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March 17 + 19, 2023

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Mozart and Mendelssohn were both child prodigies who continued to dazzle the rest of their lives. Youth may belong to the young, but youthful inspiration remains eternal. It’s the mission of the Handel and Haydn Society, the motivation behind every concert—the way we connect our past to our future and make a meaningful impact on the present.

H+H Principal Flute Emi Ferguson—who grew up in Brookline, performed with the Boston Youth Symphony Orchestras, and took in many H+H concerts during her formative years—understands this impact from personal experience. “The Mozart flute concerto is the first piece I ever heard live on period flute, in Jordan Hall as a teenager, so it’s a little bit of a pinch-myself moment for me to get to play the piece, on period flute, with H+H in Jordan Hall,” she explains. “Like most flute players, I’ve known the piece since I was very young—it’s used for almost every audition we ever have to take—but this will be a new experience for me, playing it on the instrument Mozart wrote for. It’s an amazing way to get to come to a piece I know so well with fresh eyes!”

One new way that we’re making an impact: the H+H Stone Fellowship for emerging musicians pursuing careers in the performance of Baroque and Classical Music. The first of its kind among period-instrument orchestras, our fellowship will foster the career development of musicians from historically underrepresented populations. It was made possible through a transformative $1 million gift from the James M. and Cathleen D. Stone Foundation, with additional support from the National Endowment for the Arts.

Here’s to new musical experiences in the present—and for generations to come.

David Snead
Philip and Marjorie Gerdine President and CEO
“He is the father; we are the kids.
Those of us who know anything at all
learned it from him.”

—Attributed to Wolfgang Amadeus Mozart

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2023-24 Season

Israel in Egypt
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Symphony Hall

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*Urban Dahlias* by Cecilia Vázquez M’01 featured in this year’s Live Auction
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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MOZART + MENDELSSOHN

Friday, March 17, 2023 at 7:30pm  2,601st Concert
Sunday, March 19, 2023 at 3:00pm  2,602nd Concert

New England Conservatory’s Jordan Hall

David Stern, conductor

Handel and Haydn Society Orchestra

Nouvelle Chaconne in E Minor  
Pierre Montan Berton  
(1727-1780)

Flute Concerto in G Major, K. 313  
Wolfgang Amadé Mozart  
(1756-1791)

Emi Ferguson, flute

INTERMISSION

Symphony No. 5 in D Minor, Op. 107, Reformation  
Felix Mendelssohn  
(1809–1847)

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 50 minutes including intermission.
PROGRAM SPONSORS

This program is made possible through the generous support of the Scully Family Foundation.

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

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

Program book printed by the Graphic Group.

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

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THE WORLD BEYOND

1720 Italian composer, harpsichordist, and singer Maria Teresa Agnesi Pinottini is born in Milan. She and her older sister Maria Gaetana, a mathematician and physicist, were known throughout Europe. Maria Teresa's stage works were performed in Milan, and her songs were reportedly sung by Empress Maria Theresa.

1736 The beginning of the Qianlong Emperor’s 60-year reign in China. The longest living emperor of the Qing dynasty, Qianlong Emperor wrote over 40,000 poems and was an avid art collector, painter, and calligrapher.

1799 During the Napoleonic campaign in Egypt, Pierre-François Bouchard discovers the Rosetta Stone in the Nile Delta. Created in the second century BCE, the discovery of this stone slab containing Egyptian hieroglyphs, Demotic script, and Greek facilitates the understanding of ancient Egyptian culture.

1808 The Mingun Bell, one of the largest ringing bells in the world, is cast. Located in Myanmar (formerly Burma), it is 12 feet high and was made for the unfinished Mingun Pahtodawgyi, a building designed as a place for meditation.

1822 Harriet Tubman is born into slavery in Maryland. She escapes from slavery at age 27 and then helps some 70 other enslaved persons escape by means of the routes and safe houses of the Underground Railroad.

1823 Jonas Chickering, an H+H member and later president, sells his first piano after partnering with piano maker James Stewart. Based in Boston, the company will eventually be named Chickering and Sons.

1836 The Alamo, held by Texans and Tejanos who opposed the oppressive government of Mexico’s President, Antonio Lopez Santa Anna, falls to the Mexican Army on March 6 after a siege that lasted 13 days.

