



# **Beethoven 9**

March 15 + 16, 2024

## **Baroque Love Songs + Other Delights**

March 22 + 24, 2024



HANDEL+HAYDN SOCIETY

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# WELCOME TO H+H

After 209 consecutive seasons (the most of anyone in the country) and 2,641 performances, you might think H+H had played pretty much all there was to play from the Baroque and Classical eras.

But in fact, one-third of the announced works on our 2024-25 Season will be H+H first performances. Alongside well-known masterpieces such as Mozart's Requiem, Handel's *Messiah*, and Beethoven's Fourth Piano Concerto, you'll discover delightful music from Baroque composers of the New World; a requiem from Franz Joseph Haydn's brother Michael that inspired Mozart's Requiem; and an overture from the German composer who actually beat out J.S. Bach for the Kapellmeister of Leipzig. There are also works from Handel and Beethoven that have not been heard on an H+H concert in over 20 years.



PHOTO: LIZ LINDER

Among our guest artists next season there are many debuts as well. The phenomenal Trinidadian soprano Jeanine De Bique stars in Handel's *Messiah* ("Animated, joyful, and technically flawless, with a light, starry voice that soars before landing on audiences' ears like a musical meteor shower" wrote one critic), conductor Ruben Valenzuela (who "is able to unlock the true power of Baroque music") leads Baroque Christmas, and rising bass-baritone Brandon Cedel lends his talents to Mozart's Requiem ("When he sings you don't want him to stop" — *The New York Times*).

And, H+H favorites Lucy Crowe, Reginald Mobley, Joëlle Harvey, and Kristian Bezuidenhout return. Artistic Director Jonathan Cohen leads five programs next season, Aisslinn Nosky and Ian Watson helm our popular Brandenburg Concertos performances, and Anthony Trecek-King reprises "Crossing the Deep" – the sold-out landmark event that the *Boston Musical Intelligencer* called "one of the most important concerts in H+H's illustrious history...The electrifying combination (of the music of Handel with the African-American spiritual) should dispel forever the notion that period instrument music performed on period instruments is merely a museum outing."

Of "Crossing the Deep," *The Boston Globe* added "There should be next performances and then some." And so there shall be. Join us!

Sincerely,

A handwritten signature in dark ink, appearing to read "David Snead". The signature is fluid and cursive, with a long, sweeping underline.

David Snead

Philip and Marjorie Gerdine President and CEO

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*“In addition, I should like to have all the works  
of Carl Philipp Emanuel Bach, all of which,  
of course, have been published by you . . .”*

—Ludwig van Beethoven

Letter to Breitkopf & Härtel, October 15, 1810

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# TABLE OF CONTENTS

<b>5</b>	<b>The Handel and Haydn Society</b>
<b>6</b>	<b>Beethoven 9</b>
9	Program Notes
13	Texts + Translations
15	Artist Profiles
18	Handel and Haydn Society Orchestra
19	Handel and Haydn Society Chorus
<b>23</b>	<b>Symphony Hall Patron Information</b>
<b>26</b>	<b>Baroque Love Songs and Other Delights</b>
29	Program Notes
32	Texts + Translations
36	Artist Profiles
39	HHYC Youth Chorale
<b>40</b>	<b>Governance</b>
<b>41</b>	<b>Donors</b>
<b>51</b>	<b>Administration</b>
<b>52</b>	<b>NEC's Jordan Hall Patron Information</b>
<b>53</b>	<b>General Information</b>

# 2024 2025 SEASON



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are now on sale!**

**Mozart  
Requiem**

Sept 27 + 29

**Handel's  
*Messiah***

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**Baroque  
Christmas**

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the Deep**

Jan 17 + 19

**Love, Handel**

Feb 7 + 9

**Brandenburg  
Concertos**

Feb 20-23

**Haydn +  
Beethoven**

Mar 28 + 30

**Beethoven,  
Mozart  
+ The Bear**

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# THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. H+H has been captivating audiences for 209 consecutive seasons (the most of any performing arts organization in the United States), speaking 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 subscription series at 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 has released 16 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 all of us with our shared humanity through transformative experiences with Baroque and Classical music.

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# BEETHOVEN 9

**Friday, March 15, 2024 at 7:30pm**  
**Saturday, March 16, 2024 at 2:00pm**

2,631st Concert  
2,632nd Concert

## Symphony Hall

**Raphaël Pichon**, *conductor*

**Adriana González**, *soprano*

**Emily D'Angelo**, *mezzo-soprano*

**Matthew Newlin**, *tenor*

**Kyle Ketelsen**, *bass-baritone*

**Handel and Haydn Society Orchestra and Chorus**

**Handel and Haydn Society Youth Choruses Chamber Choir**

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### **Symphony No. 9 in D Minor, Op. 125, Choral**

Allegro ma non troppo e un poco maestoso

Molto vivace

Adagio molto e cantabile

Finale

Ludwig van Beethoven  
(1770-1827)

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The concert runs 70 minutes with no intermission.



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The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund.

Program book printed by the Graphic Group.

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## Related Events


Musically Speaking with Teresa Neff


*Christopher Hogwood Historically Informed Performance Fellow*

45 minutes prior to each performance in Higginson Hall

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# THE WORLD BEYOND



Giovanni Antonio Canal  
Portrait by Antonio Visentini



凡兆

Nozawa Bonchō



去来

Mukai Kyorai

- 1649** The Swedish Africa Company is founded. Its first expedition leads to the establishment of a colony in present-day Ghana.
- 1671** The gardens at Isola Bella, one of three Borromean Islands of Lake Maggiore, Italy, are completed by Carlos IV. About 40 years earlier, Carlos III chose the island, originally a fishing village, as the site for a palace and gardens dedicated to his wife, Isabella.
- 1691** Japanese haikai poets Nozawa Bonchō and Mukai Kyorai compile *Sarumino* (Monkey's Raincoat), considered one of the greatest collections of Bashō-school poetry.
- 1700** George Pierce purchases several hundred acres of land in present-day Pennsylvania. Originally inhabited by the Lenni Lanape nation and claimed for England by William Penn, the land was planted as a 15-acre arboretum in the late 18th century. In the 19th century it was named Long Wood, and its meeting house was a stop on the Underground Railroad. Purchased by Pierre S. du Pont in the early 20th century, today Longwood Gardens covers over 1,077 acres.
- 1718** Ottoman poet Nedim (or Ahmed Nedîm Efendi), whose work blends traditional Ottoman Divan and folk styles, begins his most productive period.
- 1742** Known for his urban landscapes of Venice, the painter Giovanni Antonio Canal (1697–1768), also known as Canaletto, begins *The Square of Saint Mark's, Venice*.
- 1796** Johann Alois Senefelder and Franz Johannes Gleißner establish a music-publishing house using “stone printing,” today called lithography.
- 1815** Qing Dynasty statesman and scholar Ruan Yuan (1764–1849) publishes *Shisan Jing Zhushu*, his anthology of important Chinese literature that also included a comparison of earlier editions as well as scholarly commentary.

# PROGRAM NOTES

## NEW HEIGHTS

It is tempting, when looking back over a composer's lifelong creative output, to see a beginning, middle, and end. For study purposes this can be helpful and illuminating; however, we must always remember that, in most instances, composers may not have seen their "final" works as anything more than the "latest," with ideas to be shared and new musical problems to solve. Although Symphony No. 9 in D minor by Ludwig van Beethoven (1770–1827) was his last completed symphony, it was by no means his final composition.

Beethoven, the eldest surviving son of the Bonn court musician Johann van Beethoven and Maria Magdalena Leym (Keverich), gave his first public keyboard concert when he was eight. His youth and talent were often compared with that of Mozart, a comparison encouraged by Beethoven's father. In 1787 Beethoven traveled to Vienna to study with Mozart. The trip was cut short when Beethoven learned that his mother was ill, and he returned to Bonn. Five years later, Beethoven went back to Vienna to study with Haydn, and remained in Vienna for the rest of his life.

Beethoven's fascination with the 1785 poem "An die Freude" by the renowned German poet Friedrich Schiller (1759–1805) began in the 1790s; the first musical sketches of a line of the poem date from 1798. Ten years later Beethoven composed and premiered the Choral Fantasy, a work for piano, chorus, and orchestra. When describing the finale of the Ninth Symphony, he recalled this earlier work but said that this latest finale was on a far grander scale.

Beethoven jotted down musical ideas as they came to him and then used them as he saw fit; ideas for multiple works were often sketched on the same page. Even as he worked on his Eighth Symphony, Beethoven set the first words of Schiller's poem and contemplated a symphony in the key of D minor. Then, between 1815 and 1818, he outlined a symphony in which the instruments would enter "one by one," wrote a bit of music that would become the opening theme of the second movement, and sketched ideas for the other movements. At the same time, he made notes for yet another symphony.

By the early 1820s Beethoven was ready to give his full attention to his symphony project, and by 1824 his latest symphony, composed in order, was complete. In its length, number of instruments (not including the voice), and emotional zeniths and nadirs reached, Beethoven's Ninth Symphony extended beyond all other symphonic works that had come before it.

