

HARRY, HAYDN + MOZART

February 23 + 25, 2024



HANDEL+HAYDN SOCIETY

Field Guide → Boston

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WELCOME TO H+H

Hello friends and fellow music lovers,

What a GIFT to be here in Boston's Symphony Hall—truly one of the best in the world—to bathe in warmth and music for a few hours! This weekend we're showcasing Haydn's emotional range, Mozart's expressiveness, and the visually startling and rhythmically progressive plainchant of Hildegard von Bingen, one of history's most innovative and pathbreaking composers. H+H first performed on this stage only two days after the Hall opened in 1900... our history here is deep and by joining us in Symphony Hall today, YOU are a part of our future.



Cracking open my scores a few days ago, I saw my own handwriting from the last time I performed Mozart's *Coronation* Mass with H+H, probably in one of these winter concerts. Although the notes look the same, I'm confident that this weekend's performance will be new and different—to us and to you—because of the authentic way H+H sparks vitality into historical music. If you were lucky enough to attend the exhilarating recent concert led by Rachel Podger and Reginald Mobley, you know exactly what I mean! It was a total thrill to experience the palpable joy of music being made live on stage.

One of my New Year Resolutions was to reconnect with some old friends, a process that can be rewarding, joyful, and challenging. I'm looking forward to doing just that with musical friends this weekend. We're chuffed (as he might say) to catch up with Harry Christophers, our Conductor Laureate, during whose tenure as Artistic Director we started this yearly Mozart and Haydn tradition, and longtime concertgoers will recognize familiar faces among the soloists as well. And if it's your first time at an H+H performance, welcome! Audience members are crucially important participants in bringing words and music alive. We need your response, we love your energy, and we want you to join us again soon.

Sincerely,

A handwritten signature in black ink, which appears to read "Emily Marvosh". The signature is fluid and cursive, with a long, sweeping underline.

Emily Marvosh

Alto, H+H Chorus

CARL PHILIPP EMANUEL BACH

The Complete Works



*"I find the Carlophilipemanuelbachomania
grow upon me so, that almost every thing
else is insipid to me."*

— Thomas Twining

Letter to Charles Burney, October 13, 1774

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WHAT'S OLD **IS** **NEW AGAIN**

A season of
connection
awaits you.

**Harry, Haydn
+ Mozart**

Feb 23 + 25

Beethoven 9

Mar 15 + 16

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B Minor Mass**

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HANDEL+HAYDN SOCIETY

JONATHAN COHEN ARTISTIC DIRECTOR

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PHOTO BY SAM BREWER

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. H+H has been captivating audiences for 209 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 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 has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

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HARRY, HAYDN + MOZART

Friday, February 23, 2024 at 7:30pm
Sunday, February 25, 2024 at 3:00pm

2,629th Concert
2,630th Concert

Symphony Hall

Harry Christophers, *conductor*
Joëlle Harvey, *soprano*
Helen Charlston, *mezzo-soprano*
Aaron Sheehan, *tenor*
Matthew Brook, *bass-baritone*
Handel and Haydn Society Orchestra and Chorus

Symphony No. 49, *La passione*

Joseph Haydn
(1732-1809)

Adagio
Allegro di molto
Menuet
Finale: Presto

Vesperae solennes de confessore, K.339

Wolfgang Amadè Mozart
(1756-1791)

INTERMISSION

Works by Hildegard von Bingen and Raffaella Aleotti to be performed without applause

O filie Israel

Hildegard von Bingen
(1098-1179)

Vidi speciosam

Raffaella Aleotti
(c. 1570-after 1646)

Flos campi

Hildegard

Surge propera amica mea

Aleotti

Mass in C Major, K.317, *Coronation*

Mozart

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited. Food and beverages are not permitted inside the hall.

Large print programs are available at the patron information table in the lobby.

The concert runs 2 hours including intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Nancy and Michael Tooke.

Michael and Marcy Scott Morton, *sponsors of Harry Christophers, conductor*

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Rebecca Nemser, *in memory of Paul Nemser, season sponsor of Sonja DuToit Tengblad, soprano*

The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund.

Program book printed by the Graphic Group.

Related Events


Musically Speaking with Teresa Neff


Christopher Hogwood Historically Informed Performance Fellow

45 minutes prior to each performance in Higginson Hall

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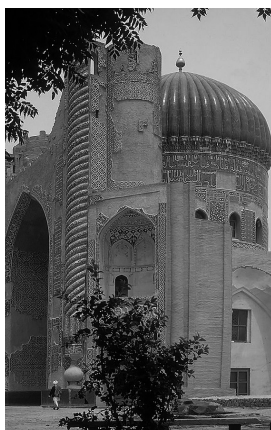
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THE WORLD BEYOND



Cathedral of Notre Dame
Photo by Dietmar Rabin



The Green Mosque, Balkh
Photo courtesy of Wikimedia Commons

1163 Construction of Notre Dame de Paris begins near the site of an earlier cathedral. The altar stone is consecrated in 1182. A focal point for the city and the site of important events for hundreds of years, Notre Dame was damaged in a fire in April 2019; it is scheduled to re-open in December 2024.

