The program book you hold in your hands is just the latest in a line of more than 1,000 H+H program books going back more than 200 years. This archive, totaling 30,000 pages of historical material, is a treasure trove of both musical and social history in America, unmatched by any other arts organization in the country. And now, with the help of our good friends at Boston Public Library and Digital Commonwealth, the story this collection tells, from July 1818 through April 2016, is available to the public for the very first time at handelandhaydn.org/about/past-program-books.

Some of the biggest names in American music history appear on these pages, as well as important historic milestones. You can find the American premieres of Verdi’s Requiem and Bach’s St. Matthew Passion, and even the memorial service for President Lincoln.

You can also see the ways H+H has changed over time, first from a small amateur choral group to a huge choir of 600 or more, then to a streamlined professional orchestra and chorus producing the highest-quality historically informed performances. You can watch the rise and fall in popularity of different composers, styles of music, and even the way programs are structured. There’s even a period in the 1970s to early 2000s where H+H sometimes paired Baroque and Classical with contemporary music and jazz.

These digitized programs are just one of the many collections H+H holds. We also have membership rolls and photographs from the 19th century, early financial ledgers, scrapbooks of reviews, records of our past Gala celebrations, historical recordings and videos of concerts and rehearsals, and scores and other music publications from the 19th century.

Curious to learn more? Contact the archivist at archivist@handelandhaydn.org!

Soon, this program will become part of the evolving story of H+H, as will those to come. We are honored that Jonathan Cohen, our soloists, our musicians, and you are part of it.

Enjoy Bach + Vivaldi Gloria!

David Snead
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We applaud their commitment to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences.

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Through 13 stirring seasons as H+H’s artistic director, Harry has transformed countless lives through his passion and leadership.

To celebrate and honor Harry and his incredible legacy, we encourage your participation in this special dinner and concert.

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MAY 9, 2022
SYMPHONY HALL

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 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.
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 150 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. He recently collaborated with Sara Mohr-Pietsch to produce the book A New Heaven, published by Faber. In 2021, he received the prestigious Michael Korn Founders Award for Development of the Professional Choral Art by Chorus America.

Mr. Christophers was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen’s Birthday Honors. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh College of Music and Drama, and has Honorary Doctorates from the Universities of Leicester, Canterbury Christ Church, Northumbria, and Kent. In 2020 he was made president of the Cathedral Music Trust.
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**BACH + VIVALDI GLORIA**

Friday, April 1, 2022 at 7:30pm  
Sunday, April 3, 2022 at 3:00pm

Symphony Hall

**Orchestral Suite No. 1 in C Major, BWV 1066**  
Johann Sebastian Bach  
(1685–1750)

**Gloria in D Major, RV 589**  
Antonio Vivaldi  
(1678–1741)

**Magnificat, Wq 215**  
Carl Philipp Emanuel Bach  
(1714–1788)

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This program is made possible through the generous support of Philip Gerdine, in memory of Marjorie Gerdine.

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Large print programs are available at the patron information table in the lobby.

The concert runs 2 hours and 10 minutes including a 20 minute intermission.

**Related Events**

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Musically Speaking with Teresa Neff
Christopher Hogwood Historically Informed Performance Fellow
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The similarities between the sounds of Vivaldi’s Gloria and Carl Philipp Emanuel Bach’s Magnificat are attributable to the influence of Italian vocal music on German composers. Bold contrasts, flowing melodies, and rich harmonies characterize each of the works on today’s concert—whether vocal or instrumental.

**J.S. Bach: Orchestral Suite No. 1 in C Major, BWV 1066**

Scholars believe Bach’s first orchestral suite was written while he was employed as music director to the court of Prince Leopold of Anhalt-Cöthen; that is, between 1717 and 1723.

