

MARC MINKOWSKI'S INAUGURAL CONCERT

Haydn's
The Seasons

Sept 20

2026 BOSTON
BAROQUE

MARC MINKOWSKI, MUSIC DIRECTOR

WELCOME TO OUR **2026/27 SEASON**

TONIGHT IS JUST THE BEGINNING.

Discover the extraordinary music and artists waiting for you this season. Join us again this Fall for **Handel's *Messiah***, **The X-tet: Sounds of Italy**, and our annual **New Year's Celebration** concert featuring an All-Beethoven program.



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A PIONEERING PAST AN ADVENTUROUS FUTURE

For over five decades, North America's premier Baroque orchestra has presented inspired historical performance, shaping a vivid past into an enduring future.

A BOLD BEGINNING

Founded in 1973 by Martin Pearlman, Boston Baroque began under the name "**Banchetto Musicale**" and consisted of only eight musicians. Pearlman had studied harpsichord in Amsterdam with Gustav Leonhardt, a pioneer of Europe's growing early-music movement, but ensembles devoted to period instruments were still rare in the United States. The group's first concert, held in a cold Cambridge church in January 1974, drew a full house curious to hear these unfamiliar instruments.

Over the following decades, the ensemble expanded from chamber performances to large-scale orchestral works, opera, and performances with a professional chorus. In 1992, as its recordings and tours reached wider international audiences, the organization adopted the name **Boston Baroque**.

A LEGACY OF FIRSTS

Boston Baroque became the first period-instrument ensemble to appear at Carnegie Hall, Walt Disney Concert Hall, and the Casals Festival. It has presented

pioneering American premieres, Boston's first complete cycle of Monteverdi's surviving operas, and the modern premiere of *The Philosopher's Stone*, a singspiel composed in part by Mozart.

THE NEXT MOVEMENT

Following more than five decades of visionary leadership, Martin Pearlman continues his relationship with the orchestra as Music Director Emeritus. In the 2026/27 season, Marc Minkowski becomes Boston Baroque's second Music Director, bringing his theatrical imagination, expansive repertoire, and appetite for discovery to the podium.

Together, Marc Minkowski and Boston Baroque begin a new era rooted in the adventurous spirit that has always defined the orchestra.

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FROM THE INTERIM EXECUTIVE DIRECTOR

Dear Friends,

As the seasons turn at Boston Baroque this year, so too does a page in our own history. On behalf of everyone at Boston Baroque, welcome to our season-opening concert. It's my privilege to introduce Maestro Marc Minkowski to the Boston Baroque audience for his first concert as our Music Director, as he receives the baton from Martin Pearlman, who built this orchestra over more than five decades.

Everyone here, musicians and staff alike, is eager to see what our new Maestro brings to this ensemble in the years ahead. I hope you'll join me in welcoming him warmly tonight. We couldn't have picked a better piece to mark the occasion than Haydn's *The Seasons*, brought to life tonight by our extraordinary orchestra and chorus, joined by three world-class vocal soloists.

This score has a way of catching you off guard with its warmth and humor — a joyful, robust piece, and I can't imagine a better way to start the year — finally, a heartfelt thank you. Boston Baroque runs on the generosity of people like you, and every note you hear tonight exists because of that support.

Thank you for being here, for believing in this organization, and for making these musical experiences possible.

With gratitude and warm regards,

A handwritten signature of Dan Ludden in cursive script. The signature is fluid and elegant, with a large 'D' and 'L'.

Dan Ludden

BOSTON BAROQUE

Marc Minkowski, Music Director & conductor

Sunday September 20, 2:00 p.m. | NEC's Jordan Hall

2 hours, 1 intermission (20 minutes)

JOSEPH HAYDN
(1732-1809)

Die Jahreszeiten
(The Seasons)

Spring (Der Frühling)
Summer (Der Sommer)

- *Intermission* -

Autumn (Der Herbst)
Winter (Der Winter)

Marc Minkowski, conductor

Lauren Snouffer, soprano

Andrew Turner, tenor

Brandon Cedel, bass-baritone

Hanne

Lukas

Simon

Boston Baroque is grateful for the support of the following organizations:



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

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Boston Baroque's performance of Haydn's *The Seasons* is supported by Wasabi Hot Cloud Storage, and Cerity Partners. Boston Baroque also acknowledges the incredible support of its community partners, Board of Directors, Advisory Council, and other donors and patrons.



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MARC MINKOWSKI

CONDUCTOR

French conductor Marc Minkowski is the Music Director of Boston Baroque, founder and artistic director of Les Musiciens du Louvre and the Ré Majeure Festival, was the General Manager of Opéra national de Bordeaux from 2016 to 2021, the Artistic Director programmed of the Mozartwoche from 2013 to 2017, and was the Principal Guest conductor for the Kanazawa Ensemble Orchestra in Japan.

Marc Minkowski embarked on orchestral conducting at a very young age and, at the age of 19, when he founded Les Musiciens du Louvre, an ensemble specializing in Baroque music. With Les Musiciens du Louvre, he explored and expanded French repertoire and Handel before delving into Mozart, Rossini, Offenbach, and Wagner.

He is regularly performs in Paris, in productions such as *Platée*, *Idomeneo*, *The Magic Flute*, *Ariodante*, *Giulio Cesare*, *Iphigénie en Tauride*, *Mireille*, *Alceste* (Opéra national de Paris); *Sémélé*, *The Marriage of Figaro*, *Messiah*, *La Périchole* (Théâtre des Champs Élysées); *La Belle Hélène*, *La Grande-Duchesse de Gérolstein*, *Carmen*, *Les Fées* (Théâtre du Châtelet); *La Dame blanche*, *Pelléas et Mélisande*, *La Chauve-Souris*, *Mârout* by Rabaud, *Cendrillon*, and *Manon* by Massenet (Opéra Comique). At the Opéra national de Bordeaux, he has conducted *Pelléas et Mélisande*, *Mârout*, *La Vie Parisienne*, *The Barber of Seville*, *Manon*, *Les Contes d'Hoffmann*, and *Robert le diable* by Meyerbeer.

