



HANDEL+HAYDN SOCIETY

HANDEL'S *MESSIAH*

November 28 + 29 + 30, 2025

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



wbur.org



WELCOME TO H+H



“The *Messiah* of the Handel and Haydn Society is, in Boston, as much our festival as the feast; it is, like the first snow, or the winter solstice, an institution.”
—Review of H+H performance of *Messiah* on December 17, 1911

I am delighted to welcome you to the Handel and Haydn Society's 172nd annual performances of *Messiah*, our 332nd, 333rd, and 334th performances at Symphony Hall since it opened in 1900, and my first as Chair of the Board of Governors. H+H certainly has

a rich history with this glorious work!

As a member of the H+H Board for the past 14 years, I've had the opportunity to be involved with most aspects of the organization, through changing and sometimes challenging times (including H+H's televised “*Messiah* for Our Time,” safely recorded at GBH's Brighton studios in December 2020 during the darkest days of Covid, one of the most beautiful and inspiring performances I have ever seen). I have only missed one performance of *Messiah* in the 30 years I have been attending H+H concerts regularly; no other chorus and orchestra performs this music with the authenticity, commitment, and dramatic power that Boston audiences experience from H+H every year. If this is your first *Messiah*—or your first with H+H—you are in for a treat!

H+H was founded over 200 years ago by a group of Bostonians united by their passion for great music. This spirit of bringing the community together to enjoy something beautiful is still very much alive today—and continues because you are here to share the experience. This spectacular music also depends on your generous financial support—over 75% of every H+H concert is funded by donor contributions. As we enter the season of giving, I hope you will consider making a donation to our *You Are the Music* campaign to ensure the beloved tradition of *Messiah* and exciting new programming continues to inspire and unite us all today and for future generations to come.

I wish you and yours a joyous holiday season.

Judith K. Verhave
Chair, Board of Governors

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PROGRAM SPONSORS

This program is made possible through the generous support of Philip Gerdine in memory of Marjorie Gerdine.

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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

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.

Leadership

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Resident Conductor, Chorus
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 Dr. Kevin McDonald
Chorus of Tenors + Basses
 Nurt Villani
New Voices and Treble Chorus

HANDEL'S MESSIAH

Symphony Hall

Friday, November 28, 2025 at 7:30pm
Saturday, November 29, 2025 at 3:00pm
Sunday, November 30, 2025 at 3:00pm

2,693rd Concert
2,694th Concert
2,695th Concert

Jonathan Cohen conductor
Lauren Snouffer soprano
Avery Amereau mezzo-soprano
Ben Bliss tenor
Nicholas Newton bass-baritone
H+H Orchestra and Chorus

Messiah

George Frideric Handel
(1685-1759)

PART THE FIRST

Sinfony
Accompagnato: Comfort ye my people
Aria: Ev'ry valley shall be exalted
Chorus: And the glory of the Lord
Accompagnato: Thus saith the Lord
Aria: But who may abide the day of his coming
Chorus: And He shall purify
Recitative: Behold, a virgin shall conceive
Aria and Chorus: O Thou that tellest good tidings to Zion
Accompagnato: For behold, darkness shall cover the earth
Aria: The people that walked in darkness
Chorus: For unto us a child is born
Pifa
Recitative: There were shepherds abiding in the fields
Accompagnato: And lo, the angel of the Lord came upon them
Recitative: And the angel said unto them
Accompagnato: And suddenly there was with the angel
Chorus: Glory to God
Aria: Rejoice greatly, O daughter of Zion
Recitative: Then shall the eyes of the blind
Duet: He shall feed His flock (countertenor & soprano)
Chorus: His yoke is easy, and His burthen is light

PART THE SECOND

Chorus: Behold the Lamb of God
Aria: He was despised
Chorus: Surely He hath borne our griefs
Chorus: And with his stripes we are healed
Chorus: All we like sheep have gone astray

