



HANDEL+HAYDN SOCIETY



SAUL

October 3 + 5, 2025



Boston Symphony
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The BSO and its partners present a season exploring the intersection of faith, humanity, and music. **October 9-11**, the BSO and Tanglewood Festival Chorus perform Beethoven's *Missa Solemnis*, a masterful sacred choral work that Beethoven himself called his greatest. **October 19**, BSO artist in residence Augustin Hadelich plays Telemann, Paganini, and Bach's Partita No. 2 in recital.

WELCOME TO H+H



PHOTO: MARCO BORGGREVE

“...the Handel and Haydn Society Youth Choruses Chamber Choir and H+H CitySing participants sumptuously enriched the Society’s fine professional chorus.”
—The Boston Musical Intelligencer

I’m delighted to welcome you to H+H’s 211th consecutive season, my third as Artistic Director. This season offers a variety of inspiring and thought-provoking programs with works ranging from the early Baroque to the late Classical period brought to life by our remarkably talented orchestra and chorus.

With Handel’s dramatic oratorio *Saul*, we begin with an invigorating bang! The first sequence of choruses is one of the most energizing openings of any large scale oratorio that I know, and I’m glad we get the chance to raise the roof of Symphony Hall with such exciting music. (For the premiere of *Saul* at the King’s Theatre in London, Handel used the famous war drums from the Duke of Marlborough’s battle campaigns for this express purpose.) *Saul* is a story of power, loyalty, love, jealousy, and madness told in imaginative musical detail.

Performing a grand total of 13 varied and extraordinary movements, the chorus takes center stage in *Saul*. Continuing the outstanding success of CitySing with *Messiah* last season, I’m thrilled to present the second CitySing with *Saul*. Members of choral ensembles from across Massachusetts join our world-renowned H+H Chorus, the H+H Youth Choruses Chamber Choir, and exceptional soloists on stage in spectacular harmony. It’s the kind of experience only H+H can bring to life.

And we are just getting started! To highlight a few of our 2025-26 Season performances, I can’t wait for you to hear my dear friend Raphaël Pichon lead the H+H Orchestra in Beethoven’s Symphony No. 7 at Symphony Hall later this month. In January, H+H welcomes back celebrated English soprano Carolyn Sampson to perform Mozart’s *Exsultate Jubilate* and Telemann’s mesmerizing cantata, *Ino*. I lead H+H’s Carnegie Hall debut in mid-May with a program of Bach and Telemann’s most meaningful and intimate mourning cantatas alongside Bach’s Brandenburg Concerto No. 6. Join us when we bring this performance to Boston and Cambridge!

There’s much to look forward to this season, but for now, enjoy *Saul*.



Jonathan Cohen
Artistic Director

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PROGRAM SPONSORS

This program is made possible through the generous support of Walter Weld, in loving memory of Kathy Weld.

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

The program book is printed by The Graphic Group.

* Deceased

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. Called "one of the most exciting ensembles of historically informed performances in the world" (*OperaWire*), H+H has been captivating audiences for 211 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at welcoming 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.

H+H's Orchestra and Chorus delight more than 76,000 listeners annually through concerts at Symphony Hall and other leading venues as well as radio broadcasts. Through the Karen S. and George D. Levy Learning and 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 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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HANDEL'S SAUL

Symphony Hall

Friday, October 3, 2025 at 7:30pm
Sunday, October 5, 2025 at 3:00pm

2,686th Concert
2,687th Concert

Jonathan Cohen conductor

Neal Davies bass-baritone (Saul)
Christopher Lowrey countertenor (David)
Sarah Brady soprano (Merab)
Julie Roset soprano (Michal)
Linard Vrielink tenor (Jonathan)

Jonas Budris tenor (Abner / An Amalekite)
David McFerrin baritone (Doeg)
Steven Soph tenor (High Priest)
Stefan Reed tenor (Witch of Endor)
Ryne Cherry baritone (Apparition of Samuel)

H+H Orchestra and Chorus
H+H CitySing
H+H Youth Choruses Chamber Choir

Saul

George Friderich Handel
(1685-1759)

ACT I

Libretto by Charles Jennens
(1700-1773)

ACT II

Scenes I-V

INTERMISSION

ACT II

Scenes VI-X

ACT III

Sung in English with supertitles.

