WELCOME TO BOSTON BAROQUE

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EXECUTIVE DIRECTOR

Dear Friends,

On behalf of everyone at Boston Baroque, it is our pleasure to welcome you to today's performance, and to Boston Baroque's 2019-2020 season.

This season, you'll hear opera on both our season opener and finale, albeit on two very different programs. A night at the opera meets a night at the symphony at today's concert, with a program featuring two stellar symphonies *and* dazzlingly virtuosic arias performed by celebrated soprano and Boston Baroque favorite Amanda Forsythe. Mark your calendars for April 24th and 25th, when Jordan Hall's stage will be transformed for Boston Baroque's first-ever performance of Handel's take on love and deception, *Ariodante*. With an all-star cast featuring acclaimed Irish mezzo-soprano Paula Murrihy in the title role, and world-renowned singers Kiera Duffy, Ann MacMahon Quintero, Rufus Müller, Matthew Brook, Sonja Tengblad, and Jonas Budris—this performance is not to be missed!

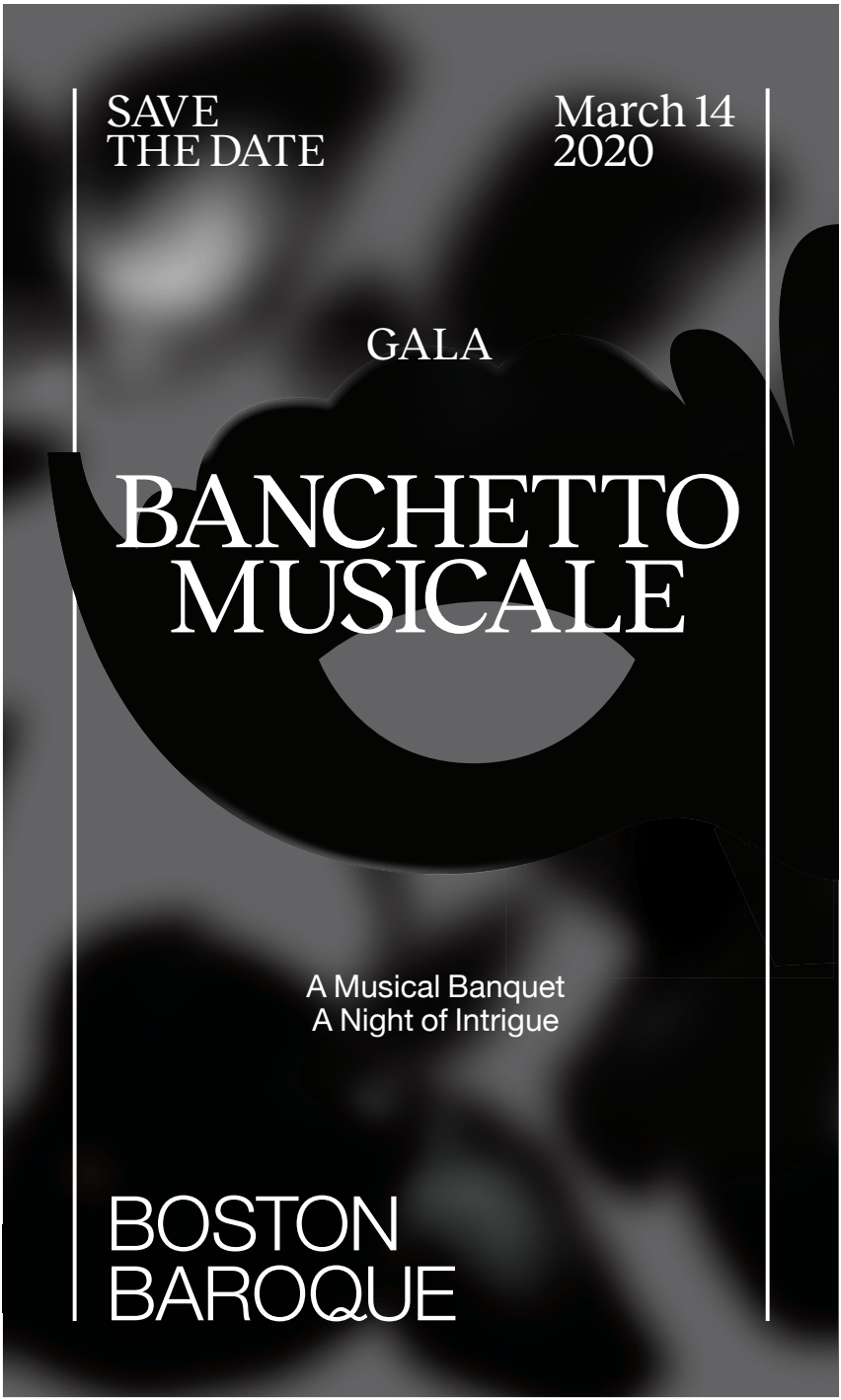
Thousands of Bostonians celebrate the holiday season with Boston Baroque, at our beloved annual performances of Handel's *Messiah* and our New Year's Celebration concerts. This year, a fantastic quartet of soloists—Amanda Forsythe, Ann McMahon Quintero, Thomas Cooley, and Andrew Garland—will join Boston Baroque's celebrated orchestra and chorus. And we hope you will join us to toast the end of one year and welcome the beginning of the next with champagne and chocolates at our New Year's Celebration concerts at Harvard University's Sanders Theatre.

