



BACH BRANDENBURG CONCERTOS

Feb 4 + 5 + 6, 2022

HANDEL+HAYDN SOCIETY



HANDEL+HAYDN SOCIETY

GALA

HONORING
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

WELCOME TO H+H

The first time I ever heard a Bach Brandenburg Concerto was definitely not on period instruments—it was on *Switched-On Bach*, the audacious first album by Wendy Carlos. Say what you will about the “commercialization” of Bach (Meaning what? A whole bunch more people heard it than ever before?), it remains the only Bach album to crack the top 10 on the Billboard Pop charts and inspire sold-out concerts at the Fillmore East (by Virgil Fox). It even reached a 12-year-old boy in southern New Mexico and helped switch him on to a life in music.



PHOTO: GRIETJEN HELENE

Switched-On Bach was every bit as innovative as the original Brandenburgs themselves, pushing the envelope of technology to get Bach's music before millions of new listeners. Believe it or not, you could only play one note at a time on the Moog synthesizers of Carlos's day, which made recording the Brandenburgs a daunting process. Carlos later told *Goldmine* magazine, “You had to release the note before you could make the next note start.” It also frequently went out of tune: “You had to take out the hammer and bang it and tweak it,” she said, “and you did it just before recording, playing a couple of notes, and then [you'd] stop the tape and check it.” Sounds a lot like a period instrument!

Ironically, our intent isn't so different from Wendy Carlos's. You see, the Handel and Haydn Society is all about bringing the brilliance of this music alive in a fresh, immediate way that makes hearing it a contemporary experience.

This weekend we get to relish four jewels of the Baroque performed on those period instruments—the kinds of instruments Bach knew and wrote for. To complement our selection of Brandenburg Concertos, we add Bach's Orchestral Suite No. 2. As our harpsichordist and co-director Ian Watson explains, “The Suite retains many of the features of the three-movement Brandenburg concertos, such as dances and concerto-like passages, while at the same time extending to seven, very different movements, and all in a minor key! Contrasting yet complementary!”

Enjoy the concert!

David Snead
President and CEO



**H+H
PLAYS ON**

H+H is streaming our 2021-22 concerts on a special new video platform, H+H Plays On.

Enjoy concerts on-demand on your smart TV, mobile phone, or on your computer.

Learn more at
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HANDEL+HAYDN SOCIETY

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HISTORICALLY INFORMED PERFORMANCE



H+H stands at the forefront of the Historically Informed Performance (HIP) movement, treating audiences to a timeless, one-of-a-kind listening experience. The orchestra plays on period instruments—the very kind that the great Baroque and Classical composers once wrote for. Woodwinds are made of wood, not metal or plastic. Brass instruments don't have valves. Strings are crafted of gut, rather than steel.

As you'd imagine, this gives the music a wholly different sound. But there's more to the story. Our orchestra is smaller—with 25 to 50 musicians as opposed to the 100 found in contemporary orchestras. These musicians share a stage with a chorus of just 25 to 30 members. There's an intimacy to each H+H performance that's a throwback to the great performances of the past.

And how sweet, how unexpected, the sound! Beloved masterpieces take on a whole new life. You feel different textures. Hear subtle and graceful variations. And notice beautiful nuances. You've never heard music like this. Until now. Welcome to music the way history's greatest composers—including Handel and Haydn—intended. Get hip to an historically informed performance by an organization that's been playing music longer than anyone in the country.

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.

Leadership

Robert N. Shapiro
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Harry Christophers, CBE
Artistic Director
The Bicentennial Chair
David Snead
President and CEO

Artistic

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Associate Conductor
Scott Allen Jarrett
Resident Conductor, Chorus
Anthony Trecek-King
Resident Conductor, Chorus
Reginald Mobley
Programming Consultant

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Chorus of Sopranos and Altos
and Chamber Choir
Jennifer Kane
Treble Chorus, Youth Chorale,
and Concert Choir
Kevin McDonald
Chorus of Tenors and Basses
Nurt Villani
New Voices



H+H

"H+H covered itself in glory. Thanks be to them for Boston's best professional chorus."
— *The Boston Musical Intelligencer*

**HAYDN
THE CREATION**

HARRY CHRISTOPHERS'S GRAND FINALE CONCERT

FRI, APR 29 AT 7:30PM
SUN, MAY 1 AT 3:00PM

SYMPHONY HALL

Haydn: *The Creation*

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

HANDEL+HAYDN SOCIETY
handelandhaydn.org 617.266.3605

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 150 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. He recently collaborated with Sara Mohr-Pietsch to produce the book *A New Heaven*, published by Faber. In 2021, he received the prestigious Michael Korn Founders Award for Development of the Professional Choral Art by Chorus America.

