

Concerts at the Point

presents ...

29TH SEASON 2025-2026



MUSICIANS FROM THE

**HANDEL
+ HAYDN
SOCIETY**

APRIL 26, 2026, 3:00 PM

**1912 MAIN ROAD, WESTPORT POINT,
MASSACHUSETTS**

PAMELA LOWELL

THE IMAGE ON THE COVER IS “HOMECOMING” BY DARTMOUTH ARTIST PAMELA LOWELL. It is a beautiful celebration of the annual spring return of the South Coast’s cherished osprey population.

Pamela is a licensed clinical social worker, and has spent the past forty years working in a variety of settings as a clinician, consultant, clinical director, and trauma training specialist.

Pamela is also a gifted painter, author, and birder. These passions interlace in her recent book, *My Summer with Ospreys: a therapist’s journey towards hope, community and healing the planet*, in which she expertly guides us to the connections between therapy, the life of an artist, and the natural world as a place of healing. The book is available locally at Partners, on Amazon, or you can contact her directly through her artist’s website pamelalowell.com.

Pamela is a member of the South Coast Artists Association, and her painting is the third in our collaboration with this group.

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TODAY’S CONCERT IS UNDERWRITTEN IN PART BY A GRANT FROM THE HAROLD A. WINSTEAD CHARITABLE TRUST, PHILIP M. WEINSTEIN, DISTRIBUTION COMMITTEE MEMBER.

Concerts at the Point

SUNDAY, APRIL 26, 2026

MUSICIANS FROM THE HANDEL + HAYDN SOCIETY

Ian Watson, harpsichord

Fiona Hughes, violin

Guy Fishman, cello

Heloise Degrugillier, recorder and flute

FLUTE SONATA IN E MINOR, BWV 1034

J.S. BACH

Adagio ma non tanto

Allegro

Andante

Allegro

VARIATIONS ON *MEIN JUNGES LEBEN HAT EIN END*,
SwWV 324

SWEELINCK

SONATA REPRESENTATIVA IN A MAJOR, C. 146

BIBER

Allegro

Nachtigal (Nightingale)

Cucu (Cuckoo)

Fresch (Frog)

Die Henn & Die Hann (Rooster & Hen)

Die Wachtel (Quail)

Die Katz (Cat)

Musketir Mars (Musketeer's March)

Allemande

INTERMISSION . . .

CELLO SONATA IN C MAJOR, B:XVII:53

GRAUN

Largo

Poco allegro

Allegretto

PARIS QUARTET NO. 9 IN G MAJOR, TWV 43:G4

TELEMANN

Prélude

Légèrément

Gracieusement

Vite

Modéré

Gai

Lentement

GROUND AFTER THE SCOTCH HUMOUR

MATTEIS

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 211 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 via 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 that 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 through transformative experiences with Baroque and Classical music.





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 with the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera, among numerous others. 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*.

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. She has appeared 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).

GUY FISHMAN, principal cellist of the Handel and Haydn Society, and is a soloist, recitalist, and chamber and orchestral musician on period and standard cello. Guy has performed as principal cellist with Tafelmusik, Seraphic Fire, Bach Akademie Charlotte (where he is also co-artistic director), Arcadia Players, Connecticut Early Music Festival, Querelle des Bouffons, Emmanuel Music, the Boston Museum Trio, Boulder Bach Festival, El Mundo, Boston Baroque, and Apollo's Fire, among others. He has appeared in recital with Dawn Upshaw, Mark Peskanov, Eliot Fisk, Richard Eggar, Lara St. John, Gil Kalish, Kim Kashkashian, and Natalie Merchant. His teachers include David Soyer, Peter Wiley, Julia Lichten, and Laurence Lesser of the New England Conservatory, where he earned a Doctorate and serves on the faculty. In addition, he is a Fulbright Fellow, mentoring with famed Dutch cellist Anner Bylsma in Amsterdam. His recordings appear on Olde Focus, Centaur, CORO, Telarc, Titanic, and Newport Classics labels. Guy plays a rare cello made in Rome in 1704 by David Tecchler.



HÉLOÏSE DEGRUGILLIER has worked extensively as both a recorder and traverso performer, and a teacher throughout Europe and the United States. She has performed with leading period ensembles, including the Handel and Haydn Society, the Boston Camerata, Boston Early Music Festival, Aston Magna and Tempesta di Mare. She recently became a full-time member of the renowned ensemble

Piffaro, the Renaissance Band. Heloise also enjoys an active teaching career. She teaches at Tufts University and Rhode Island College. She is the president and music director of the Boston Recorder Society. She has completed her studies in the Alexander Technique and has a Master's in Music from the Utrecht Conservatory in the Netherlands.





