



# EVERY VOICE

**Sunday, November 8, 2020 at 3:00PM**

HANDEL+HAYDN SOCIETY

# EVERY VOICE PROGRAM

Sunday, November 8, 2020 at 3:00PM

Streamed Online

## PERFORMERS

Reginald Mobley, *director and countertenor*

Julia Scott Carey, *organ and piano*

Porsha Olayiwola, *Boston Poet Laureate*

Members of the H+H Orchestra and Chorus

H+H Youth Choruses Concert Choir

Dr. Jennifer Kane, *conductor*

## PROGRAM

### Queer Women

*Venite, laetantes*, Op. 20, No. 12

Isabella Leonarda  
(1620 - 1704)

what is the suffrage movement to a blk womyn? *an anthem*

Porsha Olayiwola  
(b. 1988)

Prelude for piano in A-flat Major

Mari Esabel Valverde  
(b. 1987)

### Women of Color

"Homage"

Zenobia Powell Perry  
(1908-2004)

Excerpt from an address to the  
First Annual Meeting of the American Equal Rights Association

Sojourner Truth  
(1797-1883)

"Kuumba"

Zanaida Stewart Robles  
(b. 1979)

### Women of Boston

"A White Rose"

Florence Price  
(1887-1953)

"Out of the South Blew a Wind"

"Song to the Dark Virgin"

Excerpt from the article "The Province of Women" (1847)

Lucy Stone  
(1818-1893)

Improvisation No. 1 in A Major, Op. 148

Amy Beach  
(1867-1944)

### Closing

"Lift Ev'ry Voice and Sing"

J. Rosamond Johnson

Cassandra Extavour, *soprano*

Reginald Mobley, *countertenor*

Stefan Reed, *tenor*

Dana Whiteside, *baritone*

## PROGRAM NOTES

**What makes a piece of music “good”?** Is it that it has a good melody or a catchy rhythm? Is it that the performance was moving to everyone who heard it? Is it that other people (or people in authority) say it is good?

**What makes a piece popular?** Is it that the piece is “good”? Is it that something about it is memorable? Is it that it has been played many times and is therefore familiar?

The beautiful thing is that the world of music makes room for all of these. There is a time for pieces that are familiar and also for pieces that are new. There is enough space for moving performances, good melodies, catchy rhythms, rituals that are comforting (especially in difficult times) and opportunities for something unfamiliar and exciting. The canon of western classical music has extended these privileges to geniuses like Bach, Vivaldi, Handel, Mozart, Haydn, Beethoven, Brahms, and countless others, but when it comes to the world of women composers, “unfamiliar and exciting” is too often the norm. Separating composers into categories by gender can serve the positive purpose of praising them and highlighting their accomplishments (as is the goal of this program), but too often such separation removes the work of women from the central narratives of classical music. When this happens, their work loses its musical worth and retains value only as a side story to the accomplishments of those who fit mainstream expectations. Unlike the 19th Amendment, which only extended voting rights to a certain “acceptable” group of women, it is time to fully include all womxn in the story. Every composer presented here is a master of her own style and a tremendous force of genius. They represent different times, different traditions, and different voices, and without them the musical world is incomplete.

**Isabella Leonarda** (1620-1704) was born into a noble family in Novara, Italy in 1620, making 2020 her 400th anniversary year. She entered the Collegio di S Orsola, an Ursuline convent, in 1636 where she went on to hold positions as music instructor, mother superior, and counsellor for her community. At a time when women were more frequently known as performers, Leonarda received wide-spread acclaim as a composer. She gained particular recognition for being the first woman to publish instrumental sonatas (in 1693), but her published works include examples of nearly every sacred genre of the time. With about 200 compositions dating from 1640 all the way to 1700, her works clearly demonstrate her tremendous versatility and mastery of the different styles prevalent in Italy during that period. “Venite laetantes” from *Motetti a voce sola con istromenti*, Op. 20 was published in 1700. A reworking for alto of an earlier piece for solo soprano published in 1687, Leonarda’s solo motets borrow stylistically from secular genres and provide more dramatic opportunities for the performer than her other liturgical works. This unique first-person Marian text (likely written by Leonarda herself) welcomes the faithful, promising them peace and heavenly delight.

