



VIVALDI ***THE FOUR SEASONS***

October 8 + 10, 2021

HANDEL+HAYDN SOCIETY

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THE EVENTS
NEWSLETTER

WELCOME TO H+H

Welcome back, friend.

It may be a cliché but it's actually true: we just haven't been the same without you.

We thought long and hard about what kind of concert to present to you when we finally saw you again. Celebratory, yes. And Vivaldi's effervescent *The Four Seasons* in the hands of Aisslinn Nosky seemed a must, since it was the work we'd planned to conclude our 2019-20 season, until, you know...

But we can't ignore that these past 18 months have been tough on all of us, in ways we could never have imagined. To return to business as usual, as if everything we've been through as human beings, as a community, and as a nation had never happened—well, that just seemed a miss.

Despite it all (or perhaps because of it), there was at least one positive development in the classical music world this past year: the rediscovery of wonderful music, neglected by history, from composers of color and women. In that spirit, today we present to you music from a remarkable man whose music, incredibly, has never before been performed in Symphony Hall: Charles Ignatius Sancho (c. 1729-1780), as interpreted by Brooklyn composer Jonathan Woody.

Born on a slave ship, Sancho was orphaned at an early age and sent to London as a slave. He escaped and grew to become an accomplished composer, playwright, and actor. (And in London, it seems likely, he met another composer on tonight's program, George Frideric Handel). Sancho became a shopkeeper, the first Black citizen to vote in the British parliamentary elections, a popular political writer, and as you'll hear, the composer of delightful dances. When he died, Sancho's letters became a best-seller printed in five editions. He was the first person of African descent known to be given an obituary in the British press.

All of us at H+H are honored to introduce the music of this remarkable man to 21st-century listeners, 240 years after his death, thanks to the brilliance of composer Jonathan Woody and the vision of programming consultant Reggie Mobley.

This all goes to show there is much music for us to discover together. We look forward to sharing this season, and these discoveries, with you.

From everyone at H+H, thank you for joining us today.

David Snead
President and CEO



PHOTO: GRETE HELENE

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CARL PHILIPP EMANUEL BACH

The Complete Works



*"I find the Carlophilipemanuelbachomania
grow upon me so, that almost every thing
else is insipid to me."*

— Thomas Twining
Letter to Charles Burney, October 13, 1774

Published by The Packard Humanities Institute
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THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. H+H has been captivating audiences for 207 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 nine-week 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's numerous free community concerts include an annual commemoration of the original 1863 Emancipation Proclamation concert on December 31 of every year, in collaboration with the Museum of African American History.

The artistic director of the Handel and Haydn Society is Harry Christophers, who is also founding artistic director of The Sixteen in London. Under Christophers's leadership, H+H has released 15 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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HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR

The 2021-22 Season marks Harry Christophers's 13th year as artistic director of the Handel and Haydn Society. Since his appointment, Mr. Christophers and H+H have enjoyed an ambitious artistic journey including showcases of works premiered in the United States by H+H since 1815, broad education programming, community partnerships, concerts at the Metropolitan Museum of Art and at Tanglewood, and a series of recordings on the CORO label. Between 2015 and 2016, Mr. Christophers and H+H celebrated the organization's Bicentennial, and he now proudly leads the ensemble in its third century of music making.



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

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

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



Willma H. Davis

1946–2021

Willma Davis was a vice chair of the Handel and Haydn Society Board of Governors for 25 years and touched nearly every aspect of the organization. Among her numerous committee assignments, she chaired the Nominating and Governance committees, served on the Artistic Director Search Committee, and led important efforts to build and diversify H+H's board. We are grateful to Willma for her outstanding commitment to H+H, as well as her extraordinary generosity. She was an important leader, and her loss is sorely felt by all who knew her and learned from her.

Beyond her service with H+H, Willma served on the board of the Hyams Foundation and was a member of Womenade Boston. She had a long career in finance and was retired from John Hancock where she had worked for 26 years. She was a graduate of the Boston Public Schools and held advanced degrees from Boston University and Northeastern University.

In recognition of Willma's leadership on behalf of H+H and her contributions to her home city, we dedicate this weekend's performances to her memory.



