



HANDEL+HAYDN SOCIETY

A man with a beard and short dark hair, wearing a black shirt, is shown from the chest up, playing a cello. He is smiling and looking towards the left. The cello is a rich, dark wood. The background is a deep purple with faint, concentric circular patterns.

**BEETHOVEN
SYMPHONY
NO. 7**

October 24 + 25, 2025

**Stories about the arts.
And, well, pretty
much everything.**



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WELCOME TO H+H

Dear friends,



This Beethoven weekend at H+H reminds us that the Handel and Haydn Society and the great composer were siblings of a sort. When H+H was established in 1815, the Seventh Symphony was a new work, and the zest of the Society's founders for the latest compositions led them a few years later to commission Beethoven to create an oratorio for H+H. Alas, some minor distractions like the Ninth Symphony got in the way. We do have the idea of the oratorio to conjure with, and the very real presence of the Seventh Symphony and the Third Piano Concerto to enjoy this weekend with fresh ears.

As you look above the Symphony Hall stage, the plaque to Beethoven honors his historical presence. But to truly find him in the hall, look around you: it's Raphaël Pichon as conductor, the H+H Orchestra, our fabulous soloist, and everyone in the audience—all who perform and experience the concerto and symphony as though this weekend's concerts were world premieres. The fortepiano, not a concert-grand, is the concerto instrument Beethoven wrote for. The symphony famously described as the apotheosis of the dance will make us leap at the end as though we've never heard this musical miracle before. I encourage you to add some dance steps of your own!

This is an H+H experience, co-created and vibrant. That's why our *You Are the Music* campaign, now entering its final season, makes such a difference today and into the future. Your presence and enthusiasm are gifts at every performance. You make a gift when you subscribe, and when you bring family and friends to the next program, expanding the H+H community. You provide vital support with annual gifts, long-term financial strength with contributions to the growing endowment, and a legacy of generosity with bequests. Thank you!

As I soon conclude my five-year term as chair of the Board of Governors, I look forward to the next stage of H+H success and leadership with Judy Verhave as chair. I will be avidly participating along with you. We're in this together, a society that aims to connect everyone, through ever-new music experiences, with our shared humanity.

With grateful good wishes,

Robert N. Shapiro
Chairman of the Board

Handel and Haydn Society

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PROGRAM SPONSORS

This program is made possible through the generous support of Jim & Cathy Stone.

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Willencourt, fortepiano

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Tengblad, soprano, and Emily Marvosh, alto

The Learning Program is funded in perpetuity by Karen S. & George D. Levy.

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

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THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. 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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BEETHOVEN SYMPHONY NO. 7

Symphony Hall

Friday, October 24, 2025 at 7:30pm
Saturday, October 25, 2025 at 2:00pm

2,688th Concert
2,689th Concert

Raphaël Pichon conductor
Tanguy de Williencourt fortepiano
H+H Orchestra

Piano Concerto No. 3 in C minor, op. 37
Allegro con brio
Largo
Rondo: Allegro

Ludwig van Beethoven
(1770–1827)

Fortepiano by R J Regier, Freeport, Maine

INTERMISSION

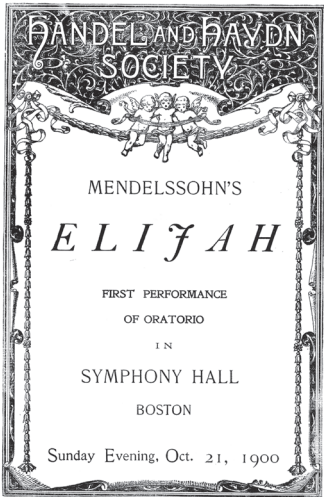
Symphony No. 7 in A, op. 92
Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

Beethoven

Concert runs 1 hour and 50 minutes including intermission.

CELEBRATING 125 YEARS AT SYMPHONY HALL

The Handel and Haydn Society's first performance at Symphony Hall was Mendelssohn's *Elijah* on October 21, 1900, six days after the Hall's dedication. The response from press and the public was little short of ecstatic, both for the quality of the performance under Emil Mollenhauer and the clarity of sound achieved in the new concert venue.



