

25TH SEASON / 2023-2024

Scott Metcalfe, Artistic Director

BLUEHERON



Renaissance Portraits

SATURDAY, JANUARY 20, 2024

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FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

I. A ceremonial portrait

Doctorum principem / Melodia suavissima /
Vir mitis

Johannes Ciconia (c. 1370-1412)

II. Portraits of patrons

Già per gran nobeltà, trihumpho et fama

Nicolaus Zacharie (d. 1466)

Mirar non posso ni conçerner dona

Hugo de Lantins (fl. 1420s)

Belriguardo (instrumental)

Anonymous, arr. Debra Nagy

Resveilliés vous et faites chiere lye

Guillaume Du Fay (c. 1397-1474)

III. Portraits of friends & lovers

I pensieri, dolze amor, fanno dolere

Melchior Prepositus Brixensis (fl. 1410-25)

Craindre vous vueil, douce damme de pris

Du Fay

A une damme j'ay fait veu

Antoine Busnoys (c. 1430-1492)

IV. Marriage portraits

Mirando el gran splendor e l'honestade
(instrumental)

Anonymous

Mon cuer me fait tous dis penser

Du Fay

intermission

V. Poets on portraits

Per mirar Policleto a prova fiso

Sonnet by Petrarch (*Canzoniere* LXXVII);
music by Johannes Brocchus (fl. early 16th c.)

Regnum meum non est de hoc mundo
(instrumental)

Anonymous (Heinrich Isaac? c. 1450-1517)

Lo indegno mio servir per suo restoro

Sonnet by Serafino Aquilano (1466-1500);
music by Antonio Stringari Patavinus
(fl. 1505-17)

La alfonsina (instrumental)

Johannes Ghiselin (doc. 1491-1507)

VI. Portraits of love

Margarite, fleur de valeur

Gilles de Bins, called Binchois (c. 1400-1460)

O rosa bella (instrumental)

Ciconia

Ja que li ne s'i attende

Busnoys

VII. Comic portraits: the lover & the cook

Hora cridar oymè posso bene io

Anonymous

Io som maistro Barileto

Anonymous

Blue Heron

Margot Rood, *soprano*

Sophie Michaux, *mezzo-soprano*

Jason McStoots, *tenor*

Aaron Sheehan, *tenor*

Sumner Thompson, *tenor*

Debra Nagy, *recorder & douçaine*

Kevin Payne, *lute*

Scott Metcalfe, *fiddle & harp*, artistic director



Renaissance Portraits

I. A ceremonial portrait

Doctorum principem / Melodia suavissima / Vir mitis

[Voice I]

Doctorum principem super ethera
revocant virtutum digna merita.
Ergo vive voci detur opera,
promat mentis fervor, intus concita.

O Francisce Zabarelle, gloria,
doctor, honos et lumen Patavorum,
vive felix de tanta victoria:
pro te virescit fama Patavorum.

O Francisce Zabarelle, pabula
parasti pastoribus armentorum,
quibus pascant oves: grata secula
te pro munere revocant laborum.

[Voice II]

Melodia suavissima cantemus,
tangant voces melliflue sidera,
concordie carmen liram sonemus,
resonet per choros pulsa cithara.

O Francisce Zabarelle, protector,
imo verus pater rei publice,
illos ad se vocat rerum conditor
qui fortune miserentur lubrice.

O Francisce Zabarelle, causas
specularis omnium creatorum:
tuas posterit resonabunt musas
per omnia secula seculorum.

[Tenor]

Vir mitis

*Isorhythmic motet in honor of Francesco Zabarella,
Archpriest of Padua Cathedral from 1397*

The worthy merits of his deed
extol the prince of teachers beyond the skies.
Therefore let sincerely summoned care be given
living voice, show forth fervor of mind.

O Francesco Zabarella, glory,
teacher, honor, and light of Padua,
live contented at such a triumph!
Padua's fame will increase because of you.

O Francesco Zabarella, you have provided
nourishment for the shepherds of the flocks
to graze their sheep: a grateful world
proclaims you as reward for your labors.

With sweetest melody let us sing,
let our mellifluous voices reach the stars,
let us sound the harmonious lyre,
let the plucked cithara resound in choirs.

O Francesco Zabarella, protector,
yea, true father of the commonweal,
the Maker calls unto himself
those that have pity for fleeting misfortune.

O Francesco Zabarella, you watch over
the affairs of all creatures:
posterity will resound your praises
for ever and ever.

Gentle man

*Translation adapted from M. J. Connolly in Bent and
Hallmark, 1985*

II. Portraits of patrons

Già per gran nobeltà, trihumpho et fama,
como li ciel da dio,
sereno signor mio,
l'alteza di toa caxa che ogn'om chiama.

Toy chiari precessor, da Iove et Marte
portat' impalma, crear' te prudente,

justo, benigno, audaze in ogne parte,
magnifico, humil, pio, largo et splendente,

ylar, quieto, forte et eloquente,
magnanimo et tonido,
contemperato et fido,
de la ferma collona che'l ciel brama.

Già per gran nobeltà ...

In praise of Pope Martin V (Oddo Colonna)

Mirar non posso ni conzerner dona
alta et gentile, ni de te più digna,
colma del mio cor, d'amor benigna,
del fedel servo t[u]o ferma collona.

Minerva saggia ci donò VICTORIA:
formando l'intellecto al suo simile,
il pecto tuo, quel fronte signorile,
miraCOLO N'Apporta a nostr'istoria.

Serba VICTORIA dal bel LAURO nata,
felice Roma, su la riva amica:
SUE VALorose imprese al mondo dica
la salda tua COLONNA inviolata.

*In honor of a member of the Colonna family, perhaps
Vittoria di Lorenzo Colonna, niece of Pope Martin
V (Oddo Colonna)*

*Stanzas 2-3 composed by Alessandro Quarta
Lauro Lorenzo Colonna, Vittoria's father
Sueva Sveva Caetani, wife of Lorenzo,
Vittoria's mother*

Now on account of its great nobility, triumph, and fame
(like unto God's heaven,
my serene lord),
the loftiness of your house is invoked by all men.

Your bright ancestors, borne by Jove and Mars
in their palms, begat you prudent,

just, kind, bold in all things,
magnificent, humble, pious, bounteous, and splendid,

cheerful, calm, strong, and eloquent,
magnanimous and measured,
moderate and faithful,
from the firm column yearning for heaven.

Now on account of its great nobility ...

I could not contemplate or behold a lady
so high and noble, nor one more worthy than you,
the highest thing in my heart, kind in love,
firm column of your faithful servant.

Wise Minerva gave us Vittoria (or victory):
forming like hers your mind,
your heart, that noble face,
she bears a new miracle in our history.

Preserve Vittoria, daughter of fair Lauro,
O happy Rome, on your blessed banks:
may that steadfast, unyielding column
speak to the world of your valorous deeds.