Composer and singer **Mari Esabel Valverde** (b. 1987) is fascinated with how ink on a page can be reinterpreted into a world of sound. She began composing in the eighth grade, later studying at St. Olaf College, the European American Musical Alliance in Paris, and the San Francisco Conservatory of Music. Primarily known for her choral music and art songs, her works explore social justice and contemporary issues. *Prélude en la-bémol majeur: Allegretto, léger, en volant* (Prelude in A-Flat Major: Allegretto, lightly, flying) was composed as part of a project for the San Francisco Conservatory of Music. Her mentor, David Conte, asked composers who were also his former students to write reflections/responses to the Chopin preludes. The title is in French, reflecting both the link to Chopin and also the great affection Valverde holds for the French Impressionistic school – an obsession with Debussy’s *Première Arabesque* inspired her to teach herself to play the piano. In composing this piece, she sought to reflect the mood and shapes of the Chopin Prelude in A-Flat, essentially presenting her version of that same story.

With the unwavering support of her mother, **Zenobia Powell Perry** (1908-2004) pursued a career in music, first studying with William L. Dawson at the Tuskegee Institute and later with Darius Milhaud at Wyoming

University. Homage was dedicated to her former teacher, William L. Dawson, on the occasion of his 90th birthday in 1990, and was the last piece Perry wrote for piano. Incorporating the spiritual “I’ve been ‘buked and I’ve been scorned” (Dawson’s favorite spiritual tune), the piece weaves together Perry’s masterful style with the rich traditions of the spiritual which were an influence on her from an early age. With a theme of persistence in the face of unthinkable difficulty, the piece is a tribute to the important mentoring relationship between teachers and students as well as all who encourage others on their creative journey.

Conductor, singer, and composer **Zanaida Stewart Robles** (b. 1979) is a fierce advocate for diversity and inclusion in music education and performance. Born, raised, and educated in Southern California, she is on the national board of the National Association of Negro Musicians, and is chair of the board of directors of Tonality, a non-profit organization that promotes peace, unity, and social justice through choral music performance in Los Angeles. “Kuumba,” like “Umoja” from last year’s Every Voice program, is from a set of songs which reflect on the principles of Kwanzaa – kuumba describes creativity or creation, while umoja describes unity. The creator of Kwanzaa, Dr. Maulana Karanga, defines the principle of kuumba as the need “...to do always as much as we can, in the way we can, in order to leave our community more beautiful and beneficial than we inherited it.” In this season of tremendous upheaval, Concert Choir has adopted kuumba as a mantra, reminding the singers, audience, and the greater community that creativity remains as vibrant as ever, regardless of external circumstances. In composing “Kuumba,” Dr. Robles first taught the underlying theme to the congregation of her church. While the entire congregation was singing this ostinato, members were encouraged to improvise a melody if they felt moved to do so. The solo line in the Concert Choir’s performance is a transcription of the improvisation from that day. In a different setting, the score calls for singers to improvise a solo line to fit the moment of performance, making “Kuumba” an overwhelming celebration of creativity and community.

The idea of creation or creativity is often depicted as being feminine/female, sometimes in contrast with the masculine/male representing destruction or aggression. In presenting this program of female composers, we are celebrating this triumphant spirit of creativity – one that persists in the face of restrictions, limitations, and prohibitions, and one that is not limited to any one people, gender, genre, or medium. It is the same creative spirit that inspires great painters, sculptors, architects, dancers, musicians, actors, writers, and composers, and the same creative spirit whether it appears in the works of J.S. Bach and George Frideric Handel or those of Amy Beech and Florence Price.

In June of 1933 the Chicago Symphony Orchestra premiered a new symphony which had won a recent competition and been praised by critics. In that moment, **Florence Price** (1887-1953) became the first Black woman to be recognized as a symphonic composer and also the first to have an orchestral work performed by a major symphony orchestra. Originally from Arkansas, Price studied at the New England Conservatory before eventually moving to Chicago. Her compositions began to win awards in the 1920s and after the Chicago Symphony Orchestra premiere she gained further recognition when her arrangement of “My soul’s been anchored in de Lord” and “Song to the Dark Virgin” were performed by Marian Anderson. In addition to her classical compositions, she played for silent films, wrote popular music for commercials, and made orchestral arrangements for the WGN Radio Orchestra in Chicago. Her unique compositional voice, a perfect hybrid of the European classical style and Black American musical traditions, provides a glimpse of what might have been if the American classical style had developed without further European influence. The three songs on this program (“A White Rose,” “Out of the South Blew a Wind,” and “Song to the Dark Virgin”) are taken from her extensive collection of art songs and demonstrate her exquisite artistry – every note means something, nothing is out of place, and the most is made of every moment from the beginning of the piece to the end.

