



Concerts at the Point

26TH SEASON 2022-2023

presents ...

MUSICIANS FROM THE

H+H

HANDEL + HAYDN SOCIETY

APRIL 23, 2023, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT,
MASSACHUSETTS

DOT BERGEN

THE IMAGE ON THE COVER IS “EFFERVESCENCE” BY LITTLE COMPTON ARTIST DOT BERGEN, an abstract encaustic artist who explores motion and change. Nature profoundly influences her work and Dot leverages her advanced degrees in Biology to inform her explorations of scale.

“I have always been fascinated by scale and how an entity viewed microscopically can be interpreted on a macroscopic scale, and vice versa. For example, a bed of moss can resemble a forest, just as river flow can be interpreted as cellular movements. How we interpret these constructs depends upon our perspective.”

Encaustics is the art of painting with molten beeswax. Dot applies the wax in layers. The translucency of the layered wax allows color from the deeper layers to be reflected up to the surface, giving the viewer the sense that the piece is lit from within. Dot uses depth as a metaphor for the passage of time, suggestive of weathering or erosion, and imparts the questions of ‘what came before’ and ‘what is yet to come.’ The natural world is a rich source for ideas of motion and change at all scales imaginable.

We are thrilled to welcome members of the Handel and Haydn Society back to Westport Point, and we feel that “Effervescent” is a perfect adjective to describe their lively and beautiful music.

...

This concert is sponsored in part by a grant from the Grimshaw-Gudewicz Charitable Foundation. We are very grateful for their generous, ongoing support.

Concerts at the Point

SUNDAY, APRIL 23, 2023

MUSICIANS FROM THE HANDEL + HAYDN SOCIETY

Aisslinn Nosky, violin	Guinevere Conner, bass
Maureen Murchie, violin	Emi Ferguson, flute
Anne Black, viola	Ian Watson, harpsichord
Sarah Freiberg, cello	Teresa Wakim, soprano

CONCERTO GROSSO NO. 5 **AVISON**
IN D MINOR (AFTER SCARLATTI)

FROM THE MORNING **ARNE**
"The glitt'ring sun"
"The lark"

FLUTE SONATA IN E MINOR, BWV 1034 **BACH**
Adagio ma non tanto
Allegro
Andante
Allegro

"IN FURORE IUSTISSIMAE IRAE," RV 626 **VIVALDI**
Aria: *In furore iustissimae irae*
Recitativo: *Miserationum Pater piissime*
Aria: *Tunc meus fletu*
Alleluia

INTERMISSION . . .

VIOLIN SONATA NO. 2 IN A MAJOR, OPUS 2, RV 31 **VIVALDI**
Preludio
Corrente
Adagio
Giga

FROM ACIS AND GALATEA **HANDEL**
Recitativo: "Ye verdant plains"
Aria: "Hush ye pretty warbling quire"

BRANDENBURG CONCERTO NO. 5 IN D MAJOR, BWV 1050 **BACH**
Allegro
Affettuoso
Allegro

THE PERFORMERS

Boston's Grammy-winning **HANDEL AND HAYDN SOCIETY** performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspire all ages. H+H has been captivating audiences for 208 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 stands at the forefront of the Historically Informed Performance (HIP) movement, treating audiences to a timeless, one-of-a-kind listening experience. The musicians play on period instruments – the very kind that the great Baroque and Classical composers once wrote for. Woodwinds are made of wood, not metal or plastic. Strings are crafted of gut, rather than steel.



Appointed Concertmaster of the Handel and Haydn Society in 2011, violinist **AISSLINN NOSKY** captivates audiences in Boston and around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor have generated robust appreciation by press and audiences alike. Hailed as “superb” by the *New York Times* and “a fearsomely powerful musician” by the *Toronto Star*, widespread demand for Aisslinn’s artistry and leadership continues to grow. Born in Canada, Aisslinn began playing violin at age three and made her solo debut with the CBC Vancouver Orchestra at age eight. A passionate educator, she has served on the faculty of Amherst Early Music Festival and the International Baroque Institute of Longy, and her teaching/performing residencies include the Guildhall School of Music & Drama, the University of Nebraska at Omaha, the Rotterdam Conservatory, the Hanyang University College of Music, the Juilliard School, and the New England Conservatory of Music.

