



Sunday, March 9, 2025

ACRONYM

with REGINALD MOBLEY, COUNTERTENOR



Hodie Christus Natus Est (1649)
with Reginald Mobley, countertenor

Giovanni Valentini (1582–1649)

O dulce nomen Jesu, from Op. 1 (1641)
with Reginald Mobley

Isabella Leonarda (1620–1704)

Sonata a5 in G minor (1609)

Valentini

Per il Natale (1701)
with Reginald Mobley

Antonia Bembo (about 1640–about 1720)

Canzonetta Spirituale sopra alla nanna (1636)
with Reginald Mobley

Tarquinio Merula (1595–1665)

Sonata a6 in E minor (1662)

Antonio Bertali (1605–1669)

Morte á Christo (1678)
with Reginald Mobley

Leopold I, Holy Roman Emperor (1640–1705)

INTERMISSION

Sonata a6 in D minor (1662)

Bertali

Olym sin tiremed (before 1640)
with Reginald Mobley

Anonymous

Liebster Jesu, trautes Leben (1663)
with Reginald Mobley

Caterina Giani (about 1630–about 1673)

Sonata a5 in G minor (about 1609)

Valentini

Attende filia felice, from Op. 20 (1700)
with Reginald Mobley

Leonarda

L'amante segreto (1651)
with Reginald Mobley

Barbara Strozzi (1619–1677)



NOTE FROM THE CURATOR

I have been eager to bring the Boston-based artist Reginald Mobley to the Gardner since I arrived here, so it is a particular delight to welcome him with the superb ensemble ACRONYM. I spent the early part of my career performing as a countertenor, so I know from personal experience how rare and elegant a voice Reginald possesses and what a marvelous musician and interpreter he is. There is no finer period-instrument ensemble than ACRONYM; we are very lucky to have them in our musical family.

—George Steel, *Abrams Curator of Music*

NOTES ON THE PROGRAM

This program explores 17th-century music by Italian composers working on both sides of the Alps and features a cross-fertilization between Northern Italy and Vienna, which began when Archduke Ferdinand was elected Holy Roman Emperor Ferdinand II in 1619. Under Ferdinand II and his son and successor Ferdinand III—the earliest of a series of musically inclined rulers of the Hapsburg dynasty—the number of court musicians under imperial employ quickly doubled, and then doubled again. Ferdinand III's son Leopold I, whose long reign lasted into the following century, continued the tradition of importing Italian musicians who would bring the latest musical trends to Vienna.

Giovanni Valentini's place of birth is unknown. He began his career in Warsaw, but he took a job in Graz in 1614 as organist to Archduke Ferdinand, and he was promoted to the position of Ferdinand II's *Hofkapellmeister* in 1626. Valentini composed opera, oratorio, sacred songs, madrigals, and instrumental works, and he was at the forefront of development and experimentation in each genre. His *Secondo libro de madrigali* (1616) is the earliest known published madrigal collection to call for instruments other than continuo. His *Musiche concertate* (1619) includes the first known instance of *stile concitato* (several years before Monteverdi's celebrated use of it in his 1624 *Combattimento*) as well as a notated part for water-filled clay nightingales. Numerous other works reflect Valentini's penchant for rhythmic, metric, and harmonic experimentation, including in the second Sonata a5 in G minor on this afternoon's performance, which includes passages in 5/4 meter and shocking chromaticism.

In contrast, **Isabella Leonarda** lived a quiet life writing relatively conservative music from within an Ursuline convent. Born to an aristocratic family in Novara, Leonarda entered the Collegio di Sant'Orsola in 1636 and remained there until her death nearly 70 years later. Her musical compositions span nearly that entire period: The manuscript of her op. 1 motets has been dated to 1641, and she published her op. 20 in 1700. The 200 pieces contained within her collections of



motets, liturgical music, and sonatas make her one of the most prolific of all convent composers. Nearly all of her works bear two dedications: one to a high church official or nobleman (including a dedication to the Holy Roman Emperor, Leopold I), and a second to the Virgin Mary. We can find no evidence of previous performances of either of the motets on this afternoon's program; this might be the first time they've been heard since Leonarda's lifetime.