His busy calendar includes performances throughout Europe, including Aix-en-Provence (*The Coronation of Poppea*, *The Marriage of Figaro*, *The Abduction from the Seraglio*, *Idomeneo*, *Don Giovanni*, and *Il Turco in Italia*), Brussels (*La Cenerentola*, *Don Quichotte*, *Les Huguenots*, *Le Trouvère*), Geneva (*Les Huguenots*, *La Juive*), Zurich (*Il Trionfo del Tempo*, *Giulio Cesare*, *Agrippina*, *Les Boréades*, *Fidelio*, *La Favorite*), Venice (*Le Domino noir*), Teatro alla Scala in Milan (*Lucio Silla*, *L'Enfant et les Sortilèges*, and *L'Heure espagnole*), Liceu de Barcelona (*Manon*), Valencia (*Les Contes d'Hoffmann*), Berlin (*Robert le Diable*, *Il Trionfo del Tempo*, *Mitridate*), Salzburg (*The Abduction from the Seraglio*,



Mitridate, *Così fan tutte*, *Lucio Silla*), Vienna (*Hamlet* and *Der Fliegende Holländer* at the Theater an der Wien, *Armide* and *Alcina* at the Staatsoper), Amsterdam (*Gounod's Roméo et Juliette*, *Iphigénie en Aulide* and *Iphigénie en Tauride*, *Gounod's Faust*), London (*Idomeneo*, *La Traviata*, and *Don Giovanni* at Covent Garden), San Francisco (*Don Giovanni*), and Moscow (*Pelléas et Mélisande*). In January 2023, he conducted the Mozart / Da Ponte Trilogy at the Opéra Royal de Versailles in Ivan Alexandre's production, the culmination of a project that began at the Drottningholm Festival in Sweden in 2015, and was also performed at Liceu de Barcelona and the Opéra national de Bordeaux.

In recent years, he has collaborated with various stage directors in the opera world, including Sir Richard Eyre, Klaus Michael Grüber, Vincent Huguet, Laurent Pelly, Olivier Py, Dmitri Tcherniakov, and Krzysztof Warlikowski. As part of the Mozartwoche in Salzburg, he programmed innovative productions, including special presentations of Mozart's sacred repertoire (*Daïde Penitente* and *Requiem*, presented in an equestrian version in collaboration with Barbabas) and Handel (*Messiah*, directed by Bob Wilson, later performed at the Grand Théâtre de Genève and Théâtre des Champs-Élysées).

He has also been invited to conduct American orchestras, including the Cleveland Orchestra and the Los Angeles Philharmonic, as well as the Tokyo Metropolitan Symphony Orchestra, Kanazawa Orchestra Ensemble, BBC Symphony Orchestra, Vienna Philharmonic, and Berlin Philharmonic.

LAUREN SNOUFFER

SOPRANO

Recognized for her unique artistic prowess in world-class performances spanning the music of Claudio Monteverdi and Georg Frideric Handel through to Missy Mazzoli and Sir George Benjamin, American Lauren Snouffer is celebrated as one of the most versatile and respected sopranos on the international stage.

Lauren Snouffer returns to Opera Philadelphia in the 2026-27 season making a role debut as Aspasia in a new production by Emma Griffin of Mozart's *Mitridate* conducted by Corrado Rovaris and she debuts with Pittsburgh Opera in the title role of *Orphée et Eurydice* directed by José Maria Condemí that is led by Antony Walker. The acclaimed soprano returns to Houston Grand Opera as Magnolia Hawks in Francesca Zambello's celebrated production of *Show Boat* conducted by Patrick Summers and she reprises her astonishing portrayal of Bess McNeil in *Breaking the Waves* for a debut at English National Opera in a new production by Tinuke Craig under the baton of Joana Carneiro as well as performances with the Netherlands Radio Philharmonic Orchestra with Kevin John Edusei on the podium. No less dynamic is the soprano's concert diary that includes Haydn's *Lord Nelson Mass* with Carlos Miguel Prieto and the Saint Louis Symphony, Handel's *Messiah* with Dame Jane Glover and the Minnesota Orchestra as well as with Ruben Valenzuela and the San Francisco Symphony, and Haydn's *Die Jahreszeiten* with Marc Minkowski and Boston Baroque in his inaugural concert as Music Director.

Last season Lauren Snouffer made her Metropolitan Opera debut as Sarah Kavalier in the new production premiere of *The Amazing Adventures of Kavalier and Clay*, which marked the soprano's first collaborations with Music Director Yannick Nézet-Séguin and stage director Bartlett Sher. Additionally, she bowed as Stella Kowalski at Opera Theatre of Saint Louis in Artistic Director Patricia Racette's new production of Sir Andre Previn's *A Streetcar Named Desire* bringing to life Tennessee Williams' Pulitzer Prize-winning drama and masterpiece of 20th century American theater.



Symphonic performances included the world premiere of Angélica Négron's *For everything you keep losing* with Fabio Luisi and the Dallas Symphony Orchestra and Hans Abrahamsen's *Let Me Tell You* at the Minnesota Orchestra led by Thomas Søndergård. Additional appearances included Mozart's *Requiem* with Harry Bicket and the Philadelphia Orchestra, Mozart's *Exultate Jubilate* paired with Mahler's Fourth Symphony with Dame Jane Glover and the Fort Worth Symphony, and Handel's *Messiah* with Cristian Măcelaru and the Cincinnati Symphony Orchestra, Jonathan Cohen and the Handel & Haydn Society, and with Michael Francis and the Toronto Symphony Orchestra.

Operatic performances on leading international stages have indisputably fortified the soprano's place as one of the preeminent interpreters of contemporary music. She created the principal role of Justine in the world premiere of Mikael Karlsson and Royce Vavrek's opera *Melancholia* at the Royal Swedish Opera, bowed as Bess McNeil in Missy Mazzoli and Royce Vavrek's adaptation of Lars von Trier's acclaimed feature film *Breaking the Waves* at Houston Grand Opera in a production by Tom Morris with Patrick Summers on the podium, brought to life the title role in Stefan Wirth's *Girl with a Pearl Earring* with Opernhaus Zürich, and assayed the lead role in Hans Abrahamsen's *The Snow Queen* at Opéra national du Rhin.

