



THE GLORIES OF BACH

October 7 + 9, 2022

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WELCOME TO H+H

Welcome to H+H,

Whether this is your first H+H performance or your golden anniversary attending, we are delighted that you are here. The first concert of each season brings a special frisson all its own. There is something electric about gathering together for live music, sparking connections between the composers, the musicians, and you. And in these connections, we find inspiration and celebrate our shared humanity. As the Boston Globe has said, “magic happens when you listen.”



PHOTO: GRETJENHELENE

It's with great thanks that I want to recognize a giant among us today, Philip V. Gerdine, Ph.D, a member of our Board of Governors since 2016. Phil has generously underwritten a newly endowed position at H+H, The Philip and Marjorie Gerdine President and CEO Chair. This resource will provide critical funds to support innovations in programming and marketing, helping to keep classical music relevant to future generations.

It is fitting that Phil has funded this business-focused chair, given his great success as an international corporate development executive, as well as his early career experience in arts management. Phil's primary focus in the last 20 years has been in the semiconductor industry, working with both GE and Siemens. Phil took challenging management assignments throughout the world for Siemens and served as Managing Director of The Plessey Company PLC, a British engineering company. He has served as a Director on a variety of public companies. Throughout his life he has served on more than 50 boards.

Phil and his late wife, Dr. Marjorie Gerdine, have been long time patrons of the arts, including the American Ballet Theatre, and the New York City Ballet. Phil brings to H+H his expertise in arts management. While at GE, Phil oversaw operations for the GE-owned company “Sol Hurok Presents,” a world-renowned management company for hundreds of performing artists. Phil recalls, “Hurok was acquired by G.E. and it fell to me to manage artists of all kinds. One of my greatest challenges was delicately navigating temperaments with the Bolshoi Ballet while on tour at Lincoln Center to ensure performances would go on toward the end of their first U.S. tour.”

Phil and I share more than our love of H+H - we both grew up in Texas, and although we both studied the tuba, we each wisely turned from performance to management as our life-long pursuit. I am honored to be the first to sit in this newly created chair.

David Snead
The Philip and Marjorie Gerdine President and CEO

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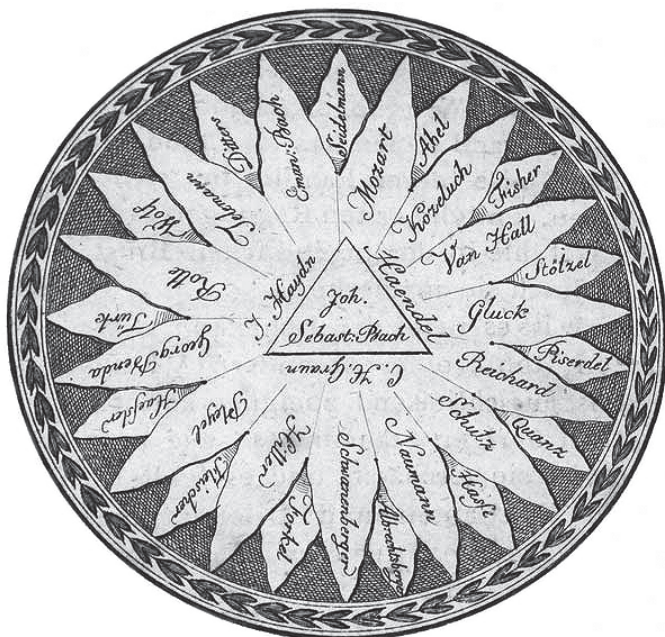
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(From the *Allgemeine musikalische Zeitung* in 1799)

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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 208 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. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

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THE GLORIES OF BACH

Friday, October 7, 2022 at 7:30pm
Sunday, October 9, 2022 at 3:00pm

2,574th Concert
2,575th Concert

Symphony Hall

Jonathan Cohen, *conductor*
Lauren Snouffer, *soprano*
Andrew Haji, *tenor*
Michael Sumuel, *bass*

Handel and Haydn Society Orchestra and Chorus

Cantata, BWV 61, *Nun komm der Heiden Heiland* J.S. Bach
(1685-1750)

Orchestral Suite No. 3 in D Major, BWV 1068 Bach
Overture
Air
Gavotte I
Gavotte II
Bourrée
Gigue

Cantata, BuxWV 15, *Der Herr ist mit mir* Dietrich Buxtehude
(1637-1707)

INTERMISSION

Cantata, BWV 140, *Wachet auf, ruft uns die Stimme* Bach

Cantata, BWV 191, *Gloria in excelsis Deo* Bach

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

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

The concert runs 2 hours including a 20 minute intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Carolyn and Dana Pope.

