



EXPERIENCE
LIVING MUSIC



THE MAGIC OF HANDEL

January 24 + 26, 2021

HANDEL+HAYDN SOCIETY

THE MAGIC OF HANDEL

January 24 + 26, 2021 at 3:00PM
GBH's Fraser Studio

Streamed Online
2,526th Concert

PERFORMERS

Emily Marvosh, *host*
Aisslinn Nosky, *violin*
Susanna Ogata, *violin*
Guy Fishman, *cello*
Ian Watson, *harpsichord*

PROGRAM

Trio Sonata in A Major, HWV 396

Andante
Allegro
Larghetto
Allegro
Gavotte: Allegro

George Frideric Handel
(1685–1759)

Violin Sonata in D Major, HWV 371

Affettuoso
Allegro
Larghetto
Allegro

Handel

Air and Variations from Suite No. 5 in E Major, HWV 430, "The Harmonious Blacksmith"

Handel

Trio Sonata G Major, HWV 399

Allegro
A tempo ordinario – Allegro non presto
Passacaille
Gigue: Presto
Menuet: Allegro moderato

Handel

**This program is made possible in part
by the generous support of Heidi Vernon.**

PROGRAM NOTES MUSICAL OPPORTUNITIES

Born in Halle, George Frideric Handel's talent and passion for music was evident from a young age and although he attended the University of Halle for a short period of time, he soon put all of his time and energy towards music. By 1703, he was in Hamburg; two years later, his first opera, *Almira*, successfully premiered there. Not long after this, he moved to Rome, where he impressed wealthy patrons with his compositions as well as his performance skills. In 1710, Handel was again thinking about new prospects as he journeyed back to Germany where the Elector of Hanover (and future king of England) appointed him Kapellmeister.

His new employer allowed Handel to travel; within one month of his appointment, he had left Hanover for London, with an extended stay in Düsseldorf. Once in London, Handel did not waste time in establishing his reputation as a composer with a work in honor of the Queen's birthday and the premiere of his opera *Rinaldo* in February 1711. With these successes in hand Handel returned to Hanover for a little over a year, requesting permission to return to England in the latter part of 1712.

As in Italy, Handel accepted the support of wealthy aristocrats in and around London, such as the Earl of Burlington, in whose home he lived between 1714 and 1715, and the Duke of Chandos. In 1717 and 1718, while living at Cannons, the Chandos estate, Handel wrote *Acis and Galatea* and the oratorio *Esther*. He also composed anthems for the Duke's private chapel, some of which he would turn to when composing his trio sonatas published as opus 5 in 1739.

He was also adept at gaining commissions directly from England's monarch. His *Te Deum* and *Jubilate* were heard in June 1713 as part of a celebration surrounding the Peace of Utrecht that marked the end to the War of Spanish Succession and established a balance of power in Europe.

About this same time, Handel was fired from the Hanover court either because of his participation in the Peace of Utrecht celebration, which was not in the Hanoverian court's best interests, or because he expressed his preference for living in London a little too openly. The dismissal was quickly mediated by England's Queen Anne, who hired Handel with the promise that when her cousin, the elector of Hanover, became king of England, Handel would be employed by him. Handel remained in London and his (former) employer joined him there in 1714 as George I.

Handel's compositions are numerous and varied, from large-scale operas and oratorios to chamber pieces. His fame both during his lifetime and after led to some works being attributed to him, even though they were not composed by him. A case in point concerns early solo and trio sonatas published around 1730 in Amsterdam by "Jeanne Roger." Now known to have been issued by John Walsh, a London printer whose son, also named John, later became the primary publisher of Handel's music, these trio sonatas are no longer thought to be by Handel at all, while the solo sonatas are a mixed bag. Two of the violin sonatas are not by Handel and, although the other solo sonatas in the set are by Handel, they were published in a different key or for instruments that do not match the composer's manuscripts.