Concert runs 3 hours including intermission.

Today's performance is offered in remembrance of the members of the H+H family we lost this past year. We are forever grateful for their inspiration, generosity, and passion for the music of H+H.

SAUL SYNOPSIS

ACT I

David has killed the Philistine giant Goliath, and so the Israelites, under their King Saul, have defeated the Philistines. David is introduced to Saul, who decides David should marry his eldest daughter, Merab, though she thinks David is not noble enough to be worthy of her. However, Saul's younger daughter, Michal is truly in love with David. Saul, meanwhile, grows jealous when the Israelites praise David too strongly. In a rage, Saul tries to kill David, but fails, and then orders his son Jonathan—David's friend—to hunt him down.

ACT II

Jonathan convinces Saul to lift his order to kill David. Saul allows David to marry the younger Michal instead of Merab, but secretly hopes that David will soon be killed in battle with the Philistines. Michal and David discuss Saul's cruelty and madness: David is fearless, while Michal worries for his safety. Doeg, Saul's messenger, arrives to arrest David and bring him again to the king's court. David escapes through a window. At the Festival of the New Moon, Saul expects David to appear; when he does not, Saul questions Jonathan about David's absence, and attempts to kill his own son for being too loyal to David; the onlookers are horrified.

ACT III

Saul realizes that he has alienated not only his family but also his subjects. He is losing power and consults the Witch of Endor, even though he himself has banished witchcraft. At Saul's command, the Witch conjures up the ghost of the prophet Samuel, who says that Saul and his sons will soon be killed by the Philistines and David will become King of Israel. Later, David meets an Amalekite who has just left the battle. The Amalekite informs David that Saul and his sons—including Jonathan—are dead. A great elegy ensues. The Israelites mourn until the High Priest proclaims David as the new king who will unify the nation.

THE WORLD **BEYOND**



Kangxi Dictionary



*Queen Anne of England,
portrait by John Closterman
(c. 1702)*



*Handel bicentennial
performance ticket*

- 1661** The 61-year reign of the Kangxi Emperor in China begins, the longest in Chinese history. A time of stability, this era produced many literary milestones, including the Kangxi Dictionary, with over 47,000 character entries.
- 1711** England's Queen Anne overturns a Pennsylvania law prohibiting slavery.
- 1718-19** A copy of *Maqamat* (Impostures), an 11th century collection of Arabic stories by al-Hariri, is made for the monastery of St. John the Baptist in Shuwayr (Lebanon).
- 1736** Construction at Rundāle Palace begins. One of two Baroque palaces in present-day Latvia, it was designed by Italian architect Bartolomeo Rastrelli, who also designed the Winter Palace in St. Petersburg.
- 1885** H+H performs two numbers from *Saul* ("Envy, eldest born of Hell" and the Dead March) for a concert in honor of the 200th anniversary of Handel's birth.
- 2025** H+H CitySing returns for a second season as members of choral ensembles from across Greater Boston and the HHYC Chamber Choir join the H+H Orchestra and Chorus for today's performance.

PERIOD INSTRUMENT SPOTLIGHT

THE BASSOON



PHOTO BY SAM BREWER

The bassoon is a double-reed instrument with a hairpin design, essentially a wooden tube bent back on itself. The bassoon has joints, meaning it can be taken apart.

The bassoon plays in a low range and has a mellow and rich tone color, sometimes compared to the human voice. Although often played as part of the basso continuo, Handel utilizes bassoon, in combination with strings, to generate an eerie, unearthly atmosphere in Act III of *Saul*, when the Witch of Endor conjures the ghost of Samuel.

PROGRAM NOTES

STATES OF MIND

When Israel asked God for a king, Saul was chosen and anointed by the prophet Samuel. In *Saul* by George Frideric Handel, the title character discovers too late that decisions he made earlier in his reign have contributed to his downfall.

Although the events leading up the king's demise occur before the opening of *Saul*, they are accounts Handel and his librettist, Charles Jennens, could have expected their audience to know. In Handel's fourth oratorio—a theater work without staging that relates a story through choruses, recitatives (speech-like text setting), and airs (more melodic text setting) for soloists—the consequences of Saul's actions impact not only himself but also those around him.

