

9-11 JULY
YORK
EARLY MUSIC FESTIVAL
2020
ONLINE

11 July 2020 7.30 pm

STILE ANTICO

Helen Ashby, Kate Ashby, Rebecca Hickey *sopranos*

Emma Ashby, Cara Curran, Katie Schofield *altos*

Andrew Griffiths, Jonathan Hanley, Benedict Hymas *tenors*

James Arthur, Will Dawes, Nathan Harrison *basses*

BREAKING THE HABIT

Music by and for women in Renaissance Europe

Exaudi, Deus, orationem meam **Raffaella Aleotti** *c.1570–after 1646*

Cantemus Domino

Sulpitia Cesis *fl. 1619*

O notte, o ciel, o mar

Maddalena Casulana *fl. 1566–83*

Music for Margaret of Austria

Absalon, fili mi

Pierre de la Rue *c.1452–1518*

Se je sospire / Ecce iterum

?Margaret of Austria *1480–1530*

Sicut liliun inter spinas

Leonora d'Este *1515–75*

Music for Queen Mary I

Loquebantur variis linguis

Thomas Tallis *c.1505–1585*

Gaude, gaude, gaude Maria

John Sheppard *c.1515–1558*

PAUSE

Veni sponsa Christi

Leonora d'Este

Ascendo ad Patrem
Vagh' amorosi augelli

Sulpitia Cesis
Maddalena Casulana

Music for Queen Elizabeth I

O Lord, make thy servant
Christe Jesu, pastor bone
All creatures now
Calm was the air

William Byrd *c.1540–1623*
John Taverner *c.1490–1545*
John Bennet *fl. 1599–1614*
Richard Carlton *c.1558–?1638*

O salutaris hostia
Angelus ad pastores ait

Leonora d'Este
Raffaella Aleotti

Dialogo and Quodlibet

Joanna Marsh *b. 1970*

'Did women have a Renaissance?', American historian Joan Kelly famously asked in 1977, answering that the era of optimistic self-discovery and classical learning largely bypassed women, whose legal rights and economic opportunities appeared, if anything, to deteriorate in the fifteenth and sixteenth centuries. Music, however, bucked the trend. Not only did the first female composers appear who speak to us with distinct artistic voices, women were also more visibly active as publishers, purchasers and patrons of music. Italian princesses like Isabella d'Este led the trend by employing first-rate performers and commissioning new music. Women who acted as regents for under-age rulers or who were sovereigns in their own right had even more opportunities to shape the cultural life of court and country. Whereas a married princess or queen consort only controlled her own household (which often included professional musicians or gifted noblewomen), normally the 'official' court chapel for sacred and secular music came under the remit of their husbands. A female ruler, however, could command all the musical resources at her court, sacred and secular, public and private.

Margaret of Austria was the first in a line of formidable Habsburg women who ruled the Duchy of Burgundy. The daughter of Emperor Maximilian I, she had received a first-rate education, so that a Burgundian chronicler praised her excellence 'not only in the female arts of embroidery, but in vocal and instrumental music, in painting and French and Spanish rhetoric'. From 1507 until 1530 she acted as regent for her nephew Charles, and used her independent status to turn Brussels and Mechelen into international meeting places of scholars and artists. She had inherited one of the grandest court chapels in Europe from her father and brother, which included renowned composers such as Pierre de la Rue. His motet *Absalon, fili mi* uses extreme musical means to project King David's excessive sorrow for the death of his son: the overall scoring is for low male voices, and the use of flat key signatures and accidentals pushes the tonality at 'non vivam ultra' (I shall live no longer) towards D flat major, breaking the boundaries of the tonal system. The motet probably commemorates the untimely death of Margaret's brother Philip in 1506, which also triggered a more personal response in the form of the three-part chanson *Se je souspire*. The Latin text in its lowest voice opens with a sigh, and invokes 'frater mi Philippe' in the second part. The text – and possibly the music – was thus written by Margaret herself, and she had the chanson entered in a book of songs prepared specifically for her in the 1520s. The mournful tone of these pieces is not accidental: Margaret – rejected by her first fiancé on political grounds and widowed twice after short marriages – stylised her public and private image as an unfortunate woman, deepening the already dark hue of Burgundian court culture.

