



CAPPELLA PRATENSIS

CANONS OF BEAUTY: JOSQUIN AND MOUTON

Dutch masters Cappella Pratensis join MB1800 for the fifth time in a stunning program of high renaissance polyphony. Marking the 500th anniversary of the passing of Josquin Desprez and Jean Mouton – two musical friends, singers, and pillars of western music – the ensemble antiphonally reflects the composers with each other. Singing around a central music stand as was Renaissance practice, the all-male chorus provides an exquisite historical experience of some of the finest music ever written.

4.00pm

Sunday April 16, 2023
Corpus Christi Church,
529 W. 121st Street

4.00pm

Sunday April 23, 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.

Please turn off cell phones. Photography and recording are not permitted.

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

CANONS OF BEAUTY: JOSQUIN AND MOUTON

Josquin Desprez (1450/55 – 1521)	Inviolata, integra et casta
Josquin Desprez	Virgo salutiferi
Jean Mouton (c. 1459 – 1522)	Ave Maria gemma virginum
Josquin Desprez	Faulte d'argent
Jean Mouton	Salva nos
Josquin Desprez	Petite camusette
Jean Mouton	Tua est potentia
Jean Mouton	Missa Tua est potentia – Agnus Dei
Josquin Desprez	Missa Ave maris stella – Agnus Dei
Jean Mouton	Da pacem
Josquin Desprez	O virgo prudentissima
Josquin Desprez	Absolve, quesumus
Jean Mouton	Nesciens mater

Tim Braithwaite, Stratton Bull, Andrew Hallock superius
Lior Leibovici, Korneel Van Neste contratenor
Peter de Laurentiis, Pieter De Moor tenor
Donald Bentvelsen, Marc Busnel, Roland Faust, Grantley McDonald bassus
Stratton Bull Artistic director

2022 – 2023 CONCERT SPONSORS

Boston Camerata Nancy Hager
Juilliard 415 Roger & Whitney Bagnall
Les Délices Deborah Malamud
Tiburtina Ensemble Louise Basbas

Contributions to MUSIC BEFORE 1800, INC., a non-profit organization, are tax-deductible as provided by law.

INFORMATION

212.666.9266 • mb1800.org

CAPPELLA PRATENSIS

Cappella Pratensis specializes in the music of Josquin Desprez (= Josquinus Pratensis) and other polyphonic composers of the fifteenth and sixteenth centuries. The ensemble performs its own programs and original interpretations, which are based on academic research. As was customary in the renaissance, the singers of Cappella Pratensis usually stand around a central music stand, singing from facsimiles of original choirbooks. This creates a unique perspective on the repertoire. The ensemble, founded in 1987, is now under the artistic direction of singer and conductor Stratton Bull.

In addition to regular concerts in the Netherlands and Belgium, Cappella Pratensis performs in leading international festivals and venues in France, Portugal, Germany and the United States. The ensemble also has also released several CD recordings which have been greeted with rave press reviews and awards, including the Diapason d'Or and the Prix Choc. From 2005 to 2007, Cappella Pratensis was ensemble-in-residence at the Fondation Royaumont (France), where it gave courses and concerts, and worked with several prominent musicians. In 2009, it released a DVD/CD production of the *Missa de Sancto Donatiano* by Jacob Obrecht, which contained a reconstruction of the first performance of this mass, filmed on location in Bruges, supplemented with extensive documentation. This production was awarded with a Diapason découverte and the highest rating in the professional magazine *Classica*.

The CD *Vivat Leo! Music for a Medici Pope* (2010), directed by guest conductor Joshua Rifkin, was awarded a Diapason d'Or. A successful series of concerts of the Requiem of Pierre de la Rue was led by guest conductor Bo Holten. A DVD of one of these concerts, performed as part of the event Jheronimus Bosch 500, was released in 2010 under the title *Bosch Requiem*.

In January 2012 they recorded the earliest surviving polyphonic requiem masses in music history by Johannes Ockeghem and Pierre de la Rue. In February 2014 the ensemble released a CD containing music written for the feast of the Assumption and transmitted in choirbooks from the Vatican, including Josquin Desprez's masterpiece *Missa Ave maris stella*. In late 2015, the ensemble recorded the *Missa Cum Jocunditate* by Pierre de la Rue.

