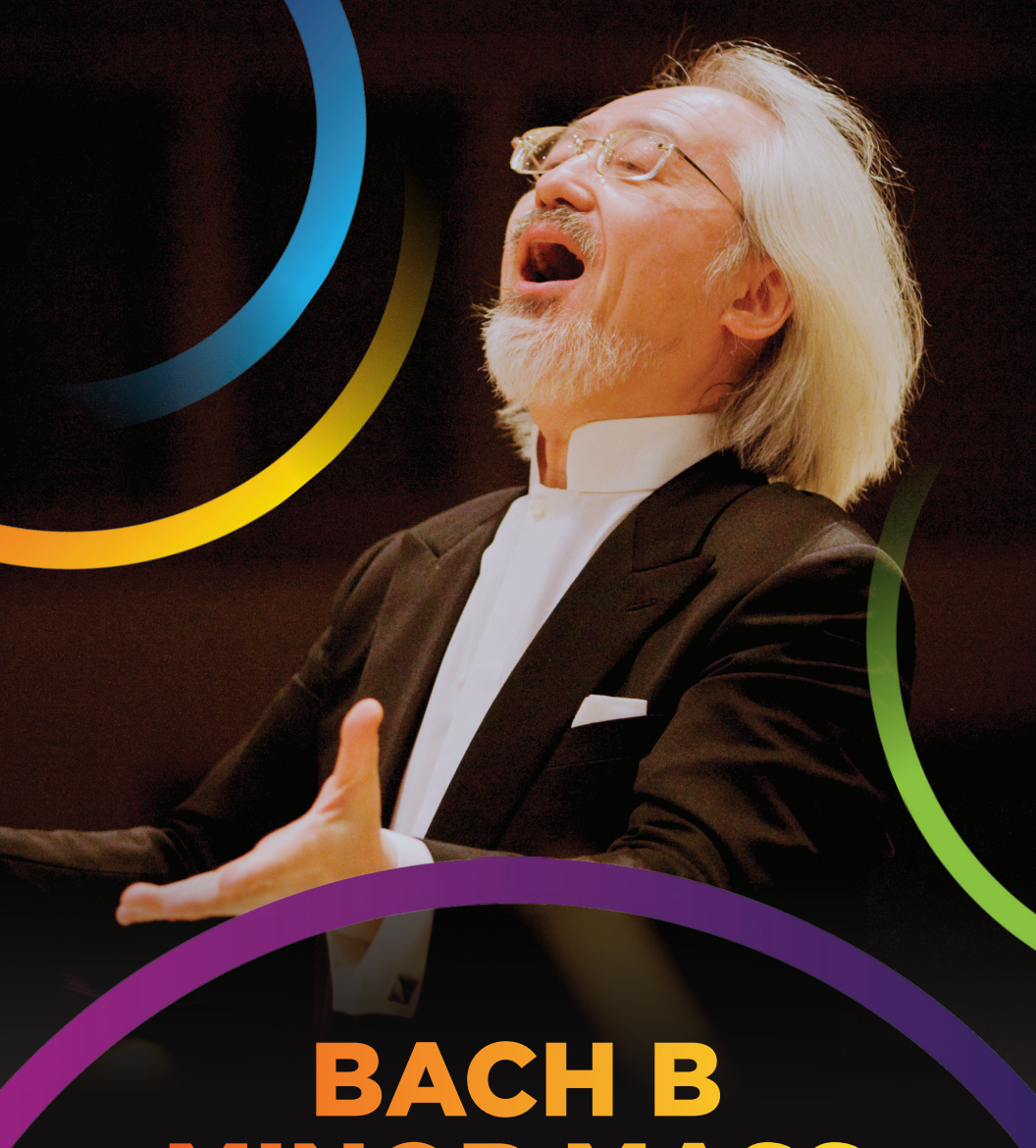

BACH B MINOR MASS

April 5 + 7, 2024

H+H HANDEL+HAYDN SOCIETY

WELCOME TO H+H



It's my honor to welcome you to this performance of Bach's B Minor Mass. My colleagues and I celebrate every opportunity we get to engage with one of our most important composers in what is a monumental compendium of his eternal art. We're delighted you're here to celebrate with us.

While experiencing this work you may wonder what it is you should be listening for. It may surprise you to learn that we ponder that, as well, or at least, what it is that we're supposed to be drawing your attention to. Bach left us complex music with many choices and few instructions. For instance, after a brief unified exhortation we embark on the massive fugue that is the opening Kyrie. Bach was not only a master contrapuntist but an insightful theologian. To him, we are all equally in need of mercy and redemption, and what better to depict this than a fugue? Every part is equally responsible for stating the subject and remains fully involved in the action that follows. So, whom to listen to?