Our March performances of Vivaldi's iconic *The Four Seasons*—featuring GRAMMY®-nominated concertmaster Christina Day Martinson—and the sublime choral masterwork *Gloria* promise to be the perfect way to ring in spring.

Enjoy the music and thank you for joining us today,

David Friend
Chairman, Board of Directors

Jennifer Ritvo Hughes
Executive Director


SAVE
THE DATE
March 14
2020
GALA
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A Musical Banquet
A Night of Intrigue
BOSTON
BAROQUE

BOSTON BAROQUE LEADERSHIP

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ABOUT BOSTON BAROQUE

NORTH AMERICA'S FIRST PERMANENT BAROQUE ORCHESTRA

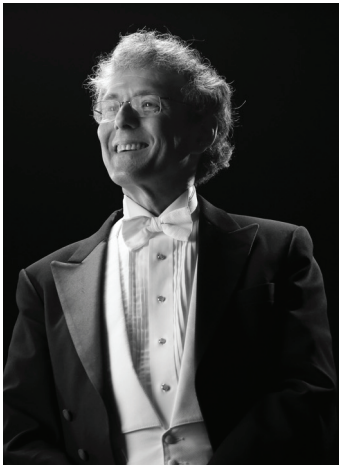
Founded in 1973 by Music Director Martin Pearlman, Boston Baroque has garnered a global reputation for its lively, groundbreaking, emotionally-charged performances and recordings that bring early music to life for modern audiences. Boston Baroque's orchestra is composed of some of the finest period instrumentalists performing today, and is frequently joined by the ensemble's professional chorus and by a roster of soloists who grace the world's most renowned concert halls and stages. The ensemble performs Baroque and Classical music using period instruments and performance techniques that reflect the time in which the music was composed. Boston Baroque believes that Baroque and Classical music is music for all times.

Under Music Director Martin Pearlman's charismatic direction, Boston Baroque remains a trailblazer in the field of early music. The organization was the first period instrument orchestra to perform at New York City's Carnegie Hall, Los Angeles' Disney Hall, San Juan's Casals Festival, and scores of festivals in the United States and abroad. Boston Baroque has given numerous American period-instrument premieres, including Mozart's *The Magic Flute* and *Don Giovanni*, Rameau's *Zoroastre*, the Boston premiere of Beethoven's *Fidelio*, and the modern premiere of *The Philosopher's Stone*, a recently-discovered singspiel composed in part by Mozart. The organization presented Boston's first complete cycle of Monteverdi's three surviving operas, with performing editions by Pearlman. The ensemble can be heard on the soundtrack to the major motion picture *Face/Off* featuring John Travolta and Nicolas Cage.

Boston Baroque's 26 acclaimed commercial recordings reach a global audience, and are frequently heard by millions on classical radio stations in North America and Europe, as well as on Boston Baroque Radio, Boston Baroque's streaming channel. Boston Baroque's recordings have received six GRAMMY® Award Nominations: its 1992 release of Handel's *Messiah*, 1998 release of Monteverdi's *Vespers of 1610*, 2000 release of Bach's *Mass in B Minor*, 2014 release of Monteverdi's *Il Ritorno d'Ulisse in patria* (two nominations), and 2018 release of Biber's *Mystery Sonatas*. In 2012, Boston Baroque became the first American orchestra to record with the highly-regarded UK audiophile label, Linn Records, following a long and fruitful relationship with the Telarc label.

Boston Baroque has performed at major music centers across the United States, including Walt Disney Hall in Los Angeles, New York's Cathedral of St. John the Divine, and festivals at Ravinia and Tanglewood. Boston Baroque was the first period instrument ensemble to be invited to participate at the famous Casals Festival in Puerto Rico. The ensemble made its European debut in 2003, performing Handel's *Messiah* at the prestigious Ludwig van Beethoven Easter Festival in Poland; it returned to Poland for the 2015 Festival, giving performances of Monteverdi's *Vespers of 1610* and Handel's *Messiah*. In 2020, the ensemble will return to Los Angeles' Walt Disney Hall.

