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WELCOME TO THE HANDEL AND HAYDN SOCIETY

Welcome to the opening weekend of our 205th consecutive season—the most of any performing arts organization in the country.

The last time we gathered here in Symphony Hall was just a few months ago, in May. If you were with us, you'll recall that the subject was also Mozart—the Requiem. And if you were here for the Sunday performance, you surely know that concert has become known as “The ‘Wow’ Concert,” for an uninhibited exclamation from 9-year-old Ronan Mattin. That single word truly went viral, reaching more than 70 million people worldwide with the joy, wonder, and awe contained in Ronan's single, delighted exclamation.

For me personally, and for everyone in the hall that day, and the tens of millions who heard the recording, Ronan's “Wow” was a refreshingly unfiltered, inspiring reminder of the magic of music. It prompted healthy conversations about concert decorum in the international classical music community (The Canadian magazine *Maclean's* wrote “‘Wow’ is the correct response to Mozart”) with most commentators appearing to agree we could all use a little more Ronan now and then in our response to great performances. We are very pleased that Ronan and his family are with us this weekend, to enjoy this concert along with you.

Today is just the beginning of a terrific season of great masterpieces brought vividly to life by the brilliant musicians of the Handel and Haydn Society, our artistic director Harry Christophers, and an international roster of guest conductors which few period-instrument orchestras could match. I hope you'll join us often this season, and that you'll experience a few “wow” moments of your own.

The beginning of a new season also seems the appropriate time to thank the many donors to H+H who literally make these concerts possible. If you'd like to play a part in the future of this remarkable institution, including supporting our seven youth choruses and other educational programs, we would be most grateful.

Enjoy our 205th season!

David Snead
PRESIDENT AND CEO



PHOTO: GAETJEN HELENE

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A MOZART CELEBRATION TABLE OF CONTENTS

5	The Handel and Haydn Society
7	Harry Christophers, CBE
10	Program
13	Program Notes
18	Program Texts
23	Artist Profiles
27	Handel and Haydn Society Orchestra and Chorus
29	The Karen S. and George D. Levy Education Program
31	Governance
33	Donors
45	Administration
46	Symphony Hall Patron Information
48	General Information

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THE HANDEL AND HAYDN SOCIETY

Boston's Handel and Haydn Society is dedicated to performing Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. The fact that H+H has been captivating audiences for 205 consecutive seasons (the most of any performing arts organization in the United States), speaks to its singular success at converting new audiences to this extraordinary music, generation after generation.

H+H performed the "Hallelujah" chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote "The Battle Hymn of the Republic") and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

Today, H+H's Orchestra and Chorus delight more than 50,000 listeners annually with a nine-week subscription series at Boston's Symphony Hall and other leading venues. Through the Karen S. and George D. Levy Education Program, H+H supports seven youth choirs of singers in grades 2-12, and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all.

H+H's numerous free community concerts include an annual commemoration of the original 1863 Emancipation Proclamation concert on December 31 of every year, in collaboration with the Museum of African American History.

The artistic director of the Handel and Haydn Society is Harry Christophers, who is also founding artistic director of The Sixteen in London. Under Christophers's leadership, H+H has released 12 CDs on the Coro label and has toured nationally and internationally.

In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect us with our shared humanity through transformative experiences with Baroque and Classical music.

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HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR

THE BICENTENNIAL CHAIR

The 2019–20 Season marks Harry Christophers's 11th year as artistic director of the Handel and Haydn Society. Since his appointment, Christophers and H+H have enjoyed an ambitious artistic journey including showcases of works premiered in the United States by H+H since 1815, broad education programming, community partnerships, concerts at the Metropolitan Museum of Art and at Tanglewood, and a series of recordings on the CORO label. Between 2015 and 2016, Christophers and H+H celebrated the organization's Bicentennial, and he now proudly leads the ensemble in its third century of music making.

Mr. Christophers is known internationally as founder and conductor of the British choir and period-instrument ensemble The Sixteen, which he has directed throughout Europe, America, Australia, and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for early music and the prestigious Classical Brit Award. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD which also received a 2010 Grammy Award nomination, as did Palestrina, Vol. 3 in 2014, and *Monteverdi Vespers of 1610* in 2015. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, screened in 2015.

