

Friday, April 26, 2013, 8pm
First Congregational Church

The Handel and Haydn Society
Harry Christophers, *Artistic Director*
Aislinn Nosky, *Leader & Violin Soloist*
Handel and Haydn Society Period Instrument Orchestra

PROGRAM

- Pietro Locatelli (1695–1764) Introduttione in D major, Op. 4, No. 5 (1735)
Allegro
Andante
Presto
- Arcangelo Corelli (1653–1713) Concerto Grosso in D major, Op. 6, No. 1
(ca. 1680s)
Largo — Allegro
Largo
Allegro
Largo
Allegro
Allegro
- Charles Avison (1709–1770) Concerto Grosso No. 5 in D minor (1744)
Largo
Allegro
Andante moderato
Allegro
- Antonio Vivaldi (1678–1741) Sinfonia, from *Il coro della muse*, RV 149 (1740)
Allegro molto
Andante
Allegro
- Francesco Geminiani (1687–1762) Concerto Grosso No. 12 in D minor, *La folia*,
after Corelli, Op. 5, No. 12 (1729)

INTERMISSION

Vivaldi The Four Seasons (1725)

Concerto in E major, Op. 8, No. 3, “Spring”

Allegro
Largo e pianissimo
Allegro

Concerto in G minor, Op. 8, No. 2, “Summer”

Allegro mà 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

*The Handel and Haydn Society is funded, in part, by the
Massachusetts Cultural Council, a stage agency.*

This performance is made possible, in part, by The E. Nakamichi Foundation.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

INSPIRED BY ITALY

Italian virtuosi and composers influenced instrumental music in the early 18th century. Their compositions were both nuanced and extravagant, designed to highlight the soloist through difficult passagework and delicate melodies. The works on today's concert feature movements of contrasting character which, combined with the performer's interpretation of the musical score, create a one-of-a-kind experience for audience and performer alike.

Antonio Vivaldi (1678–1741) composed about 770 works, including about 500 concertos. He is remembered today primarily as the composer who shaped the instrumental concerto, a piece which alternates passages for soloist with those for orchestra. His Concerto in B minor for Four Violins, RV 580, adheres to this principle of alternation, providing rich variety and contrast. Even the Sinfonia to *Il coro delle Muse* in G major, RV 149, composed in 1740, follows this pattern which influenced both his contemporaries and future composers.

Vivaldi's *Four Seasons (Le quattro stagioni)*, were published in 1725, part of a larger collection of twelve concertos for solo violin and string orchestra issued as Op. 8. Vivaldi also supplied a descriptive title and poem for each of the four concertos. This, plus letters in the score that correspond to lines in the accompanying sonnets create a one-to-one correspondence between the poems and the music. In this way, Vivaldi took written descriptions accompanying instrumental music to a level of specificity generally associated with vocal music.

Looking more closely at the first two concertos, we can follow the close relation between poems and music. In *Spring*, the first four lines of the sonnet describe the birds, breezes, and streams; Vivaldi sets the scene with bright melodic lines and steady rhythms. Next, a storm gathers. Although ominous, the storm does not last long and the birds soon return. Next, humans are introduced through pastoral images: first, a goatherd asleep with his dog and finally shepherds and nymphs celebrating with a bagpipe and dancing.

In *Summer*, a similar scene is brought to mind with bird calls, but now the sun is described as 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. The second movement brings the threat of a storm (plus annoying insects), and in third movement, the swift and powerful storm arrives, leaving destruction in its wake.

Compared to Vivaldi, Arcangelo Corelli (1653–1713) wrote few compositions; however, his influence is without question. Corelli's Op. 6 concertos are true masterpieces. Published after his death in 1714, these works probably circulated in manuscript form as early as the 1680s. Each concerto is carefully crafted, balanced in the form and variety of individual movements, and filled with musical connections both subtle and bold. This is certainly true of the Concerto in D major, Op. 6, No. 1, which contains contemplative *Largo* movements offset by dazzling *Allegros*. In the first movement, we can hear the alternation of these two with striking, and sometimes surprising, effects. The final two *Allegros* share a sense of control and elegance; however, this is achieved through two different means. In the penultimate *Allegro*, Corelli uses imitation, while in the final *Allegro* passages in triplets alternate with sections of longer note values.

Pietro Antonio Locatelli (1695–1764) was born in Bergamo but little is known about his early musical training until 1711, when he moved to Rome to further his studies. As a violin virtuoso, Locatelli traveled to courts throughout Europe; in 1729, he moved to Amsterdam, where he focused mainly on publishing.

Locatelli's Op. 4, published in Amsterdam in 1735, is a collection of twelve compositions; the first six are called *Introduzione Teatrali* and the next six, concertos. Yet, even the *Introduzione* feature the alternation of soloist and orchestra that characterize the concerto. The *Allegro* of *Introduzione* No. 5 begins with a brilliant cascade of descending lines in staggered, imitative entrances. Next, a sweet, yet melancholy, *Andante sempre piano* features an graceful melody, decorated with numerous

embellishments that produce tension against a steady and calming background. The *Presto* is a joyous conclusion. As a complement to the falling figure of the first movement, the figures in this movement rise without imitation but with remarkable effect.

Francesco Geminiani (1687–1762) began his career as a promising violinist. He studied with Arcangelo Corelli and possibly Alessandro Scarlatti (1660–1725) in Rome. In 1714, Geminiani moved to England, where his music was highly regarded and thought to be on the same level as Corelli and Handel. After 1732, Geminiani lived in either London or Dublin; in those years he also traveled, painted, and wrote an influential treatise on violin playing as well as treatises on music theory.

Often described as one of his best compositions, Geminiani's Concerto Grosso No. 12 in D minor, *La folia*, is a set of variations based on Corelli's Op. 5, No. 12; both use *La folia*, a bass line and chord progression that dates to at least the Renaissance. Geminiani's variations are divided into three movements and incorporate the exchange between orchestra and soloist associated with the concerto.