The movements are connected by musical material that is prepared by the opening of the first movement. Here Beethoven generates a feeling of stasis combined with anticipation through sustained pitches in the second violin, cello, and winds, over which descending open intervals are played in the first violin and bass. The indefinite harmony of this opening pulls the listener into a sound world that expands to immense proportions and is amplified to unprecedented levels, but ultimately feels incomplete.

In the second movement Beethoven recasts the traditional dance movement of a symphony. Referencing rhythmic patterns heard in the first movement, the opening of this movement is tumultuous and bursting with energy. The middle section, featuring the winds and foreshadowing music to be heard in later movements, provides contrast before the boisterous opening music returns.

All the frenetic activity of the first two movements stops with the opening of the third, *Adagio molto e cantabile* (very slowly and in a singing style). Here the strings and winds exchange ideas, sometimes overlapping but always complementary. Beethoven carefully unveils every moment, inviting the listener to relish in each sonority of its rich orchestration. The sense of calm in this slow movement acts as a preparation—one might even say a meditation—before the finale.

The finale cannot be easily quantified in terms of its structure because it combines elements of the previous three movements, not only by recalling and dismissing the distinctive opening of each movement, but also by borrowing an element of the previous three movements' formal structures (the sonata form of movement 1, the scherzo elements of movement 2, and the variation features of movement 3). After Beethoven recalls and rejects the openings of the previous three movements, the "Ode to Joy" theme enters in the orchestra, beginning in the low strings. As Beethoven adds more instruments to the orchestral texture, there is a sense of completion; however, this is short-lived as a new climax is supplanted with the words "*O Freunde, nicht diese Töne!*" (O friends, no more of these sounds!).

With the entrance of the voice—both soloists and chorus—this final movement takes on even larger proportions. Selected stanzas of Schiller's poem become the foundation for a set of variations that range from syllabic settings alternating between chorus and soloists to florid passages reserved only for the soloists. The text turns to the spiritual beginning with the words "*Seid umschlungen Millionen!*" (You millions, I embrace you!), at which point Beethoven introduces a new theme. One of the most ethereal moments in this movement occurs as Beethoven suspends the sense of forward momentum and extends the range of the voices and orchestra before combining this new theme with the "Ode to Joy" theme.

The premiere of Symphony No. 9 took place on May 7, 1824, along with *The Consecration of the House*, an overture, and three movements from the *Missa solemnis*. Although the exact number of performers is not known, Beethoven led this concert. There was another conductor as well because Beethoven's hearing loss sometimes caused him to fall out of sync with the orchestra. He was not aware of the warm reception of his latest work until someone gently turned him around to face the enthusiastic audience.

While working on the Ninth Symphony, Beethoven received a commission to compose an oratorio for the Handel and Haydn Society. Although he wrote about how pleased he was to know that his fame had reached across the ocean, he did not undertake the commission. That same year he did accept a commission for a set of string quartets from Prince Nikolai Galitzin; after fulfilling that request, he continued writing in that genre.

Beethoven's Ninth Symphony and the "Ode to Joy" theme have been adapted for television broadcasts and church hymnals, as well as used to make political statements and for civic occasions. The Ninth Symphony, along with other music by Beethoven, was appropriated for propaganda purposes in the mid-20th century. Leonard Bernstein programmed it on December 25 to mark the fall of the Berlin Wall. The "Ode to Joy" has been part of most Olympic ceremonies since 1956, with one of the most memorable performances occurring in 1998, when Seiji Ozawa led choruses on five continents via satellite.

The H+H Chorus sang in the Boston premiere of the Ninth Symphony on February 2, 1853. This performance was sold out, although, according to H+H chronicler John S. Dwight, "... there was a very great variety of opinions regarding the charm and value of a work so difficult to understand without repeated hearings." A



second performance was given two months later. Seven other performances during the 19th century featured choruses ranging from 300 to 500 singers. H+H did not perform the Ninth again until later in the 20th century, including for several open-air concerts: a 1987 performance at the Hatch Shell; a 2015 performance in Copley Square as part of H+H's 200th anniversary festivities; and a 2021 concert to celebrate the return of live performance in Boston. Today's performance features a chorus of 63 (including 34 in the H+H Chorus and 28 in the H+H Youth Choruses Chamber Choir) and an orchestra of 56 and commemorates the symphony's 200th anniversary.

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*Christopher Hogwood Historically Informed Performance Fellow*



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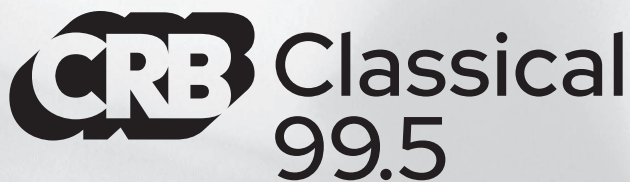
# TEXT + TRANSLATION

## Beethoven: Symphony No. 9, Op. 125

Text from *An die Freude* by Johann Christoph Friedrich von Schiller (1759–1805)

O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere  
    anstimmen,  
und freudenvollere.  
Freude! Freude!  
Freude, schöner Götterfunken  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.  
Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein;  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!  
Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.  
Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.  
Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muß ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.

O friends, no more of these sounds!  
Let us sing more cheerful songs,  
more songs full of joy.  
Joy! Joy!  
Joy, bright spark of divinity  
daughter of Elysium,  
fire-inspired we tread  
within thy sanctuary!  
Thy magic power reunites  
all that custom has divided;  
all men become brothers,  
under the sway of thy gentle wings.  
Whoever has created  
an abiding friendship,  
or has won  
a true and loving wife,  
all who can call at least one soul theirs,  
join our song of praise!  
But those who cannot must creep  
    tearfully  
away from our circle!  
All creatures drink of joy  
at nature's breast;  
just and unjust  
alike taste of her gift.  
She gave us kisses and the fruit of the  
    vine,  
a tried friend until death.  
Even the worm can feel contentment,  
and the cherub stands before God.  
Gladly, like the heavenly bodies  
through the splendor of the firmament,  
thus, brothers, you should run your  
    race,  
like a hero going to victory.  
You millions, I embrace you!  
This kiss is for all the world!  
Brothers, above the starry canopy  
there must dwell a loving Father.  
Do you fall in worship, you millions?  
World, do you know your Creator?  
Seek Him in the heavens!  
Above the stars must He dwell.



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# ARTIST PROFILES



## **Raphaël Pichon, conductor**

Born in 1984, Raphaël Pichon began his musical apprenticeship with violin, piano, and voice by training in various Parisian conservatories. As a young professional singer, he performed under the direction of Jordi Savall, Gustav Leonhardt, Ton Koopman, and Geoffroy Jourdain's Les Cris de Paris, with whom he worked on contemporary music.

In 2006 he founded Pygmalion, a choir and orchestra on period instruments, which quickly distinguished itself by the singularity of its projects. Bach's *Missae Breves*,

late versions of Rameau's great lyrical tragedies, and the performance of Mozart's rarities are all projects that form the basis of Pygmalion's identity. Through a work centered on the fusion between choir and orchestra, but also through a dramaturgical approach to the concert, Pygmalion's various productions were widely acclaimed in France and abroad. Alongside his ensemble, Mr. Pichon has performed at the Philharmonie de Paris, the Château de Versailles, the BBC Proms, the Bozar in Brussels, the Konzerthaus in Vienna, the Philharmonie in Cologne, the Palau de la Musica Catalana in Barcelona, the French May in Hong Kong, and the Beijing Music Festival. On the opera stage Mr. Pichon has conducted various productions at the Opéra Comique, the Aix-en-Provence Opera Festival, the Bolshoi Theatre in Moscow, the Amsterdam Opera, and the Bordeaux National Opera. He has collaborated with directors such as Katie Mitchell, Romeo Castellucci, Simon McBurney, Michel Fau, Pierre Audi, Aurélien Bory, and Jetske Mijnsen.

Among the most noteworthy projects of recent years are a debut at the Festival d'Aix-en-Provence with the creation of *Trauernacht* on music by Bach, directed by Katie Mitchell (2014), the rediscovery of Luigi Rossi's *Orfeo* at the Opéra national de Lorraine and at the Opéra royal du Château de Versailles (2016), the spatialization of Monteverdi's *Vespro della Beata Vergine* with Pierre Audi (Holland Festival, BBC Proms, Chapelle royale de Versailles, Leipzig Bach Festival), the cycle of artistic encounters around Bach's cantatas at the Philharmonie de Paris, and the complete motets and the Mass in B by J. S. Bach. Invited to the Festival d'Aix-en-Provence in 2018 to conduct *The Magic Flute*, directed by Simon McBurney, he returns in 2019 for a scenic creation of Mozart's Requiem, directed by Romeo Castellucci.



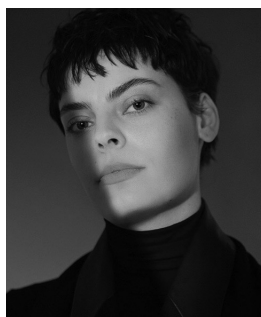
### **Adriana González, soprano**

First Prize and Zarzuela Prize of the Operalia Competition 2019, acclaimed for her fine lyric voice and outstanding musicality, the young performer Adriana González is one of the most promising singers of her generation.

