Stile Antico
Josquin: Father of the Renaissance

Ave Maria...virgo serena
Kyrie from Missa Pange lingua
Vivrai je tousjours
El grillo
Inviolata, integra et casta es Maria
Gloria from Missa Pange lingua
Mille regretz
Salve regina a5
O mors inevitabilis
Agnus Dei I and III from Missa Pange lingua
Dum vastos Adriae fluctus

The Boston Early Music Festival thanks Joan Margot Smith for her leadership support of tonight’s performance by Stile Antico
Friday, February 26, 2021 at 8pm
Livestream broadcast
Filmed concert from All Saints Church, West Dulwich, London, England
BEMF.org

Stile Antico
Helen Ashby, Kate Ashby, Rebecca Hickey, *soprano*
Emma Ashby, Cara Curran, Eleanor Harries, *alto*
Andrew Griffiths, Jonathan Hanley, Benedict Hymas, *tenor*
James Arthur, Will Dawes, Nathan Harrison, *bass*

This concert is organized with the cooperation of Knudsen Productions, LLC, exclusive North American artist representative of Stile Antico.

Stile Antico records for Decca.

This concert by Stile Antico is presented in partnership with the Morgan Library & Museum in New York City.
Dear Friends,

This evening we are thrilled to welcome the luminous British vocal ensemble Stile Antico in their tenth appearance with the Boston Early Music Festival. Firmly established as one of the most accomplished and sought-after Renaissance vocal groups in the world, with impeccable blend, intonation, and musicianship, this dynamic, self-directed ensemble of twelve singers made their North American début at the 2009 Festival to great critical acclaim. Tonight, their concert for BEMF marks the 500th anniversary of the death of the incomparable Renaissance composer, Josquin des Prez. Their performance celebrates the North American release of their new CD, *The Golden Renaissance: Josquin des Prez*, and will include highlights from the recording, featuring selections from the extraordinary *Missa Pange lingua*.

We hope you will join us for the final concert of our 2020–2021 Virtual Season on Saturday, April 24, when we present the outstanding singers and instrumentalists of Ensemble Correspondances, under the direction of Sébastien Daucé. Since their founding in 2009, this acclaimed ensemble has built a formidable reputation around the world for their masterful and moving interpretations of the music of France in the seventeenth century. They return to BEMF with a program exploring the evolution of English song in that century, influenced by developments in France, in collaboration with the glorious French mezzo-soprano Lucile Richardot.

Thank you for “attending” tonight’s performance by Stile Antico, and most especially for your continued support of and enthusiasm for the Boston Early Music Festival.
Our program tonight is devoted to the wonderful music of Josquin des Prez, marking 500 years since his death in 1521. Josquin was unquestionably a star in his own time: no lesser figure than Martin Luther praised him as “the master of the notes,” while for the theorist Glarean, “no one has more effectively expressed the passions of the soul in music… his talent is beyond description.” So what is it about Josquin that exerted such a spell on the generations that followed—and which still speaks so eloquently to us today?

Much about Josquin’s biography and career remains shadowy: it isn’t always possible to pin down where he was working, and—with a few exceptions—the chronology of his works can only be attempted on stylistic grounds. Even his full name (Josquin Lebloitte, dit “des Prez”) and birthdate (ca. 1450) were until recently the subject of some doubt. Born in what is now the far north of France, he sang as a boy (alongside the composer Jean Mouton) at Saint-Quentin. In 1477 he is listed as a singer at the court of Duke René of Anjou at Avignon; it’s possible that he was transferred from there to Paris in 1481, in which case he would have sung at the Sainte Chapelle. After that he seems to have been in the service of the Sforza family in Milan, and in 1489 he joined the choir of the Papal Chapel in Rome, singing in the Sistine Chapel until 1494 or 1495. His next move is again unclear—he may have returned to Sforza service, or worked at the French court—and we find him next briefly in the service of Duke Ercole I d’Este at Ferrara in 1503 and 1504. He then returned to his native northern France, becoming Provost of the church of Notre Dame at Condé-sur-L’Escaut, where he remained until his death on August 27, 1521.

