

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

## Quicksilver

Robert Mealy & Julie Andrijeski, *directors & violin*  
Charles Weaver, *theorbo & guitar*  
Avi Stein, *harpsichord*

### Violini a Due: A European Journey

Sonata quarta from <i>Sonate Concertate in Stil Moderno, Libro II</i> (Venice, 1629)	Dario Castello (fl. early 17 <sup>th</sup> c.)
Sonata ottava from <i>Sonate a 1. 2. 3. per il violino...</i> (Venice, 1641)	Giovanni Battista Fontana (1589–1630)
L'Eroica, sonata a tre from <i>Il primo libro di Canzone, Sinfonie, Fantasie</i> (Naples, 1650)	Andrea Falconieri (ca. 1585–1656)
Jácaras por la E from <i>Saldívar Codex No. 4</i> (Madrid, ca. 1722)	Santiago de Murcia (1673–1739)
Folias echa para mi Señora Doña Tarolilla de Carallenos from <i>Il primo libro di Canzone, Sinfonie, Fantasie</i> (Naples, 1650)	Falconieri
Sonata a 2 from <i>Rost MS</i> (Baden-Baden, ca. 1660)	Johann Kaspar Kerll (1627–1693)
Polnische Sachspfeiffen from <i>Rost MS</i> (Baden-Baden, ca. 1660)	Johann Schmelzter (ca. 1623–1680)
Prelude in G minor, BuxWV 163	Dieterich Buxtehude (ca. 1637–1707)
Sonata seconda a due from <i>Sonate a 2. 3. 4. e 5. Stromenti da arco &amp; altri</i> (Nuremberg, 1682)	Johann Rosenmüller (ca. 1619–1684)
Sonata decima "La Bentivoglia" from <i>Suonate, Op. 18</i> (1656)	Maurizio Cazzati (1616–1678)

Sonata terza  
from *La cetra, Libro Terzo, Op. 10* (Venice, 1673)

*Giovanni Legrenzi*  
(1626–1690)

Ciacconne and Finale from Sonata III in A Major  
from *VI Sonate* (Nuremberg, 1694)

*Philipp Heinrich Erlebach*  
(1657–1714)

Saturday, February 6, 2021 at 8pm  
Livestream broadcast

Filmed concert recorded at the DiMenna Center and the Baryshnikov Arts Center  
New York City, New York, January 6–10, 2021

BEMF.org

### PROGRAM NOTES

We think today of the sonata as being that expansive musical architecture perfected by Mozart and Beethoven, but in fact it began life as something very different. The sonata first emerged around the same time as the violin came into its own as a solo instrument, right around the turn of the seventeenth century. This was a time of self-consciously “new music,” and the early sonata is very much an experimental form, full of radical contrasts and surprising swerves of tempo and mood.

Our concert is a journey through the rich and strange world of the seventeenth-century sonata, from its birth in Venice around 1620 to its elaboration in the hands of German composers in the 1690s. It is also a celebration of the aesthetic delights of this early modern period, when the quirky, the unexpected, the sumptuous were all things to be savored: in the spirit of the time, this program is a “cabinet of curiosities,” full of wonders and astonishments.

One of the most impressive pioneers of this new genre is the splendidly named Dario Castello. Despite the popularity of his sonatas at the time, we have no records of his birth, his death, or even of his professional career, except that (according to the title page) he was “head of the wind band at San Marco.” His *Sonata quarta* is full of unexpected juxtapositions of elaborate solo turns, jazzy dance rhythms, and passionate adagios. (In his preface, Castello recommends trying out these virtuoso pieces once or twice before performing them, “for nothing is hard to those who love it.”)

A close colleague of Castello’s, Giovanni Battista Fontana was a celebrated violinist and composer who worked not only in Venice but in Brescia and Padua as well. According to his posthumous collection of sonatas, he was a victim of the “voracity of the pestilence” that swept through northern Italy in the early 1630s. His *Sonata ottava* is characteristic for its almost visionary sweetness, as well as the playful, quirky turns of its musical rhetoric.

We then move southwards, to Naples. Today we think of this city as firmly Italian, but (like most of Southern Italy) it was actually part of the Spanish empire until well into the eighteenth century. The works of the Neapolitan composer Andrea Falconieri are full of the influence of Spanish dance: sometimes directly, in his *Folias*, other times less overtly, like in his wonderful *Sonata L’Eroica*, which after a brisk opening suddenly segues into a wonderfully groovy *ciaccona*.

In between the two Falconieri works we hear a little bit of the true Spain with the *Jácaras* of Santiago de Murcia, a distinguished guitarist who spent his career in Madrid. Murcia's three anthologies contain some of the finest music for the Baroque guitar. One of these collections was sent to Mexico, and includes his take on the rowdy and rambunctious *jácaras*. This was a popular genre of seventeenth-century Spain, usually involving lurid tales of criminal low-lives set to catchy triple-time rhythms.

