

WELCOME

Dear Friends,

Thank you for joining us at Emmanuel Music's final performance of the 2021-2022 season. Whether this is your first visit or hundredth, we warmly welcome you.

We would be remiss to not mention the challenges we continue to face as a nation and a world. Between the tragic loss of life due to the pandemic, gun violence, and racism, it seems there is a new crisis each time we turn on the news. Amidst these crises and the emotional exhaustion that accompanies them, I personally feel a strong sense of gratitude for the individual moments we share. Moments like these, where we come together for the enjoyment and emotions shared through live music. Moments where music heals, lifts our spirits, and provides us with catharsis.

As I near the first anniversary of my appointment as Executive Director of Emmanuel Music, I continue to feel gratitude for the opportunity to join this organization. It's truly rare to find a place like this; one of high artistic excellence, with committed musicians, a dedicated and supportive Board of Directors, passionate and skillful staff, enthusiastic volunteers, and curious and thoughtful audiences. This first year has flown by in whirlwind of obstacles, solutions, and new efforts, and I couldn't be prouder of what we continue to achieve as organization. I thank you all, whatever your relationship to Emmanuel Music, for making this such a wonderful experience for your new ED.

And lastly, the reason we're all here tonight: the music! We are delighted to welcome Grammy-nominated pianist Simone Dinnerstein for her Emmanuel Music debut. This evening's program, beautifully crafted by Artistic Director Ryan Turner, deftly explores the music of J.S. Bach, the voices of living composers and arrangers, and the nuance, skill, and phenomenal ability of Ms. Dinnerstein on the piano.

We are also delighted to announce the first two performances of the 2022 – 2023 Mainstage Concert Series: **on October 1, This Love Between Us**, pairing Bach's *O große Lieb, o Lieb ohn alle Maße*, a composite cantata arranged and compiled by Ryan Turner and Pamela Dellal, alongside Reena Esmail's *This Love Between Us: Prayers for Unity*, featuring texts from the

Dhammapada, Guru Granth Sahib, Romans, Kabir, Isa Upanishad, Acharanga Sutra and Diva-i Shams-i Tabrizi. Following the success of this season's Christmas in Leipzig concert, we will perform **J.S. Bach's Christmas Oratorio on December 18**, with Jonas Budris as the Evangelist.



Tickets for both performances are on sale today. Be sure you're signed up for our e-newsletter so that you can be the first to know about all season and performance updates this summer.

Thank you again for joining us. We hope you have a wonderful evening, a wonderful summer, and that we'll see you again in the fall.

Sincerely,

Jaclyn Dentino
Executive Director, Emmanuel Music

EMMANUEL MUSIC

Ryan Turner, Artistic Director

SIMONE DINNERSTEIN & BACH

SATURDAY, JUNE 4, 2022 | 7:00 PM

***Keyboard Concerto in g minor*, BWV 1058**

J.S. Bach
(1685–1750)

- I. Allegro
- II. Andante
- III. Allegro Assai

Dance Card

Jennifer Higdon
(b. 1962)

- Raucous Rumpus (A Fanfare)
- Breeze Serenade
- Jumble Dance

INTERMISSION

***Erbarm dich mein, O Herre Gott*, BWV 721**

Arr. Philip Lasser
(b. 1963)

***Keyboard Concerto in E Major*, BWV 1053**

- I. Allegro
- II. Siciliano
- III. Allegro

The Orchestra of Emmanuel Music

Ryan Turner, *conductor*

Simone Dinnerstein, *piano*

THE ORCHESTRA OF EMMANUEL MUSIC

Violin I

Heidi Braun-Hill, *leader*
Heather Braun-Bakken
Rose Drucker
Sarah Atwood
Colin Davis
Lilit Hartunian

Violin II

Danielle Maddon
Lena Wong
Dianne Pettipaw
Sean Larkin
Randall Hiller

Viola

Sarah Darling
Joan Ellersick
Noriko Futagami
Christopher Nunn

Cello

Rafael Popper-Keizer
Sarah Freiberg
Colleen McGary-Smith

Bass

Randall Zigler
Nathan Varga

EMMANUEL עִמָּנוּאֵל

Believing is not a condition of loving or belonging here.