In 2016, Cappella and the Nederlands Kamerkoor performed eight concerts of the world premiere of the *Missa Unitatis*, composed in 2008 by Anthony Pitts (* 1969) in a unique partnership with choirs in Antwerp, Breda, 's-Hertogenbosch, Eindhoven, Tilburg and Helmond. It has also performed during the Early Music Festival in Utrecht, and presented five performances of the program *Christmas with Josquin* in the Season of Early Music.

Cappella Pratensis shares its vision and approach to vocal polyphony with professionals and amateurs in masterclasses, with multimedia presentations, and also in a week-long summer school that takes place annually during the festival *Laus Polyphoniae* in Antwerp. In a structural collaboration with the universities of Leuven and Oxford, the musical manuscripts of the workshop of Petrus Alamire are explored by musicologists and adapted for use by other musicians.

PROGRAM NOTE

In 2021 and 2022 the musical world celebrated the five hundredth anniversary of the death of the two most important composers of their generation, Josquin Desprez and Jean Mouton. It is probably impossible to verify the claims that Mouton was Josquin's pupil, but a great number of other elements show the strong connection between the two. The two composers probably met at the French court, and we know that while Josquin chose to return to his family home in Condé to spend the last seventeen years of his life, Mouton was following Josquin's earlier path down to Italy to become the most sought-after composer of his time, greatly appreciated by both the Duke of Ferrara and the Pope.

But the kind of filiation we are most interested in is the musical heritage that Josquin passed on to Mouton and that both passed on to the following generations of composers, arguably shaping the way polyphonic music would be conceived and composed for many years to come. In particular we decided to show how both composers chose extremely difficult compositional tasks, but were able to carry them out to extremely efficient rhetorical and seemingly effortless effect. A very good example of this is their use of canonic writing, where one or more voices are not written but implied and have to be solved by the singers.

But what exactly is 'canonic writing'? Alongside the development of imitative writing, late medieval composers demonstrated an early interest in techniques that involved using a single complete melody multiple times within a composition. The underlying principle of these techniques was that the melody would only be notated once, with its repetitions and alterations determined by a written rule, known as a canon. Obviously, the art of canon-writing requires great skill as a composer, so first and foremost it serves as a demonstration of mastery. But we can speculate on a deeper level that canons also prompt the listener (and singer) to engage with the material on multiple levels—additional musical planes if you will. Iterations of the exact same thematic material, either stretched or distorted by some rule encourage a kind of 'dimensional' reading, as if viewed through a lens or at oblique angles. This kind of treatment of the thematic material further draws the listener into a saturated musical world, serving both as a compelling compositional device, and as part of an immersive liturgy.

The selection of motets, mass movements, and chansons in this program shows how the creative geniuses of Josquin and Mouton could use such complex structures to compose rich, varied and breathtakingly beautiful music. The opening motet, *Inviolata, integra et casta* presents Josquin's writing at its best, with transparent duets and monumental tuttis, all framed by canonic presentation of the chant. With its twenty-eight known sources, this motet strongly influenced succeeding generations of composers. With *Virgo salutaris*, on a text by the Italian humanist

Ercole Strozzi, the writing couldn't be more different: three virtuoso parts are woven around the classic *Ave maria* melody presented in a canon at the octave in the tenor and the soprano voices. Mouton's *Ave Maria gemma virginum* is a quadruple canon, meaning that the eight sounding voices result from only four written voices. *Salva nos, Domine* is a short but sonorous bedtime prayer for peace and protection.

A change of atmosphere is given by the secular pieces *Faulte d'argent* and *Petite camusette*: deceptively sweet and emotionally direct songs that conceal a highly complex structure. With the *Tua est potentia* motet Mouton uses his own melody for the canonic voices, characterised by an opening ascending fifth leap, but he also incorporates the *Da pacem* chant we'll hear later. His **Agnus Dei** from the *Missa Tua est potentia* exploits not only the melodic material of its model motet, but also its canonic writing as a way of adding an extra voice to create a grand finale for the last invocation of the **Agnus Dei**. However, he inverts the order in which the canonic voices appear and changes the interval between them.

