

Concerts at the Point

28TH SEASON 2024-2025

presents ...

MUSICIANS FROM THE



**HANDEL
+ HAYDN
SOCIETY**

APRIL 27, 2025, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT,
MASSACHUSETTS

PAT WARWICK

THE IMAGE ON THE COVER IS “LOW TIDE” BY WARREN, RHODE ISLAND, ARTIST PAT WARWICK.

Since graduating from the Rhode Island School of Design, Pat Warwick has enjoyed a career in visual art. She began as a graphic designer working with oceanographers in Woods Hole compiling their scientific lab work into maps and illustrations for publication. Along the way, clay found its way into her hands and a 36-year business was born making tiles, mirrors, tables, and commissioned backsplashes in homes and restaurants across the country. In 2017, itching to satisfy a long-time desire to make abstract art, she closed her tile business and set to work painting. Since then, she has exhibited in many shows throughout New England.

Pat says about her work, “My abstract landscapes and collages endeavor to share my perspective on the Rhode Island coastal environment that has become my inspiration. Oftentimes it is the broader view of the beaches, sea, and marshes, but just as often it is the small things that catch my eye as in the flotsam and jetsam that washes ashore or collects in the sea grass.”

Pat is a regular participant in the South Coast Artist Tours.

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THIS CONCERT IS UNDERWRITTEN IN PART BY A GRANT FROM THE HAROLD A. WINSTEAD CHARITABLE TRUST.

Concerts at the Point

SUNDAY, APRIL 27, 2025

MUSICIANS FROM THE HANDEL + HAYDN SOCIETY

Aisslinn Nosky, violin
Fiona Hughes, violin
Sarah Freiberg, cello
Ian Watson, harpsichord
Sarah Vitale, soprano

MUSIC FOR A WHILE, FROM OEDIPUS SARAH VITALE, SOPRANO	H. PURCELL
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CELLO SONATA NO. 4 IN B-FLAT MAJOR, RV 45 <i>Largo</i> <i>Allegro</i> <i>Largo</i> <i>Allegro</i> SARAH FREIBERG, CELLO	VIVALDI
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FIGLIO D'ALTE SPERANZE, HWV 113 SARAH VITALE, SOPRANO	HANDEL
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INTERMISSION . . .

VIOLIN SONATA IN D MINOR, RV 14 <i>Preludio: Andante</i> <i>Corrente: Allegro</i> <i>Adagio</i> <i>Giga: Allegro</i> AISSLINN NOSKY, VIOLIN	VIVALDI
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TRIO SONATA IN D MAJOR, AFTER BWV 525 <i>Allegro</i> <i>Adagio</i> <i>Allegro</i>	J.S. BACH
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TRIO SONATA IN D MINOR, RV 63, LA FOLIA	VIVALDI
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THE PERFORMERS

Boston's Grammy-winning **HANDEL AND HAYDN SOCIETY** performs Baroque and Classical music with a freshness, vitality, and creativity that inspire all ages. Called "one of the most exciting ensembles of historically informed performances in the world" (*OperaWire*), H+H has been captivating audiences for 210 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at converting new audiences to this extraordinary music, generation after generation.

H+H performed the "Hallelujah" chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote "The Battle Hymn of the Republic") and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

H+H's Orchestra and Chorus delight more than 76,000 listeners annually through concerts at Symphony Hall and other leading venues as well as radio broadcasts. Through the Karen S. and George D. Levy Learning and Education Program, H+H supports seven youth choirs of singers in grades 2–12, and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H has released sixteen CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.





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. She is hailed as “superb” by the *New*

York Times and “a fearsomely powerful musician” by the *Toronto Star*, and 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.

FIONA HUGHES holds degrees from Oberlin Conservatory and Cleveland Institute of Music. She is Artistic Director of Three Notch’d Road: The Virginia Baroque Ensemble, and a versatile performer of both modern and baroque violin, appearing with Apollo’s Fire, Washington Bach Consort, Bach Akademie Charlotte, Boston Baroque, and the Richmond Symphony. Fiona has performed in numerous music festivals, including Kinhaven, National Repertory Orchestra, Banff (Canada), Connecticut Early Music Festival, Staunton Music Festival, and Pacific Music Festival (Japan). She looks to



Stephen Rose, Adam DeGraff, and Marilyn McDonald as mentors. Fiona’s period bows are by David Hawthorne and Richard Riggall. Her primary violin is the ex-Vieuxtemps Claude Pierray (1720 Paris).

