



# THE COMPLETE BACH BRANDENBURG CONCERTOS

February 17 + 19, 2023

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# WELCOME TO H+H

Although we don't know much about the early performance history of the Brandenburgs, we do know that J.S. Bach compiled the six concertos as a single manuscript in 1721, perhaps hoping to publish it. This never happened: the dedicatee, the Margrave of Brandenburg, let the score languish in a drawer. The concertos weren't published until 1850, the centennial of Bach's death. Thanks to a heroic librarian, who smuggled the original manuscript to safety during the chaos of World War II, the precious papers are preserved in the Berlin State Library.



PHOTO: GRETIEN HELENE

H+H didn't program any of the Brandenburgs until 1969, when the orchestra performed the first and fifth concertos; we debuted the complete set in 1981. Musicologist Teresa Neff credits the revived interest to the leadership of Thomas Dunn (1967-1986): "He was a noted Bach interpreter, and while he never adopted period instruments, he was moving H+H toward historically informed performance." Dunn's successor, Christopher Hogwood (1986-2001), prioritized Baroque and Classical music on period instruments, which created greater demand for the Brandenburgs.

Today the six concertos are programmed into baby mobiles and piped into elevators. Carl Sagan's team featured the first movement of the Second Brandenburg on the Golden Record when the Voyager spacecraft launched in 1977. Familiar as this centuries-old music might be, it springs to life when played on the instruments that Bach knew so well. Take, for instance, the trumpet part in Concerto No. 2, impossible for all but a handful of the world's virtuosos to perform on a period instrument—it's the musical equivalent of the ornate plasterwork and gold leaf that one sees in Vienna. I look forward to experiencing the Brandenburgs anew with you.

A handwritten signature in dark ink, appearing to read "David Snead".

David Snead

*Philip and Marjorie Gerding President and CEO*



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# *The Complete Works*

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*“The style of each composer may be more or less original; there is only one Bach, whose style is utterly original and utterly his own.”*

—Johann Friedrich Reichardt on C.P.E. Bach in 1774

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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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Friday, February 17, 2023 at 7:30pm  
New England Conservatory's Jordan Hall

2,596th Concert

Sunday, February 19, 2023 at 3:00pm  
Sanders Theatre

2,598th Concert

Aisslinn Nosky and Ian Watson, *co-directors*  
H+H Orchestra

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**Johann Sebastian Bach** (1685-1750):

## **Brandenburg Concerto No. 1 in F Major, BWV 1046**

(Allegro)

Adagio

Allegro

Menuet

Susanna Ogata, *violino piccolo*

Todd Williams and Elisabeth Axtell, *horns*

Debra Nagy, Priscilla Herreid, Gaia Saetermoe-Howard, *oboes*

Andrew Schwartz, *bassoon*

## **Brandenburg Concerto No. 5 in D Major, BWV 1050**

Allegro

Affettuoso

Allegro

Andrea LeBlanc, *flute*

Aisslinn Nosky, *violin*

Ian Watson, *harpsichord*

## **Brandenburg Concerto No. 3 in G Major, BWV 1048**

(Allegro)

Adagio

Allegro

INTERMISSION

## **Brandenburg Concerto No. 2 in F Major, BWV 1047**

(Allegro)

Andante

Allegro assai

Justin Bland, *trumpet*

Priscilla Herreid, *recorder*

Debra Nagy, *oboe*

Aisslinn Nosky, *violin*



## **Brandenburg Concerto No. 6 in B-flat Major, BWV 1051**

(Allegro)

Adagio ma non tanto

Allegro

Jessica Troy and Jenny Stirling, *violas*

## **Brandenburg Concerto No. 4 in G Major, BWV 1049**

Allegro

Andante

Presto

Debra Nagy and Priscilla Herreid, *recorders*

Aisslinn Nosky, *violin*

# **PROGRAM SPONSORS**

**This program is made possible through the generous support of Robert N. Shapiro.**

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

Susan and Matthew Weatherbie Foundation, *sponsors of Aisslinn Nosky, co-director*

John J. Winkleman Jr, *sponsor of Ian Watson, co-director*

Heather and Robert Keane, *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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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 and 5 minutes including intermission.

## **Related Events**


Musically Speaking with Teresa Neff

*Christopher Hogwood Historically Informed Performance Fellow*

*at New England Conservatory's Williams Hall on Friday night from 6:45-7:15pm*


*and onstage at Sanders Theatre Sunday afternoon from 2:00-2:30pm*

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# THE WORLD BEYOND: BOWED INSTRUMENTS



Bach writes for bowed instruments—violins, violas, cellos, and basses—in each of the six Brandenburg Concertos. In Concerto No. 6, he calls for both the *viola da braccio*, or viola, and the *viola da gamba* (left), an older fretted instrument held between the legs. These and other bowed instruments, including the *rebab tiga tali* from West Malaysia (middle), and the *erhu*, a spiked fiddle from China (right) are considered descendants of the Byzantine *lūrā* and the Arab *Rabāb*.