Josquin's **Agnus Dei** from the *Missa Ave maris stella* shows us the full power of his creative genius, with canons in all three invocations. Here, in the first and last invocation he gives the *Ave maris stella* chant—with its distinctive ascending fifth opening leap—to the canonic voices, but treats it in very different ways each time. Mouton's *Da pacem Domine* is a prayer for peace in the dense style of "pervasive imitation" that Mouton perfected and passed on to the next

generation. Two bass parts and two treble parts enclose the canonic pair, creating a rich six-voice tapestry whose threads are all based on an antiphon melody widely used as a prayer for peace. Like for *Inviolata, integra et casta* that opened the concert, *O virgo prudentissima*, another monumental Josquin creation, quotes the cantus firmus of *Beata mater et innupta virgo* but assigns it to the two canonic voices. With a similar technique but with astonishingly different results in *Absolve quesumus/Requiem eternam* Josquin manages to quote the famous Requiem melody in a canon at the fifth.

We close our program with Mouton's renowned motet *Nesciens mater*, where the seemingly effortless melodic and contrapuntal flow spectacularly defies the strict constraint of a quadruple canonic writing and gives us a taste of the multidimensional immersive world that we mentioned above.

A note on the plainchant: we are presenting the chant being used in a number of the pieces, in some cases applying techniques of improvising additional voices or creating our own simple extemporised canons. Also, in this concert we will use facsimiles of both partbooks and choirbooks, and whenever possible we will position the singers of the canonic voices so as to make their role more 'visible' to the audience.

—STRATTON BULL, PETER DE LAURENTIIS, ANDREW HALLOCK

JOSQUIN DESPREZ

Josquin Lebloitte dit des Prez (c. 1450–1455 – 27 August 1521) is variously described as French or Franco-Flemish. Considered one of the greatest composers of the Renaissance, he was a central figure of the Franco-Flemish School and had a profound influence on the music of 16th-century Europe. Building on the work of his predecessors Guillaume Du Fay and Johannes Ockeghem, he developed a complex style of expressive—and often imitative—movement between independent voices which informs much of his work. He further emphasized the relationship between text and music, and departed from the early Renaissance tendency towards lengthy melismatic lines on a single syllable, preferring to use shorter, repeated motifs between voices. Josquin was a singer, and his compositions are mainly vocal. They include masses, motets and secular chansons.

JEAN MOUTON

Jean Mouton (born c. 1459, Haut-Wignes, France—died October 30, 1522, Saint-Quentin) composed in the Franco-Flemish style of the early 16th century and is known for his sacred music. Mouton was a chorister in Nesle (1477–83) and worked in Amiens and Grenoble from 1500 to 1502 before joining the French royal chapel under Louis XII and Francis I. He apparently studied with Josquin Desprez, and he taught Adriaan Willaert. His music leads away from the older style, which falls into clear sections, and instead emphasizes a continuous flow of vocal lines from beginning to end, with pervasive melodic imitation. He was a master of the technique of canon. His output is largely masses and motets, published during his life by printers such as Ottaviano dei Petrucci and Pierre Attaignant.

TEXT AND TRANSLATION

Inviolata, integra et casta

Inviolata, integra et casta es Maria:
Que es effecta fulgida celi porta.
O Mater alma Christi carissima:
Suscipe pia laudum preconia.
Te nunc flagitant devota corda et ora:
Nostra ut pura pectora sint et corpora.
Tua per precata dulcisona:
Nobis concedas veniam per secula.
O benigna! O Regina! O Maria!
Que sola inviolata permansisti.

Inviolata, whole and chaste are you, Mary:
you are the shining gate of heaven.
O kind mother, dearest to Christ,
accept our faithful hymns of praise.
To you our hearts and lips cry out:
may our souls and bodies be pure.
Through your prayers' sweet sounds
grant us forgiveness for ever.
O kindly one! O Queen! O Mary!
you alone remain inviolate.

Virgo salutiferi

Virgo salutiferi genitrix intacta tonantis
unicaque undosi stella benigna maris,
quam rerum pater, ut lapsus succurreret orbi
nondum distincto, jusserat esse polis
lesseque sacro nasci de sanguine gentis
et matrem statuit virginitate frui.