EXPERIENCE THE 2021-22 SEASON HARRY CHRISTOPHERS'S GRAND FINALE SEASON

BEETHOVEN SYMPHONY NO. 6, *PASTORAL*

NOV 5 + 7
SYMPHONY HALL

Laurence Equilbey, *conductor*
H+H Orchestra

Beethoven: Symphony No. 6, *Pastoral*
Farrenc: Symphony No. 3

HANDEL *MESSIAH*

NOV 26 + 27 + 28
SYMPHONY HALL

Harry Christophers, *conductor*
Carolyn Sampson, *soprano*
Reginald Mobley, *countertenor*
James Way, *tenor*
Roderick Williams, *baritone*
H+H Orchestra and Chorus

Handel: *Messiah*

BACH CHRISTMAS

DEC 4
FIRST CHURCH CAMBRIDGE

Raphaël Pichon, *conductor*
TBD, *soloists*
H+H Orchestra and Chorus

DEC 3 + 5 SOLD OUT

BEETHOVEN SYMPHONY NO. 7

JAN 7 + 9
SYMPHONY HALL

Václav Luks, *conductor*
H+H Orchestra

Bologne: Overture to *L'amant Anonyme*
Voříšek: Symphony in D Major
Beethoven: Symphony No. 7

HAYDN + MOZART

JAN 28 + 30
SYMPHONY HALL

Harry Christophers, *conductor*
Aisslinn Nosky, *violin*
Mary Bevan, *soprano*
Catherine Wyn-Rogers, *mezzo-soprano*
Jeremy Budd, *tenor*
Sumner Thompson, *baritone*
H+H Orchestra and Chorus

Haydn: Symphony No. 103, *Drum Roll*
Mozart: Violin Concerto No. 1
Haydn: *Theresienmesse*

BACH + VIVALDI GLORIA

APR 1 + 3
SYMPHONY HALL

Jonathan Cohen, *conductor*
Joëlle Harvey, *soprano*
TBD, *alto*
Nicholas Phan, *tenor*
Tyler Duncan, *baritone*
H+H Orchestra and Chorus

J.S. Bach: Orchestral Suite No. 1
Vivaldi: Gloria, RV 589
C.P.E. Bach: Magnificat

HAYDN *THE CREATION*

APR 29 + MAY 1
SYMPHONY HALL

Harry Christophers, *conductor*
Joëlle Harvey, *soprano*
Robert Murray, *tenor*
Matthew Brook, *bass-baritone*
H+H Orchestra and Chorus

Haydn: *The Creation*

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VIVALDI THE FOUR SEASONS

Friday, October 8, 2021 at 7:30pm
Sunday, October 10, 2021 at 3:00pm

Symphony Hall

Aisslinn Nosky, *leader and violin*
Handel and Haydn Society Orchestra

2538th Concert
2539th Concert

From **Water Music Suite No. 1 in F Major**

Overture (Variant 1, HWV 331/1)

Air

Bourrée

Alla Hornpipe (Variant 2, HWV 331/2)

George Frideric Handel
(1685-1759)

Suite for Orchestra

After the Works of Charles Ignatius Sancho

Overture: Grave

Allemande: Andante moderato

Courante: Adagietto

Sarabande: Andante

Gigue: Allegretto

Jonathan Woody
(b. 1983)

INTERMISSION

The Four Seasons

Aisslinn Nosky, *violin*

Antonio Vivaldi
(1678-1741)

Concerto in E Major, Op. 8, No. 1, *Spring*

Allegro

Largo e pianissimo

Allegro

Concerto in G Minor, Op. 8, No. 2, *Summer*

Allegro ma non molto - Allegro

Adagio

Presto

Concerto in F Major, Op. 8, No. 3, *Autumn*

Allegro

Adagio molto

Allegro

Concerto in F Minor, Op. 8, No. 4, *Winter*

Allegro non molto

Largo

Allegro

*These performances are dedicated to the memory of Willma H. Davis,
a longtime member of the H+H Board.*

PROGRAM SPONSORS

This program is sponsored by Robert N. Shapiro.

The artists' appearances are made possible by the generous support of the following individuals:

Judith and Menno Verhave, *sponsors of Aisslinn Nosky, leader and violin*

Anne and David Gergen, *season sponsors of Guy Fishman, cello*

Cello used by Guy Fishman generously loaned by Carriage House Violins, Newton.

