

Boston Early Music Festival
in partnership with
The Morgan Library & Museum
presents

Ensemble Correspondances
Sébastien Daucé, *conductor*

Lucile Richardot, *mezzo-soprano*

Perpetual Night
17th-century Ayres and Songs

Care-charming sleep	<i>Robert Johnson (ca. 1583–1633)</i>
Go, happy man	<i>John Coprario (ca. 1570/80–ca. 1626)</i>
Whiles I this standing lake	<i>William Lawes (1602–1645)</i>
O precious time	<i>Martin Peerson (1571/73–1651)</i>
Music, the master of thy art is dead	<i>Lawes</i>
No more shall meads	<i>Nicholas Lanier (1588–1666)</i>
Suite No. 2 in C major <i>Pavan</i>	<i>Matthew Locke (1621/23–1677)</i>
Give me my lute	<i>John Banister (1624/25–1679)</i>
Howl not, you ghosts and furies	<i>Robert Ramsey (d. 1644)</i>
Britanocles the great and good appears	<i>Lawes</i>
Suite No. 1, Consort of 4 parts <i>Ayre — Courante</i>	<i>Locke</i>
Powerful Morpheus, let thy charms	<i>William Webb (ca. 1600–1657)</i>

Rise, princely shepherd *John Hilton (1599–1657)*
Amintas, that true hearted swain *Banister*
Poor Celadon, he sighs in vain (Loving above himself) *John Blow (1649–1708)*
When Orpheus sang *Henry Purcell (1659–1695)*
Phyllis, oh! turn that face *John Jackson (d. 1688)*
Epilogue: Sing, sing, Ye Muses *Blow*

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Filmed concert from Théâtre des Bouffes du Nord, Paris, France
BEMF.org

Ensemble Correspondances
Lucile Richardot, *mezzo-soprano*

Caroline Weynants & Deborah Cachet, *soprano*
Davy Cornillot, *tenor*
Nicolas Brooymans, *bass*

Lucile Perret, *recorders*
Béatrice Linon & Josèphe Cottet, *violin*
Mathilde Vialle, Étienne Floutier & Mathias Ferré, *viola da gamba*
Thibaut Roussel & Diego Salamanca, *theorbo & lute*
Angélique Mauillon, *harp*
Arnaud de Pasquale, *virginal*
Sébastien Daucé, *organ, virginal & conductor*

Vincent Huguet, *artistic collaboration*

Ensemble Correspondances is in residence at the Théâtre de Caen. It is associate ensemble at the Opéra and Chapelle of the Château de Versailles, at the Louvre Museum, and at the Théâtre de l' Aquarium at the Cartoucherie de Vincennes.

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Ensemble Correspondances is member of Arviva – Arts vivants, Arts durables, and gets involved in the environmental shift for performing arts. The ensemble is member of FEVIS and Profedim.

PROGRAM NOTES

The music of seventeenth-century England has been the subject of fantasies. We know today the extent to which French music of the “Grand Siècle”—around which the Ensemble Correspondances has forged its identity—has been an influence on it. The presence of French artists at the Court in England colored English musical art, whether it be in the types of musical genres or in the art of playing and of singing—we find numerous ornamented semiquavers in the French manner, for example. The *ballet de cour* and the masque are two exceedingly original genres, yet we can find many common features between them. If emulation between the two countries was encouraged by the circulation of artists, it was also by that of the sovereigns—the return of Charles II after his exile in France, for example. The instrumental colors also evolve, concurrently and with the passage of years—the preference passes from the viol to the violin.

Starting with the idea of tracing the development of two “known” repertoires which are the music of Dowland (notably the consort songs) and that of the airs and semi-operas of Purcell, we have been able, thanks to the collections of a great editor of the epoch, John Playford, as well as the manuscripts conserved in the libraries of London and Oxford, to discover a rather incredible musical world, filled with a host of composers at a time when the inventiveness of artists was very intense. Political and religious instability regularly overturn fashions and aesthetics, creating experiments, innovations, and tradition throughout the century. We witness the appearance of the first English recitatives, the birth of dramatic genres long before opera—whether it be great masque airs (*Care-charming sleep*) or the dramatic “scenes” by John Hilton (*The Judgment of Paris*) reminding us of the great *airs de ballet* of Antoine Boësset. This period constitutes an important stage in the tradition of English song, but also a breach which sets up the birth of the semi-opera at the end of the century.