MAUREEN MURCHIE performs on modern and baroque violin and viola across the US as well as in China, Japan, and Europe. In addition to her work with the Handel and Haydn Society, Maureen is principal viola of Bach Akademie Charlotte and, in recent years, has performed with Trinity

Baroque Orchestra, NOVUS NY, Helicon, American Classical Orchestra, New York Baroque Incorporated, Garth Newel Piano Quartet, Mark Morris Dance Company, Mercury Ensemble, Staunton Music Festival, Boulder Bach Festival, REBEL, Bethlehem Bach Festival, and in the Broadway pits of *Tootsie* and *Farinelli and the King*. Maureen holds a doctorate from the University of Illinois at Urbana-Champaign, where she wrote a dissertation on the history of the Sendai Philharmonic Orchestra. Because she grew up in Japan and attended Japanese schools, Maureen also is in demand as a Japanese translator and interpreter.

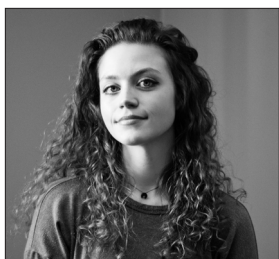


Handel and Haydn Society violist **ANNE BLACK** also performs with Boston Baroque, Aston Magna Festival, Peregrine Consort, and Rowe's Lane Quartet. She performed on Mozart's viola, during its first trip to the US, for a live performance and recording at WGBH in June 2013; her article about this experience was published in *Journal of the American Viola Society*. She recently performed as *viola d'amore* soloist with Boston Baroque and the Blanche Moyse Chorale in Marlboro, Vermont. She also performs with the Boston Symphony and Boston Pops and is Principal Viola for Pro Arte Chamber Orchestra and Cantata Singers. A champion of contemporary music, Ms. Black is violist of Dinosaur Annex Music Ensemble and Collage New Music. A prize-winning photographer and artist in multiple media, she has been a resident artist at the Arlington Center for the Arts since 2004.

SARAH FREIBERG, cellist, is a tenured member of the Handel and Haydn Society, and has performed with Boston Baroque, Philharmonia Baroque (San Francisco), Portland Baroque (Oregon), Seattle Baroque, and the Boston Early Music Festival. Cellist of the period instrument Rowe's Lane Quartet and a performer with Music at Eden's Edge and Blue Hill Bach, Sarah also plays in the duo Tutti Bassi with Colleen McGary-Smith. As corresponding

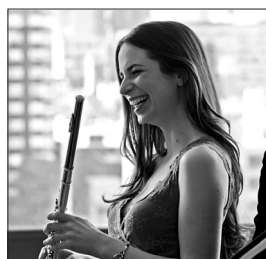


editor for *Strings Magazine*, she has contributed dozens of articles and reviews. Sarah penned editions of long forgotten Guerini cello sonatas and recorded both them and Laurenti sonatas for Centaur. She teaches at the Amherst Early Music Festival, as well as in Historical Performance at Boston University, and is Chair of Strings at the Powers Music School. Sarah received D.M.A. and M.M. degrees from S.U.N.Y. Stony Brook, and holds degrees from the San Francisco Conservatory, Brown University, and the Mozarteum in Salzburg, Austria.



GUINEVERE CONNER, Baroque bass, is currently working toward completing her dual Masters of Music degrees in Historical Performance at the Longy School of Music, studying with Anne Trout on Baroque bass and Jane Hershey on viola da gamba. She has also studied with Heather Miller Lardin and Anne Peterson. She performs in numerous ensembles at Longy, Berklee, and Harvard. This past season she also performed with the Arcadia Players, Eudaimonia, Masterworks Chorale, and Emmanuel Music. Last summer she attended the Berwick Academy at the Oregon Bach Festival on Baroque bass and participated in the Viola da Gamba Society of America Conclave.