If you like what you hear tonight, you'll love Sunday mornings at Emmanuel Church. Sacred music gains tremendous resonance from being heard in the context for which it was intended. Come experience worship in our Sanctuary, where Christian tradition meets thoughtful progressive perspectives. As the ensemble-in-residence at Emmanuel Church, Emmanuel Music enhances our worship with sacred motets and Bach cantatas during our weekly service of Holy Eucharist, September to May.

Join us Sundays at 10:00am at 15 Newbury Street.



Emmanuel Church in the City of Boston - 15 Newbury St., Boston MA 02116 - www.emmanuelboston.org

This program is made possible by generous support from the Mattina R. Proctor Foundation, with additional support from Victoria and Michael Chu, Charlene and Charles Hyle, Joseph Quinn, Arthur & Elaine Robins, and the Massachusetts Cultural Council.

**Bach *Keyboard Concerto in G minor*,
BWV 1058**

Bach composed the *Keyboard Concerto in G minor* sometime during the 1730's for the Collegium musicum, which gave a series of public concerts at one of the city's coffee houses. A newspaper announcement from July 1733, preserved in *The New Bach Reader*, mentions a keyboard as one of the attractions of a new series of Collegium musicum concerts: "It will begin with a fine concert, to be continued weekly, therein a new harpsichord, the like of which has never been heard in these parts before; and the friends of music as well as virtuosos are requested to attend." Bach copied his seven Keyboard Concertos into two volumes in 1739, so we can be certain the G minor work was completed before that date. The work was an adaptation of the *Violin Concerto in A minor*, thought to have been written during Bach's period as music director in Cöthen (1717-23), although recent scholarship has argued that the concerto may also date from the composer's Leipzig years.

The work is based on the model of the Italian baroque concerto, with its layout in three movements (fast-slow-fast) and its alternation of orchestra (in this case, strings and continuo, which includes the keyboard) and soloist in the outer movements. Where the concerto diverges from this archetype is in the way Bach treats his thematic material. Rather than

contrasting the soloist's material with that of the orchestra, the two are highly integrated and organic, with the soloist developing and elaborating motives first introduced by the orchestra, and vice-versa, something readily apparent in the opening movement. The soloist dominates the slow movement, introducing and then building on a serene, lyrical theme. The finale, a gigue in an unusual 9/8 meter, is the most contrapuntally dense of the three movements, opening with a fugue for the orchestra.

This is Bach's later reworking of his *Violin Concerto in A minor*, BWV 1041. As with all his transcriptions of violin concertos, the work is transposed down a step for the harpsichord. Here a good deal of independent material is added in the left hand of the harpsichord, and some of the violin figuration is altered to lie more comfortably on the keyboard. The latter is particularly noticeable toward the end of the third movement, where the harpsichord figuration lacks some of the virtuosic flair of the violin's string crossings. In the middle movement, where the opening motive is in the bass, the harpsichord has a written-out continuo part that doubles the chords in the string accompaniment.

Jennifer Higdon *Dance Card*

Pulitzer Prize-winning composer Jennifer Higdon started late in music, teaching herself to play flute at age fifteen and only beginning formal musical studies at eighteen. Although she did not begin writing her own music until age twenty-one, Higdon has since achieved unparalleled success as one of the most per-

formed composers of her generation and has been hailed as "a savvy, sensitive composer with a keen ear, an innate sense of form, and a generous dash of pure esprit" (*The Washington Post*). Her extensive list of commissioners and performing organizations is anchored by many of the most significant ensembles