Handel, Trio Sonata in A Major, HWV 396

In 1739, Handel oversaw the publication by the younger John Walsh of a set of seven trio sonatas. For the first of these, the Trio Sonata in A major, Handel uses the first two movements of his anthem “I will magnify” for the first two movements of the sonata. Interestingly, the melodic idea of the first movement can be traced back to an even earlier work for violin from his days in Italy. With the addition of the final movement, a dance from his opera *Arianna in Crete*, Handel expands the slow-fast-slow-fast pattern typical of a trio sonata in the da chiesa style, which had been established by Arcangelo Corelli and perpetuated in England with the work of Francesco Geminiani, who moved there in 1714.

Brief Adagios at the ends of the first and second movements signify each movement’s closing, provide a transition between the distinct character of the first three movements, and create harmonic continuity. After that, no such bridge is necessary. The Larghetto moves from the minor to A major; the last movements stay in that key and share a similar structure.

Handel also maintains the conversational nature of the trio sonata, whether the two violins take turns as in the opening of the first movement or sound simultaneously as in the opening of the Larghetto. No one texture dominates the sonata so that lines emerge both as individual entities and parts of a larger whole.

Handel, Violin Sonata in D, HWV 371

Composed within the last 10 years of his life, the Violin Sonata in D, HWV 371, was also based on music Handel had composed earlier in his career, this time a flute sonata from Italy, the opening of which he reworked for the last chamber piece he composed.

The first four notes in the violin tell us to expect the unexpected as the ascending line reaches beyond the anticipated conclusion and then continues even higher. Beginning on the same note in the violin that concluded the first movement, the Allegro settles into more predictable, even comfortable patterns. The steady pace in the continuo of the third movement offsets the push-and-pull of the violin line, which sounds as if it is shouldering an unbearable weight with grace and poise. Handel then focuses the final Allegro on the violin’s long-short rhythm, transforming it into a dance of virtuosity.

Handel, Variations from Harpsichord Suite in E Major, HWV 430, “Harmonious Blacksmith”

In the preface to his *Suites de Pieces pour le Clavecin ... Première Volume* from November 1720, Handel explained that the publication was necessary because “incorrect copies of them” had been printed. It seems that John Walsh (the elder) had capitalized on Handel’s name by pirating an edition of keyboard works and publishing them in Amsterdam.

Handel also had nothing to do with the nickname given to the final movement of the suite, which he adapted from an earlier set of variations. Claims that Handel was inspired by the sound of a blacksmith’s anvil, or a tune he heard a blacksmith singing, were popularized in the early 19th century. By the end of the century, these stories were debunked, but not before being taken to the extreme of

“identifying” the blacksmith as William Powell, for whom a monument was erected in 1868.

To add another layer of complexity to this story, the first publication of the movement in the early 19th century as a stand-alone piece was ascribed to William Lintern, who also claimed to be the source of the nickname.

Handel, Trio Sonata G Major, HWV 399

The five movements of the Trio Sonata in G major, the fourth of the op. 5 set, are all adaptations from earlier music for larger ensembles: the oratorio *Athalia*, the serenata *Parnasso in festa* (which itself was based on *Athalia*), and the operas *Il pastor fido* and *Alcina*.

The first movement opens with two chords separated by rests. Next, Handel extends this opening with two sets of four chords in quick succession before one of the violins launches into a rising solo line. With the alternation of passages for the full group and solo violins, Handel suggests a concerto-like interaction that he returns to throughout this movement.

The texture of the following movement highlights the continuous line created by the intertwining of the two violin parts. With the Allegro non presto that immediately follows, Handel maintains the conversational relationship between the violin parts, but distinguishes the rhythms so that each violin line is spotlighted.

As heard in the Trio Sonata in D, a deliberate slowing down at the end of the Allegro movement signals a new movement, this time a Passacaille. The structure of this movement is generated by the repeating bassline, over which Handel composes variations, each of which becomes more intricate with subsequent iterations of the bassline until even the bassline itself is varied. Then Handel shifts to the minor, constructing a subset of variations that follow a similar, if more condensed, trajectory from straight-forward to complex until, once again, the bassline itself is varied. After this exploration of the numerous possibilities for elaboration on this bassline, Handel unifies the whole with the violins playing together over the original version.