Ms. González is known for singing roles such as Mimi (*La Bohème*) at the Opéra de Toulon & the Gran Teatre del Liceu; Micaela (*Carmen*) at the Opéra National de Paris, Dutch National Opera, Grand Théâtre du Genève, Soirées Lyriques du Sanxay, and Oper Frankfurt; Liù

(*Turandot*) at the Opéra de Toulon and Houston Grand Opera; Countess (*Le Nozze di Figaro*) at the Opéra National de Lorraine, Théâtres de la Ville de Luxembourg & Oper Frankfurt; Juliette (*Roméo et Juliette*) at the Houston Grand Opera; Pamina (*Die Zauberflöte*) at the Oper Burg Gars; Corinna (*Il viaggio a Reims*) at the Gran Teatre Liceu in Barcelona; and Lia (Debussy's *L'Enfant prodigue*) at the Nancy Opera House.

Ms. González's forthcoming roles include Micaëla (*Carmen*) at the Opéra de Toulon; Liù at the Opéra National du Rhin and Staatsoper Hamburg; and Contessa Almaviva at the Salzburg Festival, marking her debut in Salzburg.



### **Emily D'Angelo, mezzo-soprano**

Hailed by *The New York Times* as "one of the world's special young singers," Emily D'Angelo has continued her meteoric rise and firmly established herself as one of the most exciting and critically acclaimed artists of her generation. Called "wondrous and powerful" by *The New York Times* for her recent U.S. recital debut, the mezzo-soprano is the first and only vocalist to have been presented with the Leonard Bernstein Award from the Schleswig Holstein Festival. A 2020 Lincoln Center Emerging Artist, one of Canada's "Top 30 Under 30"

Classical Musicians, and WQXR NYC Public Radio's "40

Under 40" singers to watch, Ms. D'Angelo made her stage debut, at age 21, as Cherubino in *Le nozze di Figaro* at the Spoleto Festival dei Due Mondi, where she was awarded the 2016 Monini Prize.

A sought-after concert and recital performer, Ms. D'Angelo gives her debut at Park Avenue Armory with a recital presenting songs of her debut album *enargeia*. She performs Mozart's Requiem in Salzburg together with the Camerata Salzburg on the anniversary of the composer's death, as well as at the Salzburger Festspiele, and the Metropolitan Opera's benefit concert for Ukraine; she makes her Wigmore Hall debut with the English Concert, performing excerpts from *Ariodante*; and she presents recitals in Toronto, in Barcelona, and at the Bratislava Festival.



### **Matthew Newlin, tenor**

Lyric tenor Matthew Newlin has been a member of the Deutsche Oper Berlin ensemble since 2013, where he has sung such roles as Tamino (*Die Zauberflöte*), Don José (*Carmen*), Belmonte (*Die Entführung aus dem Serail*), Conte Almaviva (*Il barbiere di Siviglia*), Alfredo (*La traviata*), Lensky (*Eugene Onegin*), Andres (*Wozzeck*), Prunier (*La rondine*), Don Ottavio (*Don Giovanni*), Italian Singer (*Der Rosenkavalier*), Arturo (*Lucia di Lammermoor*), Pong (*Turandot*), Helmsman (*Der fliegende Holländer*), God's Fool (*Boris Godunov*) and Cassio in Verdi's *Otello*, among others.

Equally comfortable in concert and recital, Matthew was guest at the Israel Philharmonic Orchestra in Beethoven's 9th Symphony and Bach's Magnificat, and he also sang in Beethoven's 9th Symphony with the Rotterdam Philharmonic Orchestra at the Quincena Musical San Sebastián and the Festival Internacional Santander. He has appeared under the baton of Michael Tilson Thomas with both the San Francisco Symphony and New World Symphony in performances of Stravinsky's *Pulcinella* and Beethoven's *Fidelio*.

Born in the village of Georgetown (Illinois) Matthew received his Bachelor of Music and Business Minor degree from Southern Illinois University Edwardsville. He received his Masters Degree in Vocal Performance from the Chicago College of Performing Arts, where he also received an Artist Diploma in conjunction with two seasons in Chicago Opera Theater's Young Artist Program.



### **Kyle Ketelsen, bass-baritone**

American bass-baritone Kyle Ketelsen is in regular demand by the world's leading opera houses and orchestras for his vibrant and handsome stage presence and distinctive vocalism.

In the 2023-24 Season, Mr. Ketelsen will debut at the Opéra National de Paris in the title role of Mozart's *Don Giovanni*. Mr. Ketelsen will also return to Staatsoper Hamburg to sing Jochanaan in a new production of *Salome* by Dimitri Tcherniakov conducted by Kent Nagano. Mr. Ketelsen will return to the Metropolitan

Opera to sing Escamillo in a new production of *Carmen* conducted by Daniele Rustioni and reprise the role of Richard in *The Hours*. His concert engagements include performances of Mozart's Requiem with the Lyric Opera of Chicago conducted by Enrique Mazzola. Mr. Ketelsen will also sing Verdi's Requiem with the Madison Symphony Orchestra.

Mr. Ketelsen has won first prize in several international vocal competitions, including the Metropolitan Opera National Council Auditions, Richard Tucker Music Foundation (Career Grant), the George London Foundation, Licia Albanese Puccini Foundation, Sullivan Foundation, Opera Index, MacAllister Awards, Fort Worth Opera, National Opera Association, Connecticut Opera, and Liederkrantz Foundation. He is an alumnus of the University of Iowa and Indiana University.

# HANDEL AND HAYDN SOCIETY ORCHESTRA

## Violin I

Susanna Ogata<sup>†</sup>  
*Concertmaster*  
*Chair Endowed in Perpetuity*  
*by Paul & Rhoda Joss*  
Lisa Goddard  
Toma Iliev  
Nanae Iwata  
Abigail Karr  
Julie Leven  
Kako Miura  
Jessica Park  
Krista Buckland  
Reisner  
Guimar Turgeon

## Violin II

Fiona Hughes\*  
*Dr. Lee Bradley III Chair*  
Emily Dahl Irons  
Keats Dieffenbach  
Clayton Hoener  
Carmen  
Johnson-Pájaro ‡  
Rebecca Nelson  
Amy Rawstron  
Amy Sims  
Jane Starkman

## Viola

Jessica Troy\*  
*Chair Funded in Memory*  
*of Estah & Robert Yens*  
Anne Black  
Nicole Divall  
Joy Grimes  
Lauren Nelson  
Jenny Stirling

## Cello

Guy Fishman\*  
*Nancy & Richard Lubin Chair*  
Thomas Barth  
Sarah Freiberg  
Steven Laven  
Ryan Murphy

## Bass

Anthony Manzo\*  
*Amelia Peabody Chair*  
Pete Walsh  
Wen Yang  
Sue Yelanjian

## Flute

Emi Ferguson\*  
*Chair Funded in Memory*  
*of Kate C. Moore*  
Alexa Raine-Wright

## Piccolo

Wendy Rolfe

## Oboe

Debra Nagy\*  
*Chair Funded in Part by*  
*Dr. Michael Fisher Sandler*  
Curtis Foster

## Clarinet

Eric Hoeprich\*  
Diane Heffner

## Bassoon

Andrew Schwartz\*  
Nate Helgeson

## Contrabassoon

Dirk Wels

## Horn

Todd Williams\*  
Sara Cyrus  
Rachel Nierenberg  
Nathanael Udell

## Trumpet

John Thiessen\*  
Jesse Levine

## Trombone

Liza Malamut\*  
Brian Kay  
Mack Ramsey

## Timpani

Jonathan Hess\*  
*Barbara Lee Chair*  
*in Memory of John Grimes*

## Percussion

Robert Schulz  
Desiree  
Glazier-Nazro  
Greg Simonds

<sup>†</sup> Concertmaster

\* Principal

‡ H+H Stone Fellow

*String players are listed*  
*alphabetically after the principal.*

# HANDEL AND HAYDN SOCIETY CHORUS

Chorus prepared by Raphaël Pichon

## **Soprano**

Elissa Alvarez  
Jessica Cooper  
Elise Groves  
Melissa Joseph  
Rose Lewis  
Janet Ross  
Deborah Stephens  
Sonja DuToit Tengblad  
Logan Trotter  
Sarah Yanovitch Vitale

## **Alto**

Erica Brookhyser  
Wee Kiat Chia  
Doug Dodson  
Elizabeth Eschen  
Catherine Hedberg  
Miranda Loud  
Ashley Mulcahy  
Caroline Olsen

## **Tenor**

Jonas Budris  
Colin Campbell  
Marcio de Oliveira  
Ethan DePuy  
Eric Christopher Perry  
Stefan Reed  
Steven Soph  
Patrick T. Waters  
Steven Caldicott Wilson

## **Bass**

Glenn Billingsley  
Woodrow Bynum  
Jacob Cooper  
Bradford Gleim  
Scott Allen Jarrett  
Craig Juricka  
Devon Russo  
Dana Whiteside