Mr. Christophers was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh College of Music and Drama, and has Honorary Doctorates from the Universities of Leicester, Canterbury Christ Church, Northumbria, and Kent. In 2020 he was made president of the Cathedral Music Trust.

EXPERIENCE THE 2021-22 SEASON

HARRY CHRISTOPHERS'S GRAND FINALE

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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HARRY CHRISTOPHERS ARTISTIC DIRECTOR

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BACH BRANDENBURG CONCERTOS

Friday, February 4, 2022 at 7:30pm
Saturday, February 5, 2022 at 7:30pm
Sunday, February 6, 2022 at 7:30pm

2,558th Concert
2,559th Concert
2,560th Concert

NEC's Jordan Hall

Aisslinn Nosky and Ian Watson, *co-directors*
Guy Fishman, *host*

Handel and Haydn Society Orchestra

Johann Sebastian Bach

(1685–1750)

Concerto No. 3 in G Major, BWV 1048

(Allegro)
Adagio
Allegro

Concerto No. 4 in G Major, BWV 1049

Allegro
Andante
Presto

Aisslinn Nosky, *violin*

Debra Nagy and Heloise Degrugillier, *recorders*

Concerto No. 5 in D Major, BWV 1050

Allegro
Affettuoso
Allegro

Emi Ferguson, *flute*

Aisslinn Nosky, *violin*

Ian Watson, *harpsichord*

Orchestral Suite No. 2 in B Minor, BWV 1067

Overture
Rondeau
Sarabande
Bourrée
Polonaise
Menuet
Badinerie

Emi Ferguson, *flute*

PROGRAM SPONSORS

This program is sponsored by Carolyn and Dana Pope.

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

Michael and Marcy Scott Morton, *sponsors of Aisslinn Nosky, violin and co-director*

Joseph M. Flynn, *sponsor of Ian Watson, keyboard and co-director*

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


Cello used by Guy Fishman is on generous loan from Carriage House Violins, Newton, MA.


Janet P. Whitla, *sponsor 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.

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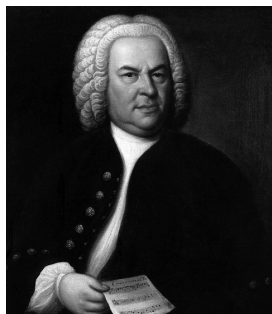
 youtube.com/handelandhaydn

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

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

The concert runs 1 hour and 30 minutes, including intermission.

THE WORLD BEYOND



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

- 1685** Claudio Coello, considered the last great Spanish painter of the 17th century, begins his *Adoración de la Sagrada Forma*.
- 1688** Pennsylvania Quakers draft the “Germantown Protest,” the first formal anti-slavery resolution in America.
- 1690** Job Charnock establishes the Bengal headquarters of the British East India Company in Sutanuti, India—present-day Kolkata—leading to the erroneous belief that he founded that city.
- 1693** Dimitrie Cantemir, a Moldavian prince, arrives in Istanbul, where he studies music and writes *Kitābu ‘Ilmi’l-Mûsîkî ‘ala vechi’l-Hurûfât* (The Book of the Science of Music). The work contains over 350 instrumental compositions and is an important source for 17th century Ottoman music.
- 1719** In Berlin to purchase a new harpsichord for Cöthen, Bach meets and plays for Christian Ludwig, Margrave of Brandenburg. An earlier version of Brandenburg Concerto No. 5 is composed about this time to celebrate the acquisition of the new instrument.
- 1721** Bach sends the Margrave of Brandenburg a set of six concertos.
- 1722** Shāh Mahmūd Hotak becomes king of Persia.
- 1723** Bach and his family arrive in Leipzig on May 22.
- 1739** The colony of Georgia produces its first silk crop. One of the bolts of cloth woven from the harvest is given to Coosaponakeesa, (also known as Mary Musgrove), who acted as an envoy between the Creek Nation and the British colonists.
- 1743** *The Grosses Concert*, today the Leipzig Gewandhaus Orchestra, presents its first concerts in private homes.