In his libretto, Jennens emphasizes the human side of this story. Perceptions and actions become intertwined as Saul loses sight of himself and his promises. Handel's music further elucidates the characters, and, ultimately, we come to understand each as a multifaceted individual with a complex set of emotions.

A vital part of the storytelling is Handel's score which, in the number and variety of instruments required, was unprecedented for its time. In addition to strings and winds, Handel writes for carillon, an instrument that produces bell-like sounds; trombone; harp; and large kettledrums, which had to be borrowed from the Tower of London for the premiere.

The Overture, with its array of instrumental colors, including an organ solo that Handel himself played at the 1739 premiere, gives a good indication of the scale on which Handel conceived the whole of this picturesque oratorio. Other instrumental movements add to their respective scenes, such as the poignant Symphony featuring harp that follows David's air in Act I and the somber March with trombones and timpani in Act III.

Act I opens with a celebration of Israel's victory over the Philistines and the revelation of the exploits of the young David. With his first air, "O King," David sings mostly unadorned melodies in alternation with the violins, lending a grace and gentleness that underscores David's humility and sincerity.

As an aside to the celebrations, yet an important detail of the story, Saul rewards David by allowing him to marry his oldest daughter Merab, who expresses her discontent with this arrangement in her air "My soul rejects the thought with scorn." Saul's other children are introduced as well: Michal—Saul's youngest daughter—is unhappy about the marriage because she loves David, while Saul's son, Jonathan, reacts to Merab's

contempt for David with the air “Birth and fortune I despise.”

The celebrations continue with a Symphony that then becomes the accompaniment for the Chorus of Women, “Welcome mighty king.” The two movements are all the more distinctive through Handel’s use of the carillon. Next, the women are joined by the tenors and basses as all sing “ten thousand praises are his due!” The irony and dramatic twist, however, is that this chorus sings the praises of David, not Saul.

Handel gives voice to Saul’s jealousy with a recitative “Am I then sunken so low.” The bassoon and strings, which accompany the voice, emphasize Saul’s state of mind. The scene is completed by Saul’s air “With rage I shall burst his praises to hear!” The fast figures in the violins and frequent doubling of the voice by the strings accentuates Saul’s anger and frustration.

Attempts at comforting Saul’s “tortured soul with sounds divine” include a Symphony for harp which follows “O Lord, whose mercies numberless;” this gentle and delicate instrumental version of David’s air does not help to calm Saul who instead sings of the “serpent in my bosom warm’d.” Saul then orders his son, Jonathan, to kill David.

Jonathan expresses his anguish at his father’s order in “No, no cruel father.” The falling figures in the violins are like a sigh; Handel transforms these figures into ascending lines in the next section of the air. These rising figures, coupled with a change to a major key and a steady bass line, represent Jonathan’s resolve not to kill his friend. Act I closes with the chorus “Preserve him,” a placid prayer, confirming Jonathan’s decision to disobey his father. The chorus brings a sense of conclusion but does not raise the question of what will happen when Saul learns of his son’s decision.

The opening chorus of Act II explicitly declares the source of the tension already experienced and that yet to come: “Envy! Elder born of hell!” Built on a descending bass line that represents Saul’s obsession, the choral movement suggests the imitative character of a fugue, creating a musical link to the chorus that closes Act I; however, in this chorus, the melodies of the subsequent vocal entrances are not alike. By suggesting, but not following, the strict structure of the fugue, Handel constructs another musical manifestation of Saul’s state of mind.

In his air “Sin not O King” Jonathan implores his father to spare David. As Saul seems to be won over and promises that David will not die by his hand, the accompaniment becomes march-like, alluding to Saul’s insincerity and perhaps foretelling his own future. Handel then returns to the opening music, an indication that Jonathan may not be fully convinced of his father’s promise.

David is now welcomed back to Saul’s good graces and told he may

marry Michal, whom he also loves. Michal and David sing two duets; the first is a declaration of their love, which is paired with a chorus by means of the instrumental accompaniment. This is followed by a Symphony, featuring trombones, oboes, bassoon, and violins divided into three parts. For the second duet between David and Michal, Handel uses the oboes and strings to frame two different reactions to Saul's new plot to kill David: Michal tells David to "Fly!" even as David sings that he fears nothing.

