

A photograph of a man in a black tuxedo and white bow tie, smiling and singing into a microphone. He is holding a black folder. In the background, another man with red hair is also singing. The image is partially obscured by a purple semi-circle at the bottom.

BACH EASTER ORATORIO

March 31 + Apr 2, 2023

HANDEL+HAYDN SOCIETY



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WELCOME TO H+H

With stirring performances this weekend of Antonio Bononcini's Stabat Mater and J.S. Bach's Easter Oratorio, the entire H+H season has given us many gifts—uplifting concerts in many settings, the musical magic conjured by our orchestra and chorus, the H+H Youth Chorus, distinguished visiting conductors and our Artistic Director designate Jonathan Cohen, and most importantly, the pleasure of coming back together as an audience and Society to share experiences of music that make a difference.

Everything we do reflects the H+H 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." And we steer by the values that give the mission energy and freshness and relevance today. They are posted on the website, but consider these highlights now:

"... We believe Baroque and Classical music expresses the full range of human experience and sparks us to look more deeply at ourselves and to connect with those around us. We bring to life the spirit of creativity and innovation central to this music through our commitment to superior performances, dynamic repertoire, and historically informed performance practices that connect 21st century audiences directly with the composer's intent. We create inclusive, accessible, engaging experiences through music and learning... Above all, we believe that uniting today's Bostonians through music and music-making is as important as when the Society first formed two centuries ago."

We express our heartfelt thanks to you for being here, for sharing the H+H mission and values and aspirations, and for being part of the Handel and Haydn Society.



Robert N. Shapiro
Robert N. Shapiro
Chair, Board of Governors



Nancy Hammer
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David Snead
David Snead
Philip and Marjorie Gerdine
President and CEO

PHOTO: GRETJEN HELENE

CARL PHILIPP EMANUEL BACH

The Complete Works



*“The call of sympathetic trombones,
O Bach, is for your praise too small;
Your father and the transfigured Grauns
Longingly look down from Olympus,
rejoicing in your glory.”*

—Anonymous poem in a Hamburg periodical, 1773

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cpebach.org

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A black and white photograph of Jonathan Cohen, the Welcoming Artistic Director, conducting. He is wearing a dark suit and has his arms outstretched. In the background, the silhouettes of musicians and instruments like a violin and a cello are visible. A large, faint circular graphic is on the left side of the image.

WHAT'S OLD
IS NEW AGAIN

2023-24 Season

WELCOMING ARTISTIC DIRECTOR
JONATHAN COHEN

Israel in Egypt

Oct 6 + 8
Symphony Hall

Baroque Christmas

Dec 14 + 17
NEC's Jordan Hall

Beethoven 9

Mar 15 + 16
Symphony Hall

Brahms Requiem

Apr 19 + 21
Symphony Hall

Luks Leads Beethoven

Oct 27 + 29
Symphony Hall

The British Masters

Feb 2 + 4
NEC's Jordan Hall

Bach + Telemann

Mar 22 + 24
NEC's Jordan Hall

**Brandenburg
Concertos**

May 2 + 3 + 4
Sanders Theatre +
NEC's Jordan Hall

Handel's *Messiah*

Nov 24 + 25 + 26
Symphony Hall

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Bach B Minor Mass

Apr 5 + 7
Symphony Hall



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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.

Leadership

Robert N. Shapiro
Chair, Board of Governors

Nancy Hammer
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Programming Consultant

Harry Christophers
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and Chamber Choir*

Jennifer Kane
*Treble Chorus, Youth Chorale,
and Concert Choir*

Kevin McDonald
Chorus of Tenors and Basses

Nurt Villani
New Voices

BACH EASTER ORATORIO

Friday, March 31, 2023 at 7:30pm
Sunday, April 2, 2023 at 3:00pm

2,603rd Concert
2,605th Concert

Symphony Hall

Rinaldo Alessandrini, *conductor*

Silvia Frigato, *soprano*

Anna Bonitatibus, *mezzo-soprano*

Ben Bliss, *tenor*

Gabriele Lombardi, *baritone*

Handel and Haydn Society Orchestra and Chorus

Stabat Mater

Antonio Maria Bononcini
(1677-1726)

INTERMISSION

Easter Oratorio, BWV 249

Johann Sebastian Bach
(1685-1750)

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 Kathleen & Walter Weld.

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

Joseph M. Flynn, *sponsor of Rinaldo Alessandrini, conductor*

Stephen Morrissey, *sponsor of Silvia Frigato, soprano*

Christopher R. Yens and Temple V. Gill, *sponsors of Anna Bonitatibus, mezzo-soprano*

Peter G. Manson and Peter A. Durfee, *sponsors of Ben Bliss, tenor*

Drs. Mary and Richard Scott, *sponsors of Gabriele Lombardi, baritone*

Richard Seamans and Eleanor Mulvaney, *sponsors of the H+H Orchestra*

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

The Education Program is funded in perpetuity by Karen S. and George D. Levy.