As a native of Brookline, Massachusetts, flutist **EMI FERGUSON** grew up listening to the Handel and Haydn Society. She stretches the boundaries of the modern-day musician as a flutist, singer, and composer, performing with groups including the American Modern Opera Company, New York New Music Ensemble, the Manhattan Chamber Players, and with period ensembles including Tafelmusik, Les Arts Florissants, the American Classical Orchestra, Trinity Baroque Orchestra, and Juilliard415. She has spoken and performed at several TEDx events and has been featured as an ambassador for classical music on media outlets including The Discovery Channel, Vox's "Netflix: Explained" series, Amazon's "The Marvelous Mrs. Maisel," and various TouchPress apps. Her debut album, *Amour Cruel*, described as "Baroque pop" by the *Washington Post*, features Emi as a singer, flutist, composer, and arranger, and spent four weeks on the Classical, Classical Crossover, and World Music Billboard Charts. She is



passionate about developing new work, has collaborated with many of today's most exciting composers, and is currently on the faculty of the Juilliard School and the Bach Virtuosi Festival.

Multi-talented harpsichordist **IAN WATSON** has been described by the *Times* (UK) as a "world-class soloist," performer of "virtuosic panache," and by the *Frankfurter Allgemeine Zeitung* as "a conductor of formidable



ability." He is Artistic Director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel and Haydn Society. Ian won a scholarship at age fourteen to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium. He is featured on many film soundtracks including *Amadeus*, Roman Polanski's *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from A Locked Room*, and the BBC's production of *David Copperfield*.



Rising American soprano **TERESA WAKIM** has garnered wide acclaim for her performances of opera, oratorio, and chamber music. Wakim has performed as soloist under many of the world's renowned early music specialists, including Ton Koopman,

Harry Christophers, Nicolas McGegan, Roger Norrington, Laurence Cummings, Martin Pearlman, Alex Weimann, Paul O'Dette, Stephen Stubbs, and Jeannette Sorrell. A graduate of the Oberlin Conservatory of Music and Boston University's College of Fine Arts, she recently won first prize in the *Internationaler Solistenwettbewerb für Alte Musik* in Austria and was named Lorraine Hunt Lieberston Fellow by Emmanuel Music. Noted engagements include Bach's *Mass in B Minor* and *St. John Passion* with the Amsterdam Baroque Orchestra in the US and Europe, Bach's *Wedding Cantata* and Mendelssohn's "Hear My Prayer" with The Cleveland Orchestra, Handel's *Messiah* with the San Antonio Symphony, 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.



THE BAROQUE: 1600-1750

Baroque music is characterized by a grandeur, a stylishness, a sense of bravado and improvisation that called upon the best of composers of the era. In this period, we find the first opera and oratorio, the development of the early sonata and symphony, a subdivision of musical identity into clearly national courts and commerce, and, perhaps most audibly, a commitment to embellishment in every style and genre.

The creation of nation-states, the growth of capital and colonization, the stirrings of a merchant class, and improvements in church and theatre architecture financed and provided the arenas for an enormous expansion of musical activity during the Baroque period. The Catholic Church gradually lost its command of the fact and fashions of music, and in its place came the enduring secular forms we revere today. Discoveries in science and improvements in technology made possible the modern form of instruments in all classes, and the innovative work of many composers gradually led to a universal tuning system that allowed performance in all keys without having to retune the instrument.

Baroque music is quite distinct from that of the Renaissance. The two primary distinguishing features are major-minor tonality and *basso continuo*. Major-minor tonality denotes that a composition is both tonal (centered around a fundamental note) and based on major and minor scales. Medieval and Renaissance music, though indeed tonal, was usually based on eight church modes that used a different pattern of intervals for each mode. Major-minor tonality shifted to use only one pattern of whole steps and half steps within all major scales and a different pattern for all minor scales. This yielded a structure that established set relationships

between the notes within all octaves in the same key. The shift facilitated the creation of harmony (when two or more notes are played at the same time) and enabled easier transpositions between keys.

