



BACH CHRISTMAS

December 3 + 4 + 5, 2021

HANDEL+HAYDN SOCIETY

I love *wbur* because...

**“It’s my
guiding star in
a constellation
of news.”**

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npr



WELCOME TO H+H

Bach Christmas is the Handel and Haydn Society's warm and joyous holiday tradition. While our annual Handel *Messiah* is the kickoff to the season, today's concert is a musical celebration fit for December. Each year, we mix some of J.S. Bach's best-loved music with seasonal works by lesser-known composers and other Bach family members. In the hands and voices of H+H's orchestra and chorus, these pieces sound as fresh and moving as when the music was first written.



PHOTO: GRETJEN HELENE

This year we present Bach's glorious Magnificat, one of his most popular choral works, which captures the anticipation, rejoicing, and exultation of the holidays. Then we travel back to Giovanni Gabrieli, a 16th-century Italian composer, whose "Hodie Christus natus est" found its way to the music library of Bach's church in Leipzig and likely served as a source of inspiration. Next we return to Bach, with his Cantata *Unser Mund sei voll Lachens* (*May Our Mouth be full of Laughter*), first performed on Christmas Day 1725, and played for the first time this weekend by H+H. We conclude with the next generation of the Bach family, via C.P.E.'s *Heilig*, which combines a "Chorus of Angels" with the "Chorus of People."

I'm very happy to welcome Raphaël Pichon for his H+H debut. In Paris, he is the founder and director of the acclaimed ensemble Pygmalion, with whom he has widely concertized and recorded for Harmonia Mundi. I'd also like to welcome mezzo-soprano Clara Osowski, and bass-baritone Christian Immler in their H+H debuts. We welcome back soprano Lauren Snouffer and tenor Zachary Wilder, as well as H+H's own musical family member, soprano Sonja DuToit Tengblad.

During this season of giving, I want to offer tremendous thanks to everyone who has generously supported H+H in 2021, an unprecedented year in our history. Your generosity allowed us to thrive and grow through all the challenges we faced, and return to live performance.

On behalf of everyone at H+H, I wish you a very happy holiday!

A handwritten signature in black ink, appearing to read "David Snead". The signature is fluid and cursive, written in a professional style.

David Snead
President and CEO

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HANDEL+HAYDN SOCIETY

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HARRY CHRISTOPHERS**



Through 13 stirring seasons as H+H's artistic director, Harry has transformed countless lives through his passion and leadership.

To celebrate and honor Harry and his incredible legacy, we encourage your participation in this special dinner and concert.

For more information, including ticket and table sponsorship details, visit handelandhaydn.org/gala.

MAY 9, 2022
SYMPHONY HALL

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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*“It seems to me that music primarily
must touch the heart . . .”*

—C.P.E. Bach, from his *Autobiography* (1773)

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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.

EXPERIENCE THE 2021-22 SEASON

HARRY CHRISTOPHERS'S GRAND FINALE

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*
Aislinn 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*



HANDEL+HAYDN SOCIETY
HARRY CHRISTOPHERS ARTISTIC DIRECTOR



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BACH CHRISTMAS

Friday, December 3, 2021 at 7:30pm
St. Cecilia Parish, Boston

2,547th Concert

Saturday, December 4, 2021 at 7:30pm
Sunday, December 5, 2021 at 4:00pm
First Church in Cambridge

2,548th Concert

2,549th Concert

Raphaël Pichon, *conductor*

Lauren Snouffer, *soprano*

Sonja DuToit Tengblad, *soprano*

Clara Osowski, *mezzo-soprano*

Zachary Wilder, *tenor*

Christian Immler, *bass-baritone*

Handel and Haydn Society Orchestra and Chorus

Magnificat in D Major, BWV 243

Johann Sebastian Bach
(1685–1750)

Lauren Snouffer, *soprano*

Sonja DuToit Tengblad, *soprano*

Clara Osowski, *mezzo-soprano*

Zachary Wilder, *tenor*

Christian Immler, *bass-baritone*

"Hodie Christus natus est" (Christ is Born Today)

