VIVALDI
THE FOUR SEASONS
October 8 + 10, 2021
HANDEL+HAYDN SOCIETY
Welcome back, friend.

It may be a cliché but it’s actually true: we just haven’t been the same without you.

We thought long and hard about what kind of concert to present to you when we finally saw you again. Celebratory, yes. And Vivaldi’s effervescent *The Four Seasons* in the hands of Aisslinn Nosky seemed a must, since it was the work we’d planned to conclude our 2019–20 season, until, you know...

But we can’t ignore that these past 18 months have been tough on all of us, in ways we could never have imagined. To return to business as usual, as if everything we’ve been through as human beings, as a community, and as a nation had never happened—well, that just seemed a miss.

Despite it all (or perhaps because of it), there was at least one positive development in the classical music world this past year: the rediscovery of wonderful music, neglected by history, from composers of color and women. In that spirit, today we present to you music from a remarkable man whose music, incredibly, has never before been performed in Symphony Hall: Charles Ignatius Sancho (c. 1729–1780), as interpreted by Brooklyn composer Jonathan Woody.

Born on a slave ship, Sancho was orphaned at an early age and sent to London as a slave. He escaped and grew to become an accomplished composer, playwright, and actor. (And in London, it seems likely, he met another composer on tonight’s program, George Frideric Handel). Sancho became a shopkeeper, the first Black citizen to vote in the British parliamentary elections, a popular political writer, and as you’ll hear, the composer of delightful dances. When he died, Sancho’s letters became a best-seller printed in five editions. He was the first person of African descent known to be given an obituary in the British press.

All of us at H+H are honored to introduce the music of this remarkable man to 21st-century listeners, 240 years after his death, thanks to the brilliance of composer Jonathan Woody and the vision of programming consultant Reggie Mobley.

This all goes to show there is much music for us to discover together. We look forward to sharing this season, and these discoveries, with you.

From everyone at H+H, thank you for joining us today.
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>The Handel and Haydn Society</td>
</tr>
<tr>
<td>7</td>
<td>Harry Christophers, CBE</td>
</tr>
<tr>
<td>10</td>
<td>Vivaldi <em>The Four Seasons</em></td>
</tr>
<tr>
<td>13</td>
<td>Program Notes</td>
</tr>
<tr>
<td>24</td>
<td>Artist Profiles</td>
</tr>
<tr>
<td>27</td>
<td>Handel and Haydn Society Orchestra</td>
</tr>
<tr>
<td>29</td>
<td>Governance</td>
</tr>
<tr>
<td>30</td>
<td>Donors</td>
</tr>
<tr>
<td>42</td>
<td>Administration</td>
</tr>
<tr>
<td>43</td>
<td>Symphony Hall Patron Information</td>
</tr>
<tr>
<td>44</td>
<td>General Information</td>
</tr>
</tbody>
</table>
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 207 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.

The artistic director of the Handel and Haydn Society is Harry Christophers, who is also founding artistic director of The Sixteen in London. Under Christophers’s leadership, H+H has released 15 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.
HARRY CHRISTOPHERS, CBE
ARTISTIC DIRECTOR

The 2021–22 Season marks Harry Christophers’s 13th year as artistic director of the Handel and Haydn Society. Since his appointment, Mr. Christophers and H+H have enjoyed an ambitious artistic journey including showcases of works premiered in the United States by H+H since 1815, broad education programming, community partnerships, concerts at the Metropolitan Museum of Art and at Tanglewood, and a series of recordings on the CORO label. Between 2015 and 2016, Mr. Christophers and H+H celebrated the organization’s Bicentennial, and he now proudly leads the ensemble in its third century of music making.

Mr. Christophers is known internationally as founder and conductor of the British choir and period-instrument ensemble The Sixteen, which he has directed throughout Europe, America, Australia, and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for early music and the prestigious Classical Brit Award. His CD IKON was nominated for a 2007 Grammy and his second recording of Handel’s Messiah on The Sixteen’s label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music’s highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for Handel Coronation Anthems, a CD which also received a 2010 Grammy Award nomination, as did Palestrina, Vol. 3, in 2014, and Monteverdi Vespers of 1610 in 2015. From 2007 he has featured with The Sixteen in the highly successful BBC television series Sacred Music, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi’s Vespers, screened in 2015.

Mr. Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008 he was awarded an honorary degree of doctor of music from the University of Leicester. He is an honorary fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen’s Birthday Honors.
**Willma H. Davis**

1946–2021

Willma Davis was a vice chair of the Handel and Haydn Society Board of Governors for 25 years and touched nearly every aspect of the organization. Among her numerous committee assignments, she chaired the Nominating and Governance committees, served on the Artistic Director Search Committee, and led important efforts to build and diversify H+H’s board. We are grateful to Willma for her outstanding commitment to H+H, as well as her extraordinary generosity. She was an important leader, and her loss is sorely felt by all who knew her and learned from her.

Beyond her service with H+H, Willma served on the board of the Hyams Foundation and was a member of Womcnaden Boston. She had a long career in finance and was retired from John Hancock where she had worked for 26 years. She was a graduate of the Boston Public Schools and held advanced degrees from Boston University and Northeastern University.

In recognition of Willma’s leadership on behalf of H+H and her contributions to her home city, we dedicate this weekend’s performances to her memory.

---

**SUBSCRIPTIONS AVAILABLE AT**
handelandhaydn.org or 617.266.3605
**VIVALDI**

**THE FOUR SEASONS**

**Friday, October 8, 2021 at 7:30pm**
**Sunday, October 10, 2021 at 3:00pm**

**Symphony Hall**

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

**From Water Music Suite No. 1 in F Major**

Overture (Variant 1, HWV 331/1)
Air
Bourrée
Alla Hornpipe (Variant 2, HWV 331/2)

**George Frideric Handel**
(1685–1759)

**Suite for Orchestra**

**After the Works of Charles Ignatius Sancho**

Ouverture: Grave
Allemande: Andante moderato
Courante: Adagietto
Sarabande: Andante
Gigue: Allegretto

**Jonathan Woody**
(b. 1983)

**INTERMISSION**

**The Four Seasons**

**Aisslinn Nosky, violin**

**Antonio Vivaldi**
(1678–1741)

**Concerto in E Major, Op. 8, No. 1, Spring**

Allegro
Largo e pianissimo
Allegro

**Concerto in G Minor, Op. 8, No. 2, Summer**

Allegro ma non molto – Allegro
Adagio
Presto

**Concerto in F Major, Op. 8, No. 3, Autumn**

Allegro
Adagio molto
Allegro

**Concerto in F Minor, Op. 8, No. 4, Winter**

Allegro non molto
Largo
Allegro

These performances are dedicated to the memory of Willma H. Davis, a longtime member of the H+H Board.

**PROGRAM SPONSORS**

This program is sponsored by Robert N. Shapiro.

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

Judith and Menno Verhave, sponsors of Aisslinn Nosky, leader and violin
Anne and David Gergen, season sponsors of Guy Fishman, cello

Cello used by Guy Fishman generously loaned by Carriage House Violins, Newton.

Thomas and Jane Watt, sponsors of the H+H Orchestra

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.

**Related Events**

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

**Connect with H+H**

facebook.com/handelandhaydn
twitter.com/handelandhaydn
instagram.com/handelandhaydn
youtube.com/handelandhaydn

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 90 minutes including intermission.
THE WORLD BEYOND

1678 Elena Lucrezia Cornaro Piscopia, a linguist, musician, writer, and student at the University of Padua, is the first woman to receive a doctor of philosophy degree.

1699 The grand hall of Fayu Temple on Mount Putuo, Zhejiang, China, is rebuilt as part of renovations begun 12 years earlier.

1704 Sarah Kemble Knight begins her five-month journey from Boston to New York. Her detailed diary of the trip is one of the few day-to-day accounts of travel in colonial New England.

1717 King George I travels by barge from Whitehall to Chelsea for dinner. A second barge carries 50 musicians playing Handel’s Water Music.

1725 Vivaldi publishes The Four Seasons as part of his Op. 8 collection of concertos entitled Il cimento dell’armonia e dell’invenzione (The Trial of Harmony and Invention).

1738 Francisco Menéndez is freed after being enslaved in South Carolina and escaping to Spanish Florida, where he served as captain of the enslaved militia there.