ANDREW TURNER

TENOR

Andrew Turner comes from Tacoma, Washington, and holds a Bachelor's of Music in Vocal Performance from Washington State University and a Master's of Music from the University of Illinois, where his roles included Rodolfo (Puccini's *La Bohème*), Don Ottavio (Mozart's *Don Giovanni*), and Male Chorus (Britten's *The Rape of Lucretia*). He received his Artist's Diploma from The Juilliard School of Music, where he sang Tito (Mozart's *La Clemenza di Tito*) and Miles Zegner (Missy Mazzoli's *Proving Up*) and was praised for his "tender, tenuous innocence", "well-honed and powerful [voice] with a balance of spin and steely control".

He was a young artist at Pittsburgh Opera and Des Moines Metro Opera, where his roles included Remendado (Bizet's *Carmen*), Parpignol (*La Bohème*), First Armored Man (Mozart's *Die Zauberflöte*), Tchapliitsky (Tchaikovsky's *Pique Dame*), Ambrose Raines (world premiere of Christopher Cerrone's *In a Grove*), Policeman (Jeanine Tesori's *Blue*), The Beloved (David Hertzberg's *The Rose Elf*) and cover Tobias Ragg (Stephen Sondheim's *Sweeney Todd*).

He was a studio member at the Wiener Staatsoper, where his roles included Borsa (Verdi's *Rigoletto*), Amante (Puccini's *Il Tabarro*), Haushofmeister (Strauss' *Der Rosenkavalier*), Third Squire (Wagner's *Parsifal*), Fourth Jew (Strauss' *Salome*), Captain (Verdi's *Simon Boccanegra*), Bischof von Fisolet (Pfitzner's *Palestrina*), and cover Nadir (Bizet's *Les Pêcheurs de Perles*).

This season, he makes his role debut as Belmonte (Mozart's *Die Entführung aus dem Serail*) at the Bregenz Festival, James Bevel (world premiere of Maria Thompson Corley's *John Lewis: Good Trouble*) at Cincinnati Opera, and cover Postiglione (Puccini's *La Fanciulla del West*), First Waiter (*Der Rosenkavalier*),



and First Guard (Massenet's *Manon*) at the Metropolitan Opera. Other recent appearances include Tamino (*Die Zauberflöte*) at Opera Iowa, Gastone (Verdi's *La Traviata*) and Tybalt (Gounod's *Roméo et Juliette*) at Dallas Opera, Boy 1 (Leonard Bernstein's *Trouble in Tahiti*) at Virginia Opera, and Eli (world premiere of Gregory Spears' *The Righteous*) at Santa Fe Opera.

An experienced concert artist, he recently made his debut at the Wiener Konzerthaus with the Matrix Orchestra. He has also performed as the tenor soloist in Mozart's *Coronation Mass* and Haydn's *Lord Nelson Mass* with the Berkeley Community Chorus and Opera. He has worked with conductors including Christian Thielemann, Philippe Jordan, Daniele Rustioni, Lorenzo Viotti, Carlo Rizzi, and Marco Armiliato; directors include Ersan Mondtag, Romain Gilbert, Stephen Wadsworth, Kevin Newberry, and Louisa Muller.

He is a District and Regional award winner in the Metropolitan Opera Laffont Competition, and has held awards and scholarships from The Opera Foundation, Opera Index, and Santa Fe Opera.

BRANDON CEDEL

BASS-BARITONE

American Bass-baritone Brandon Cedel is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, and was an ensemble member of Oper Frankfurt from 2016-2019.

Highlights in his 2026/27 season include Harašta in Barrie Kosky's production of *The Cunning Little Vixen* in his debut for the Dallas Opera; a return to the Houston Grand Opera as Sprecher in *Die Zauberflöte* and Cesare Angelotti in concert performances of *Tosca* with the Minnesota Orchestra/Thomas Søndergård. He also returns to Boston Baroque for *Die Jahreszeiten* under Marc Minkowski, the conductor's first concert as the ensemble's new Music Director and he performs *Messiah* with both the Kansas City Symphony Orchestra/Dame Jane Glover and the Saint Paul Chamber Orchestra/John Butt.

Recent appearances include Dulcamara *L'elisir d'amore* for the English National Opera; Garibaldo *Rodelinda* for Garsington Opera; the title role in *Le nozze di Figaro*, Bottom *A Midsummer Night's Dream*, Leporello *Don Giovanni* and Argante *Rinaldo* for the Glyndebourne Festival; the title role in *Hercules* for the Karlsruhe Handel Festival and the Komische Oper, Berlin; the title role in *Don Giovanni* for the Atlanta Opera; Dan Brown in the world premiere of *The Hours* with the Philadelphia Orchestra/Yannick Nézet-Séguin and subsequently at the Metropolitan Opera; Masetto *Don Giovanni* for the Metropolitan Opera and the Lyric Opera of Chicago; Collatinus *The Rape of Lucretia* and Magnifico *La Cenerentola* for the Boston Lyric Opera; the title role in *Le nozze di Figaro* for Opera Philadelphia, the Atlanta Opera and the Stuttgart Staatsoper; Goulaud *Pelléas et Mélisande* for Des Moines Metro Opera and Colline *La bohème* and Basilio *Il barbiere di Siviglia* for the Canadian Opera Company.

His many roles for Oper Frankfurt include Masetto, Sprecher *Die Zauberflöte*, Lieutenant Ratcliffe *Billy Budd*, Argante, Ariodate *Serse*, Cesare Angelotti *Tosca*, Brander *La damnation de Faust* and Achior in Mozart's *La Betulia Liberata*.