15th c. Construction of the Green Mosque in present-day northern Afghanistan begins. Located in Balkh, an important cultural and religious center for over 3,500 years, the mosque houses the Shrine of Khawaja Abu Nasr Parsa, a mystic and religious teacher.

1553 Spanish conquistador Pedro Cieza de León describes the ancient transportation routes known as the Qhapaq Ñan or Inca Road system. At its peak in the 15th century, this network of roads linked the Andes with the coast and covered some 18,000 miles of terrain, including rainforests and deserts.

17th c. The Batammariba or Tammari peoples establish a community in northeastern Togo and Benin known today as *Koutammakou*. The area features architecturally distinctive mud tower-houses called *takienta* (plural *sikien*), which today are an official symbol of Togo.

1745 The Church of the Archangel Michael in Uzhok (Ukraine) is completed. One of the most popular and photographed wooden *tserkvas* (churches) in the Carpathians, St. Michael features a three-part design with pyramidal domes and belltowers.

1802 The city of Huê becomes the capital of a unified Vietnam during the reign of Emperor Gia Long. With buildings constructed to complement the surrounding environment and aligned with the Five Cardinal Points (center, west, east, north, south), the Five Elements (earth, metal, wood, water, fire), and the Five Colors, (yellow, white, blue, black, red), Huê was the cultural, religious, and political center of the Nguyen Dynasty, which ruled Vietnam until 1945.

PROGRAM NOTES

INTRICATE SIMPLICITY

From the music of Hildegard to that of Mozart, today's concert takes us on a sojourn of musical eras, from the Middle Ages through the latter part of the 18th century. We will hear the soaring lines of Hildegard's chants, the complex interplay of voices in Aleotti's motets, Mozart's variety of musical styles, and Haydn's dramatic expression. All of these works are linked directly or indirectly to sacred music.

Joseph Haydn (1732–1809)

Haydn began singing in the church choir at Hainburg at age six, and within two years was a member of the choir at St. Stephen's in Vienna. By age 18 he was living in Vienna as a freelance musician, making his living as a music teacher and performer. Equally important, he was studying counterpoint and writing his first compositions. His work was getting noticed by the aristocracy; Haydn, now in his mid-20s, was appointed Kapellmeister for Count Morzin. When the count disbanded his small music ensemble a few years later, Haydn was hired by the Esterházy family, one of the wealthiest and most influential families in the Austrian empire.

By the late 18th century, sacred music was thought to be more restrained than secular music. That assessment can imply that sacred music is more somber than its secular counterpart. Such attitudes may have led to the nickname of Haydn's Symphony No. 49 in F Minor as *La passione*. Not named by Haydn, this title may have come from a 1790 performance of the work during Holy Week. Interestingly, Haydn scholars have found a source in Vienna that suggests this symphony, composed in 1768, may have been performed in conjunction with a play.

Although it consists of four movements, Symphony No. 49 begins with a slow movement that recalls an earlier style of composition used in church services. In the anxious, yet calm, first movement, Haydn gives each musical moment weight and importance. The second movement releases the energy and emotion held in check by the first, even as both follow a similar harmonic motion that moves from minor to major and back.

The Minuet and Trio sections of the third movement share a similar rhythmic pattern in which the melodic line opens with longer values and closes with shorter ones. In the same way that the second movement of this symphony releases the tension of the first, the Finale changes the mood to something more celebratory, while maintaining the same minor-major-minor harmonic motion heard in the previous three movements.

Wolfgang Amadè Mozart (1756–1791)

By 1768, the 12-year-old Mozart had already composed numerous works and toured Europe with his family, a trip that featured himself and his sister, Maria Anna, in musical performances. Having been given the honorary title of

Konzertmeister to the Salzburg court on October 27, 1769, Mozart was officially appointed to the post three years later and was paid a modest salary of 150 florins (about \$8,000 today). In 1777 Mozart, with his father Leopold's support, asked to be released from his responsibilities at the Salzburg court. The archbishop responded by firing both father and son. Leopold's position was soon restored, but Wolfgang, who had not been reinstated, was free to offer his talents to other courts and traveled with his mother in search of a better post. No position was offered, and the trip ended tragically with his mother's death in Paris in 1778. Soon after, Leopold instructed his son to return to Salzburg; both a new position as court organist and his former post as concertmaster were now available. Reluctantly, Mozart returned home.

During the 1770s Mozart composed primarily sacred music for church services in Salzburg, as required by his position at the court of the Archbishop. During his travels throughout Europe, he had been exposed to many different styles of writing, and he surely drew on all these experiences when composing his sacred music.

Written in 1780, Mozart's *Vesperae solennes de confessore* is scored for trumpet, trombone, violins, and basso continuo. Trombones, long associated with sacred choral music in Austrian lands, are featured in five of the six movements.

Mozart sets the text for Vespers, featuring Psalms and other prayers, most of which change depending on the feast celebrated, in a multiplicity of styles, matching and enhancing the text in each of the six movements. He also uses returning rhythmic, melodic, and harmonic figures that underpin the entire work. Of particular interest is the text that concludes each movement. Known as the "Doxology," the text invokes the Father, Son, and Spirit, concluding with: "as it was in the beginning, is now, and forever, and for generations of generations. Amen." Mozart takes what is a formulaic text and transforms it into a point of musical interest in multiple ways: by having each Doxology act as a point of return, making the end like the beginning; by varying the combination of music for chorus and soloists; and by building the musical complexity and dramatical expression with each iteration of the Doxology.