Two final two movements, Gigue and Menuet, cleanse the palate. Based on dances, each re-enforces the return to G major and acts as summation of techniques heard in earlier movements, including the exchange of short rhythmic ideas in the Gigue and clean counterpoint in the Menuet.

With the works on today’s program, we can glimpse how Handel shapes his chamber music by transforming the constraints of instrumentation (either an ensemble of two violins plus continuo or a single keyboard) into opportunities for the exploration of varying textures, related melodic ideas, and harmonic paths. Keeping in mind movements in which Handel borrowed from his earlier works, we can also appreciate how the composer thinks in terms of structure and organization as each borrowed or adapted movement presents a new way of hearing the individual in relation to the whole.

© 2020 Teresa M. Neff, PhD

CHRISTOPHER HOGWOOD HISTORICALLY INFORMED PERFORMANCE FELLOW

THE WORLD BEYOND



George Frideric Handel

Portrait by
Balthasar Denner



Charles II of Spain

Portrait by Juan
Carreño de Miranda



Lady Mary Wortley Montagu

Portrait by Jean
Baptiste Vanmour

- 1670** *The Forc'd Marriage* by Aphra Behn, considered one of the first female English professional writers, premieres in London.
- 1685** Handel is born in Halle.
- 1689** Japanese poet Matsuo Bashō, master of haiku and renku, begins his 150-day journey through the Honshu province recounted in *The Narrow Road to the Deep North*.
- 1693** Gold is discovered in the Minas Gerais area of southeastern Brazil that had been colonized by the Portuguese Empire. The discovery would result in some 500,000 African slaves being brought to the region.
- 1700** Charles II of Spain dies without an heir, leading to the War of Spanish Succession. The Peace of Utrecht in 1713 is the first of three treaties that seek to establish a balance of power in Europe.
- 1711** Handel's *Rinaldo* premieres. This is his first opera for London.
- 1717** While in Constantinople, where her husband was the British Ambassador, Lady Mary Wortley Montagu observes and writes about the common practice of inoculation against smallpox in that city. During a smallpox epidemic in London four years later, Lady Montagu has her daughter successfully inoculated under the supervision of the skeptical medical community, eventually leading to more widespread acceptance of the practice.
- 1723** Handel moves to Brook Street in London, where he lives for the rest of his life. Now Handel & Hendrix in London, his home is part of a museum dedicated to Jimi Hendrix and Handel, London neighbors separated by 200 years.
- 1724** Gedańsk-born physicist, Daniel Fahrenheit, describes his temperature scale.
- 1730** Congregation Shearith Israel, founded in 1654, builds its first synagogue in lower Manhattan.
- 1739** Handel publishes a set of seven trio sonatas as opus 5.

COMING UP NEXT!



EXPERIENCE
LIVING MUSIC

GLORIES OF THE BAROQUE: VIVALDI

February 14 + 16, 2021

Members of the H+H Orchestra present a collection of Vivaldi gems, featuring the inspiring countertenor Reginald Mobley.

HANDEL+HAYDN SOCIETY

ARTIST BIOS

PHOTO BY LIZ LINDER



Aisslinn Nosky, violin

Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Aisslinn is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Aisslinn is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, while drawing new audiences in to Baroque music. With the Eybler Quartet, Aisslinn explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012.

Since 2005, Aisslinn has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally renowned ensemble.

PHOTO BY TATIANA DAUBEK



Susanna Ogata, violin

Susanna Ogata enjoys an active performance schedule in greater New England and beyond. She has been a soloist and participant in concerts presented by Arcadia Players, The Bach Ensemble, Sarasa, Connecticut Early Music Festival, and Boston Early Music Festival. She is a founding member of the Boston Classical Trio.

With fortepianist Ian Watson, Susanna has embarked on "The Beethoven Project", a venture to record Beethoven's Sonatas for Fortepiano and Violin on

period instruments for the CORO label. They have received accolades for the CDs released thus far, including praise in the New York Times for "elegant readings that are attentive to quicksilver changes in dynamics and articulation." Their performances this season include appearances on The Cambridge Society for Early Music series and an MIT residency.