INTERMISSION

PART THE SECOND, CONTINUED

Accompagnato: All they that see Him laugh Him to scorn
Chorus: He trusted in God
Accompagnato: Thy rebuke hath broken His heart
Aria: Behold, and see if there be any sorrow
Accompagnato: He was cut off out of the land of the living
Aria: But Thou didst not leave His soul in hell
Aria: Thou art gone up on high
Chorus: The Lord gave the Word
Aria: How beautiful are the feet
Aria: Why do the nations so furiously rage?
Chorus: Let us break their bonds asunder
Recitative: He that dwelleth in heaven
Aria: Thou shalt break them
Chorus: Hallelujah

PART THE THIRD

Aria: I know that my redeemer liveth
Chorus: Since by man came death
Accompagnato: Behold, I tell you a mystery
Aria: The trumpet shall sound
Aria: If God be for us
Chorus: Worthy is the Lamb that was slain

Sung in English with supertitles.

Concert runs 2 hours and 50 minutes including intermission.

In Remembrance of Mary Deissler

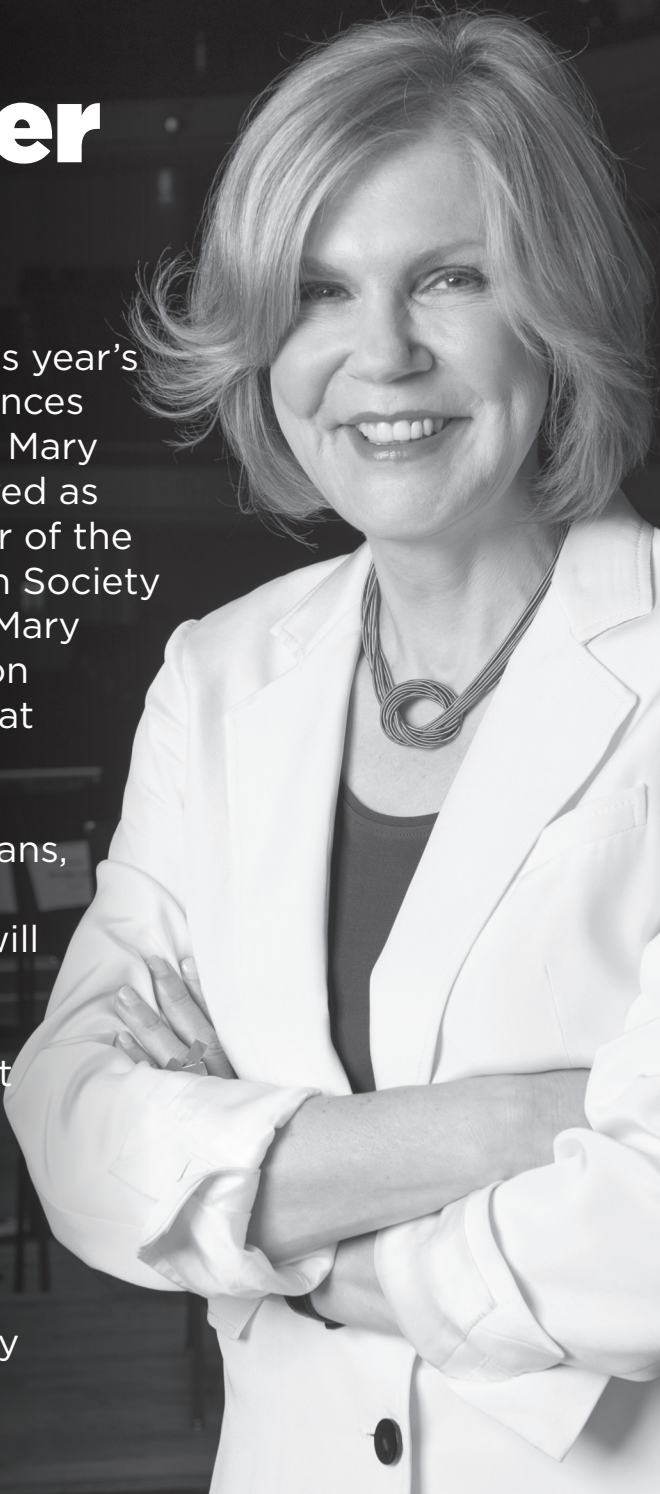
With deep gratitude for her many years of leadership of the Handel and Haydn Society, we dedicate this year's *Messiah* performances to the memory of Mary Deissler. A tribute to Mary may be found on page 8.

