



# *Concerts at the Point*

19TH SEASON 2015-2016

*presents ...*

MUSICIANS FROM THE  
**HANDEL & HAYDN SOCIETY**

NOVEMBER 22, 2015, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

TODAY, NOVEMBER 22 IS THE FEAST DAY OF SAINT CECILIA, the patron saint of musicians. The image on the cover shows Saint Cecilia as a young girl, and was painted by Artemisia Gentileschi, an Italian Baroque painter, today considered one of the most accomplished painters in the generation following that of Caravaggio. In an era when women painters were not easily accepted by the artistic community or patrons, she was the first woman to become a member of the Accademia di Arte del Disegno in Florence.

Saint Cecilia is one of the most famous of the 2nd century Roman martyrs. It is written that, despite her vow of virginity, she was forced by her parents to marry. As the musicians played at her wedding, she sat apart and "sang in her heart to the Lord." After her martyrdom, she became regarded as the patron saint of musicians.

Her feast has been celebrated since about the fourth century, and has become an occasion for musical concerts and festivals. She remains inspirational in contemporary times, e.g., Paul Simon's *Cecilia, You're Breaking My Heart*. Source: Wikipedia

...

THIS CONCERT IS SUPPORTED BY GRANTS FROM CHARITABLE FOUNDATIONS AND BY GIFTS FROM OUR GENEROUS AUDIENCE MEMBERS AND BUSINESS SUPPORTERS.

...

WWW.CONCERTSATTHEPOINT.ORG  
EMAIL: POINTCONCERTS@GMAIL.COM  
508-636 -0698

# *Concerts at the Point*

SUNDAY, NOVEMBER 22, 2015

## MUSICIANS FROM THE HANDEL & HAYDN SOCIETY

Ian Watson, harpsichord and Director

Margot Rood, soprano

Emily Marvosh, alto

Aislinn Nosky, violin

Tatiana Daubeck, violin

Emily Dahl, viola

Sarah Freiberg, cello

Andrea LeBlanc, flute

...

SINFONIA IN G, RV 149

VIVALDI

*Allegro Molto / Andante / Allegro*

FLUTE SONATA, OP. 1, NO. 9

HANDEL

*Largo / Vivace / Presto / Adagio / Alla breve /  
Andante / A tempo di menuetto*

CANTATA FOR SOPRANO AND STRINGS, RV 680

VIVALDI

*Recitativo / Aria / Recitativo / Aria*

INTERMISSION ...

SINFONIA TO CANTATA 209

BACH

OBLIVION SOAVE FROM L'INCORONAZIONE  
DI POMPEA

MONTEVERDI

EGOS FLOS CAMPI FOR ALTO AND STRINGS

MONTEVERDI

TANTI STRALI AL SEN MI SCOCCHI

HANDEL

HARPSICHORD CONCERTO IN A, BMV 1055

BACH

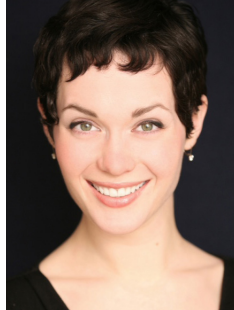
*Allegro / Larghetto / Allegro ma non tanto*

## THE PERFORMERS



**THE HANDEL AND HAYDN SOCIETY**, familiarly known as H+H, is an American chorus and period instrument orchestra based in Boston, Massachusetts. Founded in 1815, it is the second oldest musical organization in the United States after the U.S. Marine Band (founded 1798) and the oldest continually performing arts organization in the United States. Toward the middle of the 20th century, the Handel and Haydn Society began adopting the practices of the historically informed performance movement, striving for vocal and instrumental authenticity. In 1986 the orchestra began using period instruments in their performances.