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

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The digital version of this concert, streamed on H+H Plays On, is sponsored by Jonathan and Carrie Hammond.
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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 is proud to be a Principal Sponsor of the Boston Singers' Relief Fund.





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Related Events

Musically Speaking with Teresa Neff
Christopher Hogwood Historically Informed Performance Fellow
45 minutes prior to each performance in Higginson Hall

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THE WORLD BEYOND



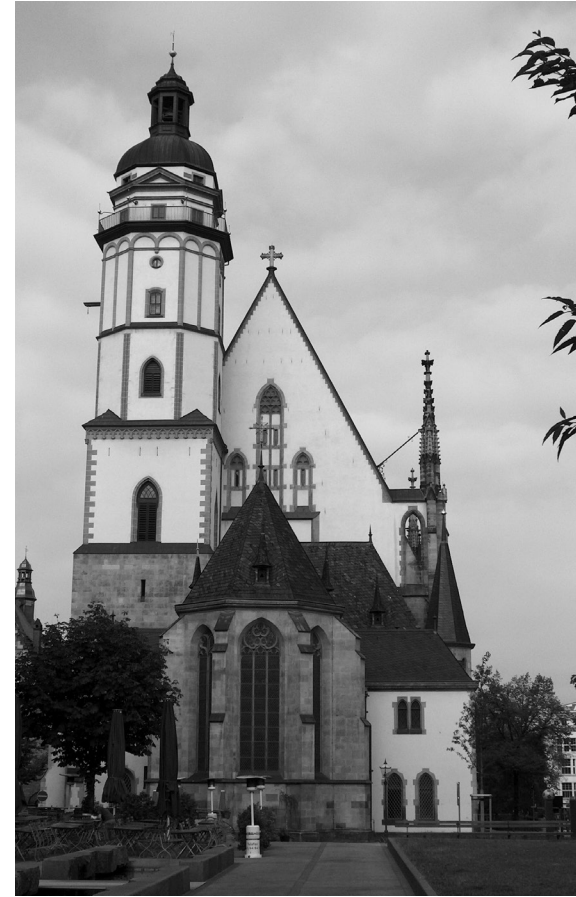
Johann Sebastian Bach
b. Eisenach, Mar. 21, 1685
d. Leipzig, Jul. 28, 1750



Dietrich Buxtehude
b. Heinsingborg, 1637
d. Lübeck, May 9, 1707

- 1668** In April, Buxtehude is appointed organist of St. Mary's Church in Lübeck. A few months later he marries his predecessor's daughter, which may have been a provision of his appointment.
- 1684** Prominent antislavery and democracy leader in the Kingdom of Kongo, Dona Beatriz Kimpa Vita, is born.
- 1704** Antoine Galland publishes a French version of *One Thousand and One Nights*. The first known European translation of the collection of Middle Eastern folk tales, Galland's *Les mille et une nuits* is issued in 12 volumes over 13 years.
- 1715** *The Battles of Coxinga*, by Chikamatsu Monzaemon, one of Japan's most prominent puppet-theater dramatists, premieres in Osaka and runs for an unprecedented 17 months.
- 1719** The music publisher Breitkopf (now Breitkopf & Härtel) is founded in Leipzig.
- 1728** Botanist John Bartram purchases land in the Lenape territory and establishes what is known today as Bartram's Garden. Purchased by the city of Philadelphia in 1891, it is the oldest surviving botanical garden in the United States.
- 1739** Nadir Shah, the Afsharid shah of Persia, invades Delhi, systematically looting the treasures of the Mughal Empire, including the Koh-i-Noor diamond, one of the largest in the world.
- 1747** Bach submits his canonic variations on "Vom Himmel hoch, da komm' ich her," BWV 769, for his induction into the Corresponding Society of Musical Sciences, founded by Lorenz Christoph Mizler nine years earlier.
- 1749** The Sultanate of Mataram, one of the last independent Javanese kingdoms, becomes a colony of the Dutch East India Company.

PROGRAM NOTES TWO COMPOSERS AND THEIR CITIES



Thomaskirche in Leipzig. Photo: Zarafa

Beginning in the 13th century, Lübeck, a port city on the Baltic Sea, was a vital part of the Hanseatic League, a group of northern and central European cities formed to protect trade interests. Although its importance as a maritime center was waning by the 17th century, its prominence as a musical center was beginning to take hold. It was here that the sacred cantata, which would become an integral part of the Lutheran worship service throughout northern Europe, was established.

In the 18th century, Leipzig, another city with a long and lustrous history, was a center for secular and sacred music as well as for instrument builders. The university and church schools like the one associated with St. Thomas Church (Thomaskirche) were known for academic excellence. The city's

trade fairs attracted visitors from Germany and beyond. Moreover, Leipzig was a modern city that boasted a new 700-lantern system of streetlights.

