

# MUSIC BEFORE 1800

**Bill Barclay**  
Artistic Director

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## AMINTA E FILLIDE

Twelfth Night, the refreshingly new ensemble of young stars directed by violinist Rachell Ellen Wong and keyboardist David Belkovski, offers a scintillating program featuring Handel's *Aminta e Fillide*, a pastoral cantata. Singers Jessica Niles and Xenia Puskarz Thomas, the cantata's nymph and shepherd, pursue each other through a mythological Greek landscape in arias both virtuosic and poignant. To round out a captivating program, the group performs Vivaldi's electric sinfonia from his opera, *Il Giustino*.

<b>Rachell Ellen Wong</b>	Violin and direction
<b>David Belkovski</b>	Harpsichord and direction
<b>Carmen Lavada Johnson-Pájaro</b>	Violin
<b>Andrew Gonzalez</b>	Viola
<b>Coleman Itzkoff</b>	Cello
<b>Joshua Stauffer</b>	Theorbo

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**4.00pm**  
**Sunday January 15, 2023**  
Corpus Christi Church,  
529 W. 121st Street

**4.00pm**  
**Sunday January 22, 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.

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.

# AMINTA E FILLIDE

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**Antonio Vivaldi**  
(1678 – 1741)

**Sinfonia from Il Giustino, RV 717**  
*Allegro*  
*Andante*  
*Allegro*

**George Frideric Handel**  
(1685 – 1759)

**Aminta e Fillide, HWV 83**  
Overture  
Aria: Fermati, non fuggir! (Aminta)  
Aria: Fiamma bella (Fillide)  
Aria: Forse ch'un giorno (Aminta)  
Aria: Fu scherzo, fu gioco (Fillide)  
\*Duet: Ma, udirmi! . . . O Dei, che vuoi?  
Aria: Se vago rio (Aminta)  
Aria: Sento ch'il Dio bambin (Fillide)  
Aria: A dispetto di sorte crudele (Aminta)  
Aria: È un foco quel d'amore (Fillide)  
Aria: Chi ben ama non paventi (Aminta)  
Aria: Non si può dar un cor (Fillide)  
Duet: Per abbatter il rigore (Aminta, Fillide)

\*Adapted from Handel's *Atalanta*

**Jessica Niles, soprano**  
**Xenia Puskarz Thomas, mezzo-soprano**

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**Tiburtina Ensemble** Louise Basbas

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## INFORMATION

212.666.9266 • [mb1800.org](http://mb1800.org)

# TWELFTH NIGHT

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Described as “an absolute gift to see live” (The Nevada Sagebrush), Twelfth Night is a refreshingly new ensemble of historical performance specialists led by keyboardist David Belkovski and violinist Rachell Ellen Wong, formed with the firm belief that art is best explored as a meeting place of the past, present, and future.

*“The past is a foreign country: they do things differently there.” – L. P. Hartley*

Inspired by Shakespeare's play of the same name, the ensemble strives to invoke a spirit of boundless revelry, celebration, and community in their programming. Based in New York City and founded in 2021, the two co-directors are regarded as key young representatives of early music: Rachell is the only baroque artist to receive an Avery Fisher Career Grant and David is the first recipient in the field of early music to receive the Levinson Arts Achievement Award. In the 2022-2023 season, Twelfth Night will be hosted in concert series across the country, including Arizona Early Music (Tucson), Chatham Baroque (Pittsburgh), Chamberfest Brown County (Nashville, IN), Music Before 1800 (NYC), and Apex Concert Series (Reno). This year, they were the only historical performance ensemble to be featured at Chamber Music America's national conference showcase. Twelfth Night's upcoming video release with renowned French soprano Julie Roset explores secular and sacred 17th-century Italian songs. Further projects include recordings with Australian mezzo-soprano Xenia Puskarz Thomas, a collaboration with musicians from New World Symphony, and a full orchestral Mozart project to be held in New York.

David and Rachell met during their time as students in the Historical Performance division of The Juilliard School. Endless hours rehearsing and performing together confirmed a special chemistry and shared vision, inspiring them to dream up an ensemble for the 21st century. Through Twelfth Night, they are eager to position historical performance as an integral part of *all* performance.

For more information, please visit [www.twelfthnightensemble.com](http://www.twelfthnightensemble.com). Twelfth Night is represented by Artist Manager Marianne LaCrosse of Suono Artist Management ([marianne@suonoartistmanagement.com](mailto:marianne@suonoartistmanagement.com)).