The extraordinary talents of **Amy Beach** (1867-1944) were obvious early in her childhood and her affluent family ensured that she was supported and surrounded by those who could nurture and guide her. She made her debut as a pianist with the Boston Symphony Orchestra in 1885 playing Chopin’s F Minor Concerto, but

after her marriage to Henry Harris Aubrey Beach she followed the wishes of her husband and focused on composition rather than performance. Her works were premiered by the Handel and Haydn Society and Boston Symphony Orchestra, among others, and almost all of them were published, including her multitudes of commissioned works for various ensembles. After her husband's death in 1910 she returned to her path as a performer, using recital appearances to establish her reputation and support the sale of her compositions both in America and in Europe. The Five Improvisations, Op. 148 were written in 1938 while she was living at the MacDowell Colony in New Hampshire and are some of her most adventurous writing, exploring atonality while still remaining true to the lyric style she developed composing art songs early in her career.

We are living in a season of limitations – limits on gatherings, on travel, on contact with others, on the ability of musicians (and others in the arts, entertainment, and hospitality industries) to continue working, on purchasing everyday items at the store, on living our lives as we ordinarily would – and all of this because of circumstances beyond our control. In a way, there is no better time than now to explore the world of female composers for that is also a story of limitation and restriction, of minimization and erasure. We look forward to presenting the full program, including works by Ethel Smyth, Juana Inez de la Cruz, Margaret Bonds, and nine other exceptional women at some point in the future. In the meantime, we offer this as a unique moment to reflect on the consequences of limitations on our greater community. Not only is this an important moment and opportunity to make change, we have a tremendous obligation to do so. We cannot move forward unless we all move forward together.

In this spirit, “Lift Every Voice and Sing” closes this year's Every Voice program, as it has since the beginning. Written by James Weldon Johnson and set to music by his brother J. Rosamond Johnson, the NAACP adopted the song as the Black National Anthem shortly after its composition. It was premiered by a choir of 500 schoolchildren as part of a celebration of Lincoln's birthday in Jacksonville, Florida in 1900, and is presented here as a call for us to share a moment of unity, joining with the struggle of those voices represented by this program to seek a better future together.

Elise Groves, November 2020

*Information drawn from Grove Music Online, the websites of Zanaida Stewart Robles, Mari Esabel Valverde, and Jeannie Gayle Pool (Zenobia Powell Perry's biographer), as well as interviews with Reginald Mobley, Jennifer Kane, Julia Scott Carey, and Mari Esabel Valverde.*

## ARTIST BIOS

PHOTO BY LIZ LINDER



### **Reginald Mobley, *countertenor***

Countertenor Reginald L. Mobley fully intended to speak his art through watercolors and oil pastels until circumstance demanded that his own voice should speak for itself. Since reducing his visual color palette to the black and white of a score, he's endeavored to open up a wider spectrum onstage.

A longtime member of twice GRAMMY® nominated ensemble Seraphic Fire, Reggie has recently appeared with Agave Baroque, Bach Collegium San Diego, Boston Early Music Festival, Monteverdi Choir & English Baroque Soloists, Pacific MusicWorks, Freiburger Barockorchester, and the Handel and Haydn Society. With the latter, he had the honor of becoming the first Black person to lead H+H during its Bicentennial anniversary and was recently named the organization's first programming consultant, working to expand H+H's concert repertoire to include more composers of color. He has curated and lead concerts for H+H since 2015.