Giovanni Gabriel
(ca.1554/57–1612)

Cantata BWV 110, *Unser Mund sei voll Lachens* (May Our Mouth be Full of Laughter)

J.S. Bach

Lauren Snouffer, *soprano*

Clara Osowski, *mezzo-soprano*

Zachary Wilder, *tenor*

Christian Immler, *bass-baritone*

Heilig, Wq. 217

Carl Philipp Emanuel Bach
(1714–1788)

PROGRAM SPONSORS

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

Nancy and Michael Tooke, *sponsors of Raphaël Pichon, conductor*

Alpine and Donald Bird, *sponsors of Sonja DuToit Tengblad, soprano*

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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 Chorus is funded in perpetuity by Jane and Wat Tyler.

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



Program book printed by the Graphic Group.

Related Events

Musically Speaking with Teresa Neff

Christopher Hogwood Historically Informed Performance Fellow

Friday and Saturday at 6:45pm on stage (no presentation Sunday)

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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 1 hour 20 minutes with no intermission.

THE WORLD BEYOND



Giovanni Gabrieli
b. Venice?, ca. 1554/7
d. Venice, Aug. 1612



Johann Sebastian Bach
b. Eisenach, Mar. 21, 1685
d. Leipzig, Jul. 28, 1750



Carl Philipp Emanuel Bach
b. Weimar, Mar. 8, 1714
d. Hamburg, Dec. 14, 1788

- 1544** After spending 13 years enslaved in the Ottoman Empire, Croatian musicologist Georgijević Bartolomej publishes *De Turvarum ritu et caermoniis*, one of the first books in Europe to describe musical practices in Ottoman society.
- 1585** Gabrieli is appointed second organist at St. Mark's Basilica in Venice. His uncle and teacher Andrea Gabrieli is the first organist.
- 1604** An unlikely group of French settlers, including nobility, former prisoners, Catholics, and Huguenots, arrive on St. Croix Island (today on the border of New Brunswick and Maine) in June. The colony lasts about one year but is considered the beginning of European settlement in Canada.
- 1609** The German-born composer Heinrich Schütz travels to Venice to study with Giovanni Gabrieli. He returns to Germany only after Gabrieli's death in 1612.
- 1611** A set of 16 Magnificat settings by the Spanish-born composer Hernando Franco are presented to the cathedral in Mexico City, where Franco was maestro di capilla from 1575 until his death 10 years later.
- 1650** With the publication of *The Tenth Muse*, Anne Dudley Bradstreet becomes America's first published poet as well as the first female poet published in both England and the New World.
- 1697** Muhammad Amīn begins writing *Muhit al-Tavarikh* (*The Sea of Chronicles*), a political, social, and cultural history of Central Asia in the 17th century.
- 1723** Johann Sebastian Bach and his family arrive in Leipzig on May 22. His Magnificat is first performed on December 25.

PROGRAM NOTES

TRADITIONS SHARED



Bach window, St. Thomas Church, Leipzig

Although they lived more than 400 miles apart and were separated by more than a century, Johann Sebastian Bach knew the vocal music of Giovanni Gabrieli. The specific connection lies in a collection of sacred motets (choral works) published in 1618. The *Florilegium portense*—which included Giovanni Gabrieli’s “Hodie Christus natus est” (“Christ is Born Today”)—was a source of service music at St. Thomas’s Church in Leipzig beginning with Sethus Calvisius, who served as Cantor from 1594 to 1615 and who compiled much of the collection. Bach also used this motet collection when he was cantor at the beginning of the 18th century. As a student of his father, Carl Philipp Emanuel Bach surely would have been familiar with this collection as well, and his double chorus *Heilig* is a fitting part of this lineage.

Johann Sebastian Bach: Magnificat in D Major, BWV 243

When Bach arrived in Leipzig in 1723, the city was thriving and a hub for commerce and music. After the devastation caused by the Thirty Years’ War and a plague in the 17th century, Leipzig’s population and influence grew. In the 18th century, Leipzig’s trade fairs attracted visitors from Germany and beyond; the city was renowned for its instrument builders and as a center for both secular and sacred music.