Highlights of Mr. Cedel's recent seasons include performances at the Metropolitan Opera of the Porter in Shostakovich's *Lady Macbeth of Mtsensk* under the baton of James Conlon and a Flemish Deputy in Sir Nicholas Hytner's production of Verdi's *Don Carlo* under the baton of Yannick Nézet-Séguin; his UK and company debut as both Masetto and Leporello with the Glyndebourne Festival's production of *Don Giovanni* conducted by Andrés Orozco-Estrada; his company and role debut as Isacio in Handel's *Riccardo Primo* with the Opera Theatre of St. Louis; a return to Opera Philadelphia as the title role in *Le nozze di Figaro*, and his Kennedy Center debut recital with the Vocal Arts Society in Washington, D.C.

Additional highlights include the Porter in Shostakovich's *Lady Macbeth of Mtsensk* and a Flemish Deputy in Verdi's *Don Carlo* at the Metropolitan Opera; Isacio in Handel's *Riccardo Primo* with the Opera Theatre of St. Louis; and his Kennedy Center debut recital with the Vocal Arts Society. Orchestral engagements include Bernstein's *Songfest* with the BBC Philharmonic, Beethoven's Symphony No. 9 with the Russian National Orchestra, and Panthée in Berlioz's *Les Troyens* with the Royal Philharmonic Orchestra.

ORCHESTRA

VIOLIN I

Christina Day Martinson*
concertmaster

Adriane Post
Susannah Foster
Kako Boga
Lena Wong
Amy Sims
Renee Hemsing
Nanae Iwata

VIOLIN II

Jesse Irons*
Guiomar Turgeon
Joy Grimes
Jane Starkman
Thompson Wang
Etsuko Ishizuka
Lisa Goddard

VIOLA

Jason Fisher*
Kyle Miller
Barbara Wright
Emily Rideout
Susan Fiore

CELLO

Michael Unterman*
Matt Zucker
Cullen O'Neil
Thomas Barth

BASS

Motomi Igarashi*
Andrew Arceci
Pete Walsh

FLUTE/PICCOLO

Joseph Monticello*
Wendy Rolfe

OBOE

David Dickey*
Alison Gangler

CLARINET

Domenic Giardino*
Diane Heffner

BASSOON

Andrew Schwartz*
Clayton Zeller-Townson

CONTRABASSOON

Dirk Wells

HORN

Todd Williams*
Nathanael Udell
Rachel Nierenberg
Colby Kleven

TRUMPET

Justin Bland*
Perry Sutton
Luke Balslov

TROMBONE

Erik Schmalz*
Austin Murray
Mack Ramsey

TIMPANI

Jonathan Hess*

PERCUSSION

Robert Schulz
Mike Williams
Aaron Trant

FORTEPIANO

Leon Schelhase*

** Indicates Principal Player*

The orchestra performs on period instruments.

Players are listed alphabetically after principals.

Principal Viola Jason Fisher is sponsored by Rebecca Nemser

Principal Trumpet Justin Bland sponsored by Harold I Pratt.

CHORUS

SOPRANO

Jennifer Burks
Corinne Byrne
Lauren-Rose King
Aurora Martin
Janet Ross
Logan Trotter
Teresa Wakim
Megan Weikleget

TENOR

Michael Bennett
Charles Blandy
Eric Christopher Perry
Ryan Lustgarten
David McSweeney
Michael Sansoni
Connor Vigeant
Jason J. Wang

ALTO

Julia Cavallaro
Carrie Cheron
Elizabeth Eschen Cacciola
Katherine Growdon
Caroline Olsen
Megan Roth
Meghan Ryan
Hilary Anne Walker

BASS

Jacob Cooper
Daniel Fridley
Raphaël Laden-Guindon
Bradford Gleim
Nathan Halbur
David Thomas Mather
Will Praepetis
Luke Scott



PROGRAM NOTES

Franz Joseph Haydn *Die Jahreszeiten (The Seasons)*

Note by Jeff Eldridge, Courtesy of Harmonia Orchestra & Chorus

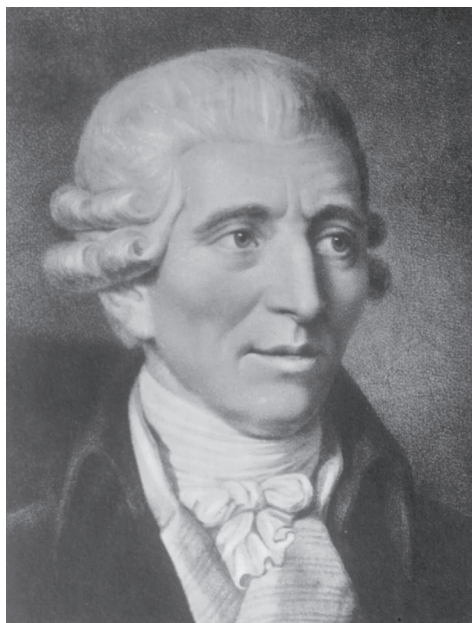
Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He began work on his oratorio *The Seasons* in 1799, completing it in 1801 and conducting the first performance on April 24 of that year. In addition to chorus and soprano, tenor and baritone soloists, the score calls for pairs of woodwinds (with one flute doubling on piccolo, plus contrabassoon), 2 horns (with 4 for one chorus), 2 trumpets, 3 trombones, timpani, percussion, continuo and strings.

From 1762 until 1790, Franz Joseph Haydn served as kapellmeister to Prince Nicholas I of Esterházy, primarily at his Eszterháza palace 100 km southeast of Vienna. Upon the death of Nicholas, his successor reduced the size of the court orchestra (along with Haydn's salary),

but allowed the composer to travel abroad. At the behest of the impresario Johann Peter Salomon, Haydn made two lengthy visits (during 1791–1792 and 1794–1795) to England, where his music was exceedingly popular.