Separated by a generation, Dietrich Buxtehude and Johann Sebastian Bach were born into musical families, and each accepted positions at prestigious churches. Both were virtuoso organists; Buxtehude was famous for his improvisations and no less can be said about Bach. Buxtehude was organist at St. Mary's Church (Marienkirche) in Lübeck for almost 40 years; his playing was so remarkable that Bach traveled over 250 miles to Lübeck in 1705 to hear him play. (There was also the possibility of succeeding the famous Lübeck organist, but one condition of the



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job was to marry Buxtehude's daughter.) Bach had requested a four-week leave from his position in Arnstadt in order to make the journey, but, to the displeasure of his employer, he was away for months!

Both prolific composers, Buxtehude and Bach are remembered today as important musical figures, but that was not always the case. During his lifetime, Buxtehude was very famous; that reputation waned after his death, and his music wasn't revived until the mid-20th century. Bach's legacy was perpetuated by his sons and his keyboard fugues, which were used as teaching pieces; Beethoven was known to have studied them as a young musician in Bonn. A renewed interest in Bach's music was fueled in the early 19th century through publications and performances, such as the 1829 performance of the *St. Matthew Passion* led by Mendelssohn.

Bach: Cantata, BWV 61, Nun komm der Heiden Heiland

Although Bach presented his Cantata No. 61 for the first Sunday of Advent in 1723—part of his first year in his new position in Leipzig—he had composed it in Weimar for the first Sunday in Advent in 1714. The hymn on which this cantata is based, “Nu komm, der Heiden Heiland,” was one of Bach's favorites. He used it in two cantatas, plus four chorale preludes for organ, including one in the *Orgelbüchlein*. Cantata No. 61 begins with an extended movement for choir and instruments. The first line of the chorale tune is heard in the soprano part, then alto, tenor, bass. The second line of the chorale is harmonized by all four voice parts while the instrumental accompaniment pulses forward purposefully. In the central section of the movement, there is a change to a dancing triple meter as the voices and instruments work in a flowing imitation. The final section of the movement returns to the chorale tune and instrumental accompaniment of the opening. The libretto was written by Erdmann Neumeister, who based part of his text on the Book of Revelations. In the second and third movements, the ideas of preparation and anticipation, associated with Advent in the opening movement, now feel more immediate.

The fourth movement is a turning point in the text and cantata. The percussive sound in the strings accompanies the bass soloist, who sings about knocking at a door and, if opened, entering. The flowing aria that follows—now a direct invitation to the believer—explains the previous movement as a metaphor for opening one's heart. The final movement is a short, confirming “Amen” based on the final phrase of another chorale tune “Wie schön leuchtet der Morgenstern” (How Brightly Beams the Morning Star).

Bach: Orchestral Suite No. 3 in D major, BWV 1068

By 1729, Bach was the most prominent church musician in Leipzig. Still, he expanded his influence in the city by agreeing to lead the Collegium Musicum, an organization of students and other connoisseurs. The Leipzig or “Bachische” Collegium Musicum (the director's name was traditionally incorporated into the title) performed at Gottfried Zimmerman's coffeehouse. Concerts were held indoors during winter and in the garden in the summer.

The manuscript parts for the Orchestral Suite No. 3 date from about this time. Originally titled Overtuuren, this work begins with an overture in the French style characterized by an opening section filled with long-short-long rhythmic patterns followed by a section featuring imitation and a brief return of the opening. The Air, with its long, luxurious lines for violin and viola, is surely the most well-known movement of the suite. The Gavottes provide a symmetrical structure (Gavotte I, Gavotte II, Gavotte I) at the center of the suite. The final two movements round out the collection: a stately Bourrée followed by a spirited and lively closing Gigue. Unifying the movements in the key of D major, Bach provides contrast through instrumentation and the characteristics (tempo and rhythmic pattern) of each dance.

Buxtehude: Cantata, BuxWV 15, *Der Herr ist mit mir*

In *Der Herr ist mit mir*, Buxtehude sets two verses from Psalm 118. The cantata begins with a brief instrumental introduction featuring a distinctive and memorable rhythmic pattern. Soon the voices enter, with the instruments answering the vocal lines. Buxtehude highlights the text line “was können mir Menschen tun?” (what can man do unto me?) by aligning all the parts in a hymnlike fashion. The remainder of the text then returns to the lively interchange of ideas similar to the opening.

Buxtehude creates an uplifting and extended conclusion—almost a third of the composition—from a single word, Alleluia. The changing rhythmic patterns, created by the elaborate vocal and instrumental parts, continually emphasize different syllables of the word. Underlying all of this is a short, repeated phrase, an ostinato, which provides a musical foundation. The ostinato repeats 19 times, and with each iteration of that phrase, Buxtehude constructs a different variation.