Mr. Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008 he was awarded an honorary degree of doctor of music from the University of Leicester. He is an honorary fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



PHOTO: TITL ROSENBERG

FRIDAY, OCTOBER 4, 2019 at 7:30pm 2,474th Concert
 SUNDAY, OCTOBER 6, 2019 at 3:00pm 2,475th Concert

SYMPHONY HALL

Harry Christophers, conductor

Joëlle Harvey, soprano
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H+H Orchestra and Chorus

“Nehmt meinen Dank, ihr holden Gönner!”, K. 383 Wolfgang Amadé Mozart
 Caitlin Lynch, soprano (1756-1791)

Serenade in G Major, Eine kleine Nachtmusik, K. 525 Mozart
Allegro
Romance: Andante
Menuetto: Allegretto
Rondo: Allegro
 Aisslinn Nosky, leader

“Ah, lo previdi!” – “Ah, t’invola” – “Deh, non varcar”, K. 272 Mozart
 Joëlle Harvey, soprano

INTERMISSION

Mass in C Minor, K. 427, *Great* Mozart
 Joëlle Harvey, soprano
 Caitlin Lynch, soprano
 Aaron Sheehan, tenor
 Peter Walker, bass-baritone

Related Event

Musically Speaking with Teresa Neff
Christopher Hogwood Historically Informed Performance Fellow
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CD Signing
 Harry Christophers will sign copies of H+H's new CD, Haydn Masses Vol. 1, in the Mass Ave. Lobby after the concert.

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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited. Food and beverages are not permitted inside the hall.

The concert runs 2 hours including intermission.

Large print programs are available at the Patron Information table in the lobby.

THE WORLD BEYOND



Wolfgang Amadé Mozart
b. Salzburg, January 27, 1756
d. Vienna, December 5, 1791

- 1756 Lydia Chapin Taft of Uxbridge, Massachusetts becomes the first woman to vote in America.
- 1764 A collection of paintings acquired by Catherine the Great leads to the establishment of the State Hermitage Museum in St. Petersburg.
- 1765 The Mozart family visits the British Museum while staying in London and Wolfgang (with Leopold's help) writes the 23-measure, four-voiced motet, "God is our Refuge," K. 20, as a gift to the museum.
- 1770 Marie Antoinette, the youngest daughter of Empress Maria Theresa, marries Louis-Auguste, dauphin of France.
- 1773 *Poems on Various Subjects, Religious and Moral* by Phillis Wheatley is published in London.
- 1777 Mozart composes "Ah, lo previdi!" – "Ah, t'invola" – "Deh, non varcar", K. 272 for Josefa Dušek after the two meet in Salzburg.

Maria I, Queen of Portugal, becomes the first woman to rule the Kingdom of Portugal.
- 1782 Mozart composes "Nehmt meinen Dank, ihr holden Gönner!", K. 383, possibly for Aloysia (Weber) Lange.
- 1783 Constanze Mozart is one of the soloists for the October 26 performance of her husband's Mass in C Minor, K. 427.
- 1785 In Japan, Torii Kiyonaga becomes the leader of the Torii school, known for its prints and paintings of women and kabuki theater.
- 1787 Mozart enters *Eine kleine Nachtmusik* in his catalog of works on August 10.
- 1798 Using materials supplied by Constanze Mozart in his research, Franz Xaver Niemetschek publishes a biography of the composer, *Leben des k.k. Kapellmeisters Wolfgang Gottlieb Mozart*.

PROGRAM NOTES COMPOSING A LIFE



Mozart's manuscript to the Kyrie from the Mass in C Minor, 1783, Deutsche Staatsbibliothek Berlin

At the age of six, Wolfgang Amadé Mozart, often joined by his sister Maria Anna, began performing to enthusiastic audiences in Vienna and Munich. Over the next eight years, Mozart traveled to European capitals, astonishing professional musicians and amateurs alike with his musical abilities and knowledge, even as he absorbed an array of compositional styles from the countries and musicians he impressed.