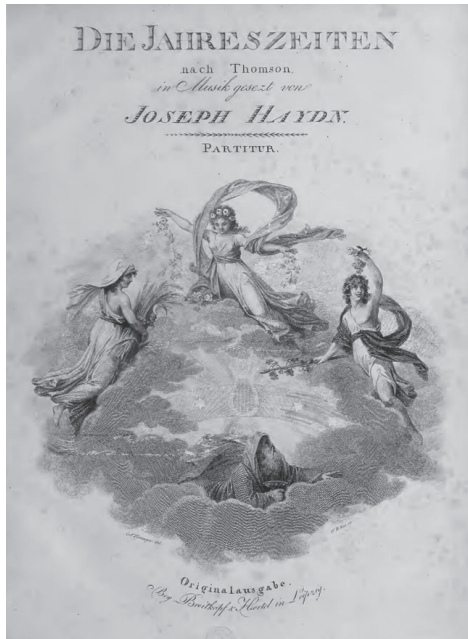
In London (where he composed some of the most famous of his hundred-plus symphonies), Haydn attended a Handel festival at Westminster Abbey. Haydn had first been introduced to Handel's oratorios by Baron Gottfried van Swieten during the 1780s, but upon hearing *Messiah* in London he called Handel "the master of us all" and later proclaimed he felt "as if I had been put back to the beginning of my studies and had known nothing at that point."

Before leaving England, Haydn received an anonymous libretto adapted from Genesis that had purportedly been intended for Handel. Back in Vienna, he entrusted van Swieten to adapt the libretto into a German text suitable for a grand oratorio in the style of Handel, resulting in one of Haydn's greatest masterpieces, *The Creation*. Baron van Swieten subsequently pressured Haydn to tackle another oratorio, this one loosely based on *The Seasons*, an epic blank verse poem by Scotsman James Thomson. In four parts (one for each season), *Die Jahreszeiten* mixes choruses and ensemble numbers with recitatives and arias for bass, soprano and tenor in the roles of characters (invented by van Swieten) named Simon (a farmer), Hanne (his daughter) and Lukas (her suitor).



Haydn repeatedly expressed his displeasure with van Swieten's libretto,

along with some of the baron's suggested tone-painting, particularly the "wretched idea" to depict croaking frogs near the end of the "Summer." "This whole passage, with its imitation of the frogs, was not my idea: I was forced to write this Frenchified trash." When van Swieten insisted upon translating his text into French and English himself, the results were rather unfortunate and may explain the cooler reception given *The Seasons* in non-German-speaking countries.



The first (private) performances of *The Seasons* took place in Vienna on April 24 and 27, and May 1, 1801, at the palace of Prince Johann Joseph Nepomuk Schwarzenberg (where *The Creation* had premiered in 1798). "Silent devotion, astonishment and loud enthusiasm relieved one another with the listeners," wrote future Haydn biographer Georg August Griesinger in the *Allgemeine Musikalische Zeitung*, "for the most powerful penetration of colossal ideas, the immeasurable quantity of happy ideas surprised and overpowered even the most daring of imaginations... From the beginning to the end, the spirit is

swept along by emotions that range from the commonplace to the most sublime." The empress Maria Theresa sang the soprano parts in back-to-back performances of *The Seasons* and *The Creation* at the Hofburg palace on May 24 and 25. The first public performance of *The Seasons* followed on May 29 at the Redoutensaal theater.

Haydn was a year short of his 70th birthday when *The Seasons* premiered. He would live another eight years, but the oratorio would be his last major work: he blamed his toils on *The Seasons* for "a weakness that grew ever greater." Nevertheless, Carl Friedrich Zelter wrote to Haydn, "Your Seasons is a work youthful in power and old in mastery." And Michael Steinberg asserts that it "ensure[s] Haydn's premiere place with Titian, Michelangelo and Turner, Mann and Goethe, Verdi and Stravinsky, as one of the rare artists to whom old age brings the gift of ever bolder invention."

Each section of *The Seasons* begins with an instrumental overture, the first of which (in G minor) "depicts the passage from winter to spring," moving from Sturm und Drang G minor to bucolic G major. A reprise of the minor-mode opening yields to a recitative for the three soloists (with the orchestra illustrating the wild storms, the melting snow running into muddy streams, and the arrival of warm breezes), followed by a lilting chorus (in G major) that welcomes the new season.

A recitative for Simon (with keyboard accompaniment) then leads to his "plowman's aria" (which features Haydn's only use of the piccolo in all of his orchestral writing) as the farmer tends his fields. Although van Swieten had implored Haydn to interpolate a melody from a famous opera of the day (even naming a few), the composer took this suggestion as an insult and opted instead to have Simon whistle the familiar tune from his own Symphony

No. 94 ("Surprise"), asserting that the melody "is as good and as well known as any song from any opera."

A tenor recitative introduces a song of prayer (calling for rain to nourish newly planted crops) that initially recalls the Adagio from Haydn's Symphony No. 98 (which in turn echoes Mozart's *Jupiter* Symphony, having been composed just after Haydn learned of Mozart's death) before launching into a triple fugue based on a musical figure from Mozart's *Requiem*. A recitative for Hanne then leads to a song of joy (in A major, then D major) that extols the wonders of the abundant flora and fauna all around them. Suddenly, trumpets and timpani intrude with a choral fanfare in the unexpected key of B2 major. After some additional words of thanks, Haydn launches a grand fugue that brings the first of the four seasons to a close.

"Summer" opens with a brief, muted orchestral introduction to Lukas's recitative describing the first light of dawn. Solo oboe evokes a rooster crowing as Simon informs us that the farmer has awakened. Solo horn calls to mind Beethoven's later *Pastoral* Symphony as a shepherd gathers his flock and admires the sunrise, gloriously depicted by Haydn with a crescendo from quiet strings to full chorus, which then sings a hymn in praise of the sun.

A recitative for Simon describes workers in the fields, then Lukas (in a recitative and cavatina) sings about the heat of the midday sun, followed by Hanne describing the relief of woodland shadows (in a recitative and aria with obbligato oboe). All three singers take turns in the next recitative describing the calm before a storm (with timpani evoking distant thunder and pizzicato strings the first drops of rainfall), which arrives with great force in a thrilling choral sequence that once again foreshadows Beethoven's *Pastoral* Symphony and culminates in yet another fugue. After

the storm subsides, the soloists and chorus sing of cows, quail, crickets and frogs, all brilliantly depicted in the orchestra by Haydn.



