



BEETHOVEN SYMPHONY NO. 7

January 7 + 9, 2022

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WELCOME TO H+H

At H+H, we are passionate for fresh and vital music making, imbuing every piece with the spirit of a premiere, no matter when the music was written. And many of the pieces we offer really are premieres for H+H audiences—whether they were written just last year, or are rediscoveries from composers of the past.



PHOTO: GRETJEN HELFENE

We began this season with Jonathan Woody’s *Suite for Orchestra After the Works of Charles Ignatius Sancho*, an H+H commission that reinterpreted the music of Sancho (c. 1729–1780), a Black British composer and abolitionist. In November, we heard the magnificent Third Symphony by Louise Farrrenc (1804–1875), who was a pathbreaking composer, pianist, and the first fulltime female professor at the Paris Conservatoire.

On today’s concert, we play for the first time Jan Václav Voříšek’s Symphony in D Major. Voříšek (1791–1825) was a Czech composer who made his career in Vienna, knew and was inspired by Beethoven, and is thought to have influenced Schubert. We also reprise Joseph Bologne’s Overture to *L’amant anonyme*, which we first played in 2017. Bologne (1745–1799), also known as Chevalier de Saint–Georges, was born in Guadeloupe and became one of the most prominent violinists and fencers in 18th-century Paris. He is famous for commissioning Haydn symphonies, but his own compositions were little known until recently.

Even a work as famous as Beethoven’s Seventh Symphony was once new, and not always understood. One 19th-century London paper said the piece “indulged a great deal of disagreeable eccentricity...it seems to have been intended as a kind of enigma—we had almost said a hoax.” With the H+H Orchestra, we want to bring alive the full breadth of Baroque and Classical music, and, like Beethoven, give many more composers the chance to overcome first impressions.

I want to welcome Václav Luks to Boston for his H+H debut. In the Czech Republic, he is the founder and director of Collegium 1704 and Collegium Vocale 1704, with whom he has toured widely, and he spent many years as the principal horn of Akademie für Alte Musik Berlin. Like H+H, he is passionate about historically informed performance and less-known repertoire, particularly by Czech composers. We are excited to have him bring us Bologne, Voříšek, and Beethoven.

Enjoy the concert!

David Snead
President and CEO

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—Ludwig van Beethoven
Letter to Breitkopf & Härtel, October 15, 1810

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MAY 9, 2022
SYMPHONY HALL

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 207 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 nine-week 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's numerous free community concerts include an annual commemoration of the original 1863 Emancipation Proclamation concert on December 31 of every year, in collaboration with the Museum of African American History.

The artistic director of the Handel and Haydn Society is Harry Christophers, who is also founding artistic director of The Sixteen in London. Under Christophers's leadership, H+H has released 15 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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HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR

The 2021–22 Season marks Harry Christophers's 13th year as artistic director of the Handel and Haydn Society. Since his appointment, Mr. Christophers and H+H have enjoyed an ambitious artistic journey including showcases of works premiered in the United States by H+H since 1815, broad education programming, community partnerships, concerts at the Metropolitan Museum of Art and at Tanglewood, and a series of recordings on the CORO label. Between 2015 and 2016, Mr. Christophers and H+H celebrated the organization's Bicentennial, and he now proudly leads the ensemble in its third century of music making.



Mr. Christophers is known internationally as founder and conductor of the British choir and period-instrument ensemble The Sixteen, which he has directed throughout Europe, America, Australia, and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 150 titles for which he has won numerous awards, including the coveted *Gramophone* Award for early music and the prestigious Classical Brit Award. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music's highest accolades, the Classic FM *Gramophone* Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD which also received a 2010 Grammy Award nomination, as did *Palestrina*, Vol. 3, in 2014, and *Monteverdi Vespers of 1610* in 2015. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, screened in 2015. He recently collaborated with Sara Mohr-Pietsch to produce the book *A New Heaven*, published by Faber. In 2021, he received the prestigious Michael Korn Founders Award for Development of the Professional Choral Art by Chorus America.

Mr. Christophers was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh College of Music and Drama, and has Honorary Doctorates from the Universities of Leicester, Canterbury Christ Church, Northumbria, and Kent. In 2020 he was made president of the Cathedral Music Trust.