Belriguardo (instrumental)

Refers to the Delizia di Belriguardo, a palazzo built in 1435 by Niccolò III d'Este, marquis of Ferrara



Rogier van der Weyden, *Francesco d'Este*

Resveilliés vous et faites chiere lye,

Tous amoureux qui gentillesse amés:
Esbatés vous, fuyés merancolye,
De bien servir point ne soyés hodés.
Car au jour d'ui sera li espousés,
Par grant honneur et noble seignourie,
Se vous convient ung chascum faire feste
Pour bien grignier la belle compaignye
 Charle gentil, c'on dit de Maleteste.

Il a dame belle et bonne choysie,
Dont il sera grandement honnorés,
Car elle vient de tres noble lignie
Et de barons qui sont mult renommés.
Son propre nom est Victore clamés,
De la columpne vient sa progenie.
C'est bien rayson qu'a vasculle requeste
De ceste dame mainne bonne vie
 Charle gentil, c'on dit de Maleteste.

*For the wedding of Vittoria di Lorenzo Colonna &
Carlo Malatesta da Pesaro (Rimini, July 18, 1423)*

Arise and be merry,
all lovers who love gentility:
revel, flee melancholy,
do not tire of serving well.
for today will be the nuptials,
with great honor and noble dignity,
thus it behooves every one of you to celebrate
to greet well the fair company of
 Noble Charles, called Malatesta.

He has chosen a fair and good lady,
for which he will be greatly honored,
for she comes from a most noble lineage
and from lords who are much renowned.
Her own name is Victoria,
from the Colonna is her descent.
It is right that, seeking the service
of this lady, he should lead a good life:
 Noble Charles, called Malatesta.

III. Portraits of friends & lovers

I pensieri, dolçe Amor, fanno dolere
sempre el cor mio, perchè manchi al dovere.

Amor, tu manchi nel tuo dolçe louco
benigno e grato a me fedel amanti,

et ancor manchi nel ardente gioco:
tolto m'ay la speranza y risi et canti.

Tu me day or sospiri, or me day pianti;
ay! vita mia, fede non ha possere.

I pensieri ...

acrostic: ISABETTA

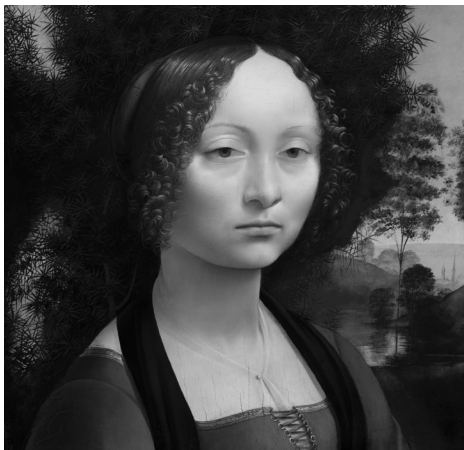
My thoughts, sweet love, always make
my heart suffer, because you fail in your duty.

Love, you are absent from your sweet place,
kind and courteous to me, a faithful lover,

and you fail in the ardent game:
from me you have stolen hope, laughter, and song.

You cause me now sighs, now tears;
alas, my life, faith has no power!

My thoughts, sweet love ...



Leonardo da Vinci, *Ginevra de' Benci*

Craindre vous vueil, douce damme de pris,
Amer, doubter, louer en fais, en dis,
Tout mon vivant, en quelque lieu que soye,
Et vous donne, m'amour, ma seule joye,
Le cuer de moy tant que je seray vis.

Jamais ne suy annuieux ne pensis
Ne douleureux, quant je voy vo clair vis
Et vo maintieng en alant par la voie.

*Craindre vous vueil, douce damme de pris,
Amer, doubter, louer en fais, en dis,
Tout mon vivant, en quelque lieu que soye.*

De vous amer cel m'est un paradis,
Veu les biens qui sont en vous compris;
Faire le doy quoy qu'avenir en doye.
A vous me rens, lyes mieux que de soye,
Joieusement, en bon espoir toudis.

Craindre vous vueil, douce damme de pris ...

acrostic: CATELJNE / DUFAJ

A une damme j'ay fait veu
Pour le grant bruit de sa valeur
Que ne porteray couleur
Se ce n'est le jaune et le bleu.

Les deulz en ung sans que les mue
Je maintendray pour sa beaulté,

L'une en signe de retenue,
L'autre en moustrant ma leaulté.

Car au fort quant il sera sceu
Que d'elle soye serviteur,
Oncques ne m'avint tel honneur
Sans saillir l'escu, tant soit peu.

A une damme ...

*For Jacqueline d'Hacqueville, whose family arms
featured the colors yellow and blue*

To hold you in awe is my wish, sweet, precious lady,
To love, dread, and praise you in deeds, in words,
My whole life long, wheresoever I be,
And give you—my love, my only joy—
My heart, for as long as I shall live.

Never am I distressed nor pensive
Nor sorrowful, when I see your radiant face
And your bearing as you walk by the way.

*To hold you in awe is my wish, sweet, precious lady,
To love, dread, and praise you in deeds, in words,
My whole life long, wheresoever I be.*

To love you is, to me, a paradise,
In view of the good things comprised in you;
Do so I must, come what may,
To you I yield, happier than by nature,
Joyously, in good hope always.

To hold you in awe is my wish, sweet, precious lady ...

To one lady I have made a vow,
because of the great fame of her merit,
that I shall wear no color
unless it be the yellow and the blue.

These two together, without change,
I shall keep for her beauty,

the one as a sign of discretion,
the other to show my loyalty.

For, in fact, when it shall become known
that I am her servant,
never has such honor come to me
without sullyng the escutcheon, however little.

To one lady ...

Translation modified from Perkins and Garey, 1979

IV. Marriage portraits

Mirando el gran splendor e l'honestade (instrumental)

acrostic: MARIA LUCAS



Hans Memling, *Tommaso di Folco Portinari and Maria Portinari*

Mon cuer me fait tous dis penser

a vous, belle, bonne, sans per,
rose odourans comme la grainne,
jone, gente, blanche que laine,
amoureuse, sage en parler.

Aultre de vous ne puis amer
ne requerir ny honnourer,
dame de toute beaulté plainne.

*Mon cuer me fait tous dis penser
a vous, belle, bonne, sans per,
rose odourans comme la grainne.*

Resjoys sui et veuil chanter
et en mon cuer n'a point d'amer;
ayms ay toute joye mondayne
sans avoir tristesse ne painne,
quant veoir puis vo beau vis cler.

Mon cuer me fait tous dis penser ...

acrostic: MARIA ANDREASQ[ue]

My heart makes me think always
of you—fair, good, without peer,
a rose sweet-smelling as cardamom,
young, noble, white as fleece,
amorous, wise in speech.

Another than you I cannot love,
nor court, nor honor,
O lady full of every beauty.

*My heart makes me think always
of you—fair, good, without peer,
a rose sweet-smelling as cardamom.*

I rejoice and want to sing
and in my heart is no trace of bitterness;
rather I have every earthly joy,
without sadness or pain,
when I can behold your fair, radiant face.

My heart makes me think always ...

intermission

V. Poets on portraits

Per mirar Policleto a prova fiso

con gli altri ch'èbber fama di quell'arte
mill'anni, non vedrian la minor parte
de la beltà che m'ave il cor conquiso.