Reapers
1785, George Stubbs

A graceful minuet evoking "the peasant's joyful feeling about the rich harvest" introduces the "Autumn" and leads directly to a recitative for Hanne. She joins Lukas and Simon in extolling the virtues of industry. (Haydn, in one of his frequent jabs at van Swieten, professed that he had "been an industrious man all his life but it had never occurred to him to set industry to music.") The full chorus joins the trio in a vigorous (and quite industrious) fugue.

Hanne and Lukas then engage in a lengthy love duet that exemplifies the influence of Singspiel (a popular form of German folk opera, the most famous example of which is Mozart's *The Magic Flute*) on Haydn's musical approach.

Simon's ensuing aria features a bassoon obbligato that depicts his hunting dogs tracking the scent of some avian prey. The tempo accelerates, pulls back, and presses forward again (listen for the gunshot). Lukas' accompanied recitative (describing a hare hunt in quite graphic terms) gives way to a thrilling

hunting chorus that, as Steinberg notes, displays Haydn's "wonderful art of continuously unfolding and surprising variation. Beginning in D but ending in E2, it also revels in the reckless abandoning of the Classical harmonic tradition. All those hunting calls, blared lustily by four horns in unison, are real ones!"

A recitative for Hanne leads to the final scene of "Autumn," which critic Karl Schumann described as "a feast of Bacchus in the Burgenland, painted by a musical Breughel." As the countryfolk celebrate the harvest and drink the plentiful wine, they engage in a "drunken fugue" that David Humphreys calls "a riotous fugal chorus in which the voices drop the subject halfway through the entries (as in a drunken stupor) while the accompanying instruments are left to complete it."

The spare C-minor textures of the orchestral introduction to the final section depict "the thick fogs at the approach of winter," with this mood continuing into Simon's ensuing recitative.

Hanne then sings a cavatina about the loss of warmth and joy with the onset of long, dark nights.

Next come three set pieces: In the first, a recitative-and aria pair, Lukas tells the tale of a traveler lost in a blizzard; in Thomson's poem, the unfortunate soul dies in a snowdrift, but van Swieten concocted a happier outcome, in which the traveler spies a light burning from a cottage, where he seeks shelter from the elements. There follows a recitative and "spinning song" (with words not by Thomson, but borrowed by van Swieten from a German poem by Gottfried August Bürger). Lastly, Hanne recounts the story of a young maiden who successfully evades the advances of a nobleman with ignoble intentions.

Simon's final recitative and aria ruminates on the darkness of winter as a metaphor for old age (with a nod to the slow movement from Mozart's Symphony No. 40) until a C-major trumpet fanfare interrupts, leading to an optimistic conclusion featuring a four-part choral fugue.

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TRANSLATIONS

PART 1 | SPRING | ABRIDGED ENGLISH TEXT

Hanne | **Lauren Snouffer**, soprano

Lukas | **Andrew Turner**, tenor

Simon | **Brandon Cedel**, bass-baritone

1. Introduction and Recitative

Simon: See how stern winter flees to the distant pole, followed by the roaring host of storms! **Lukas:** See how the snow pours from the rugged cliffs in murky torrents! **Hanne:** See how the herald of spring comes winging from the south, drawn by gentle breezes!

2. Chorus of Country People

Chorus: Come, lovely spring, gift of heaven! Awaken nature from her deathlike sleep. Already we feel your gentle breath. Yet winter may steal back and scatter frost on blossom and bud. Come, spring, and delay no longer!

3. Recitative

Simon: The bright sun shines from Aries. Frost and mist retreat; the earth thaws and the air brightens.

4. Aria

Simon: The plowman hurries gladly to the fields, whistling behind his plow. With measured steps he scatters seed; the soil shelters it and ripens it to golden grain.

5. Recitative

Lukas: The farmer has finished his work, sparing neither effort nor care. He awaits nature's reward and appeals to heaven.

6. Prayer

Soloists and Chorus: Be gracious, gentle heaven! Shower blessings on our land. Let dew water the earth, rain soak the furrows, breezes blow gently, and the sun shine brightly. Then abundance will spring up, with thanks and praise for your goodness.

7. Recitative

Hanne: Our prayer is heard. The west wind fills the air with moisture. Clouds gather and pour nature's beauty and wealth into the earth.

8. Song of Joy

Hanne and **Lukas:** How lovely the countryside looks! Come, girls and lads, through the colorful fields and into the green grove. See the flowers, meadows, earth, and waters; the leaping lambs, teeming fish, swarming bees, and fluttering birds! **Chorus:** Everything lives and stirs. What joy swells our hearts! **Simon:** What you feel is the Creator's breath. **Soloists and Chorus:** Let us honor and praise him! You have refreshed us at your feast and given us drink from the stream of your joys. Honor, praise, and glory be yours, eternal, mighty, gracious God!

TRANSLATIONS

PART 2 | SUMMER | ABRIDGED ENGLISH TEXT

Hanne | **Lauren Snouffer**, soprano
Lukas | **Andrew Turner**, tenor
Simon | **Brandon Simon**, bass-baritone

9. Introduction and Recitative Lukas:

Morning light approaches; night retreats, and its mournful birds fall silent. **Simon:** The herald of day calls the farmer to work.

10. Aria and Recitative

Simon: The shepherd drives his flocks to pasture, then watches for the first sunlight. **Hanne:** Dawn breaks; clouds vanish. The sky shines blue, the peaks fiery gold.

11. Trio and Chorus

Soloists and Chorus: The sun rises in flaming majesty! Hail, source of light and life! Who can express your joys or count your blessings? We thank you for our delight, and the Creator for your power. All nature rejoices!

12. Recitative

Simon: The fields bustle. The scythe flashes; fallen grain rises again in sheaves. Lukas: The midday sun pours fire upon the scorched plains.

13. Cavatina

Lukas: Nature yields beneath the heat. Flowers wither, meadows parch, springs dry up. People and animals lie powerless upon the ground.

14. Recitative

Hanne: Welcome, shady grove! The oak offers shelter, leaves whisper, and a clear brook trickles. Insects hum, herbs scent the breeze, and a shepherd's pipe sounds nearby.

15. Aria

Hanne: What refreshment for the senses and the heart! A reviving feeling flows through every vein. The soul awakens to pleasure, and strength returns.