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Catherine Wyn-Rogers, *mezzo-soprano*

Jeremy Budd, *tenor*

Sumner Thompson, *baritone*

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Haydn: *Theresienmesse*

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H+H Orchestra

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Nos. 3-5

J.S. Bach: Orchestral Suite No. 2

BACH + VIVALDI GLORIA

APR 1 + 3
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Jonathan Cohen, *conductor*

Joëlle Harvey, *soprano*

TBD, *alto*

Nicholas Phan, *tenor*

Tyler Duncan, *baritone*

H+H Orchestra and Chorus

J.S. Bach: Orchestral Suite No. 1

Vivaldi: Gloria, RV 589

C.P.E. Bach: Magnificat

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APR 29 + MAY 1
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Robert Murray, *tenor*

Matthew Brook, *bass-baritone*

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BEETHOVEN SYMPHONY NO. 7

Friday, January 7, 2022 at 7:30pm
Sunday, January 9, 2022 at 3:00pm

2,552nd Concert
2,553rd Concert

Symphony Hall

Václav Luks, *conductor*
Handel and Haydn Society Orchestra

Overture to *L'amant anonyme*

Joseph Bologne
(1745-1799)

Symphony in D Major

Jan Václav Voříšek
(1791-1825)

Allegro con brio
Andante
Scherzo: Allegro ma non troppo
Allegro con brio

INTERMISSION

Symphony No. 7 in A Major, Op. 92

Ludwig van Beethoven
(1770-1827)

Poco sostenuto - Vivace
Allegretto
Presto
Allegro con brio

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This program is sponsored by Cathleen and Jim Stone.

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

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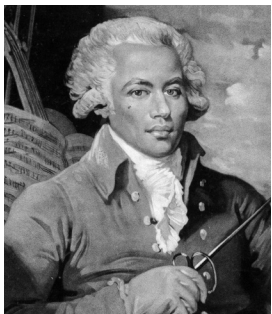
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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited.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

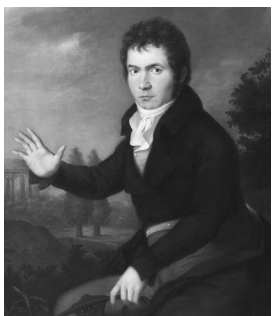
Large print programs are available at the patron information table in the lobby.

The concert runs 1 hour 40 minutes including intermission.

THE WORLD BEYOND



Joseph Bologne
b. Baillif, Guadeloupe,
Dec. 25, 1745
d. Paris, June 9, 1799



Ludwig van Beethoven
b. Bonn, Dec. 16, 1770
d. Vienna, Mar. 26, 1827



Jan Václav Voříšek
b. Vamberk, Bohemia,
May 11, 1791
d. Vienna, Nov. 19, 1825

- 1780** The opera *L'amant anonyme* (*The Anonymous Lover*) by Bologne premieres at the private theater of Madame de Montesson, the second wife of the Duke of Orléans.
- 1786** After Spanish law mandates that enslaved and free women of color must wear a tignon (turban-style headwear), women in New Orleans choose brightly colored tignons, turning a law designed to segregate into a social protest as well as a fashion trend.
- 1787** In an effort to relieve overcrowding in its prisons, Britain sent 11 ships of convicts, plus military and civilian officials and their families to colonize Australia.
- 1792** Sarah Pierce establishes one of the first schools for girls in America. Located in Connecticut, it is later named the Litchfield Female Academy and is attended by Harriet Beecher Stowe.
- 1799** Qing dynasty statesman and scholar Ruan Yuan publishes *Chou ren zhuan*, a compilation of biographies of Chinese scientists.
- 1812** Emilie Mayer, composer of eight symphonies, songs, and chamber music, is born.
- 1812** Faubourg Tremé, the oldest African-American neighborhood in the United States, is established in New Orleans. Many of the original inhabitants of this neighborhood arrive from Haiti after the revolution sparked by the revolution of 1791.
- 1813** Beethoven's Symphony No. 7 premieres in Vienna.
- 1819** Julia Ward Howe, author of the Civil War anthem "Battle Hymn of the Republic," co-founder of the American Woman Suffrage Association, and member of the H+H chorus, is born in New York City.
- 1823** Voříšek's Symphony in D is completed and premieres in Vienna.

PROGRAM NOTES

SYMPHONIC STYLE AND STRUCTURE



First page of Beethoven's Symphony No. 7, copied by publisher Anton Diabelli, 1816.