1848 H+H premieres Mendelssohn’s Elijah in Boston, two years after the composer led the world premiere in Birmingham, England.
INSTRUMENT SPOTLIGHT
THE FLUTE

Found in cultures throughout the world and throughout history, flutes come in many shapes and sizes, but all share one common characteristic: sound is produced when air passes through a conical tube. The earliest known flutes date back some 50,000 years.

Flutes in the 18th century were made of wood with a conical bore that helped them play in tune more easily and allowed for greater dynamic range. 18th-century flutes might also have keys to extend the range of the instrument.
PROGRAM NOTES
MUSICAL AMBIENCE

The works on today’s concert span from the middle of the 18th century to the first decades of the 19th. This was a time of change in concert music as performances moved to larger, public venues and orchestras expanded. Composers like Mendelssohn responded to these changes with works such as his monumental “Reformation” Symphony. Similarly, composers in the 18th century sought to impress their audiences with dramatic musical moments, as can clearly be heard in both Berton’s Chaconne and Mozart’s Flute Concerto in G Major.

Pierre Montan Berton, **Nouvelle Chaconne in E Minor**

Born in 1727, Pierre Montan Berton’s early training as a vocalist, harpsichordist, and composer prepared him for a position in Paris’s Notre Dame Cathedral choir at the age of 16. Within two years he was also singing at the Paris Opéra, but preferred playing cello in the orchestra there. In 1748 Berton was named the musical director at the Bordeaux Grand Théâtre in Marseilles, continuing what will be his lifelong work with music for the stage. In addition, he conducted and was organist at two churches in that city.

Returning to Paris, Berton won a competition, the prize of which was the orchestral directorship at the Opéra. It was here that he had his greatest impact on music. He brought new composers, such as the Bohemian Christoph Willibald Gluck, to Paris, enticing them in part with the high standard of playing that he exacted from the orchestra. He arranged and updated earlier French operas by adapting the orchestration and replacing parts of the original work with newly written material, such as arias and ballets. In 1767 Berton became one of the managers of the Paris Opéra, where he worked for the rest of his life. He did not limit his activities to the Opéra; he led performances at Versailles and was director of the Parisian public concert series, the Concert Spiritual, in the early 1770s.

Berton composed the **Nouvelle Chaconne** in E Minor for a 1762 revival of *Iphigénie en Tauride* by Henri Desmarets and André Campra, which was first performed at the turn of the century. Originally a quick dance that may have originated in the Spanish territories of the New World, the chaconne became a favorite dance in Europe. In France the quick pace of the original was replaced by a statelier tempo; chaconnes were often composed for chamber ensembles until the middle part of the 18th century and continued to be written for stage works until the end of the century. Beginning with the opening statement of the theme, Berton’s Chaconne unfolds in a series of variations, each with its own distinctive character defined in part by the inventive use of instrumentation.

Wolfgang Amadé Mozart, **Flute Concerto in G Major, K. 313**

By the late 1770s, it was clear that Mozart was increasingly unhappy with his position at the court of the Archbishop of Salzburg. When he asked permission to leave Salzburg in the summer of 1777, the archbishop simply fired him. The archbishop also fired his father, Leopold, but soon rehired him. With his mother as a chaperone, Wolfgang left Salzburg in September 1777, intent on securing a position that would pay enough to help support the entire family. Arriving in
Munich on September 26, then moving on to Augsburg in early October, the Mozarts arrived in Mannheim on October 26. For about five months, they remained in Mannheim, which Leopold described as “that famous court, whose rays, like those of the sun, illuminate the whole of Germany.”

After being denied a position at the Mannheim court, Wolfgang made plans to work as a freelance musician before moving on to Paris in March of the following year. According to his mother, he taught lessons in exchange for their room and board. In addition, Mozart received a commission for three flute concertos and two quartets (which he was not able to complete) from the amateur flute player Ferdinand Dejean, whom Mozart met at the home of the Mannheim court orchestra flutist. Dejean, a doctor, made his fortune working for the Dutch East India Company and traveled extensively until the 1790s, when he settled in Vienna.