Hildegard von Bingen (1098–1179)

Most chant was unattributed, so it is significant that Hildegard is one of the first composers to compile her work under her name. As a woman born into a noble family, Hildegard's life had one of two trajectories: being promised in marriage to another noble family or being promised to the church. Her parents chose the latter, and she joined the Benedictine monastery at Disibodenberg when she was 14 years old.

Although physically separated from the secular world, Hildegard had contact with a broad range of ideas through her teacher Jutta von Spanheim, who maintained written correspondence with a variety of people. Hildegard became known for her visions, and her advice was often solicited. She also had access to theological sermons and other sources through the intervention of a member of a nearby monastic community.

By 1150 Hildegard had become the leader of a community of about 20 women. Because their theological ideas were often criticized by the male authorities to which the community was subject, Hildegard sought to establish a new convent. This community would be under her authority only, something unheard of at the time. The process of securing this autonomy began in 1147, when Hildegard, with financial support from the nobility, began construction of a new site in Rupertsberg near Bingen. Within 5 years her community moved to the new location; within 10 years they were financially independent. Hildegard then sought and obtained the protection of Emperor Friedrich Barbarossa. As her community grew, she opened a second convent, or daughter house, at Eibingen, near Rüdesheim, known today as the Abbey of St. Hildegard. Hildegard was named a saint of the Roman Catholic Church in 2012.

Known for her visions and prophecies—and called the “Sibyl of the Rhine” by later generations—Hildegard was also a prolific writer and composer. Her music is monophonic, or consisting of a single melody, but the variety and complexity of her melodies were unprecedented in sacred music. Her chants, such as *O filie Israel* and *Flos campi*, flow gracefully thanks to the intricately bound relationship between the natural accents of her text and the structure of the fluid melody that reaches stunning highs and lows.

Raffaella Aleotti (c. 1570–after 1646)

Raffaella Aleotti’s reputation as a composer was established with a collection of motets for five or more voices and instruments published in 1593, the first such music collection known to have been published by a woman. Some controversy exists as to whether Raffaella, one of five sisters, is the same person as Vittoria Aleotti, who published secular music under this name at about the same time.

Raffaella Aleotti’s early training included studies with the noted Italian composer Ercole Pasquini. As a member of the Augustinian convent of San Vito in Ferrara, she participated in the community’s numerous and renowned musical performances. Among the many accounts of musical life at San Vito, one by Giovanni Maria Artusi, who accompanied the Archduchess Margaret of Austria on a visit to the convent, gives an enticing description of “the place usually designated for the Concert, and when everything was quiet, one heard, with great beauty and harmonic sweetness, [instruments] and voices all at one time, and it truly seemed to be Mount Parnassus and Paradise itself opening up, and not something human.”

In *Vidi speciosam* Aleotti uses shifting combinations of voices as well as intricate lines that weave in and out from one another to depict the ascent of the dove and the rippling of streams, culminating in all five vocal parts coming together to proclaim the final lines of this motet in honor of the Assumption of the Blessed Virgin Mary.

Rising figures also enhance the text of *Surge propera amica mea*, from the Song of Solomon. In this motet for eight voices, pairs of voices enter in succession until all combine. Throughout the motet this pattern continues—with varying time intervals between entrances—to create a feeling of hope and inspiration.

Mozart: Mass in C Major, K. 317, *Coronation*

Mozart's *Coronation* Mass was not intended for any coronation ceremony but was probably first performed on Easter Sunday 1779, in Salzburg. Although the origins of the name *Coronation* are not documented, this mass most likely received its nickname in the early 19th century because of its association with the Imperial Court in Vienna. One of Mozart's most popular sacred works, *Coronation* was the first of his masses to be published; the composer himself felt it was one of his best and most important Mass settings.

The opening of the Mass is dramatic. The resounding first syllable of the word *Kyrie* is followed by a sudden drop to *piano* (quiet); there is also a marked contrast between the declarative choral part and the long-short rhythmic pattern in the instruments. All of this contributes to a musical setting that does not sound as contrite as the text warrants, and that feeling continues in the lyrical section for soloists. Yet even though this movement begins boldly, it closes quietly and introspectively. The first measures of the next two movements, Gloria and Credo, recall the drama of the Kyrie with the interaction of the voices and orchestra. In the Sanctus Mozart pairs long lines in the voices with quick rhythmic figures in the instruments, while the Benedictus is a gentle interlude for soloists that is interrupted by a buoyant "Hosanna" for the chorus.

The final movement, Agnus Dei, is a supplication for mercy and ultimately peace. Mozart creates a beautifully flowing melody (which presages the aria "Dove sono" from *The Marriage of Figaro*) for muted violin with counterpoint from the oboe. The final statement in the Agnus Dei reaches a moment of new expectation; this is answered by the "Dona nobis pacem," using a setting very close to that heard in the Kyrie.