Antonia Bembo (née Padoani) was born in Venice, and by her early teenage years was a pupil of Francesco Cavalli, the dominant opera composer of the mid-17th century. At 19 she married the nobleman Lorenzo Bembo, and she had three children. By her mid-30s she had moved to Paris, possibly to escape a troubled marriage, and she remained there for the rest of her life, having been granted a pension and housing from Louis XIV on the basis of her fine musical skills. Her mature works are a blend of Italian and French styles, and they include an opera, instrumental pieces, and numerous sacred and secular compositions. At least one also bears a dedication to Leopold I.

Tarquinio Merula won an early position in Warsaw as organist at the court of Sigismund III Vasa, the same post held by Valentini a decade earlier. Merula soon returned to Italy, alternating between jobs in Bergamo and Cremona, where he seems to have run afoul of the law—with one charge of indecency related to his students—and numerous fights with his superiors in his various posts. Merula was one of the more progressive composers of the early 17th century, and he employed many of the latest compositional techniques, such as the stark and chromatic *ostinato* bass of the eerie lullaby on today's program.

Antonio Bertali was born in Verona, and he studied there and in Venice before finding employment as a violinist in the imperial orchestra of Ferdinand II. He became known for a large body of work—now almost entirely lost—including a number of operas and oratorios. Bertali likely studied composition with Valentini, and he ultimately succeeded Valentini as Hofkapellmeister of the Hapsburg court. He served in this position throughout the first decade of the reign of **Holy Roman Emperor Leopold I**, and he was one of Leopold's earliest musical instructors. Leopold's vocal music typically demonstrates Venetian influence, and he composed

and published a sizable corpus of surprising quality. The aria *Morte à Christo* is Leopold's contribution to the Passion oratorio *Le Memorie Dolorose*, the rest of which was written by Johann Heinrich Schmelzer.

Olym sin tiremed is an unusual and anonymous composition from the Düben Collection, an archive of works now housed in Uppsala, Sweden, and collected by the Düben family of musicians—who served successively as *Kapellmeister* to Queen Christina and the royal family in Stockholm. The text is in no known language, but scholarly speculation is that this is what Swedish might have sounded like to an Italian composer. ACRONYM has previously mined the Düben Collection for a number of performances and recordings, but has never before performed *Olym sin tiremed*; today's performance is almost certainly the modern premiere.

Scarce information about **Caterina Giani** exists except for what can be derived based on records of her husband. Giani was a Venetian singer who worked for some time at Sant'Aponal, where the composer Massimiliano Neri sponsored her prior to their marriage. She traveled with him to Germany after he was appointed *Kapellmeister* in Köln, but based on the baptismal records of their children in nearby Bonn, they must have lived in separate cities. Two copies of *Liebster Jesu, trautes Leben*—the only known piece by Giani—are held in the Düben Collection, and one of these (notated in German organ tablature) has Latin headings of its sections, indicating a lost alternate text for the same music.

Barbara Strozzi was the adopted (and presumably illegitimate) daughter of the poet and librettist Giulio Strozzi, one of the most influential literati of 17th-century Venice. Like Bembo, she studied composition at an early age with Francesco Cavalli, and she quickly became known as a virtuosic singer and lutenist. Little is known of Strozzi's personal life, but her relationship with the Venetian nobleman Giovanni Vidman led to three or four children. Her musical career was encouraged and supported financially by her father, and she published eight volumes of secular music, making her the most prolific Venetian composer of either sex within this genre. *L'amante segreto* is from her op. 2 collection, which was dedicated to Holy Roman Emperor Ferdinand III.