SARAH FREIBERG, has been a tenured member of the Handel and Haydn Society for two decades. Also tenured at Emmanuel Music, she is cellist for Blue Hill Bach and the Connecticut Early Music Festival. Sarah has performed with Boston Baroque, Philharmonia Baroque (San Francisco), Portland Baroque (Oregon), Seattle Baroque, and the



Boston Early Music Festival Orchestra. As corresponding editor for *Strings* magazine, she has contributed dozens of articles and reviews. Sarah edited the long forgotten Guerini cello sonatas for both PRB Productions and Broude Brothers, and recorded Guerini and Laurenti cello sonatas for Centaur. "Tutti Bassi," her duo with Colleen McGary-Smith, appears on the recently released CD of 18th-century European musical gems, *Have Cellos, Will Travel*, on Centaur. She appears on the new album *Art Songs of the Jewish Diaspora* on the ACIS label. Sarah teaches baroque cello at Boston University and modern cello at the Powers Music School. She received her D.M.A. and M.M. degrees from S.U.N.Y. Stony Brook, and holds degrees from the San Francisco Conservatory, Brown University (in American Civilization), and the Mozarteum in Salzburg, Austria. Ms. Freiberg can be heard on numerous recordings. sarahfreiberg.com



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. Ian has appeared with most major UK orchestras as well as the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main

Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera. 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*.

SARAH VITALE is a frequent soprano soloist and ensemble musician in and around the Boston area. With the Handel and Haydn Society, she has sung the role of Belinda in Purcell's *Dido and Aeneas*, and solos in Purcell's *The Faerie Queen*, Bach's *B Minor Mass*, and Handel's *Israel in Egypt* and *Messiah*. Ms. Vitale has been a soloist with Bach Collegium San Diego, Yale Choral



Artists, The Thirteen, Seraphic Fire, TENET Vocal Artists, and Ensemble Altera. Other recent solo credits include: Mozart's *Mass in C minor* and *Coronation Mass*; Handel's *Dixit Dominus* and *Messiah*; Haydn's *Harmoniemesse*; Bach's *St. Matthew Passion*, *Magnificat*, and *B Minor Mass*; and *Dona Nobis Pacem* by Ralph Vaughan Williams. Ms. Vitale is a graduate of the Yale School of Music and holds a master's degree in Early Music Voice through the Institute of Sacred Music. During her time at Yale, Sarah worked closely with esteemed conductors Masaaki Suzuki, David Hill, and Simon Carrington, touring as a soloist throughout the United States, Italy, France, The Baltics, India, and the United Kingdom. She lives in the Providence, Rhode Island, area with her husband and two young children.





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.





HENRY PURCELL (1659 - 1695)

MUSIC FOR A WHILE (1692)

Henry Purcell was the leading English composer of his time, flourishing in the period that followed the Restoration of the monarchy after the Puritan Commonwealth period. Purcell spent much of his short life in the service of the Chapel Royal as a composer, organist and singer. He worked as a musician at Westminster Abbey for three kings over 25 years. In addition to his royal duties, he also wrote extensively for the stage. He was a master of English word-setting and of contemporary compositional techniques. In 1689 (or thereabouts) he wrote the first great English opera *Dido and Aeneas*. Thereafter, he wrote a great deal of incidental theater music, much of it still in repertory, including *The Faerie Queen*. He died in 1695, a year after composing funeral music for Queen Mary.

"Music for a While" was written as incidental music for the 1692 version of John Dryden and Nathaniel Lee's tragedy *Oedipus*, loosely based on Sophocles. It is a sorrowful song about priests summoning and calming the rising ghost of Laius freed by Alecto, the Fury from Hell. The aria features an ascending three-bar ground bass upon which the melody is written. The repetition of the ground bass contributes to the calming and hypnotic atmosphere of the music. Although drawn from the world of Greek mythology, ultimately it is a statement about the power of music.

PURCELL: MUSIC FOR A WHILE

TEXT: JOHN DRYDEN (1631-1700) AND NATHANIEL LEE (1653-1692)
FROM *OEDIPUS*

Music for a while
Shall all your cares beguile
Wond'ring how your pains were eas'd
And disdaining to be pleas'd
Till Alecto free the dead
From their eternal bands;
Till the snakes drop from her head
And the whip from out her hands

*Sources: Wikipedia; www.bbc.co.uk/bitesize/guides/zjx26yc; naxos.com; Andrew Lawrence-King, *To beguile, or not to beguile: Purcell's "Music for a While,"* blog, June 2003.*



ANTONIO VIVALDI (1678 - 1741)

While the Venetian-born Antonio Vivaldi is most famous as a composer of the Italian Baroque, he was also a teacher, priest, and exceptional technical violinist. 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 music 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-20th century. His music remains widely popular and is regularly played all over the world. 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*.