# AMINTA E FILLIDE

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## THE SCENE

The gentle hills and flower-spotted fields of mythical **Arcadia**, home to gentle nymphs and quixotic shepherds, debauched satyrs and airy spirits.

## THE PROTAGONISTS

**Aminta**, a brash, young shepherd cut from the same cloth as Goethe's Werther, is hopelessly in love with **Fillide**, a nymph whose extraordinary beauty is matched by the hardness of her heart.

## THE STORY

A grand overture quickly gives way to scurrying flurries of notes – the chase begins! Aminta runs after Fillide, who finds endless pleasure in toying with the frustrated shepherd. They dart across verdant plains, hop over bubbling streams, and weave around towering trees. After some time, Aminta has had enough of the games and yells out, forcing both Fillide and musicians to a screeching halt. After a few choice words for the nymph, Aminta dives headlong into an aria (*Fermati, non fuggir!*) imploring her to either hear him out or leave him to take his life. Handel's impetuous gestures and choppy phrases create a sonic tableau of exasperation.

It's no use. Fillide has seen this all before and she's not falling for these old tricks; she's not getting burned again. Insisting that Aminta is not thinking straight, Fillide implores him to look elsewhere for love (*Fiamma bella*). The music, buoyant and coquettish, was immediately recycled by Handel in *Agrippina* for Venetian audiences. Aminta doesn't buy it. Fillide is so adamant that she has no patience for love, yet, he says, her eyes glisten with love's flame. Aminta eagerly awaits the day when she is once again struck by Cupid's dart (*Forse ch'un giorno*). Words

like *languishing*, *grieving*, and *suffering* abound in this aria, allowing Handel to flex his harmonic acuity in a technique known as word painting.

After all that, Fillide still won't budge, and Aminta struggles to understand. How could she turn him – a passionate, faithful, and downright handsome shepherd – away? In a moment that would make Petrarch proud, he asks her to remember all the times she saw her rare beauty reflected in a brook or spring. Why deny others the pure delight that comes with adoring her? Fillide responds in the only way a hopeless romantic like Aminta would understand: "Because, shepherd, I do not want to see the spring and brook swell with my tears." She insists that whoever said love leads to happiness was toying with us (*Fu scherzo, fu gioco*). In this sarcastic aria replete with flirtatious exchanges between voice and violin, Fillide nails her colors to the mast.

It's at this point that she's had enough, demanding the shepherd just shut up. The tension in the room finally boils over into a full-blown argument (*Ma, udirmi! ... O Dei, che vuoi?*). Quick spurts of vocal phrases and overlapping counterpoint emphasize the total distress and confusion. The musicians chatter in the background, punctuating the drama with interjections of their own.

Aminta is left despondent but draws from deep within, approaching Fillide with a final tender plea. *Se vago rio* is one of Handel's early jewels, an archetype for the arias that would later define his musical relationship with soprano Francesca Cuzzoni. The doleful string accompaniment rocks to-and-fro with a suggestive sicilianan rhythm; it serves as both a portrait of the pretty river (*vago rio*), and as the shadow to Aminta's tormented psyche.

Beneath each caressing metaphor and verbal bouquet Aminta proffers Fillide lies a simple, but powerful thought: there is no greater virtue in love than being faithful and true. Without her trust, though, his message is little more than an inert, lofty ideal.

That is, until now.

Alone to her thoughts, Fillide notices a flame growing inside her, at once familiar and new. With a Shakespearian understanding of the human condition, Handel sets the very moment Fillide begins to fall in love not to fanfare, but to arrestingly intimate music imbued with melancholy. He reminds us that love can be as confusing and uneasy as it is rewarding. Throughout *Sento ch'il Dio bambin*, we get the sense that Fillide is simultaneously reflecting on the pain she's previously endured, and optimistic about the journey she'll soon embark upon.

All the while, Aminta has been eavesdropping. Bursting at the seams with joy, he sings *Al dispetto di sorte crudele*, a heady cocktail of youthful surety and wantonness. Behind Aminta's vocal acrobatics, musical fireworks are going off. Listen to the violins exchange rocket-like passagework, challenging one another to reach dizzying heights.

By this point, the energy in the room has shifted drastically. A party is around the corner and the preparations have begun – this is Arcadia after all! The dialogue and arias which follow, while undoubtedly some of Handel's best, take on a moralistic tone. Shepherd and nymph are now one, held together by a divine bond, and feel emboldened to share their wisdom with their fellow Arcadians.