1766 French composer Michel Corrette adds choral parts to Vivaldi’s Spring.

1769 Sancho’s A Collection of New Songs Composed by an African is published.

1770 Sancho’s Minuets, etc., etc., for the Violin, Mandolin, German-Flute, and Harpsichord is published.

1779 Sancho’s Twelve Country Dances for the Year 1779 is published.

PROGRAM NOTES
BAROQUE PAST AND PRESENT

The Four Seasons: Autumn by Pieter Brueghel the Younger (1564–1638)
National Museum of Art of Romania

The works on today’s program are celebratory, marking the return to the concert hall after so many months without live performances. The movements from Handel’s Water Music added to the spectacle of King George I traveling on the Thames River, while Vivaldi’s set of four concertos, The Four Seasons, are some of the most recognized music from the Baroque. Jonathan Woody’s Suite for Orchestra honors the music of Charles Ignatius Sancho, an 18th-century composer born into slavery, who became a noted figure in London. Woody’s suite not only continues the tradition of one composer finding inspiration in the works of another, but also redefines the meaning of Baroque music by casting his own compositional voice within the structure of a traditional early 18th-century dance suite.

George Frideric Handel: Water Music
Although one of Handel’s early biographers claimed that the composer wrote this set of dance suites to help mend a rift between him and George I, the Water Music was simply part of an extravagant event gauged to keep the king in the public eye. Public attention was being usurped by his son, who did not join his father’s entourage on the Thames River. The evening began at eight at Whitehall with the king and his guests travelling by barge to Chelsea, where there was a royal feast, and everyone returned early the next morning. By all accounts it was a success, with The Daily Current reporting that spectators came...
in "so great a Number of Boats, that the whole River in a manner was covered."

The trip took place on July 17, 1717, and was instigated by the king’s brother-in-law Baron Kielmansege, who commissioned the music and arranged for 50 musicians to perform it on a separate barge. George I was reportedly so pleased with the music that he ordered it to be played three times that evening.

Handel’s Water Music is the first known orchestral work in England to include French horns. Other details about this piece are less certain, including the order of the movements. The original manuscript is lost; one of the first publications was a 1743 keyboard arrangement, which organized the movements by key (F, D, and G). This arrangement, however, is not reflected in other sources, including the oldest known version—found in 2004—which divided the movements into two rather than three suites. This discovery also shed new light on two movements traditionally associated with the Water Music: Variants 1 and 2 were most likely not part of Handel’s original suite.

The selections in today’s concert reference familiar sounds from across Europe. The bright and fast Bourrée, originally a French folk dance—perhaps with Spanish and Italian influences—was later associated with courtship. The Air captures the lyricism associated with Italian (vocal) music. The hornpipe of Variant 2 is often associated with England and sailors due to a late 18th-century publication. In fact, it has a long and varied history, ranging from dances performed at weddings, wakes, and other communal gatherings in Scotland and Wales to those taught by English dancing masters in the 17th century. These later dances were often named for a particular performer, whose signature moves were proprietary. With its vibrant energy, leaping melodies, and syncopated rhythms, Handel’s movement recalls the virtuosity of these performers, even though his dances were meant only for listening.

Jonathan Woody: Suite for Orchestra
After the Works of Charles Ignatius Sancho

Born on a slave ship in 1729, Ignatius Sancho was taken to London when he was two years old. Although enslaved to three sisters who forbid the young boy access to any type of education, a family friend, John Montagu, secretly supported Sancho’s desire to read and learn all he could. In 1749, Sancho worked for Mary Montagu, John’s widow. After her death two years later, he received a pension from the family. Sancho also worked for Mary’s son-in-law from 1766–1773; one year later he and his wife opened a grocery store.

Between 1769 and 1779 Sancho published three collections of his music: a collection of songs and two collections of dances. The last collection of dances was dedicated to one of the daughters of Lord North, England’s prime minister at that time.

Sancho also became a voice for the abolitionist movement in England, corresponding with the writer Laurence Stern and advocating for the freedom of enslaved persons. As a property owner in London, Sancho voted in the 1774 general election, “the first known person of African descent” to vote in England, according to election records. He voted a second time just before his death in 1780. Two years later his letters were published in London along with his biography.

Jonathan Woody’s Suite is inspired by Sancho’s melodies and harmonic language. In addition, Woody sets the whole as a Baroque dance suite: a lilting Overture, an Allemande (a sweeping dance in two), Courante, (a stately dance in three), Sarabande (a slow dance in three, but with off-beat accentuation), and Gigue (a quick dance propelled by its rhythmic patterns).

Antonio Vivaldi: The Four Seasons

Antonio Vivaldi, who may have met Handel when both were in Venice in 1709, is remembered today primarily as the composer who shaped the instrumental concerto. The Four Seasons (Le quattro stagioni) are an integral part of that legacy. Vivaldi was employed by the Ospedale della Pietà, one of four charitable institutions dedicated to the care and education of indigent children in Venice. His work for the Pietà did not require his continued presence in the city, so he traveled extensively and pursued his many compositional opportunities, particularly in opera.

Vivaldi’s Four Seasons were published in 1725, part of a larger collection of 12 concertos. In a note to Count Morzin, to whom the collection is dedicated, Vivaldi explained that although The Four Seasons had been composed earlier and were already known to the count, the concertos had since been revised and sonnets added. Although Vivaldi’s autograph manuscript (the work in his handwriting) is lost, various copies were made for music patrons including Cardinal Pietro Ottoboni, who was an important patron of Handel’s as well. Ottoboni’s copy eventually made its way to England where it was purchased by Charles Jennens, Handel’s librettist for Messiah and other choral works.

The alternation of new musical ideas with a recurring theme is an important aspect in the overall structure of many Baroque compositions. In his instrumental concertos, Antonio Vivaldi codified one model of this musical back-and-forth, highlighting the virtuosity of the soloist against the backdrop of the larger ensemble.

By adding a sonnet to clarify the depictions in each concerto, Vivaldi, who probably authored the poems, took the written descriptions associated with instrumental music to a level of specificity usually associated with vocal music. In addition, letters in the performing score match lines in the accompanying sonnets, creating a one-to-one correspondence between the poems and the music. In this way, there is no mistaking—for the performer or listener—the harvest celebrations in Autumn or sitting by a warm fire in Winter.

At the start of the first concerto, Spring, Vivaldi sets the scene with bright melodic lines and steady rhythms; this is mirrored by the first four lines of the poem that describe birds, breezes, and streams. The idyllic
scene, however, is interrupted by a sudden shift to minor, representing a storm. Although ominous, the storm does not last long and the birds soon return. In the remainder of the concerto and sonnet, pastoral images abound: a goatherd sleeps with his dog at his side after which shepherds and nymphs dance “at the joyful appearance of spring.”

The poem for Summer, with references to the cuckoo, turtle dove, and goldfinch, suggests a scene similar to Spring, but the sun is now harsh and its effect on man and nature is pronounced. Vivaldi captures this feeling vividly with a descending, or one might even say, wilting melodic line in the opening movement. In the second movement, Vivaldi writes quick rhythmic figures and shifts between slow and fast tempos to depict flies and wasps, while in the third movement, another swift and powerful storm arrives, this time leaving destruction in its wake.

Vivaldi recalls the mood of Spring with the music for the third concerto, Autumn, by beginning with a buoyant first movement filled with fast figurations for the soloist and following that with a gentle second movement of sustained sounds in which the strings play con sordini (with mutes). The music for the final movement invokes the horn calls of the hunt as well as the hunters’ success.

Winter presents a different dramatic arch. Opening with slowly mounting harmonic tension that reflects a cold and snowy scene, later in the first movement, the full ensemble represents “chattering teeth.” In the second movement, the sustained viola line contrasts with the rhythmic motion of the other parts, expressed in the poem as sitting by a fire while “the rain outside drenches a hundred others.” Vivaldi opens the final movement with the soloist playing fast passagework over a sustained bassline. The rest of the ensemble soon joins, culminating in a dramatic descent: the thrill of walking and falling on the ice. The poem confirms that “This is winter, but of a kind to bring joy.”