Virgin bearer of salvation, inviolate mother
of the thunderer, sole loving star of the
stormy sea, whom the father of all things,
to rescue a fallen world, even before he had
made the poles separate, ordered to be
born from the holy line of Jesse, and to be a
mother, although a virgin.

Tu potis es prime scelus expurgare parentis,
humanumque Deo conciliare genus,
lacte tuo, qui te cuncta elementa creatat,
pavisti vilis culmine tecta case.

You can cleanse the sin of our first ancestor
and reconcile the human race to God; with
your milk you fed the one who created you
and all the elements, beneath the roof of a
humble dwelling.

Nunc, celi regina, tuis pro gentibus ora,
quosque tuos juvit filius, ipsa juva. Amen.

Now, queen of heaven, pray for your
people; come to the aid of those whom
your son too helped. Amen.

Cantus firmus

Ave Maria, gratia plena, dominus tecum:
benedicta tu in mulieribus.
Alleluia

Hail Mary, full of grace, the Lord is with you:
you are blessed among women.
Alleluia.

Ave Maria gemma virginum

Ave Maria, gemma virginum, mundi
domina, celi regina, Dominus tecum.
Audi benigna mater omnium, tu nos adjuva
in mortis hora apud Dominum.

Hail Mary, jewel of virgins, mistress of the
world, queen of heaven, the Lord is with you.
Listen kind mother of all, help us at the hour
of our death when we come before the Lord.

Faulte d'argent

Faulte d'argent c'est douleur non pareille.
Se ie le dis las ie scay bien pourquoy.
Sans de quibus il se fault tenir quoy:
femme qui dort pour argent se reveille.

Being poor is a great pain.
And alas, I know it but all too well.
The penniless have to lay low, since sleeping
women will only wake for cash.

Salva nos

Salva nos domine vigilantes, custodi nos
dormientes, ut vigilemus cum Christo, et
requiescamus in pace.

Save us, O Lord, waking, and guard us
sleeping, that we may watch with Christ,
and rest in peace.

Petite camusette

Petite camusette,
a la mort m'avez myz.
Robin et Marion
s'en vont au boys jouer,
ilz s'en vont bras a bras,
ilz se sont endormyz.
Petite camusette,
a la mort m'avez myz.

Little snub-nose,
you have brought me close to death.
Robin and Marion
are going to the woods to play,
they are walking arm in arm,
they have gone to sleep.
Little snub-nose,
you have brought me close to death.

Tua est potentia

Tua est potentia, tuum regnum Domine,
tu es super omnes gentes.
Da pacem, Domine, in diebus nostris.

Yours is the power, yours the kingdom, Lord,
you are above all nations.
Give peace in our time, Lord.

Missa Tua est potentia – Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, grant us peace.

Ave maris stella

Ave maris stella,
Dei mater alma,
atque semper virgo,
felix celi porta.

Hail, star of the sea,
dear mother of God,
and forever a virgin,
happy gate of heaven.

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Eve nomen.

Receiving that "Ave"
from Gabriel's mouth,
confirm us in peace,
reversing Eva's name.

Vitam presta puram,
iter para tutum,
ut videntes Jesum,
semper collemur.

Ensure a pure life,
grant a safe journey,
so that we may see Jesus
and always rejoice together.

Sit laus Deo Patri,
summo Christo decus
Spiritus Sancto,
tribus honor unus.
Amen.

Praise to God the Father,
glory to Christ in the highest,
to the Holy Spirit,
one honour to all three.
Amen.

Da pacem

Da pacem, Domine, in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Give peace in our time, O Lord,
because there is no one else
who will fight for us,
if not you, our God.

O virgo prudentissima

O Virgo prudentissima,
quam celo missus Gabriel
superni regis nuntius
plena testatur gratia.

O virgin of high wisdom,
the angel Gabriel sent from heaven,
herald of the high king,
testifying "full of grace."

Te sponsam factor omnium,
te matrem Dei Filius,
te vocat habitaculum
suum beatus Spiritus.

The creator of all calls you his bride,
the Son of God calls you his mother,
the Holy Spirit calls you
his dwelling place.

Tu stella maris diceris;
semper nos inter scopulos
inter obscuros turbines
portum salutis indicas.