Although not a violin virtuoso (or Italian), the English composer Charles Avison (1709–1770) preferred music by Italian composers, a view he made public in the prefaces to his publications. Avison lived in Newcastle upon Tyne where he was organist and Director of the Newcastle Music Society. His Concerto Grosso No. 5 after Scarlatti is one of twelve works Avison arranged for strings, based on harpsichord sonatas by the Italian keyboard virtuoso Domenico Scarlatti (1685–1757).

Each composer on today's program wrote music for virtuosi, whether themselves or others. The technical side of these compositions is one part of the story; the other is expression, the bringing to life each musical phrase to form unique performance experiences.

Teresa M. Neff

Saturday, April 27, 2013, 7pm
First Congregational Church

The Handel and Haydn Society

Harry Christophers, *Artistic Director*
Handel and Haydn Society Period Instrument
Orchestra and Chorus

Handel's *Jephtha*

CAST

<i>Jephtha</i>	Robert Murray, <i>tenor</i>
<i>Storgè, his wife</i>	Catherine Wyn-Rogers, <i>mezzo-soprano</i>
<i>Iphis, his daughter, in love with Hamor</i>	Joëlle Harvey, <i>soprano</i>
<i>Hamor, in love with Iphis</i>	William Purefoy, <i>countertenor</i>
<i>Zebul, his brother</i>	Woodrow Bynum, <i>baritone</i>
<i>An Angel</i>	Teresa Wakim, <i>soprano</i>

PROGRAM

George Frideric Handel (1685–1759) *Jephtha* (1751)

Act I

INTERMISSION

Act II

Act III

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JEPHTHA

A story centered on a promise that results in sacrifice, *Jephtha* is also a story of fate and acceptance, transformed from abstract ideology to human interactions through Handel's music. This was Handel's last oratorio; it was a crowning achievement of some 20 years of oratorio composition.

George Frideric Handel (1685–1759) composed *Jephtha* in 1751 to a libretto by Reverend Thomas Morell (1703–1784). A Greek scholar, Morell had supplied Handel with other librettos, including *Judas Maccabaeus*. He based this libretto on the Book of Judges (Chapter 11) from the Old Testament and *Jephthes sive Votum* ("Jephtha, or the Vow"), written in the 16th century by George Buchanan.

Act I of the oratorio opens with a decision. The recitative, sung by Jephtha's brother, Zebul, begins "It must be so" before explaining that Jephtha, although treated harshly by his compatriots in the past, is the best person to lead them against the Ammonites, who have ruled over Israel for 18 years. Zebul's proclamation that the Israelites will no longer be forced to worship a false god and make "sacred rights profane" is answered with a Chorus of support whose music falls into a familiar dance pattern on the words "in dismal dance around the furnace blue / no more to Ammon's god and king, fierce Moloch, shall our cymbals ring."

Jephtha agrees to command the army and sings an aria, "Virtue my soul shall still embrace," that is filled with confidence expressed through strong musical lines and virtuoso passages. After Jephtha's acceptance, his wife, Storgè, sings a poignant aria filled with exquisite text painting. The space, in terms of rests and orchestration, is vast and reflects the distance Storgè perceives between herself and her husband's duty (to which she speaks in the preceding recitative). The interplay of the voice and orchestra is particularly striking as Storgè sings "In gentle murmurs will I mourn as mourns the mate forsaken dove." It is an aria that is exposed musically just as Storgè does not withhold any of her emotions at her husband's departure.

This aria is a counterbalance to all of the (male) bravado that has come before; for the first time we get a inkling that there will be a struggle.

The next recitatives and arias, for the young lovers Hamor and Iphis, Jephtha and Storgè's daughter, express hope for their future. Hamor presses Iphis, exclaiming how he languishes in anticipation for her and "pants for bliss in vain." Iphis replies by saying that he must be a hero in the field "and Hamor shall not want his due reward." There is a playful seriousness about these characters which blossoms in their duet "These labors past."

The youthful exuberance of the preceding scene is sharply contrasted with Jephtha's dark forebodings of the battle and his private promise, if he is victorious, to sacrifice "whoever shall first salute mine eyes" on his return.

In another juxtaposition of hope and trepidation, Storgè tells Iphis about her dreams and her fears for her daughter. Iphis replies to this with the aria "The smiling dawn of happy days." This aria contains rising motives in which the voice and strings join in unison, an indication of Iphis' conviction and belief in the words she sings even as she tries to console her mother.

Act II begins with news of Jephtha's victory and Iphis's decision to greet her father on his return. A pastoral symphony, Iphis's aria and the Chorus's "Welcome as the cheerful light" elicit Jephtha's response, "Horror!" His previous promise is then revealed.

A quartet encapsulates the conflicting feelings of this new situation. Scored for Jephtha, Storgè, Hamor, and Zebul, and strings, "O spare your daughter!" begins with exclamations from all but Jephtha. A scene indebted to opera, the strident accompaniment in the strings and isolation of the vocal entrances, creates an unrelenting tension. Further on in Act 2, Jephtha sings "Deeper and deeper still," recounting his shock and dread at meeting his daughter first when returning from battle. Accompanied by strings, the recitative fluctuates between a quiet intensity and emotional outbursts.

At the beginning Act 3, as he prepares to sacrifice his daughter in fulfillment of his promise, Jephtha beseeches the angels to take his daughter

to heaven in the aria “Waft her, angels.” In the orchestral opening, a rising violin line in a long-short, then steadier, rhythmic pattern is played against a pulsing bass. As the violin line reaches its goal, the voice enters with Jephtha’s plea in this sweetly tender aria. This aria and the accompanied recitative that precedes it, became favorite excerpts from the oratorio and were often performed as a pair into the 19th century.