No matter how charming the sonnets, it is the music to which we return again and again. In each concerto, Vivaldi carefully repeats passages in order to establish a mood before varying the harmony, rhythm, and other musical elements. In this way, he sets a musical scene that relates to and departs from what was heard previously. Equally important are the large-scale musical associations between concertos. Spring and Autumn are paired through key—both are in major—with the music for each season’s celebrations conveying a similar mood. Summer and Winter are also complementary; both are in minor and use comparable musical figures to portray summer’s heat and winter’s winds.

PERIOD INSTRUMENT SPOTLIGHT
THE HORN

Natural Horn by Raoux, Paris, 1797, Musée de la Musique, Paris

The horn (sometimes called the French horn) is a gradually tapered tube of fixed length, coiled two or three times, and its tone color complements brass as well as woodwind instruments.

A system of crooks—different sizes of coil that could alter the overall length of the instrument—was developed in the mid-18th century so that the horn could be played in different keys. Later experiments in expanding the accuracy and number of pitches played on the horn culminated in a system of valves first introduced in the early 19th century.

Horns were originally associated with hunting, and Handel’s Water Music is credited with being the first orchestral work in England to use them.
THE SONNETS AND THE SCORE

La Primavera

Allegro
Giunt’ è la Primavera e festosetti
La Salutan gl’ Augei
con lieto canto,
E i fonti allo Spirar de’ Zeffiretti
Con dolce mormorio
Scorrono intanto:
Vengon’ coprendo l’ aer di
nero amanto
E Lampi, e tuoni ad
annuntiarla eletti
Indi tacendo questi, gl’ Augelletti;
Tornan’ di nuovo al lor
canoro incanto:
Largo e pianissimo
E quindi sul fiorito
ameno prato
Al caro mormorio di fronde
e piante
Dorme ‘l Caprar col fido can’ à lato.

Spring

Springtime is upon us.
The birds celebrate her return
with festive song,
And murmuring streams are
Softly caressed by
the breezes.
Thunderstorms, those heralds of
Spring, roar,
Casting their dark mantle
over heaven,
Then they die away to silence,
And the birds take up their
charming songs once more.

At the time of their publication, Vivaldi indicated that earlier versions of
*The Four Seasons* existed. He also wrote that he had revised the music
and added sonnets to each of the four concertos. Although no author
for the sonnets is given, they were probably written by Vivaldi himself.

Specific lines in the sonnets that accompany Vivaldi’s *Four Seasons* are
labelled A, B, C, etc. In the performing parts, the letters—and sometimes
phrases from the poem—are written near the corresponding musical
passages. In *Spring*, for example, the letter A pairs the opening of that
concerto with the first line of the sonnet, “Spring has arrived merrily.”
**L'Autunno**

**Allegro ma non molto – Allegro**
Sotto dura Staggion dal Sole accesa
Langue l’huom, langue ’l gregge, ed arde il Pino;
Schioglie il Cuccio la Voce, e tosto intesa
Canta la Tortorella e ’l gardelino.
Zeﬃro dolce Spira, mà contesa
Muove Borea improvviso al Suo vicino;
E piana il Pastorel, perché sospesa
Teme fiera borasca, e ’l suo destino;

**Adagio**
Toglie alle membra lasse il Suo riposo
Il timore de’ Lampi, e tuoni fieri
E de mosche, e mosconi il Stuo furioso!

**Presto**
Ah, che pur troppo i Suo timor
Son veri
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle Spiche e a’ grani alteri.

**L’Autunno**

**Allegro**
Celebrè il Vilanel con balli e Canti
Del felice raccolto il bel piacere
E del liquore Bacco accesi tanti
Finiscono col Sonno il lor godere.

**Adagio molto**
Fà’ ch’ogn’ uno tralasci e balli e canti
L’aria che temperata dà piacere,
E la Staggion ch’invita tanti e tanti

**Autumn**

Under a hard Season, fired up by the Sun
Languishes man, languishes the flock and burns the pine
We hear the cuckoo’s voice;
Then sweet songs of the turtledove and ﬂinch are heard.
Soft breezes stir the air, but threatening
The North Wind sweeps them suddenly aside.
The shepherd trembles,
Fearing violent storms and his fate.

The fear of lightning and fierce thunder
Rob his tired limbs of rest
As gnats and ﬂies buzz furiously around.
Alas, his fears were justiﬁed
The Heavens thunder and roar and with hail
Cuts the head oﬀ the wheat and damages the grain.

**L’Inverno**

**Allegro non molto**
Agghiacciato tremar trà nevi algenti
Al Severo Spirar d’orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;

**Largo**
Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento
Caminar Sopra il giaccio, e à passo lento
Per timor di cader girsene intenti;
Gir forte Sdruzziar, cader à terra
Di nuove ir Sopra ’l giaccio e correr forte
Sentir uscir dalle ferrate porte
Sirocco, Borea, e tutti i Venti in guerra
Quest’è ’l vero, mà tal, che gioja apporte.

**L’Estate**

**Allegro ma non molto – Allegro**
Sotto dura Staggion dal Sole accesa
Langue l’huom, langue ’l gregge, ed arde il Pino;
Schioglie il Cuccio la Voce, e tosto intesa
Canta la Tortorella e ’l gardelino.
Zeﬃro dolce Spira, mà contesa
Muove Borea improvviso al Suo vicino;
E piana il Pastorel, perché sospesa
Teme fiera borasca, e ’l suo destino;

**Adagio**
Toglie alle membra lasse il Suo riposo
Il timore de’ Lampi, e tuoni fieri
E de mosche, e mosconi il Stuo furioso!

**Presto**
Ah, che pur troppo i Suo timor
Son veri
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle Spiche e a’ grani alteri.

**L’Estate**

**Allegro**
I cacciator alla nov’ alba à caccia
Con corni, Schioppi, e cani escono fuore
Fugge la belva, e Seguono la traccia;
Già Sbigottita, e lassa al gran rumore
De’ Schioppi e cani, ferita minaccia
Languida di fuggir, mà oppressa muore.

**Allegro**
Out of their sweetest slumber to ﬁne enjoyment

**Allegro**
The hunters emerge at the new dawn,
And with horns and dogs and guns depart upon their hunting
The beast ﬂeas and they follow its trail;
Terrorized and tired of the great noise
Of guns and dogs, the beast, wounded, threatens
Languidly to ﬂee, but harried, dies.

**Winter**

**Allegro non molto**
Agghiacciato tremar trà nevi algenti
Al Severo Spirar d’orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;

**Largo**
Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento
Caminar Sopra il giaccio, e à passo lento
Per timor di cader girsene intenti;
Gir forte Sdruzziar, cader à terra
Di nuove ir Sopra ’l giaccio e correr forte
Sentir uscir dalle ferrate porte
Sirocco, Borea, e tutti i Venti in guerra
Quest’è ’l vero, mà tal, che gioja apporte.

**Autumn**

Under a hard Season, fired up by the Sun
Languishes man, languishes the flock and burns the pine
We hear the cuckoo’s voice;
Then sweet songs of the turtledove and ﬂinch are heard.
Soft breezes stir the air, but threatening
The North Wind sweeps them suddenly aside.
The shepherd trembles,
Fearing violent storms and his fate.

The fear of lightning and fierce thunder
Rob his tired limbs of rest
As gnats and ﬂies buzz furiously around.
Alas, his fears were justiﬁed
The Heavens thunder and roar and with hail
Cuts the head oﬀ the wheat and damages the grain.