Born in 1694, Prince Leopold began building what he called his collegium musicum when he was a teenager, hiring three musicians to play chamber music. By 1713, after returning to Cöthen from studies in Berlin and visits to England, France, and Italy, Leopold was an accomplished player of bass viol, harpsichord, and violin, as well as a good bass singer and dancer. Three years later, when Leopold became sole ruler of Anhalt-Cöthen, he employed an ensemble of musicians that included three violins, two flutes, two trumpets, cello, oboe, bassoon, timpani, and organ.

---

**1683** The Rozvi Empire, led by Changamire Dombo, successfully defends attacks by Portuguese militia who attempt to take control of gold mines on the Zimbabwe plateau.

**1703** Vivaldi, “Il prete rosso” (the red-headed priest), is ordained on March 23. He also begins his association with the Pio Ospedale della Pietà in Venice, first as a violin master, then as conductor and composer.

**1720** The Qing dynasty defeats invading forces from the Dzungar Khanate and installs a new Dalai Lama in Lhasa, establishing Chinese rule in Tibet that lasts into the beginning of the 20th century.

**1722** The Tuscarora nation joins the Haudenosaunee, called the Iroquois League or Six Nations by colonists.

**1731** Laura Bassi, thought to be the first female university professor in Europe, is appointed to the faculty at the University of Bologna.

**1747** J.S. Bach visits his son Emanuel in Berlin, and, because of this visit, composes *A Musical Offering* on a theme by Frederick the Great.

**1755** French painter Elisabeth Louise Vigée (Lebrun) is born in Paris. She begins painting professionally in her early teens and will paint some 600 portraits and 200 landscapes over the course of her career.

**1767** José Maurício Nunes Garcia, a Brazilian composer of more than 400 works including a symphony, opera, and requiem, is born in Rio de Janeiro.
Bach’s Orchestral Suite No. 1 is a collection of movements that references specific dances but is too complex to accompany actual dancing. One of only four pieces Bach wrote in this popular type of instrumental composition, the Suite in C Major begins with a two-part Overture in the French style. The first part features sweeping lines and a rhythmic pattern that evokes a stately procession. The second part begins with a line played in the oboes and first violin that is soon passed on to the other instruments in the ensemble. This flows into a section that alternates between the full ensemble and a trio of two oboes and bassoon, while maintaining the imitative texture common to the second half of a French overture.

Of the six French dances that make up the subsequent movements, four are dance pairs, meaning that the first dance returns after the second. In the Gavotte pair, for example, Gavotte I is followed by Gavotte II, with Gavotte I returning to “round out” this set. A similar pattern of alternating movements occurs for the Menuet, Bourée, and Passepied. Bach distinguishes each dance in the pair through orchestration. In the second dances of the Gavotte and Bourée, Bach highlights the same trio of two oboes and bassoon that were featured in the first movement. In the Menuet pair, these three instruments do not play in the second dance, while in the second Passepied, the strings repeat the melody from the first Passepied while the oboes play a new idea.

The other two movements of this suite, Courante and Forlane, are not paired. Bach places the Courante, a slower dance described in the early 18th century as eliciting feelings of “sweet hope and courage,” just after the Ouverture. For the fourth movement, Bach wrote his only Forlane, a spirited folk dance that originated in northern Italy and, like so many other regional dances, was adapted for use in the French court.

Antonio Vivaldi: Gloria in D Major, RV 589
Antonio Vivaldi spent most of his career associated with the Pio Ospedale della Pietà, a mostly female orphanage in Venice known for its outstanding musical training. Like much of his sacred vocal music, Vivaldi’s Gloria may have been written for services at the Pietà. Although the precise date remains uncertain, Vivaldi’s autograph score, the only source for this work, is written on paper that suggests 1716 or 1717 as a probable date. The Pietà had no composer of sacred music at this time; this, plus the generally high range of the piece suggests that the Gloria was written for this group.