Not long after being named concertmaster to the Salzburg court (first as an honorary title in 1769, then with a small salary three years later), Mozart set his sights beyond his home. He continued to travel with the mounting hope that he would be offered a court position. When no offer was made, the discontented musician returned to his duties.

In 1777, Mozart formally asked to be released from his responsibilities at court. Because Leopold had supported his son in the petition to their employer, both father and son were fired. Although Leopold's position was soon restored, Wolfgang's was not and he once again made travel plans to find work beyond the confines of Salzburg.

Just before leaving, Mozart quickly composed the aria, recitative, and cavatina, "Ah, lo previdi!" – "Ah, t'invola" – "Deh, non varcar" after meeting the famous Czech soprano Josefa Dušek, who was in Salzburg visiting her family. Mozart wrote another similar work for Dušek in the 1780s and the two performed together for the Viennese court. The acclaimed soprano sang Mozart's music in Dresden and Leipzig in 1789; in later years, she was a soloist in the Prague premieres of Haydn's *Creation* and Handel's *Messiah*.

The text for the aria, recitative, and cavatina comes from a libretto by the Italian poet Vittorio Amedeo Cigna-Santi, whose opera libretto *Mitridate, re di Ponto* Mozart had previously set. Cigna-Santi's text adds another dimension to the source myth about the hero Perseus saving Andromeda from a sea monster by creating a love triangle: Andromeda loves Perseus, but must marry Euristeo. Based on information from Euristeo, Andromeda erroneously surmises that Perseus has killed himself. In her anguish, she lashes out at Euristeo, whom she believes failed to prevent Perseus's death. Next, she implores Perseus to wait for her so that they can cross into the next life together.

Mozart's setting of "Ah, lo previdi!" — "Ah, t'invola" — "Deh, non varcar" exemplifies the composer's later comment to his father about the satisfaction he felt when writing an aria to fit a singer's voice like "well-tailored clothes." Josefa Dušek was praised for her expressive singing and the range of her voice, and Mozart exploits both of these qualities throughout this dramatic scene accompanied by oboe, horn, and strings. The whole piece moves fluidly between the extremes of Andromeda's emotions, culminating with the cavatina "Deh, non varcar," a tender and lyrical section in which the oboe complements Andromeda's plea for Perseus to wait for her.

During his 1777-78 travels, Mozart met and fell in love with the soprano Aloysia Weber to whom he sent a copy of "Ah, lo previdi!" — "Ah, t'invola" — "Deh, non varcar." He included a letter instructing her to pay careful attention to the expression marks and to devote herself fully to Andromeda's character and the dramatic situation.

Mozart composed other works for Aloysia Weber and she sang the role of Donna Anna in the Viennese premiere of Mozart's opera *Don Giovanni*. Aloysia married the court actor and painter Joseph Lange, whose unfinished portrait of Mozart is one of the most well-known images of the composer. The two became in-laws when Mozart married Aloysia's younger sister, Constanze.

In 1778, Mozart's last unsuccessful attempt at securing a new position ended tragically when his mother died while they were in Paris. Soon after, Leopold instructed his son to return home, where he could assume a new position as court organist in addition to his post as concertmaster. Mozart accepted the new role reluctantly and in June 1781 left the court for good. He lived in Vienna for the remainder of his life, returning to Salzburg only once.

His first years in the imperial city were filled with composing, performing, and teaching. In the midst of writing one of his most popular works, *Die Entführung aus dem Serail* (The Abduction from the Seraglio), Mozart set another text by an anonymous poet. Dated April 10, 1782, "Nehmt meinen Dank, ihr holden Gönner!"—possibly written for Aloysia (Weber) Lange—praises the generosity of patrons, suggesting that it was written for a farewell concert.

