Beethoven 9
March 15 + 16, 2024

Baroque Love Songs + Other Delights
March 22 + 24, 2024
A NEW WAY TO EXPERIENCE THIS PLACE WE CALL HOME
We’ve put together tips, tricks and information from people who live here: our reporters, your neighbors and the occasional historian, economist or expert. With our guides, you’ll be exploring in no time.
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.

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, Joélle Harvey, and Kristian Bezuidenhout return. Artistic Director Jonathan Cohen leads five programs next season, Aisslinn Nosky and Ian Watson helm our popular Brandenburgh 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,

David Snead
*Philip and Marjorie Gerdine President and CEO*
“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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**Handel and Haydn Society**

JONATHAN COHEN  ARTISTIC DIRECTOR

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**Mozart Requiem**
Sept 27 + 29

**Handel’s Messiah**
Nov 29 + 30 + Dec 1

**Baroque Christmas**
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**Crossing the Deep**
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Feb 7 + 9

**Brandenburg Concertos**
Feb 20-23

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**Mozart Requiem**
Sept 27 + 29

**Handel’s Messiah**
Nov 29 + 30 + Dec 1

**Baroque Christmas**
Dec 19 + 22

**Crossing the Deep**
Jan 17 + 19
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.
Friday, March 15, 2024 at 7:30pm  
Saturday, March 16, 2024 at 2:00pm

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

Celebrating the 30th Anniversary Season

Symphony No. 9 in D Minor, Op. 125, Choral  
Ludwig van Beethoven (1770–1827)

Allegro ma non troppo e un poco maestoso  
Molto vivace  
Adagio molto e cantabile  
Finale

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 70 minutes with no intermission.
PROGRAM SPONSORS

This program is made possible through the generous support of Kathleen and Walter Weld.

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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.

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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 Swedish Africa Company is founded. Its first expedition leads to the establishment of a colony in present-day Ghana.

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.

Japanese haikai poets Nozawa Bonchō and Mukai Kyorai compile Sarumino (Monkey’s Raincoat), considered one of the greatest collections of Bashō-school poetry.

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.

Ottoman poet Nedim (or Ahmed Nedîm Efendi), whose work blends traditional Ottoman Divan and folk styles, begins his most productive period.

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.

Johann Alois Senefelder and Franz Johannes Gleißner establish a music-publishing house using “stone printing,” today called lithography.

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.
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.”
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
BOSTON PHILHARMONIC

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Alessandro Deljavan, piano
BRUCKNER SYMPHONY NO. 9

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SCHUMANN CELLO CONCERTO
Zlatomir Fung, cello
MAHLER SYMPHONY NO. 5

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O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.
Freude! Freude!
Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuerrunken,
Himmliche, 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.
That Feeling
You Get

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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. 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 Mijnssen.

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 Teatro 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 concerts 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 Liederkranz Foundation. He is an alumnus of the University of Iowa and Indiana University.
**Violin I**
Susanna Ogata†
  *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
Guiomar 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

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

**Bass**
Anthony Manzo*
  *Amelia Peabody Chair*
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**Timpani**
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  *Barbara Lee Chair in Memory of John Grimes*

**Percussion**
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Greg Simonds

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† Concertmaster
* Principal
‡ H+H Stone Fellow

String players are listed alphabetically after the principal.
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Chorus prepared by Raphaël Pichon

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

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

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

Bass
Glenn Billingsley
Woodrow Bynum
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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
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*The H+H Youth Choruses is a component of the Karen S. and George D. Levy Education Program.*
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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 (harpischord, 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
Youth Chorale
Celebrating the 30th Anniversary Season

Birdsong

Paul Read
(b. 1948)

HHYC Youth Chorale
Andrew Milne, conductor

Piango sospiro e peno

Alessandro Scarlatti
(1660–1725)

Clori e Mirtillo

Scarlatti

Sonata for 2 violins, Op. 2, No. 1
Andante
Allegro, ma non troppo
Largo
Allegro

Ecco che il primo arbore

Nicola Porpora
(1686–1768)

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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
Abbie Betinis
(b. 1980)

HHYC Youth Chorale
Michele Adams, conductor

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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Musically Speaking with Teresa Neff
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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 *Piango 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*
Birdsong
Composer: Paul Read (b. 1948)
Text: Unknown child in the Terezín 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.

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

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.

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?

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

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?

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

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 crudele? 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 gía 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 sfragando 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 si bel fiore.” Quand’ecco in quell’istante mi scopri 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, Myrtilus, 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,
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: Si, 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)

Si, 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.
Recitative (Mirtillo)
E tu Clori gentile mia gioia mio tesoro
avrai 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: Si mia vita
Ch’io contenta morirò
Mirtillo: Dami aita
Ch’io contento morirò.

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 limpidio un fonte.
Pastor gentil la siegue, e quando ardent
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.

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.

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 caveOr 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 ricetto 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, favore 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.

