

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



wbur.org

 **wbur**

WELCOME TO H+H

PHOTO: ASKONAS HALT



“Music coming consistently alive”
— *Boston Classical Review*

Happy New Year! And welcome to Mozart + Haydn, a musical feast of a program full of fresh energy and brimming with excitement to keep you on the edge of your seat. H+H has not performed the works you'll hear today in quite some time, and Telemann's *Ino* is an ensemble premiere.

H+H specializes in historically informed performance of Baroque and Classical music. We tend to think of these periods as distinct, almost as if a line divides the two musical landscapes. In reality, style and etiquette were constantly evolving. This program takes a narrow snapshot (all three pieces were written within eight years of each other), so we can experience compositional evolution in real time.

Mozart's *Exsultate, jubilate* is a bubbly, champagne opening, and you are in for a treat to hear soprano Carolyn Sampson perform its virtuosic “Alleluias.” She brings stunning effervescence to this challenging piece. Next the orchestra takes us on an emotional roller coaster with *Trauer*, one of my favorite Haydn symphonies. In the key of E minor, it is full of angst and drama (even without words) and the perfect complement to today's grande finale, Telemann's masterwork, *Ino*. Telemann composed *Ino* in 1765 at the old age of 84. This work is notable for its rich instrumental accompaniment of the soloist, a style that bridges the gap between the Baroque and Classical eras and heightens the intensity. It's immensely demanding, and Carolyn's performance is thrilling, beginning with a mad pursuit, followed by a dramatic cliff dive, and eventually embracing her transformation into a goddess of the sea.

Thank you for joining us. I hope today's concert will be just the beginning of a year of discovery, inspiration, and delight with H+H. In April, I'll be back to lead the H+H Orchestra in our final Symphony Hall concerts of the season. It's a beautiful program featuring the first suite of Handel's *Water Music* paired with Bach's Brandenburg Concerto No. 1 and several Baroque treasures, all of which are H+H premieres. I can't wait to see you again!

Warmly,

Jonathan Cohen
Artistic Director

Handel and Haydn Society

TABLE OF CONTENTS

The Handel and Haydn Society	5
Mozart + Haydn	6
Program Notes	10
Texts + Translations	14
Artist Profiles	18
H+H Orchestra	20
Donors	22
H+H Board	26
H+H Staff	27
NEC's Jordan Hall Information	28
General Information	29

PROGRAM SPONSORS

**This program is made possible through the generous support of
Karen Secunda Levy.**

John J. Winkleman Jr., sponsor of Jonathan Cohen, conductor
Michael & Marcy Scott Morton, sponsors of Carolyn Sampson, soprano
Mattina R. Proctor Foundation, sponsor of the H+H Orchestra
Anne & David* Gergen, season sponsors of Guy Fishman, cello
Rebecca Nemser, in memory of Paul Nemser, season sponsor of Sonja DuToit
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.



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

Judith K. Verhave
Chair, Board of Governors
Carrie L.T. Hammond
and Nicholas Dials
Co-Chairs, Board of Advisors
Lilee Dethchan-Beltran
Acting CEO
Robert H. Scott
Acting President

Artistic

Jonathan Cohen
Artistic Director
Ian Watson
Associate Conductor
Aisslinn Nosky
Concertmaster
Scott Allen Jarrett
Resident Conductor, Chorus
Anthony Trecek-King
Resident Conductor, Chorus
Reginald Mobley
Programming Consultant
Harry Christophers
Conductor Laureate

Youth Choruses Conductors

Michele Adams
Youth Chorale and Concert Choir
Alyson Greer Espinosa
*Chorus of Sopranos + Altos
and Chamber Choir*
Dr. Kevin McDonald
Chorus of Tenors + Basses
Nurt Villani
New Voices and Treble Chorus

MOZART + HAYDN

NEC's Jordan Hall

Friday, January 9, 2026 at 7:30pm
Sunday, January 11, 2026 at 3:00pm

Jonathan Cohen conductor

Carolyn Sampson soprano

H+H Orchestra

Exsultate, jubilate, K. 165/158a

Wolfgang Amadé Mozart
(1756–1791)

Symphony No. 44 in E Minor, Trauer

Allegro con brio
Menuetto: Trio
Adagio
Finale: Presto

Joseph Haydn
(1732–1809)

Ino, TWV 20:41

Georg Philipp Telemann
(1681–1767)

INTERMISSION

Concert runs 1 hour 50 minutes including intermission.

2025-2026 SEASON

BOSTON PHILHARMONIC

BRAHMS

Alessandro Deljavan, piano

VERDI

Ailyn Perez, soprano
Daniela Mack, mezzo-soprano
John Osborn, tenor
Maharram Huseynov, bass
Chorus pro Musica
Donald Palumbo, artistic advisor

Oct. 19, 3 PM

MOZART/BRUCKNER

Feb. 13, 8 PM

Kristian Bezuidenhout, piano

Nov. 23, 3 PM

MAHLER

Apr. 11, 8 PM

Dame Sarah Connolly, mezzo-soprano
Chorus pro Musica
Radcliffe Choral Society
The Choristers of Saint Paul's Choir
School

BOSTON PHILHARMONIC YOUTH ORCHESTRA

BERNSTEIN / BRAHMS / PROKOFIEV

Nov. 7, 8 PM

Guy Braunstein, violin
Zvi Plessner, cello

TAKEMITSU / DEBUSSY / MAHLER

Feb. 27, 8 PM

HARBISON / GERSHWIN / COPLAND

May 3, 7 PM

Makoto Ozone, piano

Tickets from \$25 / Students \$12 with code STU-DIS

CALL 617.236.0999

VISIT bostonphil.org

Scan to Visit the
Season Concert Page: 



THE WORLD BEYOND 250TH ANNIVERSARY OF THE FOUNDING OF THE UNITED STATES



Agrippa Hull,
Revolutionary War
veteran



Detail of frontispiece,
engraved by Paul Revere,
from Billings' New England
Psalm Singer



Engraving of the
Castle William in
Boston Harbor, 1789

1728 Prospective brides arrive in Louisiana for the French settlers there; they are known as “casket girls” because they have received dresses in small trunks or caskets as an incentive for immigration.