Much clearer is that Josquin’s music was held in the highest esteem by his contemporaries. In 1502, Duke Ercole’s talent scouts wrote letters arguing both for and against his appointment in Ferrara: on the one hand, Girolamo de Sestola writes “I believe that there is neither lord nor king who will now have a better chapel than yours if Your Lordship sends for Josquin… I want to place a crown upon this chapel of ours.” On the other, Gian de Artiganova recommends the appointment of Heinrich Isaac instead: “It is true that Josquin composes better, but he composes when he wants to, and not when one wants him to, and he is asking 200 ducats in salary while Isaac will come for 120—but Your Lordship will decide.” That His Lordship decided in favor of Josquin, exorbitant salary notwithstanding, attests to his renown.

The development of music printing, just then taking wing, did much to cement Josquin’s reputation. The Venetian printer Ottaviano Petrucci placed a work by Josquin at the head of each of his first four motet anthologies; his initial volume (Motetti A, 1502) gives pride of place to Ave Maria…virgo serena, which also opens tonight’s program. Petrucci also issued Josquin’s masses in three volumes, the first of which has the distinction of being the first-ever music publication devoted to a single composer. Manuscripts and prints from Germany to Italy to Spain attest to how widely his music was distributed during the middle years of the sixteenth century. Glarean, writing in 1543, holds him the equal of Virgil; Cosimo Bartoli, in 1567, places him on a par with Michelangelo. In the years after Josquin’s death, hundreds of works were hopefully—or unscrupulously—attributed to his pen, presumably because the association would help sell copies; the German editor
Georg Forster, writing in 1540, reports “an eminent man” (quite possibly Luther again) commenting archly that “now that Josquin is dead, he is putting out more works than when he was alive!”

And so to the music. Josquin’s style emerges out of what we might provocatively call a pre-Renaissance tradition: one which does not generally seek to appeal directly to our emotions via rhetoric or overt word-painting, but rather makes its effect through dazzling contrapuntal technique, and more abstract forms of structural device and symbolism. (This may be why some people find they connect more readily with the more straightforwardly rhetorical music of Victoria, Lassus, or Byrd: it seems to speak a language more familiar to the modern ear, and hence can more easily push our emotional buttons.) Josquin’s achievement was to fuse the technical and structural rigor which he inherited from the Franco-Flemish tradition (including his teacher Ockeghem) with the directness and simplicity of the music he encountered in Italy, achieving an amazing clarity and lucidity of style, of which *Ave Maria…virgo serena* is the quintessential example.

Josquin’s preference for short points of imitation (snatches of melody, repeated by each voice part in turn) as a means of structuring longer spans of music was hugely influential, becoming the single most important organizing principle in the music of the sixteenth and early seventeenth centuries. No longer was it necessary to structure a work around a pre-composed *cantus firmus* voice, as had been the fashion for centuries (though Josquin himself often still did so); instead, each new line of text could have its own point of imitation. This innovation allowed composers to respond far more nimbly to their texts, crafting each new point to capture its expressive nuance: a hallmark of the high Renaissance style, whose power is founded above all on contrast, color, and constant sensitivity to the possibilities of word-painting, rather than on abstract structural techniques.

Josquin himself often combined both approaches, employing a large-scale structural device as well as smaller-scale imitation and contrast. The remarkable *Salve regina* a5 is an excellent example: one of the inner parts is entirely pre-composed, consisting exclusively of ostinato repetitions of the “Salve” motto at two different pitch levels, while the highest part is a close paraphrase of the well-known plainchant antiphon. Despite these twin constraints, Josquin manages to create a motet full of variety and color, by turns muscularly rhythmic and tenderly reflective.