The three works on today's concert track the rise of the symphony in the late 18th-century and its prominence in the concert repertoire of the early 19th. The three-part structure of Joseph Bologne's Overture to *L'amant anonyme*, also known as the Symphony in D Major, Op. 11, No. 2, follows a popular 18th-century form in which the drama of contrasting ideas is played out in the opening Allegro, followed by a slow and contemplative Andante, and culminating in a faster and more dexterous closing. That model was expanded with the addition of a movement indebted to dance, the Minuet and Trio. In Beethoven's Symphony No. 7, this movement is an exuberant country dance of great breadth and intensity. That same intensity is heard not only in the third movement, but throughout the Symphony in D Major of Jan Václav Voříšek.

Joseph Bologne: Overture to *L'amant anonyme*

The first time Joseph Bologne went to France, he was only two years old. Born in Guadeloupe, Joseph—and his enslaved mother Nanon—were threatened with being sold because his father George, a plantation owner, was accused of a murder he did not commit. The three returned to Guadeloupe in 1749, after George received a full pardon.

In 1753, Bologne and his parents returned to France, where his father's rise to the nobility secured him more opportunities. He studied with the



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fencing master La Boëssière, and, as a student, he defeated another fencing master who had called him “La Boëssière’s upstart mulatto.” His father rewarded his victory with the gift of a horse and buggy.

Bologne joined the newly formed Concert des Amateurs in 1769. Three years later he made his solo debut with that orchestra, playing the first of his violin concertos. He became leader of the orchestra in 1773 and under his direction the ensemble was known as one of the finest in Europe.

In 1776, four prominent female singers of the Paris Opéra successfully petitioned Queen Marie Antoinette to oppose Bologne’s appointment as music director. They argued that “their honor and delicate conscience” would be compromised if they had to “submit to the orders of a mulatto.” Despite this, Bologne turned to opera composition.

His first opera had only one public performance—critics complained about the low quality of the libretto but praised Bologne’s music. It was, however, performed at the private theater of Madame de Montesson, the morganatic wife of the Duke of Orléans, where Bologne became music director. His *L’amant anonyme* (*The Anonymous Lover*), which tells the story of a man who is reluctant to reveal his true feelings to his beloved, premiered there in 1780.

The Overture to *L’amant anonyme* is scored for two horns and two oboes plus strings. With a sharply arched theme in the violins accompanied by a pulsating rhythm in the lower strings, the Allegro immediately garners our attention. Bologne contrasts this expansive opening with a delicately playful second idea featuring the oboe. Each theme is explored before the Allegro closes just as decisively as it began.

Scored for strings only, the Andante, in D minor, subdivides into two sections. The first section introduces a gracefully descending idea. The second is in a contrasting major key and builds in texture but then returns to the music of the opening. The spritely Presto springs directly from the last chord of the Andante. It is in three sections: the first and last are identical, while the middle section, in a contrasting key, suggests a more mischievous mood.

In the 1780s, Bologne founded an orchestra associated with the Masonic lodge, La Loge Olympique. By mid-decade, the orchestra was increasingly popular and commissioned a set of six symphonies from Joseph Haydn. Bologne also traveled to London as a fencing master, one contest being captured in a painting by Abbé Alexandre-Auguste Robineau. Bologne was made colonel of the Légion des Américains et du Midi in 1792; the next year he was imprisoned for 18 months during the Reign of Terror. After a dangerous trip to Saint Domingue at the height of the civil war there, he returned to Paris and led another orchestra, the Cercle de l’Harmonie, taking its artistic reputation to new heights before his death in 1799.

Jan Václav Voříšek: Symphony in D Major

Voříšek's musical studies were encouraged by his father who was a schoolteacher in Vamberk, in northeast Bohemia, where Voříšek was born. While studying at the University of Prague, Voříšek also gained a reputation as a pianist; Václav Tomášek was so impressed with Voříšek's talent that he taught him for free. While studying with Tomášek, Voříšek also encountered the keyboard music of Johann Sebastian Bach, particularly the Preludes and Fugues of *Das Wohltemperirte Clavier*. Voříšek played organ during his student years, and later in his life was appointed imperial court organist in Vienna.