I invite you to listen to whomever your ear is drawn. There is certainly much that grabs mine: I hear the effort our singers exert in the formation of every syllable, and the artistry with which they weave syllables together, so that the text is clear and evocative. I enjoy the grace with which both sections of violins come together to form a unified and friendly relationship with one deity in the Christe than they had with His father. I listen to our winds, so skillfully weaving into the orchestral texture before Bach pulls them out for brilliant and moving solos in later movements. I feel the affirming power of our brass, or notice the subtlety and variety brought by my colleagues in the bass section to our articulation as we highlight harmonic significance and guide melodic contours above us.

Performing this music on period instruments, stripped of the comforts afforded by their 20th-century variants, demands the combining of skill and intellect with purpose and dedication. That dedication is what drives the musicians' performance and communicating it is our promise to you. Otherwise, your ear would be drawn to its absence instead of to Bach, and for us that's a wrong no exhortation can right.

Sincerely,



Guy Fishman

H+H Principal Cello

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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cpebach.org

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PHOTO BY ROBERT TORRES

THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. H+H has been captivating audiences for 209 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 a 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.

Today, H+H's Orchestra and Chorus delight more than 50,000 listeners annually with a subscription series at Symphony Hall and other leading venues. Through the Karen S. and George D. Levy 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 16 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.

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BACH B MINOR MASS

Friday, April 5, 2024 at 7:30pm 2,635th Concert
Sunday, April 7, 2024 at 3:00pm 2,636th Concert

Symphony Hall

Masaaki Suzuki, *conductor*
Hana Blažíková, *soprano*
Olivia Vermeulen, *mezzo-soprano*
Tim Mead, *countertenor*
Shimon Yoshida, *tenor*
Timothy Edlin, *bass-baritone*
Handel and Haydn Society Orchestra and Chorus

Mass in B Minor, BWV 232 J.S. Bach
Missa (1685–1750)

INTERMISSION

Symbolum Nicenum
Sanctus
Osanna, Benedictus, Agnus Dei, Dona Nobis Pacem

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited. Food and beverages are not permitted inside the hall.

Large print programs are available at the patron information table in the lobby.

The concert runs 2 hours and 15 minutes including a 20-minute intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Jim and Cathy Stone.

The artists' appearances are made possible by the generous support of the following individuals:

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The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund.

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Musically Speaking with Teresa Neff
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45 minutes prior to each performance in Higginson Hall

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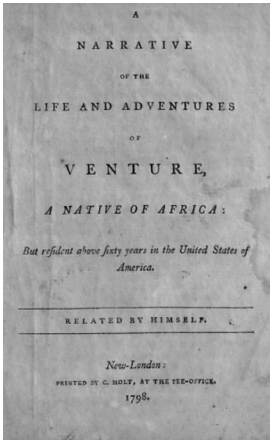
A
NARRATIVE
OF THE
LIFE AND ADVENTURES
OF
VENTURE,
A NATIVE OF AFRICA:
But resident above sixty years in the United States of America.
RELATED BY HIMSELF.
New-London:
PRINTED BY C. HOLT, AT THE BEE-OFFICE.
1798.

Cover of Broteer Furro's *A Narrative of the Life and Adventures of Venture, a Native of Africa: But Resident above Sixty Years in the United States of America*

Courtesy of the Library of Congresss' Rare Book and Special Collections Division



Portrait of Isabella Leonarda from the Leonarda family tree

Courtesy of The Norton/Grove Dictionary of Women Composers (1994)

1659 Lady Deborah Moody, the first woman known to hold property in colonial North America, founds the village of Gravesend on the southern tip of Long Island. Today part of Brooklyn, New York, the village allowed religious freedom.

1683 Isabella Leonarda, of Novara, Italy, publishes a set of 12 instrumental sonatas. She is the first woman known to publish in this popular compositional style.

1727 Francisco de Melo Palheta plants the first coffee bush in Pará, northern Brazil, after smuggling it from neighboring French Guiana.

1739 Broteer Furro, who will later take the name Venture Smith, arrives in New York. Born in West Africa, he is enslaved at age six and taken to New York, where he endures harsh punishments and heavy manual labor. He purchases his freedom in 1765. In 1798 he publishes *A Narrative of the Life and Adventures of Venture, a Native of Africa: But Resident above Sixty Years in the United States of America*, one of only a few first-hand accounts of life as an enslaved person in colonial North America.