Susanna's teachers have included Charles Castleman, Laura Bossert, and Dana Maiben on baroque violin. She studied extensively with Malcom Bilson and Paul O'Dette while attending the Eastman School of Music.



Guy Fishman, cello

Guy Fishman is principal cellist of the Handel and Haydn Society, and is heard as a soloist, recitalist, chamber, and orchestral musician on period and standard cello. Guy has performed in recital with Dawn Upshaw, Gilbert Kalish, Eliot Fisk, Daniel Stepner, Lara St. John, Vadim Gluzman, Richard Egarr, Kim Kashkashian, Mark Peskanov, and Natalie Merchant, and appears at prestigious summer festivals such as Boulder Bach, Connecticut Early Music, Rockport, and the Colorado Music Festival. His teachers include David Soyer, Peter Wiley, Julia

Lichten, and Laurence Lesser of the New England Conservatory, where he earned a Doctorate and also serves on the faculty. In addition, he is a Fulbright Fellow, mentoring with famed Dutch cellist Anner Bylsma in Amsterdam. His recordings appear on Olde Focus, Centaur, CORO, Telarc, Titanic, and Newport Classics labels. Guy plays a rare cello made in Rome in 1704 by David Tecchler.

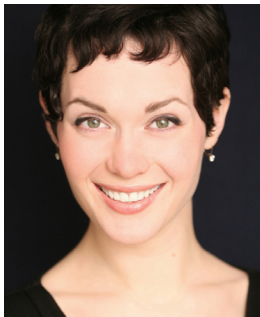


Ian Watson, director and harpsichord

Multi-talented Ian Watson has been described by *The Times* in London as a "world-class soloist", performer of "virtuosic panache" and by the *Frankfurter Allgemeine Zeitung* as "a conductor of formidable ability." He is Artistic Director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel and Haydn Society.

Ian won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium.

Ian has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera among numerous others. He is featured on many film soundtracks including *Amadeus*, Polanski's *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from A Locked Room*, and the BBC's production of *David Copperfield*.

**Emily Marvosh, *host***

Emily Marvosh has been a frequent soloist with the Handel and Haydn Society since 2011. She has also received praise for her “plum-wine voice,” and “graceful allure,” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Recent solo appearances include the American Bach Soloists, Charlotte Symphony, Tucson Symphony Orchestra, Phoenix Symphony, Chorus Pro Musica, Princeton Festival, Music Worcester, and Cantata Singers.

She is a member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composer David Lang, BMOP, and the BSO.

She supports Common Cause and Rosie’s Place as a member of Beyond Artists, a coalition that donates concert fees to organizations they care about.

HANDEL AND HAYDN SOCIETY

GOVERNANCE

Board of Governors

Robert N. Shapiro
Chair

Julia Cox
Vice Chair

Willma H. Davis
Vice Chair

Deborah First
Vice Chair

Nicholas Gleysteen
Vice Chair

Carl Kester
Vice Chair

Karen Levy
Vice Chair

Michael Scott Morton
Vice Chair

Judith Verhave
Vice Chair

Kathleen Weld
Vice Chair

David Weaver
Treasurer

Elizabeth Reza
Secretary

David Snead
President and CEO

Louise Cashman
Dr. Frank Clark
John Cornish
David Elsbree
Philip V. Gerdine
Dr. Frank G. Haluska
James S. Hoyte
Joseph Mari
Anthony T. Moosey
Dr. Stephen Morrissey
Michael Oliveri
Jonathan Painter
Carolyn Pope
Catherine Powell
Brenda Gray Reny
Arthur G. Robins
George Sacerdote
Emily F. Schabacker
Susan M. Stemper
Jeffrey S. Thomas
Nancy B. Tooke
Rose-Marie van Otterloo
Thomas J. Watt
Elizabeth P. Wax
Jean Woodward