ABOUT THE ARTISTS

Edwin Huizinga, violin
Chloe Fedor & Beth Wenstrom, violin & viola
Kyle Miller, viola
Kivie Cahn-Lipman, lirone
Loren Ludwig, viola da gamba
Paul Dwyer, violoncello
Doug Balliett, violone
Daniel Swenberg, theorbo
Elliot Figg, harpsichord & organ

Baroque band **ACRONYM**—an “outstanding young early-music string ensemble” (*New Yorker*)—is dedicated to giving modern premieres of the wild instrumental music of the seventeenth century. **Playing with “consummate style, grace, and unity of spirit”** (*New York Times*), the group formed in 2012 and has released 10 critically acclaimed albums since 2014. Recent projects include the first modern performances and recordings of works by Biber, Rosenmüller, Capricornus, and more. The band’s most recent album, *Cantica Obsoleta* (2020), features the modern premiere recordings of nearly lost works from Sweden’s Düben Collection. **The *Boston Globe* raves, “this musical time-capsule offers enough resplendence to transport anyone.”**

Recent and upcoming engagements for ACRONYM include the Boston Early Music Festival, Festival Oude Muziek Utrecht (Netherlands), Music Before 1800 (NYC), Isabella Stewart Gardner Museum (Boston), Naumburg Orchestral Concerts (NYC), Oberlin’s Artist Recital Series, Hamilton College Performing Arts Series (Clinton, NY), Baldwin Wallace Bach Festival (OH), Lincoln Friends of Chamber Music (NE), Arizona Early Music, Indianapolis Early Music Festival, Renaissance & Baroque (Pittsburgh), Chamber Music Wilmington (NC), Electric Earth Concerts (Peterborough, NH), and Five Boroughs Music Festival in New York City. ACRONYM has held academic residencies at Youngstown State University and Vassar College, and the group’s musicians can be heard in Tafelmusik, Les Arts Florissants, Apollo’s Fire, Handel and Haydn Society, and the English Concert.

GRAMMY® Award-nominated American countertenor **Reginald Mobley** is globally renowned for his interpretation of Baroque, Classical, and modern repertoire, and leads a prolific career on both sides of the Atlantic.

An advocate for diversity in music and its programming, Reginald became the first ever Programming Consultant for the Handel and Haydn Society following several years of leading H+H in its community engaging *Every Voice* concerts. He holds the position of Visiting Artist for Diversity Outreach with Apollo’s Fire and has recently been appointed as Artistic Advisor at the Portland Baroque Orchestra. Reginald is also leading a research project in the UK funded by the Arts and Humanities Research Council (AHRC) to uncover music by composers from diverse backgrounds.

Highlights of this and next seasons include a diverse range of recitals with piano and continuo (Chicago, De Bijloke in Gent, Wigmore Hall, MA Festival in Bruges, Bayreuth Baroque Festival) as well as regular appearances with specialized ensembles in North America—the Philharmonia Baroque Orchestra, Early Music Vancouver, Collegium San Diego, Agave, Seraphic Fire, and Washington Bach Consort—and in Europe—Nederlandse Bachvereniging, Wiener Akademie, Monteverdi Choir and English Baroque Soloists, and Bach Oxford Soloists. Reginald will also tour Australia with Bach Akademie in May 2025 and will perform Bach’s *St John Passion* with Orchestre de Chambre de Paris as part of the Saint-Denis Festival in June 2025.

His first solo album with Alpha Classics was released in June 2023 to coincide with a major series of concerts with pianist Baptiste Trotignon at the Aix-en-Provence and BBC Proms festivals. The album has been recently awarded the Opus Klassik Awards in the “Classic without Limits” category. His second recording will take place this autumn: It gives tribute to English Baroque music (Purcell, Dowland, and Sancho) and its resonance in the more recent American repertoire (with theorbo/guitar and violone/doublebass). In addition, Reginald features on several albums with the Monteverdi Choir, Agave Baroque, and Stuttgart Bach Society.



TEXTS

Hodie Christus natus est.

Hodie salvator apparuit.
 Hodie in terra canunt angeli,
 Laetantur archangeli.
 Hodie exultant iusti, dicentes
 Gloria in excelsis deo.
 Alleluia.