Bach: Cantata, BWV 140, *Wachet auf, ruft uns die Stimme*

First performed on Sunday, November 25, 1731, Bach’s Cantata 140, nicknamed Sleeper’s Awake, reminds the faithful to be ready for the coming of Jesus using references to the parable of the 10 bridesmaids from the Gospel of Matthew. In the first, fourth, and final movements, Bach uses the hymn tune “Wachet auf” by Philipp Nicolai, a melody his Lutheran congregation would have recognized. He evokes the procession of the bridegroom from the parable in the opening movement by using a long-short rhythmic pattern in the lower strings while rising lines in other instruments create anticipation.

The next two movements, a recitative followed by a duet, convey a more personal perspective, especially the duet, which is a dialogue between the Soul, sung by soprano solo, and Christ, sung by bass solo, and featuring a line for violin piccolo (a smaller violin that plays in a higher range). In the fourth movement, the hymn tune is sung over a gently flowing string accompaniment that today is one of Bach’s most recognized melodies. Another duet for soprano and bass, now accompanied by oboe and strings, complements the earlier duet in this work. A four-part setting of the third verse of hymn tune closes the cantata.

Bach: Cantata, BWV 191, *Gloria in excelsis Deo*

When he assumed the leadership of the Collegium Musicum around 1729, Bach began scaling back his production of new church music for Sunday services in Leipzig, relying more on reworking earlier pieces. Today, we know of only one new cantata movement written after 1740, an aria for Cantata 200.

This does not mean, however, that works were simply “dusted off.” Bach often altered instrumentation and other aspects of older works. For his musicians and congregation, these were pieces they had not encountered before; it is only the hindsight provided by the passage of time and the study of Bach’s music that allows listeners from subsequent generations to make associations between compositions.

A case in point is Cantata 191, the music for which is drawn from the Gloria of what is today the Mass in B minor, specifically the first, fifth, and last movements. Bach may have turned to this work, originally composed in 1733 for Dresden, because the music would not have been known in Leipzig, and the text for the cantata paired almost seamlessly with that of the Gloria movements.

Believed to be Bach’s only Latin-texted cantata, BWV 191 was probably performed for Christmas 1745, perhaps at a special service to celebrate the end of the second Silesian War. Indeed, the jubilant music of the Gloria was suitable for both occasions. Interestingly, a Sanctus, originally composed in 1724 and later added to the Mass in B minor, was also sung on the same day; this revival of earlier pieces may have sparked Bach’s musical imagination, leading him to expand the 1733 Mass into the Mass in B minor as we know it today. Bach’s manuscript for Cantata 191 explicitly states how its three-movements were to be presented: the first movement was to precede the sermon and the last two movements were to follow it.

Both composers pay close attention to the text, choosing musical figures, harmonies, and instrumental combinations that reflect either a specific word or a broader concept. In the works on today’s concert, these musical expressions of the text are central to the unique but related voices of each composer.

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Christopher Hogwood Historically Informed Performance Fellow

BACH'S CHORUS AND WELL-APPOINTED CHURCH MUSIC



In a detailed memo to the Leipzig town council dated August 23, 1730, Johann Sebastian Bach outlined the number of singers and instrumentalists he needed for “well-appointed church music.” This document has been a central part of the modern-day debate over the number of performers in Bach’s chorus.

Bach makes his case to the town council systematically. He begins by stating that he requires both vocalists and instrumentalists. Next, he specifies how he would divide his vocalists: four “concertists” (soloists) plus at least eight “ripienists” (chorus). Bach continues by stating that his 55 students at the St. Thomas School must be divided into four choirs, corresponding to the four Leipzig churches for which he and his students supplied service music.

The numbers and their meaning are open to interpretation with Bach’s next statement: Every choir should contain at least “three sopranos, three altos, three tenors, and as many basses, so that if one happens to fall ill (as often happens, particularly this time of the year, as the prescriptions from the school pharmacy surely demonstrates), a double-chorus motet could still be sung. It would be even better to have four singers to each part, with each choir having 16 members.”

In addition, he requires up to 20 instrumentalists, depending on the work to be performed.

Above: Johann Sebastian Bach, Portrait from *Los grandes músicos*

TEXTS AND TRANSLATION

Bach: Cantata 61, *Nun komm, der Heiden Heiland*

Text: Erdmann Neumeister

Overture (Chorus)

Nun komm, der Heiden Heiland,
der Jungfrauen Kind erkannt,
des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

Now come, the gentiles’ Savior,
as the Virgin’s child revealed,
at this marvels all the world
God him such birth hath ordained.