IN REMEMBRANCE OF

Mary Deissler

1955-2025

H+H dedicates this year's *Messiah* performances to the memory of Mary Deissler, who served as Executive Director of the Handel and Haydn Society from 1982-2006. Mary led H+H with vision and dedication that strengthened our connection to audiences, musicians, and the broader community. She will be remembered not only for her deep commitment to the arts, but for her generosity of spirit and abiding belief in music to unite and bring joy to us all.



HANDEL'S *MESSIAH* A MUSICAL TRADITION

Few musical compositions in the western concert tradition have had as long and storied a history as *Messiah*. After performances in London in 1750, *Messiah* has been performed consistently year after year; it has never left the stage. It is performed by professional as well as amateur ensembles; there are even *Messiah* sing-a-longs, in which the audience is invited to join in the choruses. *Messiah*—or parts of it—has been arranged for almost every conceivable group, from school choirs to jazz ensembles. What began as a commission for a concert in Dublin has become an enduring musical tradition.

- 1741** Handel composes *Messiah* in just 24 days, between Saturday, August 22 and Monday, September 14.
- 1742** *Messiah* premieres on April 13 in Dublin at the Music Hall on Fishamble Street.
- 1815** H+H performs two solo movements (“I know that my Redeemer liveth” and “He shall feed His flock”) and two choruses (“Lift up your heads O ye gates” and the “Hallelujah” chorus) for their first concert on Monday, December 25.
- 1817** H+H presents *Messiah* and Haydn's Creation in an unusual way—one part of each oratorio is sung at each of three concerts. This series of three concerts is advertised as a comparison of the two works, encouraging listeners to hear the merits of each and decide for themselves which is the greater of the two.
- 1818** H+H gives the U.S. premiere of the complete *Messiah* in a single concert and publishes a piano vocal score of the oratorio.
- 1854** H+H begins annual performances of *Messiah* in December, associating the work with the holiday season.
- 1955** *Messiah*, H+H's first commercial recording, is released.
- 1963** H+H presents the first complete televised performance of *Messiah* for National Educational Television.
- 2020** H+H presents *Messiah for Our Time*, a televised and streamed performance in collaboration with GBH.
- 2024** H+H's inaugural CitySing welcomes singers selected from the Greater Boston community to join the H+H Orchestra, Chorus, and the HHYC Chamber Choir in performing the much-loved music of *Messiah*.

PROGRAM NOTES

SINGING AS ONE

George Frideric Handel had been composing oratorios—unstaged works for soloists, chorus, and instruments—for eight years before he received the libretto (text) for *Messiah* from Charles Jennens. A wealthy landowner, literary scholar, and patron of the arts, Jennens had supplied Handel with other librettos including *Saul* and possibly *Israel in Egypt*.

Messiah is a departure from the texts Jennens had previously sent Handel in that this libretto is a combination of verses from both the Old and the New Testaments blended to reference a story that audiences were expected to know well: the birth, passion, and resurrection of Jesus. Another departure is that there are no named characters in *Messiah*. This, plus the multiple roles of the chorus, lend *Messiah* a communal quality that may help to explain its enduring popularity.

The chorus in an oratorio can function as a character, commentator, or narrator. In the first chorus of Part 1, “And the glory of the Lord,” Handel constructs a response to the previous aria (a longer, florid solo movement), “Ev’ry valley.” In the chorus, the altos exclaim the opening phrase, a textual continuation of the aria. This is answered immediately by the other three vocal parts singing together. Handel then moves freely between musical textures: single lines stated and repeated in succession, or all singing together. Handel next draws our attention to a new idea at “for the mouth of the Lord” by setting this text on a single pitch in long note values, first in the bass and then the soprano parts. Although continually mixed with other music and a succession of musical textures, the foundational character of this line is always prominent.

Handel also uses the chorus to complement music for a soloist, as in the aria, “But who may abide,” which is followed by the chorus, “And He shall purify.” Once again setting successive verses from the Bible, Handel pairs the aria with a chorus that begins with each voice entering separately, but ultimately coming together as one.

