



BEETHOVEN + MOZART

January 6 + 8, 2023

HANDEL+HAYDN SOCIETY

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WELCOME TO H+H

Happy New Year! And welcome to our Beethoven + Mozart program—a concert of *firsts*.

You might wonder: with a program of Beethoven and Mozart, where do we get *firsts*?

Most obvious, of course, is today's Beethoven selection—his precocious First Symphony. But you may not be aware that the rest of the works on the program are also firsts for us: you will be hearing H+H's first-ever performances of Mozart's Violin Concerto No. 2, and the delightful Sinfonia in C Major by Mariana Martines (1744-1812). While rarely performed today, Martines was a multi-talented musician and singer, highly regarded in her time in 19th-century Vienna. A downstairs neighbor of Haydn and part of Mozart's inner circle, she was a prolific composer with more than 200 published works. Martines was one of the only women to compose a symphony during the Classical period, and we will hear that symphony today.



PHOTO: GRETJEN HELENE

After all, presenting first performances of groundbreaking music has been at our core since 1818, when we gave the U.S. premiere of Handel's *Messiah*! More recently, in 2020 we commissioned a suite by Jonathan Woody based on works by Charles Ignatius Sancho. Born into slavery, composer, actor, and abolitionist Sancho became the first Black person to vote in Britain and was the first-ever published Black classical composer. Last year we brought you a French sensation from the 19th century, composer Louise Farrenc, and her Symphony No. 3 conducted by Laurence Equilbey, a Farrenc champion herself.

We are indeed fortunate that the Baroque and Classical eras, H+H's *spécialité de la maison*, are replete with musical delights well beyond the composers you already know. We hope you enjoy starting the year with this concert of musical firsts, and that it is just the beginning of a year of delight, inspiration, and discovery.

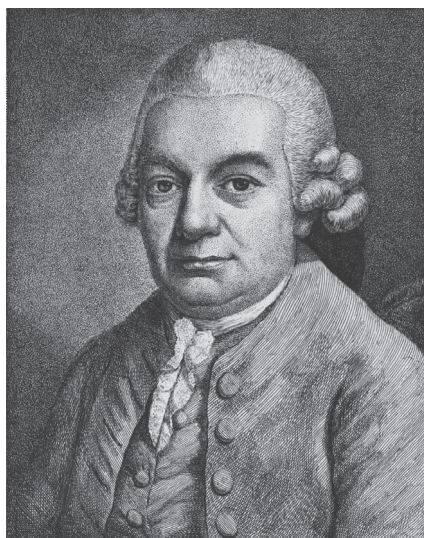
Thank you for joining us!

A handwritten signature in dark ink, appearing to read "David Snead". The signature is fluid and cursive, with a large initial "D" and "S".

David Snead
Philip and Marjorie Gerdine President and CEO

CARL PHILIPP EMANUEL BACH

The Complete Works



*“I find the Carlophilipmanuelbachomania
grow upon me so, that almost every thing
else is insipid to me.”*

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

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TABLE OF CONTENTS

5	The Handel and Haydn Society
8	Beethoven + Mozart
12	Program Notes
18	Artist Profiles
19	Handel and Haydn Society Orchestra
23	Governance
25	Donors
34	Administration
35	Symphony Hall Patron Information
36	General Information

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Artwork featured above:
Social Portrait by Andrew Fish

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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BEETHOVEN + MOZART

Friday, January 6, 2023 at 7:30pm

Sunday, January 8, 2023 at 3:00pm

2,586th Concert

2,587th Concert

Symphony Hall

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

Sinfonia in C Major

Allegro con spirito

Andante ma non troppo

Allegro spiritoso

Marianna Martines

(1744-1812)

Violin Concerto No. 2 in D Major, K. 211

Allegro moderato

Andante

Rondeau: Allegro

Aisslinn Nosky, *violin*

Wolfgang Amadé Mozart

(1756-1791)

INTERMISSION

Symphony No. 1 in C Major, Op. 21

Adagio molto - Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio - Allegro molto e vivace

Ludwig van Beethoven

(1770-1827)

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 45 minutes including intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Jeff and Ann Thomas.