Though less overtly dramatic than the scene he composed for Josefa Dušek, "Nehmt meinen Dank, ihr holden Gönner!" is equally compelling. In the first section, Mozart groups the instruments to construct a three-layer effect: the violins play mostly constant eighth notes, the lower strings provide harmonic direction through a clearly outlined bass line, and the winds either double the voice or connect the phrases of the vocal line. The strings play pizzicato (plucking rather than bowing), which lightens the instrumental texture. This changes in the middle section as the strings bow long notes and the winds become more independent. Mozart returns to the pizzicato strings and layered texture to complete this aria.

On August 4, 1782, Mozart married Constanze. Even though Leopold consented to the marriage, he was never happy with his son's choice. Some scholars believe this situation contributed to Mozart's decision to compose his Mass in C Minor, K. 427, suggesting that it was intended as a kind of peace offering. Moreover, based on Mozart's January 1783 letter to his father, it appears that the couple were expected to travel to Salzburg, "but time and circumstances have, as you know, prevented our journey." Mozart continues by saying that the score to half of the mass is proof of his sincerity. Constanze later elaborated on the origins of the mass, saying that Mozart began composing it in 1782 because of a vow he made for "her safe recovery after the birth of their first child."

Mozart completed only the Kyrie and Gloria movements and finished the Credo to the Et incarnatus est; there are only incomplete drafts for the Sanctus and Benedictus and no Agnus dei. The work, with portions of Mozart's earlier masses filling out the necessary places, was presented on October 26, 1783 in Salzburg with Constanze as one of the four soloists.

Both of the Kyrie sections highlight the soprano voice in the context of a choral setting, while the Christe section features soprano solo. The dramatic, even operatic, close of the Christe section, which elides with the return of the Kyrie, is particularly striking. The sections of the Gloria are framed by fugal textures with entrances that move from the bass through the soprano. Additionally, the interior sections alternate between a soloist (mostly for soprano with the exception of the Quoniam which is for two sopranos and tenor) and chorus (the Qui tollis is for double chorus).

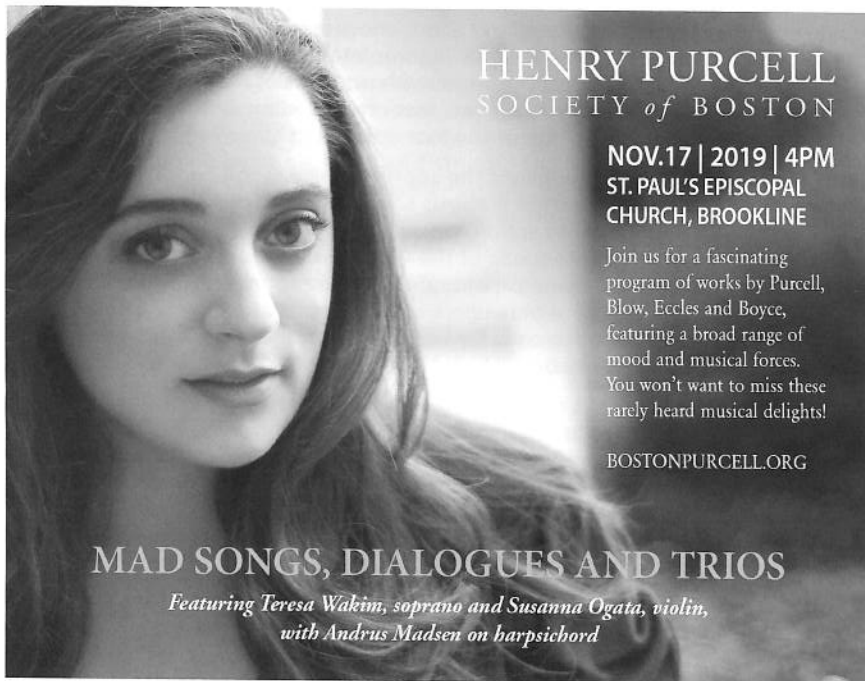
Posterity has designated this mass as "Great" to differentiate it from an earlier mass in the same key, but the appellation reflects the size of the piece as well. It is more than 1,200 measures long and scored for four soloists; a chorus often divided into eight parts; and an orchestra of flute, oboes, bassoons, horns, trumpets, trombones, timpani, organ, and strings. Conceived on a larger-scale than other masses, Mozart's Mass in C Minor reflects his immersion in the fugues of Bach and Handel, which he studied regularly at the home of Baron Gottfried van Swieten. The impact of singing and playing this music can be heard in the intricacies of Mozart's Mass. Mozart does not, however, simply replicate the music he encountered at these weekly gatherings. Rather, he subsumes it into his own musical language, one filled with both the lyrical melodies and harmonic tension common to the music of his own day.