After this chorus, the prophecy of the birth of Jesus is explicitly stated after which Handel introduces a new combination of solo and choral music with “O thou that tellest.” The soloist begins but is soon joined by the chorus, with each line entering in succession to build from one to many.

In the next soloist/chorus pair of movements Handel separates the roles of each, but again uses the chorus as the musical re-enforcement of a concept expressed in the solo movement. The undulating instrumental line in the aria “The people that walk,” captures the sense of both darkness and uncertainty. When the text in this aria changes to “have

seen a great light,” Handel’s music changes as well. The chorus, “For unto us a child is born,” that immediately follows elaborates on this further, especially with the virtuosic passages on the word “born.” This chorus is followed by the Pifa, an instrumental movement that sets the upcoming scene of the angels announcing the birth of Jesus to the shepherds—the most direct storytelling in the entire oratorio. For this, Handel introduces a new relationship between soloist and chorus. Instead of an aria, Handel sets the soloists’ text as an accompanied recitative; in other words, a shorter movement with less ornate passages. While no less dramatic, this recitative prepares for the entrance of the chorus, which represents the angels proclaiming “Glory to God.”

As Handel established in his earlier oratorios, each of the three parts of *Messiah* concludes with a chorus. To close Part 1, Handel imbues the text “His yoke is easy” with multiple meanings. To the listener, the musical line might sound effortless and “light,” but this line, like the yoke it is meant to represent, takes sustained effort.

In re-imagining the role of the chorus in Part 2, Handel assigns about the same number of movements to the soloists as to the chorus, creating a new balance between the two types of movements. The chorus “Behold the Lamb of God,” opens Part 2 and sets the mood for the subsequent movements even as it references musical ideas from Part 1 and points to ideas to be heard in Part 3. Equally interesting is how Handel groups three choruses together: “Surely He hath born our griefs,” “And with His stripes we are healed,” and “All we like sheep.” All three set consecutive verses from Isaiah, and Handel underpins this textual unity by indicating that the choruses should be performed without a break. This creates a powerfully felt dramatic arch that is at first relieved by the opening of “All we like sheep.” The lighthearted setting of the opening text, with its long-running passages on the word “stray and “turn” soon, however, takes on deeper meaning with the final line of text, “And the Lord laid on Him the iniquities of us all.” Here, Handel changes the tempo from fast to slow, and the individual choral lines coalesce into mournful harmonies that stand in stark contrast to the opening music of this chorus.

After this pivotal dramatic moment, other aspects of the Passion are referenced and combined with reflections on these events. To close Part 2, Handel returns to a sequence of movements he established in Part 1: a recitative and aria for soloist followed by a chorus. With the shifting textures and sounds of the “Hallelujah” chorus, Handel returns to and expounds on musical ideas he introduced in Part 1.

In Part 3 Handel continues to integrate the choral movements into the musical and dramatic structure of the oratorio. “Since by man came death” recalls the events of Part 2, even as it re-enforces the meaning of the aria that opens Part 3, “I Know that my Redeemer liveth.” The final chorus, “Worthy is the Lamb,” opens with a proclamation that is repeated twice. Handel next introduces a new line filled with energy at “blessings and honour” before concluding with the elegant “Amen.”

An essential component in any Handel oratorio, in *Messiah* Handel integrates music for the individual soloist with the chorus seamlessly and in multiple ways. In this oratorio, the chorus is not only a character and commentator but also a symbol of the power of many voices singing as one.

Teresa M. Neff, PhD

Christopher Hogwood Historically Informed Performance Fellow

HALLELUJAH TO STAND OR NOT TO STAND?



The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the “Hallelujah” chorus that he sprang to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the “Hallelujah” chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after it was said to have started. Both standing and not standing are very common among Boston’s music lovers. We invite you to make your own choice on how to honor Handel’s outstanding musical legacy.