Although Mozart claimed he wasn’t at his best when composing for the flute, an instrument that did not appeal to him personally, the Flute Concerto in G Major, K. 313, might cause us to wonder about that sentiment. Completed in Mannheim in early 1778, the concerto entertains and entices with its evocative writing and the interplay between the soloist and full ensemble. The ebullient opening idea of the first movement is counterbalanced by a second one that briefly hints at melancholy, an idea Mozart explores more fully later in the movement.

The refined tone of the opening of the second movement gives way to exchanges between the soloist and individual sections of the orchestra, which provides a varied musical tapestry from which the lyricism of the flute emerges. Mozart continues the rich writing for both the flute and orchestra in the final movement, a closing that demands great dexterity and expressive capability from the soloist.

**Felix Mendelssohn, Symphony No. 5 in D Minor, Op. 107, *Reformation***

Felix Mendelssohn was a conductor, composer, teacher, pianist, and visual artist; in addition, he organized musical festivals, a popular musical extravaganza in the 19th century. Mendelssohn was born in Hamburg in 1809; two years later, the family moved to Berlin to escape the French occupation of that region. His grandfather was the late 18th-century philosopher Moses Mendelssohn; his father was a banker who added Bartholdy to the family surname and had his children baptized.

In the 1820s Mendelssohn joined the Berlin Singakademie, a vocal society modeled on London’s Academy of Ancient Music. It was for a Singakademie performance that Mendelssohn conducted J.S. Bach’s St. Matthew Passion, the first performance of that work since the composer’s death in 1750 and largely credited with reviving interest in Bach’s vocal music in the 19th century.

Mendelssohn moved to Leipzig in the 1830s and became director of the Leipzig Gewandhaus Orchestra. He conducted up to 20 concerts each season in addition to organizing a chamber music series and arranging concerts for visiting virtuosos. Mendelssohn founded the Leipzig Conservatory in 1843, and although he traveled throughout his life, Leipzig remained his home until his death in 1847.

Mendelssohn intended to have his Symphony No. 5, *Reformation*, premiered as part of the festivities surrounding the 300th anniversary of the Augsburg Confession, which in 1530 had been a turning point in the establishment of the new Lutheran doctrine. Mendelssohn had been contemplating this work since the previous year.
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MOZART + MENDELSSOHN
After completing a season of conducting in London, Mendelssohn went on a walking tour of Scotland in the summer of 1829, visiting Sir Walter Scott, capturing the beauty of the landscape in his sketches, and finding musical inspiration for several compositions, including Symphony No. 3 (“Scottish”) and his overture \textit{Die Hebriden}. At the end of his travels, Mendelssohn went to Wales as the guest of John Taylor, who owned mines there. While touring these mines, one of which was 500 feet deep, Mendelssohn formulated the ending for the “Reformation” Symphony.

For unknown reasons, Mendelssohn’s symphony was not included in the 1830 commemoration of the Augsburg Confession. He was unable to secure premieres in Leipzig, Munich, or Paris; the premiere took place in Berlin on November 15, 1832, as part of a series of concerts to benefit musicians’ widows.

With its interplay of counterpoint and choral writing, it is no surprise that Mendelssohn referred to this symphony as his Kirchensinfonie (church symphony). The first movement opens with a slow introduction, a slowly blossoming line in the strings answered by a wind choir. As the introduction continues, a more strident tone is taken with the entrance of the brass, which the strings answer with the “Dresden Amen,” leading to the Allegro section where the discordant tone prevails, relieved only momentarily by the return of the music from the slow introduction.

The light and playful feeling of the wind-choir opening to the second movement dispels the tension of the first movement with a joyous proclamation soon taken up by the whole orchestra. The winds return later in this movement with a new and gently flowing idea answered by a sumptuous string line.

In the third movement, Mendelssohn creates a pensive tone in this beautifully evocative slow movement in minor. Here Mendelssohn borrows ideas he had written for an earlier work, an 1828 cantata for the 300th anniversary of the death of the German artist Albrecht Dürer.

The final movement begins with a simple statement of the hymn \textit{Ein feste Burg ist unser Gott} for wind choir. From this elegant opening Mendelssohn elaborates on the hymn tune in ever increasing intensity, culminating in a gloriously resonant conclusion for the entire orchestra. Here Mendelssohn also scores the \textit{serpent}, an S-shaped instrument usually made from wood and originally used to support church singing before being adopted by military bands in the 18th century.