1756 The Bolivian Carnival of Oruro becomes associated with the *Virgen del Socavon* (Virgin of the Mineshaft) after an image of Mary is said to have appeared in the richest silver mineshaft in the area. The festival, still held today, was originally used by the Uru to honor their deities, banned by Spanish colonizers.

1761 Muhammad Hāshim Thattvī, the scholar, philanthropist, and author who translated the Quran into Sindh, dies in Thatta, in present-day Pakistan.

PROGRAM NOTES
BEYOND TIME AND PLACE

A letter published in the *Boston Herald* on February 20, 1887, explained H+H's decision to perform portions of Bach's Mass in B Minor the following week:

> When two years ago, the bi-centenary of Handel and Bach was celebrated, we felt exceedingly sorry that that occasion passed by without a production of Bach's grandest choral composition, which in its entirety never had been given in this country.

Although H+H's February 1887 concert presented only six choruses and six solo movements, the performance was a Boston premiere and viewed at that time as the logical culmination of H+H's other Bach performances, including the American premiere of the *St. Matthew Passion* 10 years earlier.

Another reason for the excitement over the Mass in B Minor, also described in this letter as the "most difficult work for chorus ever written," was wider availability of the score, allowing for closer study. H+H had obtained an edition published by the Bach Gesellschaft (Bach Society), a group formed in 1850 and dedicated to publishing all the known works of the composer.

Exactly when Bach began working on the Mass in B Minor is not known with certainty; however, scholars generally agree that Bach gave the work his most devoted attention between August 1748 and October 1749. This does not mean, however, that he composed the whole work in that short span of time. In fact, Bach had composed portions of the Mass much earlier.

For his second Christmas in Leipzig, in 1724, Bach wrote a Sanctus in D Major, which would eventually be incorporated into the Mass in B Minor. Some years later, Bach composed a Missa brevis (Kyrie and Gloria movements), offering it to Friedrich August II, Elector of Saxony, in summer 1733. With, as he termed it, this "modest example of my musical endeavors," Bach hoped to receive a court title. That title was granted in 1736, and over the next few years Bach composed other Kyrie/Gloria settings for the elector's court in Dresden.

In the 1740s Bach began experimenting with different ways to set the first line of the Credo, the third movement of the Mass Ordinary. These many years spent setting some Mass texts (Kyrie, Gloria, Sanctus) and studying others (Credo) came to fruition several years later. Unlike other Bach works, the Mass in B Minor was not written for a specific occasion and the complete work was probably not performed as part of any worship service. Moreover, Bach's manuscript groups the texts into four—not the customary five—main parts: Missa; Symbolum Nicenum (Credo); Sanctus; and Osanna – Benedictus – Agnus Dei – Dona Nobis Pacem. The genesis of the Mass is consistent with the composer's thorough treatment of a single musical genre. The earlier Sanctus and Missa brevis provided the nucleus for a larger-scale composition, an opportunity for Bach to explore a new combination of sounds, textures, and musical styles grounded with texts that had been set by composers for hundreds of years.

The text of the Kyrie consists of three almost identical lines. After an impassioned introduction for the full ensemble, Bach composes three interrelated sections of music that take on the character of a pilgrimage. The mood of the first Kyrie is set by the orchestra, including the sweet tone of the oboe d'amore, to which Bach returns in the Gloria's "Qui sedes" and in the "Et in Spiritum Sanctum" of the Symbolum Nicenum. The oboe d'amore and flute present the primary melody of the Kyrie, which begins with a distinctive rhythm on one pitch before it rises and falls as it finds its way to a conclusion. As other instruments imitate this line, Bach weaves the whole into a longer musical statement. The voices then take up the same melody as the subject of a five-part fugue.

The steady pacing in the basso continuo creates a connection between the Kyrie and Christe sections. Written in a major key and featuring soprano soloists and unison violins, the Christe section feels light and airy. This intimate and buoyant setting reflects the change from the more imposing text "Lord have mercy" to the more approachable "Christ have mercy."

In the second Kyrie section, Bach returns to the strict imitation of a fugue but supplants the yearning of the first Kyrie with a more ethereal and unified sound by using the instruments to double the voices. Also changed is the rhythmic propulsion so evident in the first Kyrie; this final Kyrie is more a point of reflection than a journey.

The solemnity of the Kyrie is offset by the joyous exclamations of the "Gloria in excelsis Deo." Bach scores a five-part chorus with an expanded instrumental ensemble that includes strings, brass, timpani, and winds, now with the standard oboe in place of the oboe d'amore.