The Handel and Haydn Society performed the complete *Coronation* Mass on April 12, 1829; a prior performance of Haydn's Symphony No. 49 was in 2018. The Mozart Vespers, as well as the works by Hildegard and Aleotti, are H+H premieres. With their attention to text setting, musical figures, and intricate details, each composer will take us on a musical journey that transcends any one moment in time.

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Christopher Hogwood Historically Informed Performance Fellow

INSTRUMENT SPOTLIGHT

THE TROMBONE



The physical appearance of the modern trombone (*left*) has not changed significantly from its 18th-century version. The Classical trombone (*right*) has a smaller opening at its bell.

The distinctive telescopic slide mechanism of the trombone has not changed much since its development in the 15th century. Originally termed *trompette-saicqueboute* meaning “push-pull trumpet” and translated to *sackbut* in England, the first trombones had a mellow tone that complemented the human voice. The combination was scored frequently in Italian church music, a tradition that made its way to Austria in 1686 when Emperor Leopold I ordered copies of 44 volumes of Italian church music for Vienna. Mozart highlights the strikingly beautiful sound of this instrument in the Agnus Dei of his *Coronation* Mass and scores five of the six movements of his *Vespers* for alto, tenor, and bass trombones.



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TEXTS + TRANSLATIONS

Mozart: *Vesperae Solennes de Confessore*, K. 339

Dixit (Psalm 110)

Dixit Dominus Domino meo;
Sede a dextris meis,
Donec ponam inimicos tuos
Scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion: dominare
In medio inimicorum tuorum.
Tecum principium in die virtutis tuae,
In splendoribus sanctorum:
Ex utero ante luciferum
Genui te.
Juravit Dominus,
Et non poenitebit eum,
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.
Dominus a dextris tuis,
Confregit in die irae suae reges.
Judicabit in nationibus,
Implebit ruinas:
Conquasabit capita in terra multorum.
De torrente in via bibet,
Propterea exaltabit caput.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper.
Et in saecula saeculorum. Amen.

The Lord said to my Lord;
sit at my right hand,
until I place your enemies
as a footstool for your feet.
The rod of your power
the Lord will send forth from Zion: rule
in the midst of your enemies.
Sovereignty is with you on the day of
your strength,
in the splendor of the Holy Ones:
out of the womb before the light
I begot you.
The Lord has sworn,
and will not repent of it:
You are priest forever
according to the order of
Melchisedech.
The Lord at your right hand
crushes kings in the day of His wrath.
He will pass judgment on the nations;
He will pile up calamities,
and shatter heads in many lands.
He will drink from the rushing stream
on the way;
therefore He shall lift up His head.
Glory to the Father and to the Son and
to the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

Confitebor (Psalm 111)

Confitebor tibi Domine,
In toto corde meo;
In consilio justorum,
Et congregatione.
Magna opera Domini,
Exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus;
Et justitia ejus manet in saeculum
saeculi.
Memoriam fecit mirabilium suorum,
Misericors et miserator Dominus.
Escam dedit timentibus se.
Memor erit in saeculum
Testamenti sui.
Virtutem operum suorum
Annuntiabit populo suo.
Ut det illis
Hereditatem gentium;
Opera manuum ejus
Veritas et judicium.
Fidelia omnia mandata ejus,
Confirmata in saeculum saeculi,
Facta in veritate et aequitate.
Redemptionem misit Dominus
Populo suo;
Mandavit in aeternum testamentum
suum.
Sanctum et terribile nomen ejus:
Initium sapientiae timor Domini;
Intellectus bonus omnibus
Facientibus eum.
Laudatio ejus manet
In saeculum saeculi.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper.
Et in saecula saeculorum. Amen.

I acknowledge you, O Lord,
with my whole heart;
in the council of the just
and in the congregation.
Great are the works of the Lord,
chosen by all His desires.
I acknowledge as well the
magnificence of His deeds;
and His justice endures from
generation to generation.
He has made memorials of His
miracles,
a merciful and compassionate Lord.
He gives food to those that fear Him.
He will remember forever
His covenant.
The power of His works
will be announced to His people.
So that He may give them
the inheritance of the nations;
the works of His hands
are truth and justice.
All His commandments are faithful,
Confirmed from generation to
generation,
made in truth and fairness.
The Lord has sent salvation
to His people;
He has given His covenant for eternity.
Holy and awesome is His name;
The fear of the Lord is the beginning of
wisdom;
all who practice it
have a good understanding.
His praise endures
from generation to generation.
Glory to the Father and to the Son and
to the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

Beatus Vir (Psalm 112)

Beatus vir qui timet Dominum,
In mandatis ejus volet nimis.
Potens in terra erit semen ejus,
Generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
Et justitia ejus manet
In saeculum saeculi.
Exortum est in tenebris lumen rectis,
Misericors et miserator et justus.
Jucundus homo,
Qui miseretur et commodat,
Disponet sermones suos in judicio.
Quia in aeternum non commovebitur.
In memoria aeterna erit justus,
Ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
Confirmatum est cor ejus;
Non commovebitur
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus,
Justitia ejus manet
In saeculum saeculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
Dentibus suis fremit et tabescet;
Desiderium peccatorum peribit.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper.
Et in saecula saeculorum. Amen.