In Leipzig, the Magnificat was sung in Latin on feast days, including Easter, Pentecost, and Christmas. Bach's Magnificat (originally in E flat and with added texts specific to Christmas) was first performed on December 25, 1723. In later years, Bach revised his Magnificat so that it could be sung on any feast day. The text, taken from Luke's Gospel, is Mary's response upon learning that she is to be the mother of Jesus. Bach upholds the tradition of dividing the text into choruses and arias; he uses the keys and instrumentation to both unite the whole and contrast individual movements.

The graceful elegance of Bach's music complements and highlights Mary's response to being called "blessed" and the mother of Jesus. Each movement for soloist pairs the voice with one or more instruments, but no combination is heard twice. The unique settings reflect the mood of the text with special emphasis given to selected words through melismas (many notes on one syllable of text) and long-held notes. In "Quia respexit," one literally becomes many as the soprano aria blossoms into the full chorus at the words "Omnes generationes" (all generations).

Just as the text, beginning with Mary's acceptance of her future, ruminates on how a single moment can have an impact in ways not easily imagined, Bach acknowledges the importance of the Magnificat to the Lutheran service. In "Suscepit Israel" he accompanies the voices with oboes playing long-held notes. This stunning counterpoint is from a melody traditionally used to sing Martin Luther's German translation of this text.

Another literal representation of the text occurs in the final movement. Before the words "sicut erat in principio" (as it was in the beginning) are sung by the chorus, Bach brings back the instrumental music from the opening of the Magnificat.

Giovanni Gabrieli: "Hodie Christus natus est" (Christ is Born Today)

Venice is an old city that seems to rise out of the sea; its geographical location was key to its political and economic power, both of which rested in commerce. An independent city, Venice, or the Republic of Venice, was ruled by an elected official, the doge. Although strong musical traditions did not develop in the city until about the 15th century, by the turn of the 17th century, Venice was one of Italy's most important musical centers.

Fundamental to the development of Venice's musical life were celebrations and religious services, including the *scuole grandi*, or religious confraternities, each of which employed a small group of vocalists and instrumentalists on at least a part-time basis. Other musicians might be employed by the doge and the city maintained a town band of brass instruments who not only played for celebrations but were also responsible for alerting Venetian citizens to dangers (such as fire) and announcing important visitors. Central to both religious and civic celebrations in the city, St. Mark's was the doge's private chapel from its construction in the 9th century until the early 19th century. In the 16th century, the positions for a *maestro di cappella* (master of the chapel or music director) and two organists were established.

Giovanni Gabrieli studied music with his uncle Andrea, who was an organist at St. Mark's. Giovanni followed in his uncle's footsteps, including spending the first years of his career in Munich in service to Duke Albrecht V. After the duke's death, Giovanni returned to Venice and, in 1585, was appointed second organist at St. Mark's. About this same time, he also became organist for the confraternity Scuola Grande di San Rocco; Gabrieli held both positions until his death in 1612.

As a composer, Gabrieli focused on sacred and instrumental music; he preferred to write for the larger ensembles employed at St. Mark's for religious and civic ceremonies. His music influenced instrumental composition in Venice and northern Europe, especially German composers, by perfecting what can be thought of as a local tradition. Often associated with musical performances at St. Mark's in the 16th century, *cori spezzati* (also known as *coro spezzato* or "split choirs") is the term used to describe compositions in which the ensemble is divided into distinct groups or choirs. Often physically separated within a building, the groups perform in alternation as well as together. Gabrieli refined the interaction between *cori spezzati* groups and frequently wrote musically distinctive passages for each group, giving this antiphonal style of composition a more sophisticated sound.