16. Recitative

Simon: Look! Mist rises along the mountain ridge and shrouds the sky in darkness. **Lukas:** A muffled roar announces the storm. A threatening cloud sinks over the plain. **Hanne:** Nature holds its breath. No animal or leaf moves; deathly silence reigns.

17. Chorus

Chorus: The storm approaches! Heaven, help us! Thunder rolls, winds rage. Where shall we flee? Lightning tears the air, clouds split, and torrents fall. Where is safety? Stroke upon stroke crashes; the earth trembles to the depths of the sea.

18. Trio with Chorus

Lukas: The clouds part; the storm is stilled. **Hanne:** The setting sun shines once more upon fields adorned with pearls. **Simon:** Refreshed cattle return to their stalls. **Lukas, Hanne, and Simon:** The quail calls, the cricket chirps, the frog croaks. The evening bell sounds; a bright star invites us to rest. **Chorus:** Come home! Sweet sleep awaits us, earned by a pure heart, a healthy body, and a day's work.

TRANSLATIONS

PART 3 | AUTUMN | ABRIDGED ENGLISH TEXT

Hanne | **Lauren Snouffer**, soprano
Lukas | **Andrew Turner**, tenor
Simon | **Brandon Cedel**, bass-baritone

19. Introduction and Recitative

Hanne: What spring promised and summer ripened, autumn displays in abundance. **Lukas:** The barn scarcely holds the harvest, and joy fills the farmer's heart.

20. Trio and Chorus

Simon: Nature rewards diligence with hope and strength. **Hanne and Lukas:** Our shelter, clothing, and food are your gifts. **Soloists and Chorus:** You inspire virtue, restrain vice, and strengthen duty. From you comes every blessing.

21. Recitative

Hanne: Youngsters shake the hazel branches; nuts fall like hail. **Simon:** From a tree, a farmer tosses a nut toward his sweetheart. **Lukas:** The girls' cheeks are fresh as the fruit they gather.

22. Duet

Lukas: Look at my Hanne! She needs no finery. Health and contentment shine in her face; her heart speaks when she pledges her love. **Hanne:** Riches and smooth words cannot dazzle us. I ask only an honest heart and Lukas's faithfulness. **Lukas:** Leaves fall and years pass; my love remains. **Hanne:** Your love makes every day brighter. **Both:** Death alone can part our hearts. To love and be loved is life's highest joy.

23. Recitative

Simon: The bare fields reveal creatures that fed upon the grain. The farmer welcomes the hunt that protects his crops and delights his lord.

24. Aria

Simon: A dog follows the trail, rushes forward, then stands still. A bird takes flight, but a shot strikes it dead.

25. Recitative

Lukas: Surrounded, the hares find no escape. They fall in rows, counted with delight.

26. Chorus of Country People and Hunters

Chorus: Hear the horns and hounds! A stag flees, tricking the pack. The hunter's call gathers them again. Tallyho! They rush onward; the exhausted stag succumbs. Horns and triumphant cries announce its death. Halali!

27. Recitative

Hanne and Simon: Ripe grapes beckon; cheerful workers fill the hillside. **Lukas:** Laughter speeds their work, and new wine brings shouts of joy.

28. Chorus

Chorus: Hurrah! The wine is here! Fill the pitchers, empty the cups! Long live the land, barrel, and jug! Pipes sound, fiddles squeal, and young people dance. Laugh, leap, and sing! Long live wine that drives away sorrow!

TRANSLATIONS

PART 1 | WINTER | ABRIDGED ENGLISH TEXT

Hanne | **Lauren Snouffer**, soprano

Lukas | **Andrew Turner**, tenor

Simon | **Brandon Cedel**, bass-baritone

29. Introduction and Recitative

Simon: Cold mists swallow the pale year's feeble sunlight. **Hanne:** Winter strides from Lapland's caves. Nature freezes in silence.

30. Cavatina

Hanne: Light and life weaken; warmth and joy vanish. Gloomy days yield to long, black nights.

31. Recitative

Lukas: Water freezes; snow fills the valleys. The earth resembles a grave where strength and beauty lie dead.

32. Aria

Lukas: The traveler struggles through snow, unable to find his way. Night approaches; frost and weariness overwhelm him. Suddenly a light appears! His courage returns; he hurries to a cottage for relief.

33. Recitative

Lukas: Clear voices replace the howling wind. **Hanne:** Neighbors gather indoors. **Simon:** Fathers reminisce; sons weave baskets and nets. Mothers and daughters spin and sing.

34. Song with Chorus

Women's chorus: Whir, little wheel!
Hanne: Spin and weave my kerchief for the fair. A maiden's purity, diligence, and modesty attract worthy suitors.

35. Recitative

Lukas: The spinning ends; everyone gathers to hear Hanne's tale.

36. Song with Chorus

Hanne: A nobleman demanded a girl's kiss, offering money and jewels. She warned that her brother might see them: "Look from that hill; he is plowing nearby." When the nobleman went to look, she mounted his horse and fled. "Farewell! Thus I avenge the insult to my honor." **Chorus:** Ha, ha! That was very fine!

37. Recitative

Simon: An icy blast seizes even the animals' breath. Winter's victory is complete; terror weighs upon nature.

38. Aria

Simon: Behold your life! Spring has faded, summer's strength is spent, autumn withers, and winter reveals the grave. Where are your hopes, fame, cares, and revelry? Gone like a dream. Virtue alone endures, guiding us through sorrow and joy toward the highest goal.

39. Trio and Chorus

Simon: The great morning dawns; God awakens us to life beyond pain and death. **Lukas and Simon:** Heaven's gates open upon the holy mountain. **Chorus and Soloists:** Who may enter? Those who shunned evil, spoke truth, helped the poor, and protected the innocent. Life's storms are past; eternal spring rewards the righteous. Let us strive! Guide us, God, and grant us courage to enter your kingdom. Amen.