JUVENTAS
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JOURNEYS

**2025
2026**

BLOOM, BLAZE, FALL, FROST SEP 27 & 28	CHASING DREAMS FOR LATER LIGHT NOV 15 & 16	FAMILY PHOTOS JAN 17 JAN 30–FEB 1	LU YU: CENTER STAGE MARCH 14 & 15
JUVENTAS X NAVONA RECORDS MAY 2	AROUND THE WORLD IN 80 MINUTES MAY 16 & 17	MUSIC IN BLOOM JUNE 14 & 21	

EMANCIPATION PROCLAMATION CONCERT

DEC 31, 2025, 1:00PM
TRINITY CHURCH, BOSTON
FREE. TICKET NOT REQUIRED.

H+H and the Museum of African American History present a joyous celebration of liberty and freedom. Join H+H musicians, Regie Gibson, and conductor Anthony Trecek-King to commemorate Boston’s historic role in the abolition movement and celebrate the progress for human rights.

H+H **HANDEL
+ HAYDN
SOCIETY**

**Museum of
African American
History**
Boston | Nantucket

ARTIST PROFILES

PHOTO: MARCO BORGREVE



Jonathan Cohen, conductor

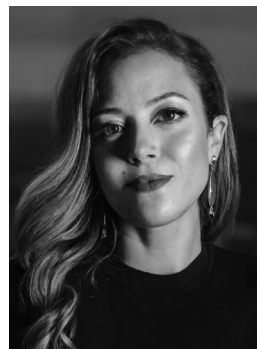
Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. Well known for his passion and commitment to chamber music, Jonathan is equally at home in such diverse activities as Baroque opera and the classical symphonic repertoire. He is Artistic Director of the Handel and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

During the 2025–26 Season, Jonathan continues to have a strong presence on both sides of the Atlantic. He makes his debuts with Güzernich-Orchester Köln, in a complete performance of Bach's *Weihnachtsoratorium* and Helsinki Philharmonic, in Haydn's *Creation*. Further debuts include Slovenian Philharmonic, BBC Philharmonic, and Tampere Philharmonic. He returns to Orchestre de Liege and Glyndebourne Festival Opera for a new production of Monteverdi *Orfeo*.

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).

PHOTO: ANJA SCHUTZ



Lauren Snouffer, soprano

Lauren Snouffer last appeared with H+H in *Glories of Bach* during the 2022-23 Season.

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

Her concert profile has yielded marvelous results with Franz Welser-Möst and The Cleveland Orchestra, Rafaël Pichon and the Handel and Haydn Society, Maasaki Suzuki and the San Francisco Symphony, Dame Jane Glover and Music of the Baroque, Manfred Honeck and the Pittsburgh Symphony, Jaap van Zweden and the New York Philharmonic, Alan Gilbert conducting the NDR Elbphilharmonie Orchester, and Marin Alsop and the Orquestra Sinfônica do Estado de São Paulo.

Fervently committed to repertoire of the Baroque and Classical eras, Lauren Snouffer has performed *Die Zauberflöte* at Glyndebourne, Opernhaus Zürich, and Seattle Opera, *La clemenza di Tito* and *Orphée et Eurydice* at Lyric Opera of Chicago, Hasse's *Siroe* at the Opéra Royal de Versailles with additional performances in Budapest and Vienna, Monteverdi's *Orfeo* with a world premiere orchestration by Nico Muhly at Santa Fe Opera, and she has enjoyed many successes at Houston Grand Opera in productions led by Patrick Summers and Harry Bicket among others.

PHOTO: MARY GOLDAU



Avery Amereau, mezzo-soprano

Avery Amereau last appeared with H+H in Handel's *Messiah* during the 2022-23 Season.

Since making her professional debut at the Metropolitan Opera in 2016 as the Madrigal Singer in Puccini's *Manon Lescaut*, Avery Amereau has rapidly drawn international attention for her remarkably rich mezzo and commanding stage presence. In particular demand for her concert work, Amereau has appeared with top houses and orchestras across the US and Europe.

In the 2025/26 season, Amereau returns to the Bayerische Staatsoper as Bradamante in a new production of Handel's *Alcina* and Page in Strauss's *Salome*. Opera in concert includes her role debut as Irene in Handel's *Theodora* with the Jupiter Ensemble on a European tour and

performances as Cherubino in *Le Nozze di Figaro* with Rafael Payare and the Orchestre symphonique de Montréal.