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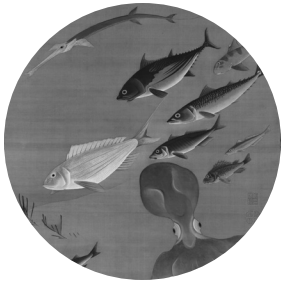
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*Fish and octopus detail from
"Pictures of the Colorful
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by Itō Jakuchū*



The bell of King's Chapel



*Steel engraving of Reverend
Samuel Cornish in 1825 by
artist Francis Kearney*

- 1799** The Rosetta Stone, dating from 196 BCE, is found by French Army officer Pierre-François Bouchard. With texts in Ancient Greek, Demotic script, and Egyptian hieroglyphs, its discovery offers a key to translating hieroglyph script.
- 1800** Japanese painter Itō Jakuchū dies at the Sekihoji Temple outside of Kyoto. Known for his individualistic style of painting, Jakuchū's most famous work "Pictures of the Colorful Realm of Living Beings" is a set of 30 scrolls depicting animals and plants in exquisite detail.
- 1803** Simón Bolívar begins a two-year Grand Tour in Europe. Concluding his trip in Rome, he vows to end Spanish rule in the Americas.
- 1816** Paul Revere recasts the bell in King's Chapel. Originally installed in 1772 and still in use today, the bell cracked in 1814, and so would not have been heard for the first Handel and Haydn Society concert in 1815.
- 1827** *Freedom's Journal*, the first African-American owned newspaper in the United States, is edited by Samuel Eli Cornish (1795-1858), a Presbyterian minister and founding member of the American Anti-Slavery Society.

PERIOD INSTRUMENT SPOTLIGHT **FORTEPIANO**

The fortepiano played in today's concert was built by R. J. Regier, one of the leading fortepiano builders today. This instrument is modeled after fortepianos by Conrad Graf, active as a builder from 1811-1841, and Ignaz Bösendorfer, who established his shop in 1828.

Although it looks very much like a modern piano, this fortepiano has 80 keys compared with the modern piano's 88. It also has four pedals (key-board shift/soft, bassoon, moderator, and damper/sustain); the outer two function like those on a modern instrument and the inner two vary the sound by inserting other materials (cloth or paper) between the hammers and strings. The frame is made from white ash and Douglas fir rather than the heavier wood and cast-iron frame of a modern piano and the strings have less tension on them, so this instrument is tuned to a lower pitch (A=430). These differences in construction produce this fortepiano's unique "singing" tone and rich sound.



Fortepiano, R. J. Regier, Freeport, Maine

PROGRAM NOTES

LUDWIG VAN BEETHOVEN (1770-1827)

When he was eleven years old, Beethoven's "youthful genius" as a pianist and composer was compared to Mozart. In 1787, Beethoven even traveled to Vienna, hoping to study with Mozart. Whatever contact the two composers had was brief; Beethoven received a message recalling him to Bonn because his mother was ill. Five years later, with the words of his patron Count Waldstein, "With the help of assiduous labor you will receive Mozart's spirit from Haydn's hands," inscribed in his travel journal, Beethoven returned to Vienna in order to study with Haydn.

At this time in Vienna, Beethoven was considered to be a great piano virtuoso rather than a great composer, a sentiment summarized in a 1799 article by Baron van Swieten. Writing about the state of music composition in Vienna, van Swieten praised the innovations of Bach and Haydn while mourning the loss of Mozart; he made no mention of Beethoven.

With the turn of the 19th century, that situation changed as Beethoven composed his first two symphonies (the first one dedicated to Baron van Swieten) and published his first set of string quartets and his first two piano concertos. All the while, Beethoven's hearing loss was becoming more pronounced. After a series of unsuccessful treatments, he went to the village of Heiligenstadt in October 1802 to rest. Before returning to Vienna, he wrote an impassioned letter that, in part, described his struggles and his determination to continue composing "all that I felt was within me."

The **Piano Concerto No. 3 in C minor** premiered, with Beethoven as soloist, on April 5, 1803; the first two symphonies and his oratorio *Christus am Ölberge* (Christ on the Mount of Olives) completed the program. Typically, preparations for an evening concert began early in the day; Beethoven was still copying out parts for his new oratorio before rehearsal which began in the morning and continued until just before the concert commenced at 6 pm. Beethoven reportedly played his concerto from an unfinished score.

From the beginning of the first movement of this concerto, Beethoven develops extended passages out of terse and contrasting thematic material. The piano accentuates this, challenging the primacy of the orchestra with passages such as the runs that take advantage of the full range of the recently lengthened instrument. The interplay between the soloist and orchestra, especially at the closing of this movement, are thought to be inspired by Mozart's Piano Concerto in C minor, K. 491.

Beethoven closes the boisterous and restless first movement on a single pitch: C. The reiterated note helps to mediate the shift from the key of

the first movement (C minor) to the surprising and harmonically distant key of E major in the second movement. The quiet lyricism of this movement, which begins with solo piano, belies the technically difficult passagework for the soloist.