Thomas and Jane Watt, *sponsors of the H+H Orchestra*

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 Higginson Hall

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

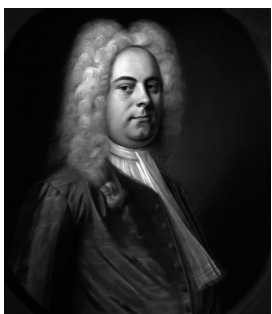
Large print programs are available at the patron information table in the lobby.

The concert runs 90 minutes including intermission.

THE WORLD BEYOND



Antonio Vivaldi
b. Venice, March 4, 1678
d. Vienna, July 27/8, 1741



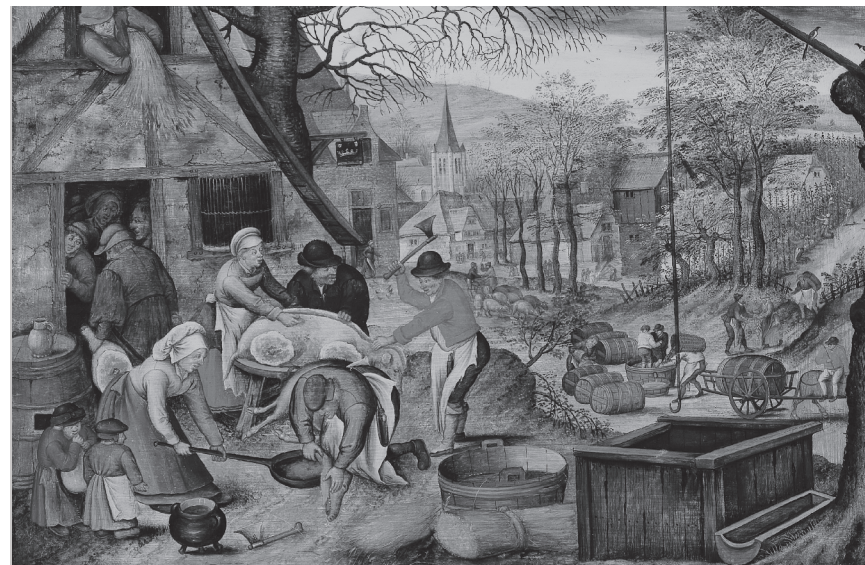
George Frideric Handel
b. Halle, February 23, 1685
d. London, April 14, 1759



Charles Ignatius Sancho
b. Atlantic Ocean, c. 1729
d. London, Dec. 14, 1780

- 1678** Elena Lucrezia Cornaro Piscopia, a linguist, musician, writer, and student at the University of Padua, is the first woman to receive a doctor of philosophy degree.
- 1699** The grand hall of Fayu Temple on Mount Putuo, Zhejiang, China, is rebuilt as part of renovations begun 12 years earlier.
- 1704** Sarah Kemble Knight begins her five-month journey from Boston to New York. Her detailed diary of the trip is one of the few day-to-day accounts of travel in colonial New England.
- 1717** King George I travels by barge from Whitehall to Chelsea for dinner. A second barge carries 50 musicians playing Handel's *Water Music*.
- 1725** Vivaldi publishes *The Four Seasons* as part of his Op. 8 collection of concertos entitled *Il cimento dell'armonia e dell'invenzione* (*The Trial of Harmony and Invention*).
- 1738** Francisco Menéndez is freed after being enslaved in South Carolina and escaping to Spanish Florida, where he served as captain of the enslaved militia there.
- 1766** French composer Michel Corrette adds choral parts to Vivaldi's *Spring*.
- 1769** Sancho's *A Collection of New Songs Composed by an African* is published.
- 1770** Sancho's *Minuets, etc., etc., for the Violin, Mandolin, German-Flute, and Harpsichord* is published.
- 1779** Sancho's *Twelve Country Dances for the Year 1779* is published.

PROGRAM NOTES BAROQUE PAST AND PRESENT



The Four Seasons: Autumn by Pieter Brueghel the Younger (1564-1638)
National Museum of Art of Romania

The works on today's program are celebratory, marking the return to the concert hall after so many months without live performances. The movements from Handel's *Water Music* added to the spectacle of King George I traveling on the Thames River, while Vivaldi's set of four concertos, *The Four Seasons*, are some of the most recognized music from the Baroque. Jonathan Woody's Suite for Orchestra honors the music of Charles Ignatius Sancho, an 18th-century composer born into slavery, who became a noted figure in London. Woody's suite not only continues the tradition of one composer finding inspiration in the works of another, but also redefines the meaning of Baroque music by casting his own compositional voice within the structure of a traditional early 18th-century dance suite.