We journey across the Alps to discover how this new art was transformed in the Germanic lands. In the Holy Roman Empire, Italian sonatas were esteemed as highly as Italian architecture. The organist for the Viennese imperial court, Johann Kaspar Kerll, composed a few choice chamber pieces. His spectacular *Sonata a 2* combines the Italian taste for extravagant violin writing with a wonderfully lyric melancholy. This work is taken from the huge anthology assembled by Franz Rost, whose manuscript of 157 trio sonatas remains in the Bibliothèque Nationale today. Kerll made his own pilgrimage to Italy to study with Carissimi, where he absorbed the Roman composer's highly affective harmonic language.

Johann Schmelzter, the first native-born Kapellmeister at the Imperial court of Vienna, spent much of his career providing party pieces for his music-loving employer, Emperor Leopold I. Schmelzter's wonderfully vivid portrait of Polish bagpipers, also found in the Rost anthology, combines a number of folk tunes with more courtly material. Its ending is particularly eccentric: a tune fragment played in unison that peters out to nothing.

The great organist Dieterich Buxtehude is one of the few figures from this time to be a familiar name today, thanks to the virtuosic demands of his keyboard writing and a compositional style that combines strict German counterpoint with Italianate flights of fancy. His *Prelude in G minor* is firmly in the form of the *stylus fantasticus*, with its abrupt discontinuities and unexpected turns of phrase.

One of the more unexpected musical visitors to Venice in the seventeenth century was the remarkable German composer Johann Rosenmüller. A citizen of Leipzig, Rosenmüller had been in line to take over as Thomaskantor there when he was arrested in 1655 with some of his students on suspicion of homosexuality, and jailed. Forced to flee, he ended up in Venice where he worked as a trombonist at San Marco and taught at the Pietà, doing the same work that Vivaldi did fifty years later.

This dramatic trajectory transformed Rosenmüller's musical style as well as his career. His early instrumental music from Leipzig was mostly in the form of dance suites, but once he got to Venice, he discovered the power of operatic melody and theatrical gesture. His late set of sonatas published in 1682 (some of which were preserved in Bach's personal library) combine heartbreaking adagios with dramatic, precipitous allegros.

The Bolognese composer Maurizio Cazzati spent much of his career transforming the musical establishment of the enormous church of San Petronio in his native town. During Cazzati's time there, he created a regular ensemble of some thirty-five players, and published a good deal of imaginative and inventive chamber music for them to play, among them the witty sonata heard in our program.

Giovanni Legrenzi's third sonata from his 1673 collection *La cetra* is an excellent example of how the sonata was changing by mid-century, influenced by the lyricism of Venetian opera composers like Cavalli and Cesti. The overlapping dissonances heard in the opening of this sonata were later to become a staple in the works of Arcangelo Corelli. Legrenzi dedicated this publication to Emperor Leopold I, perhaps hoping to land a job at the Hapsburg court in Vienna, but to no avail.

We close with one last example of German trio writing, this one by the deeply expressive composer Philipp Heinrich Erlebach, who spent much of his career at a small court in Thuringia. We know little of his music today, because almost all of it was tragically destroyed in a library fire, which consumed a large number of operas and over 120 sonatas. One of the few instrumental works to survive are six wonderful trios published in 1694. His A minor sonata closes with a gorgeous and comforting *Ciaconne*, with a florid Finale where the strings play a "tremblement adagissime," an intensely slow and passionate bowed vibrato.

—Robert Mealy

## ABOUT THE ARTISTS

"Revered like rock stars within the early music scene" (*New York Times*), **Quicksilver** brings together today's top North American historically informed performers. Described as "drop dead gorgeous with a wonderful interplay of timbres" (*Early Music America*) and praised as "irresistible" (*Fanfare*), Quicksilver vibrantly explores the rich chamber music repertoire from the early modern period to the High Baroque.

The ensemble has been featured at numerous music series and prestigious festivals, receiving critical acclaim, standing ovations and repeat invitations. Recent and upcoming appearances include Carnegie Hall, Mostly Mozart Festival at Lincoln Center, the Library of Congress, Buffalo Chamber Music Society, CU Presents Artist Series (Colorado), Toronto Consort Series, the Miller Theatre at Columbia University, Da Camera Society (Los Angeles), San Diego Early Music Society, Boston Early Music Festival, Vancouver Early Music Festival, Berkeley Festival and Exhibition, Early Music Now (Milwaukee), Shriver Hall Concert Series, Chamber Music Tulsa, Indianapolis Early Music Festival, San Francisco Early Music Society, Miami Bach Society, Madison Early Music Festival, Dumbarton Oaks Concert Series (Washington, DC), Houston Early Music, Early Music Hawaii, and Music Before 1800 (New York City). Quicksilver's debut recording, *Stile Moderno*, was described as "Breakthrough of the Year...breathhtaking" (*Huffington Post*) and "convincing...terrific" (*Early Music*).