PROGRAM NOTES

throughout the world, including the Philadelphia Orchestra, Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Baltimore Symphony Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, Cincinnati Symphony Orchestra, London Philharmonic Orchestra, Luzern Sinfonieorchester, Hague Philharmonic, New Zealand Symphony Orchestra, Tokyo String Quartet, and "The President's Own" United States Marine Band. Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto and has also received awards from the Serge Koussevitzky Foundation, the Guggenheim Foundation, the American Academy of Arts and Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. She has been a featured composer at festivals including Tanglewood, Vail, Cabrillo, Grand Teton, Norfolk, and Winnipeg and has served as composer-in-residence with the Pittsburgh Symphony Orchestra, Green Bay Symphony Orchestra, Philadelphia Orchestra, and Fort Worth Symphony. Her first opera, based on Charles Frazier's 1997 novel *Cold Mountain* and a libretto by Gene Sheer, was written for the Santa Fe Opera and Opera Philadelphia and premiered in 2015. She currently holds the

Milton L. Rock chair in composition studies at the Curtis Institute of Music in Philadelphia.

Dance Card was commissioned by the New Century Chamber Orchestra in San Francisco, the River Oaks Chamber Orchestra in Houston, and the Chicago Sinfonietta and is dedicated to Nadja Salerno-Sonnenberg, director of the New Century Chamber Orchestra. Of the composition, Higdon writes:

Dance Card is a celebration of the joy, lyricism, and passion of a group of strings playing together! This piece is made up of five movements, each of which is designed so that it can also be played as a separate work. From a string fanfare, through gentle serenades, and actual wild dances, the musicians get a chance to highlight their soloistic and ensemble playing. This work reflects the deep commitment that string players bring to their music-making, not only in the many years of learning to play their instruments, but also in the dedication manifested in gorgeous music-making as an ensemble. When we attend as audience members, we in effect, fill our dance card with that shared experience.

***Erbarm dich mein, O Herre Gott* (Have Mercy Upon Me, O Lord God), BWV 721**

Arranged by Philip Lasser

As I look back on my works, I realize how I have walked a long path in constant dialogue with my closest musical friend, JS Bach. Indeed in my own works, I have written over his music, under his music, around his music, through his music and inside his music. His endless inventiveness has been a fertile soil from which my own invention grows.

When Simone Dinnerstein asked me to write

an arrangement for Piano and String Orchestra of Bach's Chorale Prelude for Organ *Erbarm' dich mein, O Herre Gott*, BWV 721, I was at first thrilled, then worried!

Indeed, though powerful, unlike the majority of the works of Bach, this Chorale Prelude is a monotone slow progression of chords with the Lutheran Chorale Hymn appearing uniformly in the Soprano. How was I to arrange this? I

went in the direction of pulling another work out of the original Bach. As a challenge to myself, despite the fact that I was going to create another work from the *Erbarm' dich*, I decided not to add or change a single note from the original music.

What you will hear is indeed exactly the music of Bach without any alterations of the chords or changes to their inversions. What I had to play with was the inner counterpoint within the chords, the different timbres of the instruments and a wider use of registers in which to

spread out the music.

I am enormously grateful to Simone whose faithful commitment to my music and the music of Bach has enable through our long collaboration to have new works of mine flourish and in particular, my "*Erbarm' dich*" which can be said to have literally grown out of the music of Bach.

~Philip Lasser

**Bach Keyboard Concerto in E Major,
BWV 1053**

The *Keyboard Concerto in E major*, BWV 1053, is thought to stem from a lost original from Bach's Cöthen years, where it appeared in cantatas as a piece for solo organ with ensemble before being turned into a keyboard concerto. The lost original is thought probably to have been for violin or oboe -- unless, as has been suggested, the cantata version might actually be its original form. In its organ version, the first movement is the opening sinfonia of Cantata 169, and the second movement is an organ obbligato in an alto aria in that same cantata. The third movement is the opening sinfonia of Cantata 49. Both cantatas date from 1726. The harpsichord version, like Bach's other harpsichord concertos, dates from the 1730's and would presumably have been created for the composer or one of his sons to play with the Collegium Musicum in Leipzig.

It is the longest and difficult of the concertos, and structurally the most forward-looking one. The most adventurous modulations and motivic transformations occur towards the middle of the movement, and the return to the home key is set off by a single measure of Adagio. These features create the impression of what

would later evolve into a development section and a recapitulation, foreshadowing the sonata forms of the classical era.

