



A BAROQUE CHRISTMAS

December 15 + 18, 2022

HANDEL+HAYDN SOCIETY

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WELCOME TO H+H

We are so pleased that you're joining us for these performances of Baroque Christmas at NEC's Jordan Hall. And we are thrilled to have Jonathan Cohen, our Artistic Director Designate, back in Boston with us to lead these concerts. If you haven't experienced Jonny leading the H+H Orchestra, you're in for a treat. His exuberance, warmth and energy are infectious—and we're looking forward to having him on a permanent basis in 2023.



PHOTO: GRETEL JENNER

Along with H+H's Orchestra and Chorus, we're fortunate to have international opera star Robin Johannsen for these concerts. But the talent doesn't end there. I want to take a moment to spotlight one of our most distinctive programs, H+H Youth Choruses (HHYC) for children ages 7-18. HHYC opens its doors to all skills and interests—offering a warm environment, fostering a sense of belonging so kids can feel free to be who they want to be. The 22 young singers that you'll hear and see onstage today make up our Concert Choir, one of seven ensembles of our HHYC. The singers, who represent 18 schools in the Boston area from grades 6 through 9, have been learning the German text and rehearsing every Saturday since September. The Concert Choir is led by Dr. Jennifer Kane, who is in her ninth season on faculty with HHYC.

In her own words, "HHYC students are truly amazing musicians. I love working with singers who have such a strong desire to make great music and foster this special community—bonded by the shared experience of making music together. HHYC feels like family at its best."

One of the things that makes H+H unique in the performing arts community is our commitment to creating opportunities like tonight where our young musicians perform together with professional artists on stage, instilling a confidence that they'll draw upon as they learn and grow. Tonight's young choristers sing a piece from the little-known German composer Johann Vierdanck that Jennifer performed at about the same age as a child chorister. Today she can still sing her part from memory. She shared her hope that "our singers are so inspired by this experience that they can still sing their parts 30 years from now!"

Impacting young lives in a positive nurturing environment is what H+H Youth Choruses is all about. A testament to the lifelong impact of these experiences is our thriving chorus alumni group. We welcomed 100 families back during our Messiah concerts. And we can't do it alone. Our Youth Choruses program is made possible by many generous funders. We especially acknowledge Karen S. and George D. Levy, the Joan G. Kinne Endowed Fund for Music Education, and an anonymous foundation, along with all the wonderful donors listed on page 9.

With gratitude,

A handwritten signature in black ink, appearing to read "David Snead". The signature is fluid and cursive, written over a light-colored background.

David Snead
Philip and Marjorie Gerdine President and CEO

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The Complete Works



“The style of each composer may be more or less original; there is only one Bach, whose style is utterly original and utterly his own.”

—Johann Friedrich Reichardt on C.P.E. Bach in 1774

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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 208 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. 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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ANDEL+HAYDN SOCIETY

A BAROQUE CHRISTMAS

Thursday, December 15, 2022 at 7:30pm
Sunday, December 18, 2022 at 3:00pm

2,583rd Concert
2,584th Concert

New England Conservatory's Jordan Hall

Jonathan Cohen, *conductor*

Robin Johannsen, *soprano*
Handel and Haydn Society Orchestra

Ich verkündige euch große Freude

H+H Youth Choruses Concert Choir
Dr. Jennifer Kane, *conductor*

Johann Vierdanck
(ca. 1605-1646)

Sinfonia Concertante a 8, ZWV 189

Simphonia
Andante
Capriccio - Tempo di Gavotta
Aria da Capriccio - Andante
Menuet
Menuet 2

Jan Dismas Zelenka
(1679-1745)

Silete venti, HWV 242

George Frideric Handel
(1685-1759)

INTERMISSION

Gloria, HWV deest

Handel

Concerto Grosso in F Major, Op. 3, No. 4

Andante - Allegro
Andante
Allegro
Minuetto

Handel

Cantata BWV 51, *Jauchzet Gott in allen Landen*

J.S. Bach
(1685-1750)

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 including a 20-minute intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Karen S. Levy and Peter A. Banks.