Governors Emeriti

Todd Estabrook
Joseph M. Flynn
Mary Nada
Timothy C. Robinson
Janet P. Whitla

Board of Overseers

Carolyn Aliski
Martha Hatch Bancroft
Giulio Batterman
Julian G. Bullitt
Jane Carlson
Nicholas Dials
Thomas B. Draper
Kate S. Flather
Christina Frangos
Howard Fuguet
Melissa D. Gerrity
Pamela Goldberg
Nancy Hammer
Carrie Hammond
Suzanne Hamner
Frederick Ilchman
Paul V. Kelly
Mark A. King

Winifred I. Li
Laura Lucke
Peter G. Manson
James F. Millea
Nancy Nizel
Dr. Winifred B. Parker
Benjamin Perkins
Prema P. Popat
Robin R. Riggs
Robert H. Scott
Richard F. Seamans
Barbara Stedman
Dr. Terry G. Taylor
Cecily W. Tyler
Susan B. Weatherbie
Jane Wilson
John Winkleman
Christopher R. Yens
Dr. Laima Zarins

LIFETIME BENEFACTORS

The following donors have made cumulative gifts to H+H totaling \$100,000 or more as of January 14, 2021 (only received gifts are counted).

\$1+ Million Level

Amy S. Anthony*
Barr Foundation
Alfred & Fay Chandler*
George D.* & Karen S. Levy
Michael & Marcy Scott Morton
Jane & Wat* Tyler
Two Anonymous Donors

\$500,000 Level

Allison & William Achtmeyer
Willma H. Davis
Deborah & Robert First
Joseph M. Flynn
Massachusetts Cultural Council
Mr.* & Mrs. Remsen M. Kinne III
The Klarman Family Foundation
Robert H. Scott & Diane T. Spencer
Susan Stemper & Peter Lieberwirth
One Anonymous Donor

\$250,000 Level

Bloomberg Philanthropies
The Boston Foundation
Cabot Family Charitable Trust
Edmund* & Betsy Cabot
John F. Cogan & Mary L. Cornille
David Elsbree & Lorraine Gilmore
Todd Estabrook
George Frederick Jewett Foundation East
Mr. & Mrs. John W. Gerstmayr
Stephanie Gertz
Mr. & Mrs. Nicholas Gleysteen
Mr.* & Mrs. J. Robert Held
Jane's Trust
Winifred I. Li & William P. Oliver*
Dr. Janina Longtine
Jane E. Manilych & Prof. W. Carl Kester
Stephen Morrissey
Mary & Sherif Nada
National Endowment for the Arts
Parthenon-EY

Timothy and Maren Robinson
The William B. and Bertha E. Schrafft Charitable Trust
Seth Sprague Educational & Charitable Foundation
Robert N. Shapiro
Jim & Cathy Stone
Jeffrey S. Thomas
Nancy & Michael Tooke
Judy & Menno Verhave
Virginia Wellington Cabot Foundation
Janet & Dean Whitla
Wilson Family Foundation
Ron* & Jean Woodward
Christopher R. Yens & Temple Gill
Four Anonymous Donors

\$100,000 Level

Abbot & Dorothy H. Stevens Foundation
Carolyn & William Aliski
Amelia Peabody Charitable Fund
Ann & Gordon Getty Foundation
Leo* & Gabriella Beranek
Bessie Pappas Charitable Foundation
Boston Private
Dr. Lee C. Bradley III*
Rob & Nancy Bradley
Julian & Marion* Bullitt
Louise & Thomas Cashman
Patricia Collins*
Gregory & Anne Crisci
David Greenewalt Charitable Trust
Elisabeth K. Davis*
Deborah Munroe Noonan
Memorial Fund, Bank of America, N.A., Trustee
The E. Nakamichi Foundation
Howard & Darcy Fuguet
Philip Gerdine *in memory of Marjorie Gerdine*
Anne & David Gergen
John W. Gorman*
Graham & Ann Gund
Janet* & Henry Halvorson
Mrs. Sylvia Hammer
Dena & Felda Hardyman