The H+H Youth Choruses program is supported in part by an anonymous foundation, Mollie Baldwin Foley Charitable Trust, Hamilton Company Charitable Foundation, Kingsbury Road Charitable Foundation, Klarman Family Foundation, Miss Wallace M. Leonard Foundation, Karen S. Levy, Kathleen McGirr and Keith Carlson, Timothy and Deborah Moore, Meeta and Dan Nguyen, Nancy Nizel, Parker Family Foundation, Carolyn and Dana Pope, John and Janis Raguin, Emily Schabacker, Rebecca Silliman, Deborah Stone, Nancy and Michael Tooke, Richard and Elise Tuve, Jean Woodward, and two anonymous donors.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.

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

Program book printed by the Graphic Group.

Related Events

H+H Youth Choruses (Chorus of Tenors and Basses and New Voices) will sing in Higginson Hall 1 hour prior to the Sunday performance.


Musically Speaking with Teresa Neff

Christopher Hogwood Historically Informed Performance Fellow


45 minutes prior to each performance in Higginson Hall

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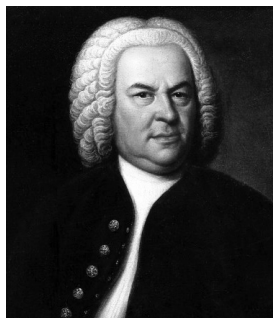
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THE EASTER ORATORIO

Bach returned to the music of the Easter Oratorio for more than 20 years, adapting it for different occasions, changing instrumentation, and refining the composition.



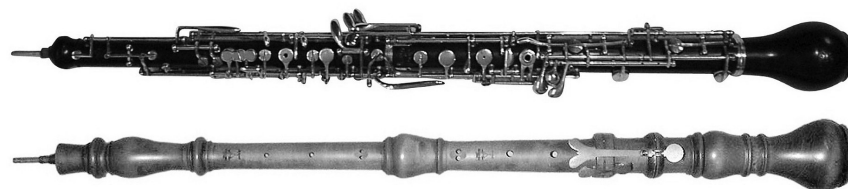
Johann Sebastian Bach
(1685–1750)

Portrait by
Elias Gottlob Haussmann

- 1725** Drawing on earlier instrumental music, Bach composes the secular cantata *Entfliehet, verschwindet, entweichet, ihr Sorgen*, BWV 249a, to honor Duke Christian of Saxe-Weissenfels. The text is written by Christian Friedrich Henrici (also known as Picander), and the work is performed on February 23. A few months later, Bach performs this music—now with a sacred text by an unconfirmed author—for Easter Sunday in Leipzig.
- 1726** Bach returns to the secular version of this work for the birthday celebrations of Count Joachim Friedrich von Flemming, governor of Leipzig. Picander adapts the text, and the new work is titled *Verjaget, zersteuet, zerrüttet ihr Sterne*, BWV 249b.
- 1738** Bach creates a fair copy of the Easter Oratorio. He uses the designation oratorio for the first time but does not include the character names (Mary the mother of James, Mary Magdalene, Peter, John) of the four soloists. He replaces the oboe with the *traverso* (flute) as the soloist in the second movement. In the ninth movement, he changes the solo instrument from oboe to oboe d'amore and extends the solo part.
- 1740** Bach changes the duet in the third movement to a setting for four-part chorus.
- 1749** The Easter Oratorio is sung for Easter Sunday in Leipzig.
- 1997** H+H performs the Easter Oratorio for the first time.

INSTRUMENT SPOTLIGHT OBOE D'AMORE

Bach returned to the Easter Oratorio throughout much of his career in Leipzig, making changes to the work with each performance. In 1738, he changed the solo instrument in alto aria “Saget, saget” to oboe d'amore. One of the first composers known to have written for this instrument, Bach may have been drawn to the instrument's mellow tone, which blends so beautifully with the human voice.



The difference in the number of keys on a modern oboe (*above*) and the Baroque oboe d'amore (*below*) is striking; however, the shape of the bell on the oboe d'amore contributes to its distinctively sweet tone.

PROGRAM NOTES

FROM SORROW TO JOY

The music on today's concert follows the passage from death to resurrection as expressed in texts related to the Christian celebration of Good Friday and Easter Sunday. The *Stabat Mater* by Antonio Bononcini and the Easter Oratorio by Johann Sebastian Bach were composed for specific purposes, but each composer uses the musical conventions of his day to create works that contain messages of hope applicable to any time and place.

Antonio Maria Bononcini: *Stabat Mater*

The music of Antonio Bononcini was described by a contemporary as “so elevated, lively, artful and delightful, that he is distinguished from most early 18th-century composers.” Born in Modena in 1677, Bononcini was a noted cellist and composer, but not as famous as his older brother Giovanni. Both brothers received their earliest training from their father, who worked at the court in Modena and published a book on composition.

As a young musician, Antonio followed his brother from their home in Modena to Bologna to continue his studies. When Cardinal Pamphili, a patron of music and of musicians such as Corelli and Handel, came to Bologna in the early 1690s, the brothers played in his orchestra. Antonio also composed cello sonatas and a psalm setting that featured a prominent cello solo.