PROGRAM NOTES INSTRUMENTAL BRILLIANCE



St. Thomas's Church in Leipzig.

In August 1717, Johann Sebastian Bach accepted an offer as music director at the court of Prince Leopold of Anhalt-Cöthen. He was not able to begin working there, however, until he obtained permission to leave his job in Weimar. Although musicians were often contractually obligated to request permission to change employers, Bach was arrested for “stubbornly” demanding his release. After being jailed for 27 days, on December 2, Bach was free to move to Cöthen, (about 44 miles north of Leipzig), a more prestigious court with a prince who actively participated in music and employed 17 musicians.

Brandenburg Concertos Nos. 3–5

Considering Bach's new position at Cöthen, it was long assumed that the six concertos, collectively known as the Brandenburg Concertos were composed for that court. Scholars have pointed out, however, that had Bach composed these works in Cöthen, he would not have been able to send them to the margrave of Brandenburg without first obtaining permission from Prince Leopold. In addition, further research suggests that there were earlier versions of the concertos; these were probably performed in Cöthen for the Sunday evening chamber music concerts.

Other questions about these works remain unanswered, including why Bach assembled and sent this particular collection to the margrave of Brandenburg some two years after meeting him. The concertos were probably not performed at the margrave's court and no record of his response has survived, leading many to conclude that one was never sent. Mistakenly presumed to be lost to the generation immediately succeeding Bach, the Brandenburg Concertos were published in the mid-19th century and have been favorite works ever since. A standard for today's understanding of Baroque instrumental music, these virtuosic pieces are a showcase of Bach's imaginative blending of instrumental colors, textures, and structures.

The simplicity of the title Bach chose for the margrave's copy, *Six Concerts avec plusieurs instruments* (Six Concertos with Several Instruments), belies the array of instrumental combinations and formal diversity in this collection. Each concerto retains the alternation of passages for a larger ensemble (*tutti*) and soloists, yet each is distinctive not only in the instrumentation of each specific solo group but also in the details of each movement. Bach solves self-imposed compositional challenges within each concerto, especially the balance within the solo groups.

To our modern ears, **Concerto No. 3 in G Major, BWV 1048**, may seem to be the least concerto-like of the set. Scored for three violins, three violas, three cellos, and continuo—perhaps the reason it was placed as the third concerto of the set—Bach uses the groups of strings both collectively and individually. The first movement begins with a distinctive three-note motive that is passed through each solo group—a treat for the eye as well as the ear. The second movement contains only two chords, and so the challenge for the ensemble lies in how to realize those pitches. The chords might be played as written or used as the skeletal structure for a short improvised passage for one of the soloists. This transitions to the third movement, a swirling dance that opens with a flourish first heard in the violins and then imitated by the violas and cellos.

Bach uses only high-range instruments, violin and two recorders, as the soloists in **Concerto No. 4, in G Major, BWV 1049**. With its focus on long-held notes in the recorders and the sparse accompaniment, the first movement engenders a focused, yet leisurely, pace. While the two solo recorders are easily heard, it can be difficult to hear a solo violin among the rest of the strings. Bach resolves this issue first by using the solo violin to connect passages for the full ensemble with the solo sections. Then he writes an extended passage for the violin later in the movement. In the second movement, the soloists act as echoes to the rest of the ensemble. These roles are then reversed as the soloists elaborate on the opening idea and the ensemble replies. This movement closes with a transition that harmonically prepares the final movement, Presto, a whirlwind of ideas for the full ensemble and soloists alike.

In the score for **Concerto No. 5 in D Major, BWV 1050**, Bach delineates two roles for the harpsichord: continuo player and soloist, the latter marking the beginning of the keyboard concerto. When the harpsichord

is part of the continuo, only the left-hand notes are written because it was assumed that the player would improvise the correct chords for the right hand. When the harpsichord is soloist, however, Bach writes out the music for both hands, including a spectacular virtuoso passage at the end of the first movement. Along with the harpsichord, the other two soloists in this concerto, flute and violin, play in imitation, passing lines back and forth conversationally. This continues in the second movement, scored only for the three soloists, creating an intimate and introspective mood. In the last movement, Bach again sets the soloists' lines in imitation, now part of a joyful dance.