When Mary Tudor, the elder daughter of King Henry VIII, took over the governance of England and Ireland in 1553, she not only had to combat the usual reservations against a female ruler, but also to manage a complete reversal of the religious politics of her father and brother. She declared Catholicism the only legal form of worship and reintroduced the rites and services abolished by the Protestant King Edward VI. This meant that the Chapel Royal had to rebuild its repertory of liturgical music, and John Sheppard, who had joined

Mary's chapel in 1553, set himself to the task. His motet *Gaude, gaude, gaude Maria* is a respond for the feast of the Purification of Mary, popularly known as Candlemas, but beyond its liturgical function the grandiose proportions of the piece can be heard as a compliment to the namesake of the Virgin, Queen Mary. The tenor part sings the traditional plainchant in equal note values, while the other five voices weave a dense web of polyphony around it. The Pentecost respond *Loquebantur variis linguis* by Sheppard's senior colleague Thomas Tallis similarly scaffolds the leaps and bounds of the voice parts, particularly the frequently crossing trebles, around the plainchant, resulting in a joyful babble not unlike the apostles speaking in tongues. Both in their use of Sarum Rite melodies and the dense textures, these motets look back to the early Tudor era, such as the sound world of the Eton choirbook.

When Mary's younger half-sister Elizabeth ascended to the throne in 1558, her return to Protestantism ushered in a more austere era for church music. At least the Royal Injunctions of 1559 allowed in morning and evening services 'a hymn or suchlike song to the praise of God' to be sung, 'in the best sort of melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived'. William Byrd's anthem *O Lord, make thy servant Elizabeth* demonstrates this more text-conscious approach in the perorations opening each of the two parts. He probably wrote this piece while serving as organist at Lincoln Cathedral, one of the few religious establishments in the country that still maintained a good-sized choir, which allowed Byrd to score this anthem for six voices. In 1572 Byrd joined the Chapel Royal and became the leading composer of Elizabeth's reign, despite his increasingly outspoken deviation from state religion.

John Taverner, in contrast, belongs to an earlier generation, but his motet *Christe Jesu, pastor bone* – originally praising St William of York – was in the 1580s adapted to include a plea to 'Save our Elizabeth, Queen of England, and watch over the church'. Elizabeth's court, however, was led by a musically gifted Queen and became famous

not only for its church music but also for secular singing, dancing and playing, which made the Spanish Ambassador remark in 1576: 'In all my travel of France, Italy and Spain, I never heard the like of a concert of music, so excellent and sweet as cannot be expressed.' The dedication of a collection of madrigals, entitled *The Triumphes of Oriana* (1601), must have seemed as a particularly apposite gift to the editor, Thomas Morley. The pieces were written by 23 composers and show considerable stylistic variety – like the examples by the otherwise little-known John Bennet and Robert Carlton – but all are set in a pastoral idyll populated by amorous shepherds and nymphs, and they end in the joyful exclamation: 'Long live fair Oriana!'

Little touches of word painting, such as Bennet's 'hovering' birds or Carlton's dancing nymphs and satyrs, are often called 'madrigalisms' and would not have been out of place in their Italian models. It was with a collection of madrigals, the *Primo libro de madrigali a quattro voci*, that the first female composer made her debut in print in 1568. Maddalena Casulana was a skilled lutenist and singer; her dedication to Isabella de'Medici Orsini (herself a noted patron and musical amateur) confidently wants 'to show to the world the foolish error of men who so greatly believe themselves to be the masters of high intellectual gifts that these gifts cannot, it seems to them, be equally common among women'. Her talents went by no means unrecognised, for in the same year she was invited to contribute music to the ducal wedding in Munich, and she performed for the learned societies springing up in many Italian cities. The sombre *O notte, o ciel, o mar* offers an effective contrast between the invocation of the landscape in long note values and lively, dance-like cross rhythms. *Vagh' amorosi augelli* is more light-hearted and well suited to performance by a solo singer accompanying herself, not least because it is a song about singing.