Ellen & John Harris
The Harold Whitworth Pierce Charitable Trust
Helena Foundation
Mr.* & Mrs. David B. Jenkins
John Hancock Financial Services
Rhoda and Paul Joss
Kingsbury Road Charitable Foundation
David Landay

League of American Orchestras
Linde Family Foundation
Laura M. & Thomas R. Lucke
Peter G. Manson & Peter A. Durfee

Matthew A. & Susan B. Weatherbie Foundation
Walter H. Mayo*
Kathleen McGirr & Keith Carlson
James F. Millea & Mary Ellen Bresciani
Anthony & Amy Moosey
Betty Morningstar & Jeanette Kruger
Grace & John Neises*
Janet Newell*
Winifred & Leroy Parker
Dana & Carolyn Pope
Mr. & Mrs. J. Daniel Powell
Mr.* & Mrs. Jerome Preston Jr.
Judith Lewis Rameior*
John & Janis Raguin
Alice E. Richmond & David Rosenbloom
Michael F. Sandler
Stanley & Kay Schlozman
Mr. & Mrs. Stephen A. Shaughnessy
State Street Foundation
Stearns Charitable Trust
Howard & Darcy Fuguet
Donald F. Wahl*
Thomas & Jane Watt
Lucas Wegmann
John J. Winkleman Jr.
Rawson* & Marcia Wood
Ten Anonymous Donors

* Deceased

HANDEL AND HAYDN SOCIETY ADMINISTRATION

David Snead
President and CEO

Rebecca Sullivan
Senior Manager, Board Relations and Artistic Planning

Artistic

Ira Pedlikin
Vice President of Artistic Planning

Jesse Levine
Personnel Manager, Production Manager, and Music Librarian

Development

Mike Peluse
Vice President of Development

Chris Wright
Senior Major Gifts Officer

Gabrielle Jaques
Associate Director of Annual Giving

Signe Lindberg
Associate Director of Major and Planned Giving

Raymond Salva
Associate Director of Institutional Giving

Rachel Dacus Hill
Development Operations Manager

Lisa Yasui
Development Coordinator

Finance + Administration

Lilee Dethchan-Manibusan
Vice President of Finance and Administration

Igor Rabovsky
Staff Accountant

Lindy Noecker
Staff Accountant and Records Manager

Ropes & Gray, LLP
Counsel

Tsoutsouras & Company, P.C.
Auditors and Tax Preparers

Marketing and Audience Services

Sally Bradford
Vice President of Marketing and Communications

Alex Speir
Associate Director of Audience Services

Chris Petre-Baumer
Design Manager

José Cuadra
Assistant Audience Services Manager

Natalia Slattery
Marketing Specialist

Laurin Stoler
Calling Campaign Manager

Jerry Waldman
Assistant Calling Campaign Manager

Education + Community Engagement

Emily Yoder Reed
Vice President of Education and Community Engagement

Penny Ouellette
Manager of Education and Community Engagement

Precious Perez
Youth Choruses Coordinator

Elizabeth Wooton
Youth Choruses Coordinator

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

Interns

Genevieve Welch
Education

Education Program Staff

Conductors
Alyson Greer

Espinosa
Chorus of Sopranos and Altos and Chamber Choir

Jennifer Kane
Treble Chorus, Youth Chorale, and Concert Choir

Kevin McDonald
Chorus of Tenors and Basses

Marisa Tully
Assistant Conductor, Treble Chorus, Youth Chorale, and Concert Choir

Nurt Villani
New Voices

Musicianship Faculty

Laura Nevitt
Lead Musicianship Teacher

Talia Greenberg

Michaela Kelly

Kilian Mooney

Collaborative Pianists

Andrew Mattfeld
Maria Rivera White

Teaching Artists

Rachael Chagat
Winship Elementary School

Marisa Tully
Hurley K-8 School

Teaching Assistants

Annina Hsieh

Stephanie Riley

Tatum Robertson

Nathaniel Smith

Please click below to see more of our valued donors.

[Annual Fund Donors](#)

[Institutional Supporters](#)

[1815 Society Members](#)

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 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.