In response to his plea, an angel appears and tells Jephtha that Iphis does not need to die, but only dedicate her life to God.

This story is complex and gives the audience much to contemplate. Jephtha is bound to a promise that, in hindsight, was foolish. He must do what he feels is right despite the opinions of others, even his own wife. Jephtha’s steadfastness is rewarded in the end, but not without conditions. Through no fault of her own, Jephtha’s daughter Iphis is bound by her father’s promise as well. Her fate, and that of her lover Hamor, represent the innocent victims of any action. These conundrums were often points of discourse in religious and philosophical inquiries and Handel, through music, explores these ideas within the context of touching expressions of human emotions.

In the choruses, too, Handel expresses the helplessness of the events once set into motion and unifies the whole of the oratorio. In Act 1, a dissonant chord in the organ introduces “O God, behold our sore distress.” Although commenting on the plight of Israel, this chorus also speaks for all those involved in the story to come with its opening cries set in chords (homophony) before separating into parts with imitative entrances.

The chorus “Cherub and Seraphim” from Act 2 is nothing short of angelic in the string introduction, opening line for sopranos answered by oboes, and its overall gentle mood. This chorus alludes to the end of the oratorio and the mystical nature of angels as “unbodied forms.”

Handel took longer to complete this oratorio than others. He began its composition on January 21, 1751, but had to suspend work because his eyesight was failing. At the end of the final chorus of Act 2, “How dark, O Lord, are thy decrees,” Handel wrote, in German, on the

autograph score: “Reached here on February 13, 1751, unable to go on owing to weakening of the sight of my left eye.” He returned to it later in February and intermittently through the summer, completing it on August 30. The first performance was at Covent Garden on February 26, 1752, with Handel conducting. Two more performances were given that season, and the oratorio was revived three times during the 1750s.

Teresa M. Neff

George Frideric Handel (1685–1759)
Jephtha (1751)

Libretto by Thomas Morell (1703–1784)

ACT ONE

Recitative (Zebul)

It must be so, or these vile Ammonites, our lordly tyrants now these eighteen years, will crush the race of Israel. Since Heav’n vouchsafes not, with immediate choice, to point us out a leader, as before, ourselves must choose. And who so fit a man as Gilead’s son, our brother, valiant Jephtha? True, we have slighted, scorn’d, expell’d him hence as of a stranger born, but well I know him: his gen’rous soul disdains a mean revenge when his distressed country calls his aid. And perhaps Heav’n may favor our request if with repentant hearts we sue for mercy.

Aria (Zebul)

Pour forth no more unheeded pray’rs
To idols deaf and vain.
No more with vile unhallow’d airs
The sacred rites profane.

Chorus of Israelites

No more to Ammon’s god and king,
Fierce Moloch, shall our cymbals ring,
In dismal dance around the furnace blue.
Chemosh no more
Will we adore
With timbrell’d anthems to Jehovah due.

Recitative (Zebul, Jephtha)

Zebul

But Jephtha comes. Kind Heav’n, assist our plea. O Jephtha, with an eye of pity look on thy repentant brethren in distress. Forgetful of thy wrongs, redress thy sire, thy friends, thy country in extreme despair.

Jephtha

I will: so please it Heav’n; and these the terms. If I command in war, the like command (should Heav’en vouchsafe us a victorious peace) shall still be mine.

Zebul

Agreed. Be witness, Heav’ns.

Aria (Jephtha)

Virtue my soul shall still embrace,
Goodness shall make me great.
Who builds upon this steady base
Dreads no event of fate.

Recitative (Storgè)

’Twill be a painful separation, Jephtha, to see thee harness’d for the bloody field. But ah! how trivial are a wife’s concerns when a whole nation bleeds, and grov’ling lies, panting for liberty and life.

Aria (Storgè)

In gentle murmurs will I mourn,
As mourns the mate-forsaken dove,
And sighing wish thy dear return
To liberty and lasting love.

Recitative (*Hamor*)

Happy this embassy, my charming Iphis, which once more gives thee to my longing eyes, as Cynthia, breaking from th' involving clouds on the benighted traveler. The sight of thee, my love, drives darkness and despair. Again I live, in thy sweet smiles I live, as in thy father's ever-watchful care our wretched nation feels new life, new joy. Oh haste, and make my happiness complete!

Aria (*Hamor*)

Dull delay, in piercing anguish,
Bids the faithful lover languish,
While he pants for bliss in vain.
Oh, with gentle smiles relieve me.
Let no more false hopes deceive me,
Nor vain fears inflict a pain.

Recitative (*Iphis*)

Ill suits the voice of love when glory calls, and bids thee follow Jephtha to the field. There act the hero, and let rival deeds proclaim thee worthy to be call'd his son, and Hamor shall not want his due reward.

Aria (*Iphis*)

Take the heart you fondly gave,
Lodg'd in your breast with mine.
Thus with double ardor brave,
Sure conquest shall be thine.

Recitative (*Hamor*)

I go, my soul, inspir'd by thy command, thirsts for the battle. I'm already crown'd with the victorious wreath, and thou, fair prize, more worth than fame or conquest, thou art mine.

Duet (*Iphis, Hamor*)

These labors past, how happy we!
How glorious will they prove!

Recitative (*Jephtha*)

What mean these doubtful fancies of the brain? Visions of joy rise in my raptur'd soul, there play awhile, and set in darksome night. Strange ardor fires my breast; my arms seem strung with tenfold vigor, and my crested helm to reach the skies. Be humble still, my soul! It is the Sp'rit of God, in whose great name I offer up my vow.

Accompagnato (*Jephtha*)

If, Lord, sustain'd by Thy almighty pow'r, Ammon I drive, and his insulting bands, from these our long-uncultivated lands, and safe return a glorious conqueror, what, or whoever shall first salute mine eyes, shall be forever Thine, or fall a sacrifice.