Antonio traveled to Rome where documents indicate he was active as a cellist. By 1700 he had traveled to Vienna, where his brother was already working. Telemann heard the brothers perform at a concert in Berlin a few years later. In Vienna, Antonio's prowess as a composer resulted first in a commission from Emperor Joseph I and then an appointment as Kapellmeister (music director) to Joseph's brother Charles. Joseph continued to commission works from Antonio—including his first opera—and in 1710 named him composer to the emperor. This title was made retroactive to 1707 and came with a generous salary.

After the emperor's death, Antonio and his brother were released from service to the Viennese court. They may have traveled together to Rome, but soon went their separate ways. Antonio returned to Modena while his brother went on to England, where he eventually became involved in a dispute with Handel described in the last line of a 1725 poem by John Byrom as the difference “‘Twixt Tweedle-dum and Tweedle-dee!” Now living in Modena, Antonio continued to compose operas which were staged throughout Italy, including Rome and Venice. Five years before his death in 1726, he was named maestro di cappella at the Modenese court.

The *Stabat Mater*, a 13th-century poem describing Mary, the mother of Jesus, at the foot of the cross and asking for her intercession, was first sung as part of the Roman Catholic liturgy in the late 15th century. In his setting for four soloists, chorus, and strings, Bononcini chose to arrange the 20 verses of the original hymn into 16 movements, grouping them for emphasis and impact. He also omitted the final “Amen,” leaving the request for Mary's intercession as the final, hopeful thought.

Each movement expresses the text exquisitely. In the first movement, an instrumental statement taken up by the chorus conveys the way the despair of one person (Mary) carries through the voices of many. Bononcini employs dissonance in this movement—and throughout the work—not only to communicate the overall devastation of loss but also to highlight specific words, such as in the second movement on the word *poenas* (torment). In the fourth movement chorus, Bononcini gradually builds tension through the use of dissonance to reflect the text, which describes Mary holding her son.

Instrumental introductions, such as the solo cello in the third movement (“Quis est homo”) and the upper strings in the fifth (“Eia, Mater”), add another layer of richness to the expression. The strident rising lines in the instrumental ensemble in movement 11 (“Fac me plagis vulnerari”) depict the flames of the Last Judgment, while the jaunty introduction to the bass solo “Fac me cruce custodiri” conveys the hopeful confidence of being rewarded for one's faith. With the penultimate movement for the full ensemble, (“Quando corpus morietur”), the stark reminder of one's own death gives way to a joyful fugue begun in the voices but soon joined by the instruments, a mirror image of how the work began.

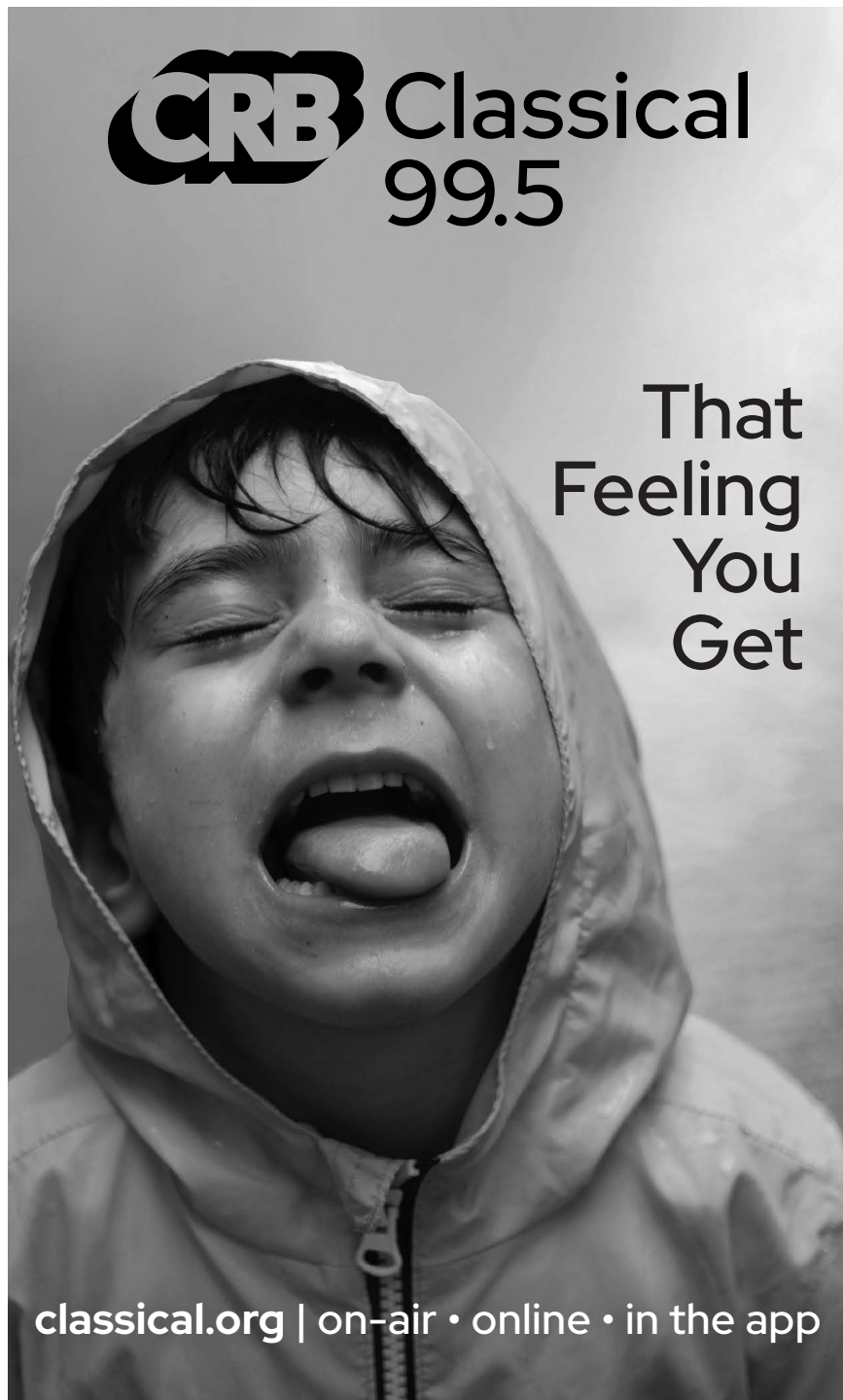
Johann Sebastian Bach, *Easter Oratorio*, BWV 249