The chorus "O fatal consequence" begins with an imitative opening; however, the lines soon converge before beginning a chromatic line at "blindly from crime to crime" indicating Saul's growing alienation. This figure also connects this chorus to Saul's recitative from Act I, "Am I sunken so low." It is a point of no return: Saul has decided to seek answers by consulting the Witch of Endor.

Only in Act III does Saul understand that his decisions have been the cause of all that has gone wrong. Until this point in the oratorio, we have witnessed a person who is tormented by jealousy and, although at times cognizant of that jealousy, still cannot come to terms with it. Now, as Saul consults with the deceased prophet Samuel, he must face the consequences of his actions. Handel constructs an otherworldly setting using two bassoons and strings to accompany the ghost of Samuel, whose prophesy states that Saul "and thy sons shall be with me tomorrow." Equally chilling is that Saul offers no response.

Handel transitions between the supernatural scene of Endor to the next day with a Symphony for trombones, oboes, and strings. After learning of the death of Saul in battle, David's rage turns to mourning, leading to the famous Dead March. Sorrow then turns to hope as the Israelites are told not to weep anymore because "pious David will restore what Saul by disobedience lost."

Saul was the first collaboration between Handel and Jennens, who also supplied Handel with the libretto to *Messiah*, and probably *Israel in Egypt* as well. Jennens based the libretto for *Saul* on the Old Testament (I Samuel 15 – II Samuel 5) as well as two other literary sources: *Davidéis*, an epic poem on the life of King David by one of the leading English poets of the 17th century, Abraham Cowley, and a play, *The Tragedy of King Saul* by Roger Boyle, Lord of Orrery.

With Handel's intricate yet expansive musical score we are enveloped in a complexity of sounds and emotions. Handel defines each character in exquisite musical detail which adds a deeper dimension to the oratorio as a whole. A success at its premiere and revived seven times in Handel's lifetime, it is no wonder that *Saul* remains one of Handel's most powerful dramatic works.

Teresa M. Neff, PhD

Christopher Hogwood Historically Informed Performance Fellow

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ARTIST PROFILES

PHOTO: MARCO BORGREVE



Jonathan Cohen, conductor

Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. Well known for his passion and commitment to chamber music Jonathan is equally at home in such diverse activities as Baroque opera and the classical symphonic repertoire. He is Artistic Director of the Handel and Haydn Society (H+H), Artistic Director of Arcangelo, Music Director of Les Violons du Roy, and Artistic Director of Tetbury Festival. From 2025, he becomes Artistic

Advisor to the London Handel Festival.

Throughout the 2024–25 Season, Jonathan continues to have a strong presence on both sides of the Atlantic. He returns to Kammerorchester Basel and directs performances of *St. Matthew Passion* with both Rotterdam Philharmonic and Orchestra of the Age of Enlightenment. He returns to Glyndebourne Festival for a revival of Barrie Kosky's production of Handel's *Saul*.

Jonathan founded Arcangelo in 2010 to create high quality bespoke projects. The ensemble was the first named Baroque Ensemble-in-Residence at Wigmore Hall, where it enjoys a continuing close association, and has toured to exceptional halls and festivals including Philharmonie Berlin, Vienna Konzerthaus, Barbican Centre, Kölner Philharmonie, Salzburg Festival, MA Festival Bruges, with three appearances at the BBC Proms including the premiere of Handel's *Theodora* (2018) and a televised performance of Bach's *St. Matthew Passion* (2021). They are Principal Ensemble-in-Residence at the London Handel Festival from 2025.