Blessed is the man who fears the Lord,
who greatly delights in His
commandments.
His seed will be potent on the earth,
the generation of the righteous will be
blessed.
Glory and wealth will be in his house,
and his righteousness will endure
from generation to generation.
A light has arisen in the dark for the
upright;
merciful, compassionate, and just.
Happy is the man
who is compassionate and generous,
who chooses his words with discretion;
for he will never be disturbed.
The just will be eternally remembered,
and will not fear evil tidings.
His heart is ready to trust in the Lord.
His heart is strengthened;
He will not be troubled
until he looks down upon his enemies.
He disperses and gives to the poor,
His righteousness will endure
from generation to generation.
His horn will be exalted in glory.
The sinner will see and be angered,
will gnash his teeth and sulk;
the desires of sinners will perish.
Glory to the Father and to the Son and
to the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

Laudate Pueri (Psalm 113)

Laudate pueri Dominum,
Laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
Nunc et usque in saeculum.
A solis ortu usque et ad occasum,
Laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
Et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
Qui in altis habitat,
Et humilia respicit in coelo et in terra?
Suscitans a terra inopem
Et de stercore erigens pauperem:
Ut collocet eum
Cum principibus populi sui.
Qui habitare facit sterilem
In domo, matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper.
Et in saecula saeculorum. Amen.

Praise the Lord, O sons,
praise the name of the Lord.
May the name of the Lord be blessed
from henceforth
and forevermore.
From the rising of the sun to its
setting,
the name of the Lord is praiseworthy.
The Lord is exalted above all people,
and His glory is above the heavens.
Who is like the Lord our God,
who dwells on high
and regards the lowly in heaven and on
earth?
Supporting the needy on the earth,
and raising up the poor from the dust;
in order to place him
with the princes of His people.
Who makes the barren one to dwell
in a house as the happy mother of
children.
Glory to the Father and to the Son and
to the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

Laudate Dominum (Psalm 117)

Laudate Dominum omnes gentes;
Laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia ejus,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper.
Et in saecula saeculorum. Amen.

Praise the Lord, all nations;
praise Him, all people.
For He has bestowed
His mercy upon us,
and the truth of the Lord endures
forever.
Glory to the Father and to the Son and
to the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen

Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem ancillae
suae.
Ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna,
qui potens est, et sanctum nomen eius.
Et misericordia a progenie in
progenies,
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.
Deposuit potentes de sede et exaltavit
humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc
et in saecula saeculorum, Amen.

My soul doth magnify the Lord.
And my spirit rejoices in God my
Savior.
For He has regarded the lowliness of
His handmaiden.
Behold, from henceforth, I will be
called blessed
by all generations.
For the Mighty One has done great
things for me, and holy is His name.
His mercy is for those who fear Him
from generation to generation.
He has shown strength with His arm,
He has scattered the proud in the
thoughts of their hearts.
He has brought down the powerful
from their thrones and lifted up the
lowly.
He has filled the hungry with good
things,
and sent the rich away empty.
He has helped His servant Israel
in remembrance of His mercy.
According to the promise He made to
our ancestors,
to Abraham and to His descendants
forever.
Glory to the Father and to the Son and
to the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

Hildegard von Bingen: *O filie Israel*

Text: Hildegard von Bingen

O filie Israel, sub arbore suscitavit
vos Deus; unde in hoc tempore
recordamini plantationis sue. Gaudete
ergo, filie Sion!

O daughters of Israel, God raised
you from beneath the tree, so now
remember how it was planted.
Therefore rejoice, daughters of Zion!

Raffaella Aleotti: *Vidi speciosam*

Responsory at Matins on the Feast of the Assumption

Vidi speciosam sicut columbam
ascendentem desuper rivos aquarum:
Cuius inaeestimabilis odor erat nimis
in vestimentis eius. Et sicut dies verni,
flores rosarum circumdabant eam, et
lilia convallium. Quae est ista, quae
ascendit per desertum sicut virgula
fumi, ex aromatibus myrrhae et thuris?
Et sicut dies verni, flores rosarum
circumdabant eam, et lilia convallium.

I saw the fair one rising like a dove
above the streams of water: whose
priceless fragrance clung to her
garments. And as on a spring day,
she was surrounded by roses and
lily-of-the-valley. Who is this who
rises from the desert like a pillar of
smoke from incense of myrrh and
frankincense? And as on a spring day,
she was surrounded by roses and
lily-of-the-valley.

Hildegard von Bingen: *Flos campi*

Text: Hildegard von Bingen

Flos campi cadit vento pluvia spargit
eum. O virginitas, tu permanes in
symphoniis supernorum civium: unde
es suavis flos qui numquam aresces.

The flower of the fields falls in the
wind, the rain splashes it. But you,
virginity, remain in the symphonies of
heavenly inhabitants: you are the tender
flower that will never grow dry.