Recitative (*Jephtha*)

'Tis said. Attend, ye chiefs, and with united voice invoke the holy name of Israel's God.

Chorus of Israelites

O God, behold our sore distress,
Omnipotent to plague or bless!
But turn thy wrath, and bless once more
Thy servants, who thy name adore.

Recitative (*Storgè*)

Some dire event hangs o'er our heads, some woeful song we have to sing in misery extreme. O never, never was my foreboding mind disturb'd before with such incessant pangs.

Aria (*Storgè*)

Scenes of horror, scenes of woe,
Rising from the shades below,
Add new terror to the night;
While in never-ceasing pain,
That attends the servile chain,
Joyless flow the hours of light.

Recitative (*Iphis, Storgè*)*Iphis*

Say, my dear mother, whence these piercing cries that force me, like a frightened bird to fly my place of rest?

Storgè

For thee I fear, my child; such ghastly dreams last night surpris'd my soul.

Iphis

Heed not these black illusions of the night, the mocking of unquiet slumbers, heed them not. My father, touch'd with a diviner fire, already seems to triumph in success, nor doubt I but Jehovah hears our pray'rs.

Aria (*Iphis*)

The smiling dawn of happy days
Presents a prospect clear,
And pleasing hope's all-bright'ning rays
Dispel each gloomy fear;
While ev'ry charm that peace displays
Makes spring-time all the year.

Recitative (*Zebul, Jephtha*)*Zebul*

Such, Jephtha, was the haughty king's reply: No terms, but ruin, slavery and death.

Jephtha

Sound, then, the last alarm! And to the field, ye sons of Israel, with intrepid hearts, dependent on the might of Israel's God.

Chorus of Israelites

When His loud voice in thunder spoke,
With conscious fear the billows broke,
Observant of his dread command.
In vain they roll their foaming tide,
Confin'd by that great pow'r,
That gave them strength to roar.
They now contract their boist'rous pride,
And lash with idle rage the laughing strand.

ACT TWO

Recitative (*Hamor*)

Glad tidings of great joy to thee, dear Iphis, and to the house of Israel I bring. Thus then, in brief. Both armies in array of battle rang'd, our general stept forth and offer'd haughty Ammon terms of peace, most just and righteous; these with scorn refus'd, he bade the trumpet sound. But scarce a sword was ting'd in hostile blood, ere all around the thund'ring Heavens open'd and pour'd forth thousands of armed cherubim, when straight our general cried: "This is thy signal, Lord, I follow Thee, and Thy bright heav'nly host." Then rushing on proud Ammon, all aghast, he made a bloody slaughter, and pursu'd the flying foe till night bade sheathe the sword, and taste the joys of victory and peace.

Chorus of Israelites

Cherub and seraphim, unbodied forms,
The messengers of fate,
His dread command await;
Of swifter flight, and subtler frame
Than lightning's winged flame,
They ride on whirlwinds, directing the storms.

Aria (*Hamor*)

Up the dreadful steep ascending,
While for fame and love contending,
Sought I thee, my glorious prize.
And now, happy in the blessing,
Thee, my sweetest joy possessing,
Other honors I despise.

Recitative (*Iphis*)

'Tis well. Haste, haste, ye maidens, and in richest robes adorn me, like a stately bride, to meet my father in triumphant pomp. And while around the dancing banners play.

Aria (*Iphis*)

Tune the soft melodious lute,
Pleasant harp and warbling flute,
To sounds of rapt'rous joy;
Such as on our solemn days,
Singing great Jehovah's praise,
The holy choir employ.

Recitative (*Jephtha*)

Heav'n smiles once more on His repentant people, and victory spreads wide her silver wings to soothe our sorrows with a peaceful calm. Zebul, thy deeds were valiant, nor less thine, my Hamor; but the glory is the Lord's.

Aria (*Jephtha*)

His mighty arm, with sudden blow,
Dispers'd and quell'd the haughty foe.
They fell before him, as when through the sky
He bids the sweeping winds in vengeance fly.

Chorus of Israelites

In glory high, in might serene,
He sees, moves all, unmov'd, unseen.
His mighty arm, with sudden blow
Dispers'd and quell'd the haughty foe.

Recitative (*Iphis*)

Hail, glorious conqueror! much lov'd father, hail! Behold thy daughter, and her virgin train, come to salute thee with all duteous love.

Aria (*Iphis*)

Welcome as the cheerful light,
Driving darkest shades of night,
Welcome as the spring that rains
Peace and plenty o'er the plains.
Not cheerful day,

Nor spring so gay,
Such mighty blessings brings
As peace on her triumphant wings.

Chorus of Virgins

Welcome thou, whose deeds conspire
To provoke the warbling lyre,
Welcome thou, whom God ordain'd
Guardian angel of our land!
Thou wert born His glorious name
And great wonders to proclaim.

Recitative (*Jephtha*)

Horror, confusion! Harsh this music grates upon my tasteless ears. Begone, my child, thou hast undone thy father! Fly, begone, and leave me to the rack of wild despair!

Aria (*Jephtha*)

Open thy marble jaws, O tomb,
And hide me, earth, in thy dark womb,
Ere I the name of father stain,
And deepest woe from conquest gain.

Recitative (*Zebul, Jephtha*)**Zebul**

Why is my brother thus afflicted? Say, why didst thou spurn thy daughter's gratulations, and fling her from thee with unkind disdain?

Jephtha

O Zebul, Hamor and my dearest wife, behold a wretched man, thrown from the summit of presumptuous joy, down to the lowest depth of misery. Know, then, I vow'd the first I saw should fall a victim to the living God. My daughter, alas! it was my daughter, and she dies.