MARTIN PEARLMAN, MUSIC DIRECTOR

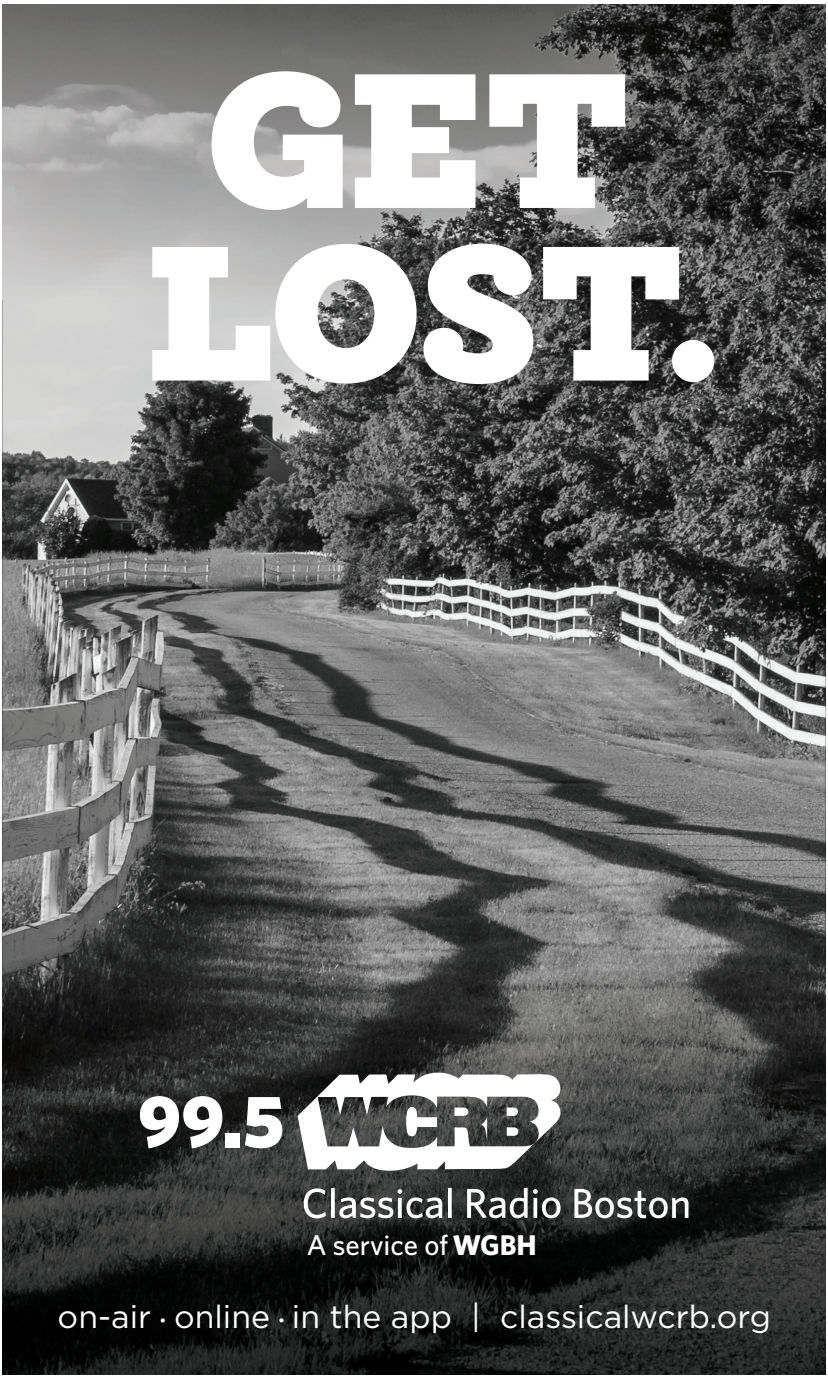


Boston Baroque founder, music director, and conductor Martin Pearlman is one of this country's leading interpreters of Baroque and Classical music on period and modern instruments. In addition to Boston Baroque's annual concert season, Mr. Pearlman tours in the United States and Europe and has produced 26 major recordings for Telarc and Linn Records. Mr. Pearlman's completion and orchestration of music from Mozart's *Lo Sposo Deluso*, his performing version of Purcell's *Comical History of Don Quixote*, and his new orchestration of Cimarosa's *Il Maestro di Cappella* were all premiered by Boston Baroque.

Highlights of his work include the complete Monteverdi opera cycle, with his own new performing editions of *L'incoronazione di Poppea* and *Il ritorno d'Ulisse*; the American premiere of Rameau's *Zoroastre*; the Boston premiere of Rameau's *Pigmalion*; the New England premieres of Gluck's *Iphigénie en Tauride* and *Alceste*; and the Beethoven symphonies on period instruments. Mr. Pearlman is also known for his internationally acclaimed series of Handel operas, including *Agrippina*, *Alcina*, *Giulio Cesare*, and *Semele*. He made his Kennedy Center debut with The Washington National Opera in Handel's *Semele* and has guest conducted the National Arts Center Orchestra of Ottawa, Utah Opera, Opera Columbus, Boston Lyric Opera, Minnesota Orchestra, San Antonio Symphony, and the New World Symphony. Mr, Pearlman is the only conductor from the early music field to have performed live on the internationally televised GRAMMY® Awards show.

Mr. Pearlman grew up in Oak Park, Illinois, where he received training in composition, violin, piano, and theory. He received his Bachelor of Arts degree from Cornell University, where he studied composition with Karel Husa and Robert Palmer. In 1967–1968, he studied harpsichord in Amsterdam with Gustav Leonhardt on a Fulbright Grant, and in 1971 he received his Master of Music in composition from Yale University, studying composition with Yehudi Wyner and harpsichord with Ralph Kirkpatrick. In 1971, he moved to Boston and began performing widely in solo recitals and concertos. From 2002–2016, he was a Professor of Music at Boston University's School of Music in the Historical Performance department.