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# H+H YOUTH CHORUSES CHAMBER CHOIR

Alyson Greer Espinosa, *conductor*  
Andrew Milne, *assistant conductor*  
Dr. Pei-yeh Tsai, *collaborative pianist*  
Nathaniel Smith, *teaching assistant*

Anna Adams  
Joseph Cain  
Arsen Carangelo  
Jacob Choi  
Lazuli Clark  
Gita Drummond  
Margo Fan  
Aden Garf  
Colin Graves  
Emma Hammond  
Sarah Hayward

Sofia Holmes  
Rohan Iyengar  
Isaac Lee  
Anna Lussault  
Emily Mateo  
Emma McQuade  
Cameron Phillips  
Joseph Powers  
Consuelo de  
Montserrat Reyes  
Bricio

Louisa Lucile King  
Rossano  
Jonah Rotondo  
Jorge Santos  
Linus  
Schafer-Goulthorpe  
Ruth Anne Sowa  
Josie Thompson  
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Sofia Zay

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HANDEL+HAYDN SOCIETY  
YOUTH CHORUSES





# Celebrating 30 years of HHYC



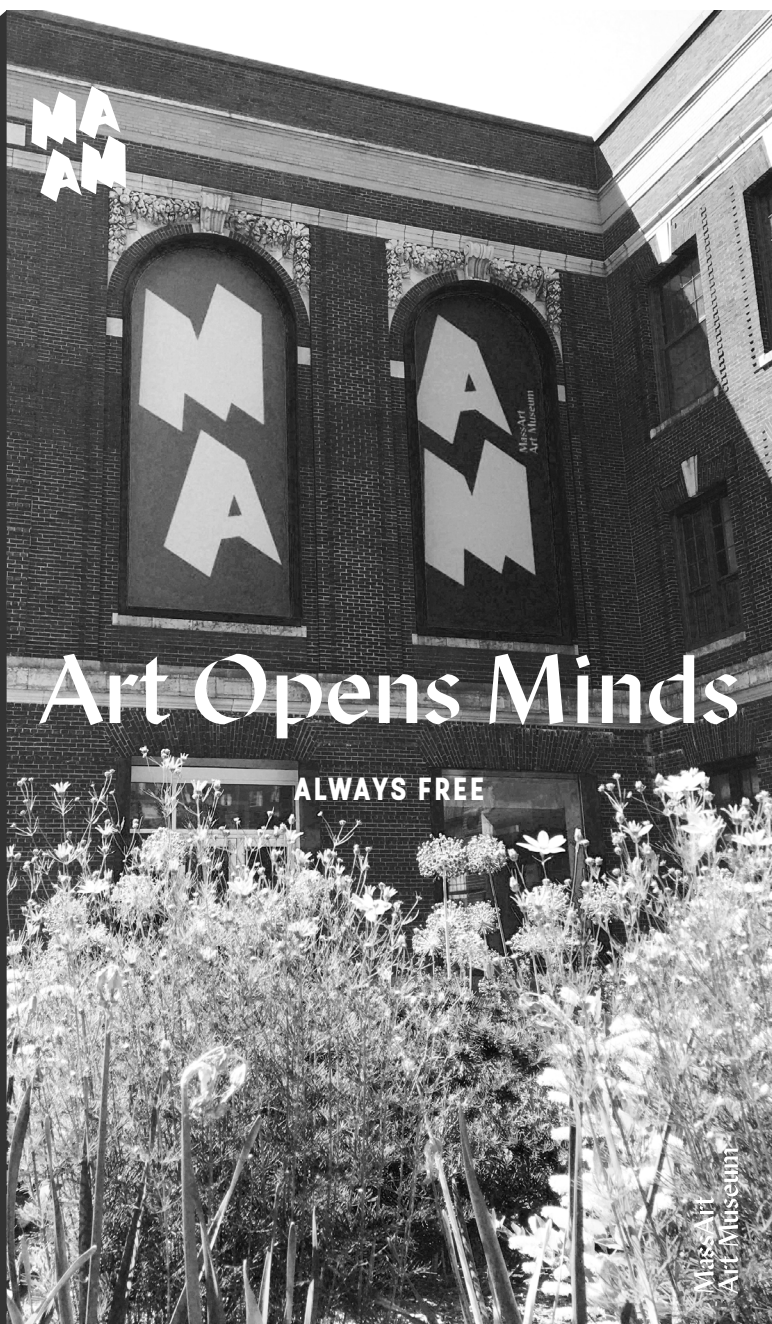
The H+H Youth Choruses is a collaborative community where singers aged 7-18 hone their craft, express their creativity, and make unforgettable memories alongside forever friends. Over its 30 years, HHYC has grown from a handful of dedicated young people to seven choruses welcoming more than 150 singers each semester. Through large- and small-group instruction, weekly musicianship classes, collaborations with leading professional ensembles, and international tours (including the 2024 HHYC tour throughout Austria), world-class faculty partner with these young artists to create a rigorous yet welcoming environment for musical and personal growth—a chance for everyone to find their voice. Singers also treat H+H audiences to inspiring (and impressive) performances onstage at Symphony Hall and NEC's Jordan Hall—often joined by the H+H Orchestra and Chorus—throughout each subscription season, sharing their passion for the living tradition of choral music with all of us.

*The H+H Youth Choruses is a component of the Karen S. and George D. Levy Education Program.*



**HANDEL+HAYDN SOCIETY  
YOUTH CHORUSES**





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# SYMPHONY HALL

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

**Assistive listening devices** are available. Please see the head usher for details.

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**Lost and found** is located at the security desk at the stage door on St. Stephen Street.

**Lounge and bar service:** There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

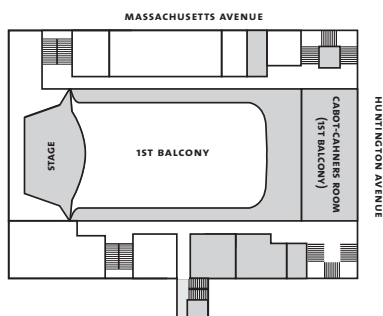
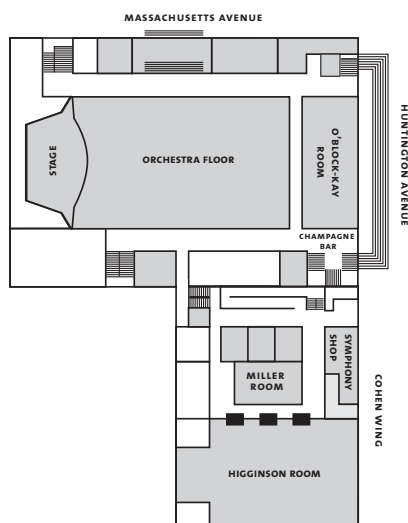
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**Ladies' rooms** are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

**Men's rooms** are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

**Shop:** H+H CDs and other merchandise are available to purchase in the Cohen Wing.

**In case of emergency:** Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.





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# SPOTLIGHT

## THE INSTRUMENTAL ENSEMBLE



PHOTO BY LARA SILBERKLANG

The H+H Orchestra and Chorus performs Beethoven's Symphony No. 9 in October 2017 in Symphony Hall, conducted by Masaaki Suzuki.

In the 17th and early 18th centuries, many works were scored for strings plus basso continuo. The basso continuo, a core group within the larger ensemble, consisted of the low strings playing the bass line and an instrument to play chords, such as a keyboard (harpsichord, organ, or both). The basso continuo performers were the heart of the ensemble, not only providing harmonic direction and fullness of sound, but also helping to lead the rest of the ensemble.

During the 18th century, instrumental ensembles grew larger with the addition of other instruments; often winds and occasionally brass were added. The number of string players also changed to balance the addition of other instruments. By the later 18th century, the basso continuo was no longer used, and a typical symphony required strings (first and second violin, viola, cello, bass); oboe; and sometimes horn, trumpet, and timpani.

Composers continued expanding the orchestra at the turn of the 19th century. In addition to scoring Symphony No. 9 for soloists and chorus, Beethoven adds piccolo and contrabassoon to the wind section. This symphony requires a larger string section to complement the expanded number of woodwinds and brass, as well as a percussion section that includes bass drum, triangle, cymbals, and timpani.

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Handel and Haydn Society Youth Choruses  
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*Celebrating the 30th Anniversary Season*



## Birdsong

Paul Read  
(b. 1948)

HHYC Youth Chorale  
Andrew Milne, *conductor*

## Piangi sospiro e peno

Alessandro Scarlatti  
(1660-1725)

## Clori e Mirtillo

Scarlatti

## Sonata for 2 violins, Op. 2, No. 1

George Frideric Handel  
(1685-1759)

Andante

Allegro, ma non troppo

Largo

Allegro

## Ecco che il primo arbore

Nicola Porpora  
(1686-1768)

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.

Large print programs are available at the patron information table in the lobby.

The concert runs 1 hour and 45 minutes including a 20-minute intermission.