To us you are called the star of the sea,
which points us through cliffs,
through dark hurricanes,
the lurkers to the port of salvation.

Per te de tetro carcere
antique patres exeunt;
per te nobis astrifere
panduntur aule lumina.

You free the old fathers
out of the dark dungeon,
you open to us the entrance to the palace of
heaven, richly spangled with stars.

Audi virgo puerpera,
tu sola mater integra,
audi precantes quesumus
tuos Maria famulos.

O mother maiden
and only pure mother,
hear, we beg you Mary,
the prayers of your little servants.

Beata mater et innupta virgo,
repelle mentis tenebras,
disrumpe cordis glaciem,
gloriosa regina mundi,
nos sub tuum presidium confugimus,
intercede pro nobis ad Dominum.
Alleluia.

Blessed Mother, pure Virgin,
banish from our minds the darkness,
and break the chill of our hearts,
glorious queen of the world,
to your protection we turn and beg:
intercede for us with the Lord.
Alleluia

Cantus firmus

Beata mater et innupta virgo,
gloriosa regina mundi,
intercede pro nobis ad Dominum.

Blessed mother, pure virgin,
glorious queen of the world, intercede for us
with the Lord.

MUSIC BEFORE 1800

Absolve quesumus

Absolve quesumus, Domine, animam famuli tui Philippi ab omni vinculo delictorum. Ut in resurrectionis Gloria, inter sanctos et electos tuos resuscitates respiret. Per Christum Dominum nostrum. Amen.

Requiescat in pace. Amen.

Cantus firmus

Requiem eternam dona eis, Domine, et lux perpetua luceat eis.

We pray you, Lord, to free the soul of your servant Philip from the bond of all sins. That in the glory of the Resurrection he may breathe again, among your saints and chosen ones. Through Christ our Lord, Amen.

May he rest in peace. Amen.

Give them eternal rest, O Lord, and let perpetual light shine on them.

Nesciens mater

Nesciens mater virgo virum peperit sine dolore salvatorem seculorum. Ipsum regem angelorum sola virgo lactabat, ubere de celo pleno.

Knowing no man, the Virgin mother bore, without pain, the Saviour of the world. Him, the king of angels, only the Virgin suckled, breasts filled by heaven.

**TRANSLATIONS: WWW.CPDL.ORG,
STRATTON BULL, GRANTLEY MCDONALD**

Cappella Pratensis gratefully acknowledges the financial support of the Performing Arts Fund NL, the Province of North Brabant, the City of 's-Hertogenbosch, Simac Techniek NV, and the Friends of Cappella Pratensis. This program was devised and developed by Peter de Laurentiis.

ADMINISTRATION

Bill Barclay
Artistic Director
Robby Meese
Administrative Director
Stuart Wolferman
Publicist, Unfinished Side
Hannah Yates
Jane O'Wyatt
Graphic Designers
Robert Anderson
Anderson Sound Recording
Nayib Altareb
Stage Manager
Tatiana Daubek
Videographer, Hudson
View Productions
Barbara E. Morgan
Bookkeeper

BOARD OF DIRECTORS

Jane Alden
Robert Anderson
Louise Basbas
Bruce Garetz
Nancy Hager
Susan Hellauer
Stephen Jacobs
Gerald McGee
Katherine Moore
ADVISORY BOARD
George Basbas
Joan S. Faber
Judith McGuire
Wendy Powers
Nancy Tooney

VOLUNTEERS

Paul Arents
Paul Arkava
Maria Asteinza
Pamela Bayless
Maurie Brooks
Patricia Costa
Patricia Cunningham
Caroline Fairey
Michael Honigberg
Maya Lewis
Cathryn Michelini
Mike O'Connor
Eleanor Tejirian
Susan Wool

**ARTEK
2022-23 SEASON
GWENDOLYN TOTH
DIRECTOR**

**FANTINI FUTURO
CRAZY FOR CORELLI**

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

**MASTERS OF THE VIOLIN:
CORELLI & GEMINIANI**

**VIVA VIVALDI
ARCADIAN ACADEMY**

**TO PURCHASE TICKETS
PLEASE VISIT THE
GEMS WEBSITE:
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. 121ST 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. 121ST 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