Twelve years younger than Bononcini, J.S. Bach lived and worked in a completely different musical world, one not of the court and theater but of the church and city. When Bach arrived in Leipzig in 1723, the city was a thriving hub for education, commerce, and music. The university and church schools, such as that at St. Thomas Church, were held in high esteem. Leipzig's trade fairs attracted visitors from Germany and beyond, and the city was renowned for its instrument builders as well its secular and sacred music.

Bach's position was an important musical post in Leipzig—cantor and director musicus—which included teaching music, directing the ensembles, and composing for St. Thomas Church, as well as overseeing church music for the other churches in the city and providing music for civic celebrations.

The Easter Oratorio has a long and complex history, covering some 21 years. The music was originally composed as a secular work to honor Duke Christian of Saxe-Weissenfels and was performed on February 23, 1725. Several months later Bach repurposed the music of the arias and chorus by replacing the secular text with a sacred one. This first performance of what we now know as the Easter Oratorio took place in Leipzig on April 1. While the poet of the sacred text is not known for certain, many scholars believe that it was written by the poet (and Bach's friend) Christian Friedrich Henrici, who wrote under the name Picander. Picander wrote the text for the original secular version of this work, and Bach turned to him again a year later, when the composer used this music for another secular celebration, this time the birthday of Count Joachim Friedrich von Flemming, governor of Leipzig.

Bach continued to perform the sacred version of this work, making changes to it with each performance. He made some of the most substantive changes in 1738 when he prepared a fair or final copy of the score. This was the first time he called the work an oratorio, but he also omitted the names of the characters. Such an omission was not problematic because in the 18th century an oratorio was



distinguished from other vocal works by the presence of a plot, not just characters. The omission of character names might indicate that Bach was changing how he thought about this work dramatically; that is, that the oratorio no longer needed specific named characters to be effective as a narrative. Other changes Bach made over the years relate to instrumentation, including expanding the duet in movement 3 into a four-part chorus.

The oratorio is divided into 11 movements, and the first two movements are borrowed from earlier instrumentals works. The first movement is a grand celebratory instrumental introduction. Bach continually varies the texture and colors of this opening as he highlights individual instruments and instrumental groupings. The pulsing strings throughout the second movement (Adagio) establishes an underlying tension built on rhythmic repetition out of which a solo flute emerges with wistful lines that momentarily sustain before fluttering off in a new direction. This opening is rounded out by the third movement, which features a fluid, dancelike line punctuated by the trumpets. Bach then writes rising imitative lines that beckon the listener to “come, hasten, and run.”

The fourth movement recitative for all four soloists is a contemporary commentary (“O man thy heart is cold”) while the following aria for soprano solo exquisitely conveys both despair and hope. Although a completely independent melodic line, the instrumental solo complements and amplifies the sentiment that “the myrrh and spices of Good Friday cannot provide consolation, but the hope of Easter can.”

The sixth movement, a recitative for three soloists that tells the story of those arriving at the tomb and finding it empty, is followed by an aria for tenor. Here the tenor is accompanied by the gentle undulation of the flutes and muted violins and grounded by the steady pulse of the basso continuo. Violas are absent in this movement, perhaps because Bach writes the tenor part so that it falls between the flute and violin lines, adding musical meaning to this text about comfort by wrapping the voice within the instrumental lines.