While choosing the airs and pursuing this journey which retraces the history of English vocal art from 1620 up until the final decades of the century, all sorts of characters are called for. In a world that is always tinged with melancholy, these evocations—at times abstract, at times personified—are imbued with the phantoms of the past. The characters of Orpheus, Circe, or Morpheus, like those of any other poet nursing love wounds, show just how music and its power

are intimately associated with these cherished characters, whether it be a feeling of love or of admiration for a deceased prince or artist. A world opens itself up, a world which subtly joins music, love, night, and exquisite pleasure, summed up in William Webb's *Powerful Morpheus*.

Lucile Richardot has been one of the loyal vocalists of Ensemble Correspondances since 2010. If the idea of proposing a traditional recital program is not part of the DNA of the ensemble, that of creating a complex mixture of bespoke pieces for Lucile is quite something else. The positive constraints were dealing with the exceptional tessitura of her voice, of giving her a new repertory requiring that she step out of her comfort zone, of demonstrating that she can navigate as well in the music of the Renaissance period and in counterpoint as in music for the theater and more dramatic settings, and finally that she could establish herself with equal legitimacy in an air for solo voice as in any polyphonic texture. When we created the CD of this program, during intense recording sessions in the middle of a dreamed-of factory in La Courroie, bathed in sunshine, we all experienced the same feeling: each one of us committed ourselves over and above our own limits, profoundly convinced that these opportunities are rare—being able to serve music with so much intensity, in the presence of a singer transporting us to such heights.

—Sébastien Daucé

Translation: Christopher Bayton

TEXTS

Care-charming sleep

[*The Dramatick works of Beaumont & Fletcher*, Sherlock, London, 1758, vol. 4]

Care-charming sleep, thou easer of all woes
Brother to death, sweetly thyself dispose
On this afflicted prince; fall, like a cloud,
In gentle showers; give nothing that is loud,
Or painful to his slumbers; but easy, sweet,
And, as a purling stream, thou son of night,
Pass by his troubled senses; sing his pain,
Like hollow murmuring wind, or silver raine.
Into this prince, gently, oh! gently slide,
And kiss him into slumbers like a bride.

Go, happy man

[*The Masque of Squires*, 1613; ed. E. H. Fellowes, rev. Thurston Dart, Stainer & Bell, 1959]

Go, happy man, like th'evening star;
Whose beams to bridegrooms welcome are;
May neither hag nor fiend withstand
The pow'r of thy victorious hand
Th'uncharmed knights surrender now,
By virtue of thy raised bough.

Away, enchantments, vanish quite;
No more delay our longing sight;
'Tis fruitless to contend with Fate,
Who gives us pow'r against your hate.
Brave knights in courtly pomp appear,
For now are you long look'd for here.

Whiles I this standing lake

[text by William Cartwright (1651); *Complete works of William Lawes*, ed. Gordon J. Callon, A-R Editions, 2002; Songs from the Autograph Songbook: Lbl Add. MS 31,432]

Whiles I this standing lake,
Swathed up with yew and cypress boughs,
Do move by sighs and vows,
Let sadness only wake;
That whiles thick darkness stains the light,
My thoughts may cast another night,
In which double shade,
By heaven, and me made,
Oh, let me weep
And fall asleep
And forgotten fade.

Hark! From yonder hollow tree
Sadly do sing two auch'ret owls,
Whiles the hermit wolf howls,
All warning me to die,
Whiles from the graves
My wronged love craves
My sad company.

Cease, Hylas, cease the call,
Such, oh such was thy parting groan,
Breathed out to me alone
When thou disdain'd did'st fall.
Lo, thus unto thy silent tomb,
In my sad winding sheet I come,
Creeping o'er dead bones,
And marble stones,
That I may mourne
Over thy urn,
And appease thy groans.