**Largo**
Before the fire to pass peaceful, Contented days while the rain outside pours down.

**Allegro**
We tread the icy path slowly and cautiously,
For fear of tripping and falling.
Then turn abruptly, slip, crash on the ground and,
Rising, hasten on across the ice lest it cracks up.
We feel the chill north winds course through the home
Despite the locked and bolted doors
This is winter, which nonetheless brings its own delights.
**FRENCH CONNECTIONS**

SUN 14 NOV | 4:00 PM

Jean McDonough Arts Center BrickBox
20 Franklin Street, Worcester

Performing works of: L. Boulanger, Copland, and Bridges

Tickets and info at worcesterchambermusic.org or 508-926-8624

---

**EMMANUEL Chamber Music Festival**

**MUSIC**

**Folktales & Myths**

Saturday, October 23rd at 8pm
Sunday, October 24th at 3pm
Emmanuel Church - 15 Newbury St Boston, MA
emmanuelmusic.org

---

**in stile moderno**

2021–2022 season

Faithful and Pious Heart: Devotional Music in 17th-Century Italy

Saturday, Oct 23, 7:30 pm
Church of the Good Shepherd, Watertown

Agnes Coakley Cox, soprano
Nathaniel Cox, cornetto & theorbo
Parker Ramsay, harp
Hideki Yamaya, theorbo & guitar

www.instilemoderno.com

---

**BLUEHERON**

SCOTT METCALFE, ARTISTIC DIRECTOR

2021–2022 CONCERTS IN CAMBRIDGE & ONLINE

**OCTOBER 15-16 — OCKEGHEM@600**
Missa Quinti toni

**DECEMBER 17-18 — CHRISTMAS IN BAROQUE GERMANY**
with Dark Horse Consort

**FEBRUARY 12 — UN PETRARCHINO CANTATO**

**MARCH 18-19 — OCKEGHEM@600**
Missa Sine nomine a 5

**APRIL 22-23 — MANY VOICES**
Obrecht, Daniel-Lesur, Sanlıkol

www.blueheron.org
ARTIST PROFILES

**Aisslinn Nosky, leader and violin**
A unique and dynamic violinist, Aisslinn Nosky has captivated audiences 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, she is in widespread and growing demand.

In addition to her role as concertmaster of the Handel and Haydn Society, Ms. Nosky has collaborated with the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, and the Charlotte Symphony. She was a dedicated member of Tafelmusik Baroque Orchestra from 2005 to 2016 and served as principal guest conductor of the Niagara Symphony from 2016 to 2019. She is currently guest artist-in-residence of the Manitoba Chamber Orchestra and an artistic advisor to the Portland Baroque Orchestra.

Ms. Nosky is a founding member of the Eybler Quartet, which explores 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 by CORO. 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.

Also a member of I FURIOSI Baroque Ensemble, Ms. Nosky has further engaged young, enthusiastic audiences with Baroque music. This imaginative and highly stylish group has toured North America and Europe with engagements at Tage Alter Musik, the Galway Early Music Festival, the Lameque International Baroque Festival, the Mosel Musikfestival, the Indianapolis Early Music Festival, and the Montreal Baroque Festival.

Born in Canada, she began playing violin at age three and made her solo debut with the CBC Vancouver Orchestra at age eight. A passionate educator, she has taught at Amherst Early Music Festival, the International Baroque Institute of Longy, and the Tafelmusik Baroque Summer Institute.

**Jonathan Woody, composer**
Jonathan Woody is a versatile and sought-after musician who works primarily as a performer of early and new music. An accomplished bass-baritone, Jonathan performs regularly with the Grammy-nominated Choir of Trinity Wall Street, and with such ensembles as TENET Vocal Artists, the Clarion Music Society, the Washington Bach Consort, and Spire Chamber Ensemble. In recent seasons, he has been featured as a soloist with leading historically-informed orchestras, including Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, the Boston Early Music Festival, and Apollo’s Fire.

Pre-pandemic highlights include Handel’s *Samson* with Pacific MusicWorks, Handel’s *Acis & Galatea* with Opera Idaho, a recital of French Baroque cantatas with Byron Shenkman and friends, and the development of *Carmen Variations* at Baryshnikov Arts Center with Paul Pinto and Gisela Cardenas.

In the world of new music, Mr. Woody has premiered or performed works by Ellen Reid, Missy Mazzoli, Ted Hearne, and Du Yun, among others. He has appeared with Beth Morrison Projects, American Opera Projects, PROTOTYPE Festival, MATA Festival, and the Opera America New Works Forum. As a composer, he draws inspiration largely from music of the Renaissance and Baroque eras, as well as contemporary minimalism. His works and arrangements have been performed by the Choir of Trinity Wall Street, Lorelei Ensemble, the Cathedral Choral Society, and the Uncommon Music Festival.

Mr. Woody is committed to racial equity in the performing arts and currently serves on Early Music America’s task force for inclusion, diversity, equity, and access. His first commission from H+H, a 2018 premiere, was presented in collaboration with Castle of our Skins and detailed the experiences of artists of color in classical music. He is dedicated to a belief that the arts have the power to effect great change in society, and that equitable representation of the diversity of American life is tremendously important in achieving such change. Currently based in Brooklyn, he holds degrees from McGill University and the University of Maryland, College Park.
FIND YOUR VOICE

JOIN THE H+H YOUTH CHORUSES

+ Vocal Training
+ Choral Performances
+ Musicianship Classes
+ Performances with the Handel and Haydn Society Orchestra and Chorus
+ Seven Ensembles for Grades 2–12

LEARN MORE AT
handelandhaydn.org/education/hhyc
or call 617.262.1815

HANDEL AND HAYDN SOCIETY ORCHESTRA

Violin I
Aisslinn Nosky†
Concertmaster Chair
Endowed in Perpetuity by Rhoda & Paul Joss
Chloe Fedor
Abigail Karr
Julie Leven
Maureen Murchie
Rebecca Nelson

Violin II
Jane Starkman*
Assistant Concertmaster
Dr. Lee Bradley III Chair
Toma Iliev
Jesse Irons
Krista Buckland Reisner
Jane Starkman
Katherine Winterstein

Viola
Kyle Miller*
Chair Funded in Memory of Estah & Robert Yens
Anne Black
Nicole Divall
Lauren Nelson
Jenny Stirling

Cello
Guy Fishman*
Nancy & Richard Lubin Chair
Sarah Freiberg
Colleen McGary-Smith

Bass
Heather Miller Lardin*
Amelia Peabody Chair

Oboe
Debra Nagy*
Chair Funded in Part by Dr. Michael Fisher Sandler
David Dickey

Bassoon
Andrew Schwartz*

Horn
Todd Williams*
Grace & John Neises Chair
Elisabeth Axtell

Organ + Harpsichord
Ian Watson*
Chair Funded in Perpetuity in Memory of Mary Scott Morton

Theorbo
Paula Chateauneuf*
Adam Cockerham

†Concertmaster
*Principal
String players are listed alphabetically after the principal.

GENEROUS SCHOLARSHIPS ARE AVAILABLE!

JOIN THE H+H YOUTH CHORUSES

+ Vocal Training
+ Choral Performances
+ Musicianship Classes
+ Performances with the Handel and Haydn Society Orchestra and Chorus
+ Seven Ensembles for Grades 2–12

GENEROUS SCHOLARSHIPS ARE AVAILABLE!
Every Time I Feel the Spirit:
Celebrating African-American Sacred Choral Music
Sun., Oct. 17 • 2 pm
guest clinician Dr. Brandon A. Boyd, Assistant Director of Choral Activities & Assistant Professor of Music Education at the University of Missouri

Fauré: Requiem
Sun., Oct. 31 • 5 pm

Handel: Messiah +
Bach Magnificat BWV 243
Sun., Dec. 5 • 2 pm

Candlelight Carols
Sat., Dec. 18 • 4 pm + 7 pm
Sun., Dec. 19 • 2 pm

Boston Early Music Festival
SAT, OCTOBER 16 | 7:30PM | NEC’S JORDAN HALL, BOSTON
BEMF VOCAL & CHAMBER ENSEMBLES
Paul O’Dette & Stephen Stubbs, Musical Directors
Monteverdi: Here I am, ready for kisses!

SUN, NOVEMBER 14 | 4PM | FIRST LUTHERAN CHURCH, BOSTON
PIFFARO
Joan Kimball & Bob Wiemken, Artistic Directors
Point/Counterpoint: Fuguing in Renaissance Music

Virtual Tickets also available—LEARN MORE AT BEMF.ORG!