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

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

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 prìa 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

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 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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<td>The Honorable Rya W. Zobel</td>
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<td>Sixteen Anonymous Donors</td>
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**Chorus Circle** ($500–$999)

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**Soloists’ Circle** ($1,000–$2,499)

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**MUSICIANS’ CIRCLE**

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Diana Eck
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Jerry Fielder & Daniel G. Campbell-Benson
Pierre Fleurant
Kenneth Froeiss
Sandy Gadsby & Nancy Brown
Pritesh & Nital Gandhi
Tim & Annie Gerhold
David Gill
Elizabeth & Paul Goodrich
Kenneth & Sue Gould
D. J. Griffith
George Halsey & Grace Billings
Joseph Hammer & Jeri
Hampton in honor of Mr. and Mrs. Graham Gund
Mrs. Sylvia Hammer
James S. Harper
Ingrid & Michael Hillinger
Kyle Hoepner
Frederic G. Hoppin
Henry & Lisa Houh
Ilene & Richard Jacobs
Alan & Barbara Jenkins
Kathleen & Hershel Jick
James & Sarah Joslin
Elizabeth Keating
Barry Kernenfeld & Sally McMurry
Denis Kokenak
Jordan Kreidberg
Jason & Sabreena Kropp in memory of Winifred Li
Ricardo & Marla Lewitus in honor of Professor Hans Lewitus
Poping Lin in memory of Winifred Li
Ryan Losey
Patricia MacLeod & Russ Vickers
Sarah L. Manoog
John J. A. Marota
Dr. Pamela Marron
Diana Marsh
Lawrence A. Martin Jr.
Amy McDermott
George & Mary McNeil
Margaret & Bryan McQuade
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Wesley & Sandra Mott
Thomas Narcavage & Bonnie Nelligers
Marjorie & Roger Nastou
Francis Neczytor
Burgess E. Nichols
H. Peter Norstrand & Katherine Tallman
Carolyn Osteen & Morey Osteen Ward in memory of Winifred Li
The Parachute Fund
Brian E. Pastuszinski
Daniel Patnaude
Anthony & Katherine Pell
Fatima Penrose
Rev Benjamin D. Perkins & David W. Brown
Elizabeth & Ervin Philpis
Kennedy & Susan Richardson
Alice E. Richmond & David Rosenblooom
Robin Riggs & David Fish*
Philip Rightmire
Catherine Riley & Barbara Werner
Lawrence & Christa Roberts
Margot Rood
Burton* & Gloria Rose
Michael & Karen Rotenberg
Sara L. Rubin & David L. Montanari
Cheryl K. Ryder
Margaret Sagan & Michael Simons
Paula & Steven Schimmel
Stephen & Toby Schlein
Robert & Catherine Schneider
Bonnie & Neil Schutzman
Phyllis & Larry Selter
Michael Shanahan
Peter & Kathleen Shank
Tom & Martha Sieniewicz
Joel & Karen Sarkin
Steven & Kay Solomon
Dr. James B. Sprague
Robert & Joanna Stavins
David & Sharon Steadman
Michael Steadman
Campbell Steward
Sarah Stewart
Ralph & Carol Stuart
Tricia Swift
Benjamin & Katherine Taylor
Susan C. Tillman
Valerie Tipping
Dr. and Mrs. Christopher Turner
Elizabeth A. & Kimberley R. Van Allen
Joseph & Sara Volpe
Alvin & Judy Warren
Lucas Wegmann
Kenneth Williams & Christine Dukiewicz
Kathryn A. Willmore
Katie & Marshall Wolf
Amy Woodward & Leonard Varon
David & Evelyn Yoder
Charian Zhou & Jeff Dike
Twelve Anonymous Donors

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Joseph Aieta, III & Helen Neggers & Anne Braoudakis
Jill Allen & Ken Graves
Caroline Alpert
Amiti Amadei
Eric M. Andersen
John Appleton
Enrique & Veronica Arevalo
Lotte Baily
Ellen B. Banash
Kathy Barnes & Tim DelGrande
Michael & Theresa Barry
Douglas & Christie Baskett
Chantal Beauchemin
Lawrence Bell
Ellen Bishopp
Stuart & Dorothy Bless
Cynthia Bliss
Bruce & Jane Blumberg
Mr. & Mrs. David I. Brainard
Spyros & Anne Braoudakis
Robert Burger
Rebecca Cabral
Maryellen Callahan
John A. Carey
Sarah M. Carothers & Duncan G. Todd
Christine Chamberlain in beloved memory of her husband Charles
Karen Chamberland
Elizabeth M. Chapin
Ellen & William Chapman
Miles Jackson Childs
Dennis Churchman & James Evans
Amanda Clark MacMullan
Derek Clark & Monica Bruno
John Clark & Judith Stoughton
Tom & Elena Clouser
Fred Cobey & Ana D'Alessio
Allan & Kathleen Cohen
Kenneth Cohen & Kate Flora
Eileen Connor
Eryne L. Cox
Donald V. Crabtree
Robert & Joy Creamer
Sen. Cynthia Creem & Harvey Creem
Sarah Cummer
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- Dr. Devon Russo
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