Orchestral Suite No. 2 in B Minor, BWV 1067

Although content with his duties at Cöthen, by 1721, Bach may have been contemplating a change. Due to financial constraints, the prince had reduced the music budget and vacant positions were left unfilled. Later in his life, Bach also talked about the declining educational opportunities for his children in Cöthen. Bach's search for a new job ended two years later, when he accepted a position at St. Thomas's Church in Leipzig.

Bach's position in Leipzig required him to compose sacred music for the city's churches, but as the most important musician in the city, he also participated in other musical organizations, such as the Collegium Musicum. Part of a legacy of music-making among university students that can be traced back to the 17th century, the Collegium Musicum in Leipzig was formed at the turn of the 18th century by Georg Philipp Telemann. In 1723, the "Schottische" Collegium Musicum (the director's name was traditionally incorporated into the title), led by G.B. Schott, began performing at Zimmerman's coffeehouse, located on one of the most affluent blocks in the city. An old mansion that was destroyed in World War II, Zimmerman's large hall could seat 150 for indoor concerts; in the summer, concerts were held in the garden. The weekly, two-hour concerts featured not only the talents of students, but also professional musicians, both local and those visiting the city.

When Schott left Leipzig in 1729, Bach agreed to head the Collegium. He continued organizing the weekly concerts plus extra concerts held during the Leipzig trade fairs. (This was in addition to his regular duties as Cantor at St. Thomas's Church and music director for the city of Leipzig.) In 1737, Bach resigned as head of the Collegium for a little over two years; after his return, he led the group until at least 1741.

The earliest known parts for the Orchestral Suite No. 2 in B Minor date from about 1739; this work, perhaps Bach's last orchestral composition, was performed at the weekly concerts at Zimmerman's coffeehouse. The suite—a collection of movements that references specific dances but is too complex to accompany actual dancing—opens with an imposing overture. Within this movement, Bach introduces solo sections that alternate with the whole ensemble, creating a concerto within the opening movement. Even though Bach highlights the flute throughout the suite, each movement also contains individualized lines for the other

instruments of the ensemble. In the Rondeau, the second violin, viola, and basso continuo lines counterbalance the flute and first violin. Bach achieves a different kind of balance in the Sarabande. Here, the line played by the flute and first violin is imitated in the basso continuo part.

The fluid lines in the upper parts of Bourrée I create a continuous flow against the steady bass. In Bourrée II, the flute emerges once again as a soloist so that with the return of Bourrée I, Bach constructs a kind of concerto movement. He repeats this pattern with the next movement, Polonaise, again framing an elaborate section for flute within sections for the full ensemble.

The texture of the Menuet is reminiscent of the Rondeau, while Bach once again features the flute in the Badinerie. Interestingly, Bach spells the title of this final movement as “Battinerie” in the autograph manuscript of the parts. Both words are from the French: “badinerie” means an amusement or pleasantry and “battinerie” refers to a fight or contest. In using the latter term for this movement, perhaps Bach was confirming the concerto-like nature of this piece—something the music had been suggesting all along.

© 2022 Teresa M. Neff, PhD
Christopher Hogwood Historically Informed Performance Fellow

PERIOD INSTRUMENT SPOTLIGHT HARPSICHORD



H+H's harpsichord, made by Allan Winler in Boston

The distinctive sound of the harpsichord is the result of the strings being plucked rather than struck. The mechanism that generates this sound allows the performer to play in a smooth or detached manner but cannot produce a wide range of dynamic gradation without changing the number of strings being plucked at any one time.

In Baroque ensembles, the harpsichord is usually part of the basso continuo, a core group within the larger ensemble. Basso continuo performers are the heart of the ensemble, not only providing harmonic direction and fullness of sound, but also helping to lead the rest of the ensemble.

In Bach's Brandenburg Concerto No. 5, however, the harpsichord is also a soloist. Towards the end of the first movement, the harpsichord emerges to play a stunning solo passage. It is not hard to imagine Bach improvising this virtuosic display and later writing it down as part of the presentation manuscript for the Margrave of Brandenburg.