Recitative (tenor)

Der Heiland ist gekommen,
hat unser armes Fleisch und Blut
an sich genommen
und nimmet uns zu Blutsverwandten
an.
O allerhöchstes Gut,
was hast du nicht an uns getan?
was tust du nicht
noch täglich an den Deinen?
Du kömmt und lässt dein Licht
mit vollem Segen scheinen.

To us is come the Savior,
who this our feeble flesh and blood
Himself hath taken
and taketh us as kindred of his blood.
O treasure unexcelled,
what hast thou not for us then done?
What dost thou not
yet daily for thy people?
Thy coming makes thy light
appear with richest blessing.

Aria (tenor)

Komm, Jesu, komm zu deiner Kirche
und gib ein selig neues Jahr!
Befördre deines Namens Ehre,
erhalte die gesunde Lehre
und segne Kanzel und Altar!

Come, Jesus, come to this thy church
now
and fill with blessing the new year!
Advance thy name in rank and honor,
uphold thou every healthy doctrine,
and bless the pulpit and the altar!

Recitative (bass)

Siehe, ich stehe vor der Tür und klopfe
an. So jemand meine Stimme hören
wird und die Tür auftun, zu dem werde
ich eingehen und das Abendmahl mit
ihm halten und er mit mir.

See now, I stand before the door and
knock on it. If someone my voice will
hear and will open wide the door, I will
come into his dwelling and take with
him the evening supper, and he with
me.

Aria (soprano)

Öffne dich, mein ganzes Herze,
 Jesus kömmt und ziehet ein.
 Bin ich gleich nur Staub und Erde,
 will er mich doch nicht verschmähn,
 seine Lust an mir zu sehn,
 daß ich seine Wohnung werde.
 O wie selig werd ich sein!

Open wide, my heart and spirit,
 Jesus comes and draws within.
 Though I soon be dust and earth,
 will he me yet not disdain,
 that his joy he find in me,
 and that I become his dwelling.
 Oh, how blessed shall I be!

Chorus

Amen, amen!
 Komm, du schöne Freudenkrone, bleib
 nicht lange!
 Deiner wart ich mit Verlangen.

Amen, amen!
 Come, thou lovely crown of gladness,
 do not tarry!
 Here I wait for thee with longing.

Buxtehude: Der Herr ist mit mir

Text: Psalm 118, 6–7

Chorus

Der Herr ist mit mir,
 darum fürchte ich mich nicht,
 was können mir Menschen tun?
 Der Herr ist mit mir,
 mir zu helfen,
 und ich will meine Lust sehen an
 meinen Feinden.
 Alleluia

The Lord is with me,
 I will not fear,
 what can man do unto me?
 The Lord is with me
 to help me,
 and I shall see my desire upon them
 that hate me.
 Hallelujah

J.S. Bach: Cantata 140, Wachet auf, ruft uns die Stimme

Text: Philipp Nicolai (mvts. 1, 4, 7); Anon. (mvts. 2, 3, 5, 6)

Chorus

Wachet auf, ruft uns die Stimme Der
 Wächter sehr hoch auf der Zinne,
 Wach auf, du Stadt Jerusalem!
 Mitternacht heißt diese Stunde;
 Sie rufen uns mit hellem Munde: Wo
 seid ihr klugen Jungfrauen? Wohl auf,
 der Bräutigam kömmt, Steht auf, die
 Lampen nehmt! Alleluja!
 Macht euch bereit
 Zu der Hochzeit,
 Ihr müsset ihm entgegengehn!

Wake, arise, the voices call us
 of watchmen from the lofty tower;
 arise, thou town Jerusalem!
 Midnight's hour doth give its summons;
 they call to us with ringing voices;
 where are ye prudent virgins now?
 Make haste, the bridegroom comes;
 rise up and take your lamps!
 Alleluia!
 Prepare to join
 the wedding feast,
 go forth to meet him as he comes!

Recitative (tenor)

Er kommt, er kommt,
 Der Bräutigam kommt!
 Ihr Töchter Zions, kommt heraus, Sein
 Ausgang eilet aus der Höhe
 In euer Mutter Haus.
 Der Bräutigam kommt, der einem Rehe
 Und jungen Hirsche gleich
 Auf denen Hügeln springt
 Und euch das Mahl der Hochzeit
 bringt.
 Wacht auf, ermuntert euch!
 Den Bräutigam zu empfangen;
 Dort, sehet, kommt er
 hergegangen!

He comes, he comes,
 the bridegroom comes!
 O Zion's daughters, come ye forth,
 his journey hurrieth from the heavens
 into your mother's house.
 The bridegroom comes, who to a
 roebuck
 and youthful stag is like,
 which on the hills doth leap;
 to you the marriage meal he brings.
 Rise up, be lively now!
 The bridegroom here to welcome;
 there, look now, thence he comes to
 meet you!