HANDEL AND HAYDN SOCIETY
GOVERNANCE

Board of Governors
Robert N. Shapiro
Chair
Deborah First
Vice Chair
Carl Kester
Vice Chair
Karen Levy
Vice Chair
Michael Scott Morton
Vice Chair
Judith Verhave
Vice Chair
Kathleen Weld
Vice Chair
David Weaver
Treasurer
Elizabeth Reza
Secretary
David Snead
President and CEO

Dr. Frank Clark
David Elsbree
Philip V. Geridine
Dr. Frank G. Haluska
James S. Hoyle
Janina Longtine
Joseph Mari
Anthony T. Moosey
Dr. Stephen Morrissey
Michael Oliveri
Jonathan Painter
Carolyn Pope
Catherine Powell
Brenda Gray Reny
Arthur G. Robins
George Sacerdote
Emily F. Schabacker
Susan M. Stemper
Jeffrey S. Thomas
Nancy B. Tooke
Thomas J. Watt

Elizabeth P. Wax
Jean Woodward
Christopher R. Yens

Governors Emeriti
Todd Estabrook
Joseph M. Flynn
Mary Nada
Timothy C. Robinson
Janet P. Whitla

Board of Advisors
Carolyn Aliski
Pamela Goldberg
Martha Hatch
Nancy Hammer
Bancroft
Carrie L.T. Hammond
Giulio Batterman
Suzanne Hamner
Julian G. Bullitt
Frederick Ilchman
Jane Carlson
Paul V. Kelly
John Cornish
Mark A. King
Julia Cox
Winifred I. Li
Nicholas Dials
Laura Lucke
Thomas B. Draper
Peter G. Manson
Kate S. Flather
James F. Schalacker
Christina Frangos
Susan M. Stempener
Melissa D. Gerrity
Nancy Nizel
Dr. Frank Clark
Dr. Winifred B. Parker

Lists current as of September 29, 2021

Virtual Tickets also available—LEARN MORE AT BEMF.ORG!
ENDOWED CHAIRS + NAMED FUNDS

The Handel and Haydn Society is grateful to the generous donors who have endowed chairs and established named funds to support H+H’s educational and artistic programs. If you are interested in a naming opportunity, establishing a fund, or contributing to an existing fund, contact Mike Peluse, Vice President of Development, at 617.262.1815 or mpeluse@handelandhaydn.org.

Artistic Director
- The Bicentennial Chair
  Funded by an Anonymous Donor

H+H Chorus
- Funded in Perpetuity by
  Jane & Wat Tyler

Chorus of Tenors and Basses
- Funded in Perpetuity by
  Lucas Wegmann

Chorus Leadership
- Cabot Fund for Chorus Leadership
  in Memory of Ned Cabot
  (in perpetuity)

Concertmaster
- Chair Endowed in Perpetuity
  by Rhoda & Paul Joss

Principal Second Violin
- Dr. Lee Bradley III Chair

Principal Viola
- Chair Funded in Memory of
  Estah & Robert Yens

Principal Cello
- Nancy & Richard Lubin Chair

Principal Bass
- Amelia Peabody Chair

Principal Oboe
- Chair Funded in Part by Dr. Michael Fisher Sandler

Principal Horn
- Grace & John Neises Chair

Organ
- Chair Funded in Perpetuity in
  Memory of Mary Scott Morton

Timpani
- Barbara Lee Chair in Memory of John Grimes

Education Program
- Funded in Perpetuity by
  Karen S. & George D. Levy

Named Funds
- Amy Anthony Fund for Community Engagement
- Marie-Hélène Bernard Endowed Fund for Excellence
- Miguel Canizares Fund for Music Education
- George Geyer Fund
- John Grimes Fund
- Ann and Graham Gund Endowment Fund
- Christopher Hogwood Historically Informed Performance Fellowship
- Remsen M. and Joan G. Kinne Endowed Fund for Music Education
- Robert N. Shapiro Endowment Fund
- Wat H. Tyler Jr. Memorial Fund
- Ronald Woodward Education Fund

Scholarships
- Candace MacMillen Achtmeyer Award
- Evangelyna Etienne Scholarship
- Barbara E. Maze Award for Musical Excellence

LIFETIME BENEFACTORS

The following donors have made cumulative gifts to H+H totaling $100,000 or more as of August 1, 2021 (only received gifts are counted).

$1 Million+ Level
- Barr Foundation
- Alfred & Fay Chandler*
- George D.* & Karen S. Levy
- Michael & Marcy Scott Morton
- Jane & Wat* Tyler
- Two Anonymous Donors

$500,000 Level
- Allison & William Achtmeyer
- Amy S. Anthony*
- Wilma H. Davis
- Deborah & Robert First
- Joseph M. Flynn
- Mr. & Mrs. Remsen M. Kinne III
- The Klorman Family Foundation
- Robert H. Scott & Diane T. Spencer
- Susan Stumper & Peter Lieberwith
- Two Anonymous Donors

$250,000 Level
- Bloomberg Philanthropies
- The Boston Foundation
- Cabot Family Charitable Trust
- Edmund* & Betsy Cabot
- John F. Cogan & Mary L. Cornille
- David Eisbree & Lorraine Gilmore
- Todd Estabrook
- George Frederick Jewett Foundation
- East
- Philip Gerdine in memory of
  Margaret Family
- Mr. & Mrs. John W. Gerstmayr
- Stephanie Gertz
- Mr. & Mrs. Nicholas Gleysteen
- Mr. & Mrs. Robert Held
- Jane’s Trust
- Winfred J. Li & William P. Oliver
- Massachusetts Cultural Council
- Mary & Sherif Nada
- National Endowment for the Arts
- Parthenon-EY
- Timothy and Maren Robinson
- The William B. and Bertha E. Schrafft Charitable Trust
- Seth Sprague Educational & Charitable Foundation
- Robert N. Shapiro
- Nancy & Michael Tooke
- U.S. Small Business Administration
- Judy & Menno Verhave
- Virginia Wellington
- Cabot Family Foundation
- Elizabeth & Robert Wax
- Janet & Dean* Whitsel
- Wilson Family Foundation
- Ron* & Jean Woodward
- Rona & Temple Gill
- One Anonymous Donor

$100,000 Level
- Abbot & Dorothy H. Stevens Foundation
- Carolyn & William Aliski
- Amelia Peabody Charitable Fund
- Ann & Gordon Getty Foundation
- Leo* & Gabriella Baranek
- Bessie Pappas
- Charitable Foundation
- Boston Private
- Dr. Lee C. Bradley III*
- Rob & Nancy Bradley
- Julian & Marion* Bullitt
- Miguel* & Sheila Canizares
- Louise & Thomas Cashman
- Patricia Collins*
- Gregory & Anne Crisci
- David Greenewalt
- Charitable Trust
- Elisabeth K. Davis*
- Deborah Munroe Noonan Memorial Fund
- Bank of America, N.A., Trustee
- The E. Nakamichi Foundation
- Howard & Darcy Fuguet
- Anne & David Gergen
- John W. Gorman*
- Graham & Ann Gund
- Janet* & Henry Halvorson
- Dena & Felda Hardymon
- Ellen & John Harris
- The Harold Whitworth Pierce Charitable Trust
- Helena Foundation
- Mr.* & Mrs. David B. Jenkins
- John Hancock
- Financial Services
- Rhoda K. Joss & Paul C. Joss
- Judith & Mark King
- Kingsbury Road
- Charles B. Knowles
- Charitable Foundation
- David Landay
- Linde Family Foundation
- Dr. Janina Longtime
- Laura M. & Thomas R. Lucke
- Jane E. Manly & Prof. W. Carl Kester
- Peter G. Marson & Peter A. Durfee
- Matthew A. & Susan B.
- Weatherbie Foundation
- Walter H. Mayo*
- Kathleen McGirr & Keith Carlson
- James F. Millea & Mary Ellen Bresciani
- Miss Wallace M. Leonard Foundation
- Anthony & Amy Macyosse
- Betty Morningstar & Jeanette Kruger
- Stephen Morrissey
- Grace & John Neises*
- Janet Newell*
- Scott* & Diane Palmer
- The Parker Family Foundation
- Winfred & Leroy Parker
- Dana & Carolyn Pope
- Mr. & Mrs. Daniel Powell
- Mr.* & Mrs. Jerome Preston Jr.
- Judith Lewis Rameior*
- John & Janis Raguin
- Alice E. Richmond & David Rosenbloom
- Michael F. Sandler
- Stanley & Kay Scholzman
- Scully Family Foundation
- Abbie & Mr. Stephen A.
- Shaughnessy
- State Street Foundation
- Steinars Charitable Trust
- Jim and Cathy Stone
- Stratford Foundation
- Jeffrey S. Thomas
- Rose-Marie & Eijk van Otterloo
- Ronald F. Wahl*
- Thomas & Jane Watt
- Lucas Wegmann
- John J. Winkleman Jr.
- Rawson* & Marcia Wood
- Seven Anonymous Donors
  * Deceased
Your forte is making a difference. Our musicians are so grateful.