# INSTRUMENT SPOTLIGHT

## THE RECORDER AND FLUTE

In the Brandenburg Concertos Bach is careful to distinguish between recorder and flute. In Concerto No. 5 Bach specifies the transverse flute, referring to an instrument held across the body—how flutes are still held today—rather than recorder, as in Concerto No. 2. Although there is still some question about what Bach meant by “Fiauti d’Echo” in Concerto No. 4, most scholars believe that this too meant recorder.



### THE FLUTE (*TRAVERSO*)

In Concerto No. 5, the fuller tone of the *traverso*, constructed from wood, blends with the violin and harpsichord without being overpowered by them.



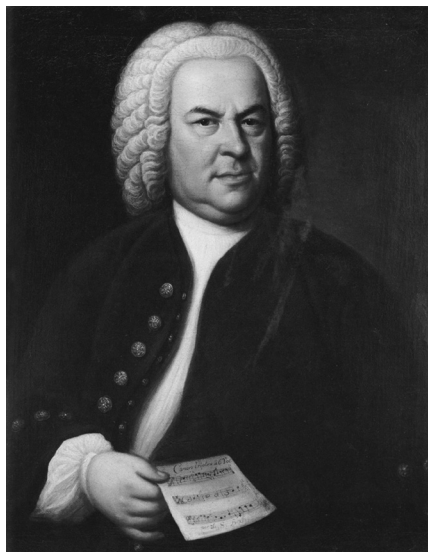
### THE RECORDER

The sweet color of the recorder pairs well with strings in Concerto No. 4, while in Concerto No. 2 Bach captures the instrument in a new light when he groups the recorder with trumpet, violin, and oboe.



# PROGRAM NOTES

## KALEIDOSCOPIIC CONCERTOS



Portrait of Johann Sebastian Bach  
by Elias Gottlob Haussmann (1748)

Johann Sebastian Bach composed the collection of six concertos known today as the *Brandenburgs* over several years, at a time when he was searching for better opportunities for himself and his family. In the early part of the 18th century, Bach was the organist at the court in Weimar and played either violin or viola in the court ensemble. When, in 1716, Bach was passed over for a promotion by the Duke of Weimar, he realized the only way to advance his career would be through a new job. One such opportunity occurred a year later, when Prince Leopold of Anhalt-Cöthen offered Bach the position of music director. When Bach asked permission to leave Weimar, however, the duke denied the request. (This was not unusual: musicians were often contractually obligated

to request permission to change employers.) Bach persisted, for which he was arrested and detained by the duke for 27 days. After his release on December 2, 1717, Bach was free to move to Cöthen (about 44 miles north of Leipzig), a more prestigious court with a prince who actively participated in music and employed 17 musicians.

Although content with his duties at Cöthen, by 1721 Bach seems to have been contemplating another move. Financial constraints had affected his situation at court; Prince Leopold had reduced the budget and left three vacant music positions unfilled. Later in his life, Bach also noted the declining educational opportunities for his children in Cöthen. Bach had even traveled to Hamburg, possibly to investigate the prospect of an organist position there. By March, Bach had compiled a set of six concertos, dedicated to Christian Ludwig, Margrave of Brandenburg. In the dedication, Bach wrote that he was sending the concertos in response to the margrave's request from "a few years ago," suggesting that Bach may have been offering his compositional résumé to the Brandenburg court.

The simplicity of the title Bach chose for the margrave's copy, *Six Concerts avec plusieurs instruments* (Six Concertos with Several Instruments), belies the array of instrumental combinations and formal diversity in this collection assembled by Bach from among his instrumental works. Each concerto retains the alternation of passages for soloists and larger ensemble (*tutti*), and all but the first concerto follows the three-movement structure that characterized the concerto in Bach's day. Yet each is distinctive not only in its particular solo group but also in the

details of each movement; Bach solves self-imposed compositional challenges within each concerto, especially the balance within the solo groups.

The solo instruments in Concerto No. 1 in F Major, BWV 1046, are two horns, three oboes, bassoon, and violin (*violino piccolo*). The winds (horn, oboe, bassoon) of the solo group might easily overpower a single violin, so for much of the first movement Bach uses the solo violin as the leader of the larger ensemble. In the second movement, the emergence of the violin in dialogue with the oboes and bassoon creates a delightful combination. In the subsequent Allegro, Bach pairs the violin with one horn, then one oboe, before presenting a series of dance movements that feature the soloists.