**IAN WATSON, HARPSICHORD AND DIRECTOR**, has been playing with the Handel and Haydn Society since 2008 and was named Resident Conductor in 2014. Born in England, Watson has appeared as soloist or conductor with the London Symphony, London Philharmonic and Royal Philharmonic Orchestras, Scottish Chamber, English Chamber, Academy of St. Martin in the Fields, English Baroque Soloists, and The Sixteen, among other ensembles. He was invited to be the assistant conductor, organ, and harpsichord soloist and continuo player for Sir John Eliot Gardiner's Bach Cantata Pilgrimage. In 2014, he made a critically-acclaimed debut directing the Baroque Band in Chicago and recently led a performance of Beethoven's Triple Concerto and Ninth Symphony in Mechanics Hall, Worcester with Arcadia Players. He is now music director at First Parish in Lincoln and artistic director of their Live in Lincoln Center concert series.



**MARGOT ROOD, SOPRANO**, hailed for her “luminosity and grace” by *The New York Times*, performs a wide range of repertoire. Recent engagements: Carnegie Hall solo debut in the world premiere of Shawn Jaeger’s *Letters Made with Gold*, Golijov’s *Three Songs with A Far Cry*, and Pärt’s *Passio* with Boston Modern Orchestra Project. Recent stage performances: Johanna in *Sweeney Todd* with St. Pete Opera, Emily Webb in Rorem’s *Our Town* with Monadnock Music. Awards: St. Botolph Emerging Artist Award 2015, Lorraine Hunt Lieberman Fellow (Emmanuel Music) 2015. Ms. Rood is a core member of Lorelei Ensemble, Boston’s 9-voice women’s ensemble specializing in early and new music.

**EMILY MARVOSH, ALTO**, is a founding member of the Lorelei Ensemble, which promotes innovative music for women’s voices. She is this season’s alto soloist for Handel’s *Messiah* and Bach’s *St. John Passion* with the Handel and Haydn Society. Additional solo engagements include the Rhode Island Philharmonic, Opera Grand Rapids, the Portland (ME) Early Music Festival, the Handel Choir of Baltimore, and the Worcester Chamber Music Society. [www.emilymarvosh.com](http://www.emilymarvosh.com)

**CANADIAN VIOLINIST AISSLINN NOSKY** was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Nosky is in great demand internationally as a director, soloist and chamber music collaborator. Recent appearances include Holland Baroque, the Utah Symphony, the Staunton Music Festival, the Calgary Philharmonic, La Jolla Summerfest, and Tafelmusik Baroque Orchestra. Aisslinn is also a member of I FURIOSI Baroque Ensemble and the Eybler Quartet. Since 2005, Aisslinn has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally renowned ensemble.



**TATIANA DAUBEK**, plays regularly as concertmaster for Bach Vespers Holy Trinity in Manhattan. In addition, she performs with the Carmel Bach Festival, Handel and Haydn Society, Musica Angelica, and Trinity Baroque Orchestra. Ms. Daubek is a founding member and artistic director of House of Time, a period chamber music ensemble with an established concert series in NYC. Ms. Daubek has toured across North and South America with Wiener Akademie and John Malkovich. Ms. Daubek performs regularly in the Czech Republic, has collaborated alongside the Czech ensemble, Musica Florea and was a featured soloist broadcast live on Czech Radio. Daubek holds a BM from the University of North Texas, a MM from Boston University and The Juilliard School. Aside from music, Tatiana is also a photographer specializing in portraiture.

**EMILY DAHL, VIOLA**, is an active performer known for her inventive and intuitive style. She enjoys a diverse career ranging from Broadway musicals to baroque opera. Highlights include the St. Matthew Passion at the Concertgebouw and a Beethoven-themed salon concert using an 1807 piano. Emily's poised and gracious sound can be heard throughout Boston with the Handel and Haydn Society and Les Bostonades, among others, and she is a core member of Grand Harmonie, Emergence Quartet, and Antico/Moderno. After studying abroad at the Royal Academy in London, Emily now lives in Jamaica Plain where she happily investigates local bakeries and ice cream.