Too often, the arts are underfunded and underestimated as a luxury. At H+H, we know music is a necessity of the spirit.

The musicians at H+H have dedicated their lives and livelihoods to sharing stirring melodies that inspire, heal, and energize hearts like yours.

Not only that, the students and teaching artists at H+H have dedicated their studies and budding passion to safeguard the future of this timeless and expressive artform.

Embrace a role in making the music you love come to life. Join a community of music lovers making a continuous impact on stage, on screen, and in the classroom.

Your thoughtful gift to H+H’s Annual Fund ensures that the music you love plays on.

“Thank you for making H+H your musical home. Any questions? Please contact Associate Director of Annual Giving Gabrielle Jaques at 617.262.1815 or gjaques@handelandhaydn.org. — Sonja DuToit Tengblad, H+H Chorus

SUPPORT H+H FROM YOUR SEAT

Help us make music and make a difference by making your gift from the comfort of your seat!

Donate right now through one of these quick and easy methods:
- Text “HHGIVE” to 243725
- Scan this QR code
- Go online directly at handelandhaydn.org/make-a-gift

INDIVIDUAL DONORS

The Handel and Haydn Society is grateful for the generous support of the following individuals that made annual gifts of $250 or more to H+H’s Annual Fund as of September 1, 2021. This list also reflects the value of donated subscriptions and concert tickets, with our gratitude.

Composers’ Circle

Handel and Haydn Circle ($100,000 and above)

- William H. Davis
- Phillip Gerirdine in memory of Majorie Gerirdine Rose-Marie & Eijk van Otterloo John & Janis Rague Scull Family Foundation

Two Anonymous Donors

Mozart Circle ($50,000 to $99,999)

- Julia D. Cox
- Barbara & Amos Hostetter
- Karen Secunda Levy
- Drs. Janina A. Longtine & Christopher D. Fletcher
- The Parker Family Foundation
- Emily F. Schabacker
- Jim & Cathy Stone
- Jeffrey & Ann M. Thomas

One Anonymous Donor

Bach Circle ($25,000–$49,999)

- Carolyn & William Aliski
- Dr. Frank O. Clark & Dr. Lynn Delisi
- Deborah & Robert First
- Jocelyn M. Flynn
- Graham & Ann Gund
- Heather & Robert Keane Family Foundation
- Stephen Morrissey
- Chris & Astrid Peisch
- Diana & Carolyn Poppe
- Elizabeth Reza & Paul Skelly
- Donna & Benjamin M. Rosen
- Michael & Marcy Scott Morton
- Robert N. Shapiro
- Susan M. Stempner & Peter Lieberwirth
- Nancy & Michael Tooke
- Judith & Menno Verhave
- Kathleen & Walter Widt
- John J. Winklerman Jr.
- Christopher R. Yens & Temple Gill

Conductor’s Circle

Platinum Baton ($150,000–$24,999)

- Alpine & Donald Bird
- David B. Elsbroe & Lorraine Gilmore
- Kate S. Flather
- Anne & David Gergen

Nicholas & Paula Gleysteen
- Kathryn Hintz
- Laura M. & Thomas R. Lucke
- Jane E. Manlych & Prof. W. Carl Kester
- Peter G. Manson & Peter A. Durfee
- Joseph Mari
- Timothy & Deborah Moore
- Anthony & Amy Moseson
- Jonathan & Robin Painter
- Mr. & Mrs. J. Daniel Powell
- Art & Elaine Robins
- Stanley & Kay Schlozman
- Thomas & Jane Watt
- Elizabeth & Robert Wax
- David Weaver
- Jean Woodward

Five Anonymous Donors

Gold Baton ($100,000–$14,999)

- Christophor Baldwin & Sally Reyerer
- Rob & Nancy Bradley
- Julian Bulitt
- Miguel & Sheila Canizares
- Jane & Christopher Carlson
- Louise & Thomas Cashman
- Terry Beacham
- Howard & Darcy Fuguet
- Lia Gore & Frank Haluska
- Nancy & Richard Lubin
- James F. Milea & Mary Ellen Brenciani
- Betty Morningstar & Jeanette Kruger
- Nancy Nizel
- The Parachute Fund
- Brenda Gray Remy
- Robin Riggs & David Fish
- Richard & Eleanor Seamsen
- Rebecca A. Silliman M.D.
- David C. Sneed & Kate Prescott
- Jane & James Wilson

One Anonymous Donor

Silver Baton ($5,000–$9,999)

- Sam Anthony & Sam Anthony
- Andrea C. Deeker
- Martha Hatch Bancroft
- Giulio Batterman
- Polly Brown
- Edmund & Betsy Cabot
- Charitable Foundation
- Melissa Chase & K. E. Duffin
- Mary L. Cornille & John F. Cogan Jr.
- John Cornish & Victoria Angelatova-Cornish
- Rohit Deshpande & Anita Watumull

Three Anonymous Donors

Bronze Baton ($250–$4,999)

- William & Julia Alexander
- in memory of F. Knight Alexander
- Susan & Arthur Barsky
- Richard & Caria Benka
- Biogen Idec
- Edward S. W. Boesel
- Rhys Bowen & Rebecca Snow

Any questions? Please contact Associate Director of Annual Giving Gabrielle Jaques at 617.262.1815 or gjaques@handelandhaydn.org.

Thank you for making H+H your musical home.
Joyce Hannan
James S. Harper
Timothy Harwood
Susan Hassinger
Rebecca S. Hemperly &
Susan Altman
Wanda Hendrix
Ruth Hennig
Ann Hochschild
Jenifer Hochschuld &
Charles Ehr
Frederic G. Hoppin
Thomas Hotaling
Beth F. Houston
Judy B. Hurley
Ann & John Iacobucci
Del & Reggie Irving
Anthony Jeannotte
Julia Johnson
Robin Johnson &
Russell Pinzotto
Melinda Julbert
Suzanne Kahl
Mary & Robert Kahn
Beverly and Timothy Kaiser
Mary A. Kane
William Kasmer
Elizabeth Keating
Brian and Sara Kelley
Heather & Robert Kirby
Anne Koffey
Mr. & Mrs. Michael Kraus
Jordan Kreidberg
M. Kunczewicz
Ann Kwong
William Labelle
David Lakari
Aaron Lamb & Margaretre
Flanders
Cynthia Landau &
David Weiner
Robert & Mary Richard
Dianne Landegang
Mary J. Larson
P. Thomas Lavin
David Leach &
Laurie LaChapelle
Brad Leithauer
Madeline K. Leone
Andrea & Jason Loeb
Grace G. Lundie
Betty S. Lykins
John & Sandy Lynch
Pauline M. MacDonald
Robert & Camille MacKusick
Laura Maddox
Sally Makacynas
Michael Maler
Joan & Fred Mansfield
Peter & Gail Marcus
Pamela Marron
Dr. Owen R. Mathieu Jr. &
Eileen Mathieu
Barbara Ann &
Michael McCallib
Audrey McCarthy & John Hoye
Roy & Shelagh McCauley
Martin C. Minh Jr.
Forrest & Sara Milder
Douglas Miller
Paula & Allen Mitchell
Lawrence & Ann Modisett
Winona Moeller
Debra & Norman Moniz
Andrew Moore
Alexander and Donna Morgan
Aron & Joel Teller
Martha Mugar
Mary and Warren Naphtal
Thomas Narmacave &
Eunie Neugners
Jennifer Nisim
Deborah & Ralph Nichols
Eileen Nielsen in memory of
Maurice Nielsen
Dian Nighros
Maiale T. Nothn
Linda & Richard O'Keefe
Nancy Olson
Clay M. & John S. O'Shea
Elaine Paster
Daniel Patnaude
Frederick & Anna Paulsen
Carolyn & Georges Peter
Arne C. Peters
Elizabeth Ervin & Philip
Susana Prindle in memory of
Harriet Barry
Dmitry Pristin
Patrick Dupre Quigley &
Robert Andrew Peccola
Michael Rabieh
Paul Rabini & Arlene Snyder
Emily & Stefan Reed
Thomas Reid
Tracy Reynolds
Daniel Rich &
Regina Bohacek
Kennedy & Susan Richardson
Philip Rightmire
Lawrence & Christa Roberts
Judith Robinhaud &
Robert Larsen
Edward Roche in memory of
George R. Roche 3rd U.S.
Marine Corp. KIA
Jennifer Rodriguez
Lidia & Jerry Rosenbaum
Janet Rountree
Cheryl K. Ryder
Maureen A. Sabolinsky
Holly P. Safford &
Charles Weilbrenner
William Salomenon and
Hannah Pressler
Lucas Sanders
Guy Sapirstein
Stephen & Toby Schlein
David & Margaret Schneider
in honor of Joan Kinne
Elizabeth & Russell Schutt
Aire-Majawa Schwan
Laura M. Scott
Annie Sebel
Arlene Semerjan
Liam & Kathy Seward
Wendy Shaffer &
Michael Shultz
Katherine & Nathanial Sims
Judith Siporin & Eric D. Davis
Gretchen Slemmons
in memory of
William D. Smith &
Lyne Ausman
Brian & June Barbour
Douglas & Christie Stocker
Michael Spencer
Robert & Carolyn Sprich
Dorothy Debrah
Springbett
Robert Staron
Margarette Stark
Lorraine & Lee Steele
Rabbi Jonah C. Steinberg
Jeanne Stens
Campbell Steward
Sarah Stewart
Alan J. Strauss
Uly in honor of
George D. Levy
Steven Swanger
Tricia Swanson
Elizabeth Tafe
Margaret M. Talcott &
Tim Gerhold
Irwin & Cleea Thompson
Eric Uppman
William & Debra Thorburn
Helen & John Tull
Susan C. Tillman
Frances & Peter Trafton
Paul Veris & Wendy
Sonia & Aashu Virmani
Roseman Wainer
Julia & Dexter Wang
Alvin & Judy Warren
Rhonda & Milton Weinstein
John E. Whipple
Lewis Whitehead
Debra Winger
in memory of Lorraine K.
Wiesen
Bryan Wilson
Lynn & Daniel Winkler
Kurt & Suzanne Woetzell
Christopher & Jessica Wright
Patricia Yeiser, Syracuse,
New York
Philip & Jacqueline Yen
Miriam & David Zarchan
Margaret & Charles Ziering
Fifteen Anonymous Donors