On the concert platform, Amereau makes debuts with Chicago Symphony Orchestra in performances of Mozart's Requiem and the National Symphony of Ireland in Schumann's *Das Paradies und die Peri*. Further highlights include a US concert tour of Handel's *Messiah* with the Handel and Haydn Society and Ravel's *Shéhérazade* with the Jacksonville Symphony.

As a recording artist, Amereau appears as the Sorceress in Purcell's *Dido and Aeneas* with La Nuova Musica for the Pentatone label and in Caroline Shaw's *The Listeners* with the Philharmonia Baroque Orchestra on their own label. Her first solo album of Handel arias with Nicholas McGegan and the Philharmonia Baroque Orchestra, selected as Editor's Choice in Gramophone Magazine, was released in 2020 to huge critical acclaim.



PHOTO: THEGINGERBARDMEN

Ben Bliss, tenor

Ben Bliss last appeared with H+H in Bach Easter Oratorio during the 2022-23 Season.

Hailed as a "truly exceptional tenor" by the National Review, Ben Bliss has established himself as one of the most exciting performers on today's operatic stage, both in his native America and internationally. Ben has been cited as "an exemplar of the Mozartean tenor" for his "purity of tone, vocal control and artistic sensitivity" (*Opera Warhorses*).

In 25/26, Ben makes his anticipated role debut as the Duke in *Rigoletto* with the Canadian Opera Company, as well as another role debut as the title role in *Idomeneo* with Washington Concert Opera. He also returns to the Metropolitan Opera as Don Ottavio in *Don Giovanni* conducted by Yannick Nézet Séguin, performs in Houston Grand Opera's staged *Messiah*, and sings Tamino in *Die Zauberflöte* with the St. Louis Symphony.

Last season's highlights include two roles at the Metropolitan Opera: a debut as Eric in Jeanine Tesori's new opera *Grounded*, and Tamino in *Die Zauberflöte*. Ben also returned to the Opéra national de Paris as Tom Rakewell in *The Rake's Progress* and performed the role of Jupiter in *Semele* for his house debuts at both the Royal Opera House and the Théâtre des Champs Élysées.



PHOTO: JIYANG CHEN

Nicholas Newton, bass-baritone

These performances mark Nicholas Newton's debut with H+H.

Hailed for his "polished vocal technique" and "heart-tugging emotional communication" (*San Diego Story*), Nicholas Newton garners due attention as a dynamic and compelling bass-baritone in the classical music world.

The 2025-26 opera season includes a Metropolitan Opera debut in a new production of *La Sonnambula* and a return to Houston

Grand Opera for the American operatic premiere of Robert Wilson's mesmerizing vision of the beloved *Messiah* (composed by Handel and arranged by Mozart). Concert performances of the season include Rameau's *Castor et Pollux* at the Salzburg Festival with Utopia led by Teodor Currentzis and a Kennedy Center recital debut as the 2025 Winner of the Marian Anderson Vocal Award under the auspices of Washington National Opera.

An avid concert performer and recitalist, Nicholas Newton has garnered success in Handel's *Messiah* with the Ann Arbor Symphony, Kansas City Symphony, New Jersey Symphony, Indianapolis Symphony Orchestra, and the Rhode Island Philharmonic, with Haydn's *The Creation* for his debut with Boston Baroque led by Martin Pearlman, as well as in tour performances of Terence Blanchard's *Fire Shut Up in My Bones* in a new suite of music from the composer's historic opera, performed with the celebrated trumpeter, his E-Collective, and the Grammy Award-winning Turtle Island.