Ma certo il mio Simon fu in paradiso
onde questa gentil donna si parte:
ivi la vide et la ritrasse in carte
per far fede qua giù del suo bel viso.

L'opra fu ben di quelle che nel cielo
si ponno imaginar, non qui tra noi,
ove le membra fanno a l'alma velo.

Cortesia fé'; né la potea far poi
che fu disceso a provar caldo et gielo,
et del mortal sentiron gli occhi suoi.

—Francesco Petrarca (*Canzoniere LXXVII*)
On a portrait of Laura painted by Simone Martini

Even though Polyclitus might look with fixed gaze
for a thousand years, with all the others who won fame
in his art, they would never see the smallest part
of the beauty that has conquered my heart.

But certainly my Simon was in Paradise,
whence comes this noble lady:
there he saw her and portrayed her on paper,
so as to attest down here to her lovely face.

The work is one that could be imagined
only in Heaven, not here among us,
where the body is a veil to the soul.

It was a gracious deed, nor could he have done it
once he had descended to feel heat and cold
and his eyes beheld their own mortality.



Sandro Botticelli, *Simonetta Vespucci*

Regnum meum non est de hoc mundo (instrumental)

Textless piece, musically related to a work honoring the Medici

Lo indegno mio servir per suo restoro
non aspectava in or tuo aspecto altiero,
ma un tale exempio de beltate in vero
non merta simulacro altro che d'oro.

Ma ben che sia molto magior tesoro,
la penna mia nel tuo nome sincero
meglio anche in or monstrar poi morte spero
la vera effigie tua che in foco adoro.

Tanti stral d'or che Amor m'aventa al core,
dove l'imagin tua sì viva appare,
tucti li funde alfin l'interno ardore.

Vien poi quello or la tua forma a stampare,
e se una inmagin d'ogne stral vien fore,
pensa se al mundo assai ne potrò dare.

—Serafino Aquilano
On a gold medallion portraying Isabella d'Este

My unworthy service did not expect
for its reward your noble likeness in gold,
but truly such an example of beauty
merits no likeness other than a golden one.

But even though it be a much greater treasure,
I hope that my verses about your upright name
will show after death, even better than gold can,
your true visage, which I adore with fiery passion.

However many golden arrows Love hurls at my heart,
where your image appears so alive,
all are melted there in the end by its internal heat.

Thence comes that gold in which to cast your form,
and if one image comes forth from each arrow,
think how many of them I will be able to give to
the world.



Gian Cristoforo Romano, *Portrait Medal of Isabella d'Este*

La alfonsina (instrumental)

Perhaps refers to Alfonso d'Este, heir to the duchy of Ferrara

VI. Portraits of love

Margarite, fleur de valeur,
Sur toutes aultres souverayne,
Dieux vous doinst hui en bonne estraine
Tout le desir de vostre coeur,

Et vous garde de deshonneur
Et de Male Bouche vilaine.

Margarite, fleur de valeur,
Sur toutes aultres souverayne,

Estrinez soit il de douleur
Qui ne mettra toute sa paine
A louer vo douceur haultaine,
Car vo loz n'a per ne meilleur.

Margarite, fleur de valeur ...

For an unidentified lady Margarite

Margarite, flower of merit,
above all others sovereign,
God grant you today, as a good New Year's gift,
your heart's every desire,

and guard you from dishonor
and from base Slandermonger.

Margarite, flower of merit,
above all others sovereign,

may his gift be grief
who will not put all his effort
into praising your noble sweetness,
for your repute has neither peer nor better.

Margarite, flower of merit ...

O rosa bella (instrumental)

Ja que li ne s'i attende,
Car tous aultres sont cassés,
Et je l'aime plus qu'assés
Affin que chescun l'entende.

Ainsi a il le renon
De porter sur une manche

Deulx des lettres de mon nom,
L'une persse et l'autre blanche.

Plus que jamais de sa bande
Me tiendray, et de si pres
Qu'on verra bien par expres
Que tousjours son fait amande.

Ja que li ne s'i attende ...

For Jacqueline d'Hacqueville

Although he does not expect it,
for all others have been driven to despair,
yet I love him more than enough
that everyone can perceive it.

And so he has the reputation
of wearing on one sleeve

two of the letters of my name,
one blue and the other white.

More than ever I will keep to
his side, and so closely
that it will be clearly seen
that I ever improve his lot.

Although he does not expect it ...

Translation modified from Perkins and Garey, 1979

VII. Comic portraits: the lover & the cook

Hora cridar oymè! posso bene io

et consumar in pianti li ochi mei
poi che vider più lei
non posso—aymè, meschino!—come solea.

O lingua maladicta, iniqua e rea,
que statè casone de tanto male:
tu m'ay conducto a tale
que vivere m'è venuto en displacere.

Se yo non credesse più podere
may più vedere il myo caro tesoro,
con un' capistro d'oro
al collo in alto finiria la vita.

Now may I well cry "Woe is me!"
and waste my eyes in weeping
since I may no longer see her—
O woe is me, poor wretch!—as I used to.

O cursed tongue, wicked and loathsome,
which has been the cause of so much pain:
you have led me to such a pass
that living has beome displeasing to me.

If I believed myself unable
ever to see again my dear treasure,
with a golden cord
around my neck, on high I would finish my life!

Translation modified from Perkins and Garey, 1979



Albrecht Dürer, *The Cook and His Wife*

Io som maistro Barileto
che sciò fare un bon brodeto.
Quand' io sono a la cucina
bevo a bon or la matina
per potere studiare
le vivande del patrone.
Schiumo et lavezo e fomi
supa del bon boglione.

I am master Barileto
who knows how to make a good broth!
When I'm in the kitchen
early in the morning I have a drink
and then I take a look at
what's in the boss's larder.
I skim and boil and make myself
soup with a good bouillon.

Io mi fo de bona supa
del bon viande e de bon chiaro
e sto forte ad ogni zuffa
et al mondo non ho paro.
Io son il cucinare!
Inanci che vo mangiare
et a lecto a riposare
nel mortalo vo pistare.

Non se creda il mesere
che m'inganna, a dire il vere.
El mester del cucinare,
poca gente lo sa fare.
Venite da Barileto!
Dolce viande e saporeto,
arosto cum figadeto
sa condure e saxonare.

Belle tripe e bone torte,
sufficente in ogni corte,
zeladia dolze e forte,
peverata informare,
tortelloni e tortelini,
menestre e menestriti,
saporoni e saporiti,
e'l alesso alesare –

Tutto ciò che fa mestere
da ponere sul tagliere
in tavola del mesere
So il tuto, a non fare.
Gentilhom e cittadini,
castelani et contadini,
invaler' vostri fiorini
se non havete el Barileto.

Cum soi sapori e brodeto,
spetie, zucchero et confeto,
aquarosa cum respeto,
savio e docto e discreto
a vostri conviti, feste
e nozze che voi farite,
se Barileto chiamarite,
grand honore haverite.