Fillide's *È un foco quel d'amore* reminds us that trying to figure out this crazy little

thing called love is futile. If you feel it inside you, she insists, it's only a matter of time before you are completely consumed. The accompaniment has an inexorable drive, dominated by percussive leaps and winding melodies which hurtle toward punchy conclusions. When Fillide pokes at the very essence of love, however, she forces the music to stop and sputter along with her playful line of questioning.

Not yet willing to get off his high horse, Aminta insists he was right all along and reasserts his life's motto: love will come to those who remain constant and true (*Chi ben ama non paventi*). Handel writes bobbing two-note figures in the violins and interjections by the full band, as if they were wagging a collective finger at the audience along with Aminta. In *Non si può dar un cor*, Fillide revels in her newfound romance for the first time. No pontificating, no games. Just pure, unadulterated joy reserved for children and carefree mythical spirits. The music bounces and bubbles without any hint of tension or uncertainty.

The table has been set, the guests have arrived – it's time to begin the festivities! Aminta and Fillide join hands in one of Handel's most charming duets (*Per abbatter il rigore d'un crudel*). Nymph and shepherd are engaged in a vocal dance, taking turns leading and following, being very careful not to step on each other's toes. The beauty of the Italian language is on full display: the plosive patter of consonants invokes the battle between love and cynicism while voluptuous vowels wind around each phrase like a velvet thread. We have witnessed frustration and mistrust dissolve into understanding and patience. An inseparable union is forged before our very eyes.

– David Belkovski

# TEXT AND TRANSLATION

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## Recitativo

AMINTA

Arresta, arresta il passo,  
ninfa, di questo cor empia tiranna!  
E se il duol che m'affanna  
come figlio d'amor udir non vuoi,  
soffri almen, spietata,  
come effetto crudel de' scherni tuoi.

## Aria

AMINTA

Fermati, non fuggir!  
Lasciami pria morir, Fillide ingrata!

Scorgi la mia costanza,  
poi, se rigor t'avanza,  
scacciami dal tuo sen, bella ostinata!

## Recitativo

AMINTA

Questa sol volta almeno  
odi le mie querele,  
ascolta i miei sospiri!

FILLIDE

Tu mi chiami crudele,  
senz' avvederti ancora,  
quanto lontan dal giusto erri e deliri.

AMINTA

Dunque l'amarti e l'adorarti,  
o cara, stimi una follia?

FILLIDE

Seguir chi fugge, e chi l'amor disprezza,  
è proprio d'alma a delirare avvezza.

## Aria

FILLIDE

Fiamma bella ch'al ciel s'invia,  
s'Euro infido gli nega affetto,  
cangia a forza l'usato sentier.

Così ancora, se cruda, se ria  
te discaccio da questo mio petto,  
volgi altrove l'amante pensier.

## Recitativo

FILLIDE

Credi a' miei detti, Aminta, e lascia in pace  
me, che per genio e per costume antico  
troppo in odio l'amorosa face.

## Recitativo

AMINTA

Stop! Stop running, nymph,  
merciless tyrant of my heart.  
If you don't believe the grief that afflicts me  
is borne of love, unfeeling girl,  
then consider it the cruel result  
of your scorn.

## Aria

AMINTA

Stay, don't flee!  
Let me die, instead, ungrateful Fillide!

Notice how devoted I am,  
then, if you insist, drive me from your heart,  
you stubborn, beautiful girl.

## Recitativo

AMINTA

Just this once,  
hear my laments;  
listen to my sighs!

FILLIDE

You call me cruel,  
and yet you can't see how far  
you have strayed from good sense.

AMINTA

Loving you, adoring you,  
that makes me a fool?

FILLIDE

Chasing after one who flees and despises love  
leads me to believe you've gone mad.

## Aria

FILLIDE

The loving flame drifts toward heaven,  
but should a wayward wind deny it  
affection, it must change its course.

And so, if cruelly and harshly  
I drive you from my heart,  
turn your loving thoughts elsewhere

## Recitativo

FILLIDE

Believe my words, Aminta, and leave me in  
peace, for it's in my nature – I have too much  
hate for love's flame.

AMINTA

Come in odio aver puoi  
quella face d'amor che ogni momento  
si vede sfavillar ne' lumi tuoi?

## Aria

AMINTA

Forse ch'un giorno  
il Dio d'amore  
potrebbe al core  
piaga formarti  
che sia mortal.