CELLO SONATA NO. 4 IN B-FLAT MAJOR, RV 45 (COMPLETION DATE UNKNOWN)

Largo

Allegro

Largo

Allegro

A Baroque-era sonata is a musical form for one or more instruments, as contrasted with a cantata written for voice. A solo sonata generally featured a violin or other instrument accompanied by a *basso continuo*, in this case the harpsichord. The continuo is an open-ended accompaniment part used in 17th- and 18th-century music, consisting of a bass melody that can be embellished with chords by the performer. This sonata was one of six published in Paris around 1739. Vivaldi probably wrote it much earlier, as manuscript evidence dates it back at least ten years before. It was not written for publication, as the French edition was likely carried out without Vivaldi's consent. Vivaldi's cello sonatas are not like his violin works – they are less virtuosic and in the more conservative *sonata da chiesa* (church sonata) style, with four movements ordered slow-fast-slow-fast. They show a different side of the composer, one that is composed, circumspect, refined, and elegant.

VIOLIN SONATA IN D MINOR, RV 14 (1709)

Preludio: Andante

Corrente: Allegro

Adagio

Giga: Allegro

Violin virtuosity reached a new height around the year 1700. Skilled craftsmen advanced string instrument building technique until it reached its apex with the instruments of Antonio Stradivari and Guiseppe Guarneri. This exquisite sonata, from a set of twelve for violin and *basso continuo*, is in the *sonata da camera* (chamber or court) style, containing a suite of dances. Note particularly an expansive Andante Prelude and a dashing Gigue that concludes proceedings in a whirlwind fashion.

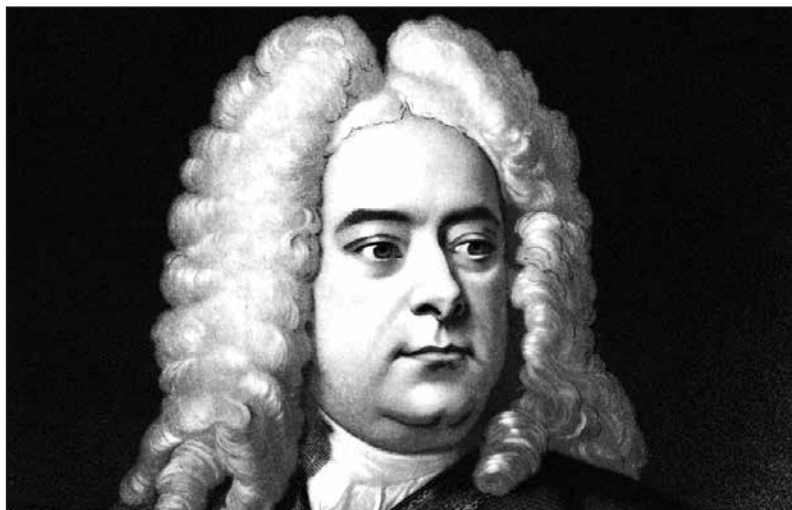
TRIO SONATA IN D MINOR, RV 63 “LA FOLIA” (1705)

“*La Folia*” (also “*La Follia*,” folly or madness) is the earliest Vivaldi piece on the program, written just two years after Vivaldi became violin master at the highly regarded girls’ orphanage in Venice. Vivaldi chose it as the final selection in his Opus 1, his first published set of compositions. The piece is a trio sonata, with two violins playing melody parts and the viola joining the harpsichord to share the continuo accompaniment. It unfolds in a single movement made up of twenty variations on the tune *La Folia*, dance music that dates back to late Renaissance Spain and Portugal. This theme was used by numerous composers throughout the Baroque period and beyond, including Lully, Domenico Scarlatti, Purcell, J.S. Bach and Handel. Vivaldi’s use of the theme was probably inspired by the famous *La Follia* variations that conclude Arcangelo Corelli’s Op. 5 Sonatas.

Vivaldi’s TRIO SONATA begins with the theme, set in the slow triple meter of the sarabande. The variations that follow are filled with sparkling virtuosity, moments of quiet melancholy, and wild, fun-loving ferocity.