Orchestra Circle ($250–$499)
Barbara Albert
Stephen A. Adelstein
Dorothy Africa &
Guy Fedorkow
Pamela Aisb
Connelly Akstens
Judith Allibony
Joyce Amico
Sarah & Christopher
Andris/Laks in honor of
Ivan Watson &
Betty Anthanasoulas
Stephen & Nancy August
David Croll & Lynne Ausman
Brian & June Barbour
Douglas & Christie Stocker
Alessia Benz
Mariana Beaulieu &
Darren Beaulieu
Dwayne Beddow
Margarette Belle
Lorraine & Lee Steele
Rabbi Jonah C. Steinberg
Lorrey & Kathleen Bianchi
Mr. & Mrs. Marvin Biren
Heather & Tom Blake
Cynthia Blisz
Peggy S. Bray
Wes Bockley
Laurent J. Boer
Carrie Bolling
Josselyn Boudett
Elizabeth S. Bouveroux
James Botham
Julie Anderson
Albert & Barbara Bowers
Karen & Mark Breslin
Cynthia & Joel Bradley
P. Peter Bradley
Joseph Bruckkle
Paul Brennan
LeBaron & Alison Briggs
Madalyn & Tony Buck
Leonard Buckley in memory of
my dear wife, Dr. Suzanne
Remington Thomas
Ferdinando Buonanno
James Johnke
Judith W. Burling
Rebecca Cabral
Peter & Marian Cain
Ann Caldwell
John A. Carey
Laura & Mark Caiva
Kevin Cecala
Mary Chamberlain
Karen & David Childs
Ellen & William Chapman
Matthew Christensen
Joan & Fred Christle
Lagay
Judy C. Cohn
Elizabeth A. Compton
Catherine & Christian Connolly
Paul Cramer & Mary Gard
Frederick & Sophia Crawford
William D. Cross in honor of
Peter & Susan Mortan
Peter & Duff Deeble
Grace & Anna Crisci
Sarah & John DeMatte
Mark E. Cushing
Karen & Jack Denio
Ellen Davis
Marko De La Garza
Carmella & Frank Delia
Mia & Richard DeMeis
Carolyn DeMoranville
Anna H. Denius
Father Constantine
Desrosiers
Eileen & Daniel Devor
Mady & Bruce Donoff
William Donovan
Kristin & Adam Doutch
Seth Dudley
Elizabeth & Chris Fenstemacher
Michael Duff
Nelia and Charles Dunbar
Judy & Jan Duncan
Matthew and Bethany Dustin
Cheryl Dymelt &
Dennis Gallagher
Alfred & Mary Ellis
Katherine Engle in honor of
Tom O'Halloran & Mr. Al
Dentino
Jean Fuller Farrington

William & Twiford Faust
Kathleen Fay &
Glen Knickelden
Nancy & William
Fenstein & Stacie Kest
Martha Ferko
Patrice Ficken
Barbara Fisher
Dr. Christopher Fincham
Peter V. Fleury
Carol L. Fishman
Joyce & Robert Fogel
Christina M. Frangos, Esq.
Alison & Anthony Francard
Alan Fruzzetti
Beverly Bridgewater Fuller
Michael Fruzzetti
Michael Fruzzetti
Dolton Gallant
Stephen Garsan &
Bonne Parri
Karl Gardner
Gates Foundation
Gillian R. Gatte &
John Watkins
Josette Gaudreau in memory of
my dear friend JoAnne
Sorensen
Jonathan Gbur
Allan & Kay Gidley
Susan & Sarah Goldsmith
Sheldon & Joan Glashow
Elizabeth Goeter
Karen & Michael Goldsmith
Ronald & Judith Goodman
Nancy Graham
The Great Eredithes
Doug & Karen Grant
Lonnie & Carrie Green
Ted & Dru Greenwood
Mary J. Greer
D. J. Grifftin &
Kathleen Henry
Jonathan & Sandra Grindlay
Halel Godtsvent
Jonathan & Victoria Guest
Edward Hackett
Allison & Steve Hall
Hallowell-Flaherty Family
Giving Fund
Georges & Claire Greer
Robert Hanold
Tricia Harris & Betty Bouret
David & Beth Haskin
Pauline Heidemar
Jennifer T. Helmick
Kathleen Henni
Gerard Herlihy
Robert Hierholzer
Eric Hildesheimer
Robert Hillman
Olivia Hobblitzelle
Amanda & Brian Hughes
Jeff Hover
Barbara & Hulud Howe
Nancy Stauffer &
Jeffrey Hughes
Linda & Kevin Klynes
Richard Hynes
Intraligators
Harold Johnson
Andrea & Bruce Jeffrey
Alan & Barbara Jenkins
Donald & Barbara Jenkins
Paul John
Mr. & Mrs. David K. Johnston

VIVALDI THE FOUR SEASONS
HANDELANDHAYDN.ORG
36
37
CORPORATE, FOUNDATION, AND GOVERNMENT SUPPORT

Handel and Haydn Circle Benefactors ($50,000+)
- National Endowment for the Arts
- U.S. Small Business Administration
- One Anonymous Donor

Bach Circle Benefactors ($25,000–$49,999)
- Clark Charitable Trust
- Kingsbury Road Charitable Foundation
- United Way of Massachusetts Bay
- Timothy & Lucy Vaill
- The Van Arsdale Dewey
- Family
- Joseph & Sara Volpe
- Frank & Beth Waldorf
- Edward Walker

Platinum Benefactors ($10,000–$24,999)
- American Heart Association
- Boston Private, an SVB Company
- BPS Arts Expansion Fund at EdVestors
- Clermont Foundation
- The Hamilton Company Charitable Foundation
- League of American Orchestras Catalyst Fund
- Liberty Mutual Foundation
- Max and Selma Kuperberg Family Foundation
- Miss Wallace M. Leonard Foundation
- Seth Sprague Educational and Charitable Foundation

Gold Benefactors ($5,000–$9,999)
- Abbot & Dorothy H. Stevens Foundation
- Alice Willard Dorr Foundation
- The E. Nakamichi Foundation
- The Ramsey McCluskey Family Foundation
- One Anonymous Donor

Silver Benefactors ($2,500–$4,999)
- Eaton Vance Management
- The Mollie B. Foley Charitable Trust
- Howland Capital

Bronze Benefactors ($1,000–$2,499)
- Choral Arts New England
- Marble Harbor Investment Council, LLC

Supporters
- (Up to $999)
- Amazon Smile Foundation

We had to come back in the greatest way possible.