Gabrieli's "Hodie Christus natus est" (Christ is Born Today) for eight voices is a joyous exclamation propelled by the complexities and richness of music sung between two choirs. Interestingly, it is also a contrafactum. In other words, Gabrieli composed this music earlier and then later substituted a new text. The original, "O che felice giorno" (O such a happy day), was sung in a different musical form on St. Stephen's Day in 1585 and published five years later as a work for eight voices. Later, Gabrieli substituted the sacred text commonly associated with the Magnificat. That piece—the work on today's concert—was published in 1615 in Venice. Three years later this work was published in Leipzig and was part of the collection of motets regularly sung at St. Thomas's in Leipzig.

Johann Sebastian Bach: Cantata BWV 110, *Unser Mund sei voll Lachens* (May Our Mouth be Full of Laughter)

As a gifted organist and composer, Johann Sebastian Bach was well prepared to assume a leading role in any of the posts (church, court, town) available to a German musician in the early 18th century. He was trained in writing counterpoint (creating and combining multiple melodies) and he understood how to blend different colors or timbres to create strikingly memorable sounds. He used this knowledge both to diversify and unify his large-scale compositions.

The opening of Cantata 110, first performed on Christmas Day 1725, may sound familiar. It is the same music that opens Bach's Orchestral Suite No. 4. Scholars still debate which work was written first; however, the emotional release—the joyful abandon—is unmistakable in the "laughter" of the vocal and instrumental lines. Bach also specifies that parts of this opening movement should be sung by the whole chorus (*con ripieni*) while others should be sung by a smaller group (*senza ripieni*).

With the first aria, Bach shifts to a more fluid line between two flutes in imitation. The tenor joins this texture singing of how “thoughts and meditations soar aloft.” The aria for soloist and oboe d’amore, an instrument that matches the range and even quality of the alto voice, is a rumination centered less on the anticipation of Christmas and more on the thoughts of the believer. The duet for soprano and tenor tells of the angels announcing the birth to the shepherds and uses music from the original version of Bach’s Magnificat in E-flat, BWV 243a. After being silent since the opening movement, the trumpets now return to introduce the bass aria, “Wachet auf, Wachet auf!” (Arise!). This is followed by a four-part setting of the chorale “Wir Christenleut.” It easy to imagine the congregation eagerly joining in this hymn verse before settling in to listen to the sermon for the day. The text begins with “alleluia,” a fitting conclusion to the cantata, but the tone of the chorale is more somber, reflecting other verses in this hymn as well as the final line, “that we should never forget at any time.”

Carl Philipp Emanuel Bach, *Heilig (Holy)*, W. 217

The second surviving son of Johann Sebastian and Maria Barbara Bach, Carl Philipp Emanuel developed his own compositional style, which explored new means of expression through melody, harmony, and rhythm. Emanuel’s influences were wide-ranging and included his father, Handel, and Haydn (whom he, in turn, influenced).

In 1738, Emanuel was hired by Frederick, then Crown Prince of Prussia, as a keyboard player, and two years later was appointed as a court musician for the newly crowned king. Bach remained with Frederick’s court for almost 30 years, leaving in 1768 to accept a position in Hamburg—a post once held by his godfather Georg Philipp Telemann and analogous to the position his father held in Leipzig.

In Hamburg in the second half of the 18th century, public concerts were popular, and the concert on April 9, 1786—benefitting an organization of doctors who treated the poor for free—only added to their renown. For this, his last public concert, Bach programmed the Credo from his father’s Mass in B Minor, the “Hallelujah” Chorus and one other movement from Handel’s *Messiah*, and three of his own works, including his double-chorus *Heilig* to close the concert.

Composed in 1776 and published three years later, *Heilig* had already become an important part of celebrations in Hamburg. Bach sets text from the Old Testament Book of Isaiah for two separate choirs, and he prefaces this with an introduction for alto solo. The interplay of the choruses—one called the “Chorus of Angels” and the other the “Chorus of People”—combined with the instrumental accompaniment is both haunting and dramatic. The whole culminates in a fugue for both choruses. Here, Bach incorporates the hymn “Herr Gott, dich loben wir” (“We praise thee, O Lord”), which Martin Luther adapted as the German counterpart to the Latin *Te Deum*.