Sources and excerpts from: Wikipedia; Classical-Music.com; The Listeners’ Club by Timothy Judd, Vivaldi’s Trio Sonata No. 12 in D Minor, RV 63, Variations on “La Follia”; Classical.Net, Six Violin Sonatas Op. 2; Chamber Music Society of Lincoln Center, Vivaldi Explosion, program notes by Laura Keller, 2020; yuriyleonovich.com/blogs/critical-notes-series-vivaldi-s-cello-sonatas.





GEORGE FRIDERIC HANDEL (1685 - 1759)

FIGLIO D'ALTE SPERANZE, HWV 113

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.

"Figlio d'alte speranze" (HWV 113) is a cantata by George Frideric Handel for soprano, strings, and basso continuo. It was likely written during Handel's time in Italy from mid-1706 to 1710, when he composed a huge range of works, including oratorios, operas, chamber music, and cantatas. Almost all of Handel's cantatas were written during his "Italian journey," and most of them were written for private performance in the palaces of the nobility and clergy who were his patrons.

While much of Handel's best-known vocal music is based on Biblical stories and text, the subjects of most of the cantatas are mythological or historical. Such is the case with this cantata, which is inspired by events of the 4th century BCE when Alexander the Great conquered the ancient Levant. "The Son of High Hopes" from the title refers to the King of Sidon. Following his conquest of Sidon, Alexander seeks a faithful and virtuous ruler for the city. His General determines that person should be Abdalonymus, a person of royal birth who has fallen into poverty and supports himself by the cultivation of a garden. Abdalonymus is washed and berobed befitting his true station, and is brought before Alexander, who recognizes his nobility and character, and anoints him king.

"Figlio d'alte spera" is an example of Handel's talent in combining vocal melody with instrumental accompaniment, creating a work of great expressiveness. The cantata shares the inner reflections of a man who has lost the station in life to which he was born and is now torn between the destiny before him and the simple life among the flowers and palms, which he will lose. In the last section he gathers strength and rises to meet his fate: "In so saying, he foresaw what a kindly aspect fate was then to assume, to change him from a poor man to an exalted ruler. Protected by the hope he had tasted, the sorrow in his heart began to shine. Ardor began to alternate with prolonged suffering in his mind."

Handel composed over eighty cantatas during his short time in Italy, but these are among the least known of his work. In many ways they provide the foundation for the great oratorios and operas of his later years – his memorable and engaging melodies, gift in expressing the text through music, and the interplay between voice and instruments. All these qualities can be heard in the cantata being performed today.

Sources: Wikipedia; Outhere Music- Handel Cantatas Program Notes; Brokenssemble Consort Voices 13 Feb 2023

FIGLIO D'ALTE SPERANZE, HWV 113

TEXT: ANONYMOUS

RECITATIVE

Figlio d'alte speranze, Abdolonimo
nacque all'imper di Sidonia; sì disse
un dì la fama, e poi si tacque; lo spirto
suo godere tra disastri vedete, qual
che posa nocchier fra le tempeste.

ARIA

Troppo costa ad un'alma
che intende la sua sorte
del regno il contento,
quel fulgore che alletta
e risplende per conforto,
e non é che tormento.

RECITATIVE

Era conforto il suo penar tra i fiori,
mentre al soglio pensando rimirava
la palma, e pace a voler scendeva
nell'alma.

ARIA

Sia guida sia stella
quest' una al decor.
Fortuna sì bella
fa certo l'onor.

RECITATIVE

In così dir previde qual amico sembi-
ante la sorte allor vestisse per farlo di
meschin alto regnante.

ARIA

Brillava protetto
da spene gustata
nel core il dolor.
Girava soletto
con pena allungata
in mente l'ardor.

RECITATIVE

The son of high hopes, was born to
rule over Sidon; thus declared Fame
one day, then fell silent; behold how
his spirit rejoices even amid disasters,
just as the helmsman reaches land
amid storms.

ARIA

Too great is the cost, to a soul
that understands its fate,
of the contentments of kingship,
that splendor which allures
and glitters to comfort us,
yet is nothing but torment.

RECITATIVE

He found comfort for his pain among
the flowers, while, thinking of the
throne, he gazed once more at the
palm, and the peace he desired de-
scended upon his soul.