Raffaella Aleotti: *Surge propera amica mea*

Text: Song of Solomon 2:10b-14

Surge, propera amica mea, columba
mea, formosa mea, et veni. Jam enim
hiems transiit, imber abiit et recessit.
Flores apparuerunt in terra, tempus
putationis advenit. Vox turturis audita
est in terra nostra; Ficus protulit
grossos suos; vineae florentes
dederunt odorem suum. Surge, amica
mea, speciosa mea, et veni. Columba
mea, in foraminibus petrae, in caverna
maceriae, ostende mihi faciem tuam,
sonet vox tua in auribus meis: vox enim
tua dulcis, et facies tua decora.

Arise, my love, my dove, my fair one,
and come away; for now the winter
is past, the rain is over and gone. The
flowers appear on the earth; the time
of pruning has come, and the voice of
the turtle-dove is heard in our land.
The fig tree puts forth its figs, and
the vines are in blossom; they give
forth fragrance. Arise, my love, my
fair one, and come away. O my dove,
who is in the clefts of the rock, in the
secret places of the stairs, let me see
your countenance, let me hear your
voice; for sweet is your voice, and your
countenance is comely.

Mozart: Mass in C Major, K.317, Coronation

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us

Gloria

Gloria in excelsis Deo. Et in terra pax
hominibus bonae voluntatis. Laudamus
te. Benedicimus te.

Adoramus te. Glorificamus te. Gratias
agimus tibi propter magnam gloriam
tuam. Domine Deus, Rex caelestis,
Deus Pater omnipotens. Domine Fili
unigenite Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris. Qui tollis
peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes
ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus
Dominus,

tu solus Altissimus, Jesu Christe. Cum
Sancto Spiritu in gloria Dei Patris.
Amen.

Glory be to God on high. And on earth
peace to men of good will. We praise
Thee. We bless Thee.

We worship Thee. We glorify Thee.
We give thanks to Thee for Thy great
glory. O Lord God, heavenly King, God
the Father almighty. O Lord, the only
begotten Son, Jesus Christ. Lord God,
Lamb of God, Son of the Father.

Thou that takest away the sins of the
world, have mercy upon us. Thou that
takest away the sins of the world,
receive our prayer. Thou that sittest
at the right hand of the Father, have
mercy upon us. For Thou alone art
holy, Thou alone art the Lord, Thou
alone art most high, Jesus Christ. With
the Holy Ghost in the glory of God the
Father.

Amen.

PLEASE TURN THE PAGE QUIETLY >

Credo

Credo in unum Deum. Patrem
omnipotentem,

factorem caeli et terrae, visibilium
omnium et invisibilium. Et in unum
Dominum Jesum Christum,

Filium Dei unigenitum. Et ex Patre
natum ante omnia saecula. Deum de
Deo, lumen de lumine, Deum verum de
Deo vero. Genitum, non factum

consubstantialem Patri: per quem
omnia facta sunt.

Qui propter nos homines et propter
nostram salutem

descendit de caelis. Et incarnatus est
de Spiritu Sancto ex Maria Virgine: Et
homo factus est.

Crucifixus etiam pro nobis sub
Pontio Pilato, passus et sepultus est.
Et resurrexit tertia die, secundum
scripturas. Et ascendit in caelum:
sedet ad dexteram Patris. Et iterum
venturus est cum gloria judicare vivos
et mortuos: Cujus regni non erit finis.
Et in Spiritum sanctum Dominum, et
vivificantem: Qui ex Patre, Filioque
procedit. Qui cum Patre, et Filio simul
adoratur, et conglorificatur. Qui locutus
est per Prophetas. Et unam, sanctam,
catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma

in remissionem peccatorum. Et
expecto resurrectionem mortuorum et
vitam venturi saeculi.

Amen.

I believe in one God. The Father
Almighty, maker of heaven and earth
and of all things visible and invisible.

And in one Lord, Jesus Christ, the only
begotten Son of God, begotten of his
Father before all worlds. God of God,
light of light, true God of true God,
begotten, not made,

being of one substance with the
Father: by whom all things were made.
Who for us men and for our salvation

came down from heaven. And was
incarnate by the Holy Ghost of the
Virgin Mary: and was made man. And
was crucified also for us under Pontius
Pilate, suffered and was buried. And
the third day He rose again according
to the scriptures. And ascended into
heaven, and sitteth at the right hand
of the Father. And He shall come again
with glory to judge the living and the
dead: His kingdom shall have no end.
And the Holy Ghost, Lord and giver of
life:

who proceedeth from the Father and
Son. Who with the Father and Son
together is worshipped and glorified:
who spake by the Prophets. And in
one holy catholic and apostolic church.
I acknowledge one baptism for the
remission of sins. And I look for the
resurrection of the dead and the life of
the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy, Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is he who cometh in the name
of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, that takest away the sins
of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, that takest away the sins
of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, that takest away the sins
of the world, grant us peace.

ARTIST PROFILES

PHOTO: STU ROSNER



Harry Christophers, conductor

After 14 years as Artistic Director of the Handel and Haydn Society, Harry Christophers has assumed the role of Conductor Laureate. During his tenure as Artistic Director, Mr. Christophers and H+H enjoyed an ambitious artistic journey including showcases of works premiered in the United States by H+H since 1815, broad education programming, community partnerships, concerts at the Metropolitan Museum of Art and at Tanglewood, and a series of recordings on the CORO label. In 2015–16, Mr. Christophers and H+H celebrated the organization's Bicentennial.