I make myself some good soup
with good meat and good clear broth,
and I am strong in any brawl
and in the world I have no equal.
I am the chef!
Rather than go to eat
and then take my rest in bed,
I make pesto in a mortar.

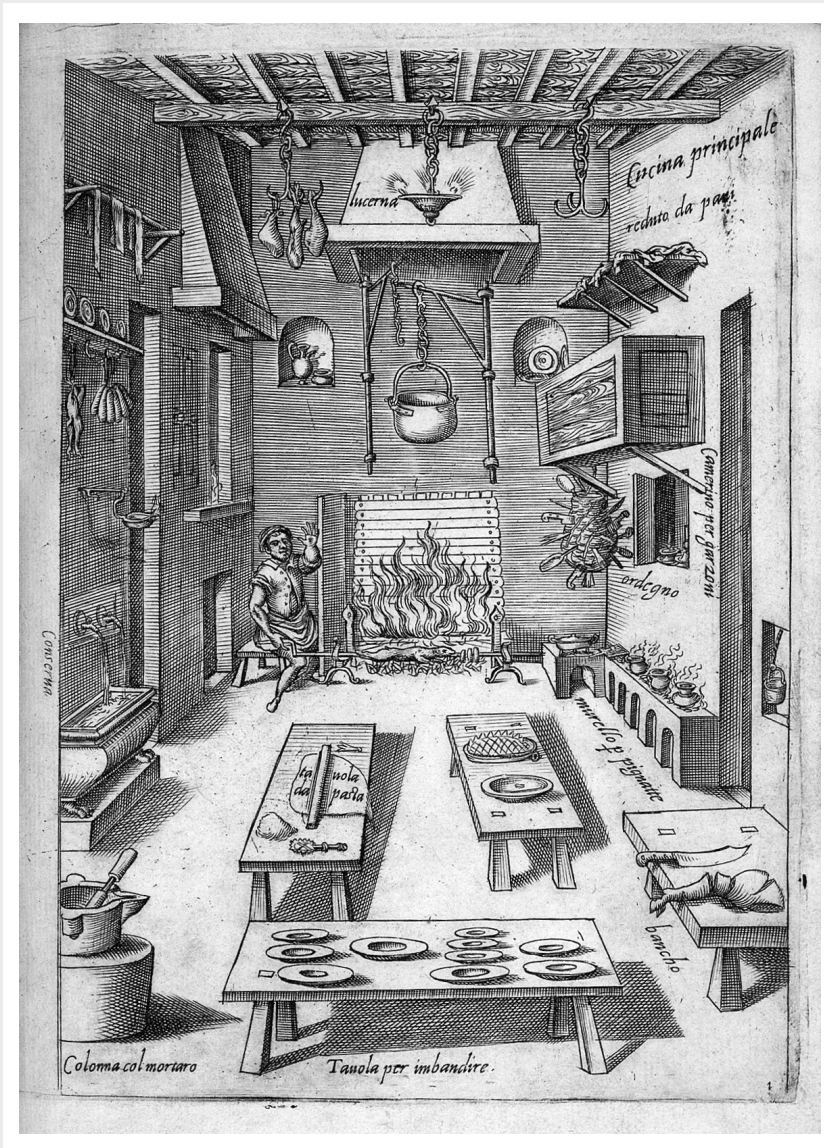
Don't believe the master
who's playing a trick on me, to tell the truth.
The trade of chef
is one few people know how to ply.
Come to Barileto!
Tasty foods and sauces,
roast meats with liver –
he knows how to prepare and season them.

Beautiful tripe and good tarts,
good enough for any court,
jellied meats both sweet and strong,
peppery stew: he can make them –
tortelloni and tortellini,
minestrone hearty or dainty,
sauces strong and sauces mild,
and meat properly boiled –

Everything that one might need
to put on a plate
for the master's table,
I know how make, don't worry!
Gentlemen and citizens,
castle-dwellers and countryfolk,
you're wasting your money
if you don't hire Barileto!

With his sauces and broths,
spices, sugar, comfits
and rosewater – respectful,
smart, skilled, and discreet –
for your parties and feasts
and the weddings you put on,
if you call Barileto
great honor will be yours.

Translations by Scott Metcalfe except where noted



A Cook in His Kitchen, from Bartolomeo Scappi, *Opera dell'arte del cucinare* (1570)

cucina principale main kitchen
reduto da pani cupboard for bread?
lucerna lantern, lamp
camerino per garzoni servers' chamber
ordigno "implement": an assortment of kitchen tools
conserva "a storehouse, a lardery, a buttery, a pantry,
 a spicery"
murello per pignatte shelf of "any kind of earthen
 pipkin, posenet, pitcher, or pot to boile meate in"

tavola da pasta table for rolling out pasta
bancho "bench ... counter"
colonna col mortaro pillar with a mortar
tavola per imbandire table used "to dish up meates"

Definitions from John Florio, *Queen Anna's New
 World of Words, or Dictionarie of the Italian and
 English tongues* (London, 1611)

Portraits in Song

Painting possesses a truly divine power in that not only does it make the absent present (as they say of friendship), but it also represents the dead to the living many centuries later, so they are recognized by spectators with pleasure and deep admiration for the artist.

Leon Battista Alberti, *De pictura* (1435), trans. C. Grayson (1991)

Although describing the uses and effects of painted portraiture, Leon Battista Alberti's words might also be applied to music. Fifteenth-century portraiture aspired to the faithful depiction of "nature," which might be taken to mean either the subject's external features or his or her character.¹ Satisfying the two aims simultaneously posed a considerable challenge for the painter. Music's relationship to "nature" and its imitation, however construed, is even more problematic. Renaissance composers occasionally wrote music evoking (for example) fanfares, hunting calls, or street cries, and some works of music may refer, in their mathematical structures or proportions, to the divinely ordered cosmos or an earthly simulacrum such as a temple or church. But in the main the melodies, intervals, and counterpoint of fifteenth-century European music do not attempt to represent nature, but rather emerge from the materials of music itself: the pitch and duration of sounds and the relationships between pitches. (Does this self-contained quality of music help to account for its near-complete divorce nowadays from the study of the other arts and humanities?)

Nevertheless, musical sound has a miraculous ability to convey meaning. No two people may agree on what the specific emotion transmitted by a given piece of music is, but it is beyond question that music engenders emotion in the listener. And just as a portrait of a long-dead human being may startle us, so alive is the image, so vivid the sensation of facing a real individual, so too may a song connect us to musicians and listeners of the past—especially when that song is performed by living musicians who are breathing the same air as those listening today. When to the profoundly communicative power of musical sound is added words, language, the absent are made even more present, their voices "recognized ... with pleasure and deep admiration for the artist."

