



LOVE, HANDEL

February 7 + 9, 2025



HANDEL+HAYDN SOCIETY



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WELCOME TO H+H

"American soprano Joëlle Harvey... is a bright, vivacious star" —*The Guardian*

I'll never forget the first time I heard Joëlle Harvey.

It was at Lincoln Center, at a performance of *Messiah* by the New York Philharmonic. Her "I Know My Redeemer Liveth" was one of those time-stands-still moments one cherishes forever. When I came to Boston, I was thrilled to discover that Joëlle was already a frequent guest star with H+H. I've been waiting all season for her to perform these brilliant Handel cantatas, driven by passion and dramatic flair.



PHOTO: MARCO BORGAREVE

It's serendipitous that another organization is also paying tribute to Handel in Boston this weekend. Please join me in welcoming members of the American Handel Society who are in town to attend the organization's biannual conference, including our Friday evening performance.

Our theme this year is *You Are the Music*. That's because, quite literally, you make the music of H+H happen—with your presence in the hall today, your warm applause, and your ongoing financial support. Ticket sales cover just 22% of the cost of putting H+H on stage; the rest comes from generous donors joining together to support music excellence, keep our ticket prices affordable, and fund education programs to develop the next generation of music lovers and performers.

Since the campaign began three years ago we've raised more than \$49 million to support the future of H+H, but we still have \$4 million to go to meet our goal of \$53 million. I invite you to scan the QR code on the *You Are the Music* ad on the next page and join the nearly 2,000 music lovers who've already said, "I Am the Music" and contributed to our campaign.

With gratitude,

David Snead
Philip and Marjorie Gerdine
President and CEO

YOU are the music

THE CAMPAIGN FOR H+H

**Did you know ticket sales
cover only 22% of our
concert costs?**

As a non-profit organization we rely
on your donations to close the gap not
covered by ticket sales. Give today to keep
all our musicians on stage.



Your gift to our “You Are the Music”
campaign will **elevate our artistry,**
engage a broader audience, and
ensure our future.



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PHOTO BY ROBERT TORRES

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. Called "one of the most exciting ensembles of historically informed performances in the world" (*OperaWire*), H+H has been captivating audiences for 210 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at welcoming 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.

H+H's Orchestra and Chorus delight more than 76,000 listeners annually through concerts at Symphony Hall and other leading venues as well as radio broadcasts. Through the Karen S. and George D. Levy Learning and 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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LOVE, HANDEL

Friday, February 7, 2025 at 7:30pm
Sunday, February 9, 2025 at 3:00pm

2,665th Concert
2,666th Concert

NEC's Jordan Hall

Jonathan Cohen, *conductor*
Joëlle Harvey, *soprano*
Handel and Haydn Society Orchestra

"O Love Divine" from *Theodora* George Frideric Handel (1685-1759)

"Happy We!" from *Acis and Galatea* Handel
arr. Ryan Kelly

Handel and Haydn Society Youth Choruses Chamber Choir

Cantata, *Delirio amoroso*, HWV 99 Handel

INTERMISSION

Concerto Grosso in G Major, Op. 6, No. 1 Handel

A tempo giusto
Allegro
Adagio
Allegro
Allegro

Cantata, *Tra le fiamme*, HWV 170

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 2 hours including intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Emily F. Schabacker.

Jean Woodward, *sponsor of Jonathan Cohen, conductor*
Susan Stemper & Peter Lieberwirth, *sponsors of Joëlle Harvey, soprano*
Joan G. Kinne, *sponsor of the H+H Orchestra*
Anne & David Gergen, *season sponsors of Guy Fishman, cello*

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

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

Program book printed by the Graphic Group.



Related Events

Musically Speaking with Teresa Neff

Christopher Hogwood Historically Informed Performance Fellow
45 minutes prior to each performance in Williams Hall

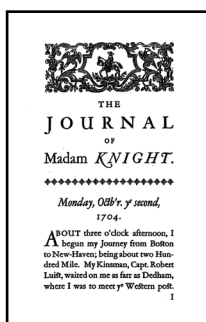
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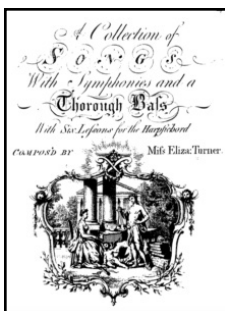
THE WORLD BEYOND



Elena Lucrezia Cornaro



Sarah Kemble Knight chronicled her journey from Boston to New York in 1825.