O dulce nomen Jesu,

splendor aeternae gloriae,
 Tu salus mundi, Tu Gloria caeli,
 Tu verus delitiarum Paradisus.
 Salve mi Jesu,
 Ad te toto corde venio
 Quia amore tui languero.
 Moriaturo ergo caro mea in Christo,
 Vivat semper Jesus in aeternum.
 Ut fruatur cor meum Paradisi gloria.

Per il Natale

In braccio di Maria
 Co' suoi primi vagiti
 Spirava aure di pace
 Il Re del mondo al mondo.
 Ella che dal profondo
 Del cor fiati d'amore al divo infante
 A riscaldar traeva
 Con divota pietà così dicea:
 Santi spiriti,
 Menti angeliche,
 Alme fervide,
 Regi estranei:
 Qui venite,
 Riverite
 In santo zelo
 Il Re del cielo.
 Se questo immense parto
 Del mio cor parte immensa,
 Estateci adorate
 Voi le viscere mie meco adorate.
 Ma, che dico? ove poggia
 A vanagloria intento
 Mal accorto pensier?
 Figlio perdona, errai, ma non errai
 Che se fuor di peccato originale
 Dal seno della madre uscito un Dio,
 Impeccabil son'io.
 Misteri supremi,

Today is Christ born;




today the Savior has appeared;
 today the Angels sing,
 the Archangels rejoice;
 today the righteous rejoice, saying:
 Glory to God in the highest.
 Alleluia!

O sweet name of Jesus

the splendor of eternal glory
 You are the salvation of the world, You are the
 glory of heaven,
 You are a true paradise of delights.
 Hail my Jesus
 I come to you with all my heart
 Because I'm sick from your love.
 Let my flesh therefore die in Christ
 Jesus always lives forever.
 That my heart may enjoy the glory of Paradise.

For Christmas

In Mary's arms
 With his first whimperings,
 The king of the world breathed
 Breezes of peace unto the world.
 She who from the depths of her heart
 Filled with love to warm the divine child,
 With devoted piety,
 Said thus:
 "Blessed spirits,
 Angelic minds,
 Fervent souls,
 Foreign rulers,
 Come ye here;
 Revere
 In sacred zeal
 The king of heaven.
 If this immense product of my labor
 Is an immense part of my body,
 You ecstatically
 Adore with me my innermost.
 But what am I saying? From whence comes
 Such an evil thought
 Intent on vainglory?
 Son, forgive me, I erred; but I did not err:
 If a god without original sin
 Sprang from the womb of his mother,
 Then I am without sin.
 Supreme mysteries,



Oracoli eterni
Svelatevi a me.
V'honora, v'adora
Il cor tutto fe.
Dal divine sembiante
Del pargoletto Infante
Apparve all'ora insolito splendore
Che dal sen di Maria scaccia ii timore.
In estasi di gioia,
Gloria gridan gl'astanti
E ripiglian le voci i spirti santi.
E ad eterna memoria,
Ecco di gloria intuona, e gloria, e gloria!

Canzonetta spirituale sopra la nanna

Hor ch'è tempo di dormire, dormi mi figlio e
non vagire,
perche tempo ancor verrà, che vagir bisognerà.
Deh ben mio, deh cor mio fa, fa la ninna ninna
na.

Chiudi quei lumi divini, come fan gl'altri
bambini,
perché tosto oscuro velo priverà di lume il
chielo.
Deh ben mio, deh cor mio fa, fa la ninna ninna
na.

O ver prendi questo latte dalle mie mammelle
intatte,
perche ministro crudele ti prepara aceto e fiele,
Deh ben mio, deh cor mio fa, fa la ninna ninna
na.

Amor mio, sia questo petto hor per te morbido
letto,
pria che rendi ad alta voce l'alma al Padre su la
croce.
Deh ben mio, deh cor mio fa, fa la ninna ninna
na.

Posa hor queste membra belle vezzose e
tenerelle,
perche poi ferì e catene gli daran acerbe pene.
Deh ben mio, deh cor mio fa, fa la ninna ninna
na.