Quicksilver's latest recording, *Fantasticus*, has been named one of *The New Yorker's* Ten Notable Recordings of 2014, praised as "Fantasticus, indeed" (*Gramophone*) and a "recommended purchase" (*Osterreichische Musikzeitschrift/Austrian Music Journal*). Quicksilver's forthcoming recording, *The (very) First Viennese School*, will be released in the 2020–21 season.

One of America's most prominent historical string players, **Robert Mealy** (co-director, violin) has been praised for his "imagination, taste, subtlety, and daring" (*Boston Globe*). A frequent soloist and orchestral leader, Mr. Mealy is principal concertmaster at Trinity Wall Street and the Orchestra Director of the Boston Early Music Festival Orchestra; since 2005, he has led the

BEMF Orchestra in their festival performances and award-winning recordings. He has also led the Mark Morris Dance Group Music Ensemble in performances here and in Moscow, accompanied Renée Fleming on the *David Letterman Show*, and recorded and toured a wide variety of repertoire with many distinguished ensembles both here and in Europe. He currently directs Juilliard's distinguished Historical Performance Program, and taught previously at Yale and Harvard. In 2004, he received EMA's Binkley Award for outstanding teaching and scholarship. He has recorded over 80 CDs on most major labels.

Lauded for her "invigorating verve and imagination" (*Washington Post*), **Julie Andrijeski** (co-director, violin) is among the leading Baroque violinists and early music pedagogues in the United States. In addition to co-directing Quicksilver, she maintains an active performance schedule, playing with many diverse early music groups across the nation including the Atlanta Baroque Orchestra (Artistic Director), New York State Baroque (Concertmaster), Apollo's Fire (Principal Player), and Les Délices. A full-time Senior Instructor at Case Western Reserve University and Teacher of Baroque Violin at the Cleveland Institute of Music, her combined skills in music and dance often culminate in workshops and special teaching engagements at schools such as the Oberlin Conservatory, Indiana University, Juilliard, the University of Colorado – Boulder, and at several summer workshops as well. Her recordings can be found on Acis Productions, Dorian Recordings, Centaur, Koch, CPO, Avie, and Musica Omnia.

**Avi Stein** (harpsichord) is the associate organist and chorus-master at Trinity Church Wall Street and the artistic director of the Helicon Foundation. "A brilliant organ soloist" (*New York Times*), he teaches at The Juilliard School and recently conducted Juilliard's production of *Dido and Aeneas* in London and at the Royal Opera House of Versailles. He performed on the 2015 Grammy Award-winning recording of Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs* by the Boston Early Music Festival. He has directed the International Baroque Academy of Musiktheater Bavaria and the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles including the Opera Français de New York, OperaOmnia, the Amherst Festival opera, and the 4x4 Festival. Avi studied at Indiana University, the Eastman School of Music, the University of Southern California, and was a Fulbright scholar in Toulouse, France.

**Charles Weaver** (theorbo, guitar) is on the faculty of The Juilliard School, where he teaches historical plucked instruments and Baroque music theory. He was music director for Cavalli's *La Calisto* with New York's Dell'Arte Opera in summer 2017, when *The Observer* remarked on "the superb baroque band led by Charles Weaver," and has accompanied operas with the Yale Baroque Opera Project and the Boston Early Music Festival. As an orchestral musician, he has performed with the New York Philharmonic, the Philadelphia Orchestra, and the Virginia Symphony. His chamber appearances have included Quicksilver, Piffaro, Chamber Music Society of Lincoln Center, Folger Consort, Apollo's Fire, Blue Heron, Musica Pacifica, and others. He also works with the New York Continuo Collective, an ensemble that mounts workshop productions of seventeenth-century vocal music. He has taught at the Lute Society of America Summer Workshop, the International Baroque Institute at Longy, and the Madison Early Music Festival.

# 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 reimaged 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 *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 (17<sup>th</sup>/18<sup>th</sup> 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.