Arcangelo's founding commitment to the recording studio has produced 30 critically lauded albums including *Arias for Guadagni* and *Bach Cantatas* with Iestyn Davies (Hyperion; Gramophone Award 2012 and 2017), Mozart Violin Concertos with Vilde Frang (Warner; ECHO Klassik Award 2015), C.P.E. Bach Cello Concertos with Nicolas Altstaedt (Hyperion; BBC Music Magazine Award 2017), Buxtehude Trio Sonatas Op.1 (Alpha Classics; GRAMMY Nominee 2018), *Tiranno* with Kate Lindsey (Alpha; Sunday Times Records of the Year 2021). Arcangelo's latest recordings include Handel's *Theodora*, *Sacroprofano* with Tim Mead, Handel's *Chandos Anthems* (Alpha; releasing 2025) and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini Cello Concertos (Alpha).



Neal Davies, *bass-baritone*

Neal Davies last appeared with H+H in Haydn: The Creation during the 2001-02 Season.

Neal Davies is a British bass-baritone. Notable collaborations include concerts with the Oslo Philharmonic Orchestra under Mariss Jansons, BBC Symphony Orchestra under Pierre Boulez, The Cleveland and Philharmonia Orchestras under Christoph von Dohnányi, Chamber Orchestra of Europe under Nikolaus Harnoncourt, Orchestra of the Age of Enlightenment under Frans Brüggen, English

Concert with Harry Bicket, Gabrieli Consort under Paul McCreesh, Hallé Orchestra with Sir Mark Elder, Concerto Koeln under Ivor Bolton, Scottish Chamber Orchestra with Adam Fischer, Bergen Philharmonic Orchestra with Edward Gardner, Deutsches Symphonie Orchester Berlin with David Zinman, Melbourne Symphony Orchestra with Sir Andrew Davis, and the London Symphony and Vienna Philharmonic Orchestras under Daniel Harding. He is a regular guest of the Edinburgh International Festival and BBC Proms.

This season Neal sings concerts of Saul with Jonathan Cohen and the Handel and Haydn Society and will return to the English National Opera as Sir Joseph in *HMS Pinafore*. Notable concerts last season included Berlioz's *L'Enfance du Christ* at the Festival Berlioz La Côte Saint André with Paul McCreesh and the NFM Wroclaw Philharmonic, Mozart's *Requiem Mass in D minor* with Bernard Labadie and the Kansas City Symphony, and Elgar's *Dream of Gerontius* with Ryan Wigglesworth and the BBC Scottish Symphony Orchestra. He also joined Jonathan Cohen and the Rotterdam Philharmonic Orchestra for Bach's *St Matthew Passion* and sang Dr Bartolo in the English National Opera's production of *The Marriage of Figaro*.

Neal's wide discography includes the highly acclaimed Handel's *Serse* with The English Concert and Harry Bicket, *Acis and Galatea* under Christian Curnyn (BBC Music Magazine Award, 2019) *Messiah*, *Theodora*, *Saul and Creation* (Gramophone Award, 2008) under McCreesh, and *Billy Budd* with Daniel Harding (Grammy Award, 2010).

Neal studied at King's College London, and the Royal Academy of Music, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition.



Christopher Lowrey, countertenor

Christopher Lowrey last appeared with H+H in Baroque Love Songs during the 2023-24 Season.

Countertenor Christopher Lowrey is considered “one of the operatic countertenors of our day, excelling dramatically and vocally, with clear, ringing and flexible tone” (Bachtrack). From the United States, and inflected by many years in the UK, he balances the best elements of these diverse traditions, merging directness of expression and beauty of tone with precision and agility.

Christopher appears regularly with a wide range of distinguished companies around the world, including Royal Opera House, Carnegie Hall, London Philharmonic Orchestra, Philharmonie de Paris, La Fenice, English Concert, Academy of Ancient Music, Boston Early Music Festival, Orchestra of the Age of Enlightenment, Nederlandse Bachvereniging, and Cappella Mediterranea.

Appearances in the 2024-25 Season included a production of Britten’s *A Midsummer Night’s Dream* (Oberon) at Lausanne Opera; the part of Roberto in Vivaldi’s *Griselda* at the Royal Danish Opera; and a tour of Bach Cantatas with Cappella Mediterranea under the musical direction of Leonardo García Alarcón to the Grand Manège in Namur and Bachfest Leipzig. With the same team, he also toured *L’Incoronazione di Poppea* (Ottone) in Europe and North America.