## INTERMISSION

### All Ye Who Music Love

Baldassare Donato  
(c. 1525–1603)  
arr. Carole Kelly

### Be Like the Bird

HHYC Youth Chorale  
Michele Adams, *conductor*

Abbie Betinis  
(b. 1980)

### *Il ritiro*

Porpora

### Sinfonia da camera in G Minor, Op. 2 No. 3

Porpora

Adagio Sostenuto

Allegro

Adagio

Allegro

### *Il duello amoroso: Daliso ed Amarilli, HWV 82*

Handel

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## Related Events


Musically Speaking with Teresa Neff


*Christopher Hogwood Historically Informed Performance Fellow*

45 minutes prior to each performance in NEC's Williams Hall

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# PROGRAM SPONSORS

**This program is made possible through the generous support of Karen S. Levy and Peter A. Banks.**

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The Education Program is funded in perpetuity by Karen S. and George D. Levy.

The H+H Youth Choruses program is supported in part by Elliott and Stacey Berger, Paul Corneilson and Beth Frasso, Mollie B. Foley Charitable Trust, George Frederick, Hamilton Company Charitable Foundation, Jewett Foundation East, Kingsbury Road Charitable Foundation, Miss Wallace M. Leonard Foundation, Karen Secunda Levy, Ann Marie Lindquist and Robert Weisskoff, Timothy and Deborah Moore, Nancy Nizel, Parker Family Foundation, Dana and Carolyn Pope, John and Janis Raguin, Emily F. Schabacker, Nancy and Michael Tooke, Richard and Elise Tuve, Jean Woodward, and three anonymous donors.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

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# PROGRAM NOTES

## MUSICAL CIRCLES

In the 17th and 18th centuries, Italy, unlike France and England, was a conglomeration of independent cities and private estates, most with some connection to either the Papal States or the Austrian Habsburgs. The draw for musicians was powerful, with wealthy aristocratic families establishing a tradition of patronage that included elaborate private performances, in-house ensembles, and the hiring of the best composers and musicians available. The musical scene in Rome also attracted other patrons, such as Queen Christina of Sweden, who came to Rome after she abdicated her throne in 1654. For the remainder of her life, she famously hosted gatherings of artists, literary figures, musicians, and other patrons.

After her death in 1689, her circle of devotees founded the Arcadian Academy. Chamber cantatas were featured at their meetings, held in the spring and summer. One account of these meetings tells of how Alessandro Scarlatti composed a cantata as quickly as the poet wrote the text. The society continued well into the 18th century: the German author Johann Wolfgang von Goethe wrote about it in his *Italian Journey*, a report of his travels in Italy between 1786 and 1788.

### **Alessandro Scarlatti (1660–1725)**

While Alessandro Scarlatti may be more well-known today as the father of harpsichordist and composer Domenico Scarlatti, at the turn of the 18th century, he was one of the most recognized composers of chamber cantatas, operas, and sacred music.

Born in Palermo, Scarlatti is said to have studied with Giacomo Carissimi; in fact, Scarlatti received musical training from his parents, both of whom were musicians. He also enjoyed the patronage of influential families, including the architect Gian Lorenzo Bernini. Scarlatti lived in Bernini's Roman palace, and Bernini's son was godfather to Scarlatti's first child. Support for Scarlatti came from other patrons as well, who commissioned works or helped secure positions for him. Cardinal Benedetto Pamphili may have introduced the composer to Queen Christina of Sweden, who hired Scarlatti as her maestro di cappella. It was probably through Queen Christina that Scarlatti then met the dukes of Maddaloni, who enticed him to Naples with the possibility of producing his operas.

Although Scarlatti was in Naples, patrons in Rome were still paying attention to his work. Among the most ardent of these was Cardinal Pietro Ottoboni. Grand-nephew to a pope, the independently wealthy Ottoboni was a member of the Arcadian Academy and a poet who was fond of extravagant musical performances—especially those that featured settings of his texts.

Ottoboni commissioned several Scarlatti works, and this became an incentive for the composer to return to Rome. By the time he arrived, however, opera production had been quelled, so Scarlatti wrote cantatas and oratorios. In 1706 he was admitted to the Arcadian Academy as both a “distinguished master of music” as well as a “professor of poetry.” His return to Rome ultimately proved more frustrating than satisfying, so he looked to Venice, a center for opera. This venture was not successful, so he briefly returned to Rome before once again moving to Naples. Now maestro di cappella for Cardinal Vincenzo Grimani, Scarlatti remained in Naples for the rest of his life.

### **Nicola Porpora (1686–1768)**

Born in Naples, Porpora studied at the Conservatorio dei Poveri di Gesù Cristo. The success of his first operas attracted the attention of patrons; however, Alessandro Scarlatti's immense popularity in Naples meant Porpora's work received limited attention. During this time Porpora began teaching privately and was named a maestro at the Conservatorio di Sant'Onofrio in 1715. His students included the castrato Farinelli, who sang in the premiere of some of Porpora's operas. Porpora's exacting teaching style and emphasis on technical skill are encapsulated in an anecdote told by another student, who said that he sang the same page of vocal exercises for five years. Vocal exercises attributed to Porpora continued to be published into the 19th century.

With Scarlatti's move to Rome in 1719, Porpora was again in demand as a composer; some commentators, especially in Venice, claimed his operas were better than Scarlatti's. In 1733 Porpora was invited to London by a group of nobles who were establishing an opera company intended to compete with Handel's company. Porpora's opera company, however, never overtook Handel's. Porpora left England and resided in Venice for two years before moving to Naples.

In 1741, with opera commissions waning, Porpora accepted a position at the Ospedale della Pietà in Venice, the same institution that had employed Vivaldi. He remained for six years before moving to Dresden and then Vienna, where he gave singing lessons. The young composer Joseph Haydn was Porpora's accompanist, valet, and student. Haydn acknowledged Porpora's influence, saying that he learned "the true fundamentals of composition from the celebrated Herr Porpora."

### **George Frideric Handel (1685–1759)**

Soon after arriving in Rome in early 1707, the 22-year-old Handel may have joined the Monday concerts at Cardinal Ottoboni's palace. He also set a cantata text by Cardinal Benedetto Pamphili, who then supplied the text for the composer's first large-scale work in Italian, an allegorical oratorio *Il trionfo del tempo e del disinganno* (The Triumph of Time and Disillusion).

Handel stayed in Rome until 1710, when he accepted the position of Kapellmeister for the Elector of Hanover, soon to be England's King George I. Once established in London, Handel became a naturalized citizen and remained there for the rest of his life. Yet his time in Rome stayed with him, influencing the music that he wrote for decades to come.

### **Chamber Music for Voice and Instruments**

In its most basic definition, a cantata, from *cantare* (to sing), is a work for one or more singers plus instruments. Beginning in the 17th century, the cantata emerged—along with opera and oratorio—as one of the most important types of vocal music. Although its origins lie in a secular style of composition, by the mid-18th century the cantata was adapted for use in the church.

The chamber cantata, for a soloist or soloists accompanied by basso continuo with one or two other instruments, was a particularly popular Italian style of composition in the 17th and early 18th centuries. It required a small number of players, and its virtuosic nature satisfied the tastes of the day. The multiple sections of the cantata allowed a freer representation of the shifting emotions of the text. Recitatives, movements featuring a more syllabic setting of the text, complemented and contrasted with the arias, movements that explore a single emotion more deeply.

Texts for chamber cantatas often related a love story in which characters, named or unnamed, conveyed passionate tales of longing, finding love, losing love, or love regained. Cantata texts were often written by wealthy patrons and designed to be set to music. Performed for private audiences, these works were rarely, if ever, repeated, and new cantatas were expected for each performance, leading to an abundant repertoire.

Scarlatti composed more than 600 cantatas; another 100 or so cantatas are attributed to him. His cantatas were known for their bold melodies and harmonies, leading some contemporary commentators to point out the composer's "extravagant and irregular harmony." Those extravagances can be heard in *Piangi sospiro e peno*, where Scarlatti's music exudes the longing, passion, and confusion of love. A completely different mood is evoked in *Clori e Mirtillo*, as two lovers express their devotion to each other despite momentary doubts.

Of the 130 cantatas attributed to Porpora, most probably date from 1710–22. His *Ecco che il primo albore* tells the story of a single day, from the break of dawn with the emergence of birds, a lamb, and a shepherd. These are introduced with pastoral settings that include sustained pedal tones supporting gently lilting lines. The cantata concludes with a more contrapuntal and vocally virtuosic movement that warns of the dangers to a lamb that does not have the protection of its shepherd. Although it also contains pastoral elements, *Il Ritiro* takes on the feeling of an opera scene with its recitative and aria pairs, settings of texts that renounce this world and seek solace in the perfection of Arcadia.

Relative to his vocal output, Porpora composed little instrumental music. The *Sinfonia da camera* in G minor, Op. 2, No. 3, was part of a set of chamber pieces published in 1736. The yearning expressed in the long lines of the opening Adagio Sostenuto is mediated by the succeeding movements, each of which dispels the languid mood of the opening with rising lines and distinctive rhythmic patterns.