Throughout the Gloria, Bach constructs individualized lines, each distinctive yet combined to an exuberant whole. Each section, whether for chorus or soloist, expounds on the meaning of the text. The "Et in terra pax" is a fugue for chorus with a gently rising melody that Bach uses almost like a refrain, while the "Laudamus te," a section scored for solo violin and soprano, is a profusion of embellishments and melodic figures that turn and leap. Next, the "Gratias agimus tibi" rises up from the basses. Always controlled, this line continues to grow until it feels as if it is on the verge of bursting from its constraints. The grandeur of this section is counterbalanced with the gently descending lines of the "Domine Deus," scored for soprano and tenor soloists with flute, muted strings, and continuo.

The flute connects the "Domine Deus" with the "Qui tollis," which returns to the more solemn mood of the Kyrie and foreshadows the "Crucifixus" in the Symbolum Nicenum. With the next two sections of the Gloria, Bach chooses vocal and instrumental combinations that are musically complementary: oboe d'amore is paired with solo alto for the "Qui sedes" and the horn and bassoons with the bass for "Quoniam tu solus sanctus." The latter elides with "Cum Sancto Spiritu," which returns to the feeling of joy that characterized the Gloria's opening.

Bach titled the next movement "Symbolum Nicenum," Latin for Nicene Creed. This text, the longest of the Mass Ordinary, is the statement of faith by the believer that begins with the word "Credo." Bach may have been thinking about Martin Luther's division of this text into three segments, corresponding to the

Father, Son, and Holy Spirit, as part of his overall approach to organizing this movement musically.

Bach begins the Credo with a fusion of older and more contemporary musical styles—specifically, the complex counterpoint of the voices and violins combined with a moving continuo line. In addition, Bach bases the opening ("Credo") and closing ("Confiteor") sections of his Credo on a chant. In the "Confiteor" section, he divides the text into two parts and writes a melody that incorporates a chant segment into each. Bach further unifies the "Credo" and "Confiteor" sections by setting the texts in a similar musical style. These sections create musical endpoints, the center of which is the "Crucifixus."

Bach borrowed the music for the "Crucifixus" from a cantata he wrote in 1714 when he was at the Weimar court. The text of that cantata began with the trials of the believers "who carry the sign of Jesus," inspiring Bach to write a bass line that sinks step by step. In adapting that bass line for the "Crucifixus," Bach added rhythmic motion and emphasis in the upper strings and flute; in this version each step is not only heard, but also dwelt on, before moving onto the next.

The combination of the "Crucifixus" and the preceding "Et incarnatus est" is devastating. By comparison, the "Et resurrexit" is nothing short of unbridled joy, with the clearly defined beat of the triple meter evoking a dance. The addition of instruments, including trumpet and timpani, plus the imitative writing for the voices—which enter from bass to soprano—and the predominantly rising lines emphasize and underscore the text.

In the "Sanctus" Bach divides the six-part chorus into high and low, with the instruments as intermediaries. No less uplifting, the "Pleni" section is imitative and dancelike. Both remind the listener that heaven and earth join in this song of praise.

Bach constructs a three-part Osanna as a counterpart to the Kyrie that opens the mass. The "Osanna in excelsis" sections, set for double choir and orchestra, frame the transparent "Benedictus" for solo tenor, flute, and continuo. The final text, the Agnus Dei, comprises three almost identical lines: the first two are a plea for mercy, and the last is a prayer for peace. Bach continues the alternation of solo and choral sections begun with the Osanna by setting the first two lines of the Agnus Dei for solo alto, violin, and continuo. For the "Dona nobis pacem," Bach returns to the music of the "Gratias agimus tibi" section of the Gloria, joining a prayer for peace with a song of praise and unifying this momentous composition.

The dual nature of much of Bach's music—that individual pieces are as exquisite as they are challenging—clearly applies to the Mass in B Minor. With its variety of musical textures, styles, and instrumental combinations, it was a culminating achievement for the composer and a work that transcends time, place, and ideology.