The music on today's program portrays popes and nobles, lovers and married couples, patrons and friends, some very public figures, some unknown but for a first name given as an acrostic, and include as well two comic personalities from popular culture, a cocky cook and the self-absorbed *innamorato* who became a stock character of the slightly later *commedia dell'arte*. The various types of musical portrait

¹ See Stefan Weppelmann, "Some thoughts on likeness in Italian early Renaissance portraits," in the exhibition catalogue, *The Renaissance Portrait from Donatello to Bellini* (The Metropolitan Museum of Art, New York; Yale University Press, New Haven and London, 2011), pp. 64-76. The catalogue may be viewed online or downloaded as a PDF: https://www.metmuseum.org/art/metpublications/The_Renaissance_Portrait_From_Donatello_to_Bellini.

correspond remarkably well to categories of visual representation. Thus we encounter pieces that “commemorate a significant event, such as a marriage” (Du Fay’s virtuoso ballade for the marriage of Vittoria Colonna and Carlo Malatesta, *Resveilliés vous*, surely sung by the young composer himself at the wedding feast) “or ascension to power” (Ciconia’s ceremonial motet *Doctorum princepem*, for the Paduan cleric Francesco Zabarella on the occasion of some “victoria”); works that “recorded for future generations the features of an esteemed member of a family or social organization” (*Già per gran nobeltà*, which appears to praise the lineage of Oddo Colonna, elected Pope Martin V in 1417, ending the western schism); small-scale portraits that might be “given as a token of friendship” (*Mirar non posso* or perhaps the textless *La alfonsina*, if the title is indeed meant to refer to Alfonso d’Este).² Petrarch is ever-present in the language, images, and themes of the texts, which reflect and celebrate “a courtly cult of lost and unattainable lovers” (*Craindre vous veuil, douce damme de pris*) and measure female beauty, both moral and physical, against “an ideal template ... a poetics of beauty shaped in no small measure by the poetry of Petrarch and his imitators”.³ Compare the merchant Giovanni di Pagolo Morelli’s description of his sister Bartolomea:

Mea was of ordinary height, with beautiful blond hair, a very fine figure, and so amiable that she dripped with charm. Her hands were like ivory, and so shapely that they seemed to have been painted by Giotto ... her beauty was matched by her talents ... and [she] abounded in every virtue.
Giovanni di Pagolo Morelli (1371-1444), *Ricordi* ⁴

to Angelo Poliziano’s praise of Simonetta Vespucci:

White is she, and white is her garment,
though ornamented with roses, flowers, and grass;
the ringlets of her golden hair
descend on a forehead humbly proud.
Stanze per la giostra di Giuliano de’ Medici, 1475 ⁵

and to the lyrics of Du Fay’s song *Mon cuer me fait tous dis penser*:

<p>Mon cuer me fait tous dis penser a vous, belle, bonne, sans per, rose odourans comme la grainne, jone, gente, blanche que lainne, amoureuse, sage en parler.</p>	<p>My heart makes me think always of you—fair, good, without peer, a rose sweet-smelling as cardamom, young, noble, white as fleece, amorous, wise in speech.</p>
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² The quotations are from the preface to *The Renaissance Portrait from Donatello to Bellini*, p. viii., ³ *Ibid.*, pp. 17, x., ⁴ *Ibid.*, p. 16.

⁵ See *ibid.*, p. 121, and the two paintings of Simonetta by Sandro Botticelli, catalogue nos. 19 and 20.

The French is marvelously pleasing to mouth and ear, conveying amorous rapture in sensuous, sonic wordplay: “penser” is inverted to “sans per”; the line “Jone, gente, blanche que lainne” freely mixes alliteration and internal vowel rhyme in a series of syllables closed by some form of “n”; in later verses the verb “amer” (to love) is echoed by the adjective “amer” (bitter)—the two words would have been pronounced identically in the fifteenth century.

You may be surprised to hear so much French in a concert of music from Renaissance Italy, but French remained the *lingua franca* of courtly sophistication in Italy well into the fifteenth century. In 1436 an inventory of the library at the d’Este court in Ferrara listed 279 books, fifty-three of which were in French; by 1495 the proportion of French books had risen to 30%. In 1457 Galeazzo Maria Sforza wrote (in Italian) that while he personally preferred to read in Latin, in a gathering French was the better choice, for everyone would understand it: “de franciosi poterò prender dilecto con tuta la compagnia.” And when Guillaume Du Fay, the greatest and most famous European musician of the first half of the century, wrote to Piero and Giovanni de’ Medici in 1456, sending with his letter a handful of songs and offering to compose more, he wrote in French, despite the fact that he had worked in Italy for years and was surely fluent in the language.

Indeed, although all of the works on the program come from Italian sources, most of the composers, like Du Fay, hail from northern France or the French-speaking areas of the Low Countries. It is a striking and not entirely explicable fact that there is scarcely a single native Italian composer who can be named between about 1430 and 1480, and while there is a large and stylistically distinct Italian song repertoire from the fourteenth century, not long after the turn of the century the number of Italian songs diminishes markedly relative to those in French, the differences in musical style between French and Italian works vanish, and a large number of the Italian songs which survive are by francophone composers. Franco-Flemish singers, trained in the choir schools of the north, swept over Italy from one end to the other, dominating the papal chapel and the musical establishments of courts and republican cities. Johannes Ciconia, Guillaume Du Fay, Hugo de Lantins, Heinrich Isaac, and Johannes Ghiselin all spent at least part of their careers south of the Alps. And while neither Gilles Binchois nor Antoine Busnoys ever left the north, their songs made the journey without them and were copied into Italian manuscripts. (Portraits by northerners like Rogier van der Weyden and Hans Memling were likewise esteemed by Italian artists and patrons.)

It has been suggested that, beginning in the 1420s, Italian musicians turned away from the polyphonic complexity that had marked the native Trecento repertoire, and that continued to feature in Franco-Flemish music, in favor of a style that emphasized the straightforward projection of text—a style that was much more oriented towards the improvisatory or quasi-improvisatory recitation of poetry to a simple, chordal accompaniment that did not require written notation and has thus virtually disappeared from our view and from our hearing. Italian musicians who became prominent in this era were known as performers rather than composers. They include the Venetian Leonardo Giustiniani (c. 1383-1446), familiar today as a poet, statesman, and humanist, but celebrated in his day for singing his poetry to the lute or lira da braccio. Perhaps the most famous later exponent of the extemporaneous art of *recitar cantando* was the poet-singer Serafino Aquilano (1466-1500).

Eventually, part of the tradition of sung recitation coalesced into written form as the *frottola*, an umbrella term for all sorts of Italian secular polyphonic song from about 1470 to 1530. The primary center for the frottola was Mantua, under the patronage of Isabella d'Este, like so much other artistic endeavor. Isabella figures large in any account of artistic and humanistic activity in the Italian Renaissance, but today it may not be appreciated outside of musical circles what a supremely important patron she was of music. Among other things, two new families of musical instrument seem to have been developed under her tutelage: both the viol and the violin, which would soon render obsolete the *vielle* or medieval fiddle you are hearing today. Isabella sponsored both poets and composers, and while Franco-Flemish musicians were also esteemed in her circles, her frottolists were native Italians. From Mantua and the associated courts of Ferrara and Urbino the frottola spread north to Florence, Milan, and Venice, and south to Rome and Naples. In Venice it encountered the publisher Ottaviano Petrucci, whose *Odhecaton* of 1501 is a landmark achievement of music printing. (*La alfonsina* is included in it.) Petrucci issued eleven volumes of *frottole* between 1504 and 1514.