The beginning of the third movement—with the solo piano simply shifting back to the key of C minor—leaves the listener feeling as if something was missed. Soon, however, the insistent and impish mood of the main theme infuses the whole of the rondo movement; Beethoven keeps us on the edge of our seats as he weaves in and around this main idea.

Upon hearing Mozart's C minor Concerto, Beethoven reportedly said to a fellow composer, "We shall never be able to do anything like that!" In the context of Beethoven's compositions, this statement can be understood as both an acknowledgement of Mozart's influence and the challenge Beethoven set for himself to find his own distinctive compositional style.

This style is clearly heard in **Symphony No. 7 in A** which premiered, along with the Eighth Symphony, on December 8, 1813. Because of the triumphant and festive character of the Seventh Symphony and the fact that another "victory" symphony, "Wellington's Victory" was played at the same concert, Viennese audiences at the premiere assumed the Seventh Symphony also referenced Napoleon's defeat. Throughout the 19th century, the symphony was very successful and frequently programmed in concerts. Later commentators on the symphony associated it with other celebratory music, such as that for weddings or other special events. Richard Wagner described this work as the "apotheosis of the dance." The second movement in particular was often played as a stand-alone composition.

The slow introduction to the first movement begins with the full orchestra sounding a chord from which a single woodwind emerges; with each exclamation by the full orchestra, a new wind instrument is heard. The strings then take over with continually rising figures. Next, the winds return with a new rhythmic idea that will be explored throughout the remainder of the introduction. This idea is also related to the first theme of the Vivace section played by the flute. When the whole orchestra takes up this idea, there is an unmistakable exuberance.

The second movement, Allegretto, became something of a popular sensation with arrangements made for various combinations of instruments, including one for two pianos created by Beethoven's pupil Carl Czerny. Beethoven approved of this arrangement because it helped to bring orchestral repertoire into the home. This movement is also introduced by the winds, making a short burst similar to that played by the whole orchestra at the opening of the first movement. The unrelenting rhythm of the first section is relieved by a central section but returns in a new guise later in the movement.

A new kind of rhythmic momentum characterizes the third movement Scherzo. Beethoven shifts the rhythmic emphasis slightly, resulting in a new sense of lively exchanges between sections of the orchestra. The Trio section often features the winds with the strings holding a steady pitch (drone). Beethoven breaks with formal conventions (Scherzo – Trio – Scherzo) in this movement by returning to each section one extra time.

Like previous movements, the fourth movement opens with an exclamation in the full orchestra that quickly shifts to an unrelenting dance of pure energy. These rhythmic patterns are related to those of the previous movements, but, also like the earlier movements, sound fresh and new.

Premiered within ten years of one another, Beethoven's Piano Concerto No. 3 and his Seventh Symphony bookend a remarkable period in Beethoven's life, one characterized by personal struggles and unprecedented creative energies. In the piano concerto, we can hear how Beethoven pays homage to the past, particularly Mozart, all within the context of his own musical voice. In the Seventh Symphony, Beethoven's personal voice is more assured and, with clarity offered by hindsight, we can hear the promise of music yet to come.

Teresa M. Neff, PhD

Christopher Hogwood Historically Informed Performance Fellow



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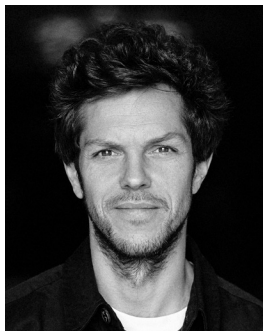


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ARTIST PROFILES

PHOTO: PIERGAB



Raphaël Pichon, conductor

Raphaël Pichon last appeared with H+H in Beethoven 9 during H+H's 2023-24 Season.

Raphaël Pichon began his musical apprenticeship on violin, piano, and voice, training at various Paris conservatories. As a young professional singer, he performed under the baton of leading figures such as Jordi Savall, Gustav Leonhardt, and Ton Koopman, as well as with Les Cris de Paris.

In 2006, he founded Pygmalion, a choir and orchestra that performs on period instruments. J. S. Bach's Missae breves, late versions of Rameau's great lyric tragedies, and Mozart rarities all form the basis of Pygmalion's identity, as do works that are centered on the fusion between choir and orchestra and feature a dramaturgical approach to concert performance.

In recent years, his most notable projects have included the world premiere of *Trauernacht*, based on music by J.S. Bach, staged by Katie Mitchell; the rediscovery of L. Rossi's Orfeo at the Opéra national de Lorraine and in Versailles; a celebrated performance of Monteverdi's *Vespro della Beata Vergine* under the direction of Pierre Audi at the Holland Festival; and a cycle of J. S. Bach's cantatas at the Philharmonie de Paris. Raphaël Pichon created the Pulsations festival, an eclectic and polymorphous celebration that features exceptional concerts in unexpected venues, in 2020 in Bordeaux.