Accompagnato and Aria (*Storgè*)

First perish thou, and perish all the world! Hath Heav'n then bless'd us with this only pledge of all our love, this one dear child, for thee to be her murderer? No, cruel man!
Let other creatures die?
Or Heav'n, earth, seas and sky
In one confusion lie,
Ere in a daughter's blood,
So fair, so chaste, so good,
A father's hand's embued.

Recitative (*Hamor*)

If such thy cruel purpose, lo, your friend offers himself a willing sacrifice, to save the innocent and beauteous maid!

Aria (*Hamor*)

On me let blind mistaken zeal
Her utmost rage employ.
'Twill be a mercy there to kill
Where life can taste no joy.

Quartet (*Zebul, Storgè, Hamor, Jephtha*)*Zebul*

Oh, spare your daughter,

Storgè

Spare my child,

Hamor

My love!

Jephtha

Recorded stands my vow in Heav'n above.

Hamor, Zebul, Storgè

Recall the impious vow, ere 'tis too late.

Jephtha

I'll hear no more, her doom is fix'd as fate!

Hamor, Zebul, Storgè

And think not Heav'n delights

In Moloch's horrid rites.

Recitative (*Iphis*)

Such news flies swift. I've heard the mournful cause of all your sorrows. Of my father's vow Heav'n spoke its approbation by success. Jephtha has triumph'd, Israel is free.

Accompagnato (*Iphis*)

For joys so vast too little is the price of one poor life; but oh! accept it, Heav'n, a grateful victim, and thy blessing still pour on my country, friends, and dearest father!

Aria (*Iphis*)

Happy they! This vital breath

With content I shall resign,

And not murmur or repine,

Sinking in the arms of death.

Accompagnato (*Jephtha*)

Deeper, and deeper still, thy goodness, child, pierceth a father's bleeding heart, and checks the cruel sentence on my falt'ring tongue. Oh, let me whisper it to the raging winds, or howling deserts; for the ears of men it is too shocking. Yet have I not vow'd? And can I think the great Jehovah sleeps, like Chemosh and such fabled deities? Ah no; Heav'n heard my thoughts, and wrote them down; it must be so. 'Tis this that racks my brain, and pours into my breast a thousand pangs that lash me into madness. Horrid thought! My only daughter, so dear a child, doom'd by a father! Yes, the vow is past, and Gilead hath triumph'd o'er his foes. Therefore, tomorrow's dawn... I can no more.

Chorus

How dark, O Lord, are Thy decrees,

All hid from mortal sight!

All our joys to sorrow turning,

And our triumphs into mourning,

As the night succeeds the day.

No certain bliss,

No solid peace,

We mortals know

On earth below,

Yet on this maxim still obey,

Whatever is, is right.

ACT THREE

Aria and Accompagnato (*Jephtha*)

Hide thou thy hated beams, O sun, in clouds and darkness, deep as is a father's woe; a father, off'ring up his only child in vow'd return for victory and peace.

Aria (*Jephtha*)

Waft her, angels, through the skies,

Far above yon azure plain,

Glorious there, like you, to rise,

There, like you, for ever reign.

Accompagnato (*Iphis*)

Ye sacred priests, whose hands ne'er yet were stain'd with human blood, why are ye thus afraid to execute my father's will? The call of Heav'n with humble resignation I obey.

Aria (*Iphis*)

Farewell, ye limpid springs and floods,

Ye flow'ry meads and leafy woods;

Farewell, thou busy world where reign

Short hours of joy and years of pain.

Brighter scenes I seek above

In the realms of peace and love.

Chorus of Priests

Doubtful fear and rev'rent awe

Strike us, Lord, while here we bow,

Check'd by Thy all-sacred law,

Yet commanded by the vow.

Hear our pray'r in this distress,

And Thy determin'd will declare.

Recitative (*Angel*)

Rise, Jephtha, and ye rev'rend priests, withhold the slaught'rous hand. No vow can disannul the law of God, nor such was its intent when rightly scann'd; yet still shall be fulfill'd. Thy daughter, Jephtha, thou must dedicate to God, in pure and virgin state forever, as not an object meet for sacrifice, else had she fall'n an holocaust to God. The Holy Spirit, that dictated thy vow, bade thus explain it, and approves thy faith.

Aria (*Angel*)

Happy, Iphis shalt thou live,

While to thee the virgin choir

Tune their harps of golden wire,

And their yearly tribute give.

Shalt thou live, and ages late

Crown thee with immortal praise.

Aria (*Jephtha*)

For ever blessed be Thy holy name,

Lord God of Israel!

Recitative (*Iphis*)

My faithful Hamor, may that Providence which gently claims or forces our submission, direct thee to some happier choice.

Quintet (*Iphis, Hamor, Storgè, Jephtha, Zebul*)*Iphis*

All that is in Hamor mine,
Freely I to Heav'n resign.

Hamor

All that is in Iphis mine,
Freely I to Heav'n resign.

Iphis

Duteous to the will supreme,
Still my Hamor I'll esteem.

Hamor

Duteous to almighty pow'r,
Still my Iphis I'll adore.

Iphis, Hamor, Storgè, Jephtha, Zebul

Joys triumphant crown thy days,
And thy name eternal praise.

Chorus of Israelites

Theme sublime of endless praise,
Just and righteous are thy ways;
And thy mercies still endure,
Ever faithful, ever sure.