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

Nancy and Michael Tooke, *sponsors of Jonathan Cohen, conductor*

Sheila Canizares, *sponsor of Robin Johannsen, soprano*

Thomas and Jane Watt, *sponsors of the H+H Orchestra*

Anne and David Gergen, *season sponsors of Guy Fishman, cello*

The Education Program is funded in perpetuity by Karen S. and George D. Levy.

The H+H Youth Chorus program is supported in part by an anonymous foundation, Mollie Baldwin Foley Charitable Trust, Hamilton Company Charitable Foundation, Kingsbury Road Charitable Foundation, Klarman Family Foundation, Miss Wallace M. Leonard Foundation, Karen S. Levy, Kathleen McGirr and Keith Carlson, Timothy and Deborah Moore, Meeta and Dan Nguyen, Nancy Nizel, Parker Family Foundation, Carolyn and Dana Pope, John and Janis Raguin, Emily Schabacker, Rebecca Silliman, Deborah Stone, Nancy and Michael Tooke, Richard and Elise Tuve, Jean Woodward, and two anonymous donors.

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

Program book printed by the Graphic Group.

Related Events


Musically Speaking with Teresa Neff

Christopher Hogwood Historically Informed Performance Fellow


45 minutes prior to each performance in Williams Hall

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THE WORLD BEYOND: CELEBRATING THE WINTER SOLSTICE



A lit menorah for Hanukkah



Lit candles for Kwanzaa on a piano

The Hopi and Zuni Nations mark the shortest day of the year with rituals that include dancing at the Soyal Ceremony, a 16-day event to bring the sun back to its summer path.

In Mali, the Dogon people have an annual harvest ceremony, called a *goru*, in which offerings to Amma the Creator and their ancestors are placed in a large vessel.

During Hanukkah, the Jewish Festival of Lights, each night one candle is lit in the menorah, the ceremonial lamp representing the lamp in the Temple that stayed lit for eight days even though there was only enough oil for one.

Candles are lit each day during Kwanzaa, a seven-day, pan-African and African American holiday, begun in the United States in 1966.

Shab-e Yalda is a Persian celebration of the solstice that dates to the Zoroastrian era. Tradition dictates that Persians stay awake throughout the night to avoid misfortune, so the celebrations include music, poetry, family, friends, and specific foods such as pomegranates.

In Japan the solstice, called *Toji*, is often celebrated with kabocha, a winter squash, and a hot bath with yuzu fruit.

Dongji, or “Little Lunar New Year,” was one of the most important agrarian seasonal holidays in Korea. Traditionally, a bowl of red bean porridge, or *patjuk*, is ceremonially served to one’s ancestors before being eaten with family.

PERIOD INSTRUMENT SPOTLIGHT

NATURAL TRUMPET



Gottfried Reiche holding a coiled natural trumpet in a portrait by E. G. Haussmann. Bach wrote many intricate and virtuosic trumpet parts for Reiche.

From its origins as an instrument for military maneuvers and fanfares, the natural trumpet, a loop-shaped brass instrument with no valves, developed into an essential part of the 18th-century ensemble. Leipzig and London, with long-standing traditions of trumpet playing, were two important centers for trumpeters and trumpet music at this time.

The versatility of the natural trumpet complemented both large and small ensembles. Even as the instrument continued to be used in its traditional military and ceremonial roles, the natural trumpet's flexibility made it a distinctive part of the Baroque sound.

PROGRAM NOTES

SHAPES AND SHADINGS

An instrumental introduction, a work to quiet the tempests of everyday life, a pronouncement by angels, an instrumental interlude, and a closing affirmation make up the works on today's concert. All from different times and originally used for different purposes, these compositions relate a musical story of the holiday season.

Jan Dismas Zelenka: Sinfonia Concertante a 8, ZWV 189

Czech composer Jan Zelenka, a contemporary of Handel and J.S. Bach, spent his professional life working in Dresden along with J.G. Pisendel and J.A. Hasse. He was a well-known teacher whose students included the music theorist Joseph Riepel and flutist Johann Joachim Quantz.

Because Zelenka's first known compositions were written for a Jesuit college and collegium in Prague, scholars believe he completed his education there. Later in his life, Zelenka received commissions from Prague for instrumental and vocal music. By 1711 Zelenka moved to Dresden and was playing violone (bass) in the court ensemble. He also composed masses and other sacred music for the court.