If the technical ingenuity of the *Salve regina* is relatively clear to the listener, then the inner workings of *Inviolata, integra et casta es Maria* are far less obvious. This meltingly lovely motet conceals a canon at the fifth between the second and fourth voices. In the first part, the two voices sing three breves apart; in the second part the gap reduces to two breves, and in the third part, it is just one breve. The ear, however, is not drawn to this structural trickery, but rather to the gently affectionate lines of the polyphony, and in particularly to the beautiful falling melismas at the opening, seeming to clothe the figure of the Virgin in sumptuous musical robes.

Running as a thread through our program are excerpts from the celebrated *Missa Pange lingua*. Believed to be Josquin’s last setting of the Mass Ordinary—it is the only one not to appear in Petrucci’s volumes, placing it after 1514—it finds Josquin at his most fluent and sophisticated. The mass is based on the well-known plainsong hymn *Pange lingua gloriosi* with words by Thomas Aquinas (better known in English as ‘Sing, my tongue, the Savior’s glory’). Rather than treating the melody as a *cantus firmus* in the old-fashioned manner, Josquin mines it as an endless source of melodic inspiration. Only in the final Agnus
Dei III do we hear the entire melody, placed ostentatiously in long notes at the top of the texture. The effect is curiously cathartic, as though the listener, having been “teased” throughout, is finally allowed to enjoy the hymn fully unfurled.

In addition to his music for the church, Josquin was prolific in the secular forms, and our program includes three such works. The famous El grillo (‘The Cricket’), is a light-hearted frottola—an Italian form characterized by simple textures and clarity of declamation; it probably dates from Josquin’s Milanese years. Similarly well-known is the plangent Mille regretz, a French-language chanson which became a favorite of the Holy Roman Emperor, Charles V. Despite the fame of these works, their attribution to Josquin has been questioned; still less secure is that of Vivrai je tousjours, which appears only in one source from the 1540s. Authentic or not, this expressive chanson about frustrated love is well deserving of an audience.

Our program is completed by two works written in memory of Josquin. The first—O mors inevitabilis, by the Flemish composer Hieronymus Vinders—sets a lament for Josquin, believed to have been displayed alongside a portrait of the composer in a church in Brussels. The portrait is lost, but the famous woodcut of the composer was almost certainly derived from it. Vinders employs a wonderfully rich texture of seven low voices, two of which intone the plainsong “Requiem aeternam.”

The second memorial work is altogether more unusual: an elaborate motet by Jacquet de Mantua called Dum vastos Adriae fluctus, published in 1544. Shoehorned into the text are references to the titles of five of Josquin’s most famous five- and six-part motets, two of which—Salve regina and Inviolata—appear in our program. Jacquet’s music quotes the most immediately recognizable features of each of these pieces at the appropriate moment, thereby producing a “medley” of some of Josquin’s most characteristic works. The implication is that these pieces would have been familiar to any self-respecting musician of the mid-sixteenth-century—in itself an indication of the stature of this fascinating composer.

—Andrew Griffiths
ABOUT THE ARTISTS

Stile Antico is firmly established as one of the world’s most accomplished and innovative vocal ensembles. Working without a conductor, its twelve members have thrilled audiences on four continents with their fresh, vibrant and moving performances of Renaissance polyphony. Its bestselling recordings have earned accolades including the Gramophone Award for Early Music, Diapason d’Or de l’Année, Edison Klassiek Award, and Preis der deutschen Schallplattenkritik. The group has received three Grammy nominations, and performed live at the 60th Grammy Awards at Madison Square Garden.

Based in London, Stile Antico has appeared at many of the world’s most prestigious venues and festivals. The group enjoys a particularly close association with Wigmore Hall, and has performed at the BBC Proms, Buckingham Palace, Amsterdam Concertgebouw, the Palais des Beaux-Arts, Cité de la Musique, Luxembourg Philharmonie, and Leipzig Gewandhaus. Stile Antico is frequently invited to appear at Europe’s leading festivals: highlights include the Antwerp, Bruges, Utrecht, and York Early Music Festivals, the Lucerne Easter Festival, and the Schleswig-Holstein Music Festival.