Bruckner: the Eighth, his greatest symphony. This work expresses great anguish but is finally about jubilation and love. It is not a piece for ordinary times, but it is perfect for our present moment.

BENJAMIN ZANDER, CONDUCTOR

Friday, October 15, 8PM
Symphony Hall, Boston

Tickets from $30 / Students $10

CALL 617.236.0999
VISIT bostonphil.org
“What may seem like a small gift from our estate can make a big impact on an organization. We hope to provide a lasting legacy for H+H.”
— Peter Manson and Peter Durfee

PROVIDING FOR H+H TOMORROW, STARTING TODAY

Support the music you love for generations to come by including H+H in your estate plans.

To learn more about how you can leave a lasting legacy, contact us today.

SIGNE LINDBERG
Major Gifts Officer
617.262.1815
slindberg@handelandhaydn.org

FIND OUT MORE ONLINE AT
handelandhaydn.org/support/plannedgiving

Have you already included H+H in your will or trust plans? Please let us know so that we can thank you and welcome you into the 1815 Society.

1815 SOCIETY

The Handel and Haydn Society thanks the following donors for including H+H in their long-term financial and estate plans.

Allison & William Achtmeyer
Mitchell Adams*
Amy S. Anthony*
Marie-Hélène Bernard
Dr. John D. Biggers*
Herbert & Barbara Boothroyd
Rob & Nancy Bradley
Dr. Lee C. Bradley III*
Mark C. Brockmeier & Kathleen Silva
Reverend Thomas W. Buckley
Julian Bullitt
Miguel* & Sheila Canizares
Christopher T. Carlson
Jane Fisher Carlson
Louise & Thomas Cashman
Melissa Chase & K. E. Duffin
Fay Chandler*
Harry Christophers
Dr. Frank O. Clark
Christine Coakley and Michelle O’Connell
Patricia Collins
David & Randi Conley
Richard and Barbara Corkey
Paul Cornelison
Robert Cotta
Gregory & Anne Crisci
Elisabeth K. Davis*
Willma H. Davis
Carolyn & Forbes Dewey
David B. Elsbree
Todd Estabrook
Deborah & Robert First
Stephen J. Fitzsimmons
Joseph M. Flynn
Dr. Philip & Marjorie* Gerline
Anne & David Gergen
John W. Gorman*
D. J. Griffith
Roy A. Hammer*
Nancy & Bill Hammer
Dr. Elma Hawkins
Thomas Frederick Hindle
Dr. Douglas Horst & Ms. Maureen Phillips
Rhoda & Paul Joss
Judith & Mark King
Paul Krueger* & Charles Mallard*
Kathryn Kucharski
David Kurdzionak
Michael Lawler
Barbara Lee*
Karen S. Levy
Signe Lindberg
Dr. Holger M. Luther
Robert Macauley
Jane E. Manilow & Prof. W. Carl Kester
Peter G. Manson & Peter A. Durfee
Joseph G. Mari
Franklin J. Marryott*
Kathleen McGirr
James F. Millea & Mary Ellen Bresciani
Janet Miner
Anthony T. Mosey
Stephen Morrisey
Mary & Sherif Nada
Janet Newell*
Michael J. Oliveri
Barbara Goodwin Papesch*
Connie B. Pawelczak
Mike Peluse
Thomas Perry*
Dana & Carolyn Pope
Judith Lewis Rameier*
Brenda Gray Reny
Art & Elaine Robins
Timothy & Maren Robinson
Robert Rowe
Lois C. Russell
Judith & Clifford Rust
Margaret Sagan & Michael Simons
Holly Safford Weilbrenner
Dr. Michael F. Sandler
Mr. Michael Scott Morton
Robert N. Shapiro
Janet K. Skinner
Martin Small* & Lois Lowry
David C. Snead
Drs. Robert G. Spiro* & Mary J. Spiro
Ms. Rhea S. Stakely*
David & Sharon Steadman
Barbara Stedman
Olaf J. & Margaret L. Thorp
Nancy Briggs Tooke
Richard & Elise Tuve
Jane & Wat* Tyler
Koen* & Bartha van Opiejen*
Judy Verhave
Donald F. Wahl*
Ruth Ann Walker*
Bruno Walser
Elizabeth & Robert Wax
Susan B. Weatherbie
Lucas Wegman
Kathleen & Walter Weld
Barbara Werner & Catherine Riley
Janet & Dean Whitley
John J. Winkleman Jr.
Jean Woodward
Fifteen Anonymous Donors
*Deceased
HANDEL AND HAYDN SOCIETY

ADMINISTRATION

David Snead
President and CEO

Rebecca Sullivan
Senior Manager, Board Relations and Artistic Planning

Artistic
Ira Pedlikin
Vice President of Artistic Planning

Jesse Levine
Personnel Manager, Production Manager, and Music Librarian

Conducting staff and programming consultant are listed on page 5.

Development
Mike Peluse
Vice President of Development

Chris Wright
Senior Major Gifts Officer

Raymond Salva
Director of Institutional Giving

Gabrielle Jaques
Associate Director of Annual Giving

Signe Lindberg
Associate Director of Major and Planned Giving

Rachel Dacus Hill
Development Operations Manager

Lisa Yasui
Development Coordinator

Vanessa Messan
Major Gifts Coordinator

Finance + Administration
Lilee Dethchan
Vice President of Finance and Administration

Igor Rabovsky
Staff Accountant

Lindy Noecker
Staff Accountant and Records Manager

Ropes & Gray, LLP
Counsel

Tsoutsouras & Company, P.C.
Auditors and Tax Preparers

Marketing and Audience Services
Sally Bradford
Vice President of Marketing and Communications

Alex Speir
Associate Director of Audience Services

Chris Petre-Baumer
Associate Director of Design

Becca Mansfield
Marketing Manager

José Cuadra
Assistant Audience Services Manager

Laurin Stoler
Calling Campaign Manager

Jerry Waldman
Assistant Calling Campaign Manager

Benjamin Pesetsky
Program Book Editor

Education + Community Engagement
Emily Yoder Reed
Vice President of Education and Community Engagement

Penny Ouellette
Manager of Education and Community Engagement

Precious Perez
Youth Choruses Coordinator

Elizabeth Wooton
Youth Choruses Coordinator

Teresa M. Neff, PhD
Christopher Hogwood Historically Informed Performance Fellow

Teaching Artists
Kelsey Blackstone
Mason Elementary School

Rachael Chagat
Winship Elementary School

Precious Perez
Parkers Elementary School

Nurt Villani
Hurley K-8 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

9 Harcourt Street
Boston, MA 02116
handelandhaydn.org
info@handelandhaydn.org
617.262.1815

Box Office
Monday–Friday, 9am–5pm
617.266.3605
boxoffice@handelandhaydn.org

Group Tickets
Groups of 10 or more save 20%. groups@handelandhaydn.org

Musically Speaking
Join Historically Informed Performance Fellow Teresa Neff for an engaging exploration of the music and instruments featured in concert.

Talks begin 45 minutes prior to performances at Symphony Hall and one hour prior to concerts at other venues.

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

Connect with H+H
facebook.com/handelandhaydn
twitter.com/handelandhaydn
instagram.com/handelandhaydn
youtube.com/handelandhaydn

Merchandise
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
Merchandise is also available online at handelandhaydn.org.

Subscribe Today!
BEETHOVEN
SYMPHONY NO. 6,
PASTORAL

FRI, NOV 5, 2021 AT 7:30PM
SUN, NOV 7, 2021 AT 3:00PM
SYMPHONY HALL

Laurence Equilbey, conductor
H+H Orchestra

Farrenc: Symphony No. 3
Beethoven: Symphony No. 6, Pastoral

HANDEL+HAYDN SOCIETY
handelandhaydn.org 617.2663605