Che bel mirarti  
allor languire,  
penar, soffrire,  
l'aspre punture  
d'acuto stral.

## Recitativo

FILLIDE

Invano, invan presumi  
scuotere il mio pensier, chè di Cupido  
l'arco schernisco e dello stral mi rido.

AMINTA

Deh, per pietà, rispondi,  
ninfa bella, e crudele!  
se ti specchiasti mai nel rio, nel fonte,  
come amor non ascondi  
di tua rara beltade?  
E se ami, e se conosci  
del tuo volto gentil tutti i tesori,  
perchè non brami ancor che altri l'adori?

FILLIDE

Perchè non vuoi, pastor, che il fonte e il rio  
s'accrescan coll'umor del pianto mio.

## Aria

FILLIDE

Fu scherzo, fu gioco  
chi disse ch'il foco  
del nume di Gnido  
contento ci dà.

Quel cor che non pena  
nell' aspra catena  
così per diletto  
cantando sen va.

## Recitativo

FILLIDE

Libero piè fugga dal laccio, e i giorni  
coll'aura sol di libertà respiri.

AMINTA

How can you hate that loving flame,  
which glistens in your eyes  
at every moment?

## Aria

AMINTA

One day, perhaps,  
the god of love  
may strike your heart  
with a fatal wound.

How lovely, then, will it be  
to gaze upon you  
languishing and grieving,  
suffering the stinging wounds  
of a sharp arrow.

## Recitativo

FILLIDE

Your attempts to trouble my thoughts are  
entirely in vain, since I scorn Cupid's bow  
and laugh at his arrow.

AMINTA

Ah! For pity's sake, answer me,  
fair and cruel nymph:  
have you ever seen your reflection  
in brook or spring and noticed  
your rare beauty?  
And if you have loved, and are aware of  
the delights your delicate face brings, why  
do you not also want others to adore you?

FILLIDE

Because, shepherd, I do not want to see the  
spring and brook swell with my tears.

## Aria

FILLIDE

He spoke in jest,  
in mockery,  
who said that Aphrodite's fire  
brings happiness.

A heart which does not suffer  
in harsh chains  
goes on its merry way  
singing in delight.

## Recitativo

FILLIDE

With unfettered steps I will fly from your  
snare and all my days breathe only the air of  
liberty.

AMINTA

Quei che sembran martiri,  
che han faccia di tormenti  
d'ogni amator nel seno,  
Fillide, in un baleno  
si cangiano in piaceri ed in contenti;  
dunque se ciò t'affrena,  
vieni pur lieta, o cara,  
incontro alla dolcissima catena.

FILLIDE

Taci, pastor, non più!

**Duetto**

AMINTA

Ascolta!

FILLIDE

O Dei, che vuoi?  
Taci, e lascia al mio destino  
quel rigor, ch'io ben comprendo.

AMINTA

Ferma, e dimmi il tuo destino,  
che sì fiero io non comprendo.

FILLIDE

Quel che porto in mezzo al cor  
è un dolor, che sola intendo.

AMINTA

Ah! cos'è quel rio dolor  
ch'hai nel cor? ch'io non intendo.

**Recitativo**

AMINTA

Come dunque, crudele,  
più ascoltarmi non vuoi?

FILLIDE

No, perché han troppa forza i detti tuoi.

AMINTA

Ah, barbara, inumana!  
se la giusta cagione  
dell'amor mio nel mio parlar comprendi,  
come di pari ardor tu non t'accendi?

**Aria**

AMINTA

Se vago rio  
fra sassi frange  
l'amato argento,  
al fin contento  
posa nel mare.

Ma il ciglio mio  
che sempre piange,  
non trova seno  
che ponga freno  
al suo penare.

AMINTA

In the breast of every lover, Fillide,  
tortures and torments  
change in a flash of lightning  
to pleasures and delights.  
Therefore, if that is what holds you back,  
come then, beloved, to be bound  
by the sweetest of chains!

FILLIDE

That's enough, shepherd! No more!

**Duet**

AMINTA

Listen to me!

FILLIDE

Oh god, what do you want from me?  
Enough, leave me to determine my fate.  
These are pains I know all too well.

AMINTA

Hold on, tell me what your fate is.  
It seems so harsh, I can't understand.

FILLIDE

What I carry in my heart  
is a sorrow only I can understand.

AMINTA

Ah! And what is that bitter sorrow you hold  
inside, which I don't understand?

**Recitativo**

AMINTA

Why are you acting so cruel?  
Will you no longer listen to me?