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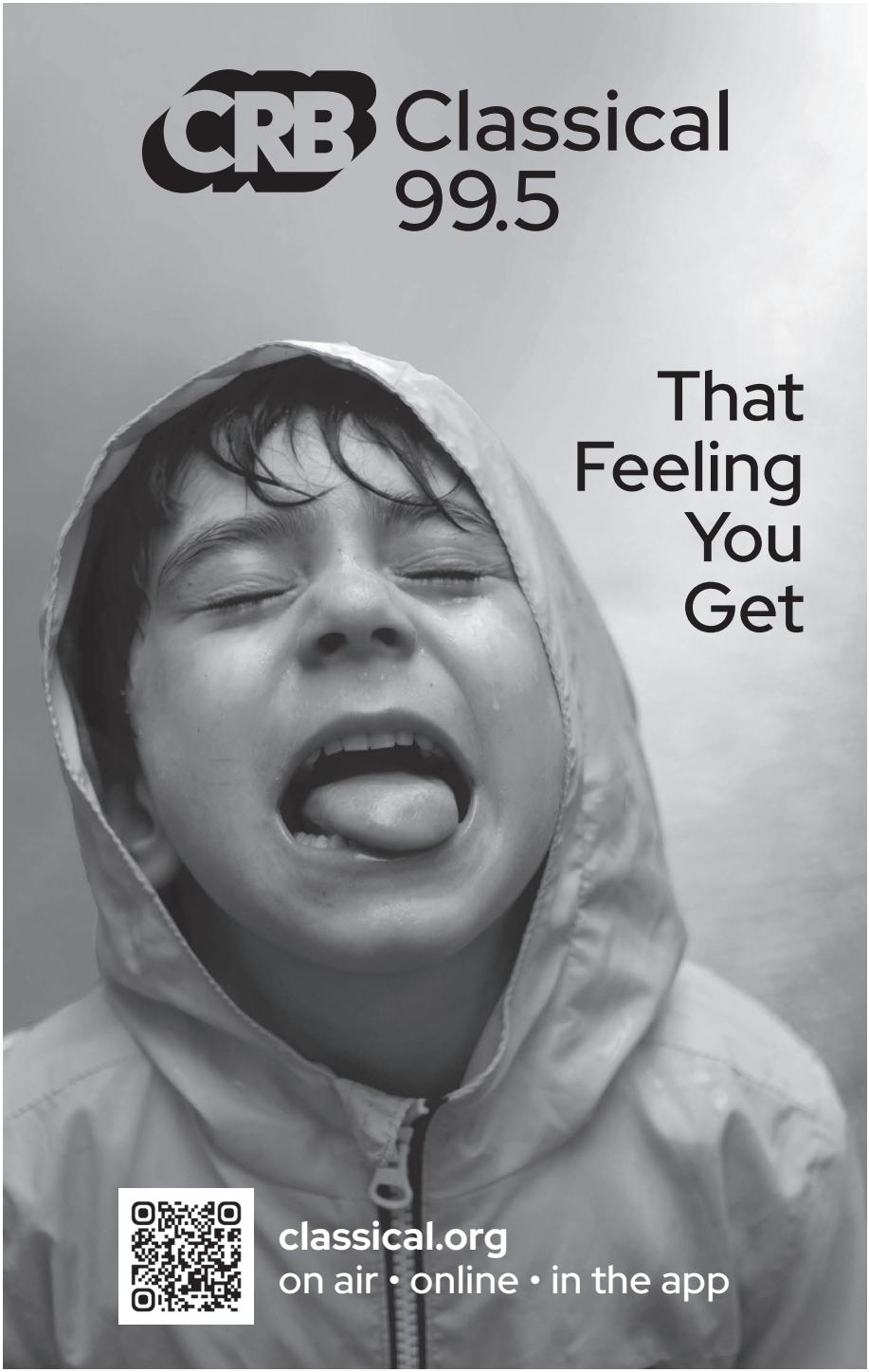
Christopher Hogwood Historically Informed Performance Fellow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TEXT + TRANSLATION

Bach: Mass in B Minor, BWV 232

MISSA

Chorus Kyrie eleison.	Lord, have mercy.
Duet Christe eleison.	Christ, have mercy.
Chorus Kyrie eleison.	Lord, have mercy.
Chorus Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.	Glory to God in the highest, and peace on earth to men of good will.
Aria Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise you, we bless you, we worship you, we glorify you.
Chorus Gratias agimus tibi propter magnam gloriam tuam.	We thank you for your great glory.
Duet Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.	Lord God, King of Heaven, God the Father almighty. Lord only-begotten son, Jesus Christ. Lord God, Lamb of God, Son of the Father.
Chorus Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.	You who take away the sin of the world, have mercy on us. You who take away the sin of the world, hear our prayer.
Aria Qui sedes ad dexteram patris, miserere nobis.	You who sit at the right hand of the father, have mercy on us.
Aria Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.	For you alone are holy, you alone are Lord, you alone are the most high, Jesus Christ.
Chorus Cum Sancto Spiritu in gloria Dei Patris, Amen.	With the Holy Spirit in the glory of God the Father, Amen.