PERIOD INSTRUMENT SPOTLIGHT

FLUTE



Illustration from Jacques Hotteterre's *Principes de la flute traversiere*, 1728

From ancient instruments to modern ones, flutes come in many shapes and sizes. But all share one common characteristic: sound is produced when air, controlled by the player's lips, passes over an opening and through a tube.

Flutes in the 18th century were made of wood and designed to maximize flexibility as well as dynamic nuance. Sometimes referred to as traversi to distinguish them from recorders, these instruments often had only one or two keys to extend the range of the instrument.

With a sound often described as sweet, the flute was a popular instrument in the 18th century. Flutes are part of the orchestral sound in the opening of Cantata 110 and are featured in the tenor aria "Ihr Gedanken und ihr Sinnen."

Also, part of the orchestral texture of Bach's Magnificat in D Major, the flutes plus muted strings set the soothing tone of the "Et misericordi." Later, the flutes establish a more hopeful mood in the alto aria, "Esurientes."

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PROGRAM TEXTS

J.S. Bach: Magnificat in D Major, BWV 243

Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

Aria (soprano)

Et exsultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced in God my savior.

Aria (soprano)

Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent

For he had regarded the lowliness of his handmaiden; for behold, from henceforth shall call me blessed

Chorus

Omnis generationes.

All generations.

Aria (bass)

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

For he that is mighty hath magnified me, and holy is his name.

Duet (alto and tenor)

Et misericordia a progenie in progenies timentibus eum.

And his mercy is on them that fear him throughout all generations.

Chorus

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.

Aria (tenor)

Deposuit potentes de sede et exaltavit humiles.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

Aria (alto)

Esurientes implevit bonis et divites dimisit inanes.

He hath filled the hungry with good things and the rich he hath sent empty away.

Chorus

Suscepit Israel puerum suum recordatus misericordiae suae.

He remembering his mercy hath holpen his servant Israel.

Chorus

Sicut locutus est ad Patres nostros, Abraham et semini eius in saecula.

As he promised to our forefathers, Abraham and his seed forever.

Chorus

Gloria Patri, gloria Filio, gloria et Spiritui Sancto! Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

Glory be to the Father, glory be to the Son, and glory be to the Holy Ghost! As it was in the beginning, is now, and ever shall be, world without end. Amen.

Gabrieli: "Hodie Christus natus est"

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.

J.S. Bach: Cantata BWV 110, *Unser Mund sei voll Lachens*

Chorus

Unser Mund sei voll Lachens und
unsre Zunge voll Rühmens. Denn
der Herr hat Großes an uns getan.

Make our mouth full with laughter
and make our tongue full with
praises. For the Lord hath great
things for us achieved.

Aria (tenor)

Ihr Gedanken und ihr Sinnen,
Schwinget euch anitzt von hinnen,
Steiget schleunig himmelan
Und bedenkt, was Gott getan!
Er wird Mensch, und dies allein,
Dass wir Himmels Kinder sein.

All ye thoughts and all ye senses,
lift yourselves aloft this moment,
soaring swiftly heavenward,
and bethink what God hath done!
He is man, for this alone,
that we heaven's children be.

Recitative (bass)

Dir, Herr, ist niemand gleich. Du
bist groß und dein Name ist groß
und kannst's mit der Tat beweisen.

Thee, Lord, is no one like. Thou art
great and thy name, too, is great and
thou with thy works canst prove it.

Aria (alto)

Ach Herr, was ist ein Menschenkind,
Dass du sein Heil so schmerzlich
suchest?
Ein Wurm, den du verfluchest,
Wenn Höll und Satan um ihn sind;
Doch auch dein Sohn, den Seel
und Geist
Aus Liebe seinen Erben heißt.

Ah Lord, what is a child of man
that thou wouldst through such
pain redeem him?
A worm thy curse tormenteth
while hell and Satan round him
stand; but yet, thy Son, whom
heart and soul
in love call their inheritance.