The slow movement is an almost romantically lyrical siciliano (a favorite Baroque aria type) in the rarely used key of C-sharp minor. The string orchestra begins the melody as the soloist plays an accompaniment made up of broken chords—a truly proto-Romantic" feature. The soloist then takes over the melody, only to return it to the orchestra at the end of the movement.

The final Allegro is one of Bach's most virtuosic concerto movements, with a solo part that frequently and unpredictably alternates between fast sixteenth-notes and even faster sixteenth-triplets. Once again, the musical material is developed at considerable length and is subjected to rather subtle transformations.

~adapted from John Magnum

PROGRAM NOTES ADAPTED AND COMPILED BY
RYAN TURNER



Engagement at Emmanuel Music

Emmanuel Music is your place to discover and take a deep dive into some of the most transcendent and enduring music ever written. Whether you're a first-time listener, a musician, or a scholar, Emmanuel Music offers meaningful opportunities to engage with the works of Bach and composers he inspired.

Engagement at Emmanuel Music is built around participatory activities connected to our mission of exploring the human experience through the lens of Bach. This season, we are delving into the emotional landscape of Bach's cantatas with our **Cantata Conversations** series led by Pamela Dellal. Our **Cantata Reflections** project invites people to share what is personally poignant to them about the music programmed for our **Cantata Series**, with the goal of hearing from everyone from newcomers to seasoned listeners. And our **Musical Sanctuary series** places a musician in the sanctuary once a week (Thursdays 11.00am-1.00pm) to create a place of reflection and solace for our neighbors and other communities who use the church and might not otherwise be able to experience the power of live music.

To learn more about these and other initiatives, please visit
www.emmanuelmusic.org/learn-and-engage.



Simone Dinnerstein is an American pianist. She lives in Brooklyn, New York with her husband and dog, less than a mile from the hospital in which she was born.

Simone has a distinctive musical voice. The Washington Post has called her "an artist of strikingly original ideas and irrefutable integrity." She first came to wider public attention in 2007 through her recording of Bach's Goldberg Variations, reflecting an aesthetic that was both deeply rooted in the score and profoundly idiosyncratic. She is, wrote The New York Times, "a unique voice in the forest of Bach interpretation."

Since that recording, she has had a busy performing career. She has played with orchestras ranging from the New York Philharmonic and the Montreal Symphony Orchestra to the London Symphony Orchestra and the Orchestra Sinfonica Nazionale Rai. She has performed in venues from Carnegie Hall and the Kennedy Center to the Berlin Philharmonie, the Vienna Konzerthaus, the Seoul Arts Center and the Sydney Opera House. She has made thirteen albums, all of which topped the Billboard classical charts, with repertoire ranging from Couperin to Glass.

This season, Simone takes on a number of new artistic challenges. She gives the world premiere of *The Eye Is the First Circle* at Montclair State University, the first multi-media production she has conceived, created, and directed, which uses as source materials her father Simon Dinnerstein's painting *The Fulbright Triptych* and Charles Ives's Piano Sonata No. 2 (Concord). In addition, she premieres Richard Danielpour's

An American Mosaic, a tribute to those affected by the pandemic, in a performance on multiple pianos placed throughout Brooklyn's Greenwood Cemetery. She also joins Renée Fleming, the Emerson String Quartet, and Uma Thurman for performances of André Previn and Tom Stoppard's *Penelope* at both Carnegie Hall and the Kennedy Center in Washington, D.C.

From 2020 to 2022, Simone releases a trilogy of albums recorded at her home in Brooklyn during the pandemic. *A Character of Quiet* (Orange Mountain Music, 2020), featuring the music of Philip Glass and Schubert, was described by NPR as, "music that speaks to a sense of the world slowing down," and by The New Yorker as, "a reminder that quiet can contain multitudes." Richard Danielpour's *An American Mosaic* (Supertrain Records, 2021), surpassed two million streams on Apple Music and was nominated for a 2021 Grammy Award in the category of Best Classical Instrumental Solo. The final installment in the trilogy, *Undersong*, was released in January 2022 on Orange Mountain Music.