O precious time

[1620; *Complete works of Martin Peerson*, ed. Richard Rastall, Antico Edition, London, 2013]

O precious time created by the might
Of his blest word that made all comely features,
And wisely parted into day and night,
For the best use and service of the creatures!
Oh woe is me that have misspent this treasure
In vain delight of fond and wicked pleasure!

Music, the master of thy art is dead

[1638; *Complete works of William Lawes*, ed. Gordon J. Callon, A-R Editions, 2002]

Music, the master of thy art is dead,
And with him all thy ravished sweets are fled;
Then bear a part in thine own tragedy.
Let's celebrate strong grief with harmony.
Instead of tears shed on his mournful hearse,
Let's howl sad notes, stol'n from his own pure verse.

No more shall meads

[poetry by Thomas Carew; *English Songs, 1625–1660*, Musica Britannica vol. 33, ed. Ian Spink, London, Stainer & Bell, 1971]

No more shall meads be deck'd with flow'rs,
Nor sweetness live in rosy bow'rs,
Nor greenest buds on branches spring,
Nor warbling birds delight to sing,

Nor April violets paint the grove,
When first I leave my Celia's love.

The fish shall in the ocean burn,
And fountains sweet shall bitter turn;
The humble vale no floods shall know,
When floods shall highest hills o'erflow:
Black Lethe shall oblivion leave,
Before my Celia I deceive.

Love shall his bow and shafts lay by,
And Venus' doves want wings to fly:
The sun refuse to show his light,
And day shall then be turned to night;
And in that night no star appear,
When e'er I leave my Celia dear.

Love shall no more inhabit Earth,
Nor lovers more shall love for worth;
Nor joy above in Heaven dwell,
Nor pain torment poor souls in hell:
Grim Death no more shall horrid prove,
When e'er I leave bright Celia's love.

Give me my lute

[*Choice Ayres & Songs* (1679), poetry by Davenant (1677), from *Circe* by Banister, Playford, London]

Give me my lute, in thee some ease I find;
Euridice is dead,
And to that dismal Region fled,
Where all is sad and gloomy as my mind:
The world has nothing worth a Lovers' care;
None now by rivers weep,
Verse and the lute are both asleep:
All women now are false, and few are fair.

Thy scepter, Love, shall o're the Aged be;
Lay by your useless darts,
For all the Young will guard their hearts,

And scorn thy fading Empire, taught by me:
Beauty, the Thracian Youth no more shall mourn;
The Young shall sigh no more,
But all my noble Verse adore;
It has more Graces than the Queen of Love.

Howl not, you ghosts and furies, while I sing

[*English Songs, 1625–1660*, Musica Britannica vol. 33, ed. Ian Spink, London, Stainer & Bell, 1971]

Orpheus

Howl not, you ghosts and furies, while I sing
Accents of grief to your infernal King:
Pluto! O Pluto! pity my sad tears!

Pluto

What heav'nly rapture this doth pierce our ears!

Proserpine, Pluto

Hark! What art that call'st to hell?

Orpheus

Orpheus, the poor Thracian minstrel.

Pluto

What cam's't thou here for?

Orpheus

Justice.

Pluto

What's thy plea?

Orpheus

To crave again my dear Euridice.

Pluto

Com'st thou for her whom Fate's too hasty shears
Cut off but in the blossom of her years?

Orpheus

For her I come.

Pluto

Fond man, she's ours by fate.

Proserpine

Yet love's entreaty never comes too late.

Pluto

What should infernal Jove do?

Orpheus

Deign to warn

The fatal sisters to retwist the yarn.

Proserpine

But oh! It is in Pluto's pow'r to do it.

Orpheus

If he but nod and put the Parcae to it.

Proserpine

Let love move Pluto.

Orpheus

Let my grief tormenting...

Proserpine, Orpheus

And jointly both move Pluto to repenting!

Pluto

Can we in justice do it?

Orpheus

Jove may, and who

Dares speak 'gainst that which Jove is pleased to do?

Proserpine, Orpheus

Call back her fate, and give a new beginning
To the cut web, and bless the thread in spinning.

Pluto

Why then, triumph! Go take her hence and tell
Thy music fetch'd Euridice from hell.