Aria Duet (soprano and bass)**SEELE**

Wenn kömmt du, mein Heil?

SOUL

When com'st thou, my Savior?

JESUS

Ich komme, dein Teil.

JESUS

I'm coming, thy share.

SEELE

Ich warte mit brennendem Öle.

SOUL

I'm waiting with my burning oil.

SEELE, JESUS

Eröffne/Ich öffne den Saal
 Zum himmlischen Mahl!

SOUL, JESUS

Now open/I open the hall
 For heaven's rich meal.

SEELE

Komm, Jesu!

SOUL

Come, Jesus!

JESUS

Komm, liebliche Seele!

JESUS

Come, O lovely soul!

Chorus

Zion hört die Wächter singen,
 Das Herz tut ihr vor Freuden springen,
 Sie wachet und steht eilend auf. Ihr
 Freund kommt vom Himmel prächtig,
 Von Gnaden stark, von Wahrheit
 mächtig,
 Ihr Licht wird hell, ihr Stern geht auf.
 Nun komm, du werthe Kron,

Zion hears the watchmen singing, her
 heart within for joy is dancing, she
 watches and makes haste to rise.
 Her friend comes from heaven glorious,
 in mercy strong, in truth most mighty,
 her light is bright, her star doth rise.
 Now come, thou precious crown,
 Lord Jesus, God's own Son! Hosannah!

Herr Jesu, Gottes Sohn,
Hosianna!
Wir folgen all
Zum Freudensaal
Und halten mit das Abendmahl.

Recitative (bass)

So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut!
Dich will ich auf mein Herz,
Auf meinem Arm gleich wie ein Siegel
setzen
Und dein betrübtes Aug ergötzen.
Vergiss, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.

Aria Duet (soprano and bass)

SEELE

Mein Freund ist mein!

JESUS

Und ich bin sein!

SEELE, JESUS

Die Liebe soll nichts scheiden! Ich will/
du sollst mit dir/mir in Himmels Rosen
weiden,
Da Freude die Fülle, da Wonne wird
sein!

Chorus

Gloria sei dir gesungen
Mit Menschen- und englischen Zungen,
Mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh,
Io io,
Ewig in dulci júbilo!

We follow all
to joy's glad hall
and join therein the evening meal.

So go within to me,
thou mine-elected bride!
I have myself to thee
eternally betrothed!
I will upon my heart,
upon my arm like as a seal engrave
thee,
and to thy troubled eye bring pleasure.
Forget, O spirit, now
the fear, the pain
which thou hast had to suffer;
upon my left hand shalt thou rest,
and this my right hand shall embrace
thee.

SOUL

My friend is mine!

JESUS

And I am thine!

SOULD, JESUS

Let love bring no division.
I will/ thou shalt with me/thee on
heaven's roses pasture,
where pleasure in fullness, where joy
will abound!

Gloria to thee be sung now
with mortal and angelic voices,
with harps and with the cymbals too.
Of 12 pearls are made the portals;
amidst thy city we are consorts
of angels high around thy throne.
No eye hath yet perceived,
no ear hath ever yet heard
such great gladness.
Thus we find joy,
io, io,
Ever in dulci júbilo!

J.S. Bach: Cantata 191, Gloria in excelsis deo

Text: Luke 2:14

Chorus

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.

Glory be to God on high, and on earth
peace, good will towards men.

Aria Duet (soprano and tenor)

Gloria Patri et Filio et Spiritui sancto.

Glory be to the Father, and to the Son,
and to the Holy
Ghost.

Chorus

Sicut erat in principio et nunc et
semper et in saecula saeculorum,
amen.

As it was in the beginning, is now, and
ever shall be, world
without end. Amen.

*Translations of Bach Cantatas © Z. Philip Ambrose, translator
Web publication: <http://www.uvm.edu/~classics/faculty/bach>*

ARTIST PROFILES



Jonathan Cohen, conductor

Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. He is artistic director of Arcangelo, music director of Les Violons du Roy, artistic director of Tetbury Festival, and artistic partner of the Saint Paul Chamber Orchestra.

The 2021–22 season sees Mr. Cohen direct *Messiah* with Rotterdam Philharmonic and Les Violons du Roy, and he leads *St. Matthew Passion* with Arcangelo at the BBC Proms and with Netherlands Philharmonic Orchestra. He returns to Glyndebourne Festival Opera for *Alicia* and to Budapest Festival Orchestra for a program of Scarlatti, Vivaldi, and Handel. In North America, he returns to conduct Philharmonia Baroque and Les Violons du Roy.