In 2024, in partnership with Arte and France Musique, he launched the Les Chemins des Bach project, an initiatory journey on foot and by bicycle alongside the musicians of Pygmalion, retracing the path of J-S. Bach between Arnstadt and Lübeck, combining concerts, recordings and documentary production.

As a guest conductor, Raphaël Pichon has also been invited to conduct the Freiburger Barockorchester, Musicaeterna, the Münchner Philharmoniker, the Zürich Opera Scintilla, the Handel and Haydn Society in Boston, the Mozarteum Orchester and the St Luke's orchestra at Carnegie Hall. The 2025-2026 season will mark his debuts at the Paris Opéra and with the Berliner Philharmoniker and the Amsterdam Concertgebouw orchestra.

Raphaël Pichon's recordings for the harmonia mundi label include the imaginary opera *Enfers* with baritone Stéphane Degout; *Libertà!*, an homage to little-known masterpieces by Mozart; J. S. Bach's motets and St. Matthew Passion; Monteverdi's *Vespro della Beata Vergine*; and Mozart's Requiem. He is an Officer of the Ordre des Arts et des Lettres.

PHOTO: JEAN-BAPTISTE MILLOT



Tanguy de Williencourt, fortepiano

These performances mark Tanguy de Williencourt's debut with H+H.

Pianist, conductor, and sought-after chamber musician, Tanguy de Williencourt performs in venues in France and beyond: Auditorium de Radio France, Théâtre des Champs-Élysées, Opéra-Comique, Grand Théâtre de Provence, Berlin Philharmonie, Bonn Opera, Sala Sao Paulo, De Bijloke, Brugge Concertgebouw, Festspielhaus Baden-Baden, Wigmore Hall, and festivals such as Yehudi Menuhin in Gstaad,

Radio France in Montpellier, Pablo Casals in Prades, Chorégies in Orange, La Folle Journée in Nantes, Tokyo, Ekaterinburg, and Warsaw.

In concerto, Tanguy de Williencourt performs alongside the Orchestre de Chambre de Paris, Orchestre National de Bordeaux Aquitaine, Flanders Symphony Orchestra, Sinfonia Varsovia, Ensemble Matheus.

His last solo album, released in 2024, an homage to Liszt and his Muses (*Mirare*), was critically acclaimed. His extensive discography with *Mirare* also consists of an album devoted to César Franck (*CHOC Classica*), as well as two integrals: the complete piano transcriptions by Wagner/Liszt and the complete Beethoven's Bagatelles, both released to great critical acclaim (*Classica* and *Diapason*). With Harmonia Mundi, he has recorded with cellist Bruno Philippe, with mezzo-soprano Stéphanie d'Oustrac, as well as the album "Debussy: the late works" which received in 2019 the "BBC Music Magazine Award" as well as the "Gramophone Award". The album "Proust: le concert retrouvé" with Théotime Langlois de Swarte gained a great critical success as well as the Gramophone Editor's Choice in 2021. Tanguy was also part of a film devoted to Renée Fleming shown worldwide in IMAX cinemas in 2022.

In 2025-2026, in addition performances at the Philharmonie de Paris and at the Konzerthaus Dortmund, he collaborates with pianist Thomas Enhco, the mezzo-soprano Lea Desandre, and the violinist Nathan Mierdl. He is in concert with the Orchestre des Pays de la Loire. He conducts *Hamlet*, a show by the ballet of the Opéra National du Rhin. He assists Pablo Heras-Casado at the Opéra national de Paris for *Siegfried* by Wagner.

Tanguy de Williencourt has been teaching piano at the Conservatoire National Supérieur de Musique de Paris since 2021. He is artistic director of the Tempo festival Le Croisic.

Violin I

Aisslinn Nosky[†]
Concertmaster
Chair Endowed in Perpetuity by Paul & Rhoda Joss
 Alyssa Campbell
 Eliana Estrada[‡]
 Fiona Hughes
 Julie Leven
 Augusta McKay Lodge
 Adriane Post
 Krista Buckland Reisner

Violin II

Christina Day Martinson*
Associate Concertmaster
Dr. Lee Bradley III Chair
 Karen Dekker
 Keats Dieffenbach
 Valerie Gordon
 Amelia Sie
 Jane Starkman
 Guiomar Turgeon
 Thompson Wang

Viola

Jessica Troy*
Chair Funded in Memory of
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 Anne Black
 Jason Fisher
 Joy Grimes
 Lauren Nelson
 Jenny Stirling

Cello

Guy Fishman*
Nancy & Richard Lubin Chair
 Thomas Barth
 Sarah Freiberg
 Sarah Ghandour[‡]
 Steven Laven

Bass

Heather Miller Lardin*
Amelia Peabody Chair
 Andrew Arceci
 Peter Ferretti

[†] Concertmaster
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String players are listed alphabetically after the principal.