1759 Agrippa Hull is born in Northhampton, Massachusetts. At 18, he joins the Continental Army, where he earns a badge of honor for his six years of service. During his service, he witnesses the British surrender at Saratoga, serves with Washington at Valley Forge, and takes part in southern battles, including the Siege of Charleston. After the war, he lives in Stockbridge, Massachusetts, becoming the largest black landowner in the area.

1770 Boston composer William Billings publishes his *New England Psalm Singer or American Chorister*, a collection of choral music in four and five parts. Largely self-taught, Billings will publish five other collections and teaches at singing schools. Some of his tunes were very popular, appearing in hymnals, often without attribution, throughout the United States.

1775 Originally called Castle William, the fortified military site on what today is known as Castle Island in Boston Harbor is used as a refuge by loyalist families during the 11-month Siege of Boston after which British military operations move to Nova Scotia.

1784 *The Empress of China or Chinese Queen* becomes the first U.S. ship to land in China, opening trade relations between the two countries. This initial excursion successfully trades ginseng and silver coin for tea, and companies soon realize that U.S. demand for Chinese products produces greater profits.

PERIOD INSTRUMENT SPOLIGHTS THE NATURAL HORN

A versatile instrument, the tone color of the natural horn—a gradually tapered tube of fixed length, coiled 2 or 3 times—complements brass, strings, and woodwind instruments. A system of crooks—different sizes of coil that could alter the overall length of the instrument—was developed in the mid-18th century so that the horn could be played in different keys. Later experiments in expanding the accuracy and number of pitches played on the horn culminated in a system of valves first introduced in the early nineteenth century. In Haydn's Symphony No. 44, the horn often doubles other parts, adding a depth to the lines; in *Ino*, Telemann reserves the horn until the *Tanz der Tritonen*, making its impact all the more powerful.



PROGRAM NOTES

TIMELESS SOUNDS

If one were to place each of the composers on today's concert in their respective musical era, Georg Philipp Telemann would be categorized as a Baroque composer; Joseph Haydn and Wolfgang Amadé Mozart would be labeled as Classical. While we will hear the distinctive style of each composer and their respective eras, we will also hear how each work goes beyond categorization and touches us in this moment.

Wolfgang Amadé Mozart, *Exsultate, jubilate*, K. 165/158a

Mozart was not yet 17 years old when he composed his *Exsultate, jubilate* while in Milan for the premiere of his opera, *Lucio Silla*. Scholars believe the text may have been supplied by castrato Venanzio Rauzzini, who was singing in the opera. Rauzzini premiered *Exsultate, jubilate* on January 17, 1773 for the feast of St. Anthony the Abbot, patron of the monastic order of the Theatine Church in Milan. Filled with vocal writing that is operatic, Mozart called this work a motet, in keeping with sacred music trends in Italy at this time. No matter the designation, this work continues to inspire and challenge singers today.

The sparkling instrumental introduction to the first movement might be mistaken for the opening of a symphony, but the orchestra is offering glimpses of what the soloist will sing. What is impressive here-and throughout this work-is that Mozart writes music for the instruments that is a slightly different version of what the soloist will later sing. In this way, Mozart keeps the music for the soloist unique, while still giving the listener a sense of familiarity. Equally compelling is the way Mozart keeps the soloist in conversation with the instrumental accompaniment, such as at "cantui vestro, respondendo" (in response to your singing), where the winds play a short figure that was first heard in the instrumental opening. Now, however, they are paired with the voice, giving the lines a fresh musical perspective.

A recitative then leads to a second aria. The first part of the aria is a graceful Andante. The orchestra once again introduces the music to be sung by the soloist. Mozart occasionally doubles the soloist's line in the strings, imparting a deeper level of immediacy to the text. He also creates a sense of continuity between the two sections of the aria by using the same basic musical idea in both the Andante and the buoyant "Alleluia."

Joseph Haydn, Symphony No. 44 in E Minor, *Trauer*

As a young boy, Haydn sang in the local church choir; when he was about eight years old, he was admitted as a choirboy at St. Stephen's Cathedral in Vienna where he remained for the next ten years. Later in his life Haydn recalled that after leaving St. Stephen's he had to "eke out a wretched existence" by teaching, playing organ and violin for church services, and performing in instrumental ensembles.

At twenty-six, Haydn became a court musician, which provided him with steady employment and income. Three years later, he accepted a more important position as Vice-Kapellmeister for the Esterházy family, one of the most powerful and influential families in the Austrian empire. Haydn's duties for the court included composing new music, including symphonies.

From the start of Symphony No. 44 in E Minor, we can hear the musical characteristics that categorize this symphony as "Sturm und Drang" (Storm and Stress): its minor key, abrupt shifts in dynamics, strong accents, rhythmic drive, and short melodic motives. A term originally applied to literary works, Haydn employed the "Sturm und Drang" style in many of his symphonies composed in the 1770s.

Haydn balances the emotional rollercoaster of the first movement with a Minuet and Trio in the second. Underlying the graceful Minuet in E minor is a canon between the violins and basses. Like a round, the violins begin and the basses enter shortly after, playing the exact same melody. The Trio, in E major, features a descending melody. The motive from the Minuet is heard as well, preparing the listener for the return of that section.

Symphony No. 44 acquired the nickname "Trauer" (mourning) because Haydn reportedly said that he wanted the third movement played at his funeral. If that story is true, then this farewell is from a dear friend who departed with a smile and wave.

Just as Haydn balanced the first two movements-a fast opening with a graceful and gentle dance-he pairs the bittersweet slow movement with a Finale of tremendous energy. The turbulence of the opening of the fourth movement never truly subsides as Haydn builds excitement and anticipation through sharply accented rhythmic patterns and short melodic ideas.

Georg Philipp Telemann, *Ino*, TWV 20:41

In 1701, Telemann went to the University of Leipzig to study law. Later in his life, he offered two different reasons for the move. In his first autobiography (1718), he said he went to the university to please his mother. In his 1740 autobiography, however, he said enrolled because he wanted a university education. No matter the reason, Telemann's musical interests soon overshadowed everything else. In 1721, Telemann was named cantor of Johanneum Lateinschule and *director musicus* in Hamburg, a post he held for the rest of his life.

Composed when he was in his eighties, Telemann's solo cantata, *Ino* tells the mythological story of the title character, who, to escape pursuit, throws herself and her son into the sea after which both are transformed into gods. Setting a text by Karl Wilhelm Ramler, Telemann constructs a series of recitatives and arias around the central instrumental section *Tanz der Tritonen*.