FILLIDE

No – your words have too much power.

AMINTA

Ah, unfeeling, inhumane Fillide!  
If the true cause of my love you understand  
from my words  
why do you not burn with an equal flame?

**Aria**

AMINTA

Though a pretty stream  
may break its lovely silver  
among the rocks,  
in the end it happily comes  
to rest in the sea;

But my eyes,  
ever weeping,  
find no heart  
that offers respite  
to their suffering.

**Recitativo**

FILLIDE

D'un incognito foco  
già sento a poco a poco  
le vampe entro del seno.  
Mia cara pace, addio!  
Vuol di me vendicarsi il cieco Dio.

**Aria**

FILLIDE

Sento ch'il Dio bambin  
col strale suo divin m'ha il sen piagato.

E già questo mio cor

più non ricusa amor ed è cangiato.

**Recitativo**

AMINTA

Felicissimo punto, in cui nel seno  
la mia fiamma ti giunge,  
e l'amoroso dardo il cor ti punge.

**Aria**

AMINTA

A dispetto di sorte crudele, costante e fedele  
quest' alma sarà.

Che se Filli ad amarmi si muove,

son chiare le prove di sua fedeltà.

**Recitativo**

FILLIDE

Vincesti, Aminta, e l'amoroso affanno,  
per dichiararmi affatto  
di libertade priva,  
già dell'anima mia si fa tiranno;  
ma con tanta dolcezza  
usa i rigori, ch'il rio martoro,  
quando mi giunge in seno,  
veste manto di gioia e di tesoro.

**Aria**

FILLIDE

È un foco quel d'amore  
che penetra nel core,  
ma come, non si sa.

S'accende a poco a poco,  
ma poi non trova loco  
e consumar ti fa.

**Recitativo**

AMINTA

Gloria bella di Aminta  
mirar Fillide vaga,  
dalla sua fedeltà costretta e vinta.

FILLIDE

Sì, sì, vincesti.

**Recitativo**

FILLIDE

Little by little  
I feel the flames  
of an unknown fire within my breast.  
Farewell, my dear peace!  
The blind god will have his revenge upon me.

**Aria**

FILLIDE

I feel that Cupid has wounded my breast  
with his divine arrows.

Already my heart is changed

and no longer refuses love.

**Recitativo**

AMINTA

Ah, the happy moment when  
my flame reaches your breast and  
love's dart pierces your heart.

**Aria**

AMINTA

Despite cruel fate, my soul will be  
constant and faithful.

Since Fillide is moved to love me

my fidelity has been vindicated.

**Recitativo**

FILLIDE

You have won, Aminta,  
and by declaring me utterly  
deprived of liberty,  
love now reigns over my spirit;  
but it rules with such gentleness  
that its usual cruel pain,  
upon reaching my heart,  
wears a cloak of joy and delight.

**Aria**

FILLIDE

Love's fire penetrates  
the heart – but how?  
No one knows.

It grows, bit by bit,  
but then finds no place to go  
and consumes you.

**Recitativo**

AMINTA

It is Aminta's wondrous glory  
to see beautiful Fillide  
chained and conquered by his fidelity.

FILLIDE

Yes, yes, you have won.

AMINTA e FILLIDE  
Ed io fedele amante...  
Ed io sempre costante...

FILLIDE  
... dirò che non fu mai vana speranza,  
vincer l'altrui rigor con la costanza.

AMINTA  
Ridir potrò, che spargere querele  
non fu mai vista indarno alma fedele.

**Aria**  
AMINTA  
Chi ben ama non paventi  
di trovar un dì pietà.

Che ministre dei contenti  
son costanza e fedeltà.

**Recitativo**  
AMINTA  
E pur, Filli vezzosa,  
risolvi di dar pace alle mie pene?

FILLIDE  
La mia gioia, il mio bene  
altri non è che Aminta, e questo core  
arde tutto per te d'immenso amore.

**Aria**  
FILLIDE  
Non si può dar un cor  
sì felice in amor come il cor mio.

Quel bene che mi piace  
sente la stessa face,  
ed hanno le nostre alme un sol desio.

**Recitativo**  
AMINTA e FILLIDE  
O felice in amor dolce tormento,  
se partorisce al fin gioie e contento!

**Duetto**  
Per abbatter il rigore  
d'un crudel spietato core,  
forte scudo è la costanza  
e il valor di fedeltà.

Volga al cielo i sguardi, ai numi,  
chi al fulgor di quei bei lumi  
vuol nutrire la speranza  
di trovar un dì pietà.