With the imitative passage that opens his *Il duello amoroso*, Handel alludes to the topic of this pastoral duet: the pursuer and the pursued. Handel composed all his cantatas—approximately 100—while in Rome; he wrote almost half of them while working for Prince Francesco Ruspoli. At least part of *Il duello amoroso* was performed at the 1708 meeting of the Arcadian Academy, the first meeting with Ruspoli as host.

Not unlike the intricately entwining exchanges heard in his chamber cantatas, Handel's Sonata for 2 violins, Op. 2, No. 1, produces a distinctive musical texture that allows each part to be heard as both an individual line and as part of a whole. Published in 1733 but composed earlier, the sonata follows a structure established by Handel's contemporary Arcangelo Corelli. Handel based the first movement on an opera by the German composer Reinhard Keiser. Interestingly, Handel also adapted some of Keiser's music for his cantata *Il duello amoroso*. For the last movement of this sonata, Handel borrowed from his own Chandos Anthem No. 6.

With today's concert, we enter the world of nymphs, shepherds, and idealized views of the natural world. The chamber cantatas of Scarlatti, Porpora, and Handel give these texts of love, conflict, and reconciliation a presence and immediacy as never before and offer us a glimpse into the aristocratic salons of the Baroque era.

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Christopher Hogwood Historically Informed Performance Fellow

# TEXTS + TRANSLATIONS

## Birdsong

Composer: Paul Read (b. 1948)

Text: Unknown child in the Terezin Concentration Camp, Czechoslovakia

He doesn't know the world at all  
Who stays in his nest and doesn't go out.  
He doesn't know what birds know best  
Nor what I sing about:  
That the world is full of loveliness.  
When dew-drops sparkle in the grass  
And earth is a-flood with morning light.  
A black-bird sings upon a bush  
To greet the dawning after night,  
Then I know how fine it is to live.  
Hey, try to open your heart to beauty;  
Go to the woods someday  
And weave a wreath of memory there.  
Then if tears obscure your way  
You'll know how wonderful it is  
To be alive.

## Scarlatti: *Piango, sospiro, e peno*

### Arioso

Piango, sospiro, e peno,  
Servo, contemplo, e adoro,  
Di lacci ho cinto il seno,  
Ardo, mi struggo, e poco men che  
moro;  
E a tante prove e tante  
Filli ancora non vuol credermi amante.

I weep, I sigh and suffer,  
I slave, adore and ponder;  
my breast is tied in bonds,  
I am scorched, consumed, I am close  
to death.  
Yet in spite of such proof,  
Phyllis will still not believe my love.

### Aria

Ah, crudele, per creder ch'io t'ami  
Che prove tu brami?  
Che chiedi da me?  
Brami più che vedere ogni istante  
Quest'anima amante  
Languire per te?

Ah, cruel woman,  
what further proof do you demand?  
What do you want of me?  
Do you thirst for more than to see  
this loving soul  
endlessly languishing for you?

Non ti basta saper ch'il mio petto  
Sia fatto ricetto  
Di fiamme d'ardor?  
Sì t'intendo, al mio foco non credi  
Se sciolto non vedi  
in cenere il mio cor.

Does it not suffice  
to know that my breast shelters  
flames of passion?  
Yes, I understand, you will not believe  
my fire  
until you have seen  
my heart dissolved into ashes.



### **Recitative**

Sì, sì che in cener disciolto il cor  
vedrai, Ma allor poi crederai che sian  
gl'incendi i suoi figli degl'i occhi tuoi;  
Non crederai, no, no. Ch'il tuo rigore  
a danni del mio core; So che nuove  
fierzesse allor risolve calpestar lo vorrai  
cangiato in polve.

### **Aria**

Povero core,  
Hai da morire  
Senza ridire,  
il tuo dolore.  
Dopo la morte  
Tua sorte acerba  
per te riserba  
Nuovo rigore,  
Povero core.

When at last you will see my heart  
dissolved into ashes, you may yet  
believe that this fire was started by  
your glances, and not, alas, that our  
coldness has wounded my heart! Will  
you then tread on it, with renewed  
pride, until it turns to dust?

Poor heart,  
you are doomed to die  
without speaking  
of your grief.  
After death  
bitter fate  
is preparing  
further harshness for you,  
poor heart.

### **Recitative**

Dunque tormenti e scherni i premi  
son di servitù fedele? Affanni, oltraggi  
eterni dà per mercede una beltà  
crucele? Et io l'amo e l'adoro ardo,  
mi struggo, e poco men che moro;  
Ma perché? Per languir dal duolo  
oppresso?

Torment and scorn are thus the prize  
for true servitude? Eternal suffering  
and offence are the mercy shown by a  
cruel beauty? Yet I love her and adore  
her, I burn, am consumed and am  
close to death; But why? To languish,  
oppressed by such pain?

### **Arioso**

L'amarti, o Filli, è un disamar se stesso,  
È un disamar se stesso.

Loving you, oh Phyllis, is to loathe  
myself.

## **Scarlatti: *Clori e Mirtillo***

Translation: © James Halliday, November 2018

### **Recitative (Mirtillo)**

Mentre su'l carro aurato sen già la bella  
Aurora pingendo sù nell'etra il nuovo  
giorno stava la vaga mia diletta, Clori,  
là nel prato a goder erbette, e fiori;  
quindi tutta pensosa sfogando il suo  
martoro - quando a mirarla intento  
in estasi d'amor - io qui giacea disse  
mesta, e penosa: "Ah se venisse amore,  
Mirtillo il mio tesoro, voi prati non  
avreste un sì bel fiore." Quand'ecco in  
quell'istante mi scopro al mio bel sole,  
ed ella meco accanto sciolse così le  
labbra a un dolce canto.

While on her gilded chariot fair Aurora  
went forward painting the new day  
across the firmament, Cloris, my  
fair delight, stood there in the field,  
enjoying the grass and flowers; thus  
lost in thought, venting her affliction -  
while I lay here, admiring her intently,  
in ecstasies of love - she said sadly  
and painfully: "Ah, if only my love,  
Myrtillus, my darling, would come, you  
fields would not have so fair a flower  
as he." When behold, in that moment,  
I revealed myself to my fair sun, and  
she, close to me, opened her lips thus  
in sweet song.

## Duet

**Clori:** Più di te Mirtillo mio  
Vago fior non v'è nel Prato

**Mirtillo:** Clori bella mai vidd'io  
Di più raggi il Ciel/il sol ornato.

## Recitative

**Mirtillo:** Ma come in questi prati  
solitaria ten' vai, Clori adorata, se temo  
in questi istanti che il prato, e i fiori  
diverranno amanti.

**Clori:** Taci, infedele, e impara, ingrato, a  
dar norma a te stesso, e non a Clori, e  
se geloso sei lascia gli amori.

**Mirtillo:** E come in un baleno si cangia  
il tuo sereno, idolo amato? Dunque non  
son del prato il più bel fiore?

**Clori:** Sì, sei fiore nel volto, angue nel  
Core.

**Mirtillo:** Così tu più non m'ami?

**Clori:** No, io più non amo.

**Mirtillo:** E che farò, e che farai infelice  
Mirtillo in tanti guai? Son disperato.

## Aria (Clori)

No, non disperar; chi sa ?  
Io sento nel mio petto  
Che Amore pargoletto  
Avrà di te pietà.

## Recitative (Clori)

Dimmi, intatta per me serbi la fede?  
Che dici? Che rispondi?

## Aria (Mirtillo)

Sì, per te, mio bene,  
Cido il mio cor sarà.  
L'incendio che ho nel seno  
Consuma l'alma in pene  
Ai rai di tua beltà.

My Myrtillus, there is no fairer flower  
than you in the field.

Fair Cloris, never did I see  
the sky/ the sun adorned with so many  
rays.

But in these fields, darling Cloris, you  
are walking alone, and I fear now that  
the field and the flowers become your  
lovers.

Be quiet, disloyal and ungrateful man,  
and learn to give laws to yourself, and  
not to Cloris; and if you are jealous,  
then forget our love.

How, in a flash, has your composure  
changed, my beloved idol? Am I  
therefore no longer the fairest flower  
of the field?

Yes, in your visage you are a flower;  
but in your heart, a snake.

And so you no longer love me?

I no longer love you.

And what will I do, what will you do,  
unhappy Myrtillus, in such misfortune?  
I am in despair.

Do not despair; who knows?  
I feel in my breast  
that young Cupid  
will have pity on you.

Tell me, is your love for me intact?  
What do you say? How do you  
respond?

Yes, for you, my love,  
my heart will be faithful.  
The fire in my breast  
consumes my pained soul  
in the rays of your beauty.

### **Recitative (Mirtillo)**

E tu Clori gentile mia gioia mio tesoro  
avrà pietà dell'aspro mio martoro?

### **Duet**

**Clori:** Sin che il sole spande i rai  
Te, mio bene, adorerò.

**Mirtillo:** Se di me pietade avrai  
Sempre fido io t'amerò/ti sarò.

**Clori:** Sì mia vita  
Ch'io contenta morirò

**Mirtillo:** Dammi aita  
Ch'io contento morirò.

And you, gentle Cloris, my joy, my  
treasure, will you have pity on my  
bitter torment?