Mr. Christophers is known internationally as founder and conductor of the British choir and period-instrument ensemble The Sixteen, which he has directed throughout Europe, America, Australia, and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded more than 150 titles for which he has won numerous awards, including the coveted Gramophone Award for early music and the Classical Brit Award. His CD *IKON* was nominated for a 2007 Grammy award, and his second recording of Handel's *Messiah* on CORO won the prestigious MIDEM Classical Award. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD which also received a 2010 Grammy Award nomination, as did *Palestrina*, Vol. 3, in 2014, and *Monteverdi Vespers of 1610* in 2015. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, screened in 2015. He recently collaborated with Sara Mohr-Pietsch to produce the book *A New Heaven*, published by Faber. In 2021 he received the prestigious Michael Korn Founders Award for Development of the Professional Choral Art by Chorus America.

Mr. Christophers was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh College of Music and Drama, and holds honorary doctorates from the Universities of Leicester, Canterbury Christ Church, Northumbria, and Kent. In 2020 he was made President of the Cathedral Music Trust.



Joëlle Harvey, *soprano*

A native of Bolivar, New York, soprano Joëlle Harvey received her bachelor's and master's degrees in vocal performance from the University of Cincinnati College-Conservatory of Music (CCM). She began her career training at Glimmerglass Opera (now The Glimmerglass Festival) and the Merola Opera Program.

An in-demand vocal soloist, the soprano regularly appears with the United States' great orchestras, including the New York Philharmonic (Mozart's Requiem, Handel's *Messiah*), the Cleveland Orchestra

(Mahler's Second and Fourth, Bach's B Minor Mass), the San Francisco Symphony (*Fidelio*, Beethoven Mass in C, Handel's *Messiah*, *Carmina Burana*), and the Los Angeles Philharmonic (*Nixon in China*, Beethoven Missa Solemnis). She has closely collaborated with a celebrated list of conductors, including Leonardo García Alarcón, Harry Bicket, Harry Christophers, Jakub Hrůša, Louis Langrée, Michael Tilson Thomas, Edo de Waart, and Franz Welser-Möst.

On the operatic stage, Ms. Harvey appears regularly at the Glyndebourne Festival, having bowed in seven roles, including Handel's Cleopatra (*Giulio Cesare*), Mozart's Susanna (*Le nozze di Figaro*) and Donizetti's Adina (*L'elisir d'amore*). She made her Metropolitan Opera debut as Pamina in *The Magic Flute*, her Royal Opera, Covent Garden debut as Susanna, and appeared as Galatea in *Acis and Galatea* and Zerlina in *Don Giovanni* with the Festival d'Aix-en-Provence. Other opera performances include Flora in *The Turn of the Screw* with Houston Grand Opera, Anne Trulove in *The Rake's Progress* with Utah Opera, as well as Zerlina in *Don Giovanni* and Eurydice in Telemann's *Orpheus* with New York City Opera.

A celebrated chamber musician, Ms. Harvey has appeared with the Chamber Music Society of Lincoln Center, Music @ Menlo, Saint Paul Chamber Orchestra, Tafelmusik, Les Violons du Roy, Cappella Mediterranea, Arcangelo, and the Pygmalion Ensemble.



Helen Charlston, *mezzo-soprano*

Helen Charlston is a current BBC Radio 3 New Generation Artist and finalist of the 2021 Kathleen Ferrier Awards, for which she was a recipient of the Ferrier Loveday Song Prize. In 2023 she won a Gramophone Award for Best Concept Album and collected the Vocal award at the BBC Music Magazine Awards, both for her second Delphian album, *Battle Cry*, the only recording that year to win at both ceremonies.

Described in *Gramophone* as "surely one of the most exciting voices in the new generation of British singers," Ms. Charlston was a "Rising Star" of the Orchestra of the Age of Enlightenment 2017-2019, and was selected for Le Jardin des Voix academy with Les Arts Florissants in 2021. Her other accolades include the first prize in the 2018 Handel Singing

Competition and being named finalist in the Grange Festival International Singing Competition. In July 2022 she was announced as one of Classic FM's Rising Stars (30 under 30).

Last season Ms. Charlston sang Mendelssohn's *Elijah* at BBC Proms with the Scottish Chamber Orchestra, Handel's *Judas Maccabaeus* with the RIAS Kammerchor at the Berlin Philharmonie, Mahler's *Lieder eines fahrenden gesellen* with BBC Philharmonic, Handel's *Theodora* (as Irene) with the Philharmonia Baroque in San Francisco, and Mahler's Symphony No. 3 with Kensington Symphony Orchestra. She toured two semistaged productions with Les Arts Florissants singing Dido in Purcell's *Dido and Aeneas* and Rosmira in Handel's *Partenope* across France and Canada.

In addition to Ms. Charlston's two recital albums on the Delphian label, she has recorded with BIS, Signum and Hyperion, and on the Academy of Ancient Music's own label in Dussek Messe Solemnelle, which won a Gramophone Award in 2021, and Eccles's *Semele* in the role of Juno, also shortlisted for a Gramophone Award. Her regular collaborators include Toby Carr, Sholto Kynoch, Joe Middleton, Kunal Lahiry, and Roman Rabinovich.