With its octave leaps in the instrumental opening, the first movement may be the most recognizable. The second movement, now in minor, twists and turns harmonically with the highest point of tension coming just before a return of the opening music. In the next movement, “Laudamus te,” Vivaldi emphasizes the text with florid lines imitated between the two soprano soloists. The “Gratias agimus tibi” follows a more traditional choral style, moving from block-like chords to the imitative texture of a fugue.
Vivaldi evokes a pastoral feeling in the “Domine Deus” for soprano solo, oboe, and continuo. The following chorus, “Domine Fili Unigenite,” pairs the vocal parts, a technique to which Vivaldi returns in the final movement. Soloist and chorus are joined for the “Domine Deus, agnus Dei.” The chorus interjects text phrases that create a new wording of the prayer while the alto soloist references the opening text of the previous two movements.

The next two movements are supplications: the first, “Qui tollis peccata mundi,” moves from minor to major, and the second, “Qui sedes ad dexteram Patris,” contains agitated rhythms in the accompaniment that call to mind judgment more than mercy. At the end of the Gloria, Vivaldi brings back music from the beginning of the piece, building to an extended final movement which is itself subdivided into three sections: the “Cum Sancto” uses voice pairs and is followed by an orchestral interlude. The “Cum Sancto” is then reiterated and heightened with the addition of a final “Amen.”

Vivaldi’s Gloria is indebted to a previously composed work, a Gloria by the Veronese composer Giovanni Maria Ruggieri. Vivaldi owned Ruggieri’s composition for double chorus; his reworking of the piece involved reducing the vocal parts and making other smaller alterations to tighten the composition.

**C.P.E. Bach: Magnificat, Wq 215**
The second surviving son of Johann Sebastian and Maria Barbara Bach, Carl Philipp Emanuel earned his law degree before turning his full attention to music. In 1738, he was hired by Frederick, then Crown Prince of Prussia, as a keyboard player and two years later was appointed as a court musician for the newly crowned king. Frederick the Great was an avid flutist and one of the only paintings of Frederick performing includes Bach at the keyboard. Bach remained with Frederick’s court for almost 30 years, leaving in 1768 to accept a position in Hamburg—a post once held by his godfather Georg Philipp Telemann and analogous to the position his father held in Leipzig.

The Magnificat was composed in 1749 and is the earliest known large-scale vocal work by Emanuel Bach. Why it was composed is not precisely known; however, the first performance was in Leipzig in 1749 or 1750, leading to one theory that Emanuel wrote it as an audition piece for the position held by his father. It is not certain if Emanuel applied for the position at this time, although his oldest brother, Wilhelm Friedemann did. Emanuel did apply—unsuccessfully—for the Leipzig position in 1755. Another theory posits that Emanuel dedicated the Magnificat to Princess Anna Amalia of Prussia, the sister of his employer, Frederick the Great, but there is no extant evidence to support this.

Bach’s Magnificat was performed at eight known concerts over the span of some 37 years, including his last public concert in 1786, which also featured music by his father and Handel. Bach added trumpets, timpani, and horns to the orchestra for a performance in Hamburg in 1779. He also made more extensive changes in the fourth movement, “Et misericordia eius,” for this performance because he had already adapted the original setting for two other works, his *St. Matthew Passion* (1769) and his Passions-Cantata, the latter of which was well known in Hamburg. The original version of the Magnificat, however, was the most well known in Bach’s lifetime. Today’s performance follows an edition published in the early 1990s in which the original version of the “Et misericordia eius” is paired with the added instrumental parts from the Hamburg performance for the other movements.

While it may be difficult not to think of Emanuel’s Magnificat in light of his father’s setting of the same text, and though they share a common musical language, the two compositions are distinct in design. Emanuel divides the text into nine movements—seven set the text from Luke’s Gospel and two set the traditional closing, “Gloria Patri.”

The jubilant first movement for chorus and orchestra reflects Mary’s response to the news that she will be the mother of Jesus. The next movement, an aria for soprano solo and strings, evokes a more introspective reflection, while the next aria for tenor, horn, and strings, features bold musical ideas to highlight the text “For the Mighty One has done great things.”