Chorus

Such are thy measures, music, such thy charms
That in the furies of their brands disarms
Such were thy active numbers, music, then
When thou build'st Thebes, and cast it down again

Britanocles the great and good appears

[*Britannia Triumphans*, Finale of King's Masque, text by William Davenant, 1637–1638,
ed. Murray Lefkowitz, CNRS, Paris, 1970]

Full song a 5

Britanocles the great and good appears
His person fills our eyes, his name our ears,
His virtue ev'ry drooping spirit cheers!

Song of Fame

Why move these princes of his train so slow
As taking root they would to statues grow,
But that their wonder of his virtue turns them so!

Ciacona: Fame again

Tis fit you mix that wonder with delight,
As you were warm'd to motion with his sight
So pay the expectation of this night.

Art and science

So pay the expectation of this night.

A 4

Move then in such a noble order here,
As if you each his govern'd Planet were
And he mov'd first, to move you in each sphere.

Full chorus

O with what joy you measure out the time,
Each breast like his still free from every crime,
Whom pensive weight might hinder you to clime.

Powerful Morpheus

[*English Songs, 1625–1660*, Musica Britannica vol. 33, ed. Ian Spink, London, Stainer & Bell, 1971]

Powerful Morpheus, let thy charms
Wrap the world in slumber's arms
And Music's soft delicious strains,
Thou that both heart and care doth change
With the sweet composed numbers,
Rock each mortal into slumbers.
So no ear or eye shall know
Where we are or what we do.

Watching Circe, play and sing,
Touch your sweet enchanting string
That Phoebus may in Thetis' lap
Outsleep himself but one hour's nap;
Let his bright allseeing fires
Rouse us from our wish'd desires.
Lovers in their stol'n delight
Wish it were perpetual night.

Rise, princely shepherd

[Dialogue, from *English Songs, 1625–1660*, Musica Britannica vol. 33, ed. Ian Spink, London, Stainer & Bell, 1971]

Juno

Rise, princely shepherd, and be arbiter
Twixt three contending goddesses.
Quite fair and freely speak,
Which choicest beauty shall
For victory enjoy this golden ball.

Paris

How can a silly earthling's wand'ring eyes

Dazzled with terror at your deities
Censure that beauty which they dare not view?

Juno, Venus, Pallas

Thou may'st, thou must,
Jove never speaks untrue.

Juno

I'll make thee monarch and thy power shall sway
All Europe and the spacious Asia

Pallas

I'll give thee such transcendent wisdom
As shall all th'admired learned'st Greeks surpass

Venus

I'll give thee her the fairest
Who alone on earth is Beauty's paragon.

Paris

Still most unfortunate, most wretched I,
Mark'd out for woe by fate and destiny,
What! shall my vote offend two goddesses
And (oh, unequal) only one must please.
A monarch's mighty pow'r who would despise.

Pallas

Oh but it is most godlike to be wise

Paris

What higher bliss than beauty can bestow?

Juno

The proudest beauty to a crown will bow.

Paris

And wisdom's unfound depths, who would not sound?

Venus

Beauty the god of wisdom can confound,
Not one of all the gods hath 'scap'd that wound.

Paris (*his decision & judgment*)

Which of you three can I the fairest call,
But beauty's queen and she must have the ball.
Beauty's the soul of human excellence;
The eye's blest object, rapture of the sense;
Virtue's most glorious garment, love's rich shrine;
Earth's only phoenix; nature's work divine;
The common idol of all hearts, Oh then;
Beauty that masters gods must conquer men.

Chorus

Beauty's the soul of human excellence;
The eye's blest object, rapture of the sense;
Virtue's most glorious garment, love's rich shrine;
Earth's only phoenix; nature's work divine;
The common idol of all hearts, Oh then;
Beauty that masters gods must conquer men.

Amintas, that true hearted swain

[Text by Aphra Behn (1640–1689); *Choice Ayres and Songs*, Playford, London, 1675]

Amintas, that true hearted swain,
Upon a river's bank was laid;
Where to the pitying streams he did complain,
On Sylvia, that false charming maid:
But she was still regardless of his pain.
O! Faithless Sylvia, would he cry,
And when he said the Echo did reply,
Be kind, or else, I die.