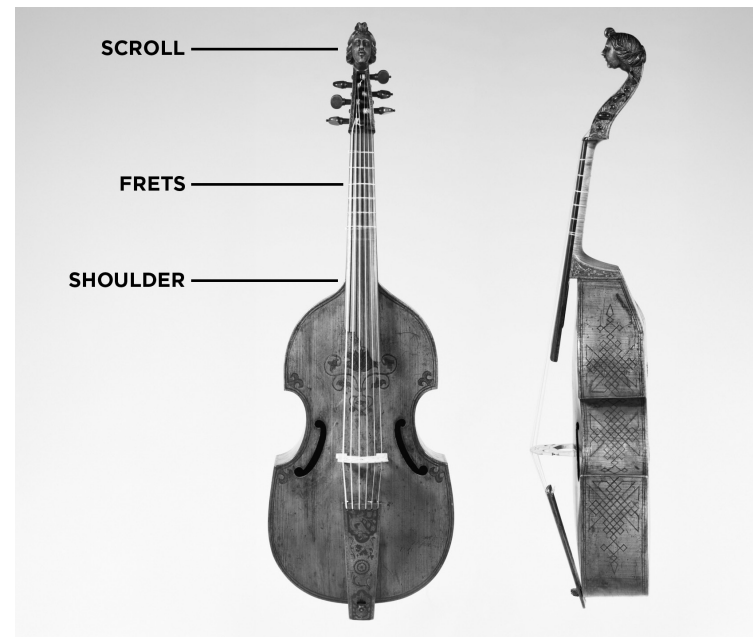


Elizabeth Turner's "A Collection of Songs"

- 1677** France gains control of the island of Gorée. Off the coast of present-day Dakar, Senegal, Gorée is used as a trading post and becomes the deportation point for some 500,000 enslaved persons. Almost two hundred years later, Blaise Diagne, the first black African elected to the Chamber of Deputies of France, is born on Gorée.
- 1678** Linguist, musician, writer, and student at the University of Padua, Elena Lucrezia Cornaro Piscopia is the first woman to receive a Doctor of Philosophy degree.
- 1680** Po'Pay, a Tewa religious leader from Ohkay Owingeh, New Mexico, leads the Pueblo Revolt against Spanish colonialists.
- 1699** The grand hall of Fayu Temple is rebuilt as part of renovations begun 12 years earlier. Fayu Temple is the second largest temple located on the island of Mount Putuo, one of four sacred mountains in Chinese Buddhism.
- 1704** Sarah Kemble Knight begins her five-month journey from Boston to New York. Her detailed diary of the trip, published posthumously in 1825 as *The Journal of Mme Knight*, is one of the few day-to-day accounts of travel in colonial New England.
- 1710** Founding of the Saint Alexander Nevsky Monastery, located on what was believed to be the site of the 1240 battle in which 19-year-old Prince Alexander Yaroslavich successfully defeated invading forces at the Neva River, earning him the nickname Alexander Nevsky.
- 1728** Prospective brides arrive in Louisiana for the French settlers there; they are known as "casket girls" because they received dresses in small trunks or caskets as an incentive for immigration.
- 1756** English soprano and composer Elizabeth Turner publishes *A Collection of Songs with Symphonies and a Thorough Bass with Six Lessons for the Harpsichord* in London.

INSTRUMENT SPOTLIGHT

VIOLA DA GAMBA



At first glance, the viola da gamba, or viol held between the legs, might look like a cello. The two, however, belong to different instrument families. The viola da gamba is part of the viol family of instruments. Viols have sloped shoulders and are often fretted. The back of the viol tends to be more rounded as well.

Handel writes for a gamba in his cantata *Tra le fiamme*, including it in every aria. Some scholars have suggested that he had the famous German gamba player Ernst Christian Hesse in mind when writing this part. Hesse, an old friend of Handel's, was visiting Rome when Handel was there.

PROGRAM NOTES

THE POWER OF LOVE

The works on today's program celebrate the vocal and instrumental music of George Frideric Handel by featuring two of his secular cantatas composed while he was in Italy, as well as the first of his opus 6 concertos. Composed after he moved to England, this set of concertos are considered one of the pinnacles of concerto composition in western Baroque music.