PHOTO BY CHARLIE FEBO



### **Porsha Olayiwola, *Boston Poet Laureate***

Black, futurist, poet, dyke, hip-hop feminist, womanist: Porsha Olayiwola is a native of Chicago who now resides in Boston. Olayiwola is a writer, performer, educator and curator who uses afro-futurism and surrealism to examine historical and current issues in the Black, woman, and queer diasporas. She is an Individual World Poetry Slam Champion; the artistic director at MassLEAP, a literary youth organization; and an MFA Candidate at Emerson College. Olayiwola is the author of *i shimmer sometimes, too* published with Button Poetry and is the current poet laureate for the city of Boston.



### **Jennifer Kane, *conductor***

Jennifer Kane is a conductor with the Handel and Haydn Society Youth Choruses, where she directs children ranging in age from 8 -15 in rehearsals, performances, and in regional tours. Since joining H+H in 2014, Kane has conducted choristers in prestigious venues such as Jordan Hall and Boston Symphony Hall, has been actively involved in the annual H+H community concert *Every Voice*, and been involved in the preparation and premiere of new works, such as Jonathan Woody's *Nigra Sum*. Kane's ensembles also participate in collaborations with other organizations, local choral festivals, and actively engage in community outreach. This year Kane and the Concert Choir were honored to present a program for the Eastern Division of the American Choral Directors Association in Rochester, NY. A frequent clinician and guest conductor, Kane has prepared choirs for collaborations with groups such as the Cantata Singers, the Back Bay Chorale, Boston Musica Viva, the Boston Symphony Orchestra, and the Worcester Chorus. She completed degrees in music at Furman University, Georgia State University, and Boston University.

## Members of the H+H Orchestra and Chorus

[Jessica Cooper](#), *soprano*

[Cassandra Extavour](#), *soprano*

[Elise Groves](#), *soprano*

[Sonja DuToit Tengblad](#), *soprano*

[Emily Marvosh](#), *contralto*

[Clare McNamara](#), *mezzo-soprano*

[Jonas Budris](#), *tenor*

[Eric Christopher Perry](#), *tenor*

[Stefan Reed](#), *tenor*

[Jacob Cooper](#), *baritone*

[Peter Walker](#), *baritone*

[Dana Whiteside](#), *baritone*

[Shirley Hunt](#), *cello*

[Julia Scott Carey](#), *organ and piano*

[Dr. Jennifer Kane](#), *conductor*

## H+H Youth Choruses Concert Choir

Dr. Jennifer Kane, *conductor*

Marisa Tully, *assistant conductor*

Maria Rivera White, *pianist*

## Concert Choir Members

Madison Cable

Madeline Case

Thomas Casserly

Olivia Choi

Julianna Clark

Caroline Cortright

Julia Cortright

Max Donahue

Margo Fan

Devon Hoyt

Arturo Kerr

Makaylah Marchese

Emily Mateo

Adam Quraishi

Zachary Rogers

Wren St. Germain

Rayna Thomas

Olivier Trevor

Casey Wong

## TEXTS, TRANSLATIONS, AND READINGS

### Leonarda: *Venite, laetantes*, Op. 20, No. 12

Ardores flagrantes,  
Venite gaudentes,  
Accurrite gentes,  
Volate ad me.  
Ego sum vita cordium.  
Sum dulcis Maria.  
Sum vobis vera pax.  
Sine me non est quies;  
Nulla est beata sors.  
Qui me invenerit,  
Invenerit vitam,  
Et hauriet salutem a Domino.  
Per me regnant in mundo amores.  
Per me animae libant dulciores.  
Semper cara, semper grata  
Sunt contenta, quae rorant a me.  
Per me gratiae pluunt in mundo  
Et delitiae sunt fecundae.  
Qui sperant in me, non peribit,  
Sed adibit ad aeterna gaudia.  
Qui vivit in me, non plorabit,  
Sed regnabit in caelesti gloria.  
Alleluia.

Come, cheerful  
And glowing desires! Come rejoicing!  
Hasten to Help, Nations!  
Fly to me!  
I am the life of your hearts.  
I am sweet Mary,  
I am your true peace.  
Without me, there is not rest;  
There is no blessed destiny.  
Whoever shall have found me,  
Shall have found life,  
And will drink from the Lord's cup of salvation.  
Through me Loving desires reign in the world.  
Through me sweeter souls pour libations.  
Always dear, always grateful,  
Whatever dew drips from me is happy.  
Through me graces fall like rain on the world,  
And delights are fruitful.  
Whoever hopes in me will not perish,  
But will enter into eternal joys.  
Whoever lives in me will not weep,  
But will reign in heavenly glory.  
Alleluia.