Mr. Cohen founded Arcangelo in 2010 and has toured with them to exceptional halls and festivals including Wigmore Hall, Philharmonie Berlin, Kölner Philharmonie, Vienna Musikverein, Salzburg Festival, and Carnegie Hall. They are much in demand in the recording studio: their disc *Arias for Guadagni* won the Recital Category at the 2012 *Gramophone Awards*, and their recording of Bach cantatas won best Baroque Vocal recording in the 2017 *Gramophone Awards*. Their recording of C.P.E. Bach's Cello Concertos with Nicolas Altstaedt won the *BBC Music Magazine Awards'* concerto category in 2017, and their Buxtehude Trio Sonata recording for Alpha Classics was nominated for Best Chamber Music/Small Ensemble Performance in the 2018 Grammy Awards. Their latest release for Alpha Classics is Handel's *Brockes Passion*.



Lauren Snouffer, soprano

Recognized for her unique artistic curiosity in world-class performances spanning the music of Claudio Monteverdi and Johann Adolph Hasse through to Missy Mazzoli and Sir George Benjamin, American Lauren Snouffer is celebrated as one of the most versatile and respected sopranos on the international stage.

Lauren Snouffer increasingly is in demand on the world's most prestigious concert stages and in the 2022–23 season collaborations include Mahler's Second Symphony with Franz Welser-

Möst and the Cleveland Orchestra, also with Cleveland she sings John Adams' *El Niño* with the composer on the podium, Mozart's *Mass in c minor*, K.427 with Manfred Honeck and the Pittsburgh Symphony,

Handel's *Jeptha* with Dame Jane Glover and Music of the Baroque, Handel's *Messiah* with Maasaki Suzuki and the San Francisco Symphony, Bach's Cantatas 61 and 140 with Jonathan Cohen and the Handel and Haydn Society, Beethoven's Ninth Symphony with Jaap van Zweden and the New York Philharmonic, and Hans Abrahamsen's *Let Me Tell You* with Alan Gilbert conducting the NDR Elbphilharmonie Orchester. Operatic performances of the season include *Die Zauberflöte* in a return engagement with the Opernhaus Zürich, *Le nozze di Figaro* with Houston Grand Opera, *Il barbiere di Siviglia* at Austin Opera, and debuts at Santa Fe Opera in Monteverdi's *Orfeo* with a world premiere orchestration by Nico Muhly and at Detroit Opera in *Xerxes*.

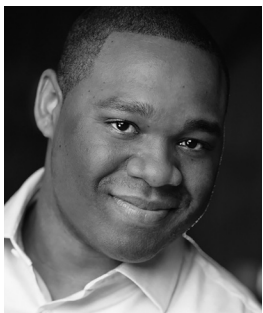


Andrew Haji, tenor

Canadian tenor Andrew Haji is quickly becoming one of the most sought-after voices on both the operatic and concert stages. Winner of the Grand Prix at the 50th International Vocal Competition in 's-Hertogenbosch and the Montreal International Music Competition's Oratorio Prize, Haji recently performed as the tenor soloist in Mozart's *Requiem* for both Orchestra of St. Luke's and the Canadian Opera Company, and appeared as Rinuccio in the latter company's digital production of Puccini's *Gianni Schicchi*.

Selected recent and upcoming concert engagements include performances of Haydn's *The Creation*, Verdi's *Requiem*, Puccini's *Messa di Gloria*, Orff's *Carmina Burana*, Rossini's *Petite messe solennelle*, and Mozart's *Requiem*, *Great Mass in C minor*, and *Coronation Mass*.

Andrew Haji holds both a Bachelor's and a Master's degree from the University of Toronto's Faculty of Music where he performed in productions of *Les mamelles de Tirésias*, *Don Giovanni*, *Candide*, *Il mondo della luna* and *Rob Ford: The Opera*, among others. He was invited to participate in young artist programmes at the Salzburg Festival Young Singers Project, the Centre for Opera Studies in Italy, the Music Academy of the West and Accademia Europea dell'Opera where he was influenced by some of the world's finest musicians. A native-born Ontarian, he has received awards from the Marilyn Horne Song Competition in Santa Barbara and the COC's annual Ensemble Studio Competition.

**Michael Sumuel, bass**

American bass-baritone Michael Sumuel has been lauded for his “luminous tone and theatrical presence” (*San Francisco Chronicle*) as well as “vocals [that] are smooth and ingratiating” (*Daily Camera*). In the 2021-2022 season, he will make his debut as Jesus in Bach’s *St. Matthew Passion* with Los Angeles Opera in a semi-staged production conducted by James Conlon with choreography by the Hamburg Ballet. He will also sing the title role in *Le nozze di Figaro* in a return to Seattle Opera, Escamillo in *Carmen* both for

his debut with Santa Fe Opera and at Chicago Opera Theater, the King in a new version of Massenet’s *Cinderella* with the Metropolitan Opera, and Leporello in *Don Giovanni* with Opera San Antonio. On the concert stage, Mr. Sumuel will join the Los Angeles Philharmonic at Walt Disney Concert Hall for Mozart’s *Mass in C minor* under the baton of Zubin Mehta, and sing a concert of arias to open the season at Dallas Opera.