Several years later, Zelenka was sent to Vienna as part of the entourage accompanying August III, who had come from Dresden to be married. While in the imperial city, Zelenka studied with the composer and theorist Johann Joseph Fux, best known for his book on 16th-century compositional techniques, *Gradus ad Parnassum*. When Zelenka returned to Dresden, he brought with him the collection of music from earlier generations he had compiled during his stay in Vienna.

Around 1734 Zelenka was named the Dresden court's principal church composer, an acknowledgment of the numerous sacred compositions he had written over the years. His contemporaries admired the compositional technique and originality of his music, and manuscript copies of his vocal music became part of the libraries of notable music societies such as the Berlin Singakademie (whose members included both Felix and Fanny Mendelssohn).

The same blend of originality and assured technique characterizes Zelenka's instrumental music, most of which dates from the late 1710s and early 1720s. From the opening measures until the final Minuet, Zelenka's *Symphonia* is filled with inventive ideas. With a few stops and starts, the first movement whets the ear with the charming interplay between the full ensemble and solo passages, particularly those for oboe and violin.

The slow second movement features the oboe in a long and plaintive melody that is then passed to violin and bassoon. The lines of this trio of soloists continually weave in and around one another, all against the steady backdrop of the other strings and continuo. For the next

movement Zelenka creates a stately dance—a Gavotte—embellished with rising flourishes that add a touch of humor.

In the opening of the fourth movement, the cello and then bassoon play a songlike melody accompanied by pizzicato strings. Next, the violin and oboe come to the fore before a faster section (Allegro) takes hold. This pattern of slow and fast sections repeats as the violin and oboe converse briefly before they are interrupted by another fast section. The piece concludes with a pair of Minuets, played in alternation: Minuet I, Minuet II, Minuet I. The first Minuet recalls the rhythmic momentum of the first movement, while the second provides a graceful contrast.

George Frideric Handel: *Silete venti* (“Be Silent, Winds”), HWV 242

Composed in the 1720s, about the same time as Zelenka’s *Simphonia*, Handel’s *Silete venti* for soprano, oboe, bassoon, strings, and basso continuo shares some musical material with other Handel works, including his oratorio *Esther*.

The first movement opens in the style of a French Overture, a popular way to begin a dramatic vocal work. This structure typically has two sections: the first features a long-short rhythmic pattern that gives a sense of breadth to the phrases, and the second is characterized by short passages that are imitated and passed between instruments. Handel, however, adds a twist to this well-known structure. He interrupts the second section with the entrance of the soprano singing “*Silete venti*” (Silence winds). The soprano then guides the rest of this exquisite work.

In the aria “*Dulcis amor*” (Sweet love), Handel sets the oboe and strings in conversations with one another as well as with the soloist. In the second part of this aria, Handel constructs a three-part texture: the bass line with its distinctive phrases set to a steady pulse; the gently falling phrases of the oboe and upper strings; and the soprano part, which becomes an amalgamation of the two.