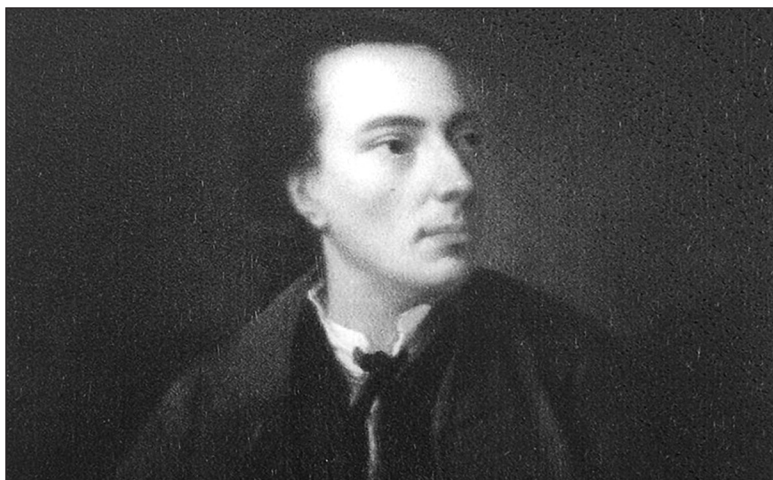
Basso continuo denotes a style of accompaniment for the melodic line played by a soloist. The *basso continuo* part is delivered by two instruments: one instrument (typically a cello) provides a bass line, while the other (typically a harpsichord) provides improvised chords.

In the Baroque period, a sonata is music for one or more instruments almost always with *continuo*, compared to a *cantata* that is sung. In a concerto (usually with one soloist) or a *concerto grosso* (for a small group of instruments taking on the solo role), the soloist(s) is accompanied by an orchestra ensemble. The thrust of the concerto composition is built on the principle of contrasting two differently-sized instrumental groups. The soloist(s) and the ensemble are related to each other by alternation, competition, and combination.

Today's concert welcomes performers from the Handel and Haydn Society with a program of Baroque jewels on the instruments for which they were composed. Through historically informed performance, audiences have the opportunity to hear the unique textures and dynamics afforded by period instruments and orchestras. Musical lines that might disappear in larger ensembles become clearer and more prominent, and the end result is a truly intimate and gratifying musical experience.

Excerpted from March 17, 2019 Program Notes by Jane Loos, president emerita of Concerts at the Point; the Handel and Haydn Society website.





CHARLES AVISON (1709 - 1770)

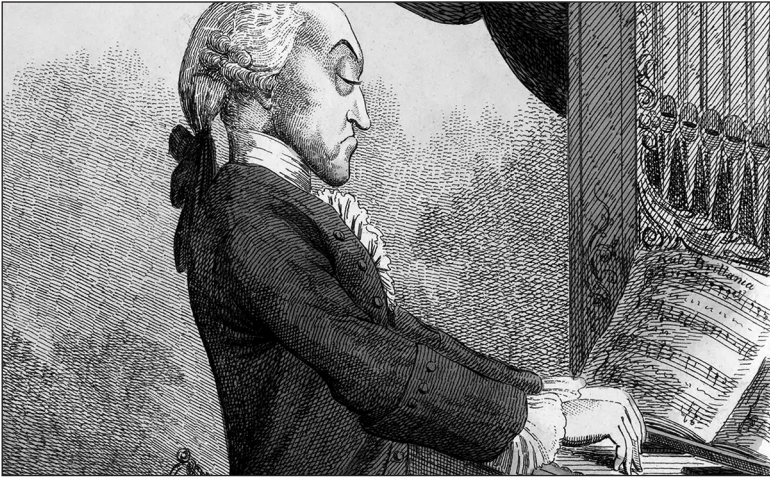
CONCERTO GROSSO NO. 5 IN D MINOR (AFTER SCARLATTI)

Charles Avison was an English composer during the Baroque and Classical periods. He was a church organist at St. John the Baptist Church in Newcastle and at St. Nicholas Church (later Newcastle Cathedral). He is most known for his *12 Concerti Grossi after Scarlatti* and his *Essay on Musical Expression*, the first music criticism published in English. He composed in a transitional style that alternated between Baroque and Classical idioms.