His growing catalogue of recordings includes Pergolesi’s Stabat Mater with Les Talens Lyriques for Alpha, Handel’s *Arminio* (title role) for Accent, *Theodora* (Didymus) for ABC Classics, Handel’s *Susanna* (Joachim) for Accent, Vivaldi’s *Bajazet* (Tamerlano) for ABC Classics, Handel’s *Faramondo* (Gernando) for Accent, Handel’s and Vivaldi’s *Dixit Dominus* for Harmonia Mundi, and a solo album of Handel Arias for the EMI Emerging Artists Series. Christopher also appears on the DVD of Glyndebourne Festival’s production of Dean’s *Hamlet* (Guildenstern) released for Opus Arte.

Christopher is also in demand as a conductor of choral music. He is the founder and director of Ensemble Altera, fast becoming a leading American chamber choir dedicated to bringing thoughtful, engaging, and relevant programs of choral music to in-person and digital audiences at home and around the world Competition.



Sarah Brady, soprano

These performances mark Sarah Brady's debut with H+H.

Equally adept in opera, concert and song, Irish soprano Sarah Brady is a true rising star in classical music. In the 2025-26 Season, Sarah makes an eagerly awaited US debut as Merab in a staged concert of *Saul* with the Handel and Haydn Society, later appearing in the same role in Barrie Kosky's production at Oper Köln. She continues the season by making her Salzburg

Easter Festival debut as Freia in a new production of *Das Rheingold* with the Berlin Philharmonic. In concert, Sarah will appear with the NSO Ireland in a performance of *Carmen* as Micaela, and with the Bern Symphony Orchestra for Beethoven 9. Sarah will also continue her longstanding relationship with the Netherlands Radio Philharmonic, appearing as Queen Tye in a staged performance of *Akhnaten* at the Concertgebouw, Amsterdam.

Highlights of the 2024-25 Season include Sarah's role and house debut as Woglinde in Tobias Kratzer's new production of *Das Rheingold* at the Bayerische Staatsoper, and her Royal Opera House, Covent Garden debut as the Sandman and cover Gretel in *Hansel and Gretel*. She also made her Komische Oper Berlin debut as Queen Tye in *Echnaton* before joining the company of the Glyndebourne Festival for her role debut as Merab in Barrie Kosky's acclaimed production of Handel's *Saul*, with Jonathan Cohen conducting. In concert, Sarah returned to the Netherlands Radio Philharmonic for Brahms' Requiem.

A former member of the prestigious young artist program OperAvenir at Theater Basel, Sarah subsequently joined the ensemble, and was nominated as Upcoming Artist of the Year by Opernwelt for her achievements during this year. From 2020-2023, Ms. Brady was a member of the ensemble of Staatsoper Hannover. In 2022 Sarah's debut album *Matters of the Heart*, a CD of Lieder by Robert Schumann and Richard Strauss, was released on Prospero Classical.



Julie Roset, soprano

These performances mark Julie Roset's debut with H+H.

As the First Prize winner at Operalia 2023 and Grand Winner of the 2022 Metropolitan Opera Laffont Competition, Julie Roset has quickly established herself as one of the finest coloratura sopranos of her generation.

Excelling in the operatic landscape, Julie made an impressive debut at Opéra de Paris as Amour in David McVicar's new production of Charpentier's *Médée* under William Christie and joined Raphaël Pichon and Claus Guth for Rameau's *Samson* in the role Timna at Opéra Comique and as Amour at Festival d'Aix-en-Provence. Further highlights include *Zémire (Zémire et Azor)* at Opéra Comique, *Die Schöpfung* at Opéra de Lorraine, Euridice and La Musica in Sasha Waltz & Guests' acclaimed production of *L'Orfeo* at Teatro Real Madrid, and Valletto and Amore in Ted Huffman's *L'incoronazione di Poppea* at Festival d'Aix-en-Provence both conducted by Leonardo García Alarcón.

Distinguishing herself on the concert stage, Julie performed Mahler's Symphony No. 2 at Salzburg Easter Festival and Philharmonie de Paris under Esa-Pekka Salonen and made her debut appearance with Royal Scottish National Orchestra in the same program under Thomas Søndergård. Further debuts include *Belinda (Dido and Aeneas)* with Danish National Symphony Orchestra under Geoffrey Paterson and Händel's *Messiah* at Musikverein with Erwin Ortner. She returned to Salzburg Festival in *Il re pastore* with Mozarteum Orchestra conducted by Adam Fischer, and *Ismene (Mitridate, re di Ponto)* under Birgit Kajtna-Wönig.