In the score for Concerto No. 5 in D Major, BWV 1050, Bach delineates two roles for the harpsichord: continuo player and soloist. When the harpsichord is part of the continuo, only the left hand notes are written because it was assumed that the player would improvise the correct chords for the right hand. When the harpsichord is soloist, however, Bach writes out the music for both hands, including a spectacular cadenza-like passage at the end of the first movement. Along with the harpsichord, the other two soloists in this concerto, flute and violin, play in imitation, passing lines back and forth conversationally. This continues in the second movement, scored only for the three soloists, creating an intimate and introspective mood. In the last movement, Bach again sets the soloists' lines in imitation, now part of a joyful dance.

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

Each of the four soloists in Concerto No. 2 in F Major, BWV 1047—trumpet, recorder, oboe, and violin—has a distinctive tone color. After the opening ritornello (statement by the full ensemble) in the first movement, Bach introduces the solo violin with only continuo accompaniment followed by an abbreviated ritornello. Then, the solo oboe enters accompanied by the violin. This pattern continues, each soloist handing off the melody to the next, separated by a short ritornello, until all four instruments have been presented. They are mixed and matched in intricate patterns for the remainder of the movement. Bach withholds the trumpet from the second movement, a graceful dance in minor, before the final movement opens with the trumpet introducing a fugue theme that is imitated by each soloist in turn.

Concerto No. 6 in B-flat Major, BWV 1051, is the only concerto in the set that does not use violin. Instead, Bach scores it for two new-style instruments called *violas da braccio* (held by the arms), two old-style *violas da gamba* (held by the legs), cello, and continuo—a total of six parts. The new-style violas and cello

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are featured in the last two movements. In the second movement, the *violas da gamba* do not play and in the third movement they are cast in a supporting role. Because of Bach's scoring for the older instruments, scholars believe an earlier version of this concerto may date to Bach's time in Weimar.

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

Many details surrounding the Brandenburg Concertos remain a mystery, including why Bach sent this particular collection to the margrave some two years after meeting him. The concertos were probably not performed at the margrave's court, and no record of his response has survived, leading many to conclude that one was never sent. Equally uncertain is the performance history of these works before Bach created this particular collection. At least two can be traced back to Weimar, and earlier versions of the concertos were most likely performed in Cöthen at the Sunday evening chamber music concerts. Mistakenly presumed to be lost to the generation immediately succeeding Bach, the Brandenburg Concertos were published in the mid-19th century and have been favorite works ever since. Bach's imaginative blending of instrumental colors, textures, and structures in these virtuosic pieces has become a standard for Baroque instrumental music as we understand it today.

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*Christopher Hogwood Historically Informed Performance Fellow*

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# ARTIST PROFILES

PHOTO: LIZ LINDER



## **Aisslinn Nosky, co-director**

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.



### **Ian Watson, co-director**

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

Ian won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium.

Ian has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera, among numerous others. He is featured on many film soundtracks, including *Amadeus*, Polanski's *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from a Locked Room*, and the BBC's production of *David Copperfield*.

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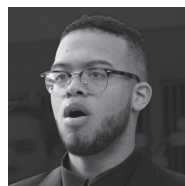
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Lists current as of January 17, 2023



# H+H YOUTH CHORUSES

The H+H Youth Choruses inspire and unite young people ages 7-18 through transformative experiences with music in a welcoming and inclusive environment. Students gather on Saturdays in Brookline to sing in choral ensembles, have small group vocal instruction, and participate in weekly musicianship classes.

Singers in HHYC collaborate with other youth choral ensembles, perform throughout New England and on tour, and work regularly with professional artists including the H+H Orchestra and Chorus. H+H offers seven youth choral ensembles to meet the skills and interest of every young artist.

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- + Ensembles for singers grades 2-12
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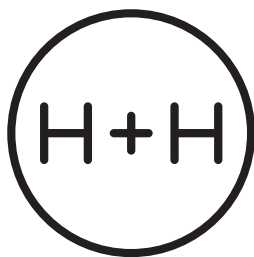
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Any questions? Please contact Associate Director of Annual Giving Rebecca Sullivan at 617.262.1815 or [rsullivan@handelandhaydn.org](mailto:rsullivan@handelandhaydn.org).