George Frideric Handel: *Water Music*

Although one of Handel's early biographers claimed that the composer wrote this set of dance suites to help mend a rift between him and George I, the *Water Music* was simply part of an extravagant event gauged to keep the king in the public eye. Public attention was being usurped by his son, who did not join his father's entourage on the Thames River. The evening began at eight at Whitehall with the king and his guests travelling by barge to Chelsea, where there was a royal feast, and everyone returned early the next morning. By all accounts it was a success, with *The Daily Current* reporting that spectators came

in “so great a Number of Boats, that the whole River in a manner was covered.”

The trip took place on July 17, 1717, and was instigated by the king’s brother-in-law Baron Kielmansegge, who commissioned the music and arranged for 50 musicians to perform it on a separate barge. George I was reportedly so pleased with the music that he ordered it to be played three times that evening.

Handel’s *Water Music* is the first known orchestral work in England to include French horns. Other details about this piece are less certain, including the order of the movements. The original manuscript is lost; one of the first publications was a 1743 keyboard arrangement, which organized the movements by key (F, D, and G). This arrangement, however, is not reflected in other sources, including the oldest known version—found in 2004—which divided the movements into two rather than three suites. This discovery also shed new light on two movements traditionally associated with the *Water Music*: Variants 1 and 2 were most likely not part of Handel’s original suite.

The selections in today’s concert reference familiar sounds from across Europe. The bright and fast Bourrée, originally a French folk dance—perhaps with Spanish and Italian influences—was later associated with courtship. The Air captures the lyricism associated with Italian (vocal) music. The hornpipe of Variant 2 is often associated with England and sailors due to a late 18th-century publication. In fact, it has a long and varied history, ranging from dances performed at weddings, wakes, and other communal gatherings in Scotland and Wales to those taught by English dancing masters in the 17th century. These later dances were often named for a particular performer, whose signature moves were proprietary. With its vibrant energy, leaping melodies, and syncopated rhythms, Handel’s movement recalls the virtuosity of these performers, even though his dances were meant only for listening.

Jonathan Woody: Suite for Orchestra After the Works of Charles Ignatius Sancho

Born on a slave ship in 1729, Ignatius Sancho was taken to London when he was two years old. Although enslaved to three sisters who forbid the young boy access to any type of education, a family friend, John Montagu, secretly supported Sancho’s desire to read and learn all he could. In 1749, Sancho worked for Mary Montagu, John’s widow. After her death two years later, he received a pension from the family. Sancho also worked for Mary’s son-in-law from 1766–1773; one year later he and his wife opened a grocery store.

Between 1769 and 1779 Sancho published three collections of his music: a collection of songs and two collections of dances. The last collection of dances was dedicated to one of the daughters of Lord North, England’s prime minister at that time.

Sancho also became a voice for the abolitionist movement in England, corresponding with the writer Laurence Stern and advocating for the

freedom of enslaved persons. As a property owner in London, Sancho voted in the 1774 general election, “the first known person of African descent” to vote in England, according to election records. He voted a second time just before his death in 1780. Two years later his letters were published in London along with his biography.

Jonathan Woody’s Suite is inspired by Sancho’s melodies and harmonic language. In addition, Woody sets the whole as a Baroque dance suite: a lilting Overture, an Allemande (a sweeping dance in two), Courante, (a stately dance in three), Sarabande (a slow dance in three, but with off-beat accentuation), and Gigue (a quick dance propelled by its rhythmic patterns).

Antonio Vivaldi: The Four Seasons

Antonio Vivaldi, who may have met Handel when both were in Venice in 1709, is remembered today primarily as the composer who shaped the instrumental concerto. *The Four Seasons* (*Le quattro stagioni*) are an integral part of that legacy. Vivaldi was employed by the Ospedale della Pietà, one of four charitable institutions dedicated to the care and education of indigent children in Venice. His work for the Pietà did not require his continued presence in the city, so he traveled extensively and pursued his many compositional opportunities, particularly in opera.