INTERMISSION

SYMBOLUM NICENUM

Chorus
Credo in unum Deum.

I believe in one God.

Chorus
Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

The Father, the almighty, maker of heaven and earth, of all that is seen and unseen.

Duet
Et in unum Dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord Jesus Christ, the only Son of God, eternally begotten of the father, God from God, light from light, true God from true God, begotten, not made, of one being with the father; through Him all things were made. For us and for our salvation He came down from heaven.

Chorus
Et incarnatus est de Spiritu Sancto ex Maria virgine; et homo factus est.

By the power of the Holy Spirit He became incarnate from the Virgin Mary, and was made man.

Chorus
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

For our sake He was crucified under Pontius Pilate; He suffered death and was buried.

Chorus
Et resurrexit tertia die secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria, judicare vivos et mortuos, cujus regni non erit finis.

On the third day He rose again in accordance with the scriptures; He ascended into heaven, and is seated at the right hand of the father; He will come again in glory to judge the living and the dead, and His kingdom will have no end.

Aria
Et in Spiritum Sanctum Dominum, et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur, et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam eccelsiam.

And I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son; with the Father and the Son He is worshipped and glorified. He has spoken through the prophets. I believe in one holy catholic and apostolic church;

Chorus
Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism for the forgiveness of sins; I look for the resurrection of the dead, and the life of the world to come. Amen

SANCTUS

Chorus

Sanctus, sanctus, sanctus, Dominus Deus sabaoth. Pleni sunt coeli et terra gloria tua.

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory.

OSANNA, BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM

Chorus

Osanna in excelsis.

Hosannah in the highest.

Aria

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of the Lord.

Chorus

Osanna in excelsis.

Hosannah in the highest.

Aria

Agnus Dei qui tollis peccata mundi, miserere nobis.

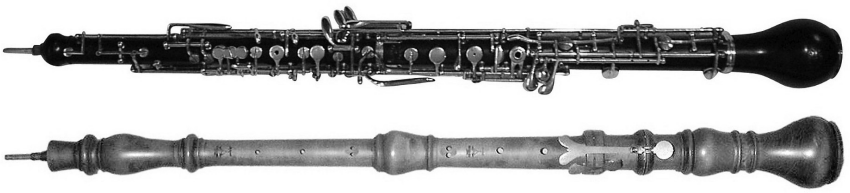
Lamb of God, who takes away the sin of the world, have mercy on us.

Chorus

Dona nobis pacem.

Grant us peace.

INSTRUMENT SPOTLIGHT
OBOE D'AMORE



Modern (*top*) and Baroque (*bottom*) oboes d'amore

Invented in about 1720, the oboe d'amore, with its rounded bell, produces a slightly lower and sweeter sound than a Baroque oboe. Bach is one of the first composers known to have written for this instrument.

ARTIST PROFILES

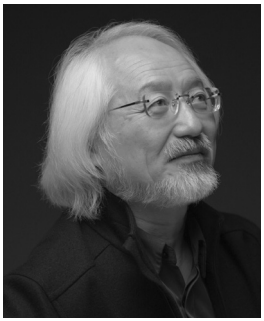


PHOTO: MARCO BORGGREVE

Masaaki Suzuki, *conductor*

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of J.S. Bach. He has remained their music director ever since, taking them regularly to major venues and festivals in Europe and the United States, recording the complete cycle of Bach's sacred cantatas, and building an outstanding reputation for the expressive refinement and truth of his performances.

In addition to working with renowned period ensembles such as Collegium Vocale Gent and Philharmonia Baroque Orchestra, Mr. Suzuki is invited to conduct repertoires as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn, and Stravinsky, with orchestras such as the New York Philharmonic, San Francisco Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Mozarteum Orchester Salzburg, Gewandhausorchester Leipzig, Bavarian Radio, Danish National Radio, Gothenburg Symphony, Orchestre Philharmonique de Radio France, and Yomiuri Nippon Symphony Orchestra. The 2023–24 Season includes his debut with Los Angeles Philharmonic, hr-Sinfonieorchester, and Orquestra Sinfônica do Estado de São Paulo, and returns to Orchestre Symphonique de Montréal, NHK Symphony Orchestra, and Spanish National Orchestra, among others. He also goes on tour in Europe with Orchestra of the Age of Enlightenment.

Mr. Suzuki combines his conducting career with his work as an organist and harpsichordist; he recently recorded Bach's solo works for these instruments. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and professor emeritus of the early music department at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013. He remains affiliated as the principal guest conductor of Yale Schola Cantorum.