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

Jean Woodward, *sponsor of Aisslinn Nosky, director and violin*

Amy and Anthony Moosey, *sponsors of the H+H Orchestra*

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

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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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



Laura Bassi
Lithograph by P. Bertolli



Francisco Goya
Self-portrait

- 1731** Laura Bassi (1711–1778), considered to be the first female university professor in Europe, is appointed to the faculty at the University of Bologna.
- 1755** Acadians, French settlers in Nova Scotia, were forcibly removed from their homes by British colonial governors over fears they would aid the French in a war with England. With the first expulsions, many Acadians moved to Spanish Louisiana, where they were referred to as *Cajuns*.
- 1773** Marianna Martines is elected to the prestigious Accademia Filarmonica of Bologna; Mozart was elected in 1770. Today the Academy sponsors concerts, and its archive is a rich source of musical works.
- 1787** Shaka Zulu—a powerful and influential Zulu ruler who built the largest empire in South Africa between 1816 and 1828—is born in present-day Melmoth, KwaZulu-Natal Province.
- 1790** The Franklin (Massachusetts) Public Library, the first in the United States, opens. Several years earlier, 116 books, a gift from the town's namesake, Benjamin Franklin, sparked a debate that was settled in 1790 with a vote that all town residents should be able to use the books free of charge.
- 1798** Francisco Goya paints the frescoes for the Chapel of St. Anthony of La Florida (*Ermita de San Antonio de la Florida*), reorienting the subject of St. Anthony's miracles from 13th-century Lisbon to 18th-century Madrid.
- 1827** The inaugural editorial of *Freedom's Journal*, the first Black-owned newspaper in the United States, stated, "We deem it expedient to establish a paper" because "[t]oo long have others spoken for us...."

PERIOD AND MODERN INSTRUMENTS: STRINGS

If a composition were played by both a period-instrument and modern ensemble, one of the first audible differences between the two would be the pitch. Orchestras today tend to tune to A=440 (or a little higher) while period-instrument ensembles tune to a lower pitch, like A=415 or A=430.

Differences in construction between modern instruments and those from the 17th and 18th centuries can help explain the tuning pitches. For example, the neck of a period violin is less sharply angled in comparison to a modern instrument, which means there is less tension on the strings.

Bows, too, are constructed and held differently; in performance, the middle section of the period-instrument bow is almost exclusively used in sound production. In addition, violins and violas had no chin rests; cello end pins were not used by professionals.

Period-instrument strings are made of gut rather than steel, producing a mellower, even sweeter, sound quality. Gut strings are another reason why period instruments are tuned at a lower pitch.

Violins:

Top: The period violin (*bottom*) and modern violin (*top*) have the same general size and shape.

Middle: The addition of a chin rest to the modern violin (*right*) is one distinct difference between the two instruments. Also, the fingerboard of the modern violin is longer.

Bottom: On closer examination, the neck of the modern violin (*top*) is positioned at a sharper angle in relation to the body of the instrument, placing more tension on the strings.



PROGRAM NOTES

WIDENING CIRCLES



Portrait of Marianna Martines, by Anton von Maron, circa 1780. Courtesy of Haydn House.

Vienna in the 18th century was a cosmopolitan city of sedate parks and bustling streets. The walls, constructed in medieval times, still surrounded the city (and would not be replaced by the Ringstrasse until the following century), but Vienna was not cut off from international influences, whether political, social, or artistic. As the capital of the Austrian empire and the home of its powerful ruling family, the Habsburgs, it offered unprecedented opportunities. Marianna Martines was born there and established her name as an important composer and musician. Both Mozart and Beethoven were drawn to the city that the chronicler Johann Pezzl described as “an assembly of all European nations” where “the musician possesses a certain status in society; he is respected and welcomed, especially in the great houses.”