Although Mozart never completed this mass, he did re-use parts of it in his cantata *Davidde penitente*, K. 469, quickly assembled in February 1785. The Mass in C Minor was published "as is" in 1840. Since that publication various editions and completions of the mass have been performed and published. The edition used for today's performance was reconstructed by Helmut Eder in 1987, following Mozart's indications as closely as possible.

On August 10, 1787, Mozart entered the title of a new work in his catalog: *Eine kleine Nachtmusik* (A Little Night Music), followed by a list of the five movements. Unfortunately, only four of the five movements have survived; the original second movement, a minuet and trio, was inexplicably torn out of the score.

The first movement, Allegro, is filled with infectious rhythmic energy and memorable themes. Next, the Romance suggests a serenade; that is, a love song performed beneath the beloved's window at night. It may be this movement that inspired the first publisher to apply the title Serenade to the whole, even though it does not appear in Mozart's score or catalog. The Minuetto is a refined and stately dance with a touch of whimsy. The final Rondo recalls the exuberance of the first movement with an opening theme that returns in various guises, acting as an anchor for the musical excursions in between.

Why Mozart wrote *Eine kleine Nachtmusik* is not known for certain, but surely whoever heard it in the 18th century was as charmed by it as audiences today. The natural fluency of his writing, for example how the opening of the first movement rises and then descends in preparation for the next phrase, is indicative of Mozart's style and undoubtedly a product of his innate talent—a talent informed by an earlier generation and fueled by the music and musicians of his day.



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INSTRUMENT SPOTLIGHT THE CLASSICAL OBOE

The word "oboe" is a phonetic rendering of the French *hautbois*, a term also used for the oboe's distant ancestor, the Medieval shawm. The oboe is traditionally made from hardwood, with earlier instruments sometimes built from fruit woods, boxwood, or rosewood. The wooden body usually has three segments and a narrow, conical interior bore. The oboe's distinctive timbre is the result of the bore combined with the double reed, which is secured with thread to a short tube. This apparatus fits into the top of the instrument. By placing the reeds in the mouth, the player produces sound by vibrating them with a column of air.

While the oboe often doubled the violin in 18th-century instrumental music, its rich tone also complemented the human voice, making it a standard instrument for arias and other vocal music.

From the outside, a Classical oboe looks much like its Baroque predecessor; however, its bore is somewhat narrower, which expands the upper range of the instrument. Interestingly, the Classical oboe tends to have only two keys, while the Baroque oboe often has three. Toward the end of the 18th-century, further changes were made to the Classical oboe, including the addition of more keys to facilitate smoother playing.

A classical oboe reed



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PROGRAM TEXTS

Mozart: "Nehmt meinen Dank, ihr holden Gönner!", K.383

Anonymous text

Nehmt meinen Dank ihr holden Gönner!
So feurig, als mein Herz ihn spricht,
euch laut zu sagen, können Männer,
ich, nur ein Weib, vermag es nicht.
Doch glaubt, ich werd' in meinem Leben,
niemals vergessen eure Huld;
blieb' ich, so wäre mein Bestreben,
sie zu verdienen, doch Geduld!

Von Anbeginn war stetes Wandern
der Musen und der Künstler Los;
mir geht es so wie allen Andern,
fort aus des Vaterlandes Schoss
sch' ich mich von dem Schicksal leiten.
Doch glaubt es mir, in jedem Reich,
wohin ich geh', zu allen Zeiten
bleibt immerdar mein Herz bei euch.

Accept my thanks, kind patrons!
Men could speak them aloud to you,
with ardor that my heart feels,
but I, only a woman, cannot do so.
Yet believe me, never in my life
shall I forget your gracious favor;
were I to stay, my aim would be
to merit it, but patience!