MARC MINKOWSKI

***“When a conductor and an orchestra
work together, we cross time”***

– Marc Minkowski

Before his inaugural concert as Boston Baroque’s Music Director, Marc Minkowski sat down with Mark Seow to discuss why Haydn’s *The Seasons* was his top pick for his first program with the ensemble.

“In my life, there have been many ‘first times’ with Haydn,” laughs Marc Minkowski. It’s almost too easy for us to get trapped in story-time; such is his ease in spinning a tale and obvious glee when traipsing down memory lane.

Minkowski started his musical life, like so many others, on the recorder. But at age 13, he became seduced by a different sound coming from his school orchestra: the bassoon. “I listened to bassoon

concertos at home, mostly those from the 17th and 18th centuries. I could not wait to begin lessons.” Minkowski was instructed on the so-called ‘French’ bassoon, which differs from the ‘German’ system more commonly used. “As young bassoon players were rare at that time, I was immediately asked to play in the school orchestra – I had only been playing for three months! And I remember that one of the first things we played was Haydn’s Symphony No. 104, the ‘London’ Symphony.

At the concert, I was shaking – I remember it vividly – but I enjoyed it so much, for I had discovered the universe of orchestra playing and the pleasure of having a conductor in front of me.”



Photographed by
Benjamin Chelly



Photographed by Ken Yotsukura
at Boston Baroque's 2025/26
New Year's Celebration Concert

Five years or so later, Minkowski began his own journey in conducting. "I landed in Boston. I was 18. Even though my mother was American, I did not speak English that well; I felt lost. Then came two perfect months in the company of amazing people." Minkowski spent the summer studying at the Pierre Monteux Memorial School in Hancock, Maine, surrounded by like-minded musicians. Alongside their passion for conducting, there was other cultural common ground.

"I am, like many people of my time, a Star Wars addict," confesses Minkowski. Born in Paris in 1962, Minkowski was a teenager when George Lucas released the first film in the Star Wars franchise. "I will never forget seeing 'The Empire Strikes Back'," Minkowski smiles. "Also, how Master Yoda pronounced phrases sounded a bit like my conducting teacher, Charles Bruck!" As Minkowski chuckles, warmly reminiscing about his time in Maine, I'm reminded that his appointment with Boston Baroque is a returning home of sorts. His maternal grandmother was Edith Wade, an American violinist who studied with George Enescu, Carl Flesch, and Fritz Kreisler. Wade made her New York debut at Aeolian Hall in April 1915; 111 years later, Minkowski begins his tenure in Boston.

This all seems a long way indeed from Minkowski's first foray into period performance at age 17. A visit to the workshop of the historical instrument maker Olivier Cottet introduced Minkowski to reconstructions of period instruments. "To me, all these ancient things were very abstract. But at Olivier's house, there were also several recordings. There was a recording of Vivaldi's *Four Seasons* with Nikolaus Harnoncourt. It was like a storm for me. I mean, there are literal storms in *The Seasons*, but this was vital." Up until this point, Minkowski had wanted to become an actor, having discovered a gift for recitation and poetry at school. "But when I heard that Vivaldi, I realized I didn't need to become an actor: I can make theater in music. Like Mr. Harnoncourt, I can make every single note alive."

As Minkowski became more established in the world of early music as a bassoonist, the music of Haydn appeared again and again. His first time performing Haydn's *The Creation* as a bassoonist was at the Utrecht Festival with Frans Brüggen. He was also invited to participate in the recording of *L'infedeltà delusa*, Haydn's operatic burletta per musica of 1773, with Sigiswald Kuijken and La Petite Bande. When asked to compare their approaches, Minkowski paused before answering: "With Frans there was immense meditation and a lot of architecture; Sigiswald's world was more concerned with details, articulation and elegance."

Minkowski's signature, then? "When we do classical music, we have to entertain the audience. Our ancestors were court musicians serving a Prince or King, and their mission was to provoke emotions. Sometimes this was a strong tragedy with vengeance, murder, aggression; other times, a complex, intense, incredible love story. But it was what the audience wanted to be a part of, and I think this is the same for me. I have an audience of 2000 people behind my back who still want to be entertained."



Photographed by Rikimaru Hotta for a concert with Tokyo Metropolitan Symphony Orchestra

The visceral, dramatic contrasts in Haydn's *The Seasons* make for an excellent season opener, but for Minkowski, there's something deeper, too.

"This piece is very symbolic. When a conductor and an orchestra work together, we cross time, we cross the seasons. *The Seasons* is fabulous." Minkowski conducted the work for the first time last year, and he has been "dreaming" of returning to it since. "I am supposed to be a specialist of Baroque music, but my goal has always been to be a specialist in non-specialization. I thought it would be nice to start with Haydn because you have everything in it: you have Bach, you have Beethoven, you sometimes even have some Schoenberg."

How Minkowski collapses the decades between these composers perhaps gives a clue to his vision for Boston Baroque and its future programming. "The Baroque is something that I cannot deny in my culture, and I think we have to keep a big foot in this. But I also think we should play a little more Classical music. And why not mix in some Romantic repertoire?" For such larger projects, Minkowski envisions collaborations with students and perhaps even players from his beloved Les Musiciens du Louvre, the ensemble he founded at the age of nineteen. "And opera! French opera – even though this can be challenging for audiences. There are so many treasures, really, from Mozart to Berlioz, and everything in between. I'm very excited." With Haydn's *The Seasons*, Minkowski starts a new chapter for Boston Baroque: turning the page to a new season, where the ensemble's long history meets a fresh sense of possibility.

WRITTEN BY MARK SEOW

Mark Seow is a London-based violinist and music critic.



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Jacques-Francois Loiseleur

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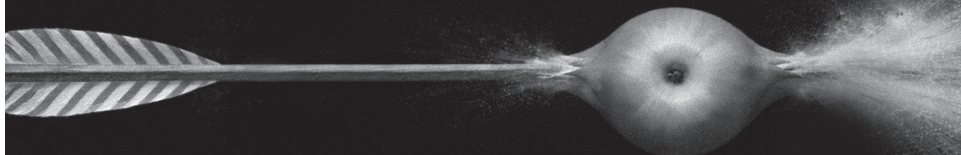
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