Vivaldi’s *Four Seasons* were published in 1725, part of a larger collection of 12 concertos. In a note to Count Morzin, to whom the collection is dedicated, Vivaldi explained that although *The Four Seasons* had been composed earlier and were already known to the count, the concertos had since been revised and sonnets added. Although Vivaldi’s autograph manuscript (the work in his handwriting) is lost, various copies were made for music patrons including Cardinal Pietro Ottoboni, who was an important patron of Handel’s as well. Ottoboni’s copy eventually made its way to England where it was purchased by Charles Jennens, Handel’s librettist for *Messiah* and other choral works.

The alternation of new musical ideas with a recurring theme is an important aspect in the overall structure of many Baroque compositions. In his instrumental concertos, Antonio Vivaldi codified one model of this musical back-and-forth, highlighting the virtuosity of the soloist against the backdrop of the larger ensemble.

By adding a sonnet to clarify the depictions in each concerto, Vivaldi, who probably authored the poems, took the written descriptions associated with instrumental music to a level of specificity usually associated with vocal music. In addition, letters in the performing score match lines in the accompanying sonnets, creating a one-to-one correspondence between the poems and the music. In this way, there is no mistaking—for the performer or listener—the harvest celebrations in *Autumn* or sitting by a warm fire in *Winter*.

At the start of the first concerto, *Spring*, Vivaldi sets the scene with bright melodic lines and steady rhythms; this is mirrored by the first four lines of the poem that describe birds, breezes, and streams. The idyllic

scene, however, is interrupted by a sudden shift to minor, representing a storm. Although ominous, the storm does not last long and the birds soon return. In the remainder of the concerto and sonnet, pastoral images abound: a goatherd sleeps with his dog at his side after which shepherds and nymphs dance “at the joyful appearance of spring.”

The poem for *Summer*, with references to the cuckoo, turtle dove, and goldfinch, suggests a scene similar to *Spring*, but the sun is now harsh and its effect on man and nature is pronounced. Vivaldi captures this feeling vividly with a descending, or one might even say, wilting melodic line in the opening movement. In the second movement, Vivaldi writes quick rhythmic figures and shifts between slow and fast tempos to depict flies and wasps, while in the third movement, another swift and powerful storm arrives, this time leaving destruction in its wake.

Vivaldi recalls the mood of *Spring* with the music for the third concerto, *Autumn*, by beginning with a buoyant first movement filled with fast figurations for the soloist and following that with a gentle second movement of sustained sounds in which the strings play *con sordini* (with mutes). The music for the final movement invokes the horn calls of the hunt as well as the hunters’ success.

Winter presents a different dramatic arch. Opening with slowly mounting harmonic tension that reflects a cold and snowy scene, later in the first movement, the full ensemble represents “chattering teeth.” In the second movement, the sustained viola line contrasts with the rhythmic motion of the other parts, expressed in the poem as sitting by a fire while “the rain outside drenches a hundred others.” Vivaldi opens the final movement with the soloist playing fast passagework over a sustained bassline. The rest of the ensemble soon joins, culminating in a dramatic descent: the thrill of walking and falling on the ice. The poem confirms that “This is winter, but of a kind to bring joy.”

No matter how charming the sonnets, it is the music to which we return again and again. In each concerto, Vivaldi carefully repeats passages in order to establish a mood before varying the harmony, rhythm, and other musical elements. In this way, he sets a musical scene that relates to and departs from what was heard previously. Equally important are the large-scale musical associations between concertos. *Spring* and *Autumn* are paired through key—both are in major—with the music for each season’s celebrations conveying a similar mood. *Summer* and *Winter* are also complementary; both are in minor and use comparable musical figures to portray summer’s heat and winter’s winds.

© 2021 Teresa M. Neff, PhD
Christopher Hogwood Historically Informed Performance Fellow

PERIOD INSTRUMENT SPOTLIGHT THE HORN



Natural Horn by Raoux, Paris, 1797, Musée de la Musique, Paris

The horn (sometimes called the French horn) is a gradually tapered tube of fixed length, coiled two or three times, and its tone color complements brass as well as woodwind instruments.

A system of crooks—different sizes of coil that could alter the overall length of the instrument—was developed in the mid-18th century so that the horn could be played in different keys. Later experiments in expanding the accuracy and number of pitches played on the horn culminated in a system of valves first introduced in the early 19th century.