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Oboe

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 David Dickey

Clarinet

Katherine Spencer*
 Dominic Giardino

Bassoon

Andrew Schwartz*
 Nate Helgeson

Horn

Todd Williams*
Grace & John Neises Chair
 Nathanael Udell

Trumpet

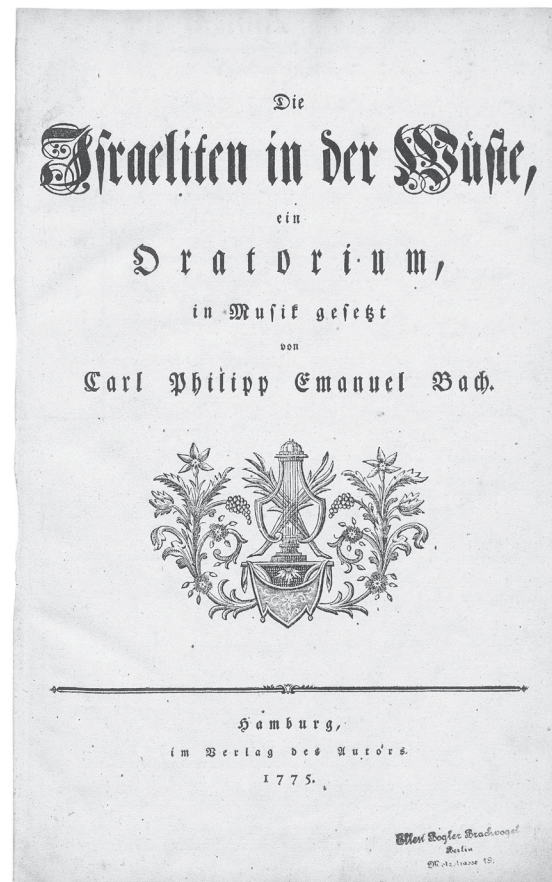
Jesse Levine*
 Paul Perfetti

Timpani

Jonathan Hess*
Barbara Lee Chair, in Memory of John Grimes

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— John J. Winkleman, Jr.
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SYMPHONY HALL INFORMATION

Accessibility: Elevator access to Symphony Hall is available at both the Massachusetts Ave and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

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.

Late seating: Those arriving, or returning, to their seats late will be seated at the discretion of the management.

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.

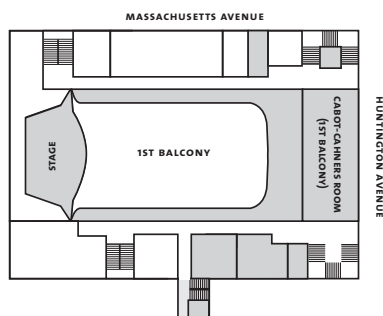
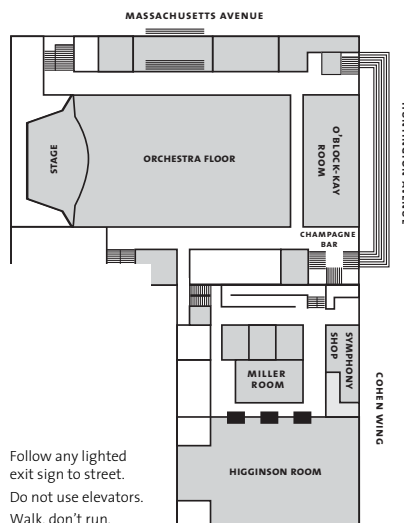
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony and in the Cohen Wing.

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.

Break Room: We welcome patrons and families looking to take a break during the performance to the Cabot-Cahners Room, located in the rear of the first balcony (Huntington Ave side). Here you may listen to the performance live through speakers.

In case of emergency: Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

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Sanders Theatre: on stage
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Symphony Hall: Higginson Hall

Merchandise

H+H offers gift items and recordings featuring our Orchestra and Chorus, along with guest artists throughout the season. Your purchases help support our education and artistic programming.

Shop Locations

Symphony Hall: At the base of the staircase on the left side of the hall (Orchestra Level)

NEC's Jordan Hall: Lobby

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1/9/26 | 1/10/26

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1/31/26

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2/14/26

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UP NEXT

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FRI, NOV 28 at 7:30pm

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