THE HANDEL AND HAYDN SOCIETY

Harry Christophers, *Artistic Director*

PERIOD INSTRUMENT ORCHESTRA

VIOLIN I

Aisslinn Nosky*
Abigail Karr
Susanna Ogata
Krista Buckland Reisner
Jane Starkman
Anne Black‡

VIOLIN II

Christina Day Martinson†
Guiomar Turgeon
Linda Quan
Julie Leven
Jesse Irons

VIOLA

David Miller‡
Laura Jeppesen
Jenny Stirling
Anne Black‡

VIOLONCELLO

Guy Fishman†
Sarah Freiberg
André O'Neil

BASS

Robert Nairn†

FLUTE

Christopher Krueger†

OBOE

Gonzalo X. Ruiz†
Marc Schachman

BASSOON

Andrew Schwartz

HORN

Richard Menaul†
Lawrence Ragent

TRUMPET

Jesse Levine†
Paul Perfetti

ORGAN

Michael Beattie†
Ian Watson

HARPSICHORD

Ian Watson†

ARCHLUTE

Paula Chateaufeuf†

* *Concertmaster*

† *Principal*

‡ *viola (April 26), violin (April 27)*

CHORUS

CHORUSMASTER

John Finney

SOPRANO

Elissa Alvarez
 Jennifer Ashe
 Jessica Cooper
 Cassandra Extavour
 Monica Hatch
 Margot Rood
 Sonja DuToit Tengblad
 Erika Vogel
 Teresa Wakim
 Brenna Wells

ALTO

Douglas Dodson
 Mary Gerbi
 Catherine Hedberg
 Helen Karloski

Margaret Lias
 Thea Lobo
 Miranda Loud
 Emily Marvosh

TENOR

Jonas Budris
 Marcio de Oliveira
 Thomas Gregg
 Randy McGee
 Alex Powell
 Stefan Reed

BASS

Jonathan Barnhart
 Woodrow Bynum
 Jacob Cooper
 Bradford Gleim
 Scott Jarrett
 David McFerrin



FOUNDED IN BOSTON in 1815, the Handel and Haydn Society (H&H) is considered America's oldest performing arts organization in continuous existence and one of the nation's pre-eminent choral and period instrument ensembles, and will celebrate its Bicentennial in 2015. It gave the American premieres of many choral masterworks, including Handel's *Messiah*, Haydn's *The Creation*, and Bach's *St. Matthew Passion*. Its mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural development of our Greater Boston community and contemporary audiences across the nation and beyond.

Under Artistic Director Harry Christophers, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series, held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge, reaches audiences from

throughout New England. Recently, H&H has been featured in *The New York Times*, *The Wall Street Journal*, *The Boston Globe*, and *Gramophone*. In 2011, *The Hub Review* (Boston) dubbed H&H "the best chorus in New England." Since its first recording collaboration with Harry Christophers on the Coro label, released in September 2010, it has issued three live commercial recordings of works by Mozart—*Mass in C minor* (2010), *Requiem* (2011), and *Coronation Mass* (2012)—to be followed by *Haydn Volume One* (September 2013) and an *a cappella* holiday program with its professional choir (October 2013).

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a community partner and resource center. Its Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year through public school visits and chorus partnerships, four youth choruses, and pre-professional vocal training. H&H also maintains partnerships with cultural and higher education institutions, offers college students opportunities to learn about and develop mastery in Baroque and Classical music, and offers youth and adult

education opportunities that include free concerts and lectures at libraries, community centers, and museums.



Harry Christophers, CBE (*Artistic Director*), marks his fourth season as Artistic Director of the Handel and Haydn Society with the 2012–2013 Season. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Mr. Christophers and H&H have since embarked on an ambitious artistic journey that began in the 2010–2011 season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 197 years, and the release of the first two of a series of recordings on Coro leading to the 2015 Bicentennial.

Mr. Christophers is known internationally as founder and conductor of the U.K.-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the “Choral Pilgrimage,” a tour of British cathedrals from York to Canterbury. He has recorded over 100 titles for which he has won numerous awards, including a Grand Prix du Disque for Handel’s *Messiah*, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award for his disc entitled *Renaissance*. In 2009, he received one of classical music’s highest accolades, the Gramophone Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel’s *Coronation Anthems*, a CD that also received a Grammy Award nomination.

Mr. Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. As well as performing on the concert stage he lends his artistic direction to opera. In 2006, he conducted Mozart’s *Mitridate* for the Granada Festival, and after outstanding success at Buxton Opera in past seasons, he returns this year to conduct Handel’s *Jephtha*. Previous productions include Mozart’s *Die Zauberflöte* and Purcell’s *King Arthur* for Lisbon Opera, Monteverdi’s *Poppea* and Handel’s *Ariodante* for English National Opera, and the U.K. premiere of Messager’s *Fortunio* for Grange Park Opera.

Mr. Christophers is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy. In October 2008, he was awarded an Honorary Degree of Doctor of Music.



Canadian-born violinist **Aisslinn Nosky** (*Violin and Leader*) is one of the most versatile and dynamic violinists today. She is in demand internationally as a soloist and leader and was appointed Concertmaster of the Handel and Haydn Society in 2011. She has performed in solo and chamber music recitals across North America, Europe, and Asia. Recent appearances as soloist include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

As Co-Artistic Director of I Furiosi Baroque Ensemble, Ms. Nosky has helped bring an enthusiastic new audience to Baroque music. Since 2001, I Furiosi has presented its own flamboyant and inventive concert series in Toronto, and they have toured North America and Europe with engagements at Tage Alter Musik (Regensburg, Germany), the Galway Early Music Festival, the Lameque International Baroque Festival, the Mosel Musikfestival, the Indianapolis Early

Music Festival, and the Montreal Baroque Festival. I Furiosi’s latest disc is entitled *Crazy*.

As a founding member of the Eybler Quartet, Ms. Nosky explores repertoire from early quartet literature on period instruments. The Eybler’s recording of Haydn’s Op. 33 string quartets was released in 2012 on the Analekta label.

Since 2005, Ms. Nosky has been a member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this renowned ensemble. As Canada’s foremost period instrument orchestra, Tafelmusik maintains a rigorous annual touring schedule in North America and Europe. Ms. Nosky has been a featured soloist at festivals including the Ravinia Festival, the Aspen Music Festival, Klang & Raum Musikfestival, and the Seoul International Bach Festival. The 2011–2012 season found Tafelmusik touring Australia with its innovative Galileo Project. Tafelmusik’s Carnegie Hall debut sold out in 2011, and they return to New York in spring 2013.