Recent compositions by Martin Pearlman include his comic chamber opera *Tristram Shandy*, his 3-act *Finnegans Wake: an Operoar!*, as well as *The Creation According to Orpheus*, for solo piano, harp, percussion and string orchestra. He has also composed music for three plays of Samuel Beckett, commissioned by and premiered at New York's 92nd Street Y and performed at Harvard University in 2007.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PROGRAM

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 36 in C Major ("Linz"), K. 425
Adagio - Allegro spiritoso
Andante
Menuetto
Presto

Three arias
"Barbaro, oh Dio, mi vedi" (from *Il re pastore*, K. 208)
"Ruhe sanft" (from *Zaide*, K. 344)
"Bella mia fiamma," K. 528

Amanda Forsythe, *soprano*

INTERMISSION

Franz Joseph Haydn (1732-1809)

Aria, "Anna m'ascolta" (from *Il ritorno di Tobia*)

Amanda Forsythe, *soprano*

Symphony No. 102 in B♭ Major
Largo - Vivace
Adagio
Menuetto: Allegro
Finale: Presto

Martin Pearlman, *conductor*

FRIDAY, OCTOBER 25, 2019 AT 8:00PM
SUNDAY, OCTOBER 27, 2019 AT 3:00PM
NEW ENGLAND CONSERVATORY'S JORDAN HALL, BOSTON

Pre-concert lectures by Steven Ledbetter at 7:00pm on Friday, October 25, and by Dr. Laura Prichard at 2:00pm on Sunday, October 27.

Concertmaster Christina Day Martinson sponsored by Julian Bullitt.

In consideration of the performers and those around you, please turn off all electronic devices during the concert, including tablets, cellular phones, pagers, watch alarms, and messaging devices of any kind.
Please note that photographs, recordings, and videos are strictly prohibited during concerts.

Mass Cultural Council
Boston Baroque is funded in part by the Massachusetts Cultural Council.

FEATURED ARTIST

AMANDA FORSYTHE, SOPRANO

Beloved by audiences in Boston and around the world, Amanda Forsythe returns to Boston Baroque twice this season. Highly praised by Opera News for her "light and luster" and "wonderful agility and silvery top notes," Amanda Forsythe is recognized internationally as a leading interpreter of baroque and classical repertoire.

She sang Eurydice on the 2015 GRAMMY®-winning recording of Charpentier's *La descente d'Orphée aux enfers*. Her debut solo album of Handel arias, "The Power of Love" with Apollo's Fire on the Avie label, earned widespread critical acclaim. She toured with the outstanding French countertenor Philippe Jaroussky performing works based on the Orfeo myth and subsequently recorded the role of Euridice with him in the 1774 version of Gluck's *Orfeo* on the ERATO label.

Amanda Forsythe's collaborations with leading baroque ensembles have included *Partenope* (title role) and Poppea in *Agrippina* with Boston Baroque, *Teseo* (title role) with Philharmonia Baroque at the Tanglewood Festival, *Alexander's Feast* with Tafelmusik, Iole in *Hercules* with the Handel and Haydn Society, Isabelle in *Le Carnaval de Venise*, Serpina in *La serva padrona*, Edilia in *Almira*, and the title roles in *L'incoronazione di Poppea*, *Venus and Adonis*, and *Niobe* for the Boston Early Music Festival. Many of these performances have been recorded commercially. She is also a regular soloist with Vancouver Early Music, Apollo's Fire and Pacific Musicworks.

Her major opera house engagements have included Pamina in *Die Zauberflöte* at Rome Opera; Pamina and Iris in *Semele* for Seattle Opera; Nannetta in *Falstaff*, Amour in *Orphée*, Manto in Steffani's *Niobe*, and Barbarina in *Le nozze di Figaro* at the Royal Opera House, Covent Garden; Jemmy in *Guillaume Tell*, Corinna in *Il viaggio a Reims*, and Rosalia in *L'equivoco stravagante* for the Rossini Opera Festival, Pesaro; and Dalinda in *Ariodante* at the Grand Theatre in Geneva and the Bavarian State Opera.

Amanda Forsythe has performed with several major symphony orchestras in the USA and Europe including Handel's *Messiah*, *Sileti venti* and *Laudate pueri* and Schubert's *Mass No. 6 in E Flat* with Chicago Symphony Orchestra, Mendelssohn's *A Midsummer Night's Dream* with Boston Symphony Orchestra and Los Angeles Philharmonic, Bach's *Magnificat* and concert performances as Marzelline in *Fidelio* with the Accademia Nazionale di Santa Cecilia.

Following performances as Amour in Gluck's *Orphée* at London's Royal Opera House, she sang both this work and Mozart's *C Minor Mass* and *Requiem* on tour with the Monteverdi Choir and Orchestra under Sir John Eliot Gardiner. She also performed Mozart's *Concert*

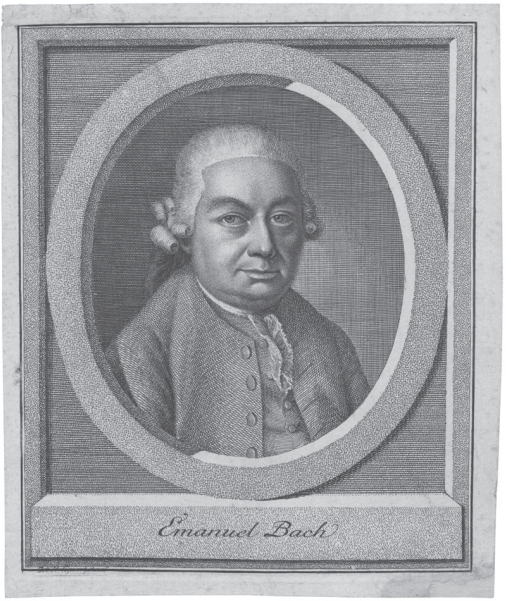
Arias with Kymi Sinfonietta in Finland.