The concert opens with two selections performed by the HHYC Chamber Chorus. The elegant chorus "O Love Divine" is from the closing of Handel's *Theodora*, an oratorio based on a 4th century love story centering on two Christian saints. *Acis and Galatea* tells of another pair of lovers using mythology as the source material. Handel captures the joy of the title characters in the ebullient "Happy We!" which closes the first act.

Handel: Cantatas, *Delirio amoroso* and *Tra le fiamme*

Born in Halle (Germany), George Frideric Handel was about 22 years old when he traveled to Rome and entered the spare-no-expense world of the aristocracy. Italy, unlike France or England, was a conglomeration of independent cities and areas, most with some connection to either the Papal States or the Austrian Habsburgs. The effects of the Counter-Reformation, the Roman Catholic response to the formation of Protestant religions in the 16th century, were still reverberating throughout the peninsula.

Handel's nickname, *il Sassone*, identified both his German heritage and the fact that he had made the Italian style his own. Handel's extraordinary keyboard skills also led to all kinds of stories. One rumor attempted to explain Handel's talent by saying that he wore a magic hat when he played. Another story circulated when Handel, who was wearing a mask, began playing a concert in Venice; the listeners ventured guesses that the performer was either Handel or the Devil.

Handel played in concerts throughout Rome and enjoyed the patronage of that city's wealthiest and most influential residents, many of whom were members of the Arcadian Academy of Rome. The group was founded in 1690 to perpetuate the concerts and artist gatherings that Queen Christina of Sweden famously hosted during her life. (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.) During Handel's time in Rome, the group's Sunday afternoon gatherings at member's palazzos-called "conversazioni"-featured musical performances in lavish settings.

One of Handel's early patrons in Rome was Cardinal Benedetto Pamphili (1653-1730). Part of the powerful Pamphili family, Benedetto held many titles including librarian to the Vatican Library and archivist of the Vatican Apostolic Archive. A member of the Arcadian Academy, he was a poet who wrote the texts for both cantatas on today's program as well as the text for Handel's first large-scale work in Italian, an allegorical oratorio *Il trionfo del Tempo e del Disinganno* (The Triumph of Time and Disillusion).

Pamphili also wrote an ode to Handel, in which he called the composer greater than Orpheus.

Today, the word "cantata" often brings to mind music for church services; in the 17th and early 18th centuries, however, this term encompassed a much larger variety of works, both sacred and secular. Cantata derives from the word "cantare" (to sing) and at this time designated a work to be sung. Secular, solo cantatas were often like miniature dramas that dealt with all kinds of love stories, whether of finding love, losing love, hoping for love, or renouncing it. The solo cantata became a very popular form of entertainment-particularly with the Arcadian Academy-because Pope Clement XI had forbidden opera productions in Rome. Handel composed over 100 cantatas, most during his time in Italy.

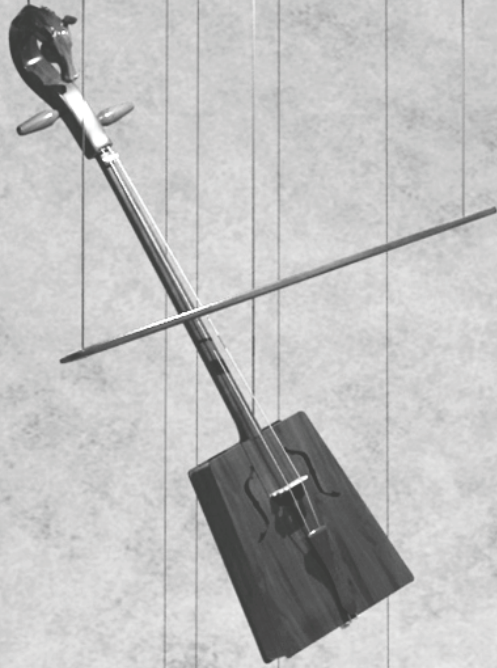
Handel's cantata, *Delirio amoroso* (Love's delirium) was first heard at a performance in Cardinal Pamphili's home early in 1707; also on the program was Handel's first Italian-language oratorio. In this story Chloris mourns the death of Thyrsis, whom she loved. Thyrsis, however, never returned Chloris' affections. Because of this, she now envisions him languishing in hell. Despondent over Thyrsis' presumed fate, she decides to rescue him. Chloris descends to hell where Thyrsis remains unresponsive to her. Chloris, however, still takes pity on Thyrsis and leads him to the Elysian Fields.