Queste mani e questi piedi ch'or con gusto e
gaudio vedi,
Ahime, com'in varii modi passeran acuti chiodi

Eternal oracles,
Open up to me.
My ever faithful heart
Honors you, adores you."
On the divine face
Of the infant baby boy
Now appears extraordinary splendor
That banishes fear from Mary's breast.
In joyous ecstasy
The onlookers cry out "gloria"
Repeated by the voices of the holy spirits.
And into eternal memory
Echoes of this "gloria" resound: gloria!
Gloria!

(translation by Claire Fontijn)

Spiritual Song on the Lullaby "Ninna Nanna"

Now that it is time to sleep, sleep my son and
do not cry,
For the time will come soon enough, when
crying is needed.
And so, my dearest heart: Lullaby and sleep.

Close those divine eyes as other babies do,
For soon a thick veil Will deprive the sky of
light.
And so, my dearest heart: Lullaby and sleep.

Or take this milk from my immaculate breasts,
For a cruel magistrate is preparing vinegar and
gall for you.
And so, my dearest heart: Lullaby and sleep.

My love, let this breast be a soft bed for you
Before, you raise your voice and give your soul
to the Father.
And so, my dearest heart: Lullaby and sleep.

Rest now your beautiful limbs, so charming and
tender,
For later irons and chains will cause them bitter
pains.
And so, my dearest heart: Lullaby and sleep.

Those hands and those feet which you now see
with zest and joy,
Alas, in how many ways will sharp nails pierce
them

Questa faccia graziosa rubiconda, hor più che
rosa
Sputi e schiaffi sporcheranno con tormento e
grand'afanno.

Ah con quanto tuo dolore, sola speme del mio
core,
Questo capo e questi crini passeran acuti spini
Ah ch'in questo divin petto, amor mio dolce
diletto,
Vi farà piaga mortale, empia lancia e di sleale.

Dormi dunque, figliol mio, dormi pur, redentor
mio,
Perchè poi con lieto viso ci vedrem in Paradiso.
Hor che dorme la mia vita, del mio cor gioia
compita,
Taccia ognun con puro zelo, taccian sin la terra
e'l cielo.
E fra tanto, io che farò? Il mio ben
contemplerò,
Ne starò col capo chino fin che dorme il mio
bambino.

Morte à CRISTO! Croce à DIO!
Non hò senso, se ci penso,
E resisto a duol sì rio.
Morte à CRISTO! Croce à DIO!

Popol tristo! Fier desio!
In un Core mai dolore
Non s'è visto pari al mio.
MORTE à CRISTO! Croce à DIO!

Olym sin tiremed

Sin höschsung de tieren
Sin tirana lacken
Eme in gel git gerom
Sin der gere fotem
Belius intschar coll
Dus da dus mamer
Gerse gel get surem tin
Hos schersiezt hum siri fir
Hos sirim tet sestatum
Six frix pos terom noltak sirium.

This graceful face, ruddier than a rose:
Spit and slaps will defile it, with great torture
and great suffering.

Ah, with how much pain for you, only hope of
my heart,
This head and this brow will be pierced by
sharp thorns.
Ah, for in this divine breast, love of mine, sweet
and dear,
An impious, traitorous spear will make a mortal
wound.

Sleep then my son, sleep then, my savior,
For later, with joyful faces, we will see each
other in Paradise.
Now that you are sleeping, my life, complete joy
of my heart,
Let us all with pure zeal, be silent: even the
earth and Heaven.
Meanwhile, what shall I do? I will watch my
dear,
Remaining with my head bowed, for as long as
my child sleeps.

(translation by Anna O'Connell)

Death to Christ! Cross, begone!
It leaves me senseless, if I think on it,
And I resist so cruel a suffering.
Death to Christ! Cross, begone!