Horns were originally associated with hunting, and Handel’s *Water Music* is credited with being the first orchestral work in England to use them.

THE SONNETS AND THE SCORE

1

Sonetto Dimostrativo
«Sopra il Concerto Intitolato La
PRIMAVERA

DEL SIG.^{re} D. ANTONIO VIVALDI

A *Giunt' è la Primavera e festosetti*
B *La Salutan gl' Augei con lieto canto,*
C *E i fonti allo Spirar de' Zeffiretti*
Con dolce mormorio Scorrono intanto:

D *Vengon' coprendo l'aer di nero amante*
E Lampi, e tuoni ad annuntiarla eletti.

E *Indi tacendo questi, gl' Augelletti;*
Tornan' di nuovo allor canoro incanto:

F *E quindi sul fiorito ameno prato*
Al caro mormorio di fronde e piante
Dorme 'l Caprar col fido can' à lato.

G *Di pastoral Zampogna al suon festante*
Danzan Ninfe e Pastor nel tetto amato
Di primavera all'apparir brillante.

The "Spring" sonnet from the first edition of *The Four Seasons*

At the time of their publication, Vivaldi indicated that earlier versions of *The Four Seasons* existed. He also wrote that he had revised the music and added sonnets to each of the four concertos. Although no author for the sonnets is given, they were probably written by Vivaldi himself.

Specific lines in the sonnets that accompany Vivaldi's *Four Seasons* are labelled A, B, C, etc. In the performing parts, the letters—and sometimes phrases from the poem—are written near the corresponding musical passages. In *Spring*, for example, the letter A pairs the opening of that concerto with the first line of the sonnet, "Spring has arrived merrily."

THE FOUR SEASONS SONNETS

La Primavera

Allegro

Giunt' è la Primavera e festosetti
 La Salutan gl' Augei
 con lieto canto,
 E i fonti allo Spirar de' Zeffiretti
 Con dolce mormorio
 Scorrono intanto:
 Vengon' coprendo l' aer di
 nero amante
 E Lampi, e tuoni ad
 annuntiarla eletti
 Indi tacendo questi, gl' Augelletti;
 Tornan' di nuovo al lor
 canoro incanto:

Largo e pianissimo

E quindi sul fiorito
 ameno prato
 Al caro mormorio di fronde
 e piante
 Dorme 'l Caprar col fido can' à lato.

Allegro

Di pastoral Zampogna al
 suon festante
 Danzan Ninfe e Pastor nel
 tetto amato
 Di primavera all' apparir brillante.

Spring

Springtime is upon us.
 The birds celebrate her return
 with festive song,
 And murmuring streams are
 Softly caressed by
 the breezes.
 Thunderstorms, those heralds of
 Spring, roar,
 Casting their dark mantle
 over heaven,
 Then they die away to silence,
 And the birds take up their
 charming songs once more.

On the flower-strewn meadow,
 with leafy branches
 Rustling overhead,
 the goat-herd sleeps,
 His faithful dog beside him.

Led by the festive sound of
 rustic bagpipes,
 Nymphs and shepherds
 lightly dance
 Beneath the brilliant canopy
 of spring.

L'Estate

Allegro ma non molto – Allegro

Sotto dura Staggion dal
Sole accesa
Langue l' huom, langue 'l gregge,
ed arde il Pino;
Scioglie il Cucco la Voce,
e tosto intesa
Canta la Tortorella e
'l gardelino.
Zeffiro dolce Spira,
mà contesa
Muove Borea improvviso al
Suo vicino;
E piange il Pastorel,
perche sospesa
Teme fiera borasca,
e 'l suo destino;

Adagio

Toglie alle membra lasse
il Suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche, e mosconi
il Stuol furioso!

Presto

Ah, che pur troppo i Suo timor
Son veri
Tuona e fulmina il Ciel e
grandinoso
Tronca il capo alle Spiche e a'
grani alteri.

L'Autunno

Allegro

Celebra il Vilanel
con balli e Canti
Del felice raccolto il
bel piacere
E del liquor de Bacco accesi tanti
Finiscono col Sonno il lor godere.