If it is difficult to see whether or how Maddalena Casulana made a 'career' in music, there is no doubt that musical training opened many doors in sixteenth-century Italy. Musical skills were indispensable for a young lady who aimed for a position at court, but they also helped

girls to gain entry into prestigious convents, where the highlights of the daily liturgy were celebrated with polyphonic music. Leonora d'Este, the daughter of Duke Alfonso of Ferrara and Lucrezia Borgia, was sent to the Clarissan convent of Corpus Domini at age four, when she had lost her mother. Against the will of her father she decided to take the veil and later became the convent's abbess, retaining her active interest in music and music theory. Music historian Laurie Stras has convincingly identified Suor Leonora as the author of an anonymous motet collection printed in Venice in 1543. Not only are the five-part pieces scored consistently for high voices suitable for an all-female ensemble, several were also directly relevant to the Ferrarese convent: the text of *Sicut liliū inter spinas* belonged to a special Franciscan devotion to the Feast of the Immaculate Conception, while the joyful *Veni sponsa Christi* is suitable for a service admitting new members into the convent. Several motets of the collection reference the Eucharist, as would be fitting for a religious house named Corpus Domini, and *O salutaris hostia* additionally uses a chant melody from an office for St Clare. All three compositions share a preference for floating, frequently crossing melodic lines whose slow-moving harmonies create an otherworldly effect.

The comparison of nuns' voices with angels was obvious to the many visitors who flocked to Italian nunneries in the late sixteenth and seventeenth centuries. The invisibility of the singers, performing from the walled-up inner church, added to their mysterious aura. But there was also civic pride in the musical prowess of the nuns, who usually came from local upper-class families, such as Raffaella Aleotti, the daughter of the Ferrarese court architect. She entered the Augustinian convent San Vito in 1589 and published a collection of motets for five, seven, eight and ten voices in 1593 – the earliest publication by a nun, and the first pieces of sacred music credited publicly to a woman.

In contrast to Suor Leonora, Aleotti's motets are scored for mixed voices, possibly to reach a wider buying public, but the lower parts

could easily have been performed by an organ or even viols, and sometimes the bass was transposed to the upper octave. The top voices are also singled out in imaginative ways, for example when the sopranos act as narrator for the angel's announcement in the Christmas motet *Angelus ad pastores ait*. Aleotti approaches the text with an ear for rhetorical flourish, for example when she switches to triple metre for the expression of great joy ('gaudium magnum'), or when she slows down the declamation for the despondent 'contristatus sum' in *Exaudi, Deus, orationem meam*. Aleotti herself was the dedicatee of two publications of sacred music, attesting to her recognition among her male colleagues.

Aleotti's contemporary, Sulpitia Cesis, even helped to put her native Modena, a musical backwater until the turn of the century, on the musical map. She took her vows at the Augustinian convent of San Geminiano in 1593 and published a volume of *Motetti spirituale* in 1619. A Modenese chronicler recalls the musical excellence of the convent, where the nuns were versed 'in all sorts of musical instruments, having Sister Faustina Borghi, a young woman of 22 and a fine virtuoso in counterpoint, who plays cornett and organ, and Sister Sulpitia, daughter of the most illustrious Signor Count Cesis, who plays the lute excellently'. It was quite unusual for women to play wind instruments, but in a convent the invisibility of the performers, and the strict prohibition of playing with male musicians, created opportunities for developing these skills. Two motets from Cesis' collection explicitly call for trombones, violones, arciviola and cornett, possibly reflecting the choice of instruments at San Geminiano. In contrast, *Ascendo ad Patrem* and *Cantemus Domino* are scored for eight vocal parts divided into two choirs, which are contrasted effectively, sometimes bouncing short phrases or even individual words from one group to the other, before breaking into festive, joyful triple metre for the final exultation.

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Dialogo and Quodlibet: composer's note

Dialogo and Quodlibet is a parody piece based on the conversations found in the *Dialogo della Musica* of Antonfrancesco Doni of 1544. The *Dialogo* is a sizable volume containing a selection of contemporary pieces that Doni uses as a schema for analysing music and commenting on its performance. With a light conversational tone, an assemblage of characters rehearse the works and talk about them, supposedly in the manner of an *Accademia*.

The composition is in 12 parts divided into two choruses, one of tenors and basses, and the other of altos and sopranos. The sopranos and altos represent the Muses of Helicon and the tenors and basses are characters from the *Dialogo* who are absorbed in their discussion of music theory and unaware of the Muses. The text of the piece is constructed from quotations from the *Dialogo* and letters about music written by Antonfrancesco Doni himself. The music references motifs from sixteenth century music, gradually disrupting them throughout the piece. The final section of the piece could be called a *quasi Quodlibet*, where chopped up musical and textual quotations from earlier in the work are mashed together.