In recent years, Simone has created projects that express her broad musical interests. Following her recording of Mozart in Havana, she brought the Havana Lyceum Orchestra from Cuba to the United States for the very first time, raising the funding, booking the concerts, and organizing their housing and transport. Together, Simone and the orchestra played eleven concerts from Miami to Boston. Philip Glass composed his Piano Concerto No. 3 for Simone, co-commissioned by twelve American and Canadian orchestras. She collaborated with choreographer Pam Tanowitz to create New Work for Goldberg Variations, which was met with widespread critical acclaim. Working with Renée Fleming and the Emerson String

ABOUT THE ARTISTS

Quartet, she premiered André Previn and Tom Stoppard's *Penelope* at the Tanglewood, Ravinia and Aspen music festivals. Most recently, she created her own string ensemble, Baroklyn, which she directs from the keyboard. Their performance of Bach's cantata *Ich Habe Genug* in March 2020 was the last concert she gave before New York City shut down.

Simone is committed to giving concerts in non-traditional venues and to audiences who don't often hear classical music. For the last three decades, she has played concerts throughout the United States for the Piatigorsky Foundation, an organization dedicated to the widespread dissemination of classical music. It was for the Piatigorsky Foundation that she gave the first piano recital in the Louisiana state prison system at the Avoyelles Correctional Center. She has also performed at the Maryland Correctional Institution for Women in a concert organized by the Baltimore Symphony Orchestra. Simone founded Neighborhood Classics in 2009, a concert series open to the public and hosted by New York City Public Schools to raise funds for their music education programs. She also created a program called Bachpacking during which she takes a digital keyboard to elementary school classrooms, helping young children get close to the music she loves. She is a committed supporter and proud alumna of Philadelphia's Astral Artists, which supports young performers.

Simone counts herself fortunate to have studied with three unique artists: Solomon Mikowsky, Maria Curcio and Peter Serkin, very different musicians who shared the belief that playing the piano is a means to something greater. The Washington Post comments that "ultimately, it is Dinnerstein's unreserved identification with every note she plays that makes her performance so spellbinding."

In a world where music is everywhere, she hopes that it can still be transformative



Hailed as "powerfully expressive" (Boston Classical Review), an "effervescent" conductor of "finesse" (Boston Globe) and a "thinking man's conductor" (Boston Musical Intelligencer),

Ryan Turner stands

alone for his masterful interpretations of Bach, Stravinsky, and Harbison. Now in his twelfth season as Artistic Director of Emmanuel Music in Boston, Mr. Turner has established himself as a sterling conductor and innovative programmer. Praising his performance of John Harbison's *The Great Gatsby*, critics remarked on his "supple, even liquid shaping of phrase, impeccable technique and truly refreshing communication of the intimacy of ensemble playing." Passionate and assiduously fluent in the music of Bach, Mr. Turner has conducted 199 Bach cantatas and the complete masterworks of Bach: the *St. John Passion*, *St. Matthew Passion*, his own reconstruction of the *St. Mark Passion*, *Mass in B minor* and *Christmas Oratorio*, and the complete Orchestral Suites. In addition, he has led major works by Stravinsky, Mozart, Handel, and Harbison. A champion of new music, Ryan Turner has programmed and premiered the works of composers John Harbison, Matthew Aucoin, James Primosch, Elena Ruehr and Yehudi Wyner.

As an opera conductor, Mr. Turner recently led acclaimed performances with the Boston Lyric Opera of Frank Martin's *Le Vin herbé* and Philip Glass's *In the Penal Colony*. At the helm of Emmanuel Music, he has conducted Stravinsky's *Rake's Progress*, Harbison's

The Great Gatsby, Mozart's *La Clemenza di Tito*, *Die Entführung aus dem Serail*, and *Apollo et Hyacinthus*, Handel's *Susanna and Apollo e Dafne*, Weill's *The Seven Deadly Sins*, and Sondheim's *A Little Night Music*. In addition to his work as a conductor, Mr. Turner has appeared as tenor soloist in oratorio, recital, and opera. Some highlights include performances with the Mark Morris Dance Group in Handel's *L'Allegro, il Penseroso ed il Moderato*, six seasons with the Carmel Bach Festival, and fifteen years as tenor soloist with Emmanuel Music. He made his Carnegie Hall debut as the tenor soloist in Handel's *Messiah* in 2008, with a return in 2016. His discography includes Bach BWV 76 with Emmanuel Music, Praetorius's Christmas Vespers with Apollo's Fire, and Kapsberger's *Apotheosis* with Ensemble Abendmusik.

