



Concerts at the Point

20TH SEASON 2016-2017

presents ...

MUSICIANS FROM THE
HANDEL & HAYDN SOCIETY

MARCH 26, 2017, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

THE IMAGE ON THE COVER IS TITLED "COPPER PINNATE" by Deb Ehrens. It is a photograph from her "The Garden and the Brook" series of botanical "still lifes" in moving water. Ms. Ehrens' blog informs that "there was a time when my job with a camera was to document events. Now, free from editorial constraints, I have been learning how to use my camera to make art. As I had hoped, this creative journey has been wonderfully satisfying, both artistically and intellectually. But I never anticipated the deeply touching stories that my images evoke in others." WWW.DEBEHRENS.COM

We chose this image because, like baroque music from Telemann, Handel and Geminiani on today's program, it is ordered, ornate and strongly emotive. Like baroque architecture, it is characterized by explorations of form, light and shadow, and dramatic intensity, and with a profusion of plant life decorating many objects.

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THANK YOU TO THE FOLLOWING PATRONS WHO HAVE MADE FINANCIAL CONTRIBUTIONS TO CONCERTS AT THE POINT SINCE OUR LAST UPDATE:

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MUSICIANS FROM THE **HANDEL & HAYDN SOCIETY**

Margot Rood, soprano	Jessica Park, violin
Jesse Levine, natural trumpet	Jenny Sterling, viola
Susanna Ogata, violin	Guy Fishman, cello
Ian Watson, conductor and harpsichord	Fiona Last, oboe

SUITE FOR TRUMPET **HANDEL**

Overture

Gigue

Menuetto

Bouree

March

DON QUIXOTE SUITE **TELEMANN**

Overture

The Awakening of Quixote

His Attack on the Windmills

Sighs of Love for Princess Dulcenea

Sancho Panza tossed in a blanket

The Gallop of Rosinante/The Gallop of Sancho's Donkey

Quixote Asleep

SILETE VENTI **HANDEL**

INTERMISSION . . .

SINFONIA SPIRITUOSA IN D MAJOR KWV44:1 **TELEMANN**

Spirituosa

Largo

Vivace

CONCERTO GROSSO OP. 3, NO. 3 IN E MINOR **GEMINIANI**

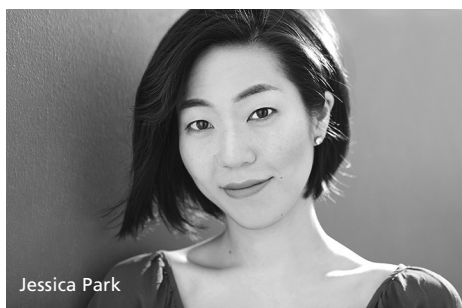
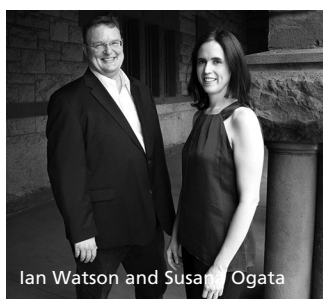
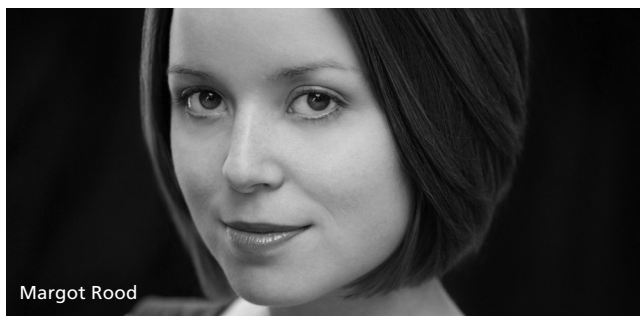
Adagio e Staccato

Allegro – Adagio

Adagio

Allegro

LET THE BRIGHT SERAPHIM **HANDEL**



THE PERFORMERS

MUSICIANS FROM THE HANDEL & HAYDN SOCIETY

MARGOT ROOD, soprano, was hailed for her “luminosity and grace” by *The New York Times*, and performs a wide range of repertoire across American stages. Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with Handel & Haydn Society. Recent and upcoming solo appearances include, among many others, the Cleveland Orchestra (Stravinsky’s *Threni*) and the Boston Symphony (Benjamin’s *Dream of the Song*). In addition to opera and oratorio, Ms. Rood has performed as soloist with some of the United States’ premiere new music ensembles, and was a 2015 recipient of the St. Botolph Club Foundation’s Emerging Artist Award for her work in new music. Ms. Rood is a core member of Boston’s Lorelei Ensemble, an all-female vocal ensemble dedicated to the performance of new music. Her new recording with composer Heather Gilligan, *Living in Light*, will be released in 2017.