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TEXTS AND TRANSLATIONS

Exaudi, Deus, orationem meam

(Raffaella Aleotti)

Exaudi, Deus, orationem meam,
et ne despexeris deprecationem
meam: intende mihi, et exaudi me.
Contristatus sum in exercitatione
mea, et conturbatus sum a voce
inimici, et a tribulatione peccatoris.

Hear my prayer, O God:
and hide not thyself from my petition.
Take heed unto me, and hear me:
how I mourn in my prayer.
I am troubled at the voice of mine enemy,
and at the tribulation of the sinner.

Psalm 55

Cantemus Domino

(Sulpitia Cesis)

Cantemus Domino
gloriose enim magnificatus est.
Equum et ascensorum
proiecit in mare.
Fortitudo mea Dominus
et factus est mihi in salute.
Iste Deus meus, et glorificabo eum,
Deus patris mei, et exaltabo eum.

I will sing unto the Lord,
for he hath triumphed gloriously.
The horse and his rider
hath he thrown into the sea.
The Lord is my strength
and he has become my salvation.
This is my God, and I will praise him,
my father's God, and I will exalt him.

Exodus, 15: 1–2

O notte, o ciel, o mar

(Maddalena Casulana)

O notte, o ciel, o mar,
o piaggie, o monti;
Che si spesso m'udite chiamar morte;
O valli, o selve, o boschi,
o fiumi, o fonti,
Che foste alla mia vita fide scorte;
O fere snelle, che con lieti fronti
Errando andate con gioiosa sorte;
O testimon de' miei si duri accenti,
Dat' audienza insieme a miei lamenti.

O night, O sky, O sea,
O shores, O mountains,
you that so often hear me call for death:
O valleys, O woods, O forests,
O rivers, O springs,
you that have been my life's faithful
companions; O simple beasts
who without a care wander happily about;
O witnesses to my words so harsh,
together pay heed to my lamenting.

Vincenzo Quirino

Absalon, fili mi

(Pierre de la Rue)

Absalon, fili mi,
quis det ut moriar pro te,
fili mi Absalon?
Non vivam ultra,
sed descendam in infernum plorans.

Absalom, my son,
who will allow me to die for you,
my son Absalom?
I shall live no longer,
but descend, weeping, into hell.
Samuel II, 18: 33

Se je sousspire

(?Margaret of Austria)

Se je sousspire et plaingz,
disant 'Helas aymy!'.
Et par champs et par plains
je plains mon foulx amy.
Sur tous l'avoir eslu,
mais fiere destinee
par mort le m'a toulu,
dolente infortunee.
Mes chants son de deuil plaints,
bon journee ne demy.
Vous qui oyes mes plaints,
ayes pitie demy.

Thus I sigh and lament,
saying 'Alas, aymy!'.
And in fields and plains
I grieve for my sweet friend.
He was chosen above all,
but by death proud destiny
has taken him from me,
the sad unfortunate one.
My songs are full of sorrow,
I have neither a good day nor half.
You who hear my laments,
have pity on me.

Ecce iterum novus dolor accredit.
Nec satis erat
infortunatissime Cesaris filie
conjugens amisisse dilectissimum,
nisi etiam fratrem unicum
mors acerba surriperet.
Doleo super te,
frater mi Phillippe, rex optime,
nec est qui me consoletur.
O vos omnes qui transitis per viam,
attendite et videte si est dolor
sicut dolor meus.

Behold, again a new sorrow comes!
It was not enough for the most
unfortunate daughter of the Emperor
to have lost her dearest husband,
bitter death must steal
even her only brother.
I mourn thee,
my brother Philip, greatest King,
nor is there anyone to console me.
All you who pass by,
behold and see if there is any sorrow
like unto my sorrow.
Anonymous

Sicut liliū inter spinas

(Leonora d'Este)

Sicut liliū inter spinas,
sic amica mea inter filias.

