

## Aisslinn Nosky Bio

Appointed Concertmaster of the Handel and Haydn Society in 2011, violinist Aisslinn Nosky captivates audiences in Boston and around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor has generated robust appreciation by press and audiences alike. Hailed as “superb” by *The New York Times* and “a fearsomely powerful musician” by *The Toronto Star*, widespread demand for Aisslinn’s artistry and leadership continues to grow.

Outside of her work with H+H, Aisslinn collaborates as guest director and soloist with orchestras across the globe, including the Orchestra of the Age of Enlightenment, Charlotte Symphony, Utah Symphony and Holland Baroque. She was a member of Tafelmusik Baroque Orchestra from 2005 to 2016 and served as Principal Guest Conductor of the Niagara Symphony from 2016 to 2019. Currently, Aisslinn is Guest Artist-in-Residence of the Manitoba Chamber Orchestra.

Aisslinn is a founding member of the Eybler Quartet, who explore repertoire from the early quartet literature on period instruments. Their most recent recording features Beethoven’s Op. 18 string quartets and was released in 2018 (CORO). *Gramophone Magazine* mused, “they make no bones about treating Beethoven as a radical. ...This set might delight you or it might infuriate you: either way, I suspect, Beethoven would have been more than happy.” With the Eybler Quartet, Aisslinn serves on the faculty of EQ: Evolution of the String Quartet at the Banff Centre for Arts and Creativity. EQ is an intensive summer course for emerging artists which celebrates the lineage of the string quartet, both as a historical genre and as a freshly invigorated practice in the 21st century.

Born in Canada, Aisslinn began playing violin at age three and made her solo debut with the CBC Vancouver Orchestra at age eight. A passionate educator, she has served on the faculty of Amherst Early Music Festival and the International Baroque Institute of Longy, and her teaching/performing residencies include the Guildhall School of Music & Drama, the University of Nebraska at Omaha, the Rotterdam Conservatory, the Hanyang University College of Music, the Juilliard School, and the New England Conservatory of Music.

## Joelle Harvey Bio

A native of Bolivar, New York, soprano Joëlle Harvey received her bachelor’s and master’s degrees in vocal performance from the University of Cincinnati College Conservatory of Music (CCM). She began her career training at Glimmerglass Opera (now The Glimmerglass Festival) and the Merola Opera Program.

An in-demand vocal soloist, the soprano regularly appears with the United States’ great orchestras, including the New York Philharmonic (Mozart’s Requiem, Handel’s Messiah), the Cleveland Orchestra (Mahler’s 2nd & 4th, Bach’s B Minor Mass), the San Francisco Symphony (Fidelio, Beethoven Mass in C, Handel’s Messiah, Carmina Burana), and the Los Angeles Philharmonic (Nixon in China, Beethoven Missa Solemnis). She has closely collaborated with a celebrated list of conductors, including Leonardo García Alarcón, Harry Bicket, Harry

Christophers, Jakub Hruša, Louis Langrée, Michael Tilson Thomas, Edo de Waart, and Franz Welser-Möst.

On the operatic stage, Ms. Harvey appears regularly at the Glyndebourne Festival, having bowed in seven roles, including Handel's Cleopatra (Giulio Cesare), Mozart's Susanna (Le nozze di Figaro) and Donizetti's Adina (L'elisir d'amore). She made her Metropolitan Opera debut as Pamina in The Magic Flute, her Royal Opera, Covent Garden debut as Susanna, and appeared as Galatea in Acis and Galatea and Zerlina in Don Giovanni with the Festival d'Aix-en-Provence. Other opera performances include Flora in The Turn of the Screw with Houston Grand Opera, Anne Trulove in The Rake's Progress with Utah Opera, as well as Zerlina in Don Giovanni and Eurydice in Telemann's Orpheus with New York City Opera.

A celebrated chamber musician, Ms. Harvey has appeared with the Chamber Music Society of Lincoln Center, Music @ Menlo, Saint Paul Chamber Orchestra, Tafelmusik, Les Violons du Roy, Cappella Mediterranea, Arcangelo and the Pygmalion Ensemble.

## Ian Watson Bio

Multi-talented Ian Watson has been described by The Times in London as a "world-class soloist", performer of "virtuosic panache" and by the *Frankfurter Allgemeine Zeitung* as "a conductor of formidable ability." He is Artistic Director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel and Haydn Society.

Ian won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium.

Ian has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera among numerous others. He is featured on many film soundtracks including Amadeus, Polanski's Death and the Maiden, Restoration, Cry the Beloved Country, Voices from A Locked Room, and the BBC's production of David Copperfield.

## Debra Nagy Bio

Debra Nagy, oboe, is recognized as "a baroque oboist of consummate taste and expressivity" (Plain Dealer). She has acquired a reputation for creating fascinating and inviting concert experiences as Artistic Director of Les Délices, and she plays principal oboe with the Handel & Haydn Society, Apollo's Fire, American Bach Soloists, and other ensembles around the country.

During the pandemic, Debra reimagined [Les Délices' traditional concert series](#) for the virtual space and created an acclaimed web series and podcast called [SalonEra](#). Debra was awarded a 2022 Cleveland Arts Prize (Mid-Career Artist) and honored with the 2022 Laurette Goldberg Prize from Early Music America for her outreach work with Les Délices.

When not rehearsing, performing, or dreaming up new projects, Debra can be found cooking up a storm in her kitchen or commuting by bike from her home in Cleveland's historic Ohio City neighborhood.