Neither of the sonnets sung our program is found set to music in the surviving repertoire, so, in order to present these particular poems which are so close to the themes of this concert, we have borrowed musical settings of other sonnets and fit our sonnets to them. Petrarch's *Per mirar Policleto a prova fiso* concerns a portrait of his beloved Laura by the Sienese painter Simone Martini (active 1315-44) and refers also to the fifth-century sculptor Polyclitus. The sonnet by Serafino, *Lo indegno mio servir*, was inspired by a medal portraying Isabella d'Este, cast in 1498 by Gian Cristoforo Romano. Copies were presented to various recipients, including Serafino, who received one in gold. Isabella's own spectacularly bejeweled and enameled gold casting of the medal is now in the Kunsthistorisches Museum in Vienna, the only fifteenth-century gold medal to escape being melted down for bullion.

In conclusion we offer a reminder that musicians, like all artists today as in the past, live and work at the frontier between the privileged and the less so, and can be conduits for energy and ideas moving from one sphere to another. Here two characters from non-aristocratic worlds erupt into the courtly one. First to enter is the grossly hyperbolic lover of *Hora cridar oyme*. His tongue has let slip something that's gotten him into trouble; he weeps and tears his hair and threatens to end his life at the end of a cord—a golden one, *nota bene*. The last word goes to Barileto the cook, good in the kitchen and in a dustup and without equal in this world.

—Scott Metcalfe

This program was originally conceived as a musical complement to the exhibition *The Renaissance Portrait from Donatello to Bellini* (The Metropolitan Museum of Art, New York, December 21, 2011-March 18, 2012) and was performed at the Metropolitan Museum on February 12, 2012, by the ensemble TENET under the guest direction of Scott Metcalfe.

⁶ <https://www.metmuseum.org/exhibitions/listings/2011/the-renaissance-portrait-from-donatello-to-bellini>

BLUE HERON



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, the University of Chicago, and the University of California, Davis; in Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in England, Germany, and Belgium. 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* (available as a set entitled *The Lost Music of Canterbury*), including many world premiere recordings of works copied around 1540 for Canterbury Cathedral and restored by Nick Sandon; the fifth CD in the series was awarded the 2018 Gramophone Classical Music Award for Early Music. Jessie Ann Owens and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support the world premiere



photo: Liz Linder

recording of Cipriano de Rore's *I madrigali a cinque voci*, released in 2019. In 2015 Blue Heron inaugurated *Okeghem@600*, a multi-season project to commemorate the circa-600th birthday of Johannes Okeghem (c. 1420-1497) by performing his complete works, finishing up in 2023. A parallel project to record all of Okeghem's songs bore its first fruits in 2019 with the release of *Johannes Okeghem: Complete Songs, Volume I*, which was named to the *Bestenliste of the Preis der deutschen Schallplattenkritik*; Volume 2 will follow this season. Blue Heron's recordings also include a CD accompanying 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 (in collaboration with Les Délices) a live recording of a concert production of Guillaume de Machaut's *Remede de Fortune*.



Leonardo da Vinci (1452-1519)
Ginevra de' Benci (1457-1521), c. 1474-78



Hans Memling (active by 1465-d. 1494)
Tommaso di Folco Portinari (1428-1501) and Maria Portinari
(Maria Maddalena Baroncelli, b. 1456), c. 1470



Gian Cristoforo Romano (c. 1465-1512)
Portrait Medal of Isabella d'Este (1474-1539),
1495-98 (gold with enamel and jewels)



Sandro Botticelli (c. 1444-1510, Florence)
Idealised Portrait of a Lady: Simonetta
Cattaneo Vespucci (1453-76), c. 1480-85



Fra Filippo Lippi (c. 1406-1469)
Portrait of a Woman and a Man at a
Casement, c. 1440-44



Domenico Ghirlandaio (1448/49-1494)
Portrait of an Old Man and a Boy, c. 1490



Rogier van der Weyden (c. 1399-1464)
Francesco d'Este (b. c. 1429, d. after
July 20, 1476), c. 1460



Pre-concert speaker **Jodi Cranston** received a B.A. in Renaissance Studies from Yale University and a Ph.D. in art history from Columbia University. She is the author of three books—*The Poetics of Portraiture in the Renaissance* (2000), *The Muddied Mirror: Materiality and Facture in Titian's Later Paintings* (2010), and *Green Worlds of Renaissance Venice* (2019)—and several articles in interdisciplinary Renaissance publications, and the editor of and a contributor to *Venetian Painting Matters, 1450-1750* (2015). She was the recipient of a Charles Ryskamp Fellowship from the American Council of Learned Societies (2004-5), a Renaissance Society of America Research Grant (2015), and the Jeffrey Henderson Senior Fellowship from the BU Center for the Humanities (2013-14).

Professor Cranston recently launched two digital mapping projects, one which visualizes the provenance of Titian's pictures from the 16th century to the present day and another which allows users to map any artwork, and she is currently completing a book project, *Animal Sightings: Art, Animals, and European Court Culture, 1400-1550*, for Penn State University Press (forthcoming in 2025).



Reviewers have praised **Jason McStoots** as having an “alluring tenor voice” (*ArtsFuse*) and as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (*Cleveland Plain Dealer*). In 2015 he won a Grammy award in Opera with the Boston Early Music Festival (BEMF) for their recording of works by Charpentier. His recent stage appearances in period-style baroque opera with BEMF include *Le Jeu* in *Les plaisirs de Versailles* by Charpentier, Apollo in Monteverdi's *Orfeo*, and Eumete and Giove in Monteverdi's *Il ritorno d'Ulisse in patria*. Other recent solo performances include Pedrillo in Mozart's *Abduction from the Seraglio*, Bach's Christmas Oratorio and St. Mark Passion with Emmanuel Music, and

Monteverdi's *Vespers of 1610* with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach Ensemble, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all their recordings. With BEMF, he appears on recordings of Lully's *Psyché* (nominated for a Grammy), Handel's *Acis and Galatea* (as Damon), John Blow's *Venus and Adonis* (soloist), and Charpentier's *Actéon* (as Orphée).



Scott Metcalfe is widely recognized as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City's Green Mountain Project from 2010-19 and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Toronto Consort, The Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. He also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L'Harmonie des Saisons (dir. Eric Milnes), and

other ensembles. Metcalfe's scholarly work, centered on the historical performance practice of medieval and Renaissance vocal music, has been published in numerous program and recording notes, and he is the author of two essays in a long-forthcoming book on the Peterhouse partbooks and two articles (one published in 2022 and another forthcoming) in the *Journal of the Alamire Foundation*. He has edited music by Francisco de Peñalosa for Antico Edition (UK) and songs from the Leuven chansonnier for the Alamire Foundation (Belgium); other editions are in the works, including a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University, served as director of the baroque orchestra at Oberlin Conservatory, and been a visiting member of the faculty of Music History at the New England Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).