Ms. Nosky’s most recent recording, *Bach, Ysaÿe, Oesterle* was her first self-produced album and is a collection of works for solo violin that include J. S. Bach’s E major Partita, BWV 1006; Sonata No. 2, Op. 27, by Eugène Ysaÿe (1858–1931); and *Stand Still*, a piece commissioned in 2011 from Canadian composer Michael Oesterle.

Ms. Nosky began playing violin at age three and received her early training at the Nanaimo Conservatory with Heilwig von Konigslow. At age eight, she made her solo debut with the CBC Vancouver Orchestra. When she was 15, Ms. Nosky began studying in Toronto with Lorand Fenyves at the Royal Conservatory of Music’s Glenn Gould School. Further studies included both solo and chamber music for several summers at the Banff Centre for the Arts, and chamber music at the Steans Music Institute of the Ravinia Festival as a member of the Metro String Quartet. Ever embracing of all musical forms, Ms. Nosky has also performed and recorded with some of Toronto’s best-known indie-rock bands, such as the Hidden Cameras, Hunter Valentine, and Rock Plaza Central.



Robert Murray (*tenor*) studied at the Royal College of Music and the National Opera Studio. He was awarded second prize in the Kathleen Ferrier awards 2003 and was a Jette Parker Young Artist at the Royal Opera House, Covent Garden.

Operatic roles include Tamino in *Die Zauberflöte*, Borsa in *Rigoletto*, Gastone in *La traviata*, Harry in *La Fanciulla del West*, Lysander in *A Midsummer Night’s Dream*, Agenore in *Il re pastore*, Belfiore in *La finta giardiniera*, Jacquino in *Fidelio*, and Don Ottavio in *Don Giovanni* for the Royal Opera House, Covent Garden. He sang the title role in *Albert Herring* (Glyndebourne on Tour); Tom Rakewell in *The Rake’s Progress*, *La pèrichole*, and Tamino (Garsington Opera); The Simpleton (*Boris Godunov*), Tamino, Toni Reischmann (Henze’s *Elegy for Young Lovers*), Idamante (*Idomeneo*), Don Ottavio (*Don Giovanni*), and Steuerman (*Der fliegende Holländer*) (ENO); Benvolio in *Roméo et Juliette* (Salzburg Festival); Ferrando in *Così fan tutte* (Opera North) and Male Chorus in *The Rape of Lucretia* (Norway Opera).

He has performed at the Newbury, Two Moors, Brighton, Aldeburgh, and Edinburgh festivals and at London’s Wigmore Hall. He appeared on Malcolm Martineau’s Complete Poulenc Songs series for Signum; excerpts from Britten’s *Gloriana* with Edward Gardner for Chandos; Berlioz’s *Grande Messe des Morts* and Mendelssohn’s *Elijah* with the Gabrieli Consort & Players for their own label; and Handel’s *Saul* with Harry Christophers and The Sixteen for Coro.

Current and future appearances include Mr. Murray’s debut at the Staatsoper Hamburg as the Earl of Essex in Britten’s *Gloriana* and the title role of *Jephtha* for Boston’s Handel and Haydn Society.



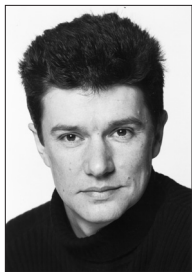
Catherine Wyn-Rogers (*mezzo-soprano*) was a Foundation Scholar at the Royal College of Music, studying with Meriel St Clair and gaining several prizes including the Dame Clara Butt Award. She continued her studies with

Ellis Keeler and now works with Diane Forlano.

Ms. Wyn-Rogers works extensively in recital and oratorio, appearing with the major British orchestras and choral societies and at the Three Choirs, Edinburgh, and Aldeburgh festivals and at the BBC Proms, of which she was a memorable soloist at the Last Night of the 1995 Proms. She is equally renowned for her performances with the period instrument orchestras. Her recent engagements have included appearances with the Philharmonia under Leonard Slatkin, the BBC Symphony Orchestra under Bernard Haitink and Andrew Davis, the Netherlands Radio Orchestra under Gennady Rozhdestvensky, the European Union Youth Orchestra under Mr. Haitink, and her debut with the Vienna Philharmonic Orchestra under Roger Norrington.

Ms. Wyn-Rogers's numerous recordings include Handel's *Samson* with The Sixteen under Harry Christophers, Mozart's *Vespers* with Trevor Pinnock for DG, Vaughan Williams's *Serenade to Music* with Mr. Norrington for Decca, and Elgar's *The Dream of Gerontius* for EMI. She has joined Graham Johnson's Complete Schubert Edition for Hyperion, recorded Mozart's Requiem with the Scottish Chamber Orchestra and Sir Charles Mackerras, and Mrs. Sedley (*Peter Grimes*) with the London Symphony Orchestra and Sir Colin Davis.

She appears regularly on the opera stage and has worked with Scottish Opera, Welsh National Opera, Opera North, the Semperoper Dresden, the Bordeaux Opera, the Teatro Real Madrid, the Netherlands Opera, and the Salzburg Festival.

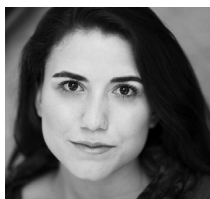


With an established reputation in the United Kingdom, including performances with the Orchestra of the Age of Enlightenment, Hanover Band, English Concert, and The Sixteen, **William Purefoy** (*countertenor*) also frequently performs inter-

nationally with concerts, recitals, and operatic appearances in New Zealand, the United States, France, Austria, Germany, and Switzerland, and gave his debut at Carnegie Hall in New York in 2008.