JESSE LEVINE, trumpet, has performed on both period and modern trumpet throughout the U.S. and internationally. On baroque trumpet he has performed with the Handel & Haydn Society, Boston Baroque, the Academy of Ancient Music and numerous others. Internationally he has appeared at the Edinburgh Festival, Proms Festival and in Mexico City. On modern trumpet he has played principal trumpet of the New Hampshire Symphony, and has performed with Boston Lyric Opera, Boston Ballet, Boston Symphony, Boston Pops, Portland Symphony, and Springfield Symphony. He is also the Personnel/Production Manager/Music Librarian for the Handel & Haydn Society.

SUSANA OGATA, violin, was recently appointed as Assistant Concertmaster of the Handel & Haydn Society Orchestra. Ms. Ogata enjoys an active performance schedule in greater New England and beyond. She has been praised for “totally convincing, spontaneous

and free flowing playing" (*The Berkshire Review*), her musical "sensitivity and fire" (*Boston Musical Intelligencer*), and "playing of electrifying energy, awesome technical command, and rollicking dialogue" (*Arts Fuse Magazine*) where her concert appearance was distinguished as "best solo performance" of 2016.

JESSICA PARK, violin, was praised as an "exceptional talent" by the *Frankfurter Neue Presse*. Ms. Park explores a wide spectrum of music on both the baroque and modern violin. Since her debut at the age of nine with the Cincinnati Symphony Orchestra, Ms. Park has appeared as a soloist throughout the United States, Europe and Asia. This season's highlights include performances with the Handel & Haydn Society in Boston's Symphony Hall, Trinity Baroque Orchestra, and the newly formed Ensemble LPR.

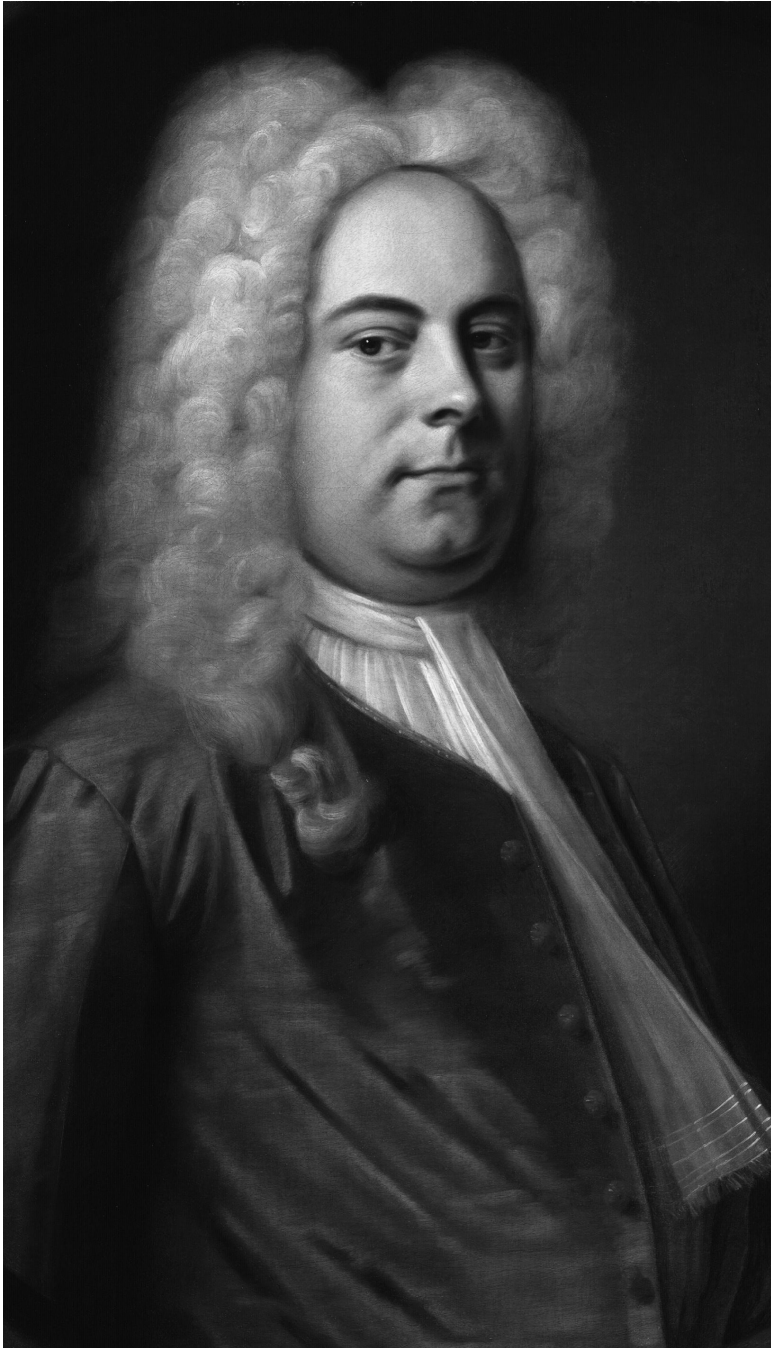
JENNY STIRLING, viola, grew up in a house full of pianists and vocal students singing, practicing and performing. An attempt to escape the musical muse led her to several years as a professional cook and restaurant manager, but powerful musical genes compelled her to return to musical studies as an undergraduate at the New England Conservatory of Music and then to graduate school at SUNY Stony Brook. Locally, Stirling is a member of the SARASA Chamber Ensemble, the Orchestra of the Handel & Haydn Society, the Handel & Haydn String Trio, and is principle violist of the New England String Ensemble. A passionate teacher and chamber music coach, Ms. Stirling holds a large private studio of violin and viola students, and is on the faculty at the NEC Preparatory School and at Concord Academy.