Scored for soloist, oboes, strings, and continuo, Handel sets this retelling of the Orpheus myth with virtuosic writing for the soprano soloist, as in the first aria which also features brilliant solo violin writing as well. (Handel will reuse this aria in his opera *Rodrigo* (1707); his practice of recycling his own music and incorporating the music of other composers comes from this period as well.) Other movements also highlight solo instruments, perhaps an indication that the young composer was ingratiating himself with Pamphili's musicians. The incorporation of longer instrumental passages and the inclusion of instrumental movements, such as the Entrance into the Elysian Fields, suggests that Handel might have expected this work to be partially staged.

Myth also figures in the cantata *Tra le fiamme* (Among the flames). In this libretto Pamphili references the story of Daedalus and Icarus. Daedalus, having created the Labyrinth, was imprisoned with his son Icarus so that the secrets of the Labyrinth would not be revealed. To escape, Daedalus builds wings of feathers and wax. As the two are escaping, Icarus, forgetting his father's instructions, flies too close to the sun. The wax melts, the wings fall apart, and Icarus falls into the sea. Pamphili pairs this story with images of butterflies attracted to a flame to convey the danger of love. Some interpreters have suggested that this text was a warning directed at Handel. There were rumors that Handel was in a relationship with Vittoria Tarquini, a singer who was mistress to Prince Ferdinando de' Medici.

In addition to the usual complement of strings and basso continuo, Handel's imaginative setting of *Tra le fiamme* calls for oboes, recorders, and viola da gamba. Handel uses the viola da gamba in each of the three arias in this cantata. For the first, the gamba converses with the solo vocal line, while in the subsequent arias it is used to fill out the instrumental ensemble or supply an energetic rhythmic line. One unusual feature of this cantata is Handel's direction to go back and repeat the opening aria after the final recitative.

MASSART X SOWA



UNCOMMON ATMOSPHERES

Reflecting on the Matter of Sound

Image: © Bolor Amgalan

Curated By: Sebastian Gonzalez Quintero (MFA '21 Film/Video)

Exhibition Dates: Feb 22 - Apr 13, 2025 | First Friday : Mar 7 & Apr 4

Concerto Grosso in G Major, Op. 6, No. 1

Handel stayed in Italy until 1710 when he accepted the position as Kapellmeister for the Elector of Hanover, soon to be England's King George I. Once established in London, Handel became a naturalized citizen and adopted the anglicized version of his name. Handel's time in Rome influenced him for the rest of his life, as evidenced by his opus 6 concertos.

In 1739, an advertisement in the *London Daily*, announced that "Twelve Grand Concertos" by Handel would be offered to subscribers; that is, anyone who would pay "Two Guineas, One Guinea to be paid at the Time of Subscribing," with the balance due when the work was printed. The response was impressive: there were 122 copies reserved by 100 subscribers. This collection—Handel's only concerto collection first published by subscription—was then published two years later as Handel's opus 6. (This numbering creates an interesting connection to Arcangelo Corelli's own opus 6 concertos, which inspired Handel's set.) Not just intended for publication, Handel's concertos were also performed in between the parts of oratorios or odes for Handel's 1739-1740 season at Lincoln's Inn Fields, although it is not known exactly which concertos were performed at which concerts that season.

Handel composed his Twelve Grand Concertos in just over a month; the first concerto in G major was completed on September 29, 1739. Originally scored for two solo violinists, strings, and basso continuo, Handel later augmented the sound of the larger ensemble with the addition of oboes. The expansive sound of the opening movement underlies the rest of the concerto, whether in the spritely Allegros, the bittersweet Adagio, or the dance-like final movement. Even though the movements present contrasting moods, Handel creates a cohesive whole. The first and second movements are connected with the conclusion of the first movement leading directly into the second. The third and fourth movements are paired in the same way. The final movement caps off the whole with rhythmic energy that carries throughout the ensemble.

Although indebted to other composers and his experiences in Italy, Handel's opus 6 concertos and his cantatas display the composer's adroitness in developing musical ideas that have both immediate dramatic impact and lasting effect.

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Christopher Hogwood Historically Informed Performance Fellow



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TEXTS + TRANSLATIONS

Handel: "O Love Divine" from *Theodora*

Text: Thomas Morell (1703-1784)

O love divine, thou source of fame,
Of glory, and all joy!
Let equal fire our souls inflame,
And equal zeal employ,
That we the glorious spring may know,
Whose streams appear'd so bright below.