A show'r of tears his eyes let fall,
Which in the river made impress;
Then sigh'd, and Sylvia false would call,
O cruel, faithless shepherdess!
Is love, with you, become a criminal?
Ah! Lay aside this needless scorn,

Allow your poor admirer some return:
Consider how I burn.

Those smiles and kisses which you give,
Remember, Sylvia, are my due;
And all the joys my rival does receive,
He ravishes from me, not you:
Ah, Sylvia, can I live, and this believe,
Insensible are touched to see
My languishments, and seem to pity me;
Which I demand of thee.

Poor Celadon, he sighs in vain (*Loving above himself*)

[*Amphion Anglicus*, Playford, London, 1700]

Poor Celadon, he sighs, and sighs, and sighs in vain;
The fair Euginia must not love,
Nor has a shepherd reason to complain:
When tow'ring thoughts his ruin prove.

But Celadon his stars will often blame;
With all the passion of the mind and tongue;
Complaining words, and notes increase his flame;
The nymph won't see it but commends the song.

Alas, 'tis plain what crosses still his fate;
What can a verse or note avail?
Birth, fortune are as hills of greatest height;
They overlook a lowly dale.

When Orpheus sang

[*Celestial Music did the God inspire*, 1689]

When Orpheus sang, all nature did rejoice,
The hills and oaks bowed down to hear his voice,
At their musician's feet the lions lay
And list'ning tigers could forget their prey.
His soft'ning lyre did cruel Pluto move,
His music proved of greater power than Jove.

Let Phillis by her voice but charm the air,
Philander's soul lies ravished in his ear.
Blessing the nymph who can such pleasures give
And suffer him to enter Heav'n alive.

Phillis, oh! turn that face

[*Choice Ayres and Songs*, Playford, London, 1675]

Phillis, oh! turn that face away,
Whose splendour but benights my day:
Sad eyes like mine, and wounded Hearts,
Shun the bright rays which beauty darts.
Unwelcome is that sun, which pries
Into those shades where sorrow lies.

Go shine on happy things, to me,
That blessing is a misery;
Whom thy fierce sun not warms, but burns,
And like the sooty Indian turns:
I'll serve your night, and there confin'd,
Wish thee, less fair, or else, more kind.

Epilogue: Sing, sing, Ye Muses

[*Amphion Anglicus*, Playford, London, 1700]

Sing, sing, Ye Muses, and revere
The constellation of this sphere;
You have not seen a brighter Sky;
Music may satisfy the Ear;
But Beauty charms, regals the Eye.
Io, triumph! Sing, Muses, and sound.
Do you but please the fair,
And your banquet is crown'd.

ABOUT THE ARTISTS

Founded in Lyon in 2009, **Ensemble Correspondances** brings together under the direction of the harpsichordist and organist Sébastien Daucé a group of singers and instrumentalists, all of whom are specialists in the music of the Grand Siècle. In a few short years of existence, Correspondances has become a benchmark ensemble in the seventeenth-century French repertory. Placing itself under the auspices of Baudelaire's notion of correspondences between the arts, it performs music whose sonorities can still directly touch today's listeners while presenting staged productions of rarer and more original forms such as the oratorio and the *ballet de cour*.

The ensemble's twin commitments to breathing new life into already well-known composers and restoring the image of figures less familiar today but celebrated and frequently performed in their own time has already yielded fifteen critically acclaimed recordings, which have earned such distinctions as the "Choc" of the Year in *Classica*, *ffff* de *Télérama*, the Diapason d'Or de l'Année, the ECHO Preis for the World Premiere Recording of the Year 2016, Editor's Choice in *Gramophone*, Preis der deutschen Schallplattenkritik, Operatic Recording of the Year 2016 in *Limelight* magazine, and the Prix de l'Académie Charles Cros.