Like a lily among thorns,
so is my love among the daughters.
Song of Songs, 2:2

Loquebantur variis linguis

(Thomas Tallis)

Loquebantur variis linguis
apostoli, Alleluia,
magnalia Dei, Alleluia.
Repleti sunt omnes Spiritu Sancto,
et ceperunt loqui
magnalia Dei, Alleluia.
Gloria Patri et Filio,
et Spiritui Sancto, Alleluia.

The apostles were speaking
in different tongues, Alleluia,
of the mighty works of God, Alleluia.
All were filled with the Holy Spirit,
and began to speak
of the mighty works of God, Alleluia.
Glory be to the Father, and to the Son,
and to the Holy Spirit, Alleluia.
*Respond for Matins on the third day after
Pentecost*

Gaude, gaude, gaude Maria virgo

(John Sheppard)

Gaude, gaude, gaude Maria virgo,
Cunctas haereses sola interemisti
Quae Gabrielis archangeli
dictis credidisti,
Dum virgo
Deum et hominem genuisti,
Et post partum
virgo inviolata permansisti.
Gabrielem archangelum scimus
divinitus te esse affatum,
Uterum tuum de spiritu sancto
credimus impregnatum.
Erubescat Judeus infelix qui dicit
Christum ex Joseph
semine esse natum.
Dum virgo
Deum et hominem genuisti,

Rejoice, rejoice, rejoice, Virgin Mary!
Believing the Archangel Gabriel's words,
You brought all heresy
to nothing.
While still a virgin
you brought forth God and man,
And after giving birth,
you remained an undefiled virgin.
We know that the archangel Gabriel
was sent by God to speak to you.
We believe that your womb
conceived by the Holy Spirit.
The unhappy Jew may blush for shame,
who says that Christ was born
of Joseph's seed.
While still a virgin
you brought forth God and man,

Et post partum virgo inviolata
permansisti.
Integra et casta es Maria
Quae es effecta
fulgida coeli porta.
O mater alma Christi carissima,
Suscipe laudum pia preconia,
Nostra ut pura pectora sint et
corpora,
Quae nunc flagitant devota
voxque et corda
Tu da per precata
dulcissona,
Nobis perpetua frui vita,
O benigna quae sola inviolata
permansisti.
Gloria Patri et Filio
et Spiritui Sancto.

And after giving birth,
you remained an undefiled virgin.
Unsullied and chaste you are, Mary,
You who have become
the bright door of heaven.
O gentle and dearest mother of Christ,
Receive our reverent hymns of praise,
That our minds and bodies
may be pure,
For which devout voices and hearts
do long.
Grant us through
your sweet-sounding prayers
The enjoyment of eternal life,
O blessed one who alone
has remained undefiled.
Glory be to the Father
and to the Son and to the Holy Ghost.
*Responsory and prose for Second Vespers at
Candlemas*

Veni sponsa Christi
(Leonora d'Este)

Veni sponsa Christi,
accipe coronam quam tibi Dominus
praeparavit in aeternum.

Come bride of Christ,
receive the crown which the Lord has
prepared for you for all eternity.
*From the Magnificat antiphon for Second
Vespers from the Common of Virgins*

Ascendo ad Patrem
(Sulpitia Cesis)

Ascendo ad Patrem meum
et Patrem vestrum, Deum meum
et Deum vestrum. Alleluia.
Et cum assumptus fuero a vobis
mittam vobis spiritum veritatis
et gaudebit cor vestrum.

I ascend unto my Father
and your Father, to my God
and your God. Alleluia.
And when I am taken from you I will send
unto you the spirit of truth
and your hearts will rejoice.
John, 20:17 & 15:26

Vagh' amorosi augelli

(Maddalena Casulana)

Vagh' amorosi augelli
che, sopra gli arbuscelli,
rinovate gl'antichi vostri amori,
cantate tra bei fiori,
gl'occhi e le bionde chiome
che fur si dolce nod' a le mie some,
e di mia Clori a l'onde,
in quest' amate sponde,
udite l'armonia
che puo sol' a dolcir la pena mia.