ARTIST PROFILES

PHOTO: LIZ LINDER



Aisslinn Nosky, co-director

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.



Ian Watson, co-director

Multi-talented Ian Watson has been described by *The Times* in London as a “world-class soloist”, performer of “virtuosic panache” and by the *Frankfurter Allgemeine Zeitung* as “a conductor of formidable ability.” He is artistic director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel and Haydn Society.

Mr. Watson won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium. He has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera, among numerous others. He is featured on many film soundtracks including *Amadeus*; Polanski’s *Death and the Maiden*; *Restoration*; *Cry, the Beloved Country*; *Voices from A Locked Room*; and the BBC’s production of *David Copperfield*.



PHOTO: STU ROSNER

Guy Fishman, host

Guy Fishman is principal cellist of the Handel and Haydn Society, and is heard as a soloist, recitalist, chamber, and orchestral musician on period and modern cello. He has performed in recital with Dawn Upshaw, Gilbert Kalish, Eliot Fisk, Daniel Stepner, Lara St. John, Vadim Gluzman, Richard Egarr, Kim Kashkashian, Mark Peskanov, and Natalie Merchant, and appears at summer festivals including Boulder Bach, Connecticut Early Music, Rockport, and the Colorado Music Festival. His teachers include David Soyer,

Peter Wiley, Julia Lichten, and Laurence Lesser of the New England Conservatory, where he earned a doctorate and also serves on the faculty. In addition, he is a Fulbright Fellow, mentoring with famed Dutch cellist Anner Bylsma in Amsterdam. His recordings appear on Olde Focus, Centaur, CORO, Telarc, Titanic, and Newport Classics labels. He plays a rare cello made in Rome in 1704 by David Tecchler.



HANDEL AND HAYDN SOCIETY ORCHESTRA

Violin I

Aisslinn Nosky†

Concertmaster Chair

Endowed in Perpetuity by Rhoda & Paul Joss

Abigail Karr

Rebecca Nelson

Viola

Anne Black*

Chair Funded in Memory

of Estah & Robert Yens

Nicole Divall

Jenny Stirling

Cello

Guy Fishman*

Nancy & Richard Lubin Chair

Sarah Freiberg

Colleen McGary-Smith

Bass

Heather Miller Lardin*

Amelia Peabody Chair

Flute

Emi Ferguson*

Recorder

Debra Nagy*

Heloise Degrugilier

Harpsichord

Ian Watson*

†*Concertmaster*

**Principal*

*String players are listed
alphabetically after the principal.*



Your forte is making a difference. Our musicians are so grateful.

Too often, the arts are underfunded and underestimated as a luxury. **At H+H, we know music is a necessity of the spirit.**

The musicians at H+H have dedicated their lives and livelihoods to sharing stirring melodies that inspire, heal, and energize hearts like yours.

Not only that, the students and teaching artists at H+H have dedicated their studies and budding passion to safeguard the future of this timeless and expressive artform.

Embrace a role in making the music you love come to life. Join a community of music lovers making a continuous impact on stage, on screen, and in the classroom.

Your thoughtful gift to H+H's Annual Fund ensures that the music you love plays on.

"You really are family, and that is so unique in our world. Thank you, thank you, thank you for all you tirelessly do."

— Sonja DuToit Tengblad, H+H Chorus

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Any questions? Please contact Associate Director of Annual Giving Gabrielle Jaques at 617.262.1815 or gjaques@handelandhaydn.org.

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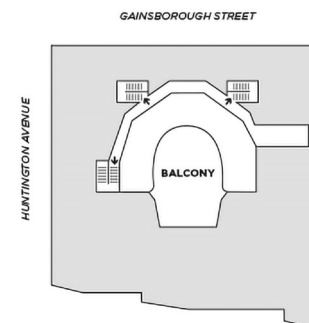
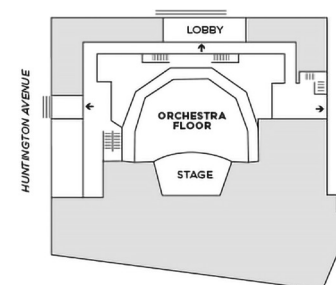
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