Duet (soprano, tenor)

Ehre sei Gott in der Höhe und
Friede auf Erden und den
Menschen ein Wohlgefallen!

Glory to God in the highest and
peace be on earth, now, and to
mankind a sign of favor!

Aria (bass)

Wacht auf, ihr Adern und ihr Glieder,
Und singt dergleichen Freudenlieder,
Die unserm Gott gefällig sein.
Und ihr, ihr andachtsvollen Saiten,
Sollt ihm ein solches Lob bereiten,

Wake up, ye nerves and all ye
members, and sing those very
hymns of gladness which to our
God with favor come. And ye, ye
strings of deep devotion, to him a

Dabei sich Herz und Geist erfreun.

song of praise now offer in which
the heart and soul rejoice.

Chorale

Alleluja! Gelobt sei Gott,
Singen wir all aus unsers
Herzens Grunde.
Denn Gott hat heut gemacht
solch Freud,
Die wir vergessen solln zu
keiner Stunde.

Alleluia! All praise to God,
sing we all from our very
heart's foundation.
For God today hath wrought
that joy,
which we shall not forget at
any hour.

C.P.E. Bach: *Heilig* (Holy), Wq. 217

Heilig, heilig, heilig ist Gott,
der Herr Zebaoth!
Alle Lande sind seiner Ehren voll.
Herr Gott, dich loben wir!
Herr Gott, wir danken dir!

Holy, holy, holy is
the Lord of hosts!
The whole earth is full of his glory.
We praise thee, O God!
We thank thee, O God!

ARTIST PROFILES



Raphaël Pichon, conductor

Raphaël Pichon began in music with the violin, piano, and singing, training in various Parisian conservatories. In 2006 he founded Pygmalion, a choir and period-instrument orchestra, which quickly distinguished itself by the singularity of its projects, including Bach's *Missae Breves*, late versions of Rameau's lyrical tragedies, and Mozart rarities. Alongside his ensemble, Mr. Pichon has performed at the Philharmonie de Paris, the Château de Versailles, the BBC Proms, the Konzerthaus in Vienna, and the Beijing Music Festival.

Recent projects include Luigi Rossi's *Orfeo* at the Opéra national de Lorraine and at the Opéra royal du Château de Versailles, the spatialization of Monteverdi's *Vespro della Beata Vergine*, a cycle of artistic encounters around Bach's cantatas at the Philharmonie de Paris, and Bach's complete Motets and B-minor Mass. Invited to the Festival d'Aix-en-Provence in 2018 to conduct *The Magic Flute*, Mr. Pichon returned in 2019 for a scenic creation of Mozart's Requiem. As a guest conductor, he has led the Mozarteum Orchester at the Salzburg Festival, the Deutsches Symphonies-Orchester, Violons du Roy de Québec, and the Freiburger Barockorchester. His numerous recordings are now released exclusively by Harmonia Mundi, and he is an officer in the Order of Arts and Letters.

Lauren Snouffer, soprano



Recognized for her artistic curiosity spanning the music of Claudio Monteverdi through to Missy Mazzoli, Lauren Snouffer is celebrated as one of the most versatile sopranos on the international stage. This season she makes her debut at the Opéra national du Rhin in the lead role of *The Snow Queen* by Hans Abrahamsen, returns to Houston Grand Opera for *Dialogues des Carmélites*, and appears in two new productions with the Opernhaus Zürich: the title role in the world premiere of *Girl with a Pearl*

Earring by Stefan Wirth and Argene in Pergolesi's *L'Olimpiade*. She joins the Dallas Opera for Opera Galas and concertizes with Patrick Dupré Quigley and Seraphic Fire in four performances of Pergolesi's *Stabat Mater*. She returns to Mercury Chamber Orchestra for a program of Vivaldi and Handel and appears with Ars Lyrica Houston in fully-staged performances of Purcell's *Dido and Aeneas*.