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SEPT 22–MAY 6

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Friday, March 3, 8pm (Casual Friday)

Saturday, March 4, 8pm

Sunday, March 5, 2pm

**André Raphel, conductor**

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**Uri Caine, piano**

**Mike Boone, bass**

**Clarence Penn, drums**

**Barbara Walker, vocalist**

**Catto Chorus**

**COLERIDGE-TAYLOR *Petite Suite de***

*Concert* (March 4 & 5 only)

**STILL Symphony No. 1, *Afro-American***

**Uri CAINE *The Passion of Octavius Catto***

**SPECIAL FESTIVAL CONCERT**

Tuesday, March 7, 7:30pm

Thursday, March 9, 7:30pm

Friday, March 10, 1:30pm

Saturday, March 11, 8pm

**Thomas Wilkins, conductor**

**Anthony McGill, clarinet**

**BONDS Selection from**

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+ HAYDN  
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# NEC'S JORDAN HALL

## PATRON INFORMATION

### **For patrons with disabilities:**

Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

**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.

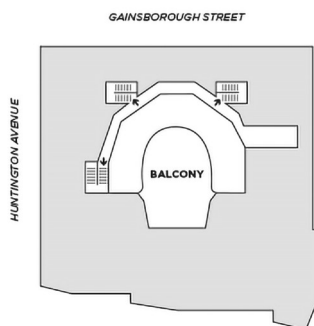
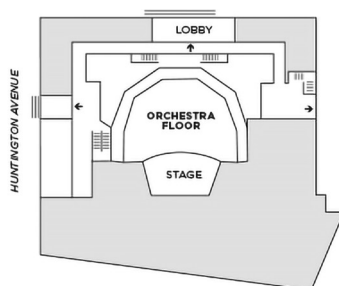
**Lost and found:** On the day of the event, patrons should check with the Security Guard on duty. After the event, patrons can call 617.585.1290.

**Coatrooms** are located on the orchestra level near the men's rooms.

**Ladies' rooms** are located on the orchestra level to the left after you enter.

**Men's rooms** are located on the orchestra level to the right after you enter.

**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.





# SANDERS THEATRE

## PATRON INFORMATION

Sanders Theatre is managed by  
Memorial Hall/Lowell Hall Complex at  
Harvard University

45 Quincy Street, Room 027,  
Cambridge, MA 02138

T 617.496.4595 | F 617.495.2420 |  
memhall@fas.harvard.edu

For history of the building, visit [www.fas.harvard.edu/memhall](http://www.fas.harvard.edu/memhall)

**Restrooms** are located on the lower level.

**Latecomers** will be seated at the discretion of management.

**Photography and recording** of any kind is not permitted in Sanders Theatre. Equipment may be confiscated.

### Lost and Found

Call 617.496.4595 or visit Memorial Hall 027.

Harvard University is not responsible for lost or stolen property.

### Parking

There is no parking at Sanders Theatre.

Free parking for most events is available at Broadway Garage, corner of Broadway and Felton Street, from one hour preperformance to one hour post.

Parking for some events will be at 52 Oxford Street Garage.

### Access for Patrons with Disabilities

Accessible seating can be arranged through the Box Office.

Sanders Theatre is equipped with Assistive Listening Devices, available 30 minutes prior to events.

Parking for disabled patrons:

Limited accessible parking is available at Broadway Garage.

Contact University Disability Services for other locations.

T 617.495.1859 or email:  
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Please allow 3 business days for response.

### The Harvard Box Office

Advance Sales: Richard A. and Susan F. Smith Campus Center

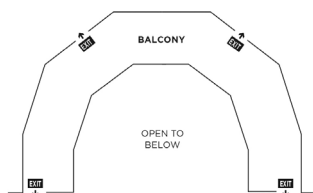
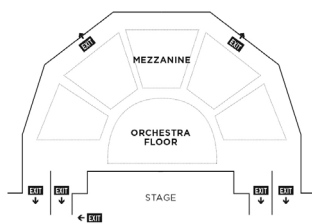
1350 Massachusetts Avenue,  
Cambridge MA 02138; 617.496.2222

[www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu) for calendar and hours

Pre-Performance Sales: Sanders Theatre

Open on event days only, two hours prior to scheduled start time.

Closes 30 minutes after start time.



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Talks begin 45 minutes prior to performances at NEC and one hour prior to concerts at Sanders Theatre.

### Musically Speaking Locations

NEC's Williams Hall  
Sanders Theatre: On Stage

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The Handel and Haydn Society offers gift items and recordings featuring the Orchestra and Chorus and guest artists throughout the season. Your purchases help support our education and artistic programming.

### Shop Locations

Symphony Hall: Cohen Wing near Higginson Hall

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