GUY FISHMAN is an Israeli-born cellist, with an active career as a concerto soloist, recitalist, chamber musician, and orchestral player. He is principal cellist of the Handel & Haydn Society, with which he made his Symphony Hall solo debut in 2005. Fishman is in demand as an early music specialist in the United States and abroad, having performed in recital and with Boston Baroque, Apollo's Fire, Les

Violons du Roy, Emmanuel Music, Rockport Music, the Museum of Fine Arts, the Boston Museum Trio, and Arcadia Players.

FIONA LAST, oboe, was originally trained as a linguist and aims to explore as many musical languages as possible. From playing 16th-century polyphony on the shawm to performing Stravinsky with John Adams, she has performed as a concerto soloist in Europe, Great Britain, and the United States and as an orchestral musician with diverse musicians, ensembles and summer festivals. This coming year brings a performance of the J.S. Bach Concerto Oboe and Violin with the Harvard Baroque Chamber Orchestra, and tours to Holland, India, and New Zealand. Ms. Last is currently pursuing a Master's degree in Historical Performance at The Juilliard School.

IAN WATSON is one of today's most extraordinarily versatile and accomplished musicians. Described by the *Frankfurter Allgemeine Zeitung* as "a conductor of formidable ability," and by *The Times* in London as a keyboard performer with "virtuosic panache and brilliantly articulated playing" and "a world-class soloist." His versatility is revealed in the equal ease with which he performs the roles of orchestral conductor, choral director, organist, harpsichordist, pianist, teacher and public speaker. He is Artistic Director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel & Haydn Society.



GEORGE FRIDERIC HÄNDEL (1685-1759)

SUITE FOR TRUMPET IN D MAJOR

Overture

Gigue

Menuetto

Bouree

March



Handel was a German baroque composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos.

Suite in D was originally published by Daniel Wright (London) in 1733, under the title “Mr. Handel’s Water Piece.” The movements in the suite are found in various other works by Handel, and it is not known if Handel submitted the work to Wright for publication or if Wright extracted them himself. The Suite is Handel’s only work for trumpet other than numerous vocal aria obbligatos.

A natural trumpet is a valveless brass instrument that is able to play the notes of the harmonic series. The natural trumpet is approximately twice as long as a modern trumpet and has a different kind of mouthpiece, which places the higher harmonics (from the 8th harmonic up, which are closer together in pitch) in a playable range. The pitch is changed by adjustments to the player’s lips and air, giving it its very distinct sound, especially when played at loud dynamics. The vast majority of baroque trumpet parts were written for a natural instrument pitched in C or D.

After the brief attempt at developing a keyed trumpet, the development of the more versatile valve trumpet (c.1815) spelled the eventual demise of the natural trumpet in Western music. In modern-day performances by period orchestras, the trumpets used are usually slightly altered copies of natural instruments of the period, with the addition of nodal “tone holes” used to more easily and accurately correct the intonation of the instrument.