ARIA

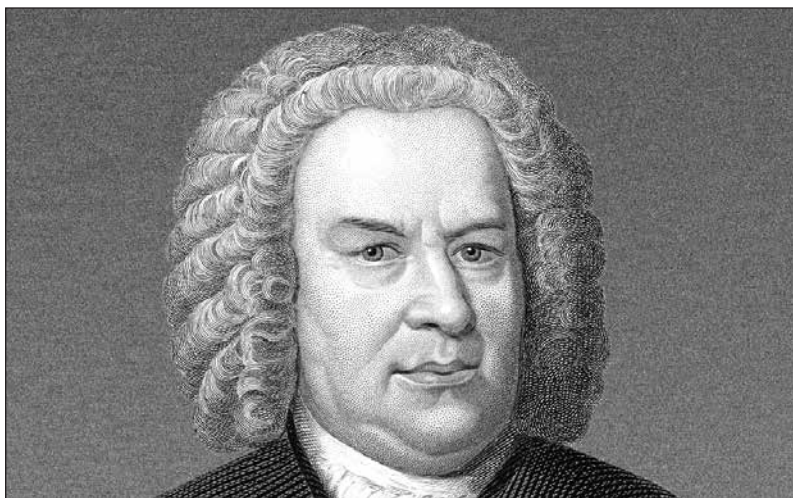
Let this alone be a star,
be a guide to greatness:
such fine fortune
makes honor certain.

RECITATIVE

In so saying, he foresaw what a
kindly aspect fate was then to assume,
to change him from a poor man to an
exalted ruler.

ARIA

Protected by the hope
he had tasted, the sorrow in his heart
began to shine. Ardor began to alter-
nate with prolonged suffering
in his mind.



JOHANN SEBASTIAN BACH (1685 - 1750)

TRIO SONATA IN D MAJOR, AFTER BWV 525

Allegro

Adagio

Allegro

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.

Trio Sonata in D major, After BWV 525 is a transcription of a Bach organ trio sonata, one of six such pieces he wrote as practice exercises for his oldest son Wilhelm Friedemann. The version being performed today was arranged and adapted by Robert King and is scored for four instruments: two violins, cello, and harpsichord.

The organ sonatas, BWV 525–530, are a collection of six pieces in trio sonata form. A trio sonata in the designation of that period meant a piece with three voices, not three performers as it would today. As originally composed, the work was to be played by a single organist, with two hands and pedal. The collection was put together in Leipzig in the late 1720s and contained reworkings of prior compositions by Bach from earlier *cantatas*, organ works, and chamber music as well as some newly composed movements.

Bach never arranged the sonatas for other instruments but, during the late-18th century, it became common to play these complex pieces in arrangements more suited to domestic performance. Most notably, Mozart used several of the movements from the sonatas in his string trios (although not 525). There are arrangements for strings and winds from the early 1800s, and numerous versions for pianos (solo and duet). Transforming Bach organ pieces into works for other instruments is more than merely transcribing. It involves deciding how the three lines will be voiced and thus which instruments fit each sonata. In this version the basso continuo line has been doubled, to give it greater richness and depth. Choices can even involve selecting a key signature – the original piece was in E flat major; this version is in D major, which is a more ‘natural’ key for violins. Robert King discusses these choices and more in a wonderful 2023 video you can find on YouTube.

The organ sonatas have historical significance beyond the pieces themselves. Wilhelm was the teacher and friend of a skilled amateur harpsichord player, Sara Levy, née Itzig (1761–1854), who was an important fixture in the music world of 19th-century Berlin. She worked with Wilhelm and Carl Philipp Emanuel Bach to build a significant library of hand copies of Bach manuscripts, including these sonatas. This collection was eventually passed on to her grandnephew Felix Mendelssohn. It was part of Mendelssohn’s musical education, which led to his deep admiration of Bach, the performance of *St. Matthew Passion* which he conducted, and the great Bach revival which ensued. We remain the beneficiaries of this legacy.

Sources: Wikipedia; Sara Levy: interview with Rebecca Cypress (BBC Early Music Podcast)



We thank our loyal and generous audience for another successful season of Concerts at the Point. Tickets for the 2025-26 concerts will go on sale in early September. Please continue to consider Concerts at the Point in your charitable giving. Many thanks.



Concerts at the Point

29TH SEASON 2025-2026
(SUBJECT TO CHANGE)

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PARKER QUARTET	NOVEMBER 2, 2025
DORIAN WIND QUARTET	DECEMBER 7, 2025
RUCKUS	FEBRUARY 22, 2026
BOSTON TRIO	MARCH 29, 2026
HANDEL & HAYDN SOCIETY	APRIL 2026

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