Handel: "Happy We!" from *Acis and Galatea*

Text: John Gay, Alexander Pope, and John Hughes

Happy we!
What joys I feel!
What charms I see
Of all youths/nymphs thou dearest boy/brightest fair!
Thou all my bliss, thou all my joy!

Delirio amoroso

Text: Benedetto Pamphili (1653-1730)

RECITATIVE

Da quel giorno fatale che tolse morte
il crudo Tirsi a Clori ella per duolo
immense, sciolto il crin, torvo il guardo,
incerto il piede, par ch'abbia in sè
due volontà, due cori: e dal chiaro
intelletto, per gran fiamma d'amor
turbato il raggio, ora s'adorna, ora del
crin negletto fa dispettoso oltraggio,
e varia nel pensier, ma sempre bella
agitata così, seco favella.

ARIA

Un pensiero voli in ciel,
Se in cielo è quella
Alma bella
Che la pace m'involò.
Se in avero è condannato
Per avermi disprezzato,
Io dal regno delle pene
Io mio bene rapirò.

RECITATIVE

Ma fermati, pensier, pur troppo è vero
che fra l'ombre d'averno è condannato
per giusto pena, e per crudel mio
fato. Sì, sì, rapida io scendo a rapir al
mio bene dell'arso Dite alle infocate
arene. Ma, che veggio? Rimira il mio
sembiante dispettosa poi fugge
un'ombra errante. Tirsi, o Tirsi, ah,
crudele!

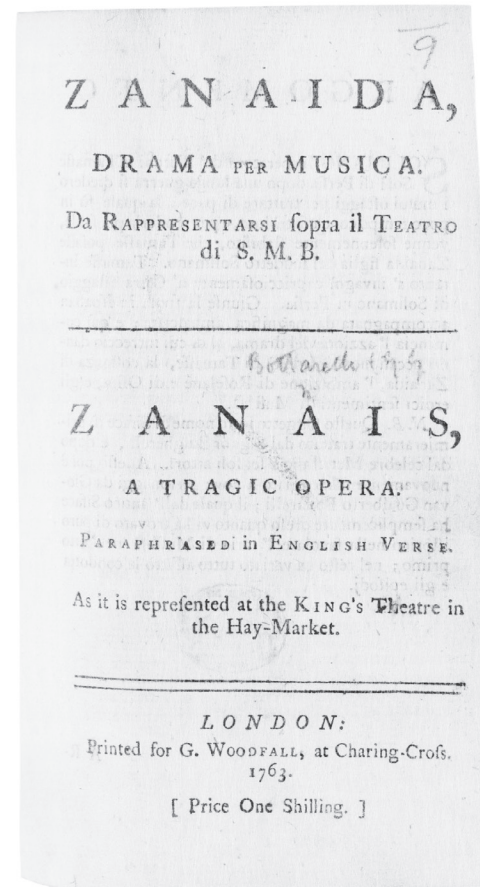
From that fatal day when Death took
cruel Thyrsis from Chloris, she, in
deepest grief, her hair flying loose,
grim-faced, unsteady on her feet,
seems to have two wills, two hearts
within her; and with the ray of clear
thinking dimmed by the great flame of
love, she first decks herself, then makes
a dire tangle of her disheveled hair, and
wanders in her mind, but ever fair so
agitatedly speaks to herself.

Let a thought soar into the sky,
if in heaven is that
fair soul
which robbed me of my peace.
But if he is condemned to Hell
because he scorned me,
I from the realm of punishment
shall rescue my beloved.

But stop, thoughts. Alas it is too
true that he is condemned among
the shades of deepest Hell as a just
punishment for my cruel fate. Yes, yes,
I'll rapidly descend to save my beloved
from the god of burning Hell, from the
red-hot sands. But what do I see? A
wandering spirit sees my face again
angrily and flees. Thyrsis, o Thyrsis –
ah, cruel one!

JOHANN CHRISTIAN BACH

Operas and Dramatic Works



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TEXTS AND TRANSLATIONS CONTINUED ON PAGE 18
PLEASE TURN THE PAGE QUIETLY >

ARIA

Per te lasciai la luce,
Ed or che mi conduce
Amor per rivederti,
Tu vuoi partir da me.
Deh, ferma i passi incerti,
O pur se vuoi fuggir, dimmi perchè.