Just as the previous aria presented the perspective of the men at the tomb, the final recitative-aria movements now offer the reaction of the women who went to the tomb and found it empty. The recitative, for soprano and alto, moves seamlessly from a straightforward musical statement into an impassioned cry. The following aria for alto solo bridges the past and present with a text that is both the words of the women at the tomb and, by extension, those of the faithful. The final recitative for bass, with flourishes on *erfreut* (delight) and *Freudenlieder* (songs of joy), leads to the exuberant closing chorus.

Bononcini’s *Stabat Mater* and Bach’s *Easter Oratorio* are works full of beautiful melodic ideas for voices and instruments, which both composers weave into intricate patterns. The melodies are distinctive yet eminently memorable, and the skill with which Bononcini and Bach use them to both underlay specific words as well as to reference larger concepts allow these works to continue to move listeners centuries later.

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Christopher Hogwood Historically Informed Performance Fellow

TEXTS + TRANSLATIONS

Antonio Maria Bononcini: Stabat Mater

Chorus

Stabat Mater dolorosa
luxta crucem lacrimosa
Dum pendebat filius.
Cuius animam gementem,
Contristatam et dolentem
Pertransiuit gladius.

Aria (soprano)

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti.
Quae merebat et dolebat
Et tremebat cum videbat
Nati poenas incliti.

Duet (soprano and mezzo-soprano)

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio?
Quis non posset contristari
Matrem Christi contemplari
Dolentem cum filio?

Chorus

Pro peccatis suae gentis
Vidit Iesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

Aria (mezzo-soprano)

Eia Mater, fons amoris,
Me sentire vim doloris
Fac ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

The grieving mother
stood weeping beside the cross
where her son was hanging.
Through her weeping soul,
compassionate and grieving,
a sword passed.

O how sad and afflicted
was that blessed
mother of the only-begotten.
Who mourned and grieved
and trembled looking
at the torment of her glorious Child.

Who is the person who would not
weep
seeing the mother of Christ
in such agony?
Who would not be able to feel
compassion
on beholding Christ's mother
suffering with her son?

For the sins of his people
she saw Jesus in torment
and subjected to the scourge.
She saw her sweet offspring
dying, forsaken,
while he gave up his spirit.

O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.
Grant that my heart may burn
in the love of Christ my Lord,
that I may greatly please him.

Chorus

Sancta Mater, istud agas,
Crucifigi fige plagas
Cordi meo valide.
Tui nati vulnerati
Tam dignati pro me pati
Penas mecum divide.

Aria (mezzo-soprano)

Fac me vere tecum flere
Crucifixo cum dolere
Donec ego vixero.

Aria (bass)

luxta crucem tecum stare
Te libenter sociare
In planctu desidero.

Chorus

Virgo virginum praeclara
Mihi iam non sis amara
Fac me tecum plangere.

Aria (tenor)

Fac ut portem Christi mortem
Passionis eius sortem
Et plagas recolere.

Chorus (tenor, mezzo-soprano)

Fac me plagis vulnerari
Cruce hac inebriari
Ob amorem filii.
Inflammatum et accensus,
Per te, Virgo, sum defensus
In die iudicii.

Aria (bass)

Fac me cruce custodiri
Morte Christi premuniri
Confoveri gratia.

Chorus

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

Holy mother, grant that
the wounds of the crucified
drive deep into my heart.
That of your wounded son,
who so deigned to suffer for me,
I may share the pain.

Let me sincerely weep with you,
bemoan the crucified,
for as long as I live.

To stand beside the cross with you,
and gladly share the weeping,
this I desire.

Chosen virgin of virgins,
be not bitter with me,
let me weep with thee.

Grant that I may bear the death of
Christ,
the fate of his passion,
and commemorate his wounds.

Let me be wounded with his wounds,
inebriated by the cross
because of love for the son.
Inflame and set on fire,
may I be defended by you, virgin,
on the day of judgement.

Let me be guarded by the cross,
armed by Christ's death
and his grace cherish me.

When my body dies,
grant that to my soul is given
the glory of paradise.

J.S. Bach: Easter Oratorio, BWV 249

Mary, daughter of James (*soprano*)
Mary Magdalene (*mezzo-soprano*)

Peter (*tenor*)
John (*bass*)

Sinfonia: Adagio

Chorus and Duet (tenor, bass)

Kommt, eilet und laufet, ihr flüchtigen
Füße,
Erreicht die Höhle, die Jesum
bedeckt!
Lachen und Scherzen
Begleitet die Herzen,
Denn unser Heil ist auferweckt.

Come, hasten and hurry, ye fleet-
footed paces,
make haste for the grotto which Jesus
doth veil!
Laughter and pleasure,
attend ye our spirits,
for he our Savior is raised up.

Recitative

(mezzo-soprano, soprano, tenor, bass)

O kalter Männer Sinn!
Wo ist die Liebe hin,
Die ihr dem Heiland schuldig seid?
Ein schwaches Weib muss euch
beschämen!
Ach, ein betrübtes Grämen
Und banges Herzeleid
Hat mit gesalzenen Tränen
Und wehmutsvollem Sehnen
Ihm eine Salbung zugedacht,
Die ihr, wie wir, umsonst gemacht.