From the beginning, constant roving
has been the lot of the Muses and the artists;
with me it is, as will all the others,
I see myself led by fate from the bosom
of my native land.
Yet believe me, in whatever country
I may be, for all time
my heart will always remain with you.



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Mozart: "Ah, lo previdi!" - "Ah, t'invola" - "Deh, non varcar", K. 272

Text: Vittorio Amedeo Cigna-Santi (1728-1799)

Recitative

Ah, lo previdi!
Povero Prence, con quel ferro istesso,
Che me salvò, ti lacerasti il petto.

Ma tu sì fiero scempio
Perché non impedir? Come, o crudele,
D'un misero a pietà non ti movesti?

Qual tigre to nodri? Dove nascesti?

Aria

Ah, t'invola agl'occhi miei,
Alma vile, ingrato cor!
La cagione, oh Dio, tu sei
Del mio barbaro dolor.
Va, crudele! Va, spietato!
Va, tra le fiere ad abitar.

Recitative

Misera! Invan m'adiro,
E nel suo sangue intanto
Nuota già l'idol mio...Con quell'acciaro,
Ah Perseo, che facesti?
Mi salvasti poc'anzi, or m'uccidesti.

Col sangue, ahi, la bell'alma,
Ecco, già uscì dallo squarciato seno.

Me infelice! Si oscura
Il giorno agli occhi miei,
E nel barbaro affanno il cor vien meno.
Ah, non partir, ombra diletta, io voglio
Unirmi a te. Sul grado estremo, intanto
Che m'uccide il dolor, fermati alquanto!

Cavatina

Deh, non varcar quell'onda,
Anima del cor mio.
Di Lete all'altra sponda,
Ombra, compagna anch'io
Voglio venir con te.

Ah, I foresaw it!
Poor prince, with that same sword
with which you saved my life you have
pierced your own breast.
But you, why didn't you prevent
such a ghastly slaughter? How come, o
cruel one, you were not moved to pity
by such a tormented soul?
What tiger spawned you? Where were
you begotten?

Ah, flee from my sight,
vile soul, ungrateful heart!
You are the cause, oh God,
of my dreadful suffering.
Go, cruel one! Go, pitiless one!
Go and live among the wild beasts!

Wretched me! In vain do I get angry,
and meanwhile my beloved is already
swimming in his own blood... With this
sword, ah Perseus, what have you done?
You saved me a short time ago, but now
you kill me.

See how this beautiful soul, alas, has
already discarded the blood from its
severed breast.

Unhappy me! To my eyes
the daylight appears dark,
and in unbearable torment my heart falters.
Ah, do not leave, beloved shadow, I want
to be united with you. At your final step,
as grief throttles me, stop a moment!

Alas, do not cross those waters,
love of my life.
I wish to come with you too,
o shadow, to Lethe's other bank,
as your companion.

Mozart: Mass in C Minor, K. 427, Great

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.

Glory to God in the highest,
and on earth peace to all of good will.

Laudamus te

Laudamus te,
Benedicimus te,
Adoramus te,
Glorificamus te.

We praise You,
We bless You,
We adore You,
We glorify You.

Gratias

Gratias agimus tibi,
propter magnam gloriam tuam.

We give thanks to You,
according to Your great glory.

Domine Deus

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Lord God, King of heaven,
God the almighty Father.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.

Qui tollis

Qui tollis peccata mundi,
miserere nobis.

You who remove the sins of the world,
have mercy on us.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

You who remove the sins of the world,
receive our prayer.

Qui sedes ad dexteram Patris,
miserere nobis.

You who sits at the right hand of the
Father, have mercy on us

Quoniam

Quoniam tu solus Sanctus
Tu solus Dominus.
Tu solus Altissimus,

Because you alone are holy.
You alone are the Lord.
You alone are the highest,

Jesu Christe

Jesu Christe.

Jesus Christ.

Cum Sancto Spiritu

Cum sancto Spiritu
in gloria Dei Patris, Amen.