RECITATIVE

Non ti bastava, ingrate, d'avermi in
vita lacerato il core? Dopo l'ultimo fato
siegui ad esser per me furia d'amore;
anzi, ti prendi a scherno, ch'io venga
teco ad abitar l'inferno. Ma pietà per
rigore ti renderò. Su vieni al dolce oblio
di Lete: indi daranno pace gli Elisi, al
già sofferto affanno.

ARIA

Lascia omai le brune vele,
Negro pin di Flegetonte.
Lo farò che un zeffiretto,
Per diletto,
Spiri intorno a te fedele;
E che mova i bianchi lini,
Pellegrini, in Acheronte.

RECITATIVE

Ma siamo giunti in Lete. Odi il suono
soave degli Elisi beati.

ENTRÉE/MINUETTO

In questo amene
Piaggie serene,
Da sè ridente
Nasce ogni fior.
Tra suoni e cantanti,
Sempre clemente
Spiran gli amanti,
Aura d'amor.

For you I left the daylight,
and now that Love
leads me here to see you,
you want to leave me.
Oh, stop your uncertain steps,
or, if you want to go, tell me why.

Wasn't it enough for you, ingrate, to
have lacerated my heart while you
lived? After your death, you still inflict
a frenzy of love on me; rather, you
treat with scorn the fact that I've come
to live with you in Hell. But I'll return
compassion for your cruelty. Come to
the sweet forgetfulness of Lethe, then
the Elysian fields will give respite to
our past suffering.

Leave the dark brown sails now,
black boat over Phlegethon.
I will see that a light breeze,
for your delight,
breathes constantly around you;
and that it moves the white canvas,
along the river Acheron.

But we have reached the river Lethe.
Hear the sweet sounds of the blessed
in Elysium.

On these pleasant
serene shores,
laughing to itself,
each flower is born.
Amid music and song,
always mild,
lovers breathe
an air of love.

RECITATIVE

Sì, disse Clori, e se d'un sol estinto più
non vide il bel lume, lo vide almen per
fantasia dipinto.

Tra le fiamme

Text: Benedetto Pamphili (1653-1730)

ARIA

Tra le fiamme tu scherzi per gioco,
O mio core, per farti felice,
E t'inganna una vaga beltà.
Cadon mille farfalle nel foco,
E si trova una sola fenice,
Che risorge se a morte sen va.

RECITATIVE

Dedalo già le fortunate penne tessea
con mano ardita
e con tenera cera piuma a piuma
aggiungea. Icaro, il fanciulletto sovente
confondea l'ingegnoso lavoro; Ah, così
mai trattato non avesse e cera e piume:
Per chi non nacque augello il volare è
portento, il cader è costume.

ARIA

Pien di nuovo e bel diletto,
Sciolse l'ali il giovinetto,
E con l'aure già scherzando.
Ma del volo sì gradito
Tropo ardito
L'onda ancor va mormorando.

RECITATIVE

Sì, sì purtroppo è vero: nel temerario
volo molti gl'Icari son, Dedalo un solo.

Yes, said Chloris, and if an eclipsed
sun's bright light was no longer seen,
at least it was seen in the imagination.

Among the flames you playfully dart,
O my heart, to make you happy,
and are deceived by a fine beauty.
A thousand butterflies fall into the fire,
but there is only one phoenix,
which rises from death.

Daedalus once, with crafty hands
waved fortunate wings out of soft
wax to which feather to feather is
added.
Icarus, the young child confused the
cunning work; Ah, so he should never
have treated wax and feathers in this
way: For those not born a bird, flying is
a miracle and falling is customary.

Full of new and lovely enjoyment,
the young boy melted the wings,
while darting in the breezes.
But the flight so pleasing
but too bold
is still talked about by the murmuring
waves.

Yes, yes it is unfortunately true: there
are many flying daringly like Icarus, but
only one Daedalus.

TEXTS AND TRANSLATIONS CONTINUED ON PAGE 20
PLEASE TURN THE PAGE QUIETLY >

ARIA

Voli per l'aria chi può volare
Scorra veloce la terra il mare
Parta, ritorni né fermi il piè.
Voli ancor l'uomo ma coi pensieri
Che delle piume ben più leggeri
E più sublimi il ciel gli diè.

RECITATIVE

L'uomo che nacque per salire al cielo,
ferma il pensier nel suolo e poi dispone
il volo con ali che si finge, e in sé non
ha.