O men so cold of heart!
Where is that love then gone
which to the Savior ye now owe?
A helpless woman must upbraid you!
Ah, our sore-troubled grieving
and anxious, heartfelt woe
here, joined with salty weeping
and melancholy yearning,
for him an unction did intend,
which ye, as we, in vain have brought.

Aria (soprano)

Seele, deine Spezereien
Sollen nicht mehr Myrrhen sein.
Denn allein
Sich mit Lorbeerkränzen schmücken
Schicket sich vordein Erquicken

My soul, these thy costly spices
should consist no more of myrrh.
For alone
self with laurel wreaths bedecking
maketh ready thy refreshment.

Recitative

(tenor, bass, mezzo-soprano)

Hier ist die Gruft
Und hier der Stein,
Der solche zugedeckt.
Wo aber wird mein Heiland sein?
Er ist vom Tode auferweckt!
Wir trafen einen Engel an,
Der hat uns solches kundgetan.
Hier seh ich mit Vergnügen
Das Schweiß Tuch abgewickelt liegen.

Here is the crypt
and here the stone
which kept it tightly closed.
But where, then, is my Savior gone?
He is from death now risen up!
We met, before, an angel here
who brought to us report of this.
I see now with great rapture
the napkin all unwound here lying.

Aria (tenor)

Sanfte soll mein Todeskummer,
Nur ein Schlummer,
Jesu, durch dein Schweiß Tuch sein.
Ja, das wird mich dort erfrischen
Und die Zähnen meiner Pein
Von den Wangen tröstlich wischen.

Gentle shall my dying labor,
nought but slumber,
Jesus, through thy napkin be.
yes, for it will there refresh me
and the tears of all my pain
from my cheeks wipe dry with comfort.

Recitative (soprano, mezzo-soprano)

Indessen seufzen wir
Mit brennender Begier:
Ach, könnt es doch nur bald
geschehen,
Den Heiland selbst zu sehen!

And meanwhile, we sigh here
With burning deep desire:
Ah, if it only soon might happen,
To see himself the Savior!

Aria (mezzo-soprano)

Saget, saget mir geschwinde,
Saget, wo ich Jesum finde,
Welchen meine Seele liebt!
Komm doch, komm, umfasse mich;
Denn mein Herz ist ohne dich
Ganz verwaist und betrübt.

Tell me, tell me, tell me quickly,
Tell me where I may find Jesus,
him whom all my soul doth love!
Come now, come, and hold me close,
for my heart is, lacking thee,
left an orphan and distressed.

Recitative (Bass)

Wir sind erfreut,
Dass unser Jesus wieder lebt,
Und unser Herz,
So erst in Traurigkeit zerflossen und
geschwebt
Vergisst den Schmerz
Und sinnt auf Freudenlieder;
Denn unser Heiland lebet wieder.

We now rejoice
That this our Jesus lives again,
and these our hearts,
which once in sadness were dissolved
and in suspense,
forget their pain
and turn to joyful anthems,
for this our Savior once more liveth.

Chorus

Preis und Dank
Bleibe, Herr, dein Lobgesang.
Höll und Teufel sind bezwungen,
Ihre Pforten sind zerstört.
Jauchzet, ihr erlösten Zungen,
Dass man es im Himmel hört.
Eröffnet, ihr Himmel, die prächtigen
Bogen,
Der Löwe von Juda kommt siegend
gezogen!

Laud and thanks
bide, O Lord, thy song of praise.
Hell and devil are now vanquished,
and their portals are destroyed.
Triumph, O ye ransomed voices,
till ye be in heaven heard.
Spread open, ye heavens, your glorious
arches,
the Lion of Judah with triumph doth
enter!

Easter Oratorio translation © Z. Philip Ambrose, translator
Web publication: <http://www.uvm.edu/~classics/faculty/bach>

ARTIST PROFILES



PHOTO: JAVIER SIERRA

Rinaldo Alessandrini, conductor

In addition to his activities as founder and director of the ensemble Concerto Italiano, Rinaldo Alessandrini is renowned as a recitalist on the harpsichord, fortepiano, and organ, and is considered one of the most authoritative interpreters of Monteverdi and the Baroque repertoire worldwide. His profound knowledge and love of the Italian repertoire is reflected in programs in which he seeks to reproduce the essential but often elusive, expressive, and *cantabile* elements so fundamental to Italian music of the 17th and 18th centuries.

He has performed in Japan, Canada, the United States, and throughout Europe with the world's leading orchestras, including the Scottish Chamber Orchestra, Orchestra of the Age of Enlightenment, Freiburger Barockorchester, Maggio Musicale Fiorentino Orchestra, Italian Radio Orchestra, Munich Radio Orchestra, Copenhagen Radio Orchestra, Portland Baroque Orchestra, Liverpool Royal Philharmonic, Melbourne Symphony, Washington Symphony, New World Symphony Orchestra in Miami, Orchestra of Santiago Opera House, Toulouse Capitole Orchestra, San Francisco Symphony, Basel Kammerorchester, Seattle Symphony, Geneva Chamber Orchestra, Bergen Philharmonic, Deutsches Symphonie-Orchester Berlin, Staatskapelle Dresden, and Tokyo Philharmonic, to name a few.