**CELLIST SARAH FREIBERG** is a tenured member of the Handel and Haydn Society. Other engagements have included Music at Eden's Edge, Boston Baroque, San Francisco's Philharmonia Baroque Orchestra, the Boston Early Music Festival Orchestra, Blue Hill Bach and Portland (Oregon) Baroque. She is a corresponding editor of and frequent contributor to *Strings* magazine. Sarah's numerous recordings include solo sonatas by Guerini and Laurenti. She teaches in the Historical Performance department at Boston University as well as at the Powers Music School and the Amherst Early Music Festival, and previously taught at University of California-Davis and California State University-Fresno.

**FLUTIST ANDREA LEBLANC** performs with ensembles such as the Handel and Haydn Society, Boston Baroque, and Cambridge Concentus, and is principal flutist for Arcadia Players, L'Academie, and Grand Harmonie. After receiving a Bachelor of Music from New England Conservatory with distinction in performance, she pursued her study of the baroque flute at the Royal Conservatory in The Hague. Ms. LeBlanc recently completed a Master of Music in modern flute performance at UMass Amherst, where she was a teaching assistant in flute and early music. Her principal teachers have been Christopher Krueger and Kate Clark. In 2009, she participated in a concert tour of Japan with Cambridge Concentus, under the direction of Joshua Rifkin. In summer of 2015 she appeared in a Boston Early Music Festival fringe concert, brought a solo recital of early romantic music for flute and fortepiano to northern NH, and performed in the Blue Hill Bach Festival in Blue Hill, ME.



## PROGRAM NOTES

### **ANTONIO VIVALDI** (1678-1741)

SINFONIA IN G, RV 149

*Allegro Molto / Andante / Allegro*

Antonio Vivaldi was an Italian Baroque composer, virtuoso violinist, teacher and cleric. Born in Venice, he is recognized as one of the greatest Baroque composers, and his influence during his lifetime was widespread across Europe. He is known mainly for composing many instrumental concertos, for the violin and a variety of other instruments, as well as sacred choral works and more than forty operas. His best-known work is a series of violin concertos known as *The Four Seasons*.

Many of his compositions were written for the female music ensemble of the Ospedale della Pietà, a home for abandoned children where Vivaldi (who had been ordained as a Catholic priest) was employed from 1703 to 1715 and from 1723 to 1740. Vivaldi also had some success with expensive stagings of his operas in Venice, Mantua and Vienna. After meeting the Emperor Charles VI, Vivaldi moved to Vienna, hoping for preferment. However, the Emperor died soon after Vivaldi's arrival, and Vivaldi himself died less than a year later.

A sinfonia is an orchestral piece used as an introduction, interlude, or postlude to an opera, oratorio, cantata, or suite. *Source: Wikipedia*

### **GEORGE FRIDERIC HANDEL** (1685-1759)

FLUTE SONATA, OP. 1, NO. 9

*Largo / Vivace / Presto / Adagio / Alla breve / Andante /*

*A tempo di menuetto*

Handel was a German-born Baroque composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. Born in a family indifferent to music, Handel received critical training in Halle, Hamburg and Italy before settling in London (1712), and became a naturalized British subject in 1727. He was strongly influenced both by the great composers of the



Italian Baroque and the middle-German polyphonic choral tradition.

It is impossible to say how many flute sonatas were composed by George Frideric Handel, but the correct number is somewhere between none and eight. There are many reasons for the confusion: some of the sonatas were originally written for other instruments, some have uncertain authenticity, some contain borrowings from other Handel works, and some were published (in an altered form) without Handel's knowledge. At least six of the sonatas are known to contain music written by Handel, although he may not have intended some of them to have been played by the flute.