Praised for her "warm, colorful mezzo" by *Opera News*, **Sophie Michaux** has become one of North- America's most versatile and compelling vocalists. Born in London and raised in the French Alps, Sophie's unique background informs her artistic identity, making her feel at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Recent solo engagements include the role of Alcina in Caccini's *La Liberation di Ruggiero dall'Isola d'Alcina* (Haymarket Opera), Olofernes in Scarlatti's *La Giuditta* (Haymarket Opera), a tour of Hawai'i with Les Délices, the alto solos in the Handel's *Dixit Domino* (Upper Valley Baroque), and De Falla's *El Amor Brujo* (Lowell Chamber Orchestra). She is thrilled to collaborate with Blue Heron, The Lorelei Ensemble, Les Délices,

the Boston Early Music Festival, Roomful of Teeth, Bach Collegium San Diego, Palaver Strings, and others. Last season, she took part in Lorelei Ensemble's US tour, premiering *Her Story* by Julia Wolfe with the Boston, Chicago, Nashville, and San Francisco Symphony Orchestras.



Debra Nagy has been deemed an artist “of consummate taste and expressivity” (*Cleveland Plain Dealer*). She is the founder of the Cleveland-based ensemble Les Délices and plays principal oboe with the Handel & Haydn Society, Apollo’s Fire, and many other ensembles. Inspired by a creative process that brings together research, composition in historical styles, improvisation, and artistic collaboration, Debra creates programs that “can’t help but get one listening and thinking in fresh ways” (*San Francisco Classical Voice*). Recent projects have included a multimedia production of Machaut’s *Remede de Fortune* created in collaboration with Blue Heron, a critically-acclaimed CD combining jazz and French Baroque airs called *Songs without Words*, and *The White Cat*, a pastiche Baroque opera with puppetry

and projections based on Marie Catherine d’Aulnoy’s 1690s feminist fairytale. Debra was recently recognized with a 2022 Cleveland Arts Prize and received the 2022 Laurette Goldberg Prize from Early Music America for her community outreach work with Les Délices on the web series SalonEra. Debra has recorded over 40 CDs with repertoire ranging from 1300-1800 and has had live performances featured on CBC Radio Canada, Klara (Belgium), NPR’s Performance Today, WQXR, and WGBH. When not rehearsing, performing, or dreaming up new projects, Debra can be found cooking up a storm in her kitchen or commuting by bike from her home in Cleveland’s historic Ohio City neighborhood.



Lutenist **Kevin Payne** is active as a recitalist, accompanist, and continuo player. Recent ensemble work includes performances with Philharmonia Baroque Orchestra, Seattle Symphony, Tempesta di Mare, Harmonia Stellarum, A Golden Wire, and Lorelei Ensemble. Performance venues include Carnegie Hall, Alice Tully Hall, the Kennedy Center in Washington, D.C., the National Concert Hall in Taipei, Taiwan, the Concertgebouw in Amsterdam, and the Festspielhaus in Baden-Baden, Germany. His playing has been broadcast on a number of nationally syndicated radio programs, including Sunday Baroque and Performance Today. Kevin is a graduate of the Peabody Institute, the Juilliard School, and the Schola Cantorum Basiliensis in Basel, Switzerland. When not

performing, he enjoys cooking, reading, watching *Star Trek* (P’Tach!) and attempting to delay the inevitable (and often imminent) demise of the houseplants he shares with his wife, cellist Caroline Nicolas.



Margot Rood, hailed for her “sterling, gleaming tone and magnificent control” by *The Washington Post*, performs a wide range of repertoire. Recent appearances include those with Cleveland Orchestra, Boston Symphony Orchestra, New Jersey Symphony, Handel & Haydn Society, Seraphic Fire, Lorelei Ensemble, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, TENET Vocal Artists, and Bach Collegium San Diego, as well as on stage with the Boston Early Music Festival, Monadnock Music, and St. Petersburg Opera. In 2023 Margot made her debut with Opera Lafayette, where she was honored to step in to sing the title role in the world premiere of Rameau’s *Io*. Margot is the recipient of numerous awards including the

St. Botolph Emerging Artist Award and the Lorraine Hunt Lieberson Fellowship at Emmanuel Music. Her debut solo recording with composer Heather Gilligan, *Living in Light*, is now available from Albany Records. Margot holds degrees from the University of Michigan and McGill University.



Tenor **Aaron Sheehan**, recognized internationally as a leading interpreter of baroque repertoire, is equally at home on the concert platform and the opera stage. He made his professional operatic debut with the Boston Early Music Festival in the world premiere staging of Mattheson's *Boris Gudenow*, winning praise from Opera News for his "sinuous and supple" voice, and went on to further roles with BEMF in Lully's *Psyché*, Charpentier's *Actéon*, Monteverdi's *Orfeo*, *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*, and Handel's *Acis and Galatea*. He sang the title role in BEMF's recording of Charpentier's *La Descente d'Orphée aux Enfers*, which won Best Opera Recording at the 2015 Grammy Awards. Aaron has appeared worldwide at venues including the

Tanglewood Festival, Lincoln Center, Concertgebouw, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam Sanssouci, Royal Opera at Versailles, Washington National Cathedral, and the early music festivals of Boston, San Francisco, Vancouver, Houston, Tucson, Washington, DC, and Regensburg, Germany. He has performed with Seattle Symphony, American Bach Soloists, Handel & Haydn Society, Boston Early Music Festival, Boston Baroque, Tafelmusik, Orquesta Sinfónica Nacional del Perú, Philharmonia Baroque, North Carolina Symphony, New York Collegium, Orpheus Chamber Orchestra, Charlotte Symphony, Musica Angelica, Charleston Bach Festival, Baltimore Handel Choir, Les Voix Baroques, Pacific Chorale, Tempesta di Mare, Aston Magna Festival, Bach Collegium San Diego, Pacific Music Works, Boston Museum Trio, Tragicomedia, and Concerto Palatino. He has sung with Blue Heron for twenty years and appears on many of the ensemble's CDs, from its first (music of Guillaume Du Fay) to its recent recording of songs by Johannes Ockeghem and the anthology *A 14th-Century Salmagundi*.



Praised for his "elegant style" (*The Boston Globe*), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage have included roles in the Boston Early Music Festival's productions of Conradi's *Ariadne* (2003) and Lully's *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi's *L'Orfeo*. He has performed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades (Montreal), Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, TENET, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Highlights of the last several seasons include Monteverdi's *Vespers of 1610*

and other programs with the Green Mountain Project (2010-20), a tour of Japan with Joshua Rifkin and Cambridge Concentus in the St. Matthew Passion, repeat appearances at the Carmel Bach Festival, and a performance as a soloist in Britten's *War Requiem* with the New England Philharmonic, and many programs with L'Harmonie des Saisons (Quebec).

25TH Anniversary Campaign

SEPTEMBER 2021 – SEPTEMBER 2024

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Since its inception in 1999, Blue Heron has earned recognition as North America's leading early music vocal ensemble. Now acclaimed internationally, having won the 2018 Gramophone Classical Music Award for Early Music and the 2020 *Bestenliste* (Quarterly Critics' Choice) of the prestigious *Preis der deutschen Schallplattenkritik* (German Record Critics' Award), Blue Heron looks to the future with confidence and excitement.