The opening recitative sets the scene, as Ino realizes there is no place to hide from her husband, whose uncontrollable anger has been incited by Zeus's wife Hera. (Goddess Hera is angry that Ino, a mortal, raised Dionysus, the child of Zeus and the mortal Semele.) In the aria that follows, Ino questions why Hera is so angry with her. The drive of the first section of the three-part *da capo* aria is relieved by the second section in which Ino asks, "Was meine Tat des Todeswert" (Was my deed worthy of death)? Here, Telemann changes from the duple meter of the first section to a more lilting triple meter to accompany Ino's more contained and restrained music. Not everything is calmer, however, as the strings interject lines from the first section, which returns with even more ferocity.

The next recitative is accompanied by strident string passages, conveying Ino's desperation as she throws herself and her son over a cliff into the sea. Next, we hear a tender instrumental introduction featuring flutes. This idyllic sound is interrupted by Ino, who exclaims, "Wo bin ich?" (Where am I?) before vacillating between amazement that she is alive and concern for her son. Soon, Ino's words change to "Wo sind wir?" (Where are we?) as the musical setting shifts between driving energy and sparse accompaniment, reflecting Ino's confusion as to what is happening around her.

The *Tanz der Tritonen*-for horns, strings, and basso continuo—is a dance in duple meter that frames a second dance in triple meter for the full instrumental ensemble. These dances both relieve the tension of the previous movements, and create a turning point in the drama as Ino is transformed into a sea goddess and her son into the god Palaemon.

The cantata closes with two recitative/arias pairs. In the first pair Ino—now called Leucothea—becomes cognizant of her transformation. In the recitative, Telemann recalls music from the *Tanz der Tritonen*. In the aria, "Meint ihr mich" (Do you mean me), Telemann sets Ino's words to a straight-forward melodic line, eloquently underscoring Ino's growing realization and sincere gratitude. Equally moving is the next recitative and aria pair, in which the final *da capo* aria, "Tönt in meinen Lobgesang" (Resound in my hymn of praise), is a *tour de force*.

Each of these works demands our attention, whether in the virtuosic passages of the Mozart and Telemann or the quiet intensity of the Haydn symphony. Many aspects of music making and listening have changed since the 18th century, but the emotional power and immediacy of these works will remain with us long after the reverberations of today's performance have faded away.

Teresa M. Neff, PhD

Christopher Hogwood Historically Informed Performance Fellow



**Did you know ticket sales
cover only 22% of our
concert costs?**

As a non-profit organization we rely on your donations to close the gap not covered by ticket sales. Give today to keep **all** our musicians on stage.



Your gift to our "You Are the Music" campaign will **elevate our artistry, engage a broader audience, and ensure our future.**



TEXTS + TRANSLATIONS

Mozart: *Exsultate, jubilate*

Exsultate, jubilate,
O vos animae beatae
exsultate, jubilate,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.

Fulget amica dies,
jam fugere et nubila et procellae;
exortus est justis
inexpectata quies.

Undique obscura regnabat nox,
surgite tandem laeti
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

Alleluja!

Rejoice, resound with joy,
O you blessed souls,
singing sweet songs,
In response to your singing;
let the heavens
sing forth with me.

The friendly day shines forth,
both clouds and storms have fled
now;
for the righteous there has arisen
an unexpected calm.

Dark night reigned,
arise, happy at last,
you who feared till now,
and joyful for this lucky dawn,
give garlands and lilies with full right
hand.

You, o crown of virgins,
grant us peace,
Console our feelings,
from which our hearts sigh.

Praise the Lord!

SATURDAY, JANUARY 31, 2026 AT 7:30PM
JORDAN HALL (30 GAINSBOROUGH ST. BOSTON)

A FAR CRY
2025/26
Season

Side by Side

*Taraf de Haïdouks,
Stravinsky, Tower, Corelli*

featuring students from
New England Conservatory
& Project STEP

*Great music isn't
just taught—it's shared
with the next generation
side by side.*



www.afarcry.org

Telemann: *Ino*

Text: Karl Wilhelm Ramler
Translation: Anders Muskens

Wohin? Wo soll ich hin?
Mein rasender Gemahl verfolgt mich.
 Ohne Retter
Irr' ich umher, so weit das Land mich
 trägt, und bin
Entdeckt, wohin ich irre. Keine Höhle,
Kein Busch, kein Sumpf verbirget
 mich.
Ha! nun erkenn' ich dich,
Grausame Königinn der Götter!

Ungöttliche Saturnia,
Wird Rachsucht dich ewig
 entflammen?
Wer kann mein Mitleid verdammnen?
Ich hab' ein Götterkind ernährt.

Du hast dich an Semelen ja
Mit Jupiters Blitze gerochen:
Was hat die Schwester verbrochen?
War meine Tat des Todes wert?

O all' ihr Mächte des Olympus,
Ist kein Erbarmen unter euch?
Hier schwank' ich unter der geliebten
Last,
Die mein zerfleischter Arm umfasst;
Hier fliehet, dem gescheuchten Rehe,
Der aufgejagten Gemse gleich,
Die königliche Tochter Kadmus;
springt
Von Klipp' auf Klippe, dringt
Durch Dorn und Hecken. —

Nein, weiter kann ich nicht;
Ich kann nicht höher klimmen. —
Götter!
Ach! rettet, rettet mich! ich sehe
Den Athamas! an seinen Händen
klebt
Noch seines Sohnes Blut.
Er eilt, auch diesen zu
zerschmettern.

O Meer! o Erde! er ist da!
Ich hör ihn schreien! er ist da!
Ich hör ihn keuchen! Itzt ergreift er
 mich! —
Du blauer Abgrund, nimm von dieser
Felsen spitze
Den armen Melicertes auf!
Nimm der gequälten Ino Seele! —

Where? Where shall I go?
My furious spouse pursues me.
 Without savior
I roam as far as the land will carry
 me, but I am
Discovered everywhere I wander. No
 cave,
No bush, no swamp hides me.
Ha! now I know thee,
Cruel queen of the gods!

Ungodly Saturn,
Will revenge inflame thee forever?
Who can condemn my pity?
I have nourished a child of the gods.

Thou hast smitten Semele, yes
Revenged with Jupiter's lightning:
What was this sister's crime?
Was my deed worthy of death?