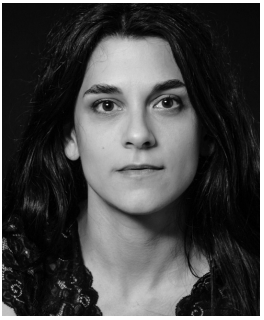


PHOTO: VOJTĚCH HAVLÍCH

Hana Blažíková, *soprano*

Hana Blažíková was born in Prague. As a child, she sang in the children's choir Radost Praha and played violin. Later she turned to solo singing. In 2002 she graduated from the Prague Conservatory in the class of Jiří Kotouč. She continued her studies with Poppy Holden, Peter Kooij, Monika Mauch, and Howard Crook.

Today Ms. Blažíková specializes in the interpretation of Baroque, Renaissance, and medieval music, performing with ensembles and orchestras around the world, including Collegium Vocale Gent (Philippe Herreweghe), Bach Collegium Japan (Masaaki Suzuki), Sette Voci (Peter Kooij), Amsterdam Baroque Orchestra (Ton Koopman), L'Arpeggiata, Gli Angeli Geneve, La Fenice, Tafelmusik, Collegium 1704, Collegium Marianum, and Musica Florea.

Ms. Blažíková has performed at many world festivals, including Prague Spring, Oude Muziek Utrecht, Resonanzen (Vienna), Tage Alter Musik (Regensburg), Festival de Sablé, Festival de La Chaise–Dieu, Festival de Saintes, and Arts Festival Hong Kong.



PHOTO: FELIX BROEDE

Olivia Vermeulen, *mezzo-soprano*

The Dutch mezzo-soprano Olivia Vermeulen has established herself in recent years as a versatile soloist on the international stage. She made her debut at the Berlin State Opera as Turno in Steffani's *L'Amor vien dal destino* under the musical direction of René Jacobs, toured Europe with the Budapest Festival Orchestra under Iván Fischer in Mozart's *Die Zauberflöte,* and appeared as a soloist in Schumann's *Szenen aus Goethes Faust* at London's Barbican Hall under Daniel Harding and the London Symphony Orchestra. In July 2022 she was announced as one of Classic FM's Rising Stars (30 under 30).

As an internationally sought-after concert singer, Ms. Vermeulen devotes herself with great passion to the Classical and Baroque repertoire. She has performed with Masaaki Suzuki and the Bach Collegium Japan in Handel's *Messiah*, Bach's *St. Matthew Passion*, and Mozart's Mass in C Minor (the latter released as a recording on the BIS label). Equally in demand as a soloist in Bach's *Passions*, she recently worked with the Orchestra of the Eighteenth Century and Residentie Orkest The Hague for Bach's *St. Matthew Passion*, while at the International Baroque Days at Melk Abbey in Austria she appeared with Concentus Musicus under Stefan Gottfried as the Sorceress in Purcell's *Dido and Aeneas* and in a solo matinee featuring works by Geminiani, Handel, and Pepusch.



PHOTO: ANDREW STAPLES

Tim Mead, *countertenor*

Countertenor Tim Mead was praised by the *New York Times* for his "alluring" and "consistently excellent" interpretations of a wide range of repertoire. He is widely is recognized as one of the finest countertenors performing today.

Highlights of the 2023–24 Season include his return to the Dutch National Opera for Ottone in Handel's *Agrippina* and the title role in Handel's *Giulio Cesare* for the Bach Collegium Japan. On the concert platform Mr. Mead will perform the title role in Handel's *Amadigi di Gaula* with the English Concert at St. Martin-in-the-Fields in engagements with ensembles such as the Philharmonia Baroque Orchestra, Cleveland Orchestra, Netherlands Bach Society, and Orchestra Classique de Montréal.

Mr. Mead recently released his debut solo album, *Sacroprofano* (Alpha Classics, 2023), to great critical acclaim, adding to an already substantial discography including *Beauteous Softness* with La Nuova Musica (Pentatone, 2023) and *Purcell Songs and Dances* with Les Musiciens de Saint-Julien (Alpha, 2018).

He studied music as a choral scholar at King's College, Cambridge, before continuing his vocal studies at the Royal College of Music.



PHOTO: OLIVER LOOK

Shimon Yoshida, *tenor*

Shimon Yoshida was born in Nagoya, Japan, and completed his master's degree in vocal performance at the Munich University of Music and Theater with Sylvia Greenberg.