With the Holy Ghost
in the glory of God the Father, Amen.

Credo

Credo in unum Deum

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.

I believe in one God,
the Almighty Father,
maker of heaven and earth,
and all things visible and invisible.
And I believe in one Lord Jesus Christ,
the only-begotten Son of God,
and born of the Father before all ages.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialiem
Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.

God from God, Light from Light,
True God from True God.
Begotten, not made, of one substance
with the Father:
by whom all things were made.
Who, for us
and for our salvation
descended from the heavens.

Et incarnatus est

Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.

And was made flesh by the Holy Ghost
from the Virgin Mary, and was made man.

Sanctus

Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth,
pleni sunt caeli et terra gloria tua.

Holy, Holy, Holy,
Lord God of Hosts, the heavens
and earth are filled with your glory.

Osanna

Osanna in excelsis!

Hosanna in the highest!

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis!

Blessed is He who comes in the name of
the Lord.
Hosanna in the highest!

BSO

ANDRIS NELSONS
MUSIC DIRECTOR





SIBELIUS, ELGAR & NIELSEN
Thursday, October 10, 8pm
Friday, October 11, 1:30pm
Saturday, October 12, 8pm



Dima Slobodeniouk, conductor
Truls Mørk, cello
SIBELIUS *Pohjola's Daughter*
ELGAR Cello Concerto
NIELSEN Symphony No. 5



J.S. BACH, BEETHOVEN, BRAHMS & BARTÓK
Thursday, October 17, 8pm
Friday, October 18, 1:30pm
Saturday, October 19, 8pm



Sir András Schiff, conductor and piano
J.S. BACH Piano Concerto in F minor,
BWV 1056
BEETHOVEN Piano Concerto No. 1
BRAHMS Variations on a Theme by Haydn
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ARTIST PROFILES

Joëlle Harvey, soprano

This season features important debuts for Joëlle Harvey, as she performs Pamina in *Die Zauberflöte* with both the Metropolitan Opera and Santa Fe Opera. She returns to the Cleveland Orchestra for Mahler's Fourth Symphony and Mahler's Second features prominently in her season, serving as a return to the St. Louis Symphony, the New York Philharmonic with Jaap van Zweden, and the London Philharmonia.

She reprises the role of Serpentina in *La finta giardiniera* on tour in Shanghai with Teatro alla Scala, and returns to the San Francisco Symphony for Brahms's *Ein deutsches Requiem* led by Michael Tilson Thomas, as well as the Santa Barbara Symphony for Beethoven's Mass in C Major. Her season also includes appearances with the Philadelphia Chamber Music Society's Emerging Voices series; the Chamber Music Society of Lincoln Center for a concert in Alice Tully Hall featuring songs of Schubert, Chausson, and Harbison; and the Cincinnati Symphony for Handel's *Dilirio Amoroso*.



Caitlin Lynch, soprano

Called "luminous" by *The New York Times* and "eloquent" by *The Wall Street Journal*, Caitlin Lynch has captivated audiences with her portrayals of iconic leading ladies. With a repertoire that encompasses Mozart, Verdi, Handel, and Heggie, she brings her dynamic portrayals of both classic and contemporary operas to stages around the world.

This season Ms. Lynch will perform the role of Jane Withersteen in *Riders of the Purple Sage* with Arizona Opera, Beethoven's Ninth Symphony with the Kansas City Symphony, and will be seen as Bea in *Three Decembers* with Portland Opera. Future seasons include performances with Austin Opera.

Recent seasons have included her company debut singing the Countess in *Le nozze di Figaro* with San Diego Opera, debuts with English National Opera as Donna Anna in *Don Giovanni* and the Seiji Ozawa Music Academy as Micaëla in *Carmen*, and a return to the Metropolitan Opera as the Countess in *Le nozze di Figaro* and Pamina in *The Magic Flute*.