Sources: www.justforbrass.com; Wikipedia; www.spc.org



GEORG PHILLIPP TELEMANN (1681-1767) #2

DON QUIXOTE SUITE

Overture

The Awakening of Quixote

His Attack on the Windmills

Sighs of Love for Princess Dulcenea

Sancho Panza tossed in a blanket

The Gallop of Rosinante/The Gallop of Sancho's Donkey

Quixote Asleep

Georg Philipp Telemann was a German composer, born in Magdeburg. Self-taught in music and many instruments, he studied law at the University of Leipzig. He was a contemporary of Johann Sebastian Bach and a lifelong friend of George Frideric Handel. While in the present day, Bach is generally thought of as the greater composer, Telemann was more widely renowned for his musical abilities during his lifetime.

Telemann traveled widely, absorbing various musical styles and incorporating them into his own compositions. He became one of the creators and foremost exponents of the so-called German mixed style, an amalgam of German, French, Italian and Polish styles. Although Telemann absorbed the French and Italian styles as well as the music theory, poetry, literature, and folk music of the times, he never forgot religious music. Handel is reported to have said that “Telemann could write a church piece in eight parts with the same expedition that another would write a letter.”

He is known for writing concertos for unusual combinations of instruments, such as multiple violas or trumpets. He held a series of important musical positions, culminating with his becoming the music director of the five largest churches in Hamburg, from 1720 until his death in 1767. He was succeeded in that position by his godson Carl Philipp Emanuel Bach.

Through his long career, Telemann remained at the forefront of all new musical tendencies and his music is an important link between the late Baroque and early Classical style.

Telemann twice wrote music inspired by *Don Quixote*, the seminal novel by Miguel de Cervantes about a hapless knight-errant from La Mancha. Telemann’s one-act opera version can be traced to 1761, when he was 80; his orchestral *Don Quixote Suite* appears to have been composed much earlier, perhaps around 1720. For this work in the style of a French dance suite, the “Overture” (as per the French spelling) sets the stage for the “burlesque” to come—a term for music of an exaggerated, comical character.

Source: www.newworldencyclopedia.org

GEORGE FRIDERIC HÄNDEL (1685-1759)

SILETE VENTI

This motet begins with what appears to be a typical French overture. Sonorous harmonies, played in slow and stately dotted rhythms, are followed by a brisk fugato. But then, in a moment of genius and astonishing effect, the flurry of notes is dramatically interrupted by the soprano who bids the blustering winds to be silent. We realize now that we have been listening to the sounds of a windstorm, no matter how melodic and musically satisfying its gusts may have been. The soprano, having brought the whole ensemble to a startling halt, takes complete charge of the proceedings, slowly and poignantly unfurling what will be one of the richest and most flawless of Handelian vocal tapestries. *Source: American Bach Soloists*

<i>Silete venti,</i>	<i>Silence, ye winds</i>
<i>nolite murmurare frondes</i>	<i>Let your rustling leaves be still,</i>
<i>Quia anima mea dulcedine requiescit.</i>	<i>For my soul rests in joy.</i>

<i>O fortunata anima,</i>	<i>Oh happy soul,</i>
<i>O jucundissimus triumphus,</i>	<i>Oh most blissful victory,</i>
<i>O fœlicissima lætitia.</i>	<i>Oh supreme joy.</i>

<i>Date serta, date ores</i>	<i>O'er garlands, o'er blossoms,</i>
<i>Me coronent vestri honores,</i>	<i>Crown me with your honors,</i>
<i>Date palmas nobiles</i>	<i>Extend the regal palm frond.</i>

<i>Surgant venti et beatæ</i>	<i>Let the winds stir,</i>
<i>Spirent almae fortunatæ</i>	<i>And let the souls of the blessed ones</i>
<i>Auras cœli fulgidas.</i>	<i>Inhale heaven's glorious atmosphere.</i>

<i>Alleluja.</i>	<i>Alleluia</i>
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GEORG PHILIPP TELEMANN (1681-1767)