During the 2025/26 season, Julie Roset debuts at The Metropolitan Opera in the role of Fiakermilli (*Arabella*) under the baton of Nicholas Carter and with Toronto Symphony Orchestra performing *Carmina Burana* conducted by Gustavo Gimeno. In Europe, she debuts at Glyndebourne Festival Opera and returns to Opéra Comique as Sophie (*Werther*) with director Ted Huffman and conductor Raphaël Pichon. In concert, she debuts with Rotterdam Philharmonic Orchestra in the role of Waldvogel (*Siegfried*) led by Yannick Nézet-Séguin, joins Frankfurt Radio Symphony Orchestra in *L'enfant et les sortilèges* under Alain Altinoglu, and tours her upcoming debut album *M'a dit amour* (Alpha Classics) with pianist Susan Manoff in Paris, Prague, Nantes, and Barcelona, due for release in January 2026.



Linard Vrielink, tenor

These performances mark Linard Vrielink's debut with H+H.

Dutch tenor Linard Vrielink, praised for his “enchanting vocal elegance” (*Das Opernglas*) and “velvety tenor” (*Onlinemerker*), is rapidly gaining recognition on Europe’s leading opera and concert stages. A graduate of Berlin’s Universität der Künste, where he studied with Prof. Elisabeth Werres, he made his debut at the Staatsoper Berlin as Scaramuccio/*Ariadne auf Naxos* while still a student, later joining the house’s prestigious Opera Studio.

In the 2025-26 Season, Linard Vrielink performs Jonathan/*Saul* with the Handel and Haydn Society and Oper Köln, Arbace/*Idomeneo* at Theater Luxemburg and the role of Prism in the world premiere of Blitzstein’s *Parabola and Circula* with Norrköping Symfonieorkester. He closes the season with his return to the Bregenzer Festspiele.

Recent highlights include his house and role debut at the Glyndebourne Festival as Jonathan in Barrie Kosky’s production of *Saul*, conducted by Jonathan Cohen, appearances at Staatsoper Berlin as Janek/The Makropulos Case and in Robert Carsen’s *Brouček*, both under the baton of Sir Simon Rattle and Arbace at DNO Amsterdam with Laurence Cummings.

Linard Vrielink’s operatic repertoire spans a wide range of roles, including Tamino/*Die Zauberflöte* (Bergen National Opera), Ferrando/*Così fan tutte* (Orchestra of the 18th Century), Jaquino/*Fidelio* (Opéra Comique, DNO), Le Berger/*Oedipus Rex* (DNO), Asle/Sleepless in the world premiere of Peter Eötvös’ new opera (Staatsoper Berlin, Theatre de Geneve, Müpa Budapest), Almaviva/*Il barbiere di Siviglia* (Bregenzer Festspiele), Don Basilio/*Le nozze di Figaro* (Staatsoper Hamburg), Hirt, Seemann/Tristan und Isolde (Festival d’Aix-en-Provence), and Leukippos/*Daphne* (Staatsoper Berlin).

On the concert stage, he collaborated with leading orchestras and conductors across Europe. He debuted with the Berliner Philharmoniker in Mozart’s *Krönungsmesse* under Kirill Petrenko, and performed Schumann’s *Das Paradies und die Peri* with the London Symphony Orchestra at the BBC Proms. Other notable appearances include Arbace with the Bavarian Radio Symphony Orchestra and *Brouček* with the LSO.

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† Concertmaster

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String players are listed alphabetically after the principal.

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Jessica Cooper
MaryRuth Miller
Mara Riley
Janet Ross
Motomi Tanaka
Logan Trotter
Maura Tuffy
Sarah Vitale
Teresa Wakim

Alto

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2025/26
Season

A FarCry

9/20/25 | 9/21/25

Premiere:
Then Is Now

10/25/25 | 10/26/25

Coming to Boston:
From Korea

11/22/25

Lineage

12/13/25 | 12/14/25

Schubert Octet

1/9/26 | 1/10/26

Yeemz × A Far Cry

1/31/26

Side by Side

2/14/26

Heart Strings:
A Valentine from
The Criers

3/14/26 | 3/18/26

Appalachian Spring
A Far Cry on Tour!