Since its 2009 North American début at the Boston Early Music Festival, Stile Antico has enjoyed frequent tours to the U.S. and Canada. The group performs regularly in Boston and New York, and has appeared at the Ravinia Festival, Washington’s National Cathedral and Library of Congress, Vancouver’s Chan Centre, and in concert series spanning twenty-five U.S. states. Stile Antico has also appeared in Mexico and Colombia, and in 2018 visited East Asia for the first time, performing in Korea, Macau, and Hong Kong.

Stile Antico’s performances are often praised for their immediacy, expressive commitment, and their sensitive and imaginative response to text. These qualities arise from the group’s collaborative working style: members rehearse and perform as chamber musicians, each contributing artistically to the musical results. The group is also noted for its compelling programming, which often draws out thematic connections between works to shine new light on Renaissance music. In addition to its core repertoire, Stile Antico has premiered works by Joanna Marsh, John McCabe, Nico Muhly, Giles Swayne, and Huw Watkins. The group’s diverse range of collaborators includes Fretwork, Folger Consort, Marino Formenti, B’Rock, Rihab Azar, and Sting.

Alongside its concert and recording work, Stile Antico is passionate about sharing its repertoire and working style with the widest possible audience, and its masterclasses and workshops are much in demand. As well as leading regular courses at the Dartington International Summer School, the group has been resident at Zenobia Música, and is often invited to work alongside ensembles at universities, festivals, and early music forums. The support of the charitable Stile Antico Foundation has enabled Stile Antico to expand its work with younger people, and to offer bursaries to talented young professional singers and ensembles.

During the COVID-19 pandemic, Stile Antico has thrown its energy into digital projects, producing a “virtual choir” recording of Tallis’s Spem in Alium, a music film to mark the 400th anniversary of the Mayflower voyage, and a series of lecture-recitals, Sundays with Stile, as well as giving live-streamed concerts from Wigmore Hall and the York Early Music Festival. In early 2021 the group gives further streamed concerts for Boston Early Music Festival, Live From London, and St. Martin-in-the-Fields, and releases its first recording on the Decca Classics label, marking 500 years since the death of Josquin.
Ave Maria, gratia plena,
Dominus tecum, virgo serena.
Ave cuius conceptio, solenni plena gaudio
Caelestia, terrestria, nova repleat laetitia.
Ave, cuius natiuitas nostra fuit solemnitas,
Ut lucifer lux oriens verum solem praeveniens.
Ave pia humilitas, sine viro fecunditas,
Cuius annunciation nostra fuit salvatio.
Ave vera virginitas, immaculata castitas,
Cuius purificatio nostra fuit purgatio.
Ave, praecala omnibus angelicis virtutibus,
Cuius fuit assumptio nostra glorificatio.
O Mater Dei, memento mei. Amen.

Anonymous

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Mass Ordinary

Vivrai je toujours en telle peine
Et de misere ester rempi?
Si vous consideres ceste peine
Mes desir sera accompli.
En humilité je vous supplie:
Chantés vostre bon Plaisir.

Anonymous

El grillo è buon cantore
Che tiene longo verso.
Dalle beve grillo canta.
Ma non fa come gli altri uccelli
Come li han cantato un poco,
Van de fatto in altro loco
Sempre el grillo sta pur saldo,
Quando la maggior el caldo
Alhor canta sol per amore.

Anonymous

Inviolata, integra et casta es Maria:
Quae es effecta fulgida caeli porta.
O Mater alma Christi carissima:
Susci pé pia laudum praeconia.

Anonymous
May our souls and bodies be pure.
To you our hearts and lips cry out:
Through your prayers’ sweet sounds
grant us forgiveness for ever.
O kindly one! O Queen! O Mary!
you alone remain inviolate.