Lovely, amorous birds
which, above the saplings
renew your former loves,
sing, among the pretty flowers,
of the eyes and blonde locks
which bound me so sweetly,
and by these beloved shores
hear the harmony
of my Chloris in the waves,
which alone can sweeten my torment.
Anonymous

O Lord, make thy servant

(William Byrd)

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength:
Give her her heart's desire and deny not the request of her lips;
But prevent her with thine everlasting blessing.
And give her a long life, even for ever and ever. Amen.
Adapted from Psalm 121 for Elizabeth I

Christe Jesu, pastor bone

(John Taverner)

Christe Jesu, pastor bone,
Mediator et patrone,
Mundi nobis in agone,
Confer opem et depone
Vitae sordes et coronae
Celestis da gloriam.
Et Elizabetham nostram
Angliae reginam serva
Et ecclesiam piorum
Tueare custos horum,
Et utrisque concedatur
Eternae vitae praemium.

Jesus Christ, good shepherd,
Mediator and patron,
To us in the trials of the world
Grant help and remove
Life's baseness, and give us
The joy of a heavenly crown.
Save our Elizabeth
Queen of England
And watch over the church
O protector of these the devout;
And allow both
The reward of eternal life.
Compline antiphon

All creatures now

(John Bennet)

All creatures now are merry minded,
The shepherd's daughters playing,
The nymphs are falalaing.
Yon bugle was well winded,
At Oriana's presence each thing smileth.
The flow'rs themselves discover,
Birds over her do hover,
Music the time beguileth,
See where she comes, with flow'ry garlands crowned,
Queen of all queens renowned.
Then sang the shepherds and nymphs of Diana,
'Long live fair Oriana!'

Anonymous

Calm was the air

(Richard Carlton)

Calm was the air and clear the sky,
Fair Oriana passing by,
Over the downs to Ida plains,
Where heav'n-born sisters with their trains
Did all attend her sacred beauty,
Striving to excel in duty.
Satyrs and nymphs dancing together,
Shepherds triumphing flocking thither,
Seeing their sovereign mistress there,
That kept their flocks and them from fear.
With high-strained voice and hearts rejoice.
Thus sang the shepherds and nymphs of Diana,
'Long live fair Oriana!'

Anonymous

O salutaris hostia

(Leonora d'Este)

O salutaris hostia
Quae coeli pandis hostium,
Bella praemunt hostilia;
Da robur, fer auxilium.

O saving victim
Who opens the gate of heaven,
Hostile wars press on us;
Give strength, bring aid.
From the hymn for Lauds on Corpus Christi

Angelus ad pastores

(Raffaella Aleotti)

Angelus ad pastores ait:
annuntio vobis gaudium magnum,
quia natus est vobis hodie
Salvator mundi. Alleluia.

The angel said to the shepherds:
'I bring you tidings of great joy,
for the Saviour of the world
has been born to you today.' Alleluia.
Luke, 2: 10–11

Dialogo and Quodlibet

(Joanna Marsh)

You would (certainly) hear such harmony that it would seem that you had been carried off to Helicon, or that Helicon, together with all the chorus of Muses singing and playing, had been transported here

You see one can do with music whatever one wants; I'll show you that if a person decides against doing things the right way, can simply produce a hodge-podge.

I desire to show the world as much as possible in the profession of music...

Look – two rests are missing. And here – put six where there are four. This bass is wrong, or you are singing it wrong! Here you have one piece with the soprano part completely at odds with the words before. Here is another in which the words once belonged to a different piece. And this piece has different words and you see the pieces go better than they did before.

Of course, the fifth and the octave are perfect, the seventh and second imperfect; it is the forcefulness of a composer's style that makes imperfect seem perfect, though if he were to have three or four successive fifths, it would make for an ugly composition.

...the vain error of men that they alone possess the intellectual gifts, and who appear to believe that the same gifts are not possible for women.

This piece changes clefs more often than I can tell you. A pox upon these clefs and the fantastical brains that think them up! You should know that there are some who talk well about music but have bad inventiveness and worse practical skill; others have good practical skill but no knowledge; others (still) have little musical sense for all their practical accomplishments.

Our wish is to entertain each other, not to hold school!

You would (certainly) hear such harmony that it would seem that you had been carried off to Helicon. You would hear...

The octave and fifth are perfect, the seventh and second imperfect; a pox upon these clefs; this piece has different words you see; the discourse of a good musician, talk well of music.

Soprano and alto text taken from Antonfrancesco Doni's letters & Maddalena Casaluna's dedication in her Primo libro de madrigali; tenor and bass text taken from Antonfrancesco Doni, Dialogo della Musica, 1544.

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