ARIA

Tra le fiamme tu scherzi per gioco,
O mio core, per farti felice,
E t'inganna una vaga beltà.
Cadon mille farfalle nel foco,
E si trova una sola fenice,
Che risorge se a morte sen va.

Fly through the air
whoever wishes to do so rushing
through land and sea, starting and
stopping without returning to the foot.
Man may fly, but with thoughts
far lighter and sublime than the wings
that heaven gave him.

The man born to ascend to heaven,
leaves his thoughts on the ground, and
then has flight with pretend wings, that
he was not born with.

Among the flames you playfully dart,
O my heart, to make you happy,
and are deceived by a fine beauty.
A thousand butterflies fall into the fire,
but there is only one phoenix,
which rises from death.

ARTIST PROFILES



PHOTO: MARCO BORGREVE

Jonathan Cohen, *conductor*

Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. Well known for his passion and commitment to chamber music Jonathan is equally at home in such diverse activities as Baroque opera and the classical symphonic repertoire. He is Artistic Director of the Handel and Haydn Society (H+H), Artistic Director of Arcangelo, Music Director of Les Violons du Roy, and Artistic Director of Tetbury Festival. From 2025, he becomes Artistic Advisor to the London Handel Festival.

Throughout the 2024-25 Season, Jonathan continues to have a strong presence on both sides of the Atlantic. He returns to Kammerorchester Basel and directs performances of *St. Matthew Passion* with both Rotterdam Philharmonic and Orchestra of the Age of Enlightenment. He returns to Glyndebourne Festival for a revival of Barrie Kosky's production of Handel's *Saul*.

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* (2018) and a televised performance of Bach's *St. Matthew Passion* (2021). They are Principal Ensemble-in-Residence at the London Handel Festival from 2025.

Arcangelo's founding commitment to the recording studio has produced 30 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), *Tiranno* with Kate Lindsey (Alpha; Sunday Times Records of the Year 2021). Arcangelo's latest recordings include Handel's *Theodora*, *Sacroprofano* with Tim Mead, Handel's *Chandos Anthems* (Alpha; releasing 2025) and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini Cello Concertos (Alpha).



Joëlle Harvey, soprano

Joëlle Harvey last appeared with H+H in *Harry, Haydn + Mozart* during H+H's 2023-24 Season and at the Newport Classical and Naumburg Orchestral Concerts in July 2024.

A native of Bolivar, New York, soprano Joëlle Harvey received her bachelor's and master's degrees in vocal performance from the University of Cincinnati College-Conservatory of Music (CCM). She began her career training at Glimmerglass Opera (now The Glimmerglass

Festival) and the Merola Opera Program.

An in-demand vocal soloist, the soprano regularly appears with the United States' great orchestras, including the New York Philharmonic (Mozart's *Requiem*, Handel's *Messiah*), the Cleveland Orchestra (Mahler's *2nd & 4th*, Bach's *B Minor Mass*), the San Francisco Symphony (*Fidelio*, Beethoven *Mass in C*, Handel's *Messiah*, *Carmina Burana*), and the Los Angeles Philharmonic (*Nixon in China*, Beethoven *Missa Solemnis*). She has closely collaborated with a celebrated list of conductors, including Leonardo García Alarcón, Harry Bicket, Harry Christophers, Jakub Hrůša, Louis Langrée, Michael Tilson Thomas, Edo de Waart, and Franz Welser-Möst.

On the operatic stage, Ms. Harvey appears regularly at the Glyndebourne Festival, having bowed in seven roles, including Handel's Cleopatra (*Giulio Cesare*), Mozart's Susanna (*Le nozze di Figaro*) and Donizetti's Adina (*L'elisir d'amore*). She made her Metropolitan Opera debut as Pamina in *The Magic Flute*, her Royal Opera, Covent Garden debut as Susanna, and appeared as Galatea in *Acis and Galatea* and Zerlina in *Don Giovanni* with the Festival d'Aix-en-Provence. Other opera performances include Flora in *The Turn of the Screw* with Houston Grand Opera, Anne Trulove in *The Rake's Progress* with Utah Opera, as well as Zerlina in *Don Giovanni* and Eurydice in Telemann's *Orpheus* with New York City Opera.

A celebrated chamber musician, Ms. Harvey has appeared with the Chamber Music Society of Lincoln Center, Music @ Menlo, Saint Paul Chamber Orchestra, Tafelmusik, Les Violons du Roy, Cappella Mediterranea, Arcangelo, and the Pygmalion Ensemble.