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of
God the Father, have mercy upon us.
For thou only art holy;
thou only are the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

A thousand regrets at leaving you
and being parted from your loving face.
I have such great sadness and painful sorrow
that it seems to me my days will shortly come
to an end.

Hail, queen of mercy,
Our life, our sweetness, and our hope!
To thee do we cry, poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn, then, most gracious advocate,
thine eyes of mercy toward us,
and after this, our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Mary.
O mors inevitabilis, mors amara, mors crudelis, Josquin des Prez dum necasti, illum nobis abstulisti qui suam per harmoniam illustravit ecclesiam. Propterea tu musice, dic, requiescat in pace.

Anonymous

Cantus firmus:
Requiem aeternam dona ei Domine, et lux perpetua luceat ei.

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

Mass Ordinary

Dum vastos Adriae fluctus rabienque furentis gurgitis atque imis stagna agitata vadis Scyllamque et rapidas Syrtes miratur Iacchus monstraque non ullis cognita temporibus, candida pampinea redemitus tempora frande, haec cecinit prisco carmina docta sono:

Josquini antiquos, Musae, memoremus amores, quorumussa facit magni regnator Olympi aeternam praeter seriem et moderamina rerum, dum stabat mater miserans natumque decoris inviolata manens lacrimis ploratam iniquo iudicio extinctum. Salve, o sanctissima, salve Regina et tu summe Deus miserere quotannis cui vitulo et certis cumulabo altaria donis.

Dixerat. Argutae referebant omnia cannae Mincius et liquidis annuit amnis aquis.

Jacquet de Mantua

O ineluctable death, bitter death, cruel death, when you killed Josquin des Prez, you took from us a man who, through his music, adorned the church. And therefore, O musician, say: May he rest in peace.

Translation by Mick Swithinbank

Cantus firmus:
Eternal rest grant him, O Lord, and let perpetual light shine upon him.

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

While Iacchus wondered at the vast waves of the Adriatic and the rage of the furious whirlpool and the waters churned up from the sea-bed, and Scylla, and the swift-moving sandbanks and monsters unknown to any age, he sang this learned song, in an antique style, his white temples bound with a vine frond.

Muses, let us recount Josquin’s ancient loves, whose commands the ruler of great Olympus executed, beyond the eternal course and governance of the world, while the mother stood pitying and, remaining inviolate, wept with graceful tears for her son, slain by an unjust judgment. Hail, O most holy Queen, and you, highest God, have pity, to whom each year I shall heap up the altars with a calf and regular gifts.

He had spoken. The clear-voiced reeds related everything and the river Mincius with his clear waters nodded approval.

Translation by Luke Pitcher
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The Boston Early Music Festival (BEMF) is universally recognized as a leader in the field of early music. Since its founding in 1980 by leading practitioners of historical performance in the United States and abroad, BEMF has promoted early music through a variety of diverse programs and activities, including an annual concert series that brings early music's brightest stars to the Boston and New York concert stages, and the biennial weeklong Festival and Exhibition, recognized as “the world’s leading festival of early music” (The Times, London). Through its programs BEMF has earned its place as North America’s premier presenting organization for music of the Medieval, Renaissance, and Baroque periods and has secured Boston’s reputation as “America’s early music capital” (Boston Globe).

INTERNATIONAL BAROQUE OPERA

One of BEMF’s main goals is to unearth and present lesser-known Baroque operas performed by the world’s leading musicians armed with the latest information on period singing, orchestral performance, scenic design, costuming, dance, and staging. BEMF operas reproduce the Baroque’s stunning palette of sound by bringing together today’s leading operatic superstars and a wealth of instrumental talent from across the globe to one stage for historic presentations, all zestfully led from the pit by the BEMF Artistic Directors Paul O’Dette and Stephen Stubbs, and creatively reimagined for the stage by BEMF Opera Director Gilbert Blin.