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



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

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

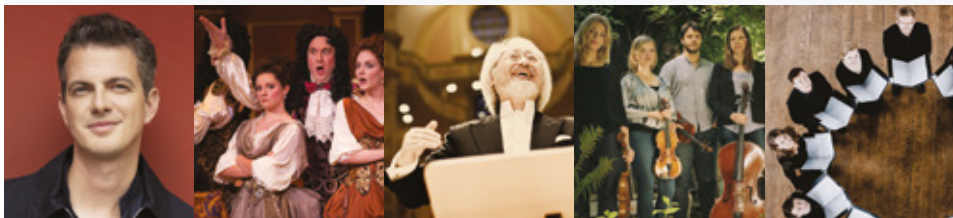
Rodolfo Richter, *leader*

■ FRIDAY, APRIL 28, 2023 | 8PM

STILE ANTICO

LEARN MORE AT

BEMF.org



BLUEHERON

24TH
SEASON



2022-2023 SEASON — CAMBRIDGE, MA

October 15

December 16/17

February 11

March 25

April 29

Ockeghem@600 [12]: Requiem

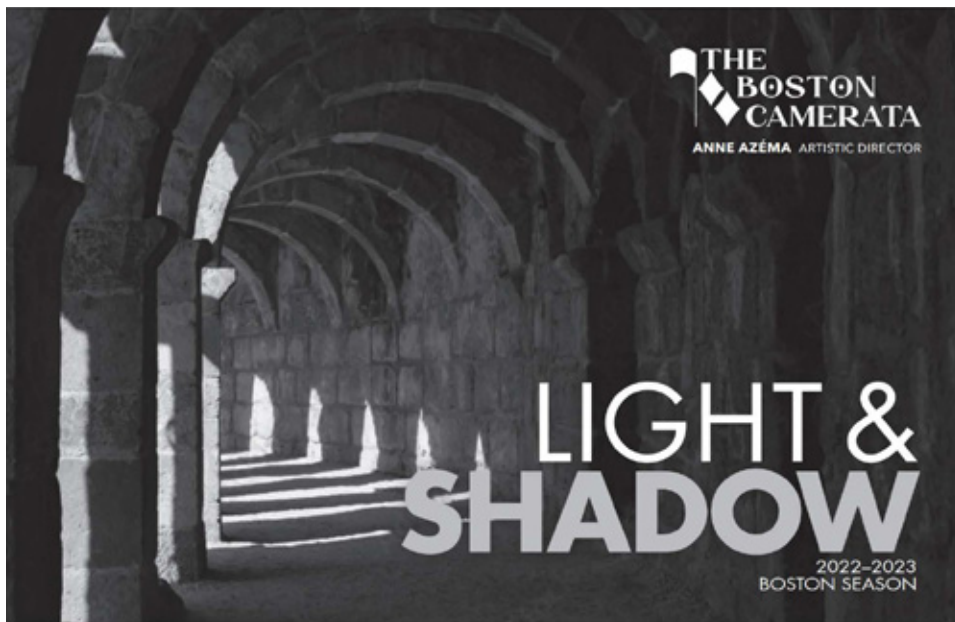
Christmas in Renaissance Spain

Fortuna & Fama

Ockeghem@600 [13]: Missa Mi mi

Songs & Dances for Isabella

WWW.BLUEHERON.ORG | SCOTT METCALFE, ARTISTIC DIRECTOR



Join us for our 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.

THE BOSTON CAMERATA
 ANNE AZÉMA ARTISTIC DIRECTOR

LIGHT & SHADOW
 2022-2023 BOSTON SEASON

Tickets on sale now!

www.bostoncamerata.org



MUSIC BEFORE 1800 thanks all the contributors whose continuing financial support enables it to present the best in today's early music.