In the fourth movement, one of three set for the chorus, Bach creates a contemplative mood using steady rhythms, contained melodic ideas, and subtly changing textures. Similar to the setting of the earlier tenor aria, Bach accompanies the solo bass in movement five (“He has shown strength with his arm”) with trumpets, timpani, and strings to reinforce the idea of strength. In the first part of movement six, a duet for tenor and alto, Bach uses horns to punctuate the quick, descending line introduced in the strings and taken up by the soloists. With the text “and lifted up the lowly,” Bach uses a similar melodic figure but changes the rhythm to produce a complementary, but gentler effect.

The final aria for alto, flutes, and muted strings recalls the gentleness and introspection of the first aria, while the “Gloria Patri” returns to the triumphant sounds of the opening movement. Bach sets the second line, “Sicut erat,” as a fugue, building up from the bass to the soprano, and concluding with an “Amen” of soaring passages for both voices and orchestra.

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Christopher Hogwood Historically Informed Performance Fellow
The bassoon is a double-reed instrument with a hairpin design, essentially a wooden tube bent back on itself. In addition, it has joints, meaning it can be taken apart.

The bassoon plays in a low range and has a mellow and rich tone color, sometimes compared to the human voice. Although often played as part of the basso continuo, Johann Sebastian Bach features the bassoon with two oboes in the opening movement of his Orchestral Suite No. 1 in C Major.

Left: A Baroque bassoon with four keys, 1761.
TEXTS AND TRANSLATION

Vivaldi: Gloria in D Major, RV 589

Chorus
Gloria in excelsis Deo.

Chorus
Et in terra pax hominibus bonae voluntatis.

Duet (soprano I, soprano II)
Laudamus te, benedicimus te, adoramus te, glorificamus te.

Chorus
Gratias agimus tibi propter magnam gloriam tuam.

Aria (soprano)
Domine Deus, rex coelestis, Deus pater omnipotens.

Chorus
Domine fili unigenite Jesu Christe.

Solo and Chorus (alto)
Domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis.

Chorus
Qui tollis peccata mundi, suscipe deprecationem nostram.

Aria (alto)
Qui sedes ad dextram Patris, miserere nobis.

Chorus
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.

Chorus
Cum sancto spiritu in gloria Dei patris, Amen.

C.P.E. Bach: Magnificat, Wq 215

Chorus
Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo.

Aria (soprano)
Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes.

Aria (tenor)
Quia fecit mihi magna, qui potens est, et sanctum nomen eius.

Chorus
Et misericordia eius a progenie in progenies timentibus eum.

Aria (bass)
Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.

Duet (alto, tenor)
Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis et divites dimisit inanes.

Aria (alto)
Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

Chorus
Gloria Patri et Filio et Spiritui sancto.

Chorus
Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

My soul magnifies the Lord, and my spirit rejoices in God my savior.

For he has observed the humility of his handmaiden. Behold, from henceforth, I will be called blessed by all generations.

For the Mighty One has done great things for me, and holy is his name.

His mercy is for those who fear him from generation to generation.

He has shown strength with his arm, and scattered the proud in the thoughts of their hearts.

He has brought down the powerful from their thrones and lifted up the lowly. He has filled the hungry with good things and sent the rich away empty.

He has helped his servant Israel in remembrance of his mercy. According to the promise he made to our ancestors, to Abraham and his descendants forever.

Glory be to the Father and to the Son and to the Holy Spirit.

As it was in the beginning is now, and ever shall be. Amen.
Jennifer Johnson Cano, mezzo-soprano
A naturally gifted singer noted for her commanding stage presence and profound artistry, Jennifer Johnson Cano has garnered critical acclaim for committed performances of both new and standard repertoire. With more than 100 performances on the stage at the Metropolitan Opera, her most recent roles have included Nicklausse in Les Contes d’Hoffmann, Emilia in Otello, Hansel in Hansel and Gretel, and Meg Page in Falstaff.