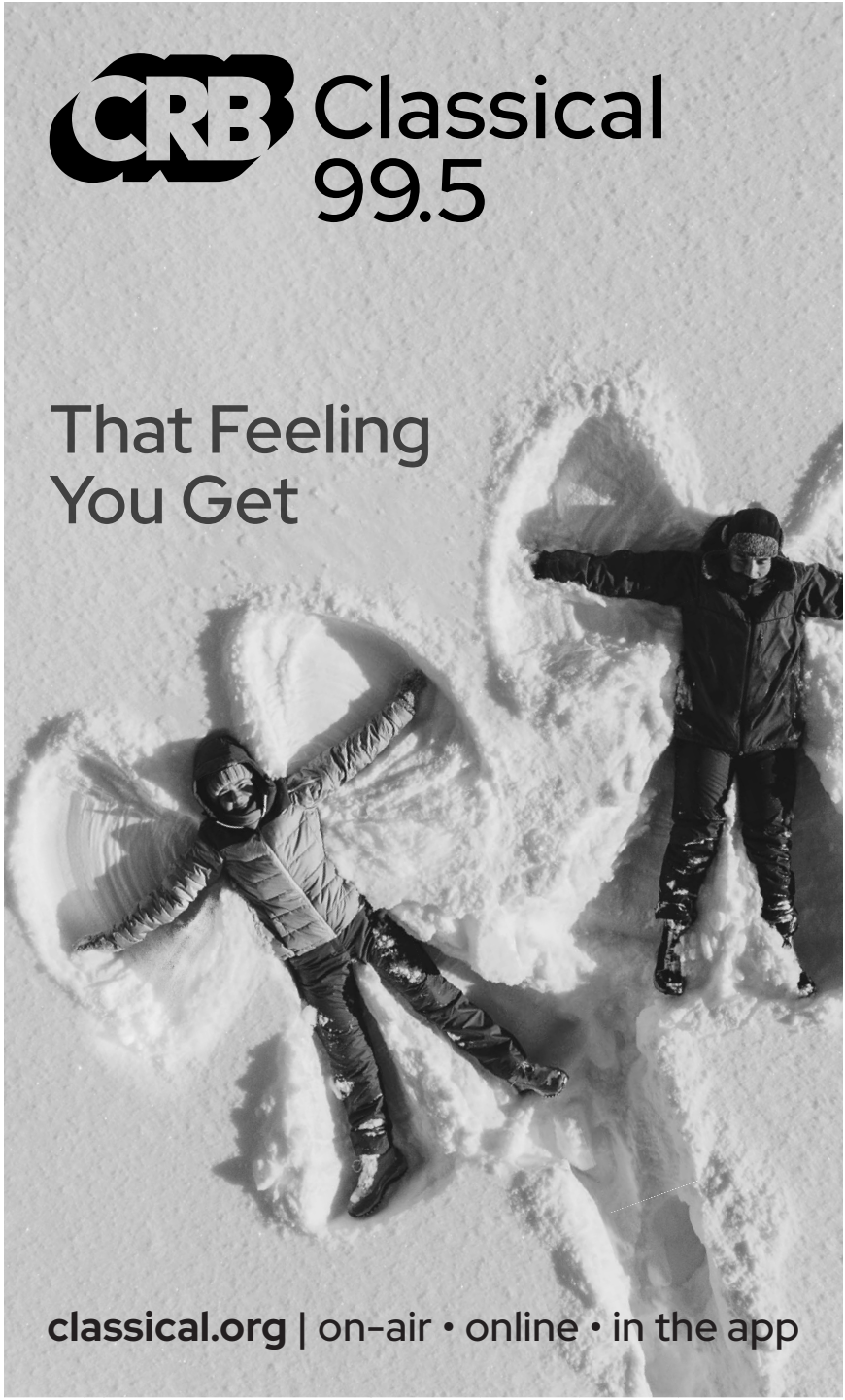
The recitative “*O fortunata anima*” (O blessed soul), accompanied by the strings, prepares the next aria, “*Date sorta*” (Give garlands). Similar to the previous aria, this da capo aria also follows a three-part structure. The first section is gentle, but the mood changes dramatically in the next section. Now driven, the instruments are a counterpoint to the shorter phrases sung by the soprano. There is also a change in meter in this section of the aria—beats now grouped into patterns of three instead of two—all of which connect this section to the turbulent opening movement while also foreshadowing the final movement. Even more striking is the return to the opening music of this aria, which sounds all the more graceful because of the intervening music.

Handel writes virtuosity into every movement, but the final movement is a tour de force. As has been true since its entrance, the soprano part leads the way in this setting of the word “Alleluia,” but the instruments, in varying combinations, contribute virtuosity of their own to this uninhibited expression of joy. The final measures of this movement are

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That Feeling
You Get

A black and white photograph of two people lying on their backs in a snowy field, mimicking the 'Snowed Out' meme. They are wearing winter jackets and pants, and their arms and legs are spread wide. The snow is deep and soft, with some tracks visible. The scene is captured from a high angle, looking down at the individuals.

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ingenious as all parts, vocal and instrumental, come together on a single chord before ending with a flourish.

Handel: Gloria, HWV deest

Although composed in the early 18th century, this Gloria was only discovered and authenticated in the beginning of the 21st century. Found in the library at the Royal Academy of Music in London, it is believed that Handel composed this work before leaving on his first trip to Italy. Handel divides the text from the Gloria of the Mass into six movements, each a virtuosic display for the soloist.