Aaron Sheehan, tenor

A first-rate interpreter of the works of Bach, Handel, and Mozart, Aaron Sheehan performs in concert and opera throughout the world. Current engagements include debuts with the National Symphony of Peru as the Evangelist in Bach's *St. Matthew Passion* and at the Berlin State Opera in Scarlatti's *Oratorio a quattro voci*. He also appears as Jonathan in *Saul* and Glaucus in *Scylla e Glaucus* with Philharmonia Baroque Orchestra, and as Orlando in *Orlando generoso* with the Boston Early Music Festival.

Roles with BEMF and Boston Baroque have included L'Amour and Apollon in *Psyché*, the title roles in *Actéon* and *Orfeo*, Eurimaco in *Il ritorno d'Ulisse in patria*, Acis in *Acis and Galate*, Orfeo in *Le Carnaval de Venise*, Liberto/Soldato in *L'incoronazione di Poppea*, and Telemaco in *Il ritorno d'Ulisse in patria*. He sang Apollon and Trajan in *Le Temple de la Gloire* with Philharmonia Baroque, Orphée in Gluck's *Orphée* with Pacific Music Works, and Dom Pedro and Ottavio in Camppra's *L'Europe galante* with Centre de musique baroque de Versailles. His recording of the title role in Charpentier's *La descente d'Orphée aux enfers* with BEMF won the 2015 Grammy Award for best opera recording.

Peter Walker, bass-baritone

Described as a "commanding" singer by *The Boston Globe*, Peter Walker enjoys a varied career as a performer of early and Classical-era music. Recent solo performances include works by Bach, Purcell, and Allegri with the Handel and Haydn Society; appearances with Kuhmo Kamarimusiikki in Finland; the title role in Telemann's *Pimpinone* with the Texas Early Music Project; and singing in St. Petersburg, Moscow, and London with the Grammy-nominated Clarion Society Choir.

Mr. Walker also appears with Three Notch'd Road, Chapter House, Pomerium, Blue Heron, Staunton Music Festival, Apollo's Fire, Academy of Sacred Drama, Early Music New York, Cappella Romana, and the Grammy-nominated Skylark Ensemble. He is a member of the Schola Cantorum at the Oratory of Saints Cyril and Methodius, and holds degrees from Vassar College and McGill University, where he studied with Drew Minter and Sanford Sylvan.

Aisslinn Nosky, leader

Hailed as "a fearsomely powerful musician" by *The Toronto Star*, Aisslinn Nosky was appointed concertmaster of the Handel and Haydn Society in 2011. In demand internationally as a soloist and conductor, her recent collaborations include the Orchestra of the Age of Enlightenment, Holland Baroque, the Utah Symphony, and Tafelmusik Baroque Orchestra. From 2016-19 she served as principal guest conductor of the Niagara Symphony.

As co-artistic director of I FURIOSI Baroque Ensemble, Ms. Nosky has helped bring an enthusiastic new audience to Baroque music. Since 2001, I FURIOSI has presented its own flamboyant and inventive concert series in Toronto and has toured North America and Europe with engagements at Tage Alter Musik, the Galway Early Music Festival, the Lameque International Baroque Festival, the Mosel Musikfestival, the Indianapolis Early Music Festival, and the Montreal Baroque Festival. As a founding member of the Eybler Quartet, she explores repertoire from the early quartet literature on period instruments, and she serves as program director of EQ: Evolution of the String Quartet, an intensive summer chamber music program at the Banff Centre for Arts and Creativity. Her recordings of Haydn's violin concertos with H+H are available on CORO.



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*“He is the father; we are the kids.
Those of us who know anything at all
learned it from him.”*

—Attributed to Wolfgang Amadeus Mozart

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*Principal

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Sarah Yanovitch

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Doug Dodson
Elizabeth Eschen
Kim Leeds
Margaret Lias
Clare McNamara
Caroline Olsen
Lindsay Pope

TENOR

Jonas Budris
Colin Campbell
Marcio deOliveira
Ethan DePuy
Gene Stenger
Patrick T. Waters
Steven Caldicott Wilson
Gregory Zavracky

BASS

Glenn Billingsley
Woodrow Bynum
Ryne Cherry
Jacob Cooper
Bradford Gleim
Scott Allen Jarrett
David Tinervia
Peter Walker

Chorus Prepared by

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