording Release: All-Night Vigil

January 27, 2023 at 6:00pm  
Church of the Resurrection, NYC

## All-Night Vigil ("Vespers")

May 5, 2023 at 8:00pm  
Stern Auditorium/Perelman Stage, Carnegie Hall

clarion

[www.clarionsociety.org](http://www.clarionsociety.org)



# Boston Early Music Festival

Paul O'Dette & Stephen Stubbs, Artistic Directors

## 2223 SEASON

■ FRIDAY, OCTOBER 28, 2022 | 8PM

**PHILIPPE JAROUSKY  
& ENSEMBLE ARTASERSE**

■ FRIDAY, NOVEMBER 4, 2022 | 8PM

**VOX LUMINIS**

Lionel Meunier, *director*

■ SATURDAY, NOVEMBER 26, 2022 | 8PM

■ SUNDAY, NOVEMBER 27, 2022 | 3PM

BEMF CHAMBER OPERA SERIES

*Lully* *Idylle sur la Paix* &  
*Charpentier* *La Fête de Rueil*

Paul O'Dette & Stephen Stubbs,  
*Musical Directors*

Gilbert Blin, *Stage Director*  
Robert Mealy, *Concertmaster*  
Melinda Sullivan, *Choreographer*

■ FRIDAY, DECEMBER 9, 2022 | 8PM

**THE TALLIS SCHOLARS**

Peter Phillips, *director*

■ FRIDAY, FEBRUARY 10, 2023 | 8PM

**BACH COLLEGIUM JAPAN  
RODERICK WILLIAMS, baritone**

Masaaki Suzuki, *director & harpsichord*

■ FRIDAY, MARCH 10, 2023 | 8PM

**QUICKSILVER**

Robert Mealy & Julie Andrijeski, *directors*

■ FRIDAY, MARCH 25, 2023 | 8PM

**CHIAROSCURO QUARTET**

■ SATURDAY, APRIL 22, 2023 | 8PM

**ENSEMBLE CASTOR  
MIREILLE LABEL, mezzo-soprano**

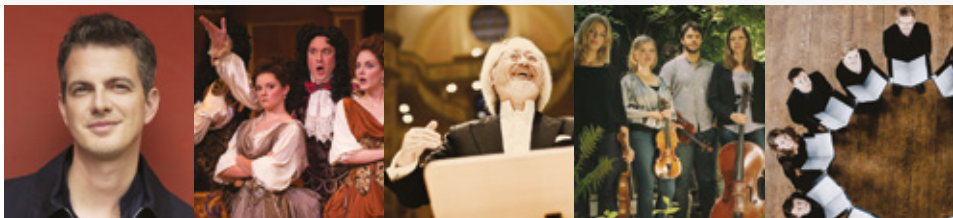
Rodolfo Richter, *leader*

■ FRIDAY, APRIL 28, 2023 | 8PM

**STILE ANTICO**

LEARN MORE AT

**BEMF.org**



# BLUE HERON

24TH  
SEASON



2022-2023 SEASON — CAMBRIDGE, MA

October 15

December 16/17

February 11

March 25

April 29

Ockeghem@600 [12]: Requiem

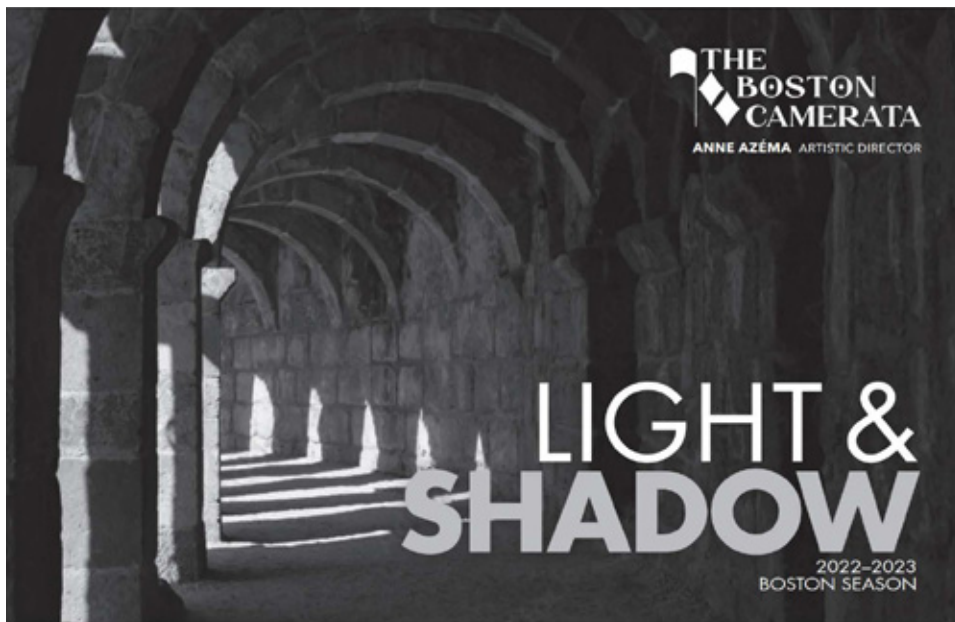
Christmas in Renaissance Spain

Fortuna & Fama

Ockeghem@600 [13]: Missa Mi mi

Songs & Dances for Isabella

WWW.BLUEHERON.ORG | SCOTT METCALFE, ARTISTIC DIRECTOR



**Join us for our 68<sup>th</sup> 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.

**THE BOSTON CAMERATA**  
 ANNE AZÉMA ARTISTIC DIRECTOR

**LIGHT & SHADOW**  
 2022-2023  
 BOSTON SEASON

Tickets on sale now!  
[www.bostoncamerata.org](http://www.bostoncamerata.org)



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# MUSIC BEFORE 1800

OUR 48TH SEASON

2022 – 2023

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## WE'LL BE THERE: AMERICAN SPIRITUALS

Boston Camerata

October 2

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## BACH: THE ARNSTADT CONNECTION

Vox Luminis

October 23

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## THE SPLENDORS OF DRESDEN

Juilliard415

December 11

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## AMINTA E FILLIDE

Twelfth Night

January 15

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## WINDS OF CHANGE

Les Délices

February 5

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## PETRARCH'S CANZONIERE IN SONG

Blue Heron

February 19

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## CANONS OF BEAUTY: JOSQUIN & MOUTON

Cappella Pratensis

April 16

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## 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](http://MB1800.org)