Highlights this season include the premiere of Kevin Puts’s The Hours with the Philadelphia Orchestra, Beethoven’s Ninth Symphony with the Chicago and San Francisco symphonies, and the New York premiere of Marc Neikrug’s A Song By Mahler at Chamber Music Society of Lincoln Center. She performs Poulenc’s Dialogues of the Carmelites with Houston Grand Opera, the world premiere of Gregory Spears’s Castor and Patience with Cincinnati Opera, and Bartok’s Bluebeard’s Castle with Roanoke Opera.

Sonja DuToit Tengblad, soprano
Recent highlights for Sonja DuToit Tengblad include Shostakovich Symphony No. 14 with A Far Cry, Mahler’s 2nd Symphony with the Boston Philharmonic, Barber’s Knoxville: Summer of 1915 with the Boston Landmarks Orchestra, Monteverdi’s L’incoronazione di Poppea and Il ritorno d’Ulisse in patria with Boston Baroque, Francesca Caccini’s Alcina with the Boston Early Music Festival, Handel’s Messiah with the Rhode Island Philharmonic, Puccini’s Suor Angelica with the Lorelei Ensemble and the Boston Symphony Orchestra, and Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra.

Ms. Tengblad performs with the Lorelei Ensemble, Blue Heron, and the Grammy-winning ensemble Conspirare for their national tour of Considering Matthew Shepard. Upcoming highlights include a national tour of Julia Wolfe’s Her Story with Lorelei, as well as a climate change-centered program with Calliope’s Call.

Jonathan Cohen, conductor
Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. He is artistic director of Arcangelo, music director of Les Violons du Roy, artistic director of Tetbury Festival, and artistic partner of the Saint Paul Chamber Orchestra.

The 2021–22 season sees Mr. Cohen direct Messiah with Rotterdam Philharmonic and Les Violons du Roy, and he leads St. Matthew Passion with Arcangelo at the BBC Proms and with Netherlands Philharmonic Orchestra. He returns to Glyndebourne Festival Opera for Alcina and to Budapest Festival Orchestra for a program of Scarlatti, Vivaldi, and Handel. In North America, he returns to conduct Philharmonia Baroque and Les Violons du Roy.

Mr. Cohen founded Arcangelo in 2010 and has toured with them to exceptional halls and festivals including Wigmore Hall, Philharmonie Berlin, Kölner Philharmonie, Vienna Musikverein, Salzburg Festival, and Carnegie Hall. They are much in demand in the recording studio: their disc Arias for Guadagni won the Recital Category at the 2012 Gramophone Awards, and their recording of Bach cantatas won best Baroque Vocal recording in the 2017 Gramophone Awards. Their recording of C.P.E. Bach’s Cello Concertos with Nicolas Altstaedt won the BBC Music Magazine Awards’ concerto category in 2017, and their Buxtehude Trio Sonata recording for Alpha Classics was nominated for Best Chamber Music/Small Ensemble Performance in the 2018 Grammy Awards. Their latest release for Alpha Classics is Handel’s Brockes Passion.

Joëlle Harvey, soprano
Joëlle Harvey has established herself as a noted interpreter of a broad range of repertoire, anchored by Handel, Mozart, and new music.

Ms. Harvey’s engagements during the 2021–22 season include debuts at Zürich Opera House as Aristea in Pergolesi’s L’Olimpia, the Chicago Symphony Orchestra for Barber’s Knoxville: Summer of 1915, and the University Musical Society at University of Michigan for Handel’s Messiah.

Last season, Ms. Harvey filmed a performance of Villa-Lobos’s Bachianas Brasileiras No. 5 with the Cleveland Orchestra and joined H+H for the filmed Messiah for Our Time. Additionally, she collaborated with Los Angeles Opera on Anna Clyne’s The Gorgeous Nothings, a setting of Emily Dickinson texts for their On Now initiative. She has also performed with the New York Philharmonic, London Symphony Orchestra, San Francisco Symphony, St. Louis Symphony, Royal Opera House, Glimmerglass Opera, Houston Grand Opera, the English Concert, and the BBC Proms.