**Olayiwola: what is the suffrage movement to a blk womyn? *an anthem***

ain't nothing like power. ain't  
a gift greater than mourning  
a failed defeat. remind me  
again who i am: my mother's

holy work, a girl the city spat  
out, veins spilled with blood  
& a ground unstained. if we  
allow the land to rule the land

do we ever cease to live. if we  
grant dominion to the body,  
each act is a grace unearthed.  
remind me again who i am:

flight bird, dark shining, cleaved  
petal, bursting river, fable  
unlearned. there is a story  
where a president grows teeth

for hands. there is a tale  
of a man who marches over  
his wife & still reaches  
the mountain peak. give me

the pen & eve devours  
all the apples. pass me  
the torch & the laws  
burn to the ground.

hand me the brush, i reimagine  
the gavel, the switch. i unsign  
the declaration. i carve out the  
beast, morph into the lion  
answering the call. show me an

avenue not built on my back.  
rocking chair & shotgun  
guardian god be *ida* &

my skin, *nina simone*  
i sing strange blues  
i unsound the percussion  
of my bones in your mouth

remind me again who i am:  
woman child, breath's  
blossom, black dirt & hot sun,  
the nap curled swooping up

at the edge of day, the wood  
handle on the last obedient  
knife. remind me again.  
announce the title, loud. say

my name & i bring down

the wall. call me out & i blow the  
ceiling cover. i wipe the worry,  
wash history with tongue

& we grin through the shout

& we dance all the graves away

& we live

& we live

& we live.



**Truth: Address to the First Annual Meeting of the American Equal Rights Association  
New York City, May 9, 1867**

“My friends, I am rejoiced that you are glad, but I don’t know how you will feel when I get through. I come from another field- the country of the slave. They have got their liberty- so much good luck to have slavery partly destroyed; not entirely. I want it root and branch destroyed. Then we will all be free indeed. I feel that if I have to answer for the deeds done in my body just as much as man, I have a right to have as much as a man. There is a great stir about colored men getting their rights, but not a word about the colored women; and if colored men get their rights, and not colored women theirs, you see the colored men will be masters over the women, and it will be just as bad as it was before. So I am for keeping the thing going while things are stirring; because if we wait till it is still, it will take a great while to get it going again. [...] I want you to consider on that, chil’n. I call you chil’n; you are somebody’s chil’n, and I am old enough to be mother of all that is here. I want women to have their rights. In the courts women have no right, no voice; nobody speaks for them. I wish woman to have her voice there among the pettifoggers. If it is not a fit place for women, it is unfit for men to be there.

I am above eighty years old; it is about time for me to be going. I have been forty years a slave and forty years free, and would be here forty years more to have equal rights for all. I suppose I am kept here because something remains for me to do; I suppose I am yet to help to break the chain. I have done a great deal of work; as much as a man, but did not get so much pay. I used to work in the field and bind grain, keeping up with the cradler, but men doing no more, got twice as much pay; so with the German women. They work in the field and do as much work but do not get the pay. We do as much, eat as much, we want as much. I suppose I am about the only colored woman who goes about to speak for the rights of the colored women. I want to keep the thing stirring, now that the ice is cracked. What we want is a little money. You men know that you get as much again as women when you write, or for what you do. When we get our rights we shall not have to come to you for money, for then we shall have money enough in our pockets; and maybe you will ask us for money.”

**Robles: “Kuumba”**

Kuumba

Creativity

**Price: “A White Rose”**

The red rose whispers of passion,  
And the white rose breathes of love;  
The red rose is a falcon,  
And the white rose is a dove.  
But I send you a cream-white rosebud  
With a flush on its petal tips;  
For the love that is sweetest  
Has a kiss of desire on the lips.

**Price: “Out of the South Blew a Wind”**

Out of the South blew a soft sweet wind;  
Ooh,  
And on its breath was a song of fields and flowers and  
leafy bowers,  
And bees that hum all day long.