The exceptional reconstruction of the score of *Le Ballet Royal de la Nuit*, the result of three years of research, allowed modern audiences to discover a major musical event of the seventeenth century, the unprecedented moment that inaugurated the reign of the Sun King. After the public and critical success of the CD/book released on harmonia mundi (*Le Concert Royal de la Nuit*, 2015), the ensemble returned to this extraordinary spectacle in 2017 with the Théâtre de Caen, in a contemporary production by Francesca Lattuada combining elements of the circus and the dance, also given at the Opéra Royal de Versailles and at the Opéra de Dijon. This staged version was recently published in an exceptional box set gathering the complete music (twenty-seven additional dances) and the recording of the show.

The organist and harpsichordist **Sébastien Daucé** is lit up with the urge to revive an abundant yet little-known repertory, the sacred and secular music of seventeenth-century France.

It was during his training at the Conservatoire National Supérieur de Musique de Lyon that he met the future members of Correspondances. Key influences among his teachers there were Françoise Lengellé and Yves Rechsteiner. Initially in demand as a continuo player and vocal répétiteur (with the Pygmalion ensemble, the Festival d'Aix-en-Provence, and the Maîtrise and Orchestre Philharmonique de Radio France, among others), he formed the Correspondances ensemble in Lyon in 2009, assembling around him singers and instrumentalists with a passion for the French sacred repertory of the Grand Siècle.

With this ensemble, which he directs from the harpsichord or the organ, he now travels throughout France and around the world, and frequently broadcasts on radio. Sébastien Daucé and Correspondances are in residence at the Théâtre de Caen, where they developed their first staged projects (*Trois Femmes*, directed by Vincent Huguet in 2016, and *Le Ballet Royal de la*

Nuit, directed by Francesca Lattuada in November 2017), and are associate artists at the Opéra and Chapelle of the Château de Versailles, and at the Louvre Museum.

Significant stages in the ensemble's career have been tours to Japan, Colombia, the United States, and China, alongside regular appearance in Europe (the United Kingdom, Germany, Benelux, Italy, and Poland). Its exploration of a little-performed and often unpublished repertory has led—with the support of the harmonia mundi label, a pioneer of the Baroque repertory in many respects—to a discography of fifteen recordings that have attracted considerable press attention and have received such distinctions as the Diapason d'Or de l'Année, *ffff* de *Télérama*, Editor's Choice in *Gramophone*, "Choc" of the Year in *Classica*, Preis der deutschen Schallplattenkritik, and *IRR* Outstanding.

Correspondances now enjoys international recognition: at the ECHO Preis ceremony in the Berlin Konzerthaus in 2016, it won the award categories of Best World Premiere Recording (for *Le Concert Royal de la Nuit*) and Best Young Conductor of the Year, while the Australian *Limelight* magazine named *Le Concert Royal de la Nuit* Operatic Recording of 2016.

Alongside his activities as a performing musician, Sébastien Daucé works with the leading scholars of seventeenth-century music, publishing regular articles and taking part in important performance practice projects. Passionately interested in questions of musical style, he edits the music that makes up the ensemble's repertory, going so far as to recompose complete pieces when necessary, as was the case in *Le Ballet Royal de la Nuit*. He has taught at the Pôle Supérieur de Paris since 2012. In 2018 he was guest artistic director of the London Festival of Baroque Music.

Mezzo-soprano **Lucile Richardot** started singing at age eleven in a children's choir in the east of France. She graduated in 2008 from the Maîtrise de Notre-Dame de Paris and in 2011 in Early Music from the Regional Conservatory of Paris. Her teachers have included Margreet Honig, Noelle Barker, Paul Esswood, Howard Crook, Jan van Elsacker, Martin Isepp, François Le Roux, Monique Zanetti, and Jill Feldman. In 2012, she founded her own ensemble Tictactus with two lutenists.

She specializes in the field of early music as well as in contemporary repertoire, both on stage and in concerts, and has performed with Les Solistes XXI (conductor Rachid Safir), Il Seminario Musicale (Gérard Lesne), Correspondances (Sébastien Daucé), Pygmalion (Raphaël Pichon), Le Poème Harmonique (Vincent Dumestre), and Pulcinella (Ophélie Gaillard). She has appeared with Les Arts Florissants since 2012, performing the complete eight madrigal books of Monteverdi through 2016, and then the same for Gesualdo's madrigals in 2019–2020. She is also a highly sought-after oratorio soloist, performing with foreign orchestras such as the Royal Liverpool Philharmonic Orchestra, the Rotterdams Philharmonisch Orkest, Akademie für Alte Musik Berlin, Tafelmusik, and Les Violons du Roy.