Marianna Martines, Sinfonia in C Major

Although there is little information about her life, we do know that Marianna Martines was a highly regarded musician in 18th-century Vienna. Her father was an aristocrat of Spanish descent from Naples who served as a papal ambassador in Vienna. Born in 1744 and baptized Anna Catharina, she preferred to be called Marianna and spelled her last name *Martines*. She appears to have spent her entire life in Vienna; there is no record of her ever traveling, even when she was accepted as a member of the famous Accademia Filarmonica of Bologna in 1773. She was an accomplished keyboard player and vocalist, who began performing

at the court of Empress Maria Theresa in the early 1760s, when she was about 16. There is even a story that the future emperor, Joseph, turned pages for her. About this same time, Viennese newspapers reported on the performance of one of her masses, the earliest account of her music being performed.

Martines's brothers were also frequently at court, where they tutored Maria Theresa's children in math and geometry. The Martines's aristocratic heritage and their service to the imperial family were recognized in 1774 when Empress Maria Theresa knighted Marianna's brothers and bestowed the privilege of nobility to all members of the family, "male and female." Later in her life, Martines hosted evenings filled with musical performances, and Mozart is known to have attended; the two even played a piano duet together.

Martines never married and was financially independent thanks in part to an inheritance from the Viennese imperial court poet Pietro Metastasio, who lived with her family for some 50 years. Metastasio and Martines's father became friends when the two met in Naples. In 1730, when Metastasio arrived in Vienna as poet laureate, he lived with the Martines family on the first floor of an impressive building that also housed the singing teacher Nicholas Porpora and, in the attic, a talented young composer named Joseph Haydn. Metastasio became a mentor to all the Martines children; he arranged lessons for Marianna with Haydn (who was paid in meals) and Porpora. The Martines family were Metastasio's heirs; to Marianna he bequeathed his music library, harpsichord, and 20,000 florins.

There are only about 65 known compositions by Martines, including sacred and secular vocal music, an oratorio, keyboard works, and the Sinfonia in C major. Martines begins the Sinfonia with an opening idea played in unison to capture the listener's attention. At points throughout the movement, Martines interrupts the flow of ideas with stop and starts. These unexpected moments build anticipation for what will happen next, and Martines satisfies those expectations in this spirited and imaginative Allegro.

With the designation *Andante ma non troppo* (Slowly, but not too slowly), Martines captures a sweetness and sense of motion in the interplay of lines in the second movement, from the gently rising lines of the opening phrase to the restful final cadence. The final movement, *Allegro spiritoso*, pulses with energy. Like the first movement, there are a few surprises as well, including a dramatic shift to the minor before returning to the lively passages that opened the movement.

Wolfgang Amadé Mozart, Violin Concerto No. 2 in D Major, K. 211

In a letter to his son, who was away in Munich, Leopold Mozart wrote, "Every time I come home, I succumb to a feeling of melancholy, because I as come nearer to our house, I always half expect to hear the sound of your violin." Mozart replied to these touching words that he was still playing violin and had even performed one evening, and "everyone praised the clear, beautiful tone."

Mozart's skill as a violinist is evident in each of the five concertos he composed for the instrument. The Violin Concerto in D major, K. 211, was the first of four concertos he wrote in a six-month period in 1775. Mozart himself was probably the soloist in this work; the role of soloist in a concerto would fit with his position as *Konzertmeister* for the court orchestra in Salzburg.



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The first movement, *Allegro moderato*, begins with a bold, descending gesture that outlines a D major chord. This is immediately answered by graceful turns. These ideas and more build to a cadence that is not entirely satisfying, closing on a minor rather than a major chord. Soon, however, the upper strings initiate a new melody (possibly based on a folk tune) that sweeps down before settling on a repeated pitch. Next, a conversation between soloist and orchestra ensues. The movement feels gentle and light as the soloist and the violins banter with occasional “scolding” interruptions from the full ensemble. The rest of the ensemble joins in the playfulness before the movement closes with a spectacular cadenza for the soloist and a variation of the opening gesture in the orchestra.