Amanda Forsythe's engagements in 2019 include her debut at Opera Philadelphia in the title role of *Semele*, the title role in *L'incoronazione di Poppea* for Boston Baroque, Angelica in *Orlando generoso* for Boston Early Music Festival, Cabri and Carmi in *La betulia liberata* with Les Talens Lyriques at the Salzburg Mozartwoche, at the Festival Mozart Maximum in Boulogne-Billancourt (plus a commercial recording), and a concert tour of the USA with Philippe Jaroussky. She makes her debuts with The Philadelphia Orchestra in Mozart's *Requiem* and with Lucerne Symphony Orchestra in *Messiah*.

Other future engagements include concerts and recordings with the Boston Early Music Festival and Apollo's Fire, a program of Handel arias and Vivaldi's *Gloria* with Chicago Symphony, and her return to the Royal Opera, Covent Garden to sing Marzelline in *Fidelio*.

CARL PHILIPP EMANUEL BACH

The Complete Works



"I find the Carlophilipemanuelbachomania grow upon me so, that almost every thing else is insipid to me."

—Thomas Twining
Letter to Charles Burney, October 13, 1774

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BOSTON BAROQUE ORCHESTRA

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Christina Day Martinson
concertmaster
Jesse Irons
assistant concertmaster
Danielle Maddon
Amy Sims
Megumi Lewis
Guiomar Turgeon
Francis Liu

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Sarah Darling*
Julia McKenzie
Lena Wong
Asako Takeuchi
Jane Starkman
Etsuko Ishizuka

VIOLA
Jason Fisher*
Barbara Wright
Lauren Nelson

VIOLONCELLO
Michael Unterman*
Colleen McGary-Smith
Denise Fan

CONTRABASS
Motomi Igarashi*
Andrew Arceci

FLUTE
Joseph Monticello*
Wendy Rolfe

OBOE
Priscilla Herreid*
Alison Gangler

BASSOON
Andrew Schwartz*
Marilyn Boenau

HORN
Todd Williams*
Robert Marlatt

TRUMPET
Jesse Levine*
Paul Perfetti

TIMPANI
Robert Schulz*

PERSONNEL MANAGER
Paul Perfetti

**Principal*

The orchestra performs on period instruments.

PROGRAM NOTES

BY MARTIN PEARLMAN

MOZART, SYMPHONY NO. 36 ("LINZ"), K. 425

In the summer of 1783, Mozart brought his new wife Constanze to meet his father and sister in Salzburg. They stayed until October and, on their return trip home to Vienna, stopped at Linz, where Mozart's patron Count Thun offered them his hospitality. During his sojourn in the city, Mozart was unexpectedly asked to play a public concert. He wrote to his father that "as I have not a single symphony with me, I am writing a new one at breakneck speed. . .Well, I must close, because I really must set to work." Within six days, Mozart evidently composed the symphony, had it copied, and—perhaps—had at least one rehearsal, all in time for its premiere in Linz on November 4. The following April, he presented the work in Vienna.

Perhaps it is not surprising that this hastily written symphony is an inspired and brilliant work, but it is interesting that Mozart introduces some innovations. The opening *Allegro* begins with a slow, expressive introduction—a first for a Mozart symphony. The lyrical second movement *Andante* calls at times for trumpets and timpani, an unusual feature for that era, even though we may be used to hearing them in later slow movements by Beethoven and in a few late Haydn symphonies. The brilliant finale is in the spirit of Mozart's previous symphony, the "Haffner," in which he asked for the last movement to be played "as fast as possible."

MOZART ARIA, "BARBARO, OH DIO, MI VEDI," FROM *IL RE PASTORE*, K. 208

Shortly after his great success in Munich with the premiere of his comic opera *La finta giardiniera*, nineteen-year-old Mozart received a prestigious commission. He was asked by the Prince-Archbishop of Salzburg to compose an opera for the visit of the Archduke Maximilian Franz, son of the empress Maria Theresa. The libretto was to be one by Pietro Metastasio, the most celebrated librettist of the time: *Il re pastore* (*The Shepherd King*), which had already been set to music by numerous composers. Very little is known about the actual performance and its level of success, but in the stirring music of this aria, we can feel the growing maturity of the teenage Mozart, who already had eight operas under his belt and would soon be writing some of his greatest works.

"Barbaro, oh Dio, mi vedi" is sung in the second act by the shepherdess Elisa. Her lover Aminta has been revealed as the true heir to the throne of Sidon, and in this aria, she expresses her anger at a courtier who will not allow her, a mere shepherdess, into the court to see him.

MOZART ARIA, "RUHE SANFT," FROM *ZAIDE*, K. 344

Eight years after Mozart's death, his widow Constanze came across a mysterious manuscript written in Mozart's hand. It bore no title, but it appeared to be a sizable fragment of a work for the theater. Eventually, she sold it along with a number of other Mozart autograph manuscripts to the publisher Johann Anton Andrè, who published the fragment in 1838, naming it *Zaide* after a principal character.