As long as the sun shines,  
my love, I will adore you.

If you will have pity on me,  
I will always love you/will always be  
faithful to you.

Thus, my beloved,  
I will die contented

Help me,  
that I may die contented.

### **Porpora: Ecco che il primo albore**

Ecco che il primo albore  
Già sorge in cielo, e già risplende  
intorno  
Un principio del giorno.  
Schiera di vaghi augelli  
Lieta di pianta in pianta  
Spiegando le sue piume e vola e  
canta.

La pecorella contenta pasce  
L'erba novella al piè del monte.  
Poi s'avvicina là dove nasce  
Dalla collina limpido un fonte.

Pastor gentil la siegue, e quando  
ardente

La fiamma estiva la pianura  
ingombra,

A se la chiama, e la conduce  
all'ombra.

Al fin presso la sera,  
Vanno insieme all'ovile  
La pecorella ed il pastor gentile.

Se andrà senza il pastore  
A pascere l'agnella  
Succederà che quella un dì si  
smarrirà.

E forse verrà fuore  
Dall'antro o dalla selva  
Qualche rapace belva che la divorerà.

See, the first light of dawn  
appears in the sky, and all around us  
the new day brightens.  
Flocks of pretty birds  
flutter happily from tree to tree  
spreading their wings and singing as  
they fly.

The ewe is grazing happily upon  
fresh grass at the base of the hill.  
Then she approaches the spot where  
a stream,  
fed from a spring on the hill, flows  
crystal clear.

A kindly shepherd watches her, and  
when  
the burning summer sun heats upon  
the plain,  
he calls her to him and leads her to the  
shade.

When evening comes  
the ewe and the kindly shepherd  
return together to the fold.  
If without the shepherd  
the lamb went out to graze,  
one day she might get lost.  
And maybe from a cave  
Or from the woods some ravening  
beast might come to devour her.

## **All Ye Who Music Love**

Composer: Baldassare Donato (d. 1603)

Arranger: Carol Kelley

Text: Thomas Oliphant (1799–1873)

Adapted by Michele Adams

All ye who music love,  
And would its pleasures prove;  
O come to us who cease not daily;  
From morn 'til eve to warble gaily.

Come, all ye people, come,  
Obey the tuneful call;  
O come to us who cease not daily;  
From morn 'til eve to warble gaily.

## **Be Like the Bird**

Composer: Abbie Betinis (b. 1980)

Text: Victor Hugo (1802–1885)

Be like the bird that, pausing in her flight awhile on boughs too slight,  
feels them give way beneath her—and sings—knowing she hath wings.

## **Porpora: *Il Ritiro* (The Departure)**

### **Recitative**

Lasciovi al fin grandezze di gravi  
affanni piene. Spezzar si penso al fine  
le splendide catene del fasto e dell'  
orgoglio. Passar fra voi verso la meta  
umana il più bel corso dei mie dì. No,  
non voglio.

I leave you at last, your eminences, so  
full of weighty cares. At last I think of  
breaking the splendid chains of pomp  
and pride. To spend with you, following  
my destiny, the finest course of my  
days. No, that I do not want.

### **Aria**

A voi ritorno campagne amene  
Dove ha soggiorno la libertà  
Amor tiranno se a voi sen viene  
Non porta affanno e amor si fa.

I return to your pleasant countryside,  
where liberty resides.  
Tyrant Love, if someone comes to you  
away with care and may love be there.

### **Recitative**

Povero ma tranquillo, semplice ma  
giocondo, umil ricetta che a lato di  
un boschetto e d'un bel fiumicello, a  
specchio siedi. Disingannata or vedi  
un'alma a ten venir per suo riposo. Qui  
non vengon l'invidia, il falso amore,  
finta amicizia, immaginario onore,  
favour di corta vita felicità mentita,

Poor yet peaceful, simple yet joyful,  
the humble refuge by a copse and  
a beautiful stream, you sit before a  
mirror. See, there comes to you a  
disappointed soul looking for rest.  
In this place comes not envy, false  
love, feigned friendship, vain honors,  
passing favors, lying happiness, terror

d'iniqua sorte forza maggior che la  
minor opprime. E quell'astio crudel  
ch'odia il più forte, no, di fortuna sino  
al giorno estremo Qui le vicende al fin  
no, più non temo.

#### **Aria**

Sorte un umile capanna  
Non affanna con vicende,  
La difende da Potenza innocenza e  
povertà,  
Sprezzan rustica magione ambizione e  
rea speranza  
Non v'è amor senza speranza  
Né piacer senz'onesta.

iniquitous terrors, great might that  
oppresses the weak. And this cruel  
spite, that the most powerful hate, no,  
of fortune, till the end of time, the ups  
and downs I no longer fear.

In this humble shed  
neither anguish nor torment,  
Innocence and poverty protect it from  
the powerful,  
Far from ambition and false hopes.  
There is no love without hope  
or pleasure without honesty.

### **Handel: *Il duello amoroso: Daliso ed Amarilli***

#### **Recitative (Daliso)**

Amarilli vezzosa, appunto in questa  
solitaria foresta, dove né pur giungon  
del sole i rai, di pianto sopirai,  
quante pene soffersi, sol per cagion del  
tuo superbo orgoglio: o la mercede,  
o la vendetta io voglio.

Pretty Amaryllis, just here in this lonely  
forest, where not even the rays of  
the sun reach, I have sighed as many  
laments as I have suffered pains solely  
because of your arrogant pride. Now I  
would have recompense, or revenge.

#### **Aria (Daliso)**

Pietoso sguardo,  
Vezzo bugiardo,  
Più non lusingano  
Questo mio cor;  
Tempo è da cedere  
Ale mie lagrime,  
Che più resistere  
Non sa 'l dolor.

A pitying glance,  
a beguiling endearment,  
no longer deceives  
this heart of mine.  
It is time to yield  
to my tears,  
for my grief  
can no longer be restrained.

#### **Recitative (Amarilli)**

Dunque tanto s'avanza d'un pastorel  
che m'ama la temeraria voglia?  
E, stolto, credi che la mercè che chiedi  
ti possa dar neccessità d'impegno?  
Misero, e non t'avvedi che quel piacer  
ch'oggi il tuo cor desia figlio del genio  
mio d'uopo è che sia.

So does the bold desire of a shepherd  
who loves me dare so much? And,  
fool, do you think that the compulsion  
of a pledge can give you the reward  
you seek? Wretched man, do you not  
realise that the pleasure which today  
your heart desires must needs be the  
offspring of my own inclination?

**Aria (Amarilli)**

Piacere che non si dona  
 Per opra del piacer  
 Più tosto è pena.  
 Forza crudel che sprona  
 L'altrui voglia goder  
 Fende l'arena

**Recitative**

**Daliso:** Sì, sì, crudel, ti accheta; o sia forza, o sia genio, o sia dispetto, pria di morir fra lusinghieri affanni meglio è rapir ciò che donar si vieta.

**Amarilli:** Semplicetto che sei, cangia consiglio: mal si gode quel bene che dall'odio si acquista o dal rigore; e il vero amor solo d'amore è figlio.

**Aria (Amarilli)**

Quel nocchiero che mira le sponde  
 la tema dell'onde  
 dal sen discacciò.  
 Ma se intanto pretese conforto,  
 invece del porto  
 lo scoglio trovò.

**Recitative (Daliso)**

Amarilli, Amarilli, in vano tenti con speranze fallaci uscir dal laccio ove ponesti il piede; che di tua data fede benché fossero mille i giuramenti, sempre in sostanza poi o il rio l'accolse o li rapiro i venti.

**Aria (Daliso)**

È vanità d'un cor  
 Quel vivere in amor  
 Sempre sperando.  
 Convien più volte udir  
 Promesse di gioir,  
 Ma non il quando.

The pleasure that is not bestowed  
 by an act of pleasure  
 very soon becomes pain.  
 The cruel force that incites  
 another to enjoy his desire  
 shatters the field of play.

Yes, yes, cruel one, you shall be subdued either by force, or inclination, or resentment before the enticing pains of death come; it is better to seize what is forbidden to give.

Fool that you are, change your plan: poorly one enjoys that gift which is gained by hate or cruelty; true love is the child of love alone.

That sailor who espies the shore  
 dismisses the fear of the waves  
 from his heart;  
 but if meanwhile he thinks he is safe,  
 instead of the harbour  
 he finds a rock.

Amaryllis, Amaryllis, in vain you try  
 with false hopes to escape from the  
 snare in which your foot is caught:  
 though a thousand might be the oaths  
 of your pledged faith, either the stream  
 washes away their substance, or the  
 winds blow it away.

It is useless for a heart  
 to live always  
 in hope of love.  
 Is it better to hear many times  
 promises of love,  
 but not when they may be fulfilled?



## Recitative

**Amarilli:** Or sù, già ché ostinato vuoi oscurasti d'onore il pregio, il core trapassami col ferro; e poi, crudele, di questo sen fedele, di cui non curi il tormentoso affanno, renditi pure a tuo piacer tiranno.