The long, fluid lines of the second movement, *Andante*, are striking not only in their heartfelt expression but also in their songlike quality, which requires a different kind of virtuosity from the soloist. Equally delicate are the lines of the final movement. Now, however, Mozart casts them as an elegant dance. Mozart structures this movement as a *Rondeau*, in which the opening music keeps returning. Each excursion away from the main idea, as well as its return, provides ample opportunities for both changes of mood and occasional humorous moments.

Ludwig van Beethoven, Symphony No. 1 in C Major

Beethoven knew Mozart’s music and even played some of the keyboard concertos. In 1787 Beethoven visited Vienna, and while there is some dispute over the details, scholars generally agree that Beethoven heard Mozart play. Beethoven’s time in Vienna was cut short by news of his mother’s illness and the need for him to return to Bonn.

When Beethoven came back to Vienna in 1792, he studied with Joseph Haydn. Those lessons were not satisfying for either student or teacher; however, Beethoven began to establish himself as a composer through his chamber music. He also wrote ideas for what would become his First Symphony. Premiered on April 2, 1800, *Symphony No. 1 in C major* was part of a long concert that featured Beethoven’s own music along with a Mozart symphony and an aria and duet from Haydn’s oratorio *The Creation*.

The First Symphony begins in a typical, and not so typical, way. The typical is that it begins with a slow introduction. The difference is how the first chords of the slow introduction initially suggest a musical closing (cadence) rather than an opening. Through repetition with alterations, Beethoven turns this closing into an introduction full of expectation. In the first movement, that sense of expectation is renewed with a four-note descending pattern that, like the introduction, seems to be a conclusion but ultimately serves as a point of departure.

The second movement begins with a single idea stated in the second violins and then imitated, in turn, by the rest of the orchestra. Beethoven creates a light mood throughout the movement that is offset by a periodically returning series of repeated notes (most prominently heard in the horn, trumpet, and timpani).

The rhythmic drive that was an undercurrent of the second movement becomes a focal point in the third movement *Minuet* section. Beethoven then contrasts the *Trio* section with his use of the woodwinds: in the first part of the *Trio* section, oboe, clarinet, and bassoon exchange ideas with the violins; in the second

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half of the Trio, a smaller wind group consisting of clarinet and horn trades gradually shorter ideas with only the first violins before the whole orchestra joins. (The prominence of the winds in this movement may be one reason that a contemporary review of this symphony complained that there were too many wind instruments!)

Like the first movement, the final movement of Symphony No. 1 begins with a slow introduction. This brief introduction also serves to entice, not through chords but by means of a single pitch that becomes three rising notes, then four, and so on until the main melodic idea is completed enough to take off into a whirlwind closing, slowing only long enough to begin again, and making the final cadence one in a series of musical possibilities.

Mozart and Beethoven also figure in the history of the Handel and Haydn Society. When H+H was founded in 1815, both composers would have been thought of in terms of contemporary music, Mozart having died within the previous 25 years and Beethoven still working in Vienna. Mozart symphonies were played at H+H concerts beginning in the 1820s, and his arrangement of Handel's *Messiah* was performed throughout much of the 19th and early 20th centuries. Members of H+H recognized Beethoven's importance when, in 1822, they unsuccessfully attempted to commission an oratorio by him. Happily, with the premiere of Marianna Martines's *Sinfonia in C major*, H+H's connection to the music of this era is made even stronger.

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Christopher Hogwood Historically Informed Performance Fellow

ARTIST PROFILES

PHOTO: LIZ LINDER



Aisslinn Nosky, director and violin

Appointed Concertmaster of the Handel and Haydn Society in 2011, violinist Aisslinn Nosky captivates audiences in Boston and 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*, widespread demand for Aisslinn’s artistry and leadership continues to grow.