Buoyed by your generous support of our previous campaign, in 2021 we launched our 25th Anniversary Campaign. This campaign has a **goal of \$400,000** and reaffirms that Blue Heron's mission and highest priority is live performance. With your support, we will build on our successes with the following goals:

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Acknowledgments

BLUE HERON exists thanks to the devotion, hard work, and financial support of a large community of musicians, staff, board members, volunteers, donors, and concertgoers. We are grateful to everyone who joins us in creating, nurturing, and sustaining an organization dedicated to making vocal ensemble music live in the 21st century.

We are extraordinarily fortunate to work with a slate of talented and skilled designers, engineers, videographers, and photographers. Our concerts and CDs are recorded by Joel Gordon. Kathy Wittman (Ball Square Films) is our videographer. Our CDs are produced by Eric Milnes. Our programs, printed publicity materials, and CDs were designed by Melanie Germond until 2019 and by John Kramer from 2019-2023; our new designer is Aaron Haesaert. FlashPrint in Harvard Square

prints our programs, as they have since 1999. Erik Bertrand built our website and keeps it functioning properly. Liz Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

Many thanks to our board and to all our dedicated volunteers for their help in person, at this concert, and always.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town. This week we extend our gratitude to James Busby, Kate van Orden, Ruth McKay and Don Campbell, and Mary-Margaret Segraves and Paul McLean.

We are honored and grateful to have so many generous donors. Thank you!

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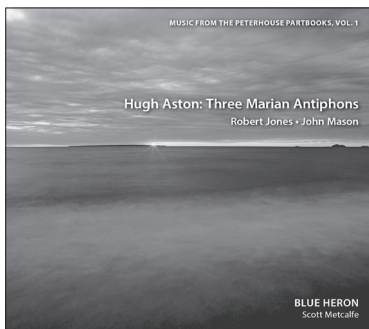
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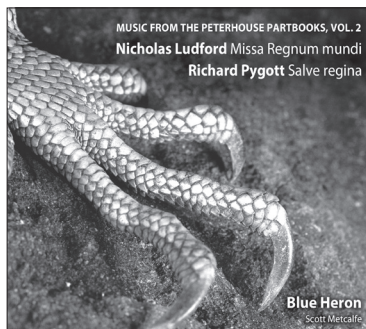
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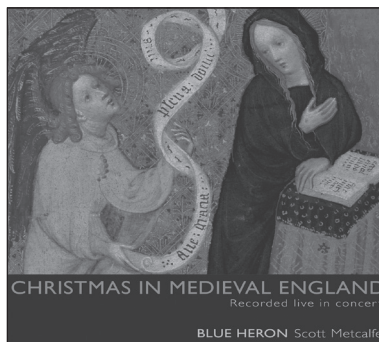
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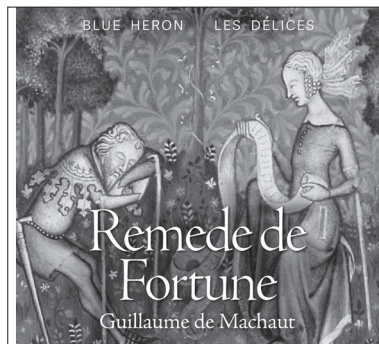
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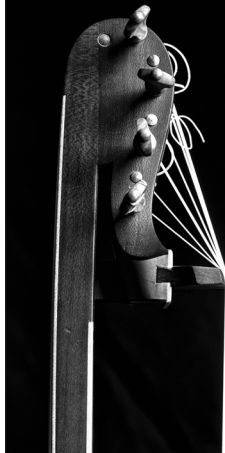


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*Saturday, Dec. 9, 4 pm | First Unitarian Church, Worcester

Sunday, Dec. 10, 4 pm | Church of the Covenant, Boston

Blazing Italian Baroque

*Saturday, March 9, 4 pm | First Parish, Wayland

Sunday, March 10, 4 pm | Old South Church, Boston

Rustic Classical

*Friday, April 19, 8 pm | Old South Church, Boston

Sunday, April 21, 4 pm | Worcester Historical Museum

*indicates concert will also be live-streamed

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Rogier van der Weyden (c. 1399–1464)

Francesco d'Este (b. c. 1429, d. after July 20, 1476), c. 1460

Metropolitan Museum of Art, New York City

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Item no. 71 in the exhibition “The Renaissance Portrait from Donatello to Bellini,” Metropolitan Museum of Art, 2011-12

Gian Cristoforo Romano (c. 1465-1512)

Portrait Medal of Isabella d'Este (1474-1539), 1495-98

(gold with enamel and jewels)

Kunsthistorisches Museum, Vienna

<https://www.khm.at/en/objectdb/detail/1010944/>

Item no. 92 in the exhibition “The Renaissance Portrait from Donatello to Bellini”

Love & Betrothal

Sandro Botticelli (c. 1444-1510, Florence)

Idealised Portrait of a Lady: Simonetta Cattaneo Vespucci (1453-76), c. 1480-85

Städel Museum, Frankfurt am Main

<https://sammlung.staedelmuseum.de/en/work/idealised-portrait-of-a-lady>

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Item no. 20 in the exhibition “The Renaissance Portrait from Donatello to Bellini”

Leonardo da Vinci (1452-1519)

Ginevra de' Benci (1457–1521), c. 1474-78

National Gallery of Art, Washington DC

<https://www.nga.gov/collection/art-object-page.50724.html>

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Marriage

Fra Filippo Lippi (c. 1406-1469)

Portrait of a Woman and a Man at a Casement, c. 1440-44

Metropolitan Museum of Art, New York City

<https://www.metmuseum.org/art/collection/search/436896>

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Item no. 6 in the exhibition “The Renaissance Portrait from Donatello to Bellini”

Hans Memling (active by 1465–d. 1494)

Tommaso di Folco Portinari (1428–1501) and Maria

Portinari (Maria Maddalena Baroncelli, b. 1456), c. 1470

Metropolitan Museum of Art, New York City

<https://www.metmuseum.org/art/collection/search/437056>

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Friends & Family

Domenico Ghirlandaio (1448/49-1494)

Portrait of an Old Man and a Boy, c. 1490

Musée du Louvre, Paris

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Item no. 43 in the exhibition “The Renaissance Portrait from Donatello to Bellini”

In the Kitchen

Albrecht Dürer (1471–1528)

The Cook and His Wife, c. 1496

Metropolitan Museum of Art, New York City

<https://www.metmuseum.org/art/collection/search/391056>

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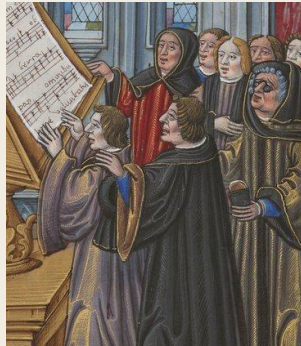
Bartolomeo Scappi (c. 1500-77), A Cook in His Kitchen, from *Opera dell'arte del cucinare*, 1570

Wellcome Library, London

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2023-2024



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Christmas in Medieval England

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