Adagio molto

Fà ch' ogn' uno tralasci
e balli e canti
L' aria che temperata
dà piacere,
E la Staggon ch' invita
tanti e tanti

Summer

Under a hard Season,
fired up by the Sun
Languishes man, languishes the flock
and burns the pine
We hear the cuckoo's voice;

Then sweet songs of the
turtledove and finch are heard.
Soft breezes stir the air,
but threatening
The North Wind sweeps them
suddenly aside.
The shepherd trembles,

Fearing violent storms
and his fate.

The fear of lightning and
fierce thunder
Robs his tired limbs of rest
As gnats and flies buzz
furiously around.

Alas, his fears were justified

The Heavens thunder and roar and
with hail
Cuts the head off the wheat and
damages the grain.

Autumn

Celebrates the peasant,
with songs and dances,
The pleasure of a
bountiful harvest.
And fired up by Bacchus' liquor,
Many end their revelry in sleep.

Everyone is made to forget their
cares and to sing and dance
By the air which is tempered with
pleasure
And by the season that invites
so many, many

D' un dolcissimo Sonno al
bel godere.

Allegro

I cacciator alla nov' alba
à caccia
Con corni, Schioppi, e cani
escono fuore
Fugge la belva,
e Seguono la traccia;
Già Sbigottita, e lassa al
gran rumore
De' Schioppi e cani,
ferita minaccia
Languida di fuggir,
mà oppressa muore.

L'Inverno

Allegro non molto

Agghiacciato tremar trà
nevi argenti
Al Severo Spirar d'
orrido Vento,
Correr battendo i piedi
ogni momento;
E pel Soverchio gel batter
i denti;

Largo

Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna
ben cento

Allegro

Caminar Sopra il ghiaccio,
e à passo lento
Per timor di cader girsene intenti;
Gir forte Sdruzzolar,
cader à terra
Di nuove ir Sopra 'l ghiaccio
e correr forte
Sin ch' il ghiaccio si rompe,
e si disserra;
Sentir uscir dalle
ferrate porte
Sirocco, Borea, e tutti i Venti
in guerra
Quest' é 'l verno, mà tal,
che gioja apporte.

Out of their sweetest slumber to
fine enjoyment

Allegro

The hunters emerge at the
new dawn,
And with horns and dogs and guns
depart upon their hunting
The beast flees
and they follow its trail;
Terrified and tired of the
great noise
Of guns and dogs, the beast,
wounded, threatens
Languidly to flee,
but harried, dies.

Winter

To tremble from cold in the
icy snow,
In the harsh breath of a
horrid wind;
To run, stamping one's feet
every moment,
Our teeth chattering in the
extreme cold

Largo

Before the fire to pass peaceful,
Contented days while the rain
outside pours down.

Allegro

We tread the icy path
slowly and cautiously,
For fear of tripping and falling.
Then turn abruptly, slip,
crash on the ground and,
Rising, hasten on across the ice
lest it cracks up.
We feel the chill north winds
course through the home
Despite the locked and
bolted doors
This is winter,
which nonetheless
brings its own delights.



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ARTIST PROFILES



Aisslinn Nosky, leader and violin

A unique and dynamic violinist, Aisslinn Nosky has captivated audiences around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor has generated robust appreciation by press and audiences alike. Hailed as “superb” by *The New York Times* and “a fearsomely powerful musician” by *The Toronto Star*, she is in widespread and growing demand.

In addition to her role as concertmaster of the Handel and Haydn Society, Ms. Nosky has collaborated with the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, and the Charlotte Symphony. She was a dedicated member of Tafelmusik Baroque Orchestra from 2005 to 2016 and served as principal guest conductor of the Niagara Symphony from 2016 to 2019. She is currently guest artist-in-residence of the Manitoba Chamber Orchestra and an artistic advisor to the Portland Baroque Orchestra.

Ms. Nosky is a founding member of the Eybler Quartet, which explores repertoire from the early quartet literature on period instruments. Their most recent recording features Beethoven’s Op. 18 string quartets and was released in 2018 by CORO. With the Eybler Quartet, Aisslinn serves on the faculty of EQ: Evolution of the String Quartet at the Banff Centre for Arts and Creativity. EQ is an intensive summer course for emerging artists which celebrates the lineage of the string quartet, both as a historical genre and as a freshly invigorated practice in the 21st century.