Notable concert appearances include Handel’s *Messiah* with the San Francisco Symphony, Baltimore Symphony Orchestra, Houston Symphony, Louisiana Philharmonic Orchestra, United States Naval Academy, and University Musical Society in Ann Arbor. He later returned to the San Francisco Symphony to perform Copland’s *Old American Songs*. He made his European concert debut with the Netherlands Radio Philharmonic Orchestra in Mozart’s *Mass in C minor* at the Concertgebouw, conducted by Speranza Scappucci. With the Cleveland Orchestra, he performed Pilatus in Bach’s *St. John Passion*, conducted by Franz Welser-Möst, as well as Mozart’s *Requiem* with the North Carolina Symphony and Beethoven’s Symphony No. 9 with the American Classical Orchestra at David Geffen Hall in New York City. He has made multiple appearances with Mercury Houston, including in Haydn’s *Paukenmesse* and excerpts from Rameau’s *Les Indes galantes* and *Thétis*, a concert of select Bach cantatas, and the *Messiah*. He has also appeared with Da Camera of Houston for a program of Brahms and Schönberg lieder in a multimedia project called “In the Garden of Dreams,” as well as the Santa Barbara Symphony for selected scenes from *Porgy and Bess*.

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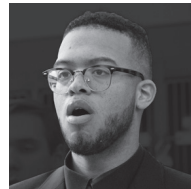
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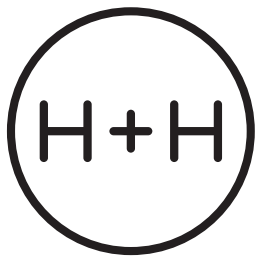
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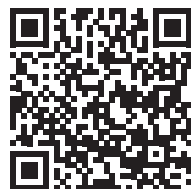
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Koen* & Bartha van Opijnen*
Judy Verhave
Donald F. Wahl*
Ruth Ann Walker*
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Susan B. Weatherbie
Lucas Wegmann
Kathleen & Walter Weld
Barbara Werner & Catherine Riley
Janet & Dean* Whitla
John J. Winkleman Jr.
Jean Woodward
Clifford Wunderlich
10 Anonymous Members

* Deceased

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*Conducting staff and programming
consultant are listed on page 5.*

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Informed Performance Fellow*

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Archives

Frank Mendes
Administration

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Education

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*Youth Chorus conductors
are listed on page 5.*

Andrew Milne
*HHYC Assistant Conductor
for Treble Chorus, Youth
Chorale, and Concert Choir*

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Lead Musicianship Teacher

Jade Espina

Talia Greenberg

Kilian Mooney

Collaborative Pianists

Leona Cheung

Andrew Mattfeld

Pei-yeh Tsai

Maria Rivera White

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Kelsey Blackstone
Mason Elementary School

Rachael Chagat
Winship Elementary School

Laura Nevitt
Perkins Elementary School

Kevin Virgilio
Mother Caroline Academy

Teaching Assistants

Annina Hsieh

Devon Russo

Nathaniel Smith

SYMPHONY HALL PATRON INFORMATION

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.

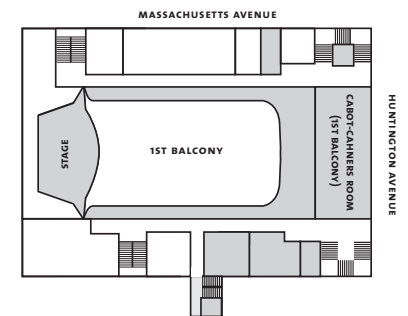
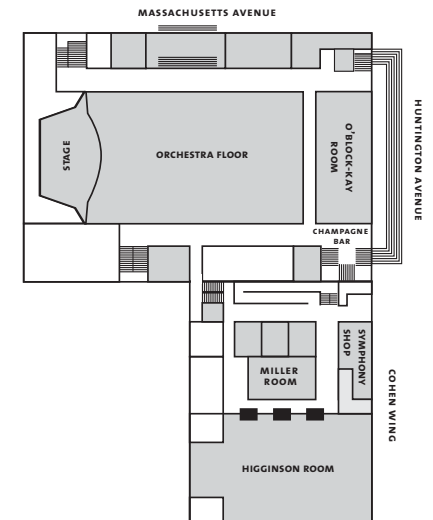
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

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.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

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.



HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116

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info@handelandhaydn.org

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Symphony Hall: Higginson Hall
(in the Cohen Wing)
Other Venues: On Stage

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