Sorrowful people! Fierce desire!
In a heart never has
Been seen grief like unto mine.
Death to Christ! Cross, begone!
(translation by Martin Morell)

[No known translation]





Liebster Jesu, trautes Leben

Du mein Licht
Und ich deiner Liebe Pflicht.
Wenn mich der Feind anficht,
Bist du einzig meiner Seelen Zuversicht
Unser Lieb ist voller Segen,
Einig stets auf guten Wegen.
Küss mich, Jesu, dass dein Geist
Hier mich stärk' auf meinen Stegen,
Bis die Seel vom Leib sich reißt
Und dich in Himmel preist.
Du, Herr Jesu, bist mein Teil,
In dir hab ich all mein Heil.
O Jesu, wo ich gehe,
Wo ich stehe,
Ohne dich hab ich weder Rast noch Ruh.

O Jesu, mein Freude
In meinem schweren Leide,
Wann ich dein gedenke
Und mich gar versenke
In dein tiefen Wunden,
Da ich Heil gefunden,
So ruhe ich sanft
Und mein Seel ist genesen.

Errett mich, mein Erlöser,
So will ich dich preisen
Mit lieblichen Weisen,
Mit singen und Loben
Einst dort oben.
Bleib, Herr Jesu, meine Zier,
Wie du bist all mein Begier,
Meine Freude, Lust und Wonne,
Du mein Hort,
Mein Erretter und Vertreter,
Mein Hilfe und Wonn
Du mein Liebe
Und ewig Gnadensonnen,
Mein Trost in deinem Wort,
Mein Leid wende,
Mach's ein Ende
Und entfriere mich aus dieser Sterblichkeit.
Als dann will ich dir danken in Ewigkeit.

Dearest Jesus, sweet life,

You my light,
And I the duty of your love.
If my foe should attack me
You are my soul's only assurance,
Our love is replete with blessings,
Ever united on righteous path.
Kiss me Jesus, that your spirit
Should strengthen me where I stand,
Until my soul teareth itself from flesh
And praiseth you in heaven.
You, Lord Jesus, you are my portion,
And all my salvation lieth in you.
Oh Jesus, where'er I go,
Where'er I stand,
Neither rest nor peace shall I find without you.

Oh Jesus, the joy
In my heavy sorrow,
When I remember you
And throw myself
Into the depths of your wounds,
Where salvation I have found,
There shall I slumber gently
That my soul be restored.

Rescue me, my redeemer,
So shall I extol you
In lovely ways,
With song and with praise
Once up above with you.
Lord Jesus, remain my talisman,
The whole of my desires,
My joy, my wants, my bliss,
You my treasure,
My redeemer and intercessor
My help and my bliss,
You my love and
The eternal sun of mercy,
My comfort in your Word,
Turn away my pain,
Make it end
And free me from this mortality,
That I may thank you for all eternity.
(translation by Chris Lysack)



Attende filia felice ausculta anima fortunata
Cum candida mente cum corde gaudente
Audi prompta Jesu voces audi voces pro te
dulcissimas.

Fuge vanas saeculi pompas generose certando
Cum victoria calcando repugnantem hominem.

Non plus o anima de mundo cogita si vis in
caelo
Cum ursula gloriosa regnare exultare beata
coronata victoriis.

Jesum modo imitare in sua vita fervida
Christi crucem amplexare sed cum mentem
hilari.

O anima senti Angelici chori

Te Deo sponsata te dicunt Beata desiderant te.
Te Deo sponsatam te dicunt Beatam in caelo
decori desiderant te.
Post pugnas et glorias ad astra ad caelum te
tollent cum se.

L'amante segreto

Voglio, voglio morire,
piuttosto ch'il mio mal venga a scoprire.
Oh, disgrazia fatale!
Quanto più miran gl'occhi il suo bel volto
più tien la bocca il mio desir sepolto;
chi rimedio non ha taccia il suo male.
Non resti di mirar chi non ha sorte,
né può da sì bel ciel venir la morte.

La bella donna mia sovente miro
ed ella a me volge pietoso il guardo,
quasi che voglia dire:
"Palesa il tuo martire"
ché ben s'accorge che mi struggo e ardo.

Listen to the happy daughter of the lucky
soul
With a clear mind and a joyful heart
Listen to Jesus's prompt words, listen to the
sweetest words for you.

Avoid the vain pomps of the age by fighting
generously
With victory trampling on the opposing man.