Aaron Sheehan, tenor

Grammy Award-winning tenor Aaron Sheehan, recognized internationally as a leading interpreter of Baroque repertoire, is equally at home on the concert platform and the opera stage, from medieval monody to 20th-century masterworks.

Mr. Sheehan made his professional operatic debut with the Boston Early Music Festival in the 2005 world premiere staging of Mattheson's *Boris Gudenow*, winning praise from *Opera News* for his "sinous and supple" voice. He went on to further roles with BEMF in Lully's *Psyché*; Charpentier's *Actéon*; Monteverdi's *Orfeo, Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*; Steffani's *Orlando*; Desmarest's *Circé*; and Handel's *Acis and Galatea*.

Mr. Sheehan appears on more than 35 recordings, including Handel's *Acis and Galatea* with Boston Early Music Festival, Rameau's *Le Temple de la Gloire* and Handel's *Saul* with Philharmonia Baroque, and Monteverdi's *Il ritorno d'Ulisse in Patria* with Boston Baroque. He sang the title role in BEMF's recording of Charpentier's *La Descente d'Orphée aux Enfers*, which won Best Opera Recording at the 2015 Grammy Awards.

Mr. Sheehan's worldwide operatic and concert appearances include dates at the Royal Opera at Versailles, Tanglewood Festival, New Zealand Festival of the Arts, Lincoln Center, Concertgebouw, Kennedy Center, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam's Sanssouci, and Handel Halle Festival, as well as early music festivals in Boston, San Francisco, and Vancouver.

Recent performances include Handel's *Messiah* with Seattle Symphony, Bach's *St. Matthew Passion* with the Armenian Philharmonic, *Winterreise* in recital at

the Smithsonian Museum, and Bach's B minor Mass with American Bach Soloists. Solo performances include appearances with the Handel and Haydn Society and Boston Baroque. He sang in the first Bach *St. Matthew Passion* in Peru with the National Symphony Orchestra of Peru. Featured performances and recordings include collaborations with Pacific Music Works, Blue Heron Choir, Bach Collegium San Diego, and Paul Hillier's Theater of Voices.

Raised in Minnesota, Mr. Sheehan received his bachelor's degree in vocal performance from Luther College and a master's degree in historical vocal performance from Indiana University. He currently is on the voice faculty of Boston University.



Matthew Brook, *bass-baritone*

Matthew Brook is known for his honest and open portrayal of characters, whether on the opera or concert stage. He leapt to fame with his 2007 Gramophone Award-winning recording of Handel's *Messiah* with the Dunedin Consort, followed by equally critically acclaimed recordings of *Acis and Galatea* and *St. Matthew Passion*. He has appeared as a soloist throughout Europe, Australia, North and South America, and Asia, working with many of the world's leading conductors. He has developed a worldwide reputation for his interpretation of the music of J.S Bach and

George Frideric Handel, but his musical tastes stretch far beyond this, leading to regular performances of new commissions.

Mr. Brook has enjoyed long collaborations with conductors such as Sir Andrew Davis, Harry Bicket, Bernard Labadie, Christophe Rousset, John Nelson, Sir John Eliot Gardiner, Philippe Herreweghe, John Butt, Harry Christophers, Paul McCreesh, Sir Charles Mackerras, Sir Roger Norrington, and Richard Hickox. He has also collaborated with Richard Tognetti, Sir Mark Elder, Emmanuelle Haïm, Laurence Equilbey, Maxim Emelyanchev, Mirga Gražinytė-Tyla, and Christian Curnyn.

Recent highlights include the role of Aeneas in the world premiere of Errollyn Wallen's *Dido's Ghost*, co-commissioned by the Dunedin Consort with the Barbican Centre, Edinburgh International Festival, Buxton International Festival, and Philharmonia Baroque Orchestra & Chorale; a return to the Edinburgh International Festival for a special performance of Mozart's *Die Zauberflöte* with the SCO; and Beethoven's Ninth Symphony with the Royal Philharmonic.

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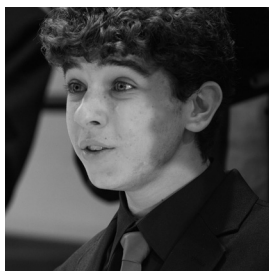
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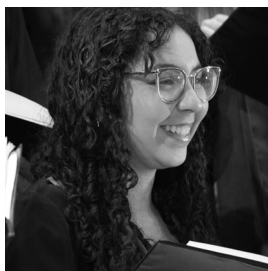
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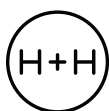
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— Mark Brockmeier
and Kathleen Silva

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SYMPHONY HALL

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For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print programs are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

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

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and bar service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

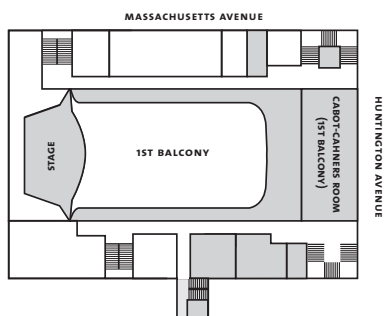