The CONCERTO GROSSO NO. 5 is one of a set twelve string concertos reconfigured from at least twenty-nine of Domenico Scarlatti's keyboard sonatas. Scarlatti (1685-1757), a Neapolitan composer who also lived in Spain and Portugal, was extraordinarily popular in England. Each of Avison's concertos is in four movements, and each movement corresponds to a particular sonata by Scarlatti. Avison's arrangements turn them into mellow yet charming works.

Excerpted from: en.wikipedia.com; www.classical.net/music/recs/reviews.





THOMAS ARNE (1710 - 1778)

Thomas Arne is considered one of eighteenth-century Britain's greatest theatrical composers. He is best remembered for his patriotic anthem, "Rule, Britannia" and the song "A-Hunting We Will Go." He wrote many operatic entertainments for the London theatres and pleasure gardens, as well as concertos, sinfonias, and sonatas. Arne's early melodic style was natural and elegant, owing something to Scottish, Irish, and Italian sources. His later music became more Italianate and ornamented, though in his final years there emerged an *opera buffa* style that anticipates Sir Arthur Sullivan. This cantata is set to a text by John Milton.

Excerpted from: wikipedia.com; Encyclopedia Britannica

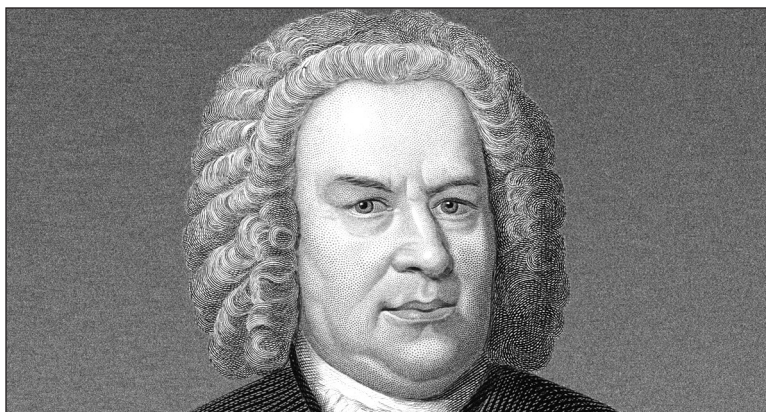
FROM THE MORNING

Teresa Wakim, soprano

The glitt'ring sun
The glitt'ring sun begins to rise
On yonder hill, and paints the skies,

The lark
The lark his warbling matten sings.
Each flow'r in all its beauty springs.





JOHANN SEBASTIAN BACH (1685 - 1750)

FLUTE SONATA IN E MINOR, BWV 1034

Adagio ma non tanto

Allegro

Andante

Allegro

Emi Ferguson, flute

Johann Sebastian Bach was the most celebrated member of a large family of north German musicians. Although he was admired by his contemporaries primarily as an outstanding harpsichordist, organist, and expert on organ building, Bach is now generally regarded as one of the greatest composers of all time, thanks to his numerous masterpieces of church and instrumental music. Appearing at a key moment in the history of music, the late Baroque, Bach was able to survey and bring together the principal styles, forms, and national traditions that had developed during preceding generations and, by virtue of his synthesis, enrich them all.

The FLUTE SONATA IN E MINOR was written for the side-blown *traverso* or "German" flute, which was rapidly supplanting the plain *flauto* (the recorder) with its superior tone and range. These flutes were usually made of boxwood, although ebony and ivory were sometimes used. Because there was only one key, or perhaps not even that, the player had to develop a skill in cross-fingering, derived from the fingering techniques still used in the recorder.

The four movements alternate fast and slow tempos, departing from the tonic minor key to a melodious relative major in the third movement. The basic dialog is between the flute and the bass in the keyboardist's left hand, while the right hand supplies harmony and decoration as needed. In the last movement that dialog often takes the form of a canon, the one voice closely imitating the other. Bach sometimes seemed to forget that the flutist has to breathe: the speedy second movement includes a passage of over one hundred consecutive sixteenth-notes without a break!