In 2017, she took on roles such as Lisea in Vivaldi's opera *Arsilda* performed with Collegium 1704 (Václav Luks), and those of Penelope, Messaggera, and Arnalta in her first performances with Sir John Eliot Gardiner and his Monteverdi Choir and English Baroque Soloists, in semi-

staged productions of Monteverdi's trilogy of operas that toured throughout Europe, including at Venice's La Fenice. In between, she recorded her first solo album, *Perpetual Night*, with Ensemble Correspondances on the Harmonia Mundi label, consisting of little-known English songs from the seventeenth century. The CD was released in 2018, then staged by Samuel Achache (under the title of *Songs*), and collected a harvest of rave reviews and international awards such as Diapason d'Or de l'Année, Choc de l'Année from *Classica*, Diamant from *Opéra* magazine, the Preis der deutschen Schallplattenkritik, and the 2019 Caecilia Prize from the Union de la Presse Musicale Belge.

In addition to this recorded success, 2018 saw her first Goffredo in Handel's *Rinaldo*, performed with Bertrand Cuiller's Caravansérail; her first invitation from the Aix-en-Provence Festival, appearing in Purcell's *Dido and Aeneas* (as Sorceress and Spirit); and her first Berlioz concert conducted (and prompted!) by Sir John Eliot Gardiner, whom she met again in 2019 performing the roles of Juno and Ino in Handel's *Semele*. Touring with Gardiner, she enjoyed her débuts in New York's Carnegie Hall and Milan's La Scala.

She performed Mahler's *Das Lied von der Erde* in 2019 with the Belgian orchestra Het Collectief under the Dutch conductor and composer Reinbert de Leeuw, and later recorded it as his final project prior to his death in early 2020. She has subsequently expanded her repertoire to Debussy's *Pelléas et Mélisande* as Geneviève, and to Luciano Berio in a just-released colorful and sparkling solo CD with Les Cris de Paris (Geoffroy Jourdain) on Harmonia Mundi.

She is preparing a full recording of Nadia Boulanger's songs with the Franco-American pianist Anne de Fornel. If everything goes well in 2022, she'll be enjoying her débuts with Philippe Jaroussky's Ensemble Artaserse as Cornelia in Handel's *Giulio Cesare*, then Britten; in 2023, for *A Midsummer Night's Dream* as Hippolyta, Poulenc and Stravinsky at Théâtre des Champs-Élysées, Berlioz again but as Cassandre in *Les Troyens* under Sir John Eliot Gardiner, and the title role in Desmarest's *Circé* with the Boston Early Music Festival in 2023. She will also be taking part in the upcoming new stage productions of Correspondances, including *Cupid and Death* by Matthew Locke, and as Pythoness in Charpentier's *David et Jonathas*!

Boston Early Music Festival

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 will be a virtual one occurring in June 2021, and will feature a video presentation of André Campra's extraordinary *Le Carnaval de Venise* from the June 2017 Festival. The twenty-second Festival, in June 2023, will feature Henry Desmarest's 1694 opera *Circé* 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.

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The Morgan Library & Museum

Celebrate the intersection of art, literature, and music in engaging concerts inspired by the Morgan's collections and exhibitions. The Morgan Library & Museum houses one of the finest collections of music manuscripts in the country, featuring composers such as J.S. Bach, Ludwig van Beethoven, Frédéric Chopin, Claude Debussy, Gustav Mahler, Fanny Mendelssohn, W.A. Mozart, Franz Schubert, Clara Schumann, Igor Stravinsky, and Philip Glass, among many others. In addition, the collection is enhanced by extensive holdings of musician's letters and first edition scores and librettos. Explore select autographs on the Morgan's website at Music Manuscripts Online (www.themorgan.org/music).

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Architecture, Theater, and Fantasy: *Bibiena Drawings from the Jules Fisher Collection*
May 28, 2021 through September 12, 2021

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