We now know that the incomplete work known as *Zaide* was written in the years 1779 to 1780. With the emperor Joseph II establishing a German-language opera company in Vienna, Mozart and his father saw an opportunity for the young

composer to make an impression at court. They found a story about a Turkish harem, a seraglio—Turkish stories and music then being all the rage in Vienna—and asked a friend, Johann Andreas Schachtner, to adapt it as a German libretto. Mozart had completed about 80% of the opera—approximately 70 minutes of music—when he received a genuine commission from the court for a German opera. The emperor was, for unknown reasons, not interested in *Zaide* but commissioned a new libretto on more or less the same subject. Mozart accordingly abandoned his work on *Zaide* and wrote his well-known opera *The Abduction from the Seraglio* (*Die Entführung aus dem Serail*) on the new libretto.

Although he had completed the greater part of the music for *Zaide*, the manuscript had no overture, no finale and, most importantly, none of the spoken dialogue that is characteristic of German opera. Without dialogue between the arias, it is difficult to reconstruct the story line. Sadly the dialogue has been lost, but the beautiful music that survives shows Mozart as a mature artist, one who has grown beyond the level of his previous opera, *Il re pastore*. Had it been completed, it would in all likelihood have been a superb work on the level of *Die Entführung*.

The sublime aria "Ruhe sanft" is sung by the sultan's European slave Zaide, who, having fallen in love with the slave Gomatz, leaves her portrait on his lap while he is sleeping.

MOZART ARIA, "BELLA MIA FIAMMA," K. 528

In the fall of 1787, Mozart traveled to Prague for the premiere of his *Don Giovanni*, and, while there, stayed with family friends Franz Xaver and Josepha Duschek. Both were accomplished musicians. Franz Xaver was a composer and pianist, and Josepha was a soprano, for whom Mozart had once written a concert aria and for whom Beethoven would later write "Ah! Perfido." It was for her, five days after the premiere of *Don Giovanni*, that Mozart wrote the present aria, "Bella mia fiamma." It is a beautiful, complex, and difficult work written by a master at the height of his powers for a gifted singer and personal friend.

For his text, Mozart took a scene from a libretto that had been set some years earlier by the Neapolitan composer Jommelli. In this peculiar variant of the Proserpina story, her mortal lover Titano has been separated from her and condemned to die by her mother, Ceres, who here is the queen of Sicily. In this dramatic recitative and aria, he addresses Proserpina, Ceres, and the queen's advisor Alfeo in turn, as he sings of his grief and anguish.

HAYDN ARIA, "ANNA M'ASCOLTA," FROM *IL RITORNO DI TOBIA*

This is a brilliant aria from an oratorio that is rarely heard today. A quarter of a century before Haydn's late oratorios, *The Creation* and *The Seasons*, he wrote another oratorio, *Il ritorno di Tobia* (*The Return of Tobias*), which, although it was one of the major works of his decades at Esterháza, has been so eclipsed that few music lovers today know of its existence and even fewer have heard it. Written in 1775 for a concert of the Vienna Tonkunstler Societät (Society of Musicians) to benefit their charity for widows and orphans, it was an enormous success not only financially but also artistically. It made Haydn more famous than ever, and copies of the score circulated throughout Europe.

PROGRAM NOTES

It is indeed a major work with some beautiful music, virtuosic arias and powerful choruses, but several factors have worked against it. Six years after the premiere, Haydn mounted a new production, for which he shortened the work from its original three hours of music, reduced some of the difficult passage work in the arias, and wrote a few new choruses. But popular tastes had changed by then, and the revival was not the kind of success that Haydn had had at the premiere. When he first wrote the work, any oratorio or opera performed in Vienna was expected to be in Italian—including even Handel's oratorios, which were translated into Italian. By the time of this revival in 1781, that fashion had passed, and an Italian oratorio like this one was not as much of an attraction for audiences as it had been.

The greatest problem, though, even beyond being overwhelmed by the success of his later oratorios, is in the libretto. It was written by Giovanni Boccherini, the brother of the composer, and it is based on a story from the ancient Book of Tobit in the Apocrypha. It was an extremely popular and well-known story in Haydn's day and one that had inspired many musical settings and paintings. Tobias's journey to find a cure for his father's blindness leads to exciting adventures, including a battle with a sea monster and an encounter with an evil demon who, on their wedding nights, has killed seven bridegrooms of the woman that Tobias is about to marry.

But none of this plays much of a role in the oratorio. The adventures are simply reported in a recitative, and most of the libretto is devoted to moralizing thoughts about the story and to conversation between characters. As a result, Haydn does not have the kinds of dramatic opportunities that he has in his later oratorios. Instead, he gives us extended arias that are wonderfully inventive and virtuosic but almost seem to stand on their own, like concerto movements. This is beautiful music that deserves to be known and heard, even if it means that individual arias are extracted to be played as concert pieces.

The aria "Anna, m'ascolta" occurs early in the oratorio. It is sung by the archangel Raphael, who is disguised as Tobias's traveling companion and prophesies to his friend's distraught mother, Anna, that her son will return safely from his journey and cure his father's blindness.