Ryan Turner is on the voice and early music faculty at the Longy School of Music of Bard College, and Music Director of the Newburyport Choral Society. He was the Director of Choral Activities at Phillips Exeter Academy from 2006 to 2012. From 2001 to 2010 he presided as Music Director of the Concord Chorale and Chamber Orchestra. He has also served as Assistant Director of Choral Activities at the University of Rhode Island, as Interim Director of Choral Activities at Plymouth State University, and as Music Director of the Concord Chorus.

Raised in El Paso, Texas, Mr. Turner holds degrees from Southern Methodist University in Dallas and the Boston Conservatory. He lives north of Boston with his wife, soprano Susan Consoli, and their two children, Aidan and Caroline.



Pulitzer Prize and three-time Grammy-winner **Jennifer Higdon** taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later

start in composition at the age of 21. Despite these obstacles, Jennifer has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral and opera. Her music has been hailed by Fanfare Magazine as having "the distinction of being at once complex, sophisticated but readily accessible emotionally", with the Times of London citing it as "...traditionally rooted, yet imbued with integrity and freshness." The League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President's Own Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, violinists Nadja Salerno-Sonnenberg, Jennifer Koh and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016; the first American opera to do so in the award's history. Performances of *Cold Mountain* sold out its premiere run in Santa Fe, North Carolina,

ABOUT THE ARTISTS

and Philadelphia (becoming the third highest selling opera in Opera Philadelphia's history).

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing the work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. As winner of the Van Cliburn Piano Competition's American Composers Invitational, Higdon's *Secret & Glass Gardens* was performed by the semi-finalists during the competition.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. She was honored to serve as the Creative Director of the Boundless Series for the Cincinnati Symphony's 2012-13 season. During the 2016-17 and 2017-18 academic years Higdon served as the prestigious Barr Laureate Scholar at the University of Missouri Kansas City.

Higdon enjoys more than 200 performances a year of her works. Her orchestral work, blue cathedral, is the most performed contemporary orchestral works in the repertoire, more than 600 performances since its premiere in 2000.

Her works have been recorded on over 70 CDs. Higdon has won three Grammys in her career for Best Contemporary Classical Composition: first for her *Percussion Concerto* in 2010, in 2018 for her *Viola Concerto* and in 2020 for her *Harp Concerto*.

Dr. Higdon received a Bachelor's Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University.



Philip Lasser is a visionary composer native to French and American traditions. His music, direct and undisguised, creates a unique sound world that blends together the

colorful harmonies of French Impressionist sonorities and the dynamic rhythms and characteristics of American music.

Recent commissions include works written for Simone Dinnerstein, The American Brass Quintet, Natalie Dessay and Ensemble Connect, Juilliard415 in honor of Bruce Kovner, and Cantori New York.

Early in his musical training, Lasser entered Nadia Boulanger's famed Ecole d'Arts Americaines in Fontainebleau, France, where he began to establish his connection to the French lineage. Following his studies at Harvard College, where he graduated summa cum laude, Lasser lived in Paris while working with Boulanger's closest colleague and disciple, Narcis Bonet, and legendary pianist Gaby Casadesus. Lasser later received his master's degree from Columbia University, where he undertook intensive studies in counterpoint with René Leibowitz's disciple, Jacques-Louis Monod, and received his doctorate from The Juilliard School, where he studied with composer David Diamond.