O all thou powers of Olympus,
Is there no mercy amongst thee?
Here I stagger, bearing the beloved
burden,
Clasp'd in my mangled arm;
Here I flee, like the frighten'd deer,
The hunted chamois,
The royal daughter of Cadmus;
jumps
From cliff to cliff, breaks
Through thorn and hedge. —

No, this is as far as I can go;
I cannot climb higher. — Gods!
Ah! save, save me! I see
Athamas! his hands are covered
Still by the blood of his son.
He hastens to crush this one too.

O Sea! O Earth! he is there!
I hear him scream! he is there!
I hear him gasp! Now he seizes
 me! —
Thou blue abyss, preserve from this
rocky peak
The poor Melicertes!
Take Ino's tortured soul! —

The instruments accompany the terrible fall, and hereupon announce the following astonishment:

Wo bin ich? o Himmel!
Ich athme noch Leben?
O Wunder! ich walle
Im Meere? mich heben
Die Wellen empor? —

O wehe! mein Sohn!
Er ist mir im Falle
Den Armen entflohn.
Mitleidiger Retter,
Was hilft mir mein Leben?
Ach! gieb mir den Sohn!
O wehe! mein Sohn!

Er ist mir entfallen!
Er ist mir entflohn! —
Ich seh ihn, ihr Götter!
Von Nymphen umgeben:
Stolz ragt er hervor.

Wem dank' ich diess Leben,
Diess bessere Leben?
Wem dank' ich den Sohn?
Ich seh ihn, von Göttern
Und Nymphen umgeben:
Stolz ragt er hervor.

Ihr hängt um meine Schläfe zackigte
Korallen?
Und Perlen in mein Haar? —
Ich dank' euch, Töchter Doris! —
Seht, o seht die Schaar
Der freudetrunknen blauen Götter!
Sie flechten Schilf und Lotosblätter
Um meines Sohnes Haar. —
Wie gütig, wie vertraut empfanget
ihr
Zwey Sterbliche, wie wir!
Ihr gebt uns eure Götterkränze,
Und zieht uns mit euch unter eure
Tänze! —

*The instruments accompany the dance, and then play the song of the tritons
and nereids, which begins: Leukothea is taken up as a Goddess.*

Ungewohnte Symphonieen
Schlagen mein entzücktes Ohr.
Panope, dein ganzer Chor,
Und die blasenden Tritonen
Rufen laut:

Where am I, o Heavens!
I still breathe?
O miracle! I am rolling
In the sea? The waves
Lift me up? —

Oh woe! my son!
While I fell
He slipped from my arms.
Compassionate savior,
What good is my life?
Ah! give me my son!
Oh, woe! My son!

He has slipped away from me!
He has escaped from me! —
I see him, ye gods!
By nymphs surrounded:
Proudly he stands forth.

To whom do I owe this life?
This life made better?
To whom do I thank for my son?
I see him, by gods
And nymphs surrounded:
Proudly he stands forth.

Around my temples you hang jagged
coral?
And pearls in my hair?
I thank you, daughters of Doris! —
Behold, O behold the multitudes
Of the blue gods of joy!
They weave reeds and lotus leaves
Around my son's hair. —
How kindly, how trustingly you
receive
Two mortals, like us!
You give us your godly wreaths,
And draw us in amongst your
dances! —

Unfamiliar symphonies
Strike my delighted ear.
Panope, your whole choir,
And the blaring tritons
Call loudly:

“Leukothea
“Ist zur Göttinn aufgenommen!
“Gott Palämon, sey willkommen!
“Sey gegrüsst, Leukothea!

Meynt ihr mich, ihr Nereiden?
Nehmt ihr mich zur Schwester an?
Meynt ihr meinen Sohn, ihr Götter?
Nehmt ihr ihn zum Mitgott an?
Ihr allgütigen Erretter,
O! mein Dank soll nicht ermüden,
Weil mein Busen athmen kann.

Und nun? ihr wendet euch so schnell
zurück?
Ihr eilt mit aufgehabnen Händen —
Welch ein Blick! Welch ein Blick!

Auf einem perlenhellen Wagen
Wird der Monarch der Wasserkraft
Hoch auf dem Saum der Flut
getragen.
Bis an den Himmel flammt der
goldene Trident;
Ich höre seiner Rosse Brausen; sehe
Den Gott, den zweyten Gott der
Götter. —
Der du mit Allmacht dieses Element
Beherrschest, o Neptun, mein König!
tragen
Die Räder deines Wagens dich
In diesen inselvollen Sund, und
lassen
Den Sonnenwagen hinter sich,
Mir meine Gottheit anzusagen?
Ach! ewig soll mein Dank
Mit jeder Sonne soll mein lauter
Lobgesang
Von allen Wellen wiederhallen.

Tönt in meinen Lobgesang,
Wellen, Felsen und Gestade!
Sagt dem guten Gotte Dank!
Heil dem Gotte, dessen Gnade
Dich zur Göttinn ausersah,
Selige Leukothea!

Tochter der Unsterblichkeit,
In die tiefste Meereshöhle
Senke dein gehäuftes Leid!
Deine qualentladne Seele
Labe mit Ambrosia!

“Leukothea
“Is accepted as a goddess!
“God Palaemon, be welcome!
“Greetings, Leukothea!

Ye Nereids, do you mean me?
Do you accept me as your sister?
Do you accept my son, ye gods?
Do you accept him as a fellow god?
Ye all-gracious saviors,
O! my gratitude shall never expire,
Because my bosom breathes life.

And now? you turn around so
quickly?
You hasten with open hands —
Behold! Behold!

Atop a pearly chariot
Sits the monarch of the watery realm
Carried high upon the hem of the
tide.
Up to the heavens flames the golden
trident;
I hear the braying of his horses; I see
The god, the second god of gods. —
With omnipotence you mastered
this element, O Neptune, my king!
doth
the wheels of thy chariot carry'st
thou
Within this insular sound, and leave
The chariot of the sun behind'st
thou,
To announce to me my divinity?
Ah! My thanks shall be eternal
With every sunrise shall my booming
hymn of praise
O'er all the waves resound.

Resound in my hymn of praise,
Waves, rocks and shores!
Give thanks to the mighty God!
Hail to the God, whose grace
Has chosen you as a goddess,
Blessed Leukothea!

Daughter of immortality,
In the deepest cavern of the sea
Cast away thy cumulous sorrow!
Lavish thy formerly anguished soul
With ambrosia!