Source: Wikipedia

**ANTONIO VIVALDI (1678-1741)**

CANTATA FOR SOPRANO AND STRINGS, RV 680

*Recitativo / Aria / Recitativo / Aria*

Recitativo

*Lungi dal vago volto  
della mia bella Elvira  
viver non posso.*

*Oh Dio, o Dio!*

*e pur crudo destin per mio tormento  
or mi condanna*

*a pascolar l'armento. Ma qual da  
lungi ammira*

*non distinta beltade il guardo mio  
Pastorella che viene?*

*Temo d'errar, mi perdo, corro,  
mi fermo, rido e sospiro ad un,  
ardo, gelo, contento e tormentato:  
mi sembra alla divisa,  
non mi par al semblante;  
deh, per pietade Amor, amico Cielo,  
sciogli dal mio bel sol la nube, il  
velo.*

Recitative

*Far from the fair face,  
Far from the fair face of my beautiful  
Elvira*

*I cannot live.*

*O God! And yet to torment me cruel  
destiny now ordains*

*that I must take my flocks to pasture.  
But what shadowy beauty*

*do my eyes spy in the distance—  
is it my shepherdess who comes?*

*I fear I am mistaken, I am beside  
myself, I run, stand still,  
laugh and sigh at once, burn and  
freeze, in delight and torment.*

*By her dress I think it her,  
by her face I think it not;  
ah, have pity, Love, friendly heaven,  
lift the cloud, the veil, from my  
beautiful sun.*

Aria

*Augelletti, voi col canto queste selve  
impreziosite,  
ed io posso sol col pianto consolare  
il mio dolor.*

*Fate voi che dolce incanto con amor,  
o con pietade chiama  
al bosco il mio tesor.*

Recitativo

*Allegrezza, mio core, ch'al fin  
giunse alla meta l*

*'avida mia pupilla:*

*Ti riconosco, o bella, ti riveggio,  
mio bene, t'abbraccio,*

*Pastorella. Perdona o caraa' miei  
sospesi affetti,*

*perché errante Pastor veder non  
suole*

*tra queste ombrose frondi aperto  
il sole.*

Aria

*Mi stringerai sì, sì, non partirai più,  
no. Bella ti rapirò*

*se il cor non cede. Avvinto al tuo  
bel sen,*

*ti giuro, amato ben, che mai ti  
mancherò d'amor e fede.*

Aria

*Little birds, you grace these woods  
with your singing,  
and I can only ease my pain with tears.  
Out of love or pity, have some sweet  
enchantment  
summon my beloved to this grove.*

Recitativo

*What delight, my heart, that my  
avid gaze  
has finally achieved its goal: I recognise  
you, o beauty,*

*I see you again, my beloved, I embrace  
you, shepherdess.*

*Forgive, my dear, my doubting  
emotions,*

*for a wandering shepherd is not  
accustomed*

*to seeing the sun's unveiled light amid  
these shady boughs.*

Aria

*You will embrace me, yes, yes, you  
will not go away again,  
no. My beauty, I shall steal you away  
if your heart does not surrender.*

*As I cling to your fair breast,  
I swear, my dear love, that I shall  
never fail you in love and fidelity.*

Source: Text and translation from Naxos.com



**JOHANN SEBASTIAN BACH** (1685-1750)

SINFONIA TO CANTATA 209 NON SA CHE DIA DOLORE

Johann Sebastian Bach was a German composer and musician of the Baroque period. He enriched established German styles through his skill in counterpoint, harmonic and motivic organisation, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the Brandenburg Concertos, the Goldberg Variations, the Mass in B minor, two Passions, and over three hundred cantatas of which around two hundred survive. His music is revered for its technical command, artistic beauty, and intellectual depth.

Bach's abilities as an organist were highly respected during his lifetime, although he was not widely recognised as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now generally regarded as one of the greatest composers of all time.

Cantata 209 is a secular cantata (He knows not what sorrow is), composed for an unknown occasion. The Sinfonia is the first of the five movements, and is performed by flute, strings and continuo.

**CLAUDIO MONTEVERDI** (1567-1643)

Monteverdi was an Italian composer, gambist, singer and Roman Catholic priest. His work, often regarded as revolutionary, marked the change from the Renaissance style of music to that of the Baroque period. He developed two styles of composition—the heritage of Renaissance polyphony and the new basso continuo technique of the Baroque. Monteverdi wrote one of the earliest operas, *L'Orfeo*, a novel work that is the earliest surviving opera still regularly performed.