A graduate of Magdalen College, Oxford, and the Guildhall School of Music and Drama in London, Mr. Purefoy was a finalist in the Kathleen Ferrier Awards and a winner of the NFMS Young Concert Artists Award.

His many recordings to date have included Pärt's *Stabat Mater* (Theatre of Voices/Harmonia Mundi), Buxtehude's *Scandinavian Cantatas* (Theatre of Voices/Da Capo), Vaughan-Williams's *Mass in G minor* (Hickox/Chandos), Boyce's *Ode for Saint Cecilia's Day* and *David's Lamentation over Saul and Jonathan* (Hanover Band/ASV Gaudeamus), *Rosie Blood* (John Harle *Terror and Magnificence*/Decca Argo), and the role of Spirit in *Dido and Aeneas* (Orchestra of the Age of Enlightenment/Chandos). He was featured in the television series *In Search of Shakespeare* and the film *Young Victoria* and has given recitals at the Wigmore Hall, the Barbican, and the Purcell Room, as well as in Innsbruck and Graz.



A native of Bolivar, New York, **Joëlle Harvey** (*soprano*) is quickly becoming recognized as one of the most promising young talents of her generation. She is the recipient of a First Prize Award in 2011 from the Gerda Lissner Foundation Vocal Competition and a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation.

Summer 2012 saw Ms. Harvey's debut with Glyndebourne Festival Opera in a revival of Jonathan Kent's acclaimed production of *The Fairy Queen*. She also sang Bach's *Mass in B minor* with The English Concert at both the BBC Proms and in Leipzig. During the 2012–2013 season, she is engaged to sing Susanna in *Le nozze di Figaro* on tour with the Glyndebourne Festival and also with Arizona Opera; Handel's *Messiah*, in a return to the San Francisco Symphony; music from *Peer Gynt* with the San Francisco Symphony, conducted by Michael Tilson Thomas; the role of Tigrane in a U.S. tour of *Radamisto*, with Harry Bicket and The English Concert; and the Mendelssohn and Bach Magnificats for her debut with the New York Philharmonic.

Future seasons will include further performances with the Glyndebourne Festival Opera, Arizona Opera, and the Dallas Opera, as well as with the New York Philharmonic and the Kansas City Symphony.

Additional engagements of note include *Carmina Burana* and Gilbert & Sullivan's *Iolanthe* with the San Francisco Symphony; Handel's *Messiah* with The English Concert; and Michal in Handel's *Saul* with The Sixteen. Ms. Harvey appears on Coro's recording of *Saul*, conducted by Harry Christophers, released in 2012.



Woodrow Bynum (*baritone*) was born in Arkansas in 1975 and began pursuing his musical education at the Interlochen Arts Academy before graduating *summa cum laude* from the University of Michigan. Following a residency at the Detroit Opera House,

Mr. Bynum moved to New York, studying at the Juilliard School and singing in the choir of Saint Thomas Church Fifth Avenue. He studied voice with Lorna Haywood, Rita Shane, and Beverley Peck Johnson; his other musical influences include Robert Glasgow, Gerre Hancock, and John Scott.

As a professional singer, Mr. Bynum appears regularly in concert with orchestras and choirs alike. Recent solo appearances include Handel's *Messiah* with the Dallas Bach Society and Bach's *St. John Passion* with Saint Thomas Church Fifth Avenue. With Albany Pro Musica, he was soloist in Bach's *St. John Passion*, Duruflé's Requiem, and Fauré's Requiem. He has also appeared as soloist in Beethoven's Symphony No. 9 and Mendelssohn's *Elijah*, as well as Bach's *Mass in B minor*.

He marked his debut with the Handel and Haydn Society at Boston Symphony Hall singing the bass solo in Handel's *Dixit Dominus*. Mr. Bynum also serves as Director of Music for the Cathedral of All Saints, where he conducts the Cathedral Choir of Men and Boys, the oldest continuously performing ensemble of its kind in the United States.



Teresa Wakim (*soprano*) has garnered wide acclaim performing and recording music from the Renaissance to the freshly composed, and is perhaps best known as a Baroque stylist. She has performed as soloist under many of the world's

renowned early music specialists, including Harry Christophers, Laurence Cummings, Ton Koopman, Nicolas McGegan, Martin Pearlman, Stephen Stubbs, and Jeannette Sorrell. She recently won First Prize in the International Soloist Competition for Early Music in Austria, and was named Lorraine Hunt Lieberson Fellow by Emmanuel Music. Noted engagements include soloist in Mozart's *Coronation Mass* with the Handel and Haydn Society, Bach's *Mass in B minor* and *St. John Passion* with the Amsterdam Baroque Orchestra, Bach's *Wedding Cantata* with the Cleveland Orchestra, Handel's *Messiah* with the Charlotte Symphony, the role of Pamina in *The Magic Flute* with Apollo's Fire, and a title role in Handel's *Acis and Galatea* with the Boston Early Music Festival. She can be heard as soloist on numerous recordings, including four Grammy Award-nominated albums with the

Boston Early Music Festival and Seraphic Fire, and the Handel and Haydn Society's latest disc for Coro, *Mozart Coronation*.



John Finney has been Handel and Haydn Society Chorusmaster since 1990 and was named Associate Conductor in 1992. He has since directed many of H&H's performances. He is also widely praised for his harpsichord and organ

Miranda Loud

playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and the Boston Conservatory. He is the Distinguished Artist-in-Residence at Boston College, where he serves as Director of the University Chorale and Conductor of the Boston College Symphony Orchestra. He has directed the Boston College Chorale on concert tours in major cities throughout the world, including Berlin, Prague, Vienna, and Rome. Mr. Finney recently celebrated his 25th anniversary as Director of Music for the Wellesley Hills Congregational Church, where his organ-playing and conducting continue to enhance worship services every Sunday morning. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham, Massachusetts.