Ms. Harvey was the recipient of a First Prize Award from the Gerda Lissner Foundation and a Sara Tucker Grant from the Richard Tucker Foundation. She is a recipient of the Shoshana Foundation's Richard F. Gold Career Grant and was presented with the John Alexander Memorial Award and the coveted Sam Adams Award for Achievement in Acting from the University of Cincinnati College-Conservatory of Music (CCM).



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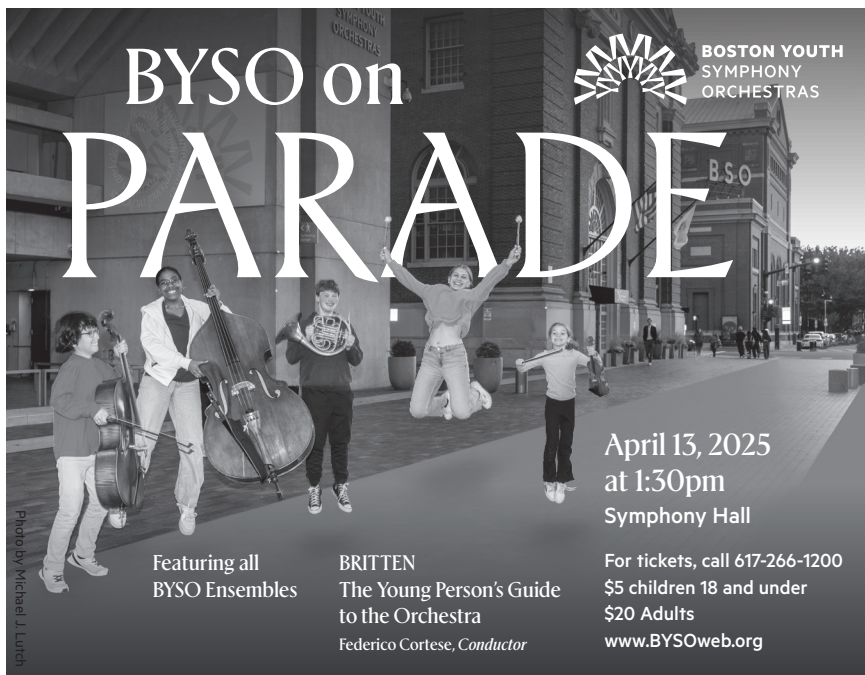


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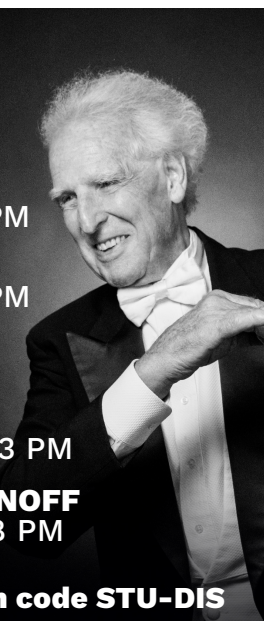
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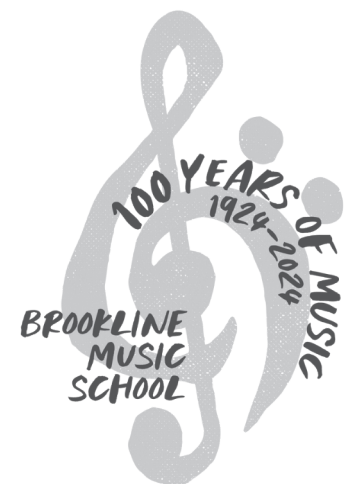
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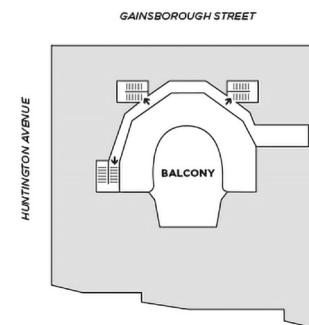
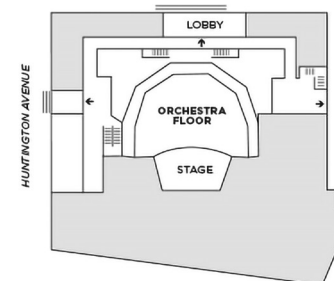
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