ABOUT THE ARTISTS

Lasser is the author of "The Spiraling Tapestry: An Inquiry into the Contrapuntal Fabric of Music," which brings new insights into the world of musical analysis. Since 1996, he has been the director of the European American Music Alliance (EAMA) Summer Music Institute, a school dedicated to training composers, chamber musicians, and conductors in the tradition of Nadia Boulanger. He is also the artistic director of Suite Française, a performance group based in New York City that is dedicated to performing music in the French perspective through salon-type concerts. Lasser has been a distinguished member of the faculty of The Juilliard School since 1994. He currently lives in New York City with his family.

His works have been performed worldwide by artists such as Natalie Dessay, Simone Dinnerstein, Zuill Bailey, Susanna Phillips, Elizabeth Futral, Sasha Cooke, Lucy Shelton, Brian Zeger, Jean Frédérick Neuburger, Frank Almond, Chad Hoopes, Margo Garrett, and Cho-Liang Lin and many others as well as by the Atlanta, Seattle, Boulder, Shreveport and Colorado Symphonies, and the MDR Leipzig and Berlin Radio Symphony Orchestras.

Lasser's works can be heard on the Sony Classical, Telarc, Delos, New World, Crystal, and BMG RCA/Red Seal labels.



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2021 - 2022 Lorraine Hunt Lieberman Fellows

The Lorraine Hunt Lieberman Fellowship honors young artists who have enthusiastically participated within the Emmanuel community of musicians and demonstrated exceptional artistic talent.



Nathan Varga maintains a vibrant career as a double bassist in the Boston area. His experience ranges from orchestral and chamber music to period performance, opera, and theater. He holds degrees from Boston University and Baldwin Wallace College. Desiring to engage a diverse audience, he also enjoys playing original music and arranging covers with friends. Other interests include cycling, woodworking, synthesis and electronic music, and bicycle and auto-mechanics.



Tenor **Omar Najmi** is an alumnus of Boston Lyric Opera's Emerging Artist Program, and he has appeared in over ten of their productions. His past roles there have included Vanya Kudrjas in *Katya Kabanova*, Kaherdin in *The Love Potion*, Reverend Harrington in *Lizzie Borden*, Bruno in *I Puritani*, Borsa in *Rigoletto*, and 1st Armored Man in *The Magic Flute*. He will be rejoining the company this season in the role of Nick in *The Handmaid's Tale*. Omar is also an alumnus of the Opera Colorado Young Artist Program, where he performed the role of Edgardo in the *Lucia di Lammermoor* student matinee, as well as the roles of Joe in *La Fanciulla del West*, Nemorino in the touring production of *The Elixir of Love*, and Almaviva in the touring production of *The Barber of Seville*. Omar has joined Opera NEO for two of their seasons, in the roles of Don Ottavio in *Don Giovanni*, Camille in *The Merry Widow*, and Arbace in *Idomeneo*. Other appearances have included Bill in *Flight* and Laurie in *Little Women* with Opera Fayetteville, Aufidio in *Lucio Silla* with Odyssey Opera, and El Gobernador in a workshop performance of *La Reina* with the American Lyric Theater. As a composer, Omar will be premiering his first original chamber opera, *En la Ardiente Oscuridad*, in 2019. Omar has additionally been a Young Artist with Chautauqua Opera, Opera Saratoga, and Opera North. He holds a MM in vocal performance from Boston University, and a BM in vocal performance from Ithaca College.



Ryan Turner conducting the Emmanuel Music ensemble. PHOTO BY JULIAN BULLITT.

Through its performing, teaching, mentoring, and scholarly activities, **Emmanuel Music** occupies a unique niche: a living laboratory for the music of J. S. Bach. Emmanuel Music finds new and creative ways for audiences and musicians to engage with the artistic, spiritual, and humanistic aspects of the music of J. S. Bach, the cornerstone of our musical output for our first fifty years.

We seek to make Bach's music deeply relevant to our current lives, including highlighting the connections between Bach and artists that he influenced, especially creative voices that have been marginalized in our society.

Building on the symbiotic partnership between an arts nonprofit and an intellectually curious and open-minded religious community, Emmanuel Music further embraces Bach's sacred music, especially his cantatas, as opportunities to explore the transcendent aspects of our shared human experience.