H+H ORCHESTRA

Violin I

Aisslinn Nosky[†]

Concertmaster

Chair Endowed in Perpetuity by Paul & Rhoda Joss

Nanae Iwata

Rebecca Nelson

Amelia Sie

Jane Starkman

Guiomar Turgeon

Violin II

Fiona Hughes*

Dr. Lee Bradley III Chair

Toma Iliev

Carmen Johnson-Pájaro

Abigail Karr

Maureen Murchie

Rafa Prendergast

Viola

Jenny Stirling*

Chair Funded in Memory of Estah and Robert Yens

Anne Black

Joy Grimes

Renée Hemsing

Cello

Guy Fishman*

Nancy & Richard Lubin Chair

Thomas Barth

Sarah Freiberg

Bass

Heather Miller Lardin*

Amelia Peabody Chair

Peter Ferretti

Oboe

Debra Nagy*

Chair Funded in Part by Dr. Michael Fisher Sandler

David Dickey

Bassoon

Andrew Schwartz*

Trumpet

Steven Marquardt*

Jesse Levine

Timpani

Jonathan Hess*

Barbara Lee Chair, in Memory of John Grimes

Organ

Ian Watson*

*Chair Funded in Perpetuity in Memory of
Mary Scott Morton*

All of H+H thanks
Andrew Schwartz
for 40 years with
our orchestra. We
salute you as an
invaluable artist
and send every
best wish for your
retirement from
H+H.

Andrew Schwartz

H+H PRINCIPAL BASSOON



HHYC Winter Concert

SUN, DEC 14, 5:00PM

JOSIAH QUINCY UPPER SCHOOL,
900 WASHINGTON STREET, BOSTON



HANDEL+HAYDN SOCIETY
YOUTH CHORUSES



[†] Concertmaster
^{*} Principal

String players are listed alphabetically after the principal.

H+H CHORUS

Chorus prepared by Jonathan Cohen

Soprano

Elissa Alvarez
Jessica Cooper
Cassandra Extavour
Elise Groves
Rose Lewis
Margot Rood
Janet Ross
Sonja DuToit Tengblad
Logan Trotter
Sarah Vitale

Tenor

Jonas Budris
Marcio de Oliveira
Ethan DePuy
Eric Christopher Perry
Stefan Reed
Steven Caldicott Wilson

Bass

Ryne Cherry
Jacob Cooper
Scott Allen Jarrett
Craig Juricka
David McFerrin
Dana Whiteside

Alto

Wee Kiat Chia
Doug Dodson
Elizabeth Eschen
Katherine Growdon
Catherine Hedberg
Emily Marvosh
Clare McNamara
Caroline Olsen

The H+H Chorus is funded in perpetuity by Jane and Wat Tyler.

The Cabot Fund for Chorus Leadership is endowed in perpetuity in memory of Ned Cabot.

2025-2026 SEASON

BOSTON PHILHARMONIC

BRAHMS

Alessandro Deljavan, piano

Oct. 19, 3 PM

MOZART/BRUCKNER

Kristian Bezuidenhout, piano

Feb. 13, 8 PM

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Ailyn Perez, soprano
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Nov. 23, 3 PM

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Dame Sarah Connolly, mezzo-soprano
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center and accessible restrooms are
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Large print programs are available
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Assistive listening devices are
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Lounge and bar service: There are
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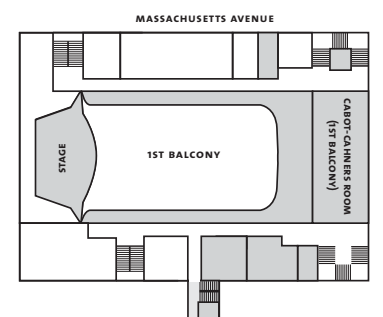
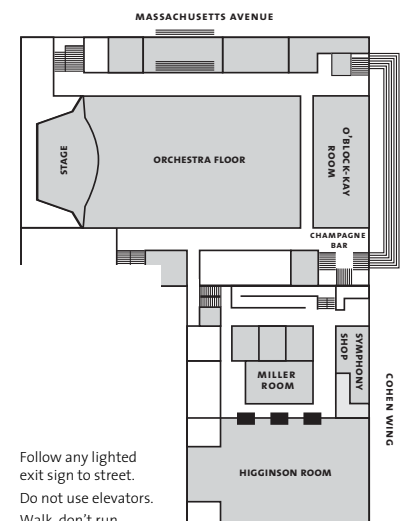
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