APRIL 10, 2022 – APRIL 10, 2023

UNDERWRITERS

Pamela & David Kolb – in memory of Robert & Helen Britton
 The Henry & Lucy Moses Fund, Inc.
 New York City Department of Cultural Affairs, in partnership with the City Council
 The Russell Oberlin Foundation

TRUSTEES

George Basbas
 Louise Basbas
 Bruce Britton & Andrea Stomberg
 Stephen Jacobs & Nancy Walker
 The Gladys Kriebel Delmas Foundation
 Nancy Hager

GUARANTORS

Roger & Whitney Bagnall
 Deborah Malamud
 Gerald & Eleanor McGee
 Wendy Powers & Edmund Hollander
 Burton Singer

SUSTAINING CONTRIBUTORS

Robert E. Anderson
 Peter L. & Joan S. Faber – in memory of Anne Eisenberg
 Bruce Garetz
 Hans & Melina Gesell
 Eleanor Magid
 Thomas Martin & Gretchen Wold
 Judith & Raymond McGuire
 Karen McLaughlin & Mark Schubert
 Robert Mealy – in honor of Louise Basbas
 Celia Merzbacher & Alex Nitkiewicz – in memory of Ann & Eugen Merzbacher
 Katherine Moore
 Gene Murrow & Anne Lowenthal – in honor of Louise Basbas
 Kenneth C. Ritchie
 Nancy Tooney
 Salli Zimmerman
 Michael Zumoff & Judith Anne Wink

BENEFACTORS

Anonymous 2
 The Bagby Foundation for the Musical Arts
 Norma Cote
 Kristine & Joseph Delfausse
 Jane Furth
 Angela Giral
 Rev. Peter Andrew Heasley
 Susan Hellauer
 Ravenna Hekon
 Lauren Ishida

Katherine C. Moore
 Barbara & Rodney Myrvaagnes
 Myrna Nachman
 Stephen Paschke
 Deborah & Jim Purdon – in honor of James H. Litton
 Rev. Raymond M. Rafferty
 Paula Rand
 Jeremy Rhizor
 Raymond Riordan
 Patsy Rogers
 Paul Ross & Faina Riftina – in honor of Lisa Terry
 Christopher Rothko & Lori Cohen
 Emery Snyder
 Ruth Steinberg, MD
 Andrea Taras & Tony Elitcher
 Gwendolyn Toth
 Kent Tritle
 Noreen & Edward Zimmerman

SPONSORS

Anonymous
 Pam Bayless
 Margery Daley & Lewis White
 Laura Delano & Bob Celli – in memory of Georgia Delano
 Kathleen Fay & Glenn Knickrehm
 Robert Gunhouse & Jean Crichton
 Mary Ann Johnson
 James Kurtz & Judith Green
 Arthur Leonard
 Lorraine Matys
 Sandra Miller
 Deborah Mintz
 Kathleen Murray
 Maria Pitaro
 Diana Powers
 William Ryall
 Otto Sonntag
 Lisa Terry
 Marian Warden
 John Yanniss

PATRONS

Jane Alden
 Nancy Banks
 Sheila Berke
 Alexander Blachly
 Joyce Bodig

Peter Boysen
 Karin Brookes
 Beverly Brooks
 Jackeline Figueroa
 Ruth Helfrich
 Olivia Hewitt
 Cynthia Howland
 David Lerner & Lorren Ested
 Leila Lieberman
 Vincent McGee
 Terry Pierce
 Ardal Powell
 Mary Sherman
 Wendy Steiner
 Susan Swan
 Harvey U
 Susan Wool

FRIENDS

Naomi Allen
 Marilyn Anderson
 Barbara Appel
 Scott Bass
 Claudia Citkovitz
 Martin & Janet Cohen
 Henry & Naoko Grossberg
 Alan Guma
 Kathleen Hill
 Valerie Horst & Benjamin Peck
 Imogen Howe
 Jamshid Javid
 Peter Alan Klein
 Howard Levy
 Alaire Lowry
 Barbara Morgan
 Pamela Morton
 Beverly O'Connor
 Marjam Parhizkar
 Katherine Parry
 Henry Pinkham
 Barbara Reissman
 Dr. James Q. Robinson
 Cynthia Sanford
 Bill Sawyer
 Scott Sprinzen & Lucy Marks
 Gloria Stanich
 David Starr
 Sedgwick Ward
 Lawrence Zukof

MUSIC BEFORE 1800

Our 48th season

2022 – 2023

WE'LL BE THERE: AMERICAN SPIRITUALS

Boston Camerata

October 2

BACH: THE ARNSTADT CONNECTION

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