**Daliso:** Come? Amarilli? oh Dio, dunque...

**Amarilli:** Non più; desio l'empia voglia saziar che ti tormenta; barbaro! Sù, che fai? Prendi lo strale e in questo sen l'avventa.

**Daliso:** Vincesti, ah sì, vincesti, ora ti chiedo pietade all'error grave; alma che di penar fù sempre accesa già sitibonda aspetta giusto risentimento all'alta offesa.

**Amarilli:** Ecco giunge opportuno Silvano il mio buon padre; or sappi, amico semplicetto pastore, che tu, credendo a' lusinghieri detti del mio timore usato, perdesti il tempo ed il piacer bramato.

## Duet

**Daliso:** Sì, sì, lasciami, ingrata, Ma pria rendimi il cor.  
Sei tu selce spietata,  
Priva di senso e ardor.

**Amarilli:** Su, su, restati in pace,  
Né più chiedermi amor;  
No, non hai tu la face  
Per accender ardor.

On, then, if stubbornly you would now shut out the merit of honour; pierce my heart with a dagger, and then, cruel man, indeed let the tortured affliction of this faithful heart, for which you have no thought, be given up to your pleasure, tyrant!

What? Amaryllis? Oh God, then...

No more! I would have you satisfy the wicked desire that torments you; unfeeling man, come! Why delay? Take the blade and strike it into this heart!

You have triumphed, ah, you have triumphed! Now I beg forgiveness for a dreadful wrong; my soul, which was ever given to suffering, is already eagerly expecting your just anger at my great offence.

Here, in good time, comes Sylvanus, my good father. Now understand, dear foolish shepherd, that when you believed the deceitful words of my well-practised fear, you lost your opportunity and the pleasure you desired.

Very well, leave me alone, heartless girl, but first give me back my heart. You are as hard as flint, void of feeling and love's flame.

Come, come, be at peace, and no longer seek love from me: no, you do not have the torch that can kindle my flame.

# ARTIST PROFILES

PHOTO: MARCO BORGREVE



## **Jonathan Cohen, *conductor***

Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. Known for his passion and commitment to chamber music, he is equally at home in such diverse activities as Baroque opera and the classical symphonic repertoire. He is the 15th Artistic Director of Boston's Handel and Haydn Society, the oldest performing arts organization in the United States. Additionally, he is the artistic director of Arcangelo, music director of Les Violons du Roy, and artistic director of the Tetbury Festival.

Jonathan continues to have a strong presence on both sides of the Atlantic. In Europe, he guest conducts Budapest Festival Orchestra, Kammerorchester Basel, Orchestre Philharmonique de Radio France, Orchestre Philharmonique Royal de Liege, and Hessischer Rundfunk Sinfonieorchester.

Jonathan founded Arcangelo in 2010 to create high-quality bespoke projects. The ensemble was the first named Baroque Ensemble in Residence at Wigmore Hall, where it enjoys a continuing close association, and has toured to exceptional halls and festivals including Philharmonie Berlin, Vienna Konzerthaus, Barbican Centre, Kölner Philharmonie, Salzburg Festival, MA Festival Bruges, with three appearances at the BBC Proms, including the premiere of Handel's *Theodora* and a televised performance of Bach's *St. Matthew Passion*.

Arcangelo's founding commitment to the recording studio has produced 28 critically lauded albums, including *Arias for Guadagni* and *Bach Cantatas* with Iestyn Davies (Hyperion; Gramophone Award 2012 and 2017), *Mozart Violin Concertos* with Vilde Frang (Warner; ECHO Klassik Award 2015), C.P.E. Bach Cello Concertos with Nicolas Altstaedt (Hyperion; BBC Music Magazine Award 2017), Buxtehude Trio Sonatas, Op. 1 (Alpha Classics; Grammy nominee 2018), and *Tiranno* with Kate Lindsey (Alpha; Sunday Times Records of the Year 2021).

Arcangelo's latest recordings include *Sacroprofano* with Tim Mead (Alpha; released 2023), Handel's *Theodora* and Buxtehude's *Opus Posthumous* (Alpha; releasing 2024), Handel's *Chandos Anthems* (Alpha; releasing 2025), and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini's cello concertos (Alpha).



### **Robin Johannsen, soprano**

American soprano Robin Johannsen has established an international career both on the opera stage and in concert and has become known for her special affinity for the Baroque and Classical repertoires. She has built a close relationship with René Jacobs and the Freiburger Barockorchester, with whom she regularly performs, and is a frequent guest at Akademie für Alte Musik Berlin, La Cetra Basel, and the Internationale Bachakademie Stuttgart.

Ms. Johannsen's growing discography includes recent additions of Telemann's *Miriways* with Akamus (Pentatone) and Beethoven's *Leonore* with Freiburger Barockorchester and René Jacobs (Harmonia Mundi). She was awarded an Edison Classical Music Award for her performance as Konstanze in *Die Entführung aus dem Serail* under René Jacobs for Harmonia Mundi. In May 2014 Sony Classical released her first solo disc, *In dolce amore*, a world-premiere recording of Baroque arias and cantatas by Antonio Caldara, conducted by Alessandro De Marchi.

Ms. Johannsen began her career as a young artist with the Deutsche Oper Berlin, after which she joined Oper Leipzig. She has performed in houses such as Staatsoper Berlin, Teatro Regio Torino, Staatsoper Stuttgart, Vlaamse Opera, Théâtre Royal de la Monnaie, Komische Oper Berlin, and Bayreuth Festival.



### **Christopher Lowrey, countertenor**

Countertenor Christopher Lowrey was praised by *Bachtrack* as "one of the operatic countertenors of our day, excelling dramatically and vocally, with clear, ringing and flexible tone." From the United States and influenced by many years in the United Kingdom, he balances the best elements of these diverse traditions, merging directness of expression and beauty of tone with precision and agility.

Mr. Lowrey appears regularly with a wide range of distinguished companies around the world, including

Royal Opera House, Carnegie Hall, London Philharmonic Orchestra, Philharmonie de Paris, La Fenice, English Concert, Academy of Ancient Music, Boston Early Music Festival, Orchestra of the Age of Enlightenment, and Cappella Mediterranea. Among his many collaborators are William Christie, Vladimir Jurowski, Christophe Rousset, Laurence Cummings, Ivor Bolton, Leonardo Garcia Alarcón, Richard Egarr, Harry Bicket, Raphaël Pichon, Christian Curnyn, Erin Helyard, and David Bates.

Mr. Lowrey is also in demand as a conductor of choral music. He is the founder and director of Ensemble Altera, quickly becoming a leading American chamber choir dedicated to bringing thoughtful, engaging, and relevant programs of choral music to in-person and digital audiences at home and around the world.



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## **Michele Adams, conductor**

Michele Adams is the conductor of HHYC's Concert Choir and Youth Chorale. She is pleased to continue working with young artists, having previously served on the artistic teams of the Boston Children's Chorus and the Nebraska Children's Chorus. She is currently the executive director of the Performing Arts Center of MetroWest, where she oversees the organization's mission to create a welcoming community, providing education and performance and opportunities in music, theater, and dance. She oversees all operational, development, and marketing efforts of the organization.

Ms. Adams served for 10 seasons as the director of choirs for the award-winning Boston Children's Chorus. She studied choral conducting, music education, and voice at the University of South Carolina, Florida State University, and the New England Conservatory of Music.



## **Andrew Milne, assistant conductor**

An avid conductor, singer, and music educator based in Massachusetts, Andrew Milne is the assistant conductor of HHYC's Youth Chorale, Concert Choir, and Chamber Choir. He is also director of choirs and theater at the Bromfield School in Harvard, Massachusetts, and serves as music director of the Westborough Community Chorus, working with 60 singers from ages 18 to 85. Mr. Milne is passionate about community music making, sparking a joy and love of singing in his students, and helping singers understand and navigate the voice change. He holds a bachelor's degree in

music education from SUNY Fredonia and a master's in music education: choral conducting from the Hartt School, University of Hartford.

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Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

**Large print programs** are available at the patron information table in the lobby.

**Assistive listening devices** are available. Please see the head usher for details.

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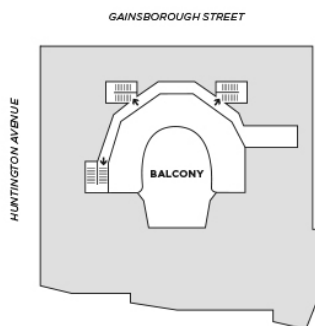
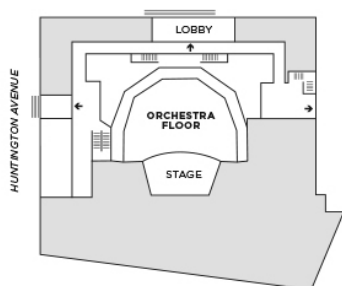
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**Coatrooms** are located on the orchestra level near the men's rooms.

**Ladies' rooms** are located on the orchestra level to the left after you enter.

**Men's rooms** are located on the orchestra level to the right after you enter.

**In case of emergency** patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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