FIN

AMINTA and FILLIDE  
And I am your faithful lover!  
And I am ever true!

FILLIDE  
Your hope of overcoming my coldness with  
constancy was never in vain.

AMINTA  
I will say it, time and again, that never was a  
faithful soul seen to utter laments in vain.

**Aria**  
AMINTA  
Whoever truly loves has no fear  
they will find compassion one day.

Happiness is delivered by  
constancy and fidelity.

**Recitativo**  
AMINTA  
And is gorgeous Fillide still determined  
to bring comfort to my torments?

FILLIDE  
My joy, my love, is no one but you, Aminta,  
and my heart burns with boundless love  
entirely for you.

**Aria**  
FILLIDE  
No one could find a heart  
so happy in love as mine.

For my lover feels the same fire,  
and our souls have a single desire.

**Recitativo**  
AMINTA and FILLIDE  
Oh happy is love's sweet torment,  
if at last it gives birth to joy and happiness!

**Duet**  
To break through  
a cold, pitiless heart,  
bring constancy and fidelity  
as your mighty shield.

Let them turn his gaze to the gods above,  
who in the splendor of those fair eyes  
would nourish hope  
of one day finding compassion.

FIN



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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

	<b>ARTEK 2022-23 SEASON</b> GWENDOLYN TOTH DIRECTOR		<b>FANTINI FUTURO</b> CRAZY FOR CORELLI
<b>MONTEVERDI: MADRIGALS, BOOK 9</b> MUSIC FROM THE HABSBURG COURT		<b>MASTERS OF THE VIOLIN: CORELLI &amp; GEMINIANI</b>	
	TO PURCHASE TICKETS PLEASE VISIT THE GEMS WEBSITE: <a href="http://WWW.GEMSNY.ORG/EVENTS/ARTEK">WWW.GEMSNY.ORG/ EVENTS/ARTEK</a>		<b>VIVA VIVALDI</b> ARCADIAN ACADEMY



**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



*a Regensburg  
musician*

## 🌿 Classes

New AEM ONLINE classes each month

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

**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 LEBEL, 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

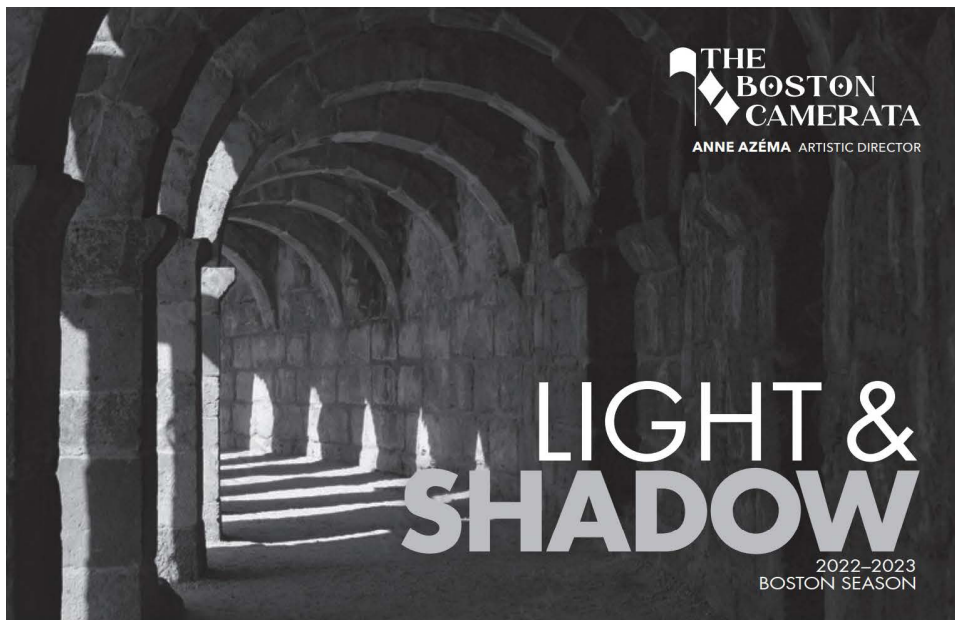
Christmas in Renaissance Spain

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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**JANUARY 6, 2022 – JANUARY 6, 2023**

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# MUSIC BEFORE 1800

## OUR 48TH SEASON

### 2022–2023

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#### **WE'LL BE THERE**

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**

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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)**