Recent conducting engagements include Handel's *Giulio Cesare* at Tokyo's New National Theatre and the complete Monteverdi opera cycle in Milan (La Scala) and Paris (Palais Garnier).

His many recordings include not only Italian music but also that of Bach and his contemporaries. Mr. Alessandrini has won five Gramophone Awards, two Grand Prix du Disque, three Deutscher Schallplattenpreis, the Prix Caecilia, the Premio Cini, and four Midem Awards in Cannes, among other honors.

Mr. Alessandrini was nominated Chevalier dans l'ordre des Artes et des Lettres by the French Minister of Culture, and together with Concerto Italiano he was awarded the Italian music critics' prestigious "Premio Abbiati" prize.

He holds the title of *accademico* of the Accademia Filarmonica Romana and Accademia di Santa Cecilia.



PHOTO: RIBALTAUCE STUDIO

Silvia Frigato, soprano

Silvia Frigato studied piano and singing at the State Conservatory of Music in Adria. She continued her training with Raina Kabaivanska at the Istituto Superiore di Studi Musicali in Modena, the Accademia Musicale Chigiana in Siena, and Sofia State University. She deepened her study of the 17th- and 18th-century repertoire under the guidance of Roberta Invernizzi, Sara Mingardo, Marina De Liso, and Lorenzo Ghielmi. In 2007 she won the Fourth International Baroque Singing Competition "Francesco Provenzale" in Naples, and in 2010 the Fourth Early Music Competition "Fatima

Terzo" in Vicenza.

Notable past engagements include Bononcini's *Stabat Mater* and *Messa a cinque* at the Wiener Konzerthaus and Caccini's *L'Euridice* (title role) at the Innsbrucker Festwochen der Alten Musik with Concerto Italiano and Rinaldo Alessandrini (both recorded for Naïve); Handel's *Israel in Egypt* with Nicholas McGegan on tour in Italy; Pergolesi's *Stabat Mater* with Sara Mingardo and Concerto Italiano and Alessandrini at the Salle Gaveau in Paris, Rome, and Bilbao and in Basel with La Cetra and Andrea Marcon; concerts with Orchestre Philharmonique de Monte-Carlo and at St. Mark's Basilica in Venice with the Orchestra of the Fenice Theatre conducted by Stefano Montanari; Mozart's *La Betulia Liberata* at the Wratistavia Cantans Festival with Orchestra B'Rock conducted by Corrado Rovaris; and Monteverdi's *L'incoronazione di Poppea* (Amore) at the Teatro alla Scala in a new production by Robert Wilson conducted by Alessandrini.

Ms. Frigato was chosen by John Eliot Gardiner to take part in Monteverdi's *Vespro della Beata Vergine* with the Monteverdi Choir and the English Baroque Soloists and in the Monteverdian Trilogy for the roles of Amore and Valletto in *L'Incoronazione di Poppea* and Amore in *Il ritorno di Ulisse in patria* on a world tour.



Anna Bonitatibus, mezzo-soprano

Anna Bonitatibus, a native of the Basilicata region of Italy, debuted at La Scala in 1999 in *Don Giovanni* under the baton of Riccardo Muti. Since then her interpretations have included more than 50 operatic titles, covering early Baroque to *bel canto* repertoire, and she has collaborated with all the major conductors and directors.

From her first recording, Vivaldi's *La Griselda*, in 1992, Ms. Bonitatibus has distinguished herself through Baroque operas, Neapolitan *opera buffa*, and the

French repertoire. Thanks to her performances of familiar works by Mozart, Handel, and Rossini, she has performed on Europe's leading stages and in concert halls worldwide. Her *en travesti* (trouser) roles deserve special mention: as the embodiment of Cherubino, she has become one of the most acclaimed performers of Mozart.

Among her many award-winning recordings, her disc *Semiramide—la Signora regale* received an International Opera Award in 2015. Her recent CD *en travesti* includes a wide range of arias. A dedicated researcher, Ms. Bonitatibus enjoys discovering musical gems of the past and sharing them with the public.

Recent and future career highlights include her successful Agrippina at the State Operas in Munich and Hamburg; her Idamante (*Idomeneo*) at the Festival d'Aix-en-Provence, as well as a European tour with Il Pomo d'Oro and Philippe Jaroussky in Handel's *Radamisto* in 2021; her return to Opera Zürich for Pergolesi's *L'Olimpiade* in 2022; and the title role in a new production of Handel's *Xerxes* at the Halle Handel Festival in 2023.

Ms. Bonitatibus received the 2023 Handel Prize of the city of Halle, honoring her interpretations of Handel's music, as well as her passionate promotion of lesser-known works.