Voříšek moved to Vienna in 1813; six years later, he was named principal conductor of the Gesellschaft der Musikfreunde. That same year he led that ensemble in Beethoven's Second Symphony as well as an overture by Tomášek. This was the beginning of Voříšek's most productive period as a composer. He wrote Rhapsodies and Impromptus for the piano (once thought to be influential on Franz Schubert), and a violin sonata. Voříšek's only symphony, the Symphony in D Major, was completed in 1823. Composed for the Gesellschaft der Musikfreunde, it was premiered by the ensemble that same year.

The short, descending motive played by unison strings that opens the first movement of Voříšek's Symphony in D sounds simple, but also piques our interest in where it might lead. That journey is the story of this movement as Voříšek extends this motive immediately in the strings and the winds. A powerful interruption from the full orchestra ushers in a gentler second idea that may have been derived from Czech folk music. Voříšek then uses the opening motive as an ascending idea, before presenting it in its original form as part of the return of the opening music.

The strident pronouncement that opens the second movement, Andante, soon gives way to an introspective array of ideas that are calm and even hopeful. All sense of peacefulness is displaced by a new section which reaches its height in a horn fanfare. This mood does not hold sway, however, as the hymn-like tranquility returns to close the movement.

The relentless drive of the Scherzo is propelled by its grouping of the beat into threes. The Trio, with its gentle melodic figures in the winds, is a lyrical counterbalance to the Scherzo. The strings, however, keep their pulsating rhythm as an undercurrent and preparation for the return of the Scherzo.

The final movement opens with an impressive fanfare that is matched by a majestic closing. In between, however, is a playful whirlwind of rhythmic and melodic motion dominated by the strings. Passages for the winds interrupt this forward momentum, but also become the impetus for a renewed burst of energy.

Ludwig van Beethoven: Symphony No. 7 in A Major, Op. 92

In 1802, after a series of unsuccessful treatments designed to cure or at least slow his hearing loss, Beethoven went to the village of Heiligenstadt to rest. There he wrote an impassioned and moving letter that, in part, describes his personal struggles and his desire to continue

with his art: "Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me." The next 25 years of compositions were a testament to this statement, as Beethoven took the musical language of the late 18th century and transformed it into his own style.

Symphony No. 7 in A Major, Op. 92, was composed in April 1812. It premiered, along with the Symphony No. 8, on December 8, 1813. Because of the triumphant character of the Seventh Symphony and the fact that Beethoven's "Wellington's Victory" was played at the same concert, Viennese audiences thought of the Seventh Symphony as a composition about the defeat of Napoleon. Later commentators likened the symphony, or specific movements, to weddings or festivals, and Richard Wagner described it as the "apotheosis of the dance."

The slow introduction to the first movement begins with the whole orchestra playing a chord from which a single woodwind emerges; with each subsequent exclamation, a new wind instrument is heard. Next, the strings build anticipation through continually rising figures. When the winds return, they introduce a rhythmic idea that will be explored throughout the remainder of the introduction and is related to the first theme of the movement, introduced by the flute. After the whole orchestra takes up this idea, an unmistakable exuberance permeates the rest of the movement.

The second movement, Allegretto, became something of a popular sensation with arrangements made for various combinations of instruments, including one for two pianos created by Carl Czerny that Beethoven liked. The unrelenting rhythm of the first section is relieved by a tender central section but returns transformed later in the movement.

Rhythmic momentum characterizes the Scherzo in the third movement with lively exchanges between sections of the orchestra. The Trio then features the winds while the strings hold a steady pitch. Beethoven breaks with formal conventions (Scherzo-Trio-Scherzo) in this movement by returning to each section one extra time.

Like previous movements, the fourth movement opens with an exclamation in the full orchestra that quickly shifts to an unrelenting dance of pure energy. These rhythmic patterns are related to those of the previous movements, but, as with the earlier movements, Beethoven keeps the sound fresh, yet familiar.

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PERIOD INSTRUMENT SPOTLIGHT OBOE



The word “oboe” is a phonetic rendering of the French *hautbois*, a term also used for the oboe’s distant ancestor, the Medieval shawm. The oboe is traditionally made from hardwood, with earlier instruments sometimes built from fruit woods, boxwood, or rosewood. The wooden body usually has three segments and a narrow, conical bore (internal hole). The oboe’s distinctive timbre is the result of the bore combined with the double reed—two tapered reeds secured with thread to a short tube. This apparatus fits into the top of the instrument.