Outside of her work with H+H, Aisslinn collaborates as guest director and soloist with orchestras across the globe, including the Orchestra of the Age of Enlightenment, Charlotte Symphony, Utah Symphony and Holland Baroque. She was a member of Tafelmusik Baroque Orchestra from 2005 to 2016 and served as Principal Guest Conductor of the Niagara Symphony from 2016 to 2019. Currently, Aisslinn is Guest Artist-in-Residence of the Manitoba Chamber Orchestra.

Aisslinn is a founding member of the Eybler Quartet, who explore 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 (CORO). *Gramophone* magazine mused, “they make no bones about treating Beethoven as a radical. ...This set might delight you or it might infuriate you: either way, I suspect, Beethoven would have been more than happy.” 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.

Born in Canada, Aisslinn began playing violin at age three and made her solo debut with the CBC Vancouver Orchestra at age eight. A passionate educator, she has served on the faculty of Amherst Early Music Festival and the International Baroque Institute of Longy, and her teaching/performing residencies include the Guildhall School of Music & Drama, the University of Nebraska at Omaha, the Rotterdam Conservatory, the Hanyang University College of Music, the Juilliard School, and the New England Conservatory of Music.

HANDEL AND HAYDN SOCIETY ORCHESTRA

Violin I

Aisslinn Nosky†
Concertmaster
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Toma Iliev
Abigail Karr
Francis Liu
Kako Miura
Jane Starkman
Katherine Winterstein

Violin II

Christina Day Martinson*
Assistant Concertmaster
Dr. Lee Bradley III Chair

Emily Dahl Irons
Jesse Irons
Natalie Kress
Rebecca Nelson
Julie Leven
Maureen Murchie

Viola

Karina Schmitz*
Chair Funded in Memory
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Jenny Stirling

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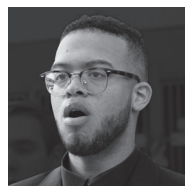
**Principal*

*String players are listed alphabetically
after the principal.*



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PHOTO BY HILARY SCOTT



BEETHOVEN *EROICA*

“Executing turns with pinpoint precision,
Luks commanded the podium with panache.”

— *The Boston Globe*

FRI, JAN 20 AT 7:30PM
SUN, JAN 22 AT 3:00PM

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Wranitzky: Symphony in
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Beethoven: Symphony No. 3,
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BEETHOVEN *Marcia funebre* from Symphony No. 3, *Eroica*
BEETHOVEN *Leonore Overture No. 3*

Thursday, January 12, 7:30pm
Friday, January 13, 1:30pm
Saturday, January 14, 8pm
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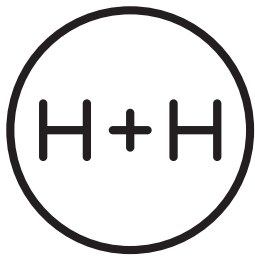
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Large print programs are available at the Patron Information table in the lobby.

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

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

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

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

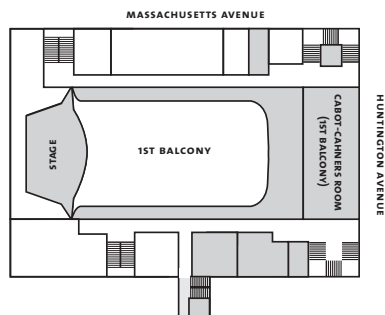
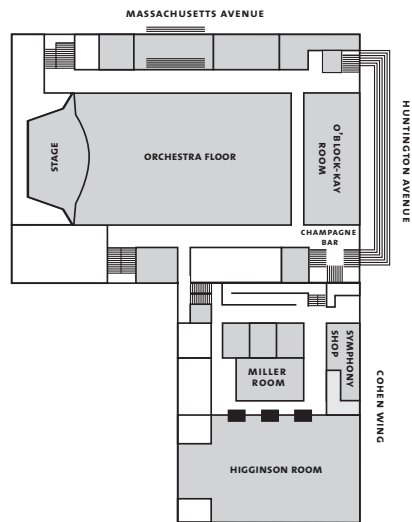
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Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

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



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