Although his repertoire extends from the Baroque to the present, he is primarily dedicated to the church works of Johann Sebastian Bach, which he has already performed in numerous concerts in Japan.

Past solo engagements include the oratorios of Handel and Haydn and numerous masses by Mozart and Schubert. In 2022 he sang Bach's B Minor Mass as a stand-in for the tenor soloist under the direction of René Jacobs. In October 2023 he covered the tenor solo of Rossini's *Stabat Mater* at short notice for an ill tenor soloist (Philharmonie Berlin, Großersaal).

Mr. Yoshida has also appeared as Manteau from Rameau's *Les Paradins*, Nemorino from *L'elisir d'amore*, and Ferrando from *Così fan tutte*. He has been a regular guest at the renowned Bach Collegium Japan under the direction of Masaaki Suzuki since 2022. Among other things, he sang various Bach cantatas as well as Handel's *Messiah* with Suzuki. In 2024 he will sing the role of the Evangelist in the *St. John Passion* for the Bach Collegium Japan.

Mr. Yoshida has been a permanent member of the RIAS Kammerchor Berlin since March 2020.



Timothy Edlin, *bass-baritone*

The English bass-baritone Timothy Edlin started his musical education as a chorister in Canterbury Cathedral before continuing his studies at the University of Manchester and then at the Royal College of Music in London. Between 2019 and 2021 he was a member of the OpernStudio NRW, with whom he performed principal roles in opera houses across North Rhine Westphalia, including Theater Dortmund, Aalto Theater Essen, Oper Wuppertal, and Gelsenkirchen Musiktheater Im Revier. Based in Germany, he performs in operatic and concert engagments throughout that country as well as internationally, with recent and upcoming commitments in the UK, France, Spain, Austria, and Malta.

As a concert, oratorio, and song singer, Mr. Edlin has performed in many leading venues, including the Wigmore Hall, Palau de la Música in Barcelona, the Philharmonie Essen, and the Chapel of King's College Cambridge, as well as live on Radio 3 from the BBC studios. A recent winner of the Salvat Beca Bach competition, he was invited to perform concerts throughout Spain, including dates with Masaaki Suzuki as part of the Bachcelona Festival. Other highlights include performing Mauricio Kagel's *Fürst Igor, Strawinsky* with players from the London Philharmonic Orchestra and Foyle Future First at the Royal Festival Hall in London. He was also awarded first prize in the Royal College of Music's Concerto Competition, performing Mussorgsky's *Songs and Dances of Death* with the RCM Symphony Orchestra. Mr. Edlin is also an active song and lieder interpreter.

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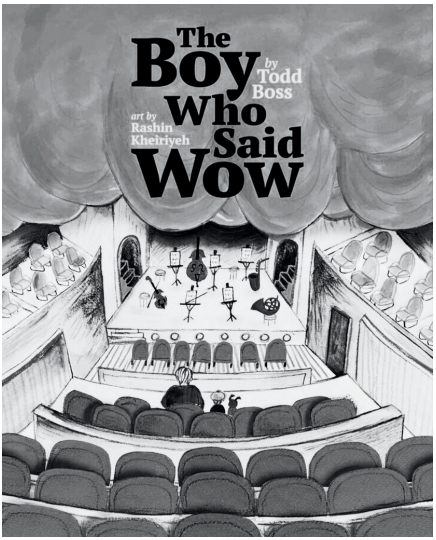

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Large print programs are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

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Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

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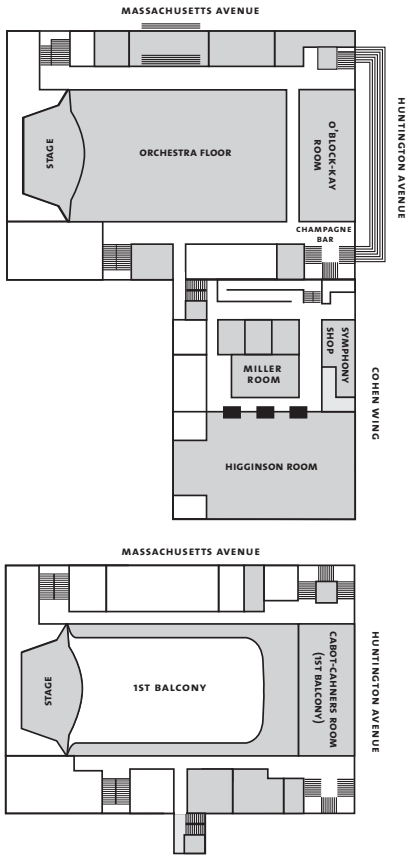

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