# **Boston Early Music Festival, Inc.**

## **Management**

Kathleen Fay, *Executive Director*

Carla Chrisfield, *General Manager*

Maria van Kalken, *Assistant to the Executive Director*

Brian Stuart, *Director of Marketing and Publicity*

Elizabeth Hardy, *Marketing and Development Associate & Exhibition Manager*

Perry Emerson, *Operations Manager*

Corinne King, *Box Office and Patron Services Manager*

Shannon Canavin, *Development Associate & Visa Specialist*

Andrew Sigel, *Publications Editor*

Sue Pundt, *Bookkeeper*

## **Artistic Leadership**

Paul O'Dette and Stephen Stubbs, *Artistic Directors*

Gilbert Blin, *Opera Director*

Robert Mealy, *Orchestra Director*

Melinda Sullivan, *Lucy Graham Dance Director*

## **Board of Directors**

Bernice K. Chen, *Chairman*

David Halstead, *President*

Brit d'Arbeloff, *Vice President*

Lois A. Lampson, *Vice President*

Susan L. Robinson, *Vice President*

Adrian C. Touw, *Treasurer*

Peter L. Faber, *Clerk*

Michael Ellmann

George L. Hardman

Glenn A. KnickKrehm

Miles Morgan

Bettina A. Norton

Lee S. Ridgway

Ganesh Sundaram

## **Board of Overseers**

Diane Britton

Gregory E. Bulger

Robert E. Kulp, Jr.

James S. Nicolson

Amanda Pond

Robert Strassler

Donald E. Vaughan

## **Board of Trustees**

Marty Gottron & John Felton, *Co-Chairs*

Mary Briggs



Deborah Ferro Burke  
Mary Deissler  
James A. Glazier  
Edward B. Kellogg  
John Krzywicki  
Douglas M. Robbe  
Jacob Skowronek

**Boston Early Music Festival**

43 Thorndike Street, Suite 302, Cambridge, MA 02141-1764  
Telephone: 617-661-1812 • Email: [bemf@bemf.org](mailto:bemf@bemf.org) • [BEMF.org](http://BEMF.org)

## The Morgan Library & Museum

**Board of Trustees**

Lawrence R. Ricciardi, *President*  
Richard L. Menschel, *Vice President*  
Clement C. Moore II, *Vice President*  
George L. K. Frelinghuysen, *Treasurer*  
Thomas J. Reid, *Secretary*

Susanna Borghese  
T. Kimball Brooker  
Karen B. Cohen  
Frederick J. Iseman  
Jerker M. Johansson  
Martha McGarry Miller  
John A. Morgan  
Patricia Morton  
Eric L. Motley  
Diane A. Nixon  
Gary W. Parr  
Peter Pennoyer  
Katharine J. Rayner  
Annette de la Renta  
Joshua W. Sommer  
Robert King Steel  
Beatrice Stern  
Alyce Williams Toonk

**Life Trustees**

William R. Acquavella  
Rodney B. Berens  
Geoffrey K. Elliott  
Marina Kellen French  
Agnes Gund  
James R. Houghton

Lawrence Hughes  
Herbert L. Lucas  
Janine Luke  
Charles F. Morgan  
Robert M. Pennoyer  
Cynthia Hazen Polsky  
Hamilton Robinson, Jr.  
James A. Runde  
James Baker Sitrick

**Administration**

Colin B. Bailey, *Director*  
Jessica Ludwig, *Deputy Director*  
Kristina W. Stillman, *Director of Finance and Administration*  
Lauren Stakias, *Director of Institutional Advancement*  
Linden Chubin, *Director of Education and Public Programs*  
Noreen Khalid Ahmad, *Director of Communications and Marketing*

# Current and Upcoming Exhibitions

**Poetry and Patronage: *The Laubespine-Villeroy Library Rediscovered***

Through May 16, 2021

**David Hockney: *Drawing from Life***

Through May 30, 2021

**Conversations in Drawing: *Seven Centuries of Art from the Gray Collection***

February 19, 2021 through June 6, 2021

**Architecture, Theater, and Fantasy: *Bibiiena Drawings from the Jules Fisher Collection***

May 28, 2021 through September 12, 2021

The concert program is made possible by assistance from the Joan and Alan Ades-Taub Family Foundation, the Esther Simon Charitable Trust, Miles Morgan, the Witherspoon Fund of the New York Community Trust, the Theodore H. Barth Foundation, and the following endowed funds: the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures; and the Celia Ascher Endowment Fund.

The Morgan's education programs are generously supported by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, the Great Circle Foundation, the May and Samuel Rudin Family Foundation, Inc., Con Edison, MetLife Foundation, the C. Jay Moorhead Foundation, the Filomen M. D'Agostino Foundation, The Milton and Sally Avery Arts Foundation and by the following endowed funds: The Alice Tully Fund for Art and Music; the William Randolph Hearst Fund for Educational Programs; the Stavros Niarchos Foundation Fund for Education and Technology; and the Herbert and Ann Lucas Fund.

The programs of the Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



**The Morgan Library & Museum**

225 Madison Avenue  
New York, NY 10016  
(212)-685-0008  
[www.themorgan.org](http://www.themorgan.org)