After a short instrumental introduction, the first movement is a continual interplay between the soprano and violins. The passages of long-held notes as well as the fast runs and leaps keep listeners on the edge of their seats. The second movement, “Et in terra pax,” changes to groupings of three (triple meter), and the steady lines in the strings and continuo provide a placid counterpoint to the vocal line, which Handel constructs so that descending phrases also rise with each iteration—a musical line that ascends from earth to heaven.

With the third movement, “Laudamus te,” the first violin and soprano are the featured soloists, exchanging ever-increasing virtuosic passages. With the text “gratias,” Handel again changes the meter from groups of two to three, refocusing our attention on the text and its musical setting. Handel sets the “Domine Deus” as a recitative (less elaborate, more syllabic setting) for soprano plus continuo, connecting it with the fifth movement. Here the violins begin by playing together before establishing their own individual lines. These lines, coupled with the soprano and continuo, create a complex texture. The final movement begins slowly, with the violins alternating passages with the voice. These passages become faster and more florid with the closing, “Cum Sancto Spiritu.”

Handel: Concerto Grosso in F Major, Op. 3, No. 4

In 1734 the London printer John Walsh published a set of six concertos as Handel’s opus 3 without the composer’s permission. The fourth concerto in Walsh’s set is different from that published in later editions and performed today; this concerto had been composed in 1716 for a performance of Handel’s opera *Amadigi di Gaula*.

The concerto is a four-movement work that concludes with a Minuet. The opening movement, a French Overture, begins with a slow section, Andante, featuring sweeping ascents. This is complemented by a faster Allegro in which each part enters in turn, followed by a return to the opening.

While the violins and oboes played the same music in the first movement, the second features an oboe solo. With its long-held notes as well as fast passages, this solo evokes the lyricism of an opera aria.

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Violins and oboes again join forces in the third movement, an Allegro with a repeated-note figure that defines each instrumental entrance. The violins become the featured soloists briefly before the whole ensemble reenters, coming to something of an abrupt stop before the movement closes with a short Adagio (slow) cadence. The final movement, a pair of Minuets, embodies all the attributes of a spirited dance.

Johann Sebastian Bach: Cantata BWV 51, *Jauchzet Gott in allen Landen*

“Jauchzet Gott in allen Landen” is a work for solo soprano; however, Bach’s demanding vocal part is matched by an equally virtuosic trumpet part, mostly likely played by Gottfried Reiche. Bach’s only cantata for solo soprano and trumpet, this work was sung as part of the Leipzig service on September 17, 1730. Each of the five movements is skillfully crafted for continuity and contrast. The opening movement is a jubilant celebration followed by a recitative with gently pulsing strings supporting the voice. This gives way to a florid line for soprano that is completed by the basso continuo, an instrumentation that is carried over into the subsequent aria, which features a gently swaying rhythm. In the next movement, the soprano sings a chorale melody while the first and second violin lines weave in and around one another; the trumpet then rejoins the ensemble for the final “Alleluja!”

Music from the first half of the 18th century is sometimes described as an orderly system of chords, rhythms, and textures. The music in this concert certainly supports that description. More than that, however, the listener is taken on a journey filled with moments that are subtle, bold, surprising, and soothing.

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Christopher Hogwood Historically Informed Performance Fellow

TEXTS + TRANSLATIONS

Handel: Silete venti, HWV 242

Text: Anonymous

Sinfonia & Recitative

Silete venti,
Nolite murmurare frondes,
Quia anima mea dulcedine
requiescit.

Be silent, winds,
do not murmur, leaves,
because my soul rests in sweet
bliss.

Aria

Dulcis amor, Jesu care,
Quis non cupit te amare;
Veni, transfige me.
Si tu feris non sunt clades:
Tuae plagae sunt suaves, quia
totus vivo in te.

Sweet love, dear Jesus,
who does not wish to love you?
Come, transfix me.
If you strike me, there is no injury:
your blows are sweet, as I live
totally in you.

Accompagnato

O fortunata anima,
O iucundissimus triumphus,
O felicissima Laetitia!

O blessed soul,
O most joyful triumph,
O happiest joy!

Aria

Date sarta, date flores;
Me coronent vestri honores;
Date palmas nobiles.
Surgent venti et beatæ spirent
almae
Fortunate auras caeli fulgidas.