OBLIVION SOAVE FROM OPERA L'INCORONAZIONE DE POPPEA

The Coronation of Poppaea was one of the first operas to use historical events and people. It describes how Poppaea, mistress of the Roman emperor Nero, is able to achieve her ambition and be crowned empress. In a departure from traditional literary morality, it is the adulterous liaison of Poppea and Nero which triumphs, although this victory is demonstrated by history to have been transitory and hollow. Moreover, all the major characters are morally compromised. The song *Oblivion Soave* is sung by Arnalita, nurse/confidant to Pompea, who tries to warn Poppea to be wary of this love affair.

*Adagiati, Poppea,  
acquietati, anima mia:  
sarai ben custodita.  
Oblivion soave, i dolci sentimenti  
in te, figlia, addormenti. Posatevi,  
occhi ladri;  
aperti, deh, che fate,  
se chiusi ancor rubate?  
Poppea, rimanti in pace; luci care  
e gradite  
dormite, omai dormite.*

*Lie down now, Poppea,  
hush, my darling;  
you shall be guarded.  
May gentle oblivion  
lull sweet thoughts  
in you, my child.  
Now rest, thievish eyes;  
why stay open  
if you can steal all hearts even  
when closed?  
Poppea, rest calmly;  
dear eyes, fond eyes,  
sleep now, sleep.*

Source: Text and Translation from [azzincunabula.blogspot.com](http://azzincunabula.blogspot.com)

## EGOS FLOS CAMPI FOR ALTO AND STRINGS

Motet based on Latin Text from the Song of Solomon. A motet is a vocal composition in polyphonic style, on a Biblical or similar prose text, intended for use in a church service.

*Ego flos campi  
et lilium convallium.*

*Sicut lilium inter spinas sic amica  
mea inter filias.*

*Sicut malus inter ligna silvarum,  
sic dilectus meus inter filios.*

*Sub umbra illius quem desiderav-  
eram sedi, et fructus ejus dulcis  
gutturi meo.*

*Introduxit me Rex in cellam  
vinariam ordinavit in me  
charitatem.*

*Fulcite me floribus, stipate me  
malis quia amore langueo.*

*fons hortorum puteus aquarum  
viventium quae fluunt impetu de  
Libano*

*I am the flower of the field, and the  
lily of the valleys.*

*As the lily among thorns, so is my  
love among the daughters.*

*As the apple tree among the trees of  
the woods, so is my beloved among  
the sons.*

*I sat down under his shadow, whom  
I desired: and his fruit was sweet to  
my palate.*

*He brought me into the cellar of wine,  
he set in order charity in me.*

*Stay me up with flowers, compass me  
about with apples: because I languish  
with love.*

*The fountain of gardens: the well of  
living waters, which run with a strong  
stream from Libanus.*

*Source: Text and translation from [www1.cpdll.org/wik](http://www1.cpdll.org/wik)*

## GEORGE FRIDERIC HANDEL (1685-1759)

TANTI STRALI AL SEN MI SCOCCHI

FOR ALTO, SOPRANO AND STRINGS

Georg Friederich Handel wrote chamber music for two and three voices during several creative periods in his life. The music in this genre thus spans nearly forty years of composition, during which he brought the Baroque genres of opera and oratorio to the pinnacles of musical form. The chamber pieces function much differently than these public works: clearly not theatrical pieces, they are nevertheless written, for the most part, for professional singers of opera caliber to

sing in private or court gatherings. Handel seemed to view the format of two or three voices and continuo as a forum for testing out new musical ideas, and various ways of working them through; in any case, the amount of music from these pieces that appears later in Handel's greatest works, such as *Messiah*, *Acis and Galatea*, *Alexander's Feast*, *L'Allegro ed il Penseroso*, *Belshazzar*, etc, is astounding.