HAYDN, SYMPHONY NO. 102

Haydn wrote his *Symphony No. 102* in 1794, during his second triumphant visit to London. Many writers have considered this the most powerful, brilliant, and interesting of Haydn's late symphonies, but it is not as well known or frequently performed as some of the other symphonies that he wrote for London. Perhaps it has suffered from being the only one of the last five not to have a nickname. (The "Military," "Clock," "Drum Roll," and "London" symphonies are its companions.) In fact, it was defrauded of the best name of all. The story is told that, at the premiere, a large and heavy chandelier fell from the ceiling during the finale, but because the audience had pressed forward to watch Haydn more closely, the middle of the hall was empty and no one was hurt. However, the incident was later confused with the premiere of Haydn's Symphony No. 96, which had taken place four years earlier, and that symphony is now known as the "Miracle," while our

Symphony No. 102 remains nameless. The work is dense with musical motives. Haydn scholar H. C. Robbins Landon has called it "Haydn's loudest and most aggressive Symphony, at least in the outer movements." The first movement opens with a beautifully expressive slow introduction, which bursts into a brilliant and boisterous *Vivace*. The *Adagio* that follows is a subtle and extraordinary movement, with slow, sustained melodic lines over a gently flowing sextuplet accompaniment, which is played in places by a solo cello. When he later revised this movement, Haydn added mutes for the trumpets, as well as for the timpani. It is a slow movement for which Haydn seems to have had a particular fondness, for he used it again in his great Trio in F# minor. Following a foot-stomping, peasant-like *Menuetto*, the symphony concludes with one of Haydn's many "joke finales," a movement that continually teases us with unexpected returns of the main theme, false beginnings of the theme, and sudden changes of character. The whole symphony is a kaleidoscope, which Robbins Landon has likened to the contemporary description of the composer's "lightning-swift facial changes."

Boston Baroque has recorded this symphony for Linn Records. It appears on a disc along with Haydn's *Lord Nelson Mass*.

PROGRAM TEXTS

MOZART ARIA, "BARBARO, OH DIO, MI VEDI," FROM *IL RE PASTORE*, K. 208

Barbaro, oh Dio! mi vedi
Divisa dal mio ben:
Barbaro, e non concedi
Ch'io ne dimandi almen?

Barbarous one! Oh God, you see me
separated from my beloved —
barbarous one — and you do not even allow
me to ask ofter him?

Come di tanto affetto
Alla pietà non cedi?
Hai pure un core in petto,

Hai pure un'alma in sen?

Why in the face of such great affection
do you not yield to compassion?
Do you indeed have a heart within your bosom?
Do you indeed have a soul within your breast?

MOZART ARIA, "RUHE SANFT," FROM *ZAIDE*, K. 344

Ruhe sanft, mein holdes Leben,
Schlafe, bis dein Glück erwacht;
Da, mein Bild will ich dir geben,
Schau, wie freundlich es dir lacht.
Ihr süßen Träume, wiegt ihn ein,
Und lasset seinem Wunsch am Ende
Die wollustreichen Gegenstände
Zu reifer Wirklichkeit gedeihn.

Rest gently, my tender love,
Sleep until your happiness awakes;
Here, I give you my portrait,
See how kindly it smiles on you.
Sweet dreams, rock him to sleep
And let his wish be fulfilled then
By voluptuous objects
Becoming ripe reality.

MOZART ARIA, "BELLA MIA FIAMMA," K. 528

Bella mia fiamma, addio; non piacque al cielo
Di renderci felici. Ecco reciso,
Prima d'esser compito,
Quel purissimo nodo,
Che strinsero fra lor gli animi nostri
Con il solo voler.
Vivi; cedi al destin, cedi al dovere.
Dalla giurata fede
La mia morte t'assolve;
A più degno consorte . . . oh pene! unita
Vivi più lieta e più felice vita.
Ricordati di me; ma non mai turbi
D'un infelice sposo
La rara rimembranza il tuo riposo.
Regina, io vado ad ubbidirti; ah tutto
Finisca il mio furor col morir mio.
Cerere, Alfeo, diletta sposa, addio!

My dearest love, farewell! It did not please
heaven to make us happy.
Lo, severed before yet completed
is that holy knot
which bound our spirits together
in a single will.
Live! Yield to fate, yield to duty!
My death will absolve you
from the faith you pledged;
united to a worthier consort — oh grief! —
live a happier and more carefree life.
Remember me, but never let
the occasional memory
of an unfortunate betrothed disturb your peace.
Queen, in obedience to you I go.
Ah, may all my fury end with my death.
Ceres, Alpheo, beloved spouse, farewell!

(a Proserpina)
Resta, oh cara; acerba morte
Mi separa, oh Dio! da te.
(a Cerere)
Prendi cura di sua sorte,
Consolarla almen procura.
(ad Alfeo)
Vado . . . ahi lasso! addio per sempre . . .
Quest 'affanno, questo passo
E terribile per me.
Ah! Dov'e il tempio, dov'è l'ara?
(a Cerere)
Vieni, affretta la vendetta!
Questa vita così amara
Più soffribile non è.
(a Proserpina)
Oh cara, addio per sempre!

(to Proserpina)
Stay, my dearest: bitter death
parts me, o God, from you.
(to Ceres)
Care for her lot:
try at least to console her.
(to Alfeo)
I go . . . alas! Farewell for ever . . .
This torment, this step
is terrible to me.
Ah! Where is the temple, where the altar?
(to Ceres)
Come quickly, hasten vengeance!
So bitter a life as this
I can no longer bear.
(to Proserpina)
My dearest, farewell for ever!