While the oboe often doubled the violin line in 18th-century instrumental music, composers also displayed its rich tone in solo passages. From the outside, a Classical oboe looks much like its Baroque predecessor; however, its bore is somewhat narrower, which expands the upper range of the instrument. Interestingly, the early Classical oboe tends to have only two keys, while the Baroque oboe often has three. Toward the end of the century other changes were made to the Classical oboe including the addition of more keys to facilitate smoother playing.

Left: Oboe by Jakob Friedrich Grundmann, Dresden, 1797, Museum of Arts and Crafts Hamburg

ARTIST PROFILE



PHOTO: PETRA HAJSKA © COLLEGIUM 1704

Václav Luks, conductor

Václav Luks studied at the Pilsen Conservatoire, the Academy of Performing Arts in Prague, and the Schola Cantorum Basiliensis in Switzerland. During his studies in Basel and in the years that followed, he performed internationally as principal horn of the Akademie für Alte Musik Berlin.

After returning to the Czech Republic in 2005, he transformed the chamber ensemble Collegium 1704, which he had established during his studies, into a Baroque orchestra, and he founded the vocal ensemble Collegium Vocale 1704. Under

his leadership, the ensembles perform at prestigious festivals and at renowned concert halls. Their recordings have earned both public success and critical acclaim, including awards such as Trophées, Diapason d'Or, and Preis der deutschen Schallplattenkritik.

In addition to his intensive work with Collegium 1704, Mr. Luks collaborates with other distinguished ensembles including the Netherlands Bach Society, Orchestre Philharmonique de Monte-Carlo, Camerata Salzburg, Akademie für Alte Musik Berlin, La Cetra Barockorchester Basel, and the Dresdner Kammerchor. At a benefit concert for the restoration of Notre-Dame de Paris, he conducted the Orchestre nationale de France. The radio station France Musique devoted five episodes of the programme *Grands interpretes de la musique classique* to Mr. Luks last year. In May 2021, he conducted Collegium 1704 in the opening concert of the Prague Spring festival.

He has collaborated on operatic and theatrical performances with stage directors Willi Decker, Ondřej Havelka, Ursel Herrmann, Jiří Heřman, Louise Moaty, J. A. Pitínský, and David Radok. Under his direction, Collegium 1704 recorded the music for Petr Václav's documentary *Zpověď zapomenutého (Confession of the Vanished)* and for his upcoming feature film *Il Boemo*, about the life of composer Josef Mysliveček.

Mr. Luks's activities have played an important part in the revival of interest in the works of Czech composers including Jan Dismas Zelenka and Mysliveček, and in strengthening Czech-German cultural links through rediscovery of the two countries' shared musical heritage.

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Eric Hoeprich*
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Trumpet

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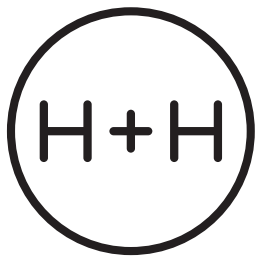
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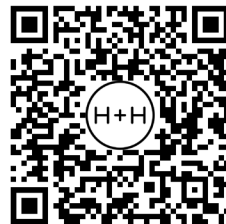
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Igor Levit, piano

BRAHMS Piano Concerto No. 2

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Thomas Adès, conductor

Kirill Gerstein, piano

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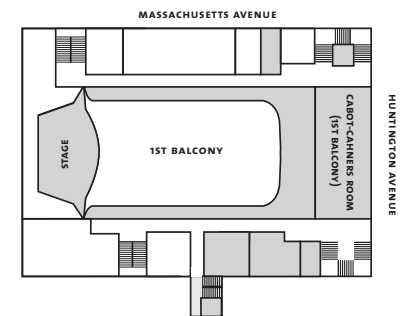
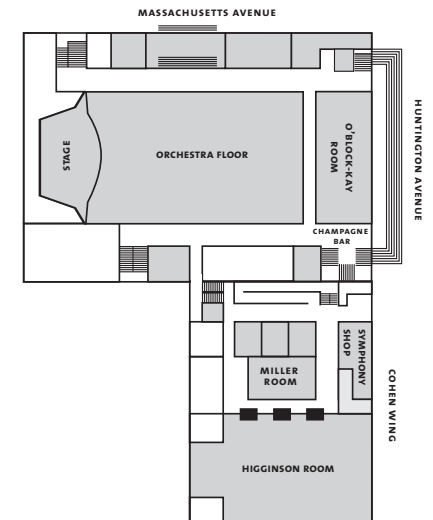
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