Contrary to the view previously held that these self-borrowings implied a lazy or somehow dishonest approach, what is most apparent about the borrowed material is the extensive reworking that Handel applies to the music, so that in each context the phrasing and character seem totally right. *Source: [www.pameladellal.com](http://www.pameladellal.com)*

<i>Tanti strali al sen mi scocchi, quante stelle sono in ciel: tanti fior quanti ne tocchi, s'innamorano al tuo bel.</i>	<i>Many arrows strike at my breast, like the many stars which are in the sky: and the many flowers, which you have touched, have fallen in love with your beauty.</i>
--	---

<i>Ma se l'alma sempre geme, nell'amor arsa e consunta, questo avvien, perch'arde e teme dal tuo cor esser disgiunta.</i>	<i>But if a lover's soul is melancholic by nature, he will find love hard and all consuming, and his passion will, in time, be diffused, scourged and reproached by the harshness of your heart.</i>
---	--

<i>Dunque annoda pur, ben mio, di catena immortale anch'il desio.</i>	<i>The lover, therefore, is bound and hurt, my dear, by the unchanging chains of his own desire.</i>
---	--

*Source: [www.hyperion-records.co.uk](http://www.hyperion-records.co.uk), lyrics in Italian;  
English translation by Lucy Maxwell-Stewart*

**JOHANN SEBASTIAN BACH** (1685-1750)

HARPSICHORD CONCERTO IN A, BWV 1055

*Allegro / Larghetto / Allegro ma non tanto*

As far as we know, J. S. Bach was the first composer to write concertos for a keyboard instrument. Before him, many concertos were written for strings or winds, but the harpsichord had been relegated to the role of Cinderella: always present, its role was merely to provide harmonic support as a member of the continuo group. All that changed in the 1730s, when Bach took over the direction of the Leipzig Collegium Musicum, a concert series started many years earlier by his colleague Georg Philipp Telemann. At these concerts, which took place at Zimmermann's coffee house in Leipzig, Bach performed as keyboard soloist and also wished to feature his two grown sons, Wilhelm Friedemann and Carl Philipp Emanuel, both accomplished harpsichordists. The solo concertos are all arrangements of works originally written for other instruments, although the originals are known for only three out of seven—the early versions of the other concertos are lost.

The first movement is based on a single rhythmic motive that is heard almost without interruption. The second movement is a lavishly ornamented aria, in siciliano rhythm (a slow 6/8 or 12/8 time with lilting rhythms, making it somewhat resemble a slow jig). This is played over a chromatically descending bass line that served as the basis of countless sets of variations during the Baroque era. The third movement surprises us with a cascade of thirty-second notes in the solo keyboard while the accompaniment maintains a steady dance rhythm. The thirty-seconds later alternate with slightly slower sixteenth-triplets; thus, the music moves back and forth between two different speeds, constantly challenging the performer and delighting the listener.

*Source: Program notes St. Martin in the Fields*

Concerts at the Point audiences had the pleasure of hearing this concerto arranged for piano and string quartet last month played by Andrius Zlabys and Friends. Today's historically informed performance on a harpsichord will provide another type of experience with this gorgeous music.



## CONCERTS AT THE POINT - 19TH SEASON 2015-2016

### FALL 2015

AMERICAN STRING QUARTET	SEPTEMBER 20
ANDRIUS ZLABYS & FRIENDS	OCTOBER 18
HANDEL & HAYDN SOCIETY	NOVEMBER 22
FREDERICK MOYER & JAZZ ARTS TRIO	DECEMBER 20

### SPRING 2016

ADASKIN TRIO & SALLY PINCUS	FEBRUARY 21 (SNOW DATE MAY 8)
DOVER STRING QUARTET	MARCH 13
EMIL ALTSCHULER & THOMAS PANDOEI	APRIL 24

...

WWW.CONCERTSATTHEPOINT.ORG ... 508-636 -0698