Think no more, O soul, of the world, if you
wish to be in heaven
When Ursula reigned gloriously, she rejoiced,
crowned with victories.

Just imitate Jesus in his fervent life
To embrace the cross of Christ, but to lift up
the mind.

O soul, hear the angelic choir

They say that you are betrothed to God. They
desire you to be blessed.
They say that you are betrothed to God. They
desire you to be blessed in heaven.
After battles and glories, they will take you with
them to the stars to heaven.
(translation by Google)

The Secret Lover

I just want to die,
rather than let my weakness be discovered.
Oh, inevitable misfortune!
The more my eyes gaze on that beautiful face
the more my mouth will hold my desire
entombed;
one who has no remedy stays silent about his
pains;
one who has no luck can only look,
accepting his death coming from such a heaven.

I often look at my beloved
who returns a pitying look,
as if she would say,
"Disclose your torment,"
for she is well aware that I am consumed with
passion.

Ma io voglio morire
piuttosto ch'il mio mal venga a scoprire.
L'erbetta, ch'al cader di fredda brina
languida il capo inchina,
all'apparir del sole
lieta verdeggia più di quel che suole:
tal io, s'alcun timor mi gela il core,
all'apparir di lei prendo vigore.

Ma io voglio morire
piuttosto ch'il mio mal venga a scoprire.
Deh, getta l'arco poderoso e l'armi,
Amor, e lascia omai di saettarmi!
Se non per amor mio
fallo per onor tuo, superbo dio,
perché gloria non è d'un guerrier forte
uccider un che sta vicino a morte.

But I would rather die
than let my pain be discovered.
The tender grasses which bow their languishing
heads
with the fall of the cold frost,
then when the sun appears
they happily revive from the soil;
just as I, when fear freezes my heart,
become revived when I see her.

But I would rather die
than have my hurt be revealed.
Cupid, throw down your mighty bow and
weapons,
and finally stop shooting at me!
If not for the love of me,
then do it for your own honor, great god,
because there is no glory for a mighty warrior
to kill one who is already so close to death.
(translation by Candace Magner)



UPCOMING PERFORMANCES:

**JOHAN DALENE, VIOLIN
WITH SAHUN SAM HONG, PIANO**

Sunday, March 16

NEVERMIND

Sunday, March 23

MORGENSTERN TRIO

Sunday, March 30

SŌ PERCUSSION

Sunday, April 6

**STRING TRIO: GENEVA LEWIS, VIOLIN |
YURA LEE, VIOLA | JAY CAMPBELL, CELLO**

Sunday, April 13

**STERLING ELLIOTT, CELLO
WITH WYNONA WANG, PIANO**

Sunday, April 27

The Isabella Stewart Gardner Museum resides on the homelands of the Massachusetts Tribe, who belong to this place and continue to regard these lands and waters as sacred.

Music at the Gardner is supported by Nora McNeely Hurley / Manitou Fund. Hemenway & Barnes LLP is the lead corporate sponsor of the Weekend Concert Series. The Museum thanks its generous concert donors: The Coogan Concert in memory of Peter Weston Coogan; Fitzpatrick Family Concert; James Lawrence Memorial Concert; Alford P. Rudnick Memorial Concert; David Scudder in memory of his wife, Marie Louise Scudder; Wendy Shattuck Young Artist Concert; and Willona Sinclair Memorial Concert. The piano is dedicated as the Alex d'Arbeloff Steinway. The harpsichord was generously donated by Dr. Robert Barstow in memory of Marion Huse, and its care is endowed in memory of Dr. Barstow by The Barstow Fund. Music at the Gardner is also supported in part by the Francis Goelet Charitable Lead Trusts, New Music USA's Organization Fund, Nicie and Jay Panetta, and the Massachusetts Cultural Council, which is supported by the state of Massachusetts and the National Endowment for the Arts.



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Kindly turn off all electronic devices during the concert and refrain from any photography or filming in the hall. Also, please note the location of the emergency exit doors: across the hall from the doors through which you entered.