Ben Bliss, tenor

Hailed as a "gifted young tenor" by *The New York Times*, Ben Bliss is quickly establishing himself as one of the most exciting performers on today's operatic stage, both in his native America and internationally. He was a 2021 recipient of the Metropolitan Opera's Beverly Sills Award. Other accolades include the 2016 Martin E. Segal award at Lincoln Center; the Mozart and Plácido Domingo awards at the 2015 Francesc Viñas International Competition; first prize at the 2014 Gerda Lissner and Licia Albanese-Puccini Foundation

competitions; and the 2013 Operalia Don Plácido Domingo Sr. Zarzuela Prize. He is also co-founder of the classical arts production company Mise-en-Scène Studios (MESS NYC).

Recent career highlights include a house debut at the San Francisco Opera as Ferrando in *Così fan tutte*, Pylade in *Iphigénie en Tauride* at the Opéra de Rouen, and a return to the Met as Tom Rakewell in *The Rake's Progress*. This season's highlights include two roles at The Metropolitan Opera, in *Die Zauberflöte* as Tamino, and *Don Giovanni* as Don Ottavio; a return to San Francisco Opera as Chevalier de la Force in *Dialogues des Carmélites*; and Opéra national de Paris as Don Ottavio.



Gabriele Lombardi, *baritone*

Gabriele Lombardi graduated with a degree in voice, earning the highest marks at the Conservatorio Giovanni Battista Martini in Bologna. Under the guidance of Donatella Debolini, he attended masterclasses with Michael Chance, Alan Curtis, Alessandro Corbelli, and Claudio Desderi.

In addition to the Handel and Haydn Society, Mr. Lombardi has collaborated with many renowned early music ensembles, such as Concerto Italiano conducted by Rinaldo Alessandrini, La Venexiana conducted by

Claudio Cavina, the Choir of Swiss Radio led by Diego Fasolis, Alan Curtis's Il Complesso Barocco, and Modo Antiquo directed by Federico Maria Sardelli.

He has been active in the oratorio repertoire and has performed internationally in concert halls and at festivals, including the Utrecht Oude Muziek Festival, Ambronay (France), Concertgebouw in Amsterdam, Konzerthaus Wien, Gran Teatre del Liceu Barcelona, Monteverdi Festival in Cremona, Teatro Comunale di Bologna, Teatro del Maggio Musicale Fiorentino, Festival de Musique Ancienne de Beaune, Sacred Art Festival in Madrid, Brugge Early Music Festival (Belgium), the Lufthansa Festival in London, and Accademia Chigiana di Siena.

He has taught voice for many years at the Scuola di Musica di Fiesole, and he is now voice professor of Renaissance and Baroque repertoire at the Cesena Conservatory of Music, in Italy.

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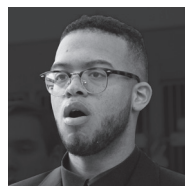
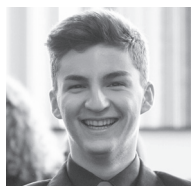
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Audience Development Manager

Laurin Stoler
Calling Campaign Manager

Jerry Waldman
*Assistant Calling
Campaign Manager*

Education Program Faculty

*Youth Choruses conductors
are listed on page 5.*

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

Dr. Devon Russo
*HHYC Assistant Conductor for
Chorus of Sopranos and Altos*

Musicianship Faculty

Laura Nevitt
Lead Musicianship Teacher

Jade Espina
Talia Greenberg
Kilian Mooney

Collaborative Pianists

Leona Cheung
Andrew Mattfeld
Pei-yeh Tsai
Maria Rivera White

Teaching Artists

Carlos Azarnez
Hurley K-8 School

Kelsey Blackstone
Mason Elementary School

Rachael Chagat
Winship Elementary School

Jeanette Lee
Bridge Boston Charter School

Laura Nevitt
Perkins Elementary School

Kevin Virgilio
Mother Caroline Academy

Teaching Assistants

Annina Hsieh
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.

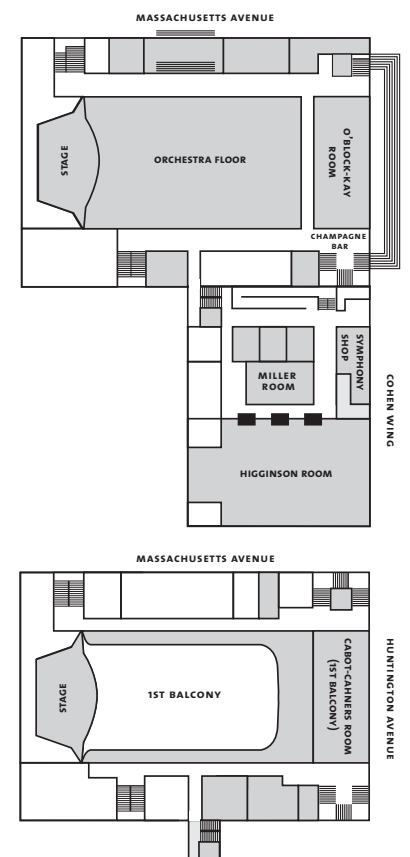
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

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

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The Handel and Haydn Society offers
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throughout the season. Your purchases
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Shop Locations

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Higginson Hall
Jordan Hall: Lobby

Merchandise is also available online at
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