Excerpted from: www.britannica.com; www.laphil.com/philpedia/music/sonata-e-minor-bwv-1034.



ANTONIO VIVALDI (1678 - 1741)

"In furore iustissimae irae," RV 626

Antonio Vivaldi was an Italian Baroque musical composer, virtuoso violinist, teacher, and priest. Born in Venice, the capital of the Venetian Republic, he is regarded as one of the greatest Baroque composers, and his influence during his lifetime was widespread across Europe. He composed 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*.

"In furore iustissimae irae," RV626, belongs to a group of three sacred motets for soprano that Vivaldi composed in Rome on one of his visits in the 1720s. Many solo motets of Vivaldi's time were *per ogni tempo*—for all seasons. By setting a general poetic text that fit most feasts, the resulting motet could become a frequently repeated repertory work. This was more rewarding to composer and singer alike. Because its text is addressed directly to God and to Jesus, this work belongs to that type. The opening aria depicts, with its stormy unisons and powerful chromatic descents, divine wrath at human misdeeds. The exceptionally brief recitative is a plea for mercy and, in the second aria, which in typical fashion is slower and more lyrical in character than the first, the singer begs the Savior to make him (or her) contrite. The 'Alleluia' returns to the opening to produce a well-rounded effect.

Excerpted from: <https://en.wikipedia.org>; Ossia Editions score, commentary by Michael Talbot, 1996.

"In furore iustissimae irae," RV626
Teresa Wakim, soprano

ARIA

*In furore iustissimae irae
Tu divinitus facis potentem.
Quando potes me reum punire
Ipsum crimen te gerit clementem.*

In the fury of most righteous wrath
you, of divine nature, show great strength;
when able to punish me, the guilty one
you are lenient towards the crime I committed.

RECITATIVE

*Miserationum Pater piissime
Parce mihi dolenti peccatori languenti
O Jesu dulcissime.*

Most pious Father of compassion
spare me, weary suffering sinner
Oh, sweetest Jesus.

ARIA

*Tunc meus fletus evadet laetus
Dum pro te meum languescit cor
Fac me plorare
Mi Iesu care
Et fletus laetus fovebit cor.*

Then my weeping will become happy
while for you my heart weakens.
Let me cry
dear Jesus
and my happy tears will keep warm my heart.

ARIA
Alleluia!

Hallelujah!



ANTONIO VIVALDI (1678 - 1741)

VIOLIN SONATA NO. 2 IN A MAJOR, OP. 2, RV 31

Preludio

Corrente

Adagio

Giga

Aisslinn Nosky, violin

While the Venetian-born Antonio Vivaldi is most famous as a composer, he was regarded an exceptional technical violinist as well. In 1703, he became “master of violin” at an orphanage for girls in Venice, *Pio Ospedale della Pietà*, which had a renowned orchestra and choir. Later he became responsible for all the musical activity of the institution and composed most of his works there for the next thirty years. His influence across Europe was widespread during his lifetime. Vivaldi consolidated the concerto form into a widely accepted and followed idiom, which was paramount in J.S. Bach’s instrumental music. He pioneered many developments in orchestration, violin technique, and programmatic music. After almost two centuries of decline, Vivaldi’s musical reputation underwent a revival in the early twentieth century. His music remains widely popular and is regularly played all over the world. This piece is from a set of twelve sonatas for violin and *basso continuo*, OP. 2, written and first published in 1709.

Excerpted from: wikipedia.com





GEORGE FRIDERIC HANDEL (1685 - 1759)

George Frideric Handel was a German-British Baroque composer well known for his operas, oratorios, anthems, concerti grossi, and organ concertos. His best-known works include the signature oratorio *Messiah* and the orchestral *Water Music*. Handel worked in Hamburg and Italy before settling in London in 1712, where he became a naturalized British subject. Handel's music forms one of the peaks of the "high Baroque" style, creating the genres of English oratorio and organ concerto, and introducing a new style into English church music. He is consistently recognized as one of the greatest composers of his age.