On the concert stage, Ms. Snouffer has appeared the Cleveland Orchestra, the Baltimore Symphony Orchestra, the San Francisco

Symphony, the Orchestra of St. Luke's, and the Rotterdam Philharmonic, and appeared in George Benjamin's *Written on Skin* at the Tanglewood Festival of Contemporary Music and with the Théâtre du Capitole de Toulouse and Opera Philadelphia.



PHOTO: NATALIE FINAZZO FOX

Sonja DuToit Tengblad, soprano

Recent highlights for Sonja DuToit Tengblad include Shostakovich Symphony No. 14 with A Far Cry, Mahler's 2nd Symphony with the Boston Philharmonic, Barber's *Knoxville: Summer of 1915* with the Boston Landmarks Orchestra, Monteverdi's *L'incoronazione di Poppea* and *Il ritorno d'Ulisse in patria* with Boston Baroque, Francesca Caccini's *Alcina* with the Boston Early Music Festival, Handel's *Messiah* with the Rhode Island Philharmonic, Puccini's *Suor Angelica* with the Lorelei Ensemble and the Boston Symphony

Orchestra, Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra, and Bach's *St. John Passion* and Purcell's *Fairy Queen* and *Dido and Aeneas* with H+H.

Ms. Tengblad performs with the Lorelei Ensemble, Blue Heron, and the Grammy-winning ensemble Conspirare for their national tours of *Considering Matthew Shepard*. Upcoming highlights include a national tour of Julia Wolfe's *Her Story* with Lorelei, as well as a climate change-centered program with Calliope's Call.



PHOTO: MICHAEL HAUG

Clara Osowski, mezzo-soprano

Clara Osowski is an active soloist and chamber musician throughout the United States and Europe and was a recipient of the prestigious 2018-19 McKnight Artist Fellowships for Musicians administered by MacPhail Center for Music in Minneapolis. Engagements in 2021-22 include Handel's *Messiah* with the Kansas City Symphony, Beethoven Symphony No. 9 with the Milwaukee Symphony, and her London debut at Wigmore Hall. Last season she debuted with the Minnesota Opera in their filmed production of Britten's

Albert Herring as Mrs. Herring, and appeared in recital with Wu Han & Friends for the Schubert Club in St. Paul.

Performance highlights include her debut with the Milwaukee Symphony, Mid-Columbia Symphony, St. Paul Civic Orchestra, Tulsa Signature Symphony, Winona Symphony Orchestra, Winston Salem Symphony, Back Bay Chorale, and the Mobile Symphony Orchestra. Ms. Osowski is a frequent collaborator of the Metropolitan Symphony Orchestra, and with them she has performed Mahler's Symphony No. 2 and Dominick Argento's orchestral song cycles *Casa Guidi* and *A Few Words About Chekhov*.



PHOTO: PAULINE DARLEY

Zachary Wilder, *tenor*

Tenor Zachary Wilder is recognized for his work in repertoires covering the 17th and 18th centuries. After his studies, he moved to Boston to take part in the rich music scene, beginning collaborations with the Boston Early Music Festival, Blue Heron, Les Bostonades, and Emmanuel Music. Zachary relocated to France after he was chosen by William Christie in 2013 to take part in Les Arts Florissants' academy for young singers, Le Jardin des Voix.

He now works with leading ensembles including Arpeggiata, Les Arts Florissants, Bach Collegium Japan, Capella Mediterranea, Le Concert d'Astrée, Le Concert Spirituel, English Baroque Soloists, Ensemble Pygmalion, I Gemelli, Le Poème Harmonique, Il Pomo d'Oro, Nederlandse Bachvereniging, and Les Talens Lyriques. Zachary has an extensive discography of over 25 recordings including the recent release of works by Dowland with viol consort Ensemble La Chimera, entitled *Lachrimae*. More information can be found at www.zacharywilder.com.