THE BAROQUE: 1600 - 1750

Baroque music is characterized by a grandeur, a stylishness, a sense of bravado, and improvisation that called upon the best 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 forms 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

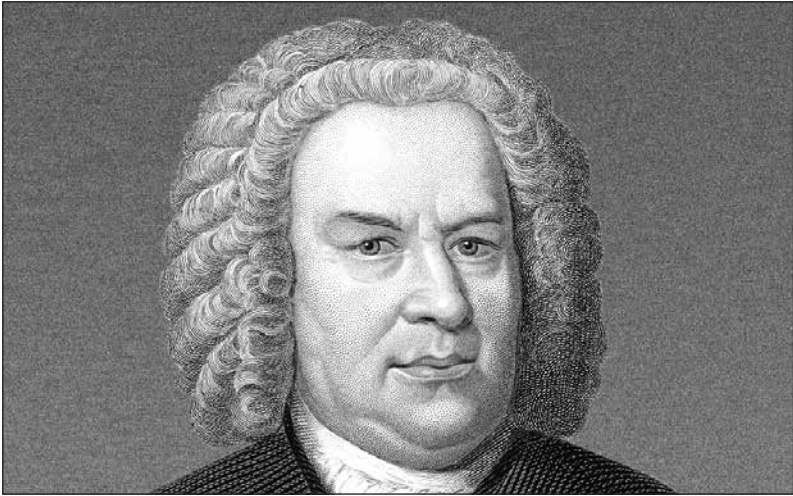
each mode. Major-minor tonality shifted to use only one pattern of whole steps and half steps within all major scales and a different pattern for all minor scales. This yielded a structure that established set relationships between the notes within all octaves in the same key. The shift facilitated the 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.

Today's concert welcomes performers from the Handel and Haydn Society with a program of works that span the Baroque period on the instruments for which they were composed. You will likely hear some composers who are new to you. 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.





JOHANN SEBASTIAN BACH (1685 - 1750)

FLUTE SONATA IN E MINOR, BWV 1034

Adagio ma non tanto

Allegro

Andante

Allegro

Johann Sebastian Bach was the most esteemed member of a large family of north German musicians during the Baroque era. Although he was admired by his contemporaries as a virtuoso harpsichordist and organist as well as an expert organ builder, today Bach is revered as one of the greatest composers of all time. By virtue of his brilliant ability for synthesis, he was able to unite styles, forms, traditions, even modalities that had developed during preceding generations and refine them to musical heights never before imagined.

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. Precursor to the modern silver flutes, the *traverso* flute was made of wood: boxwood or ebony and ivory. Because there was only one key, the player was required to develop a technically challenging skill in cross-fingering.

The movements alternate in fast and slow tempos, departing from the tonic minor key to a melodious relative major in the third movement. Unlike the forward-looking sonatas with obligato keyboard, the sonatas for flute and continuo are in the old four-movement pattern. In the E Minor Sonata the opening *Adagio* is an expansive, beautifully shaped melody in a single, unrepeated section. The close thematic relationship between the two parts that exists in all but the third movement of the sonata is well delineated here. The following *Allegro* is also in a single continuous section which derives its energy and principal interest from a progression of *arpeggios*, or broken chords, of the kind favored by the Italian violinist-composers. Thus the movement is something of a showpiece for the flutist. 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!

The flowing cantilena of the *Andante* comes as an effective contrast with what has preceded it, and that which is to come. Here the bass line provides an almost uninterrupted eighth-note accompaniment to what must rank among Bach's most appealing melodies. The final *Allegro*, abruptly introduced by a single short note in the bass, is in binary form and, like the second movement, depends on a florid line for effect. 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. This dialogue often takes the form of a canon where one voice closely imitates the other.

Excerpts from: www.britannica.com; www.laphil.com/philpedia/music/sonata, E-minor-bwv-1034 and notes from Nicholas Anderson.





JAN PIETERSZOOM SWEELINCK (1562 - 1621)

VARIATIONS ON *MEIN JUNGES LEBEN HAT EIN END* (MY YOUNG LIFE HAS ENDED), SwWV 324.

Jan Pieterszoon Sweelinck was a Dutch composer, organist and teacher whose work spanned the end of the Renaissance and beginning of the Baroque eras. He was among the first major keyboard composers of Europe, and his work as a teacher helped establish the north German organ tradition. A skilled composer for both organ and voices, Sweelinck had a profound impact on the Baroque composers that followed. In particular, he was the first to write an organ fugue that began simply, successively adding texture and complexity until the final climax and resolution, an idea later perfected by J.S. Bach.