From the 18th century into the 19th, composers use instruments in more definitive and descriptive ways, relying on each instrument’s distinctive tone color for greater musical expression. From the stately yet spirited sounds of the Berton Chaconne and the Mozart Flute Concerto to Mendelssohn’s resounding “Reformation” Symphony, the music on today’s concert revels in the power of the orchestral ensemble as both a supporting player and a leading actor.

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Christopher Hogwood Historically Informed Performance Fellow
ARTIST PROFILES

David Stern, conductor

David Stern is much admired in the worlds of music and opera as an exceptional conductor, a creator of inspiring original projects, an educator of the singers of tomorrow and an outstanding musician. His multi-faceted career has three main pillars: symphonic music, opera, and education.

As orchestral conductor, Stern has led recent performances with the Royal Danish Opera Orchestra, the Vienna Symphony, the Vienna Chamber Orchestra, Swedish Chamber Orchestra, the Chamber Orchestra Basel and the Lübeck Philharmonic Orchestra. He is a regular guest of the NDR Radiophilharmonie (Hannover) with whom he recorded rare words by Florian Leopold Gassman.

In China, he frequently conducts the country’s three principal orchestras: the Shanghai Symphony, the China Philharmonic in Beijing, and the Guangzhou Symphony. In cooperation with the Shanghai Symphony Association, he is also the jury co-chair of the Shanghai Isaac Stern International Violin Competition.

David Stern is currently chief conductor of the Palm Beach Opera, a position he has held since 2015. He is the former music director of the Israel Opera and of the Theater St. Gallen (Switzerland), and has worked with the Opera de Lyon, the English National Opera, the Boston Lyric Opera and the operas of Metz and Massy in France, among others. This season includes productions of Weill’s Lady in the Dark at the Opera Zuid in Maastricht and Handel’s Ariodante with the Curtis Institute of Music in Philadelphia. He will also conduct two of the leading tenors of today, Michael Spyres and Laurence Brownlee at the Théâtre des Champs-Elysées with the Opera Fuoco Orchestra. Stern has enjoyed collaborations with international stage directors including David Alden, Mariame Clément, Elsa Rooke, Stéphane Braunschweig, Francisco Negrin, Robin Guarino, Sam Helfrich, Waut Koeken, Jakob Peters-Messer and Aron Stiehl, among many others. With Yoshi Oïda, he created iconic settings of Mahler’s Das Lied von der Erde and Britten’s Curlew River for the Théâtre de la Ville and the Bouffes du Nord theaters in Paris.

In the field of special projects and education, he founded Opera Fuoco in 2003 as a platform for young professional singers in France, combining both a young artist program and a period-instrument orchestra under the banner of his company, which produces concertante, semi-staged and fully staged productions both nationally and internationally. David Stern and Opera Fuoco have been regularly invited to the Paris Philharmonie, the Théâtre des Champs-Elysées, as well as the Amsterdam Concertgebouw, the Luzern Festival, the Vienna Konzerthaus and the Shanghai Symphony hall.

Stern received his Bachelor of Arts from Yale College and his Masters of Music from the Juilliard School. He is married to the violinist Katharina Wolff.
Emi Ferguson, flute

As a native of Brookline, Massachusetts, Emi Ferguson grew up listening to the Handel and Haydn Society. She stretches the boundaries of the modern-day musician as a flutist, singer, and composer, performing with groups including the American Modern Opera Company, New York New Music Ensemble, the Manhattan Chamber Players, and with period ensembles including Tafelmusik, Les Arts Florissants, the American Classical Orchestra, Trinity Baroque Orchestra, and Juilliard415. She has spoken and performed at several TEDx events and has been featured as an ambassador for classical music on media outlets including The Discovery Channel, Vox’s “Netflix: Explained” series, Amazon’s “The Marvelous Mrs. Maisel,” and various TouchPress apps. Her debut album, Amour Cruel, described as “baroque pop” by the Washington Post, features Emi as a singer, flutist, composer, and arranger, and spent four weeks on the Classical, Classical Crossover, and World Music Billboard Charts. She is passionate about developing new work, has collaborated with many of today’s most exciting composers, and is currently on the faculty of the Juilliard School and the Bach Virtuosi Festival.
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SCHUMANN Symphony No. 2

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— HHYC Student

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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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