4/25/26

In the Making:
Land of the
Northern Frog

5/9/26

Season Finale:
The Strangers' Case



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Francesca Lucas
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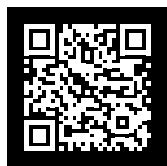
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Large print programs are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

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Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and bar service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and 1st balcony levels and in the Cohen Wing.

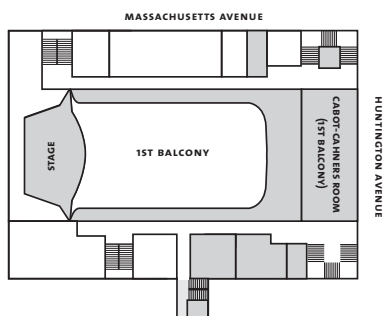
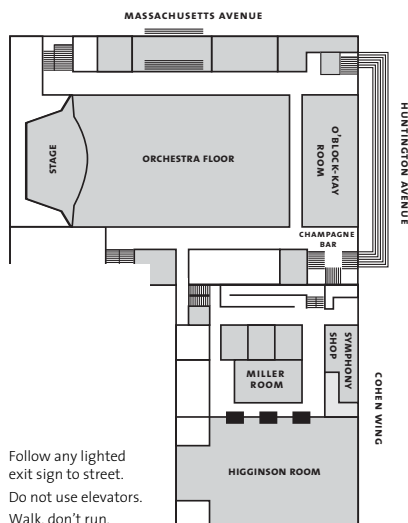
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony and in the Cohen Wing.

Men's rooms are located on the orchestra level near the elevator, on the first balcony, and in the Cohen Wing.

All gender restroom is located on the first balcony level, near the Beranek Room.

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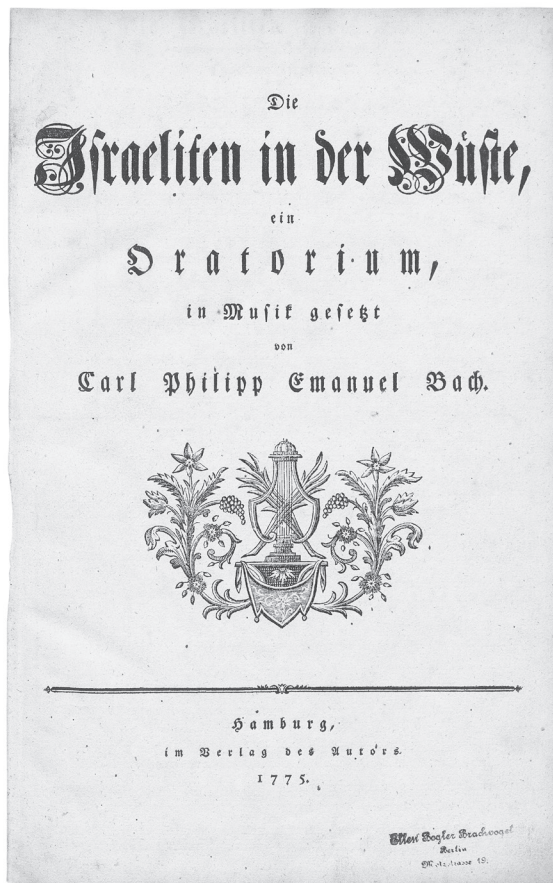
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NEC's Jordan Hall: Lobby

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UP NEXT

Beethoven Symphony No. 7

FRI, OCT 24 at 7:30pm

SAT, OCT 25 at 2:00pm *(NOTE TIME)*

Symphony Hall

**“Pichon has a knack
for highlighting the
spare beauties from
every phrase.”**

— *Boston Classical Review*

Raphaël Pichon *conductor*

Tanguy de Willencourt

fortepiano

H+H Orchestra

Beethoven

Piano Concerto No. 3

Symphony No. 7

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