Out of the South blew a soft low wind;  
Ooh,

On its wings was a joy of a dream,  
And it hovered so near  
I was sure I could hear  
The call of woodland and stream.

Out of the South blew a soft sweet wind;  
And on its breath was a song.

**Price: "Song to the Dark Virgin"**

Would that I were a jewel,  
A shattered jewel,  
That all my shining brilliants might fall at thy feet,  
Thou dark one.

Would that I were a garment,  
A shimmering silken garment,  
That all my folds might wrap about thy body,

Absorb thy body,  
Hold and hide thy body,  
Thou dark one.

Would that were a flame,  
But one sharp, leaping flame  
To annihilate thy body,  
Thou dark one.

**Stone: From the article "The Province of Women" (1847)**

"I know that the province of women has for ages been placed within the undefined limits of a eulogized propriety. I am well aware that those who would mark her sphere of action wide as the universe of God, have to encounter prejudice, long established custom, and the unbounded desire of that dominion, which over half the human family has so long assumed, as its prerogative. I know too, that though we live in an age, and country, where equal rights are said to be enjoyed and freedom of speech guaranteed to all, that we cannot claim for ourselves these rights, neither can others assert theirs for us, without incurring the odium of those whose good opinion we value and securing to ourselves epithets which we by no means love to have. But if by the firm maintenance of what we believe to be truth, we must incur the hatred of even our dearest friends, let that hatred come, and if we must lose their respect, let that loss of respect come. We will never shrink from the firm avowal of what is truth to us, to avow having our "names cast out as evil."

With regard to woman's province, I know that opinions differing widely as the poles, are honestly held; that there are those who really believe that the scriptures assign distinct spheres and duties to men and women as such, as that what is right and praiseworthy in one, is wrong, and censurable, in the other; who believes that the Supreme Ruler of the universe, has commanded women to be subject to men. To ascertain whether such be the fact, we must appeal to the only source of information. In that book, in the history of the creation, we find that "God said, Let us make man in our own image, after our likeness, and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. So God made man in his own image, in the image of God created he him, male & female created he them." In all this beautiful description of the creation of man, there is not the remotest intimation of a particle of difference in the position and duties of the man & woman. They were both made in the image of God; equal dominion was given to each over the other created beings, but none over each other."

## **Johnson: "Lift Ev'ry Voice and Sing"**

Lift ev'ry voice and sing,  
'Til earth and heaven ring,  
Ring with the harmonies of Liberty;  
Let our rejoicing rise  
High as the list'ning skies,  
Let it resound loud as the rolling sea.  
Sing a song full of the faith that the dark past has taught us,  
Sing a song full of the hope that the present has brought us;  
Facing the rising sun of our new day begun,  
Let us march on 'til victory is won.

Stony the road we trod,  
Bitter the chastening rod,  
Felt in the days when hope unborn had died;  
Yet with a steady beat,  
Have not our weary feet  
Come to the place for which our fathers sighed?  
We have come over a way that with tears has been watered,  
We have come, treading our path through the blood of the slaughtered,  
Out from the gloomy past,  
'Til now we stand at last  
Where the white gleam of our bright star is cast.

God of our weary years,  
God of our silent tears,  
Thou who has brought us thus far on the way;  
Thou who has by Thy might  
Led us into the light,  
Keep us forever in the path, we pray.  
Lest our feet stray from the places, our God, where we met Thee,  
Lest, our hearts drunk with the wine of the world, we forget Thee;  
Shadowed beneath Thy hand,  
May we forever stand,  
True to our God,  
True to our native land.

## ABOUT THE HANDEL AND HAYDN SOCIETY



Boston's Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. H+H has been captivating audiences for 206 consecutive seasons (the most of any performing arts organization in the United States) speaking to its singular success at converting 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.

Today, H+H's Orchestra and Chorus delight more than 50,000 listeners annually with a nine-week subscription series at Symphony Hall and other leading venues. Through the Karen S. and George D. Levy 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's numerous free community concerts include an annual commemoration of the original 1863 Emancipation Proclamation concert on December 31 of every year, in collaboration with the Museum of African American History.

The artistic director of the Handel and Haydn Society is Harry Christophers, who is also founding artistic director of The Sixteen in London. Under Christophers's leadership, H+H has released 13 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.