The composer's *VARIATIONS ON Mein junges Leben hat ein End* was originally composed for organ. The melancholy, secular melody originated as a traditional 16th century German song and likely came to Sweelinck through a student from that country. The lyrics usually associated with the tune are:

My young life is at an end, as are also my joy and suffering;
Let my poor soul leave my body quickly.
My life can no longer stand (proudly with strength),
It is weak and must pass away
And along with all my suffering.

Following a simple presentation of the theme, six variations follow that explore the motifs and harmonic possibilities of the original material through counterpoint, harmonic changes, rhythmic elaborations and other devices. This 400-year-old masterpiece defies time, and presages the panorama of Baroque music to come.

Sources: Wikipedia; aeolus-music.com; Wind Repertory Project program notes; YouTube Early Music Sources by Elam Rotem.



HEINRICH IGNAZ FRANZ VON BIBER (1644 - 1704)

SONATA REPRESENTIVA IN A MAJOR, C. 146

Allegro

Nachtigal (Nightingale)

Cucu (Cuckoo)

Fresch (Frog)

Die Henn & Die Hann (Rooster and Hen)

Die Wachtel (Quail)

Die Katz (Cat)

Musquetir Mars (Musketeer's March)

Allemande

Heinrich Ignaz Franz von Biber was a Czech-Austrian composer and violinist. Czech-Austria was then part of the Holy Roman Empire, and Biber's first employer was Prince-Bishop Karl II von Liechtenstein-Kastelkorn of Kroměříž. The SONATA REPRESENTATIVA was written in 1669 during this tenure with Karl II.

Biber was famous as a violin virtuoso, and was among the major composers for the violin in the history of the instrument. In the late 18th century he was named the best violin composer of the 17th century by music historian Charles Burney. Biber also wrote operas, sacred music and music for chamber ensemble.

THE SONATA REPRESENTATIVA was certainly written for private performance. Karl II was deeply musical, a patron of the arts, and someone who would have been entertaining clergy, court officials, and visiting noblemen. They would have gathered after dining in one of the castle's formal rooms to listen to music.

Imagine the scene. Into this room steps Heinrich Biber, twenty-five years old, still a valet and musician to Karl, not yet the celebrated Salzburg Kapellmeister he would later become. The guests settle. The candles are lit. The harpsichordist finds a chord, and Biber begins what sounds like a serious sonata – the first movement is exactly what the audience would have expected. And then...Nightingales! Cuckoos! Frogs and cats! For the next five minutes Biber gives a dazzling display of wit and technique, as the violin mimics this musical menagerie. And then, as suddenly as they had arrived, they depart – musketeers march in, and Biber brings the piece to its close with a stately allemande.

Did his audience laugh, clap, and cheer? We like to think they did - and we hope you will too!

Sources: Wikipedia; album notes from Biber/ Mystery Sonatas – Brilliant Classics; Classicalconnect.com. Research and drafting support using AI tools (Claude).





CARL HEINRICH GRAUN (1704 - 1759)

CELLO SONATA IN C MAJOR: B:XVII:53

Largo

Poco allegro

Allegretto

Carl Heinrich Graun was an operatic tenor and one of the leading German composers of Italian-style opera in the 18th century. His operas, such as *Cesare e Cleopatra* (1742) and *Montezuma* (1755), were major works of the Berlin court stage. Graun was also widely known for his sacred music, especially the passion cantata *Der Tod Jesu* (1755), which remained a staple of German musical culture long after his death.

While his operas were central to his reputation in his lifetime, today he is perhaps best remembered for his role as Kapellmeister. In the mid-eighteenth century, one of the most musically sophisticated courts in Europe was not in Vienna or Paris but in Berlin, at the court of Frederick the Great. Graun assumed the role of Kapellmeister in 1740 and became essentially the director of musical life at the Prussian court, working for a patron who was a serious musician and dedicated flutist. Graun became Frederick's closest musical collaborator, writing operas, cantatas, and instrumental works that defined the Berlin aesthetic for a generation. When Graun died in 1759, Frederick is said to have wept.

The musical language of Frederick's court had a distinctive character, known to historians as the *empfindsamer Stil*, the "sensitive style." It marked a deliberate turn away from the dense counterpoint of the late Baroque

toward something more direct and emotionally transparent: singing melodies, expressive ornamentation, and musical fluidity. Carl Philipp Emanuel Bach, also at the Berlin court, was its other great champion.

At Frederick's court, the flute played a central role, and some chamber music from this circle reflects that influence. The cello sonata being performed today is a rare example of Graun's surviving chamber music and is undated. It likely belongs to the informal chamber music culture of Frederick's court, perhaps written for one of the court's string players rather than for any grand occasion. The work has survived in relatively limited sources and offers a glimpse into a more intimate side of Graun's musical voice. It is a delightful piece, poised between the expressive richness of the Baroque and the emerging clarity of the Classical style.