ARTIST PROFILES

PHOTO: MARCO BORGGREVE



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 Gürzenich-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 Liège 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: MARCO BORGGREVE

Carolyn Sampson soprano

Carolyn Sampson last appeared with H+H in Handel's *Messiah* during the 2021-22 Season.

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in the UK as well as throughout Europe and the rest of the world.

On the opera stage she has appeared with English National Opera, Glyndebourne Festival Opera, Berlin Staatsoper, Scottish Opera, and

Opéra de Paris, amongst others, and she regularly performs at the BBC Proms and with orchestras including the Bach Collegium Japan, Nazionale di Santa Cecilia, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Vienna Symphony Orchestra, and with numerous orchestras in the UK & USA. A recent highlight was her debut at Berlin Staatsoper singing Créuse in a new Peter Sellars production of Charpentier's *Medée* conducted by Sir Simon Rattle.

Carolyn has an extensive discography appearing on the Harmonia Mundi, BIS, Hyperion, Virgin Classics, DG Archiv, Linn Records, BIS, and Vivat labels. Her recording with Ex Cathedra, 'A French Baroque Diva' won the recital award in the 2015 Gramophone Awards, and her disc of Bach Cantatas with Freiburger Barockorchester was awarded a Diapason D'or. The past seasons have seen the release of many acclaimed recordings, notably Carolyn's first solo orchestra CD, Canteloube 'Chants d'Auvergne' with Tapiola Sinfonietta and Pascal Rophé and the acclaimed album *Trennung: Songs of Separation* with Kristian Bezuidenhout, both under the BIS label.

This season includes Stravinsky *Pulcinella* with Orchestra della Svizzera Italiana under Charles Dutoit, Mahler's 2nd Symphony under Osmo Vänskä, and Bach *St Matthew Passion* under Laurence Cummings both with Antwerp Symphony Orchestra, Bach Christmas Oratorio with Netherlands Kammerkoor, and a programme of Mozart and Telemann with the Handel and Haydn Society of Boston.

H+H ORCHESTRA

Violin I

Aislinn Nosky[†]
Concertmaster
Chair Endowed in Perpetuity by Paul & Rhoda Joss

Susanna Ogata
Assistant Concertmaster

Adriane Post

Julie Leven

Abigail Karr

Violin II

Christina Day Martinson^{*}
Associate Concertmaster
Dr. Lee Bradley III Chair

Fiona Hughes
Guimara Turgeon
Jane Starkman

Viola

Stephen Goist^{*}
Chair Funded in Memory of Estah and Robert Yens
Jenny Stirling
Anne Black

Cello

Guy Fishman^{*}
Nancy & Richard Lubin Chair
Sarah Freiberg

Bass

Heather Miller Lardin^{*}
Amelia Peabody Chair

Flute

Joseph Monticello^{*}
Chair Funded in Memory of Kate C. Moore
Mara Riley

Oboe

Debra Nagy^{*}
Chair Funded in Part by Dr. Michael Fisher Sandler
Priscilla Herreid

Bassoon

Stephanie Corwin^{*}

Horn

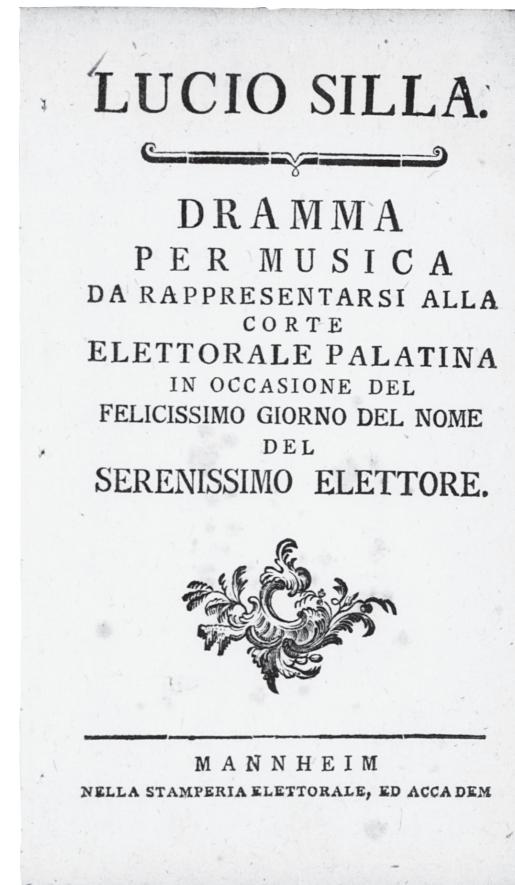
Todd Williams^{*}
Grace & John Neises Chair
Nathanael Udell

Organ

Ian Watson^{*}
Chair Funded in Perpetuity in Memory of Mary Scott Morton

[†] Concertmaster
^{*} Principal

JOHANN CHRISTIAN BACH *Operas and Dramatic Works*



Published by The Packard Humanities Institute
jcbach.org

LIFETIME BENEFACTORS

The following donors have made cumulative gifts and pledges to H+H totaling \$100,000 or more as of December 19, 2025.

\$10 Million Level

One Anonymous Donor

\$5 Million Level

One Anonymous Donor

\$2.5 Million Level

Willma H. Davis*
Philip Gerdine *in memory of*
Marjorie Gerdine
Robert N. Shapiro
One Anonymous Donor

\$1 Million Level

Amy S. Anthony*
Barr Foundation
Alfred & Fay Chandler*
Dr. Frank O. Clark & Dr. Lynn
DeLisi
Debbie & Bob First
Paul C. Joss & Rhoda K. Joss
George D.* & Karen S. Levy
Drs. Janina A. Longtime &
Christopher D. Fletcher*
Massachusetts Cultural Council
Michael & Marcy Scott Morton
Jim & Cathy Stone
Jane & Wat* Tyler
Three Anonymous Donors

\$500,000 Level

William Achtmeyer
David Elsbree & Lorraine Gilmore
Todd Estabrook
Joseph M. Flynn
Mr.* & Mrs. Remsen M. Kinne III
The Klarman Family Foundation
Joseph G. Mari
Mary & Sherif Nada
National Endowment for the Arts
Scully Family Foundation
Piroska E. Soos*
Jeffrey & Ann M. Thomas
Nancy & Michael Tooke
U.S. Small Business
Administration
Judith & Menno Verhave
Janet & Dean* Whittle
Wilson Family Foundation
Ron* & Jean Woodward
Christopher R. Yens & Temple Gill
Two Anonymous Donors