The twentieth biennial Boston Early Music Festival in June 2019 featured Agostino Steffani’s mesmerizing 1691 opera Orlando generoso, which saw the return of the Boston Early Music Festival Dance Company, a troupe of dancers under the guidance of BEMF Dance Director Melinda Sullivan. The twenty-first Festival, which will take place from June 6 to 13, 2021, is being redesigned due to the global pandemic. The twenty-second Festival, in June 2023, will feature Henry Desmarest’s 1694 opera Circe from a libretto by Louise-Geneviève Gillot de Saintonge.

BEMF introduced its Chamber Opera Series during its annual concert season in November 2008, with a performance of John Blow’s Venus and Adonis and Marc-Antoine Charpentier’s Actéon. The series focuses on the wealth of chamber operas composed during the Baroque period, while providing an increasing number of local opera aficionados the opportunity to attend one of BEMF’s superb offerings. Subsequent annual productions include George Frideric Handel’s Acis and Galatea, Henry Purcell’s Dido and Aeneas, combined performances of Charpentier’s La Descente d’Orphée aux Enfers and La Couronne de Fleurs, Monteverdi’s Orfeo, a double bill of Pergolesi’s La serva padrona and Livietta e Tracollo, a production titled “Versailles” featuring Les Plaisirs de Versailles by Charpentier, Les Fontaines de Versailles by Michel-Richard de Lalande, and divertissements from Atys by Lully, and most recently Francesca Caccini’s Alcina, the first opera written by a woman. Acis and Galatea was revived and presented on a four-city North American Tour in early 2011, which included a performance at the American Handel Festival in Seattle, and in 2014, BEMF’s second North American Tour featured the Charpentier double bill from 2011.

BEMF has a well-established and highly successful project to record some of its groundbreaking work in the field of Baroque opera. The first three recordings in this series
were all nominated for the Grammy Award for Best Opera Recording, in 2005, 2007, and 2008: the 2003 Festival centerpiece Ariadne, by Johann Georg Conradi; Jean-Baptiste Lully’s Thésée; and the 2007 Festival opera, Lully’s Psyché, which was hailed by BBC Music Magazine as “superbly realized...magnificent.” In addition, the BEMF recordings of Lully’s Thésée and Psyché received Gramophone Award Nominations in the Baroque Vocal category in 2008 and 2009, respectively. BEMF’s next three recordings on the German CPO label were drawn from its Chamber Opera Series: Charpentier’s Actéon, Blow’s Venus and Adonis, and a release of Charpentier’s La Descente d’Orphée aux Enfers and La Couronne de Fleurs, which won the 2015 Grammy Award for Best Opera Recording and the 2015 Echo Klassik Opera Recording of the Year (17th/18th Century Opera). Agostino Steffani’s Niobe, Regina di Tebe, featuring Philippe Jaroussky and Karina Gauvin, which was released in January 2015 on the Erato/Warner Classics label in conjunction with a seven-city, four-country European concert tour of the opera, has been nominated for a Grammy Award, was named Gramophone’s Recording of the Month for March 2015, is the 2015 Echo Klassik World Premiere Recording of the Year, and has received a 2015 Diapason d’Or de l’Année and a 2015 Preis der Deutschen Schallplattenkritik. Handel’s Acis and Galatea was released in November 2015. In 2017, while maintaining the focus on Baroque opera, BEMF expanded the recording project to include other select Baroque vocal works: a new Steffani disc, Duets of Love and Passion, was released in September 2017 in conjunction with a six-city North American tour, and a recording of Johann Sebastiani’s St. Matthew Passion was released in March 2018. Four Baroque opera releases followed in 2019 and 2020: a disc of Charpentier’s chamber operas Les Plaisirs de Versailles and Les Arts Florissants was released at the June 2019 Festival, and has been nominated for a Grammy Award; the 2013 Festival opera, Handel’s Almira, was released in late 2019, and received a Diapason d’Or. Lalande’s chamber opera Les Fontaines de Versailles was featured on a September 2020 release of the composer’s works; Christoph Graupner’s opera Antiochus und Stratonica was released in December 2020.