Also a member of I FURIOSI Baroque Ensemble, Ms. Nosky has further engaged young, enthusiastic audiences with Baroque music. This imaginative and highly stylish group has toured North America and Europe with engagements at Tage Alter Musik, the Galway Early Music Festival, the Lameque International Baroque Festival, the Mosel Musikfestival, the Indianapolis Early Music Festival, and the Montreal Baroque Festival.

Born in Canada, she began playing violin at age three and made her solo debut with the CBC Vancouver Orchestra at age eight. A passionate educator, she has taught at Amherst Early Music Festival, the International Baroque Institute of Longy, and the Tafelmusik Baroque Summer Institute.



Jonathan Woody, composer

Jonathan Woody is a versatile and sought-after musician who works primarily as a performer of early and new music. An accomplished bass-baritone, Jonathan performs regularly with the Grammy-nominated Choir of Trinity Wall Street, and with such ensembles as TENET Vocal Artists, the Clarion Music Society, the Washington Bach Consort, and Spire Chamber Ensemble. In recent seasons, he has been featured as a soloist with leading historically-informed orchestras, including Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, the Boston Early Music Festival, and Apollo’s Fire.

Pre-pandemic highlights include Handel’s *Samson* with Pacific MusicWorks, Handel’s *Acis & Galatea* with Opera Idaho, a recital of French Baroque cantatas by Byron Sherkman and friends, and the development of *Carmen Variations* at Baryshnikov Arts Center with Paul Pinto and Gisela Cardenas.

In the world of new music, Mr. Woody has premiered or performed works by Ellen Reid, Missy Mazzoli, Ted Hearne, and Du Yun, among others. He has appeared with Beth Morrison Projects, American Opera Projects, PROTOTYPE Festival, MATA Festival, and the Opera America New Works Forum. As a composer, he draws inspiration largely from music of the Renaissance and Baroque eras, as well as contemporary minimalism. His works and arrangements have been performed by the Choir of Trinity Wall Street, Lorelei Ensemble, the Cathedral Choral Society, and the Uncommon Music Festival.

Mr. Woody is committed to racial equity in the performing arts and currently serves on Early Music America’s task force for inclusion, diversity, equity, and access. His first commission from H+H, a 2018 premiere, was presented in collaboration with Castle of our Skins and detailed the experiences of artists of color in classical music. He is dedicated to a belief that the arts have the power to effect great change in society, and that equitable representation of the diversity of American life is tremendously important in achieving such change. Currently based in Brooklyn, he holds degrees from McGill University and the University of Maryland, College Park.

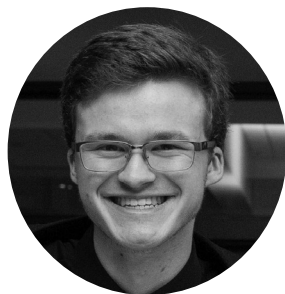


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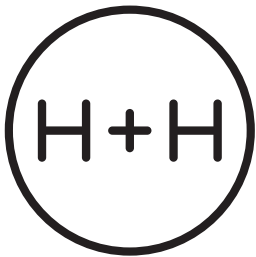
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For patrons with disabilities:

Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

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

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

Late seating: Those arriving, or returning, to their seats late will be seated at the discretion of the management.

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

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

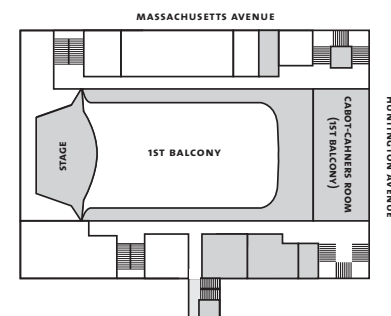
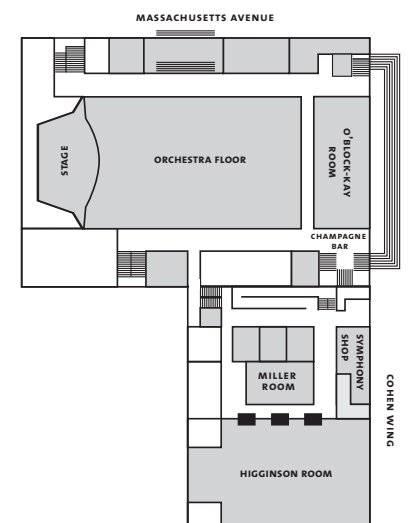
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Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

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

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



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