ACIS AND GALATEA (HWV 49) has been adapted many times by Handel and others. It has an English text by John Gay based on Ovid's *Metamorphosis*. By far Handel's most popular dramatic work, it is considered the pinnacle of pastoral opera in England, an idealized portrayal of the simplicity of rural life. In this passage, Galatea, a semi-divine nymph, is in love with the shepherd Acis, and tries to hush the birds that ignite her passion for him (Recitative "Ye verdant plains" and Aria "Hush, ye pretty warbling quire!"). Later in the opera, Acis and Galatea promise eternal fidelity to each other when the jealous monster Polyphemus intrudes and murders Acis in a rage. Galatea uses her divine powers to transform Acis into a beautiful fountain.

Excerpted from: wikipedia.org

FROM ACIS AND GALATEA

Teresa Wakim, soprano

RECITATIVE

Ye verdant plains and woody mountains,
Purling streams and bubbling fountains,
Ye painted glories of the field,
Vain are the pleasures which ye yield;
Too thin the shadow of the grove,
Too faint the gales, to cool my love.

ARIA

Hush, ye pretty warbling quire!
Your thrilling strains
Awake my pains,
And kindle fierce desire.
Cease your song, and take your flight,
Bring back my Acis to my sight!



JOHANN SEBASTIAN BACH (1685 - 1750)

BRANDENBURG CONCERTO NO. 5 IN D MAJOR, BWV 1050

Allegro

Affettuoso

Allegro

Emi Ferguson, flute

Aisslinn Nosky, violin

Ian Watson, harpsichord

In 1721, Bach dedicated a set of “six concertos for several instruments” to Christian Ludwig, the Margrave of Brandenburg, as a sort of musical job application. Bach appears to have selected the six pieces from concertos he had composed over several years while Kapellmeister in Köthen. While they are based on Italian *concerto grosso* style, Bach took this form to new heights. Each concerto is scored for a different, sometimes daring, combination of solo instruments, and retains the alternation of passages for soloists and larger ensemble (*tutti*). Yet each is distinctive not only in

its solo group but also in the details of each movement. Sadly, there seems to be no evidence the Margrave himself ever heard them played. The full score was left unused in the Margrave's library until his death in 1734, when it was sold for 24 groschen (about \$30 US dollars). The autographed manuscript of the concertos was rediscovered and first published in 1849-50 and was almost lost again during World War II, when it was transported to safekeeping by a librarian who escaped aerial train bombardment and hid it under his coat. They have been favorite works ever since.

In the score for CONCERTO NO. 5 IN D MAJOR, BWV 1050, Bach delineates two roles for the harpsichord: *continuo* player and soloist. When the harpsichord is part of the *continuo*, only the left-hand notes are written because it was assumed that the player would improvise the correct chords for the right hand. When the harpsichord is soloist, however, Bach writes out the music for both hands, including a spectacular virtuoso passage at the end of the first movement. Some view this as the first harpsichord concerto ever written. Along with the harpsichord, the other two soloists in this concerto, flute, and violin, play in imitation, passing lines back and forth conversationally. This continues in the second movement, scored for only the three soloists, creating an intimate and introspective mood. In the last movement, Bach again sets the soloists' lines in imitation, now part of a joyful dance.

Excerpted from: Handel and Haydn Society, Brandenburg Concertos 2022 Program Notes, Teresa M. Neff, PhD; wikipedia.org; classicfm.org.



Concerts at the Point is honored to have received a grant from the Massachusetts Cultural Council as a part of their Cultural Sector Recovery Grants Program.

To the Cultural Council and all the legislators and executive branch supporters of cultural investment, we extend our heartfelt thanks.



Concerts at the Point

27TH SEASON 2023-2024

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BORROMEO STRING QUARTET

NOVEMBER 2023

PARKER STRING QUARTET

DECEMBER 2023

ATTACCA STRING QUARTET

FEBRUARY 2024

TO BE DETERMINED

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APRIL 2024

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