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Tyler Duncan, baritone
Tyler Duncan has performed worldwide to great acclaim in both opera and concert repertoire. Recent and upcoming engagements include Handel’s Messiah with TENET Vocal Artists, Schubert’s Winterreise with the Aspect Chamber Music Series, and selections from J.S. Bach’s Christmas Oratorio with Early Music Vancouver. In 2022, Mr. Duncan appears with Arizona Early Music in Handel’s Apollo e Dafne and Bach’s Ich habe genug, joins Vancouver Symphony in Beethoven’s Ninth Symphony, returns to Music of the Baroque in Haydn’s Creation, reprises Bach’s Ich habe genug with Mercury Chamber Orchestra, and joins Trinity Choir and Baroque Orchestra as Valens in Handel’s Theodora at Caramoor.

Mr. Duncan has performed with the Metropolitan Opera in many roles, and also appeared with the San Francisco Symphony, New York Philharmonic, Minnesota Orchestra, and Tafelmusik, among others. Notable recordings include the Juno Award-winning Vaughan Williams’s Serenade to Music with the Toronto Symphony Orchestra, John Blow’s Venus and Adonis with Boston Early Music Festival, and Bach’s St. John Passion with the Portland Baroque Orchestra. Recently released on the Bridge label is the album English Songs à la française with pianist Erika Switzer.
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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42
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43
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Joélle Harvey, soprano
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HANDEL AND HAYDN SOCIETY
PROGRAM CHANGE

We regret to announce that soprano Joélle Harvey has been forced to withdraw from this week’s performances due to illness. We are pleased that soprano Amanda Forsythe has graciously agreed to take her place at the last minute.

Amanda Forsythe, soprano

Amanda Forsythe is a regular soloist with Chicago Symphony Orchestra. She recently made her début with the New York Philharmonic, and has performed with The Philadelphia Orchestra, Boston Symphony, Los Angeles Philharmonic, the Monteverdi Choir and Orchestra, and Rome’s Accademia Nazionale di Santa Cecilia.

Recognized internationally as a leading interpreter of baroque and classical repertoire, her collaborations have included performances with leading period instrument ensembles including the Handel and Haydn Society, Philharmonia Baroque at Tanglewood, Tafelmusik, Boston Baroque, and Boston Early Music Festival. She sang Eurydice on BEMF’s 2015 GRAMMY-winning recording of Charpentier’s La descente d’Orphée aux enfers.

Amanda Forsythe performed and recorded Cabri and Carmi La betulia liberata with Les Talens Lyriques at the Salzburg Mozartwoche, and toured Europe and the USA with the French countertenor Philippe Jaroussky, performing works based on the Orfeo myth and recording the role of Euridice with him in the 1774 version of Gluck’s Orfeo for ERATO.

Major opera house engagements have included Semele (Philadelphia), Pamina Die Zauberflöte (Rome, Seattle and Berlin’s Komische Oper), Iris Semele (Seattle), Marzelline Fidelio, Nannetta Falstaff, Amour Orphée, and Manto in Steffani’s Niobe (Royal Opera House, Covent Garden), Jemmy Guillaume Tell, Corinna il viaggio a Reims and Rosalia L’equivoco stravagante (Rossini Opera Festival, Pesaro), and Dalinda Ariodante (Geneva and Munich). Alongside her other many recordings for BEMF and Boston Baroque, her début solo album of Handel arias “The Power of Love” with Apollo’s Fire on the Avie label earned widespread critical acclaim.

Conductors she has worked with include Sir John Eliot Gardiner, Nicholas Kraemer, Nicholas McGegan, Andris Nelsons, Sir Antonio Pappano and Christophe Rousset.

Forthcoming engagements include performances and recordings with Boston Early Music Festival, Chicago Symphony Orchestra, Music of the Baroque and Boston Baroque.

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