Sources: Wikipedia; Hyperion; Scoreser.com; J.G. Graun: Chamber Music/ Brilliant Music notes; Research and drafting support using AI tools (ChatGPT and Claude).



GEORG PHILIPP TELEMANN (1681 - 1767)

PARIS QUARTET NO. 9 IN G MAJOR, TWV43:G4.

Prélude

Légèrement

Gracieusement

Vite

Modéré

Gai

Lentement

Georg Philipp Telemann was a German Baroque composer and multi-instrumentalist. He was one of the most prolific composers in history, with an oeuvre of more than 3,000 compositions. Primarily self-taught in music, he became a composer against his family's wishes. Telemann held major court and church positions in Leipzig, Eisenach and Frankfurt before settling in Hamburg in 1721, where he became musical director of that city's five main churches and directed the Hamburg Opera. Except for eight months in Paris, he remained in Hamburg for the rest of his life. Telemann was considered by his contemporaries to be one of the leading German composers of the time, and he was compared favorably both to his friend J.S. Bach, who made Telemann the godfather of his son Carl Philipp Emmanuel, and to George Frideric Handel, whom Telemann also knew personally.

Telemann was one of the creators and foremost exponents of the so-called German mixed style, a synthesis of German, French, Italian and even Polish elements. His music stands as an important link between the late Baroque and early Classical periods. Equally significant to music history 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.

The PARIS QUARTETS are considered some of the finest chamber works of the high Baroque. They comprise two sets of compositions, each consisting of six works for flute, violin, viola da gamba (or cello), and continuo. First published in 1730 and 1738 respectively, Telemann called the earlier collection *Quadri*, and the later collection *Nouveaux Quatuors*. The collective designation "Paris Quartets" was only bestowed in the second half of the twentieth century because of Telemann's celebrity visit to Paris in 1737-38. PARIS QUARTET NO. 9 IN G MAJOR, from the later collection, was written in the French style for the musical tastes of his hosts. It is composed as a suite, beginning with a prelude that is followed by a series of movements inspired by dances. The quartet demands high-level technical skill, elevating the flute and cello to equal standing with the violin in an engaging and highly sophisticated musical conversation. All twelve quartets were played during the composer's Paris visit by the four virtuoso musicians who had invited him.

Telemann's popularity waned for more than a century after his death, with some critics asserting that he produced quantity over quality. However,

the delight that audiences take in his music today reflects Telemann's conviction that "a composer should not write music mechanically (as if taking goods to market) but must discover the sound possibilities of each instrument."

Sources: Wikipedia; The Magic of Telemann, Theresa M. Neff, H&H 2020-21 streaming concerts; arcpublications.co.uk



NICOLA MATTEIS (c. 1650 - after 1713)

GROUND AFTER THE SCOTCH HUMOUR

The life of the seventeenth-century violinist and composer Nicola Matteis was the subject of much speculation during his own time. He moved from Naples to London in the 1670s and was quickly acclaimed as the earliest notable Italian Baroque violinist in London as well as a composer of significant popularity, though he was thereafter utterly forgotten until the late 20th century.

Matteis is credited with changing the English taste for violin playing from the French style to a newer Italian style which was more extravagant in nature and admired by English composers during the last few decades of the 1600s. From surviving descriptions it is clear that Matteis was a powerful and charismatic performer, a true virtuoso, garnering high praise

for his live performances and furthering his reputation through his lifetime. In concert, audiences were often certain that more than one violin was being played, thereby increasing the widespread popularity of his music. However, his directness and lack of obsequiousness denied him the aristocratic patronage that might have given him a secure living. Hence, unusually for the time, he seems to have survived by giving public performances.

The diarist John Evelyn, who heard him in November 1674, wrote [modern spelling used]:

I heard that stupendous Violinist Signor Nichola (with other rare Musicians) whom certainly never mortal man exceeded on that instrument, he had a stroke so sweet, made it speaking like the Voice of a man and when he pleased, like a Consort of several Instruments: he did wonders upon a Note: was an excellent Composer also. Nothing approached the violin in Nichola's hand: he seemed to be inspired and played such ravishing things on a ground as astonished us all.

As an improviser, Matteis excelled in variations on a "ground," such as the *GROUND AFTER THE SCOTCH HUMOUR*, a set of variations composed on a ground-bass or basso ostinato (obstinate bass), a type of variation form in which a bass line, or harmonic pattern, is repeated as the basis of a piece underneath variations. "Scotch Humour" refers to a specific musical style or mood, popular in the 17th and 18th centuries, that incorporated Scottish folk melodies or dance rhythms. The Ground after the Scotch Humour is an exuberant set of variations inspired from just such delightful Scottish influences.

Source: Wikipedia



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