PHOTO: MARCO BORGHEVE

Christian Immler, *bass-baritone*

Christian Immler studied with Rudolf Piernay in London and won the International Nadia et Lili Boulanger Competition, which launched his career. Since then, he has performed on stages around the world, from London to Seoul to Sydney. He has sung with the Salzburg, Vancouver, and Lucerne festivals; the Boston Early Music Festival; the BBC Proms; the Amsterdam Concertgebouw; the Théâtre des Champs-Élysées; the Grand Théâtre de Genève; the Theater an der Wien; the New Israeli Opera,

and la Fenice. A keen recitalist, Mr. Immler has been invited to perform at Wigmore Hall in London, the Frick Collection in New York, and the Paris Philharmonie with Helmut Deutsch and Kristian Bezuidenhout.

Fresh off his performance of Don Fernando in Beethoven's *Fidelio* at the Paris Opéra Comique under Raphaël Pichon, Christian Immler's 2021-22 season will see him perform in *Die Zauberflöte* at Opéra de Nancy, as well as in concerts including Telemann's *Orpheus* under René Jacobs with B'Rock Orchestra and Mahler Symphony No. 8 with the Minnesota Orchestra. With more than 50 recordings, Mr. Immler has received several awards including a Grammy award nomination for Steffani's *Niobe* and the Gramophone award in 2020 for his recording of Bach's *St. Matthew Passion* with the Bach Collegium Japan and Masaaki Suzuki.

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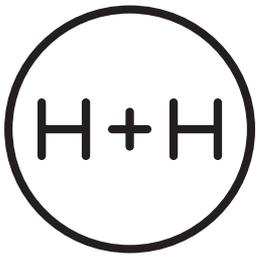
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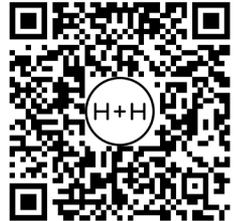
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SOCIETY

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PATRON INFORMATION: ST. CECLILIA PARISH, BOSTON

For patrons with disabilities:

St. Cecilia is fully accessible by elevator from the main entrance.

Large print programs are available by seeing the head usher as you enter the church.

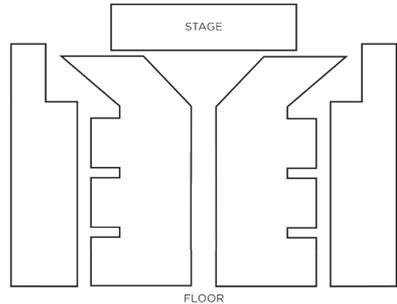
Late seating: Those arriving, or returning, to their seats late will be seated at the discretion of the management. Please note that you might not be seated in your original seat or section.

Lost and found: On the day of the event, patrons should check with H+H staff. After the event, patrons can call the Parish at 617.536.4548.

Restrooms are available through the Parish Hall and on lower levels. Please

refer to the H+H signage for further information.

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. Walk, do not run.



PATRON INFORMATION: FIRST CHURCH IN CAMBRIDGE

For patrons with disabilities:

First Church is accessible via the Parish House entrance to the North of the Church. Please note that the Balcony is not accessible.

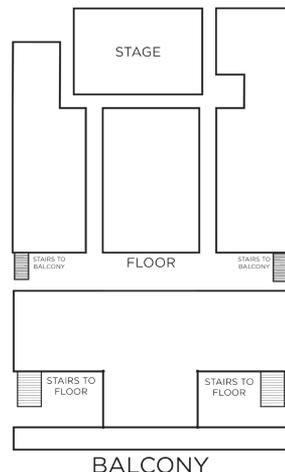
Large print programs are available by seeing the head usher as you enter the church.

Late seating: Those arriving, or returning, to their seats late will be seated at the discretion of the management. Please note that you might not be seated in your original seat or section.

Lost and found: On the day of the event, patrons should check with the Sexton on duty. After the event, patrons can call the Sexton at 617.642.3980.

Restrooms are located in the Parish House past the common area and up the ramp.

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. Walk, do not run.



HANDEL AND HAYDN SOCIETY

GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116

handelandhaydn.org
info@handelandhaydn.org

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Box Office

Monday-Friday, 9am-5pm
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(in the Cohen Wing)
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