By embracing a new mission and strategic plan in March 2021, Emmanuel Music asserts its role as an essential musical, humanistic, intellectual force for participatory engagement in its local community, and around the world through its online programming.

The strategic planning process has led us to affirm our dedication to building our identity around the creative output of a single composer. This affirmation is especially significant in 2021 when many arts organizations are looking to re-think their identity, including dis-engaging from over-reliance on the historic cultural influence of White European men.

Our essence, and what makes us unique amongst our peers, is the richness and depth that the musicians--and, by extension, the audiences--gain through the cycle of learning, re-learning, and experiencing performances of Bach's works. This includes exploring the themes of his sacred works that are broadly relatable, rather than uniquely Lutheran. According to Ensemble member Pamela Dellal, the themes that Bach explores, especially his sacred cantatas, are "so deeply embedded in all of us that you don't have to believe one ideology in order to understand the profundity of what he's writing." As one Board member recently noted, "We're always struggling. Bach provides a way of dealing with life's struggles."

Our Supporters

Emmanuel Music wishes to recognize the generosity of the following supporters who made philanthropic gifts of any amount between September 1, 2021 and April 30, 2022.

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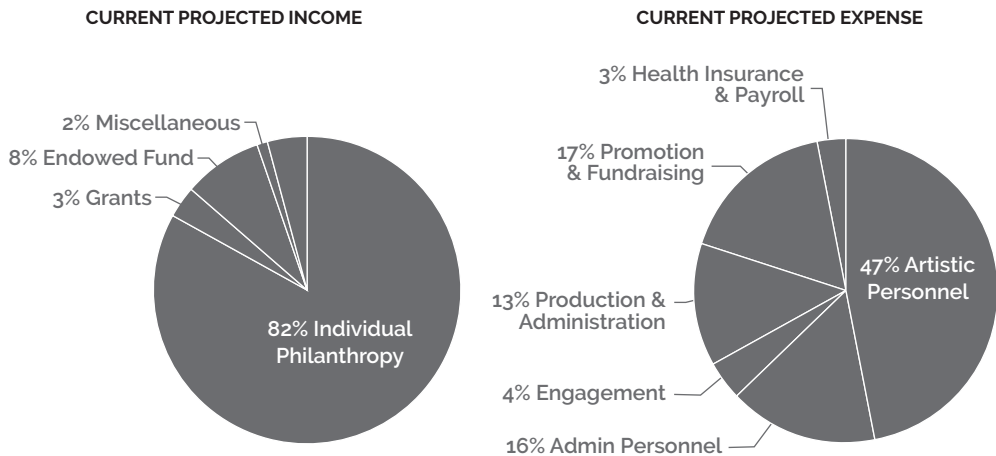
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Since our founding in 1970, our activities have been made possible, largely, by philanthropic gifts from many generous individuals across our community. We depend on your financial support to, as our mission statement directs us, "engage with audiences and musicians to explore the enduring questions of our shared human experience."

It is common for performing arts organizations' earned revenue to cover only a fraction of their annual expenses. Accordingly, at Emmanuel Music, this season's budget of \$1.1 million is mostly raised from individual donations (82%), and the largest share of the funding we receive is dedicated to compensating our musicians and artistic personnel (47%).



Through our performing, teaching, mentoring, and scholarly activities, we occupy a unique niche: a living laboratory for the music of J. S. Bach. We seek to make Bach's music deeply relevant to our current lives, including highlighting the connections between Bach and artists that he influenced, especially creative voices that have been marginalized in our society.

By embracing a new mission and strategic plan in 2021, we are asserting our role as an essential musical, humanistic, intellectual force for participatory engagement in its local community, and around the world through its online programming.

Thank you for your support for Emmanuel Music. If you would like more information about our ambitions for the future, please contact our Individual Giving Manager at (617) 536-3356 or Makeysa@emmanuelmusic.org.

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The clergy, vestry, staff, and congregation of Emmanuel Church.

Pamela Dellal for administrative support.

Julian Bullitt for operations support.

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Maurizio Fiore, Olivia Payne and Ferris Bueller, videographers.

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