HAYDN ARIA, "ANNA M'ASCOLTA," FROM *IL RITORNO DI TOBIA*

Anna, m'ascolta!
Quel figlio a te sì caro,
che alfine il Ciel ti rende,
al padre, che l'attende,
la vista renderà.
Sarà ministro il figlio
dell' opra portentosa,
e la sua man pietosa
l'opra compir saprà.

Anna, listen to me!
This son, so dear to you,
whom heaven at last brings back to you,
will restore sight
to his father who awaits him.
Your son will be the instrument
of this great miracle,
and his compassionate hand
will accomplish the work.

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Amanda Forsythe and Anthony Roth Costanzo in
L'incoronazione di Poppea
Photo by Kathy Wittman, Ball Square Films

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Since 2013, Boston Baroque's Opera Guild members have supported and promoted our vocal performances, with a focus on our annual semi-staged opera productions. Opera Guild members enjoy opportunities to get to know our artists throgh individual meetings and intimate, opera-focused gatherings. Joining this group of fellow opera aficionados—through sponsorship of individual artists, our chorus, or a full performance or production—will ensure that Boston Baroque is able to enhance its commitment to keeping Baroque and Classical opera thriving in Boston.

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GIVE ONLINE

With your online contribution, you have an immediate and positive impact on supporting Boston Baroque's commitment to presenting the works of a rich and musical past, grounded in a vibrant present, with an eye towards the future.

Please contact Katie DeBonville, Chief Development Officer, at (617) 987-8600 x 119 for more information about ways to give to Boston Baroque.

Kevin Deas and Susanna Phillips in *Agrippina*.
Photo by Kathy Wittman, Ball Square Films

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Hindsight may be 2020, but at Boston Baroque we're looking forward to our Disney Hall performance on April 8, 2020. We invite you to join us for this exciting four-day tour, where you'll enjoy:

- Prime seating at our Disney Hall Concert
- Private, behind-the-scenes tours
- Gourmet meals
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- And more!

We're in the planning stages—and you can be too, by planning to be a part of this unique trip. Space is limited so sign up now!

For more information, contact C.C. Cave at (617) 987-8600 x 118 or cc@bostonbaroque.org.

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- **November 29, 2019 at 7:30pm Brattleboro Music Center, VT (tickets: www.bmcvt.org)**
- **November 30, 2019 at 8:00pm Harvard-Epworth United Methodist Church, Cambridge**
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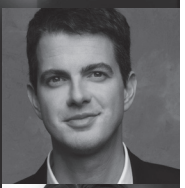

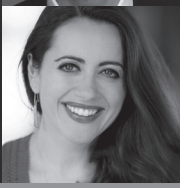

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Barber's Adagio in Context
Walker: Lyric for String Orchestra
Fine: Piece for Muted Strings (*Elegiac Song*)
Stravinsky: Double Canon (*Raoul Dufy in Memoriam*)
Barber: Adagio for Strings
Herrmann: *Psycho Suite*
Korngold: Symphonic Serenade, Op. 39

A FAR CRY

INFO AND TICKETS
WWW.AFARCRY.ORG

La Donna Musicale

Love and Anguish: Then and Now

Saturday, March 21, 2020 | Pre-concert lecture at 2 PM | Concert at 3 PM
Gordon Chapel, Old South Church, Boston

Sunday, March 22, 2020 | Pre-concert lecture at 2 PM | Concert at 3 PM
Brandeis University, Slosberg Music Center, 415 South St., Waltham

Presenting the world premiere of music by 18th-century virtuoso composer Maria Teresa Agnesi recently discovered at the Bibliothèque nationale de France, including arias from her operas *Ciro in Armenia* and *L'insubria consolata*. The concert also features the works of Brandeis University Women's Studies Research Center scholars, writers, and composers.

Pre-lecture concert with Mathias Auclair, Director of the Music Department, Bibliothèque nationale de France, and Prof. Robert L. Kendrick, The University of Chicago.

This year's annual Alfredo and Demitra DiLuzio concert is presented by the Brandeis Women's Studies Research Center in collaboration with La Donna Musicale, and the Bibliothèque nationale de France.

Saturday tickets: $35 Reserved, $25 General, $5 Low Income
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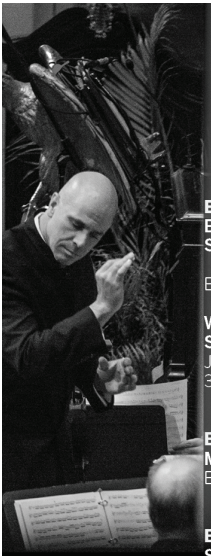

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Bach Mass in B minor
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at 8 PM
Emmanuel Church, Boston

Weill *The Firebrand of Florence*
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Jordan Hall at New England Conservatory
30 Gainsborough St, Boston

BRITTEN CHAMBER FESTIVAL
March 27, 28, and 29, 2020
Emmanuel Church, Boston

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Saturday, May 2, 2020
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February 27—April 2, 2020

THE BACH INSTITUTE
January, 2020

BACHFEST LEIPZIG
Thursday, June 18, 2020

emmanuelmusic.org

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