SINFONIA SPIRITUOSA IN D MAJOR KWV44:1

Spirituosa

Largo

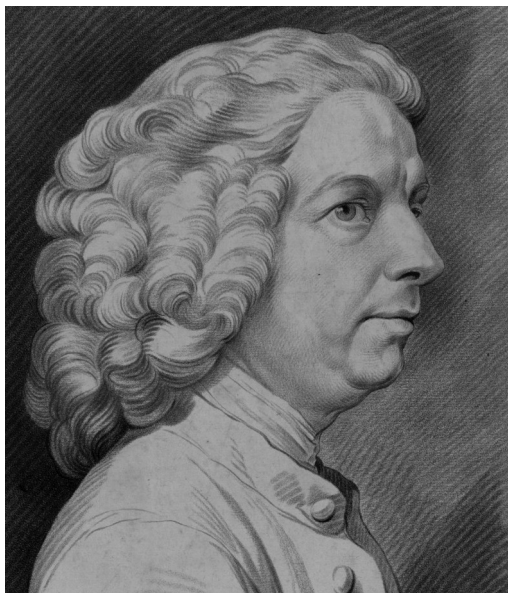
Vivace

Telemann was and still is one of the most prolific composers in history (at least in terms of surviving works) writing numerous pieces in all forms—only one passion but numerous operas, cantatas, oratorios, orchestral suites, chamber music, and concertos.

Equally important for the history of music were Telemann's publishing activities. By pursuing exclusive publication rights for his works, he set one of the most important early precedents for regarding music as the intellectual property of the composer.

In his autobiography of 1718, Telemann wrote that a composer must discover the sound possibilities of each instrument because this will please both the performer and composer. This is a fitting description of Telemann's *Sinfonia spirituosu* for two violins, viola, optional trumpet, and basso continuo. The first movement captures the intimacy of the small ensemble with conversational passages that then alternate with sections that feel more robust due to their rhythmic momentum. The second movement, a delicate *Largo* with sustained sonorities, is followed by an energetic closing movement.

Sources: Wikipedia; Handel & Haydn Society



FANCESCO SAVERIO GEMINIANI (1687-1762)

CONCERTO GROSSO IN E MINOR, OP. 3, NO. 3

Adagio e Staccato

Allegro – Adagio

Adagio

Allegro

Geminiani was an Italian violinist, composer, and music theorist. Born in Lucca, he received lessons in music from Alessandro Scarlatti, and studied the violin under Arcangelo Corelli. In his late twenties, he set off for London where he arrived with the reputation of a virtuoso violinist, and soon attracted attention and patrons. In 1715 Geminiani played his violin concerti for the court of George I, with Handel at the keyboard. Geminiani made a living by teaching and writing music, and tried to keep pace with his passion for collecting by dealing in art.

Geminiani's most well-known compositions are three sets of concerti grossi; his Opus 2 (1732), Opus 3 (1733) and Opus 7 (1746), (there are 42 concerti in all) which introduce the viola as a member of the concertino group of soloists, making them essentially concerti for string quartet. Geminiani's significance today is largely due to his 1751 treatise *Art of Playing the Violin*, published in London, which

is the best known summation of the 18th-century Italian method of violin playing and is an invaluable source for the study of late Baroque performance practice.

Geminiani's compositions are noted for their imagination, expression, and warmth, but also for their lack of discipline. Critics took Geminiani to task for irregular melodic structure, but others found his approach to harmonics an important advance in composition. His harmonies consist of such combinations as were never introduced into music till his time. And it seems to have been the study of his life to increase the number of harmonic combinations by a liberal use of the semitonic* intervals, and to introduce into melody a greater variety than it was otherwise capable of. *Source: Wikipedia*

**A semitone (sometimes called a half tone or a half step) is the distance from a white key to a neighboring black key on the piano keyboard—for example, from G to G-sharp or from E to E-flat.*

GEORGE FRIDERIC HÄNDEL (1685-1759)

LET THE BRIGHT SARAPHIM, FROM ORATORIO "SAMSON"

The oratorio "Samson," drafted while Handel was working simultaneously on "Messiah" in 1741, is another of Handel's works based on Milton's poetry. Brilliant arias with trumpet obbligatos were standard practice for moments of grand ceremony and celebration in operas and oratorios. Let the Bright Seraphim comes at the very end of "Samson," just before the final chorus. Sung by an anonymous "Israelitish Woman," the aria summons the celestial hosts of seraphim and cherubim to hail the dead hero, with trumpet figures responding to the singer.

*Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.*



Concerts at the Point

2017-2018 SEASON

OCTOBER 15, 2017

DOVER STRING QUARTET

NOVEMBER 12, 2017

WALDEN CHAMBER PLAYERS

DECEMBER 10, 2017

IEVA JOKUBAVICIUTE, PIANO SOLO

FEBRUARY 25, 2018

NEAVE PIANO TRIO

APRIL 22, 2018

JASPER STRING QUARTET