\$250,000 Level

Bloomberg Philanthropies
The Boston Foundation
Dr. Lee C. Bradley III*
Cabot Family Charitable Trust
Edmund* & Betsy Cabot
Virginia Wellington Cabot
Foundation
Jane & Christopher Carlson
Mary L. Cornille & John F. Cogan
Jr*
Anne & David* Gergen

Mr. & Mrs. John W. Gerstmayer
Mr. & Mrs. Nicholas Gleysteen
Graham* & Ann Gund

Mr.* & Mrs. J. Robert Held
Jane's Trust
George Frederick Jewett
Foundation East
Kingsbury Road Charitable
Foundation
Winifred I. Li* & William P. Oliver*
Nancy & Richard Lubin
Eric Malins*
Jane E. Manlych & Prof. W. Carl
Kester

Peter G. Manson & Peter A. Durfee
Timothy & Deborah Moore
Betty Morningstar & Jeanette
Kruger
Stephen Morrissey
The Parker Family Foundation
Parthenon - EY
Dana & Carolyn Pope
John & Janis Raguin
Timothy & Maren* Robinson
The William B. & Bertha E.
Schrafft Charitable Trust
Stanley & Kay Schlozman
Seth Sprague Educational and
Charitable Foundation
Stratford Foundation
Rose-Marie & Eijk van Otterloo
Matthew A. & Susan B.
Weatherbie Foundation
Lucas Wegmann
John J. Winkleman Jr.
Three Anonymous Donors

\$100,000 Level

Mitchell Adams* & Kevin Smith*
Carolyn & William Aliski
Leo* & Gabriella Beranek
Rob & Nancy Bradley
Julian & Marion* Bullitt
Miguel* & Sheila Canizares
Louise & Thomas Cashman
Clark Charitable Trust
Patricia Collins*
Gregory & Anne Crisci
Elisabeth K. Davis*
Tom & Ellen Draper
BPS Arts Expansion Fund at
EdVestors
Kate S. Flather
Darcy & Howard* Fuguet
James & Melissa Gerrity
Stephanie Gertz
Ann & Gordon Getty Foundation
John W. Gorman*
David Greenewalt Charitable
Trust
Janet* & Henry Halvorson
Hamilton Company Charitable
Foundation
Mrs. Sylvia Hammer
Dena M. Hardymon

* Deceased

ENDOWED CHAIRS + NAMED FUNDS

The Handel and Haydn Society is grateful to the generous donors who have endowed chairs and established named funds to support H+H's educational and artistic programs. If you are interested in a naming opportunity, establishing a fund, or contributing to an existing fund, contact Emily Reed, Vice President of Donor Relations and Partnerships at 617.262.1815 or ereed@handelandhaydn.org.

Artistic Director

The Bicentennial Chair
Funded by an Anonymous Donor

President and CEO

Philip and Marjorie Gerdine
President and CEO

H+H Chorus

Funded in Perpetuity by
Jane & Wat Tyler

Chorus Leadership

*Cabot Fund for Chorus Leadership is
Endowed in Perpetuity in Memory of*
Ned Cabot

Concertmaster

*Chair Endowed in Perpetuity
by Paul & Rhoda Joss*

Principal Second Violin

Dr. Lee Bradley III Chair

Principal Viola

*Chair Funded in Memory of
Estah & Robert Yens*

Principal Cello

Nancy & Richard Lubin Chair

Principal Bass

Amelia Peabody Chair

Principal Flute

Chair Funded in Memory of Kate C. Moore

Principal Oboe

*Chair Funded in Part by
Dr. Michael Fisher Sandler*

Principal Horn

Grace & John Neises Chair

Organ

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

Timpani

*Barbara Lee Chair
in Memory of John Grimes*

Learning Program

Funded in Perpetuity by
Karen S. & George D. Levy

Chorus of Tenors and Basses

Funded in Perpetuity by
Lucas Wegmann

Named Funds

*Amy Anthony Fund for
Community Engagement*

*Marie-Hélène Bernard Endowed Fund
for Excellence*

*Miguel Canizares Fund for
Music Education*

*Harry Christophers Fund
for Artistic Excellence*

*Debbie and Bob First Family Fund
for Community Engagement*

George Geyer Fund

John Grimes Fund

*Ann and Graham Gund
Endowment Fund*

*Christopher Hogwood Historically
Informed Performance Fellowship*

*Remsen M. and Joan G. Kinne Endowed
Fund for Music Education*

*Robert N. Shapiro Fund for Imagination
and Creativity*

Wat H. Tyler Jr. Memorial Fund

*Ronald Woodward
Education Fund*

Scholarships

Candace MacMillen Achtmeyer Award

Evangelyna Etienne Scholarship Award

*Barbara E. Maze Award for Musical
Excellence*

Susan Rodgers Youth Chorus Scholarship

1815 SOCIETY

The Handel and Haydn Society thanks the following donors for including H+H in their long-term financial and estate plans as of November 1, 2025.

William Achtmeyer
Mitchell Adams*
Connelly Akstens
Amy S. Anthony*
Marie-Hélène Bernard
Dr. John D. Biggers*
Herbert & Barbara Boothroyd
Rob & Nancy Bradley
Dr. Lee C. Bradley III*
Rev. Mark Brockmeier & Dr.
Kathleen Silva
Rev. Thomas W. Buckley*
Julian Bullitt
James Buttrick
Miguel* & Sheila Canizares
Christopher T. Carlson
Jane Fisher Carlson
Louise & Thomas Cashman
Melissa P. Chase & K. E.
Duffin
Fay Chandler*
Harry Christophers
Dr. Frank O. Clark
Christine Coakley & Michelle
O'Connell
Patricia Collins*
David & Randi Conley
Richard & Barbara Corkey
Paul Corneilson
Robert Cotta
Paul Cousineau* & Patricia
Vesey-McGrew
Gregory & Anne Crisci
Willma H. Davis*
Jeffrey Del Papa
Mary Deissler
Carolyn & Forbes Dewey
Lilee Dethchan-Beltran
Lucinda Doran
David B. Elsbree
Todd Estabrook
Debbie & Bob First
Stephen J. Fitzsimmons
Joseph M. Flynn
Drs. Philip & Marjorie*
Gerdine
Anne & David* Gergen
John & Pamela Gerstmayer
John W. Gorman*
D. J. Griffith