CELEBRATED CONCERTS

Some of the most thrilling musical moments at the biennial Festival occur during one of the dozen or more concerts presented around the clock, which always include the acclaimed Boston Early Music Festival Orchestra led by Orchestra Director Robert Mealy, and which often feature unique, once-in-a-lifetime collaborations and programs by the spectacular array of talent assembled for the Festival week’s events. In 1989, BEMF established an annual concert series bringing early music’s leading soloists and ensembles to the Boston concert stage to meet the growing demand for regular world-class performances of early music’s beloved classics and newly discovered works. BEMF then expanded its concert series in 2006, when it extended its performances to New York City’s Gilder Lehrman Hall at the Morgan Library & Museum, providing “a shot in the arm for New York’s relatively modest early-music scene” (New York Times).

WORLD-FAMOUS EXHIBITION

The nerve center of the biennial Festival, the Exhibition is the largest event of its kind in the United States, showcasing nearly one hundred early instrument makers, music publishers, service organizations, schools and universities, and associated colleagues. In 2013, Mozart’s own violin and viola were displayed at the Exhibition, in their first-ever visit to the United States. Every other June, hundreds of professional musicians, students, and enthusiasts come from around the world to purchase instruments, restock their libraries, learn about recent musicological developments, and renew old friendships. For four days, they visit the Exhibition booths to browse, discover, and purchase, and attend the dozens of symposia, masterclasses, and demonstration recitals, all of which encourage a deeper appreciation of early music, and strengthen relationships between musicians, participants, and audiences.
Revenue from ticket sales, even from a sold-out performance, accounts for less than half of the total cost of producing BEMF’s operas and concerts; the remainder is derived almost entirely from generous friends like you. With your help, we will be able to build upon the triumphs of the past, and continue to bring you thrilling performances by today’s finest Early Music artists.

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Boston Early Music Festival

2020/21 VIRTUAL EVENTS

Last fall, more than 32,000 households across 6 continents tuned in to our YouTube channel to enjoy exclusive broadcasts from world-class ensembles. Join us as we will continue SHARING THE MUSIC with more virtual events being made available for FREE to BEMF audiences.

BLUE HERON

2020–2021

SCOTT METCALFE, ARTISTIC DIRECTOR

Join us at blueheron.org for our new online season!

4-CONCERT SUBSCRIPTION SEASON

ONLINE OCKEGHEM ACADEMY

A SERIES OF INTIMATE SPOTLIGHT SESSIONS

AMHERST EARLY MUSIC

Classes • Concerts
Music Publications • Lectures

AEM ONLINE Weekend Classes
Join us each weekend as we zoom across time zones for classes and online events that help our community to learn and interact, wherever we may be. Class sessions are $25 each.

AEM Festival July 2021 will be a hybrid model which will include an Online Festival AND in-person classes in certain locations, based on safety, logistics, and convenience. Stay tuned!

amherstearlymusic.org

We hope you’ll join us!

ENSEMBLE CORRESPONDANCES

APRIL 24, 2021

Learn more at BEMF.ORG!

Boston Early Music Festival

Sharing the music!

Visit BEMF.org for “BEMF at Home”
Enjoy video excerpts from over a decade of BEMF Opera productions!

Seize the Moment!

A Musical Treasure Trove

All-new concerts/events with live Zoom receptions!

February 13: The Emerging Solo Cello: Origins through J.S. Bach
February 27: Journey of the Transverse Flute from Baroque to Modern
March 13: Forgotten Voices of the Classical - Maddalena Sirmen, Chevalier de St.-Georges & others
April 24: C'est Magnifique- the fiery French Baroque

For tickets and info, visit www.OldPostRoad.org