Bring garlands, bring flowers;
may your honors crown me;
Bring noble palms.
Let the winds blow and let blessed
spirits
breathe heaven's radiant air.

Aria

Alleluia

Alleluia.

Handel: Gloria, HWV deest.

Gloria in excelsis Deo,

Glory to God in the highest.

Et in terra pax hominibus bonae voluntatis.

And peace on earth to men of good will.

Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.

We praise you, we bless you, we worship you, we glorify you. We thank you for your great glory.

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.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis.

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. You who sit at the right hand of the father, have mercy on us.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris, Amen

For you alone are holy, you alone are Lord, you alone are the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father, Amen.

Bach: Cantata 51, *Jauchzet Gott in allen Landen*

Text: Anonymous (Nos.1-3), Psalm 138: 2 (No.2), Psalm 26: 2 (No.2), Johann Gramann (1487-1541) (No.4)

Aria

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.

Shout for joy to God in every land!
All that heaven and the world
of created order hold
must be now his fame exalting,
and we would to this our God
likewise now present an offering
for that he midst cross and woe
always hath stood close beside us.

Recitative

Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat
getan.
Muß gleich der schwache Mund
von seinen Wundern lallen,
So kann ein schlechtes Lob ihm
dennoch wohlgefallen.

In prayer we now thy temple face,
where God's own honor dwelleth,
where his good faith,
each day renewed,
the purest bliss dispenseth.
We praise him for what he for us
hath done.
Although our feeble voice before
his wonders stammers,
perhaps e'en modest praise to him
will yet bring pleasure.

Aria

Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Dass wir deine Kinder heißen.

Highest, make thy gracious
goodness
henceforth every morning new.
Thus before thy father's love
should as well the grateful spirit
through a righteous life show
plainly
that we are thy children truly.

Chorale

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Dass wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Dass uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werdn's erlangen,
Glaub'n wir aus Herzensgrund.

Aria

Alleluja!

Now laud and praise with honor
God Father, Son, and Holy Ghost!
May he in us make increase
what he us with grace hath
pledged,
so that we firmly trust him,
entirely turn to him,
on him our hearts foundation,
that our heart, mind and will
steadfast to him be cleaving;
to this we sing here now:
amen, we shall achieve it,
this is our heart's firm faith!

Alleluia!

ARTIST PROFILES

PHOTO: MARCO BORGREVE



Jonathan Cohen, Artistic Director Designate

Jonathan Cohen, recently named H+H's Artistic Director Designate to begin in 2023, has forged a remarkable career as a conductor, cellist, and keyboardist. He is also artistic director of Arcangelo, music director of Les Violons du Roy, artistic director of Tetbury Festival, and artistic partner of the Saint Paul Chamber Orchestra.

The 2021-22 season sees Mr. Cohen direct *Messiah* with Rotterdam Philharmonic and Les Violons du Roy, and he leads *St. Matthew Passion* with Arcangelo at the BBC Proms and

with Netherlands Philharmonic Orchestra. He returns to Glyndebourne Festival Opera for Alcina and to Budapest Festival Orchestra for a program of Scarlatti, Vivaldi, and Handel. In North America, he returns to conduct Philharmonia Baroque and Les Violons du Roy.

Mr. Cohen founded Arcangelo in 2010 and has toured with them to exceptional halls and festivals including Wigmore Hall, Philharmonie Berlin, Kölner Philharmonie, Vienna Musikverein, Salzburg Festival, and Carnegie Hall. They are much in demand in the recording studio: their disc Arias for Guadagni won the Recital Category at the 2012 Gramophone Awards, and their recording of Bach cantatas won best Baroque Vocal recording in the 2017 Gramophone Awards. Their recording of C.P.E. Bach's Cello Concertos with Nicolas Altstaedt won the BBC Music Magazine Awards' concerto category in 2017, and their Buxtehude Trio Sonata recording for Alpha Classics was nominated for Best Chamber Music/Small Ensemble Performance in the 2018 Grammy Awards. Their latest release for Alpha Classics is Handel's *Brockes Passion*.



Robin Johannsen, soprano

American soprano Robin Johannsen has established an international career both on the opera stage and in concert, and has become known for her special affinity for the Baroque and Classical repertoires. She has built a close relationship with René Jacobs and the Freiburger Barockorchester, with whom she regularly performs, and is a frequent guest at Akademie für Alte Musik Berlin, La Cetra Basel, and the Internationale Bachakademie Stuttgart.

Ms. Johannsen's ever-growing discography includes recent additions of Telemann's *Miriways* with Akamus (Pentatone) and Beethoven's *Leonore* with Freiburger Barockorchester and René Jacobs (Harmonia Mundi). She was awarded an Edison Classical Music Award for her performance as Konstanze in *Die Entführung aus dem Serail* under René Jacobs for Harmonia Mundi. In May 2014 Sony Classical (dhm) released Robin's first solo disc, *In dolce amore*, a world-premiere recording of Baroque arias and cantatas by Antonio Caldara, conducted by Alessandro De Marchi.

Ms. Johannsen began her career as a young artist with the Deutsche Oper Berlin, after which she joined Oper Leipzig. She has performed in houses such as Staatsoper Berlin, Teatro Regio Torino, Staatsoper Stuttgart, Vlaamse Opera, Théâtre Royal de la Monnaie, Komische Oper Berlin, and Bayreuth Festival.



**Dr. Jennifer Kane, conductor,
HHYC Concert Choir**

Jennifer Kane is an inspiring and innovative conductor, clinician, and pedagogue. She is in her ninth season as a conductor with the Handel and Haydn Society Youth Choruses (HHYC), where she conducts the Concert Choir, Treble Chorus, and Youth Chorale. She has conducted HHYC choristers in prestigious venues such as Jordan Hall and Boston Symphony Hall and was selected to perform for the Eastern Region Conference of the American Choral Directors Association in

Rochester, New York, in 2020. In addition to striving for musical artistry, Dr. Kane is committed to using choral music to build community and foster leadership among her singers. Her ensembles actively engage in performances throughout Greater Boston, including H+H's annual Every Voice concerts.

In addition to her work with young voices, Dr. Kane is passionate about choral repertoire for adult treble voices. She is the founder and artistic director of NOVA Women's Choral Project. Here, she combines her love of this repertoire with a love of building community, a belief in the strength of women's voices, an eagerness to forge new paths for the choral music experience, and a dash of entrepreneurial spirit. NOVA uses innovative choral experiences to raise awareness of issues that impact women and the community.

Dr. Kane's previous engagements include serving as music director of Cantilena Women's Chorale, guest conductor of the Concord Women's Chorus, founder and artistic director of the Worcester Children's Chorus, conductor of the Spivey Hall Young Artists, and artistic director of Atlanta Schola Cantorum. Dr. Kane possesses a deep love of collaborative projects. She has prepared choirs for collaborations with groups such as the Cantata Singers, the Back Bay Chorale, the Boston Symphony Orchestra, Voices Rising, and the Worcester Chorus. She is the repertoire and resources chair for children and community youth with Massachusetts ACDA and a board member of Choral Arts New England. She received a BA in music from Furman University, an MM in choral conducting from Georgia State University, and a DMA in conducting from Boston University.

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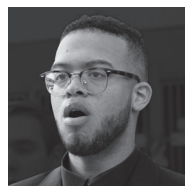
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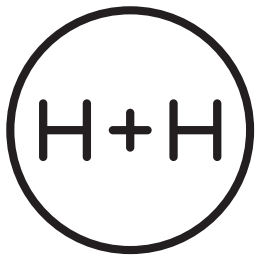
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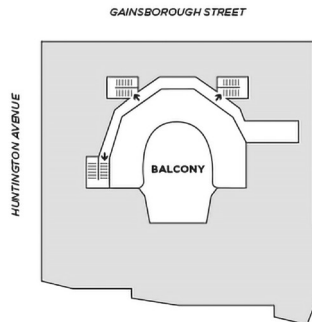
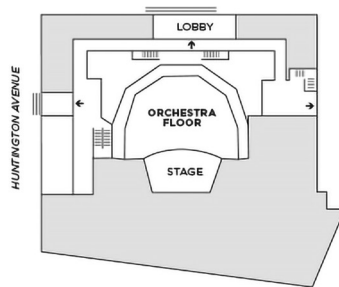
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