Nancy & Bill Hammer
Roy A. Hammer*
Dr. Elma Hawkins
Thomas Frederick Hindle*
Dr. Douglas Horst & Ms.
Maureen Phillips
Beth F. Houston & Karl W.
Gerds
Frederick & Cassandra
Ilchman
Paul C. Joss & Rhoda K. Joss
Judith & Mark King
Phyllis Klein
Paul Krueger* & Charles
Mallard*
Kathryn Kucharski
David Kurdzionak
Michael Lawler
Barbara Lee*
Karen S. Levy
Signe Lindberg
Dr. Holger M. Luther
Eric Malins*
Jane E. Manilich & Prof. W.
Carl Kester
Peter G. Manson & Peter A.
Durfee
Joseph G. Mari
Franklin J. Marryott*
Kathleen McGirr
James F. Millea & Mary Ellen
Bresciani
Janet Miner
Anthony T. Moosey
Stephen Morrissey
Mary & Sherif Nada
Rebecca Nemser
Janet Newell*
Michael J. Oliveri
Barbara Goodwin Papesch*
Connie B. Pawelczak
Mike Peluse
Thomas Perry*
Dana & Carolyn Pope
Judith Lewis Rameior*
Frederick S. Reis*
Brenda Gray Reny
Art & Elaine Robins
Timothy & Maren* Robinson
Robert Rowe

* Deceased

ANNUAL FUND DONORS

H+H is grateful for the generous support of all contributors to our Annual Fund. In an effort to reduce printing costs and put more money towards the music, a full list of individual and institutional donors is now available on our website:



"The arts and education institutions we are passionate about, and that are critical to the next generation, are strengthened by financial endowments. At H+H the growth of our endowment reflects the generosity of all of our donors. I joined the 1815 Society to ensure this wonderful music will be here for our children and grandchildren. I hope you will join me in supporting H+H for those who will fill the halls in the years ahead."

— Judith Verhave
Chair, H+H Board of Governors

Provide for H+H's tomorrow by joining the 1815 Society today.

Support the music you love for generations to come by including H+H in your estate plans. To learn more about how you can leave a lasting legacy, contact **Marion Westgate** via email at plannedgiving@handelandhaydn.org or **617.262.1815**.

Have you already included H+H in your will or trust plans? Please let us know so that we can thank you and welcome you into the 1815 Society.

FIND OUT
MORE ONLINE



HANDEL AND HAYDN SOCIETY BOARD

Board of Governors

Judith K. Verhave
Chair
Deborah S. First
Vice Chair
Karen S. Levy
Vice Chair
Michael Oliveri
Treasurer
Elizabeth Reza
Secretary
Robert H. Scott
Acting President

William Atchmeyer
Dr. Teresa Cachero
Dr. Holly Maze Carter
Dr. Frank Clark
Gerard Cox
Julia D. Cox
Lucinda Doran
Philip V. Gerdine
Pamela Goldberg
David Goldenheim
Ellen Harris
James S. Hoyte
Patricia Kung
Joseph Mari
Dr. Stephen Morrissey
Michael Scott Morton
Carolyn Pope
Catherine Powell
Brenda Gray Reny

Arthur G. Robins
Mic Rosiello
George Sacerdote
Robert N. Shapiro
Elizabeth P. Wax
David Weaver
Jean Woodward
Christopher R. Yens

Governors Emeriti
Todd Estabrook
Joseph M. Flynn
Nicholas Gleysteen
Mary Nada
Timothy C. Robinson
Janet P. Whitla

Board of Advisors

Carrie L.T. Hammond
Nicholas Dials
Co-Chairs

Cristina Blau
Julian G. Bullitt
Jane Carlson
Thomas B. Draper
David Elsbree
Melissa D. Gerrity
Nancy Hammer
Suzanne Hammer

Frederick Ilchman
Lauren Jones
Paul V. Kelly
W. Carl Kester
Mark A. King
Laura Lucke
James F. Millea
Nancy Nizel
Helyn Oatis
Dr. Winifred B. Parker
Prema P. Popat
Emily F. Schabacker

Richard F. Seamans
Dr. John Tamilio III
Dr. Terry G. Taylor
Jeffrey S. Thomas
Cecily W. Tyler
Kristen Vagliardo
Jane Wilson
John Winkleman

List current as of October 2025.

HANDEL AND HAYDN SOCIETY STAFF

Lilee Dethchan-Beltran
Acting CEO

Wesley Farnsworth
Executive Assistant and
Relationships Manager

Artistic
Conducting staff and
programming consultant are
listed on page 5.

Ira Pedlikin
Vice President of Artistic Planning
and Concert Production

Jon Linker
Senior Manager, Concert
Operations and Booking

Jason Fisher
Orchestra and Chorus Personnel
Manager

Joe Monticello
Music Librarian

Administration

Katie Walsh
Controller

Lindy Noecker
Senior Manager of Archives and
Administration

Jandeirvy Sous
Bookkeeper

Kenneth Ngo
Data and Reports Analyst

Ropes & Gray, LLP
Counsel

KLR
Auditors and Tax Preparers

Bookkeeper

Data and Reports Analyst

Counsel

Auditors and Tax Preparers

Development

Emily Reed
Vice President of Donor Relations
and Partnerships

Marion Westgate
Major and Planned Giving Officer

Caitlin Seitz
Major and Institutional Giving
Officer

Natsuko Takashima
Development Associate

Brandie Garcia
Annual Fund and Partnerships
Coordinator

Marketing + Communications

Sarah L. Manoog
Vice President of Marketing
and Communications

Chris Petre-Baumer
Director of Marketing and Creative

Joseph Sedarski
Marketing Manager

Susan Baranyi
Public Relations and Program
Book Manager

Jo-B Sebastian
Graphic Designer

Patron Experience

Joanna Springer
Director of Patron Experience

Merrick Carter-Taylor
Ticketing Operations Manager

Laurin Stoler
Calling Campaign Manager

Jerry Waldman
Assistant Calling Campaign
Manager

Ben Lipkowitz
Telesales Representative

Learning

Youth Choruses conductors are
listed on page 5.

Administration

JongHun Kim
Director of Learning Programs

Luisana Ramirez
Coordinator of Learning Programs

Teresa M. Neff, PhD
Christopher Hogwood Historically
Informed Performance Fellow

Associate Conductors

Andrew Milne
HYC Chorus of Sopranos + Altos
and Chamber Choir

Becca Crivello
HYC Youth Chorale and
Concert Choir

Musicianship Faculty

Matthew Buono
Lead Musicianship Teacher

Mary Kray
Dr. Hexing Ouyang
Olivia Rich

Collaborative Pianists

June Chen
Leona Cheung
Dr. Pei-yeh Tsai
Kim Whitehead

Vocal Pedagogy Specialist

Hannah Klein

NEC'S JORDAN HALL PATRON INFORMATION

Accessibility:

NEC's Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

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: On the day of the event, patrons should check with the Security Guard on duty. After the event, patrons can call 617.585.1290.

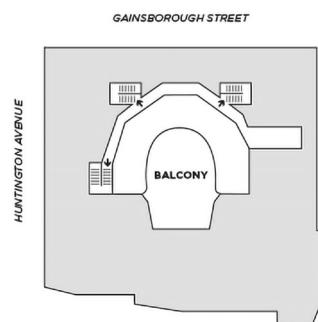
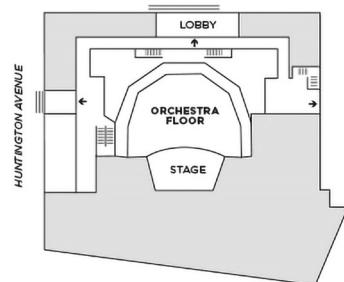
Coatrooms are located on the orchestra level near the men's rooms.

Ladies' rooms are located on the orchestra level to the left after you enter.

Men's rooms are located on the orchestra level to the right after you enter.

All gender restroom is located near Brown Hall down the stairs past the Beethoven statue.

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

9 Harcourt Street
Boston, MA 02116
handelandhaydn.org

Administrative Office

Monday-Friday, 9:00am-5:00pm
617.262.1815
hello@handelandhaydn.org

Box Office

Monday-Friday, 10:00am-5:00pm
617.262.1815
boxoffice@handelandhaydn.org

Group Tickets

Groups of 10 or more save 20%. Reserve your group tickets at groups@handelandhaydn.org

Musically Speaking

Join Historically Informed Performance Fellow Teresa Neff for an engaging exploration of the music and instruments featured in concert.

Talks begin 1 hour prior to concerts at Sanders Theatre and 45 minutes prior to concerts at NEC's Jordan Hall and Symphony Hall.

Musically Speaking Locations

Sanders Theatre: on stage
NEC's Jordan Hall: Williams Hall
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

WOVEN STRANDS
In collaboration with Music Worcester's *The Complete Bach*

SAT 21 MAR | 8:00 PM Mechanics Hall, Worcester

Worcester Chamber Music Society 20th Season Be engaged



Performing: A reimagining of beloved works by J.S. Bach
Tickets and info at worcesterchambermusic.org or 508-926-8624

SCAN ME 

Mass Cultural Council 



Boston Early Music Festival
PAUL O'DETTE & STEPHEN STUBBS, Artistic Directors

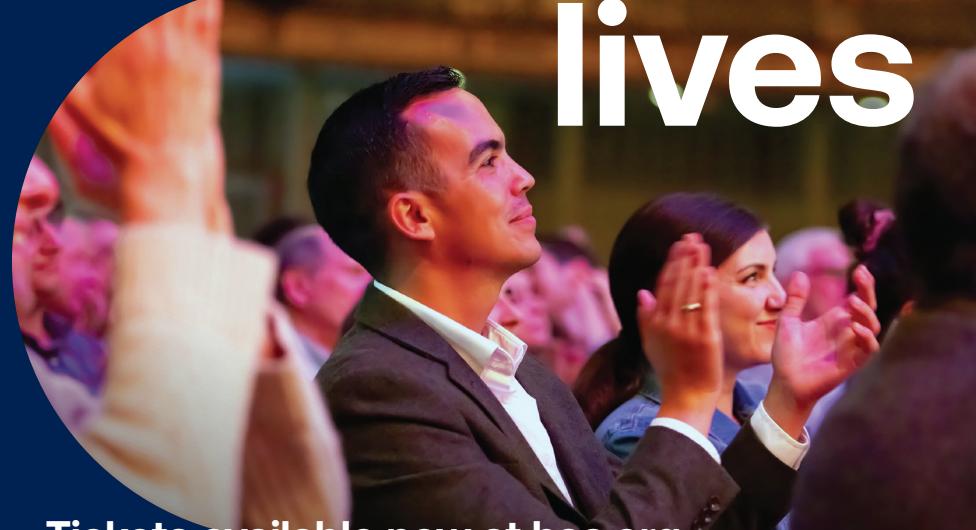
LEARN MORE AT BEMF.org

- SAT, JANUARY 31, 2026
PAUL O'DETTE, *lute*
- SAT, FEBRUARY 14, 2026
ACRONYM
- SUN, MARCH 1, 2026
TAFELMUSIK
& JUILLIARD415
- FRI, MARCH 13, 2026
LE CONSORT
- SUN, APRIL 12, 2026
JORDI SAVALL
& FRIENDS
- SAT, APRIL 25, 2026
PHILIPPE JAROUSSKY
& ARTASERSE

 **Boston Symphony Orchestra** Andris Nelsons
Music Director



where music lives



Tickets available now at bso.org



What does it mean to unite many voices into one story? This January, the BSO explores the history and diversity of America's music. Andris Nelsons leads Samuel Barber's *Vanessa*, a hauntingly romantic opera presented in collaboration with Boston Lyric Opera. Pianist Seong-Jin Cho shines in Tchaikovsky's First Piano Concerto alongside Bernstein's *Chichester Psalms* and Allison Loggins-Hull's *Rhapsody on a Theme by Joni*.



HANDEL'S WATER MUSIC

**APR 10 + 12
SYMPHONY HALL**

**Handel *Water Music*, Suite No. 1
J.S. Bach *Brandenburg Concerto No. 1*
and works by Rameau and Lully**



FEATURING
Jonathan Cohen *conductor*
H+H Orchestra

SPECIAL PERFORMANCE
HYC Chorale Festival Singers



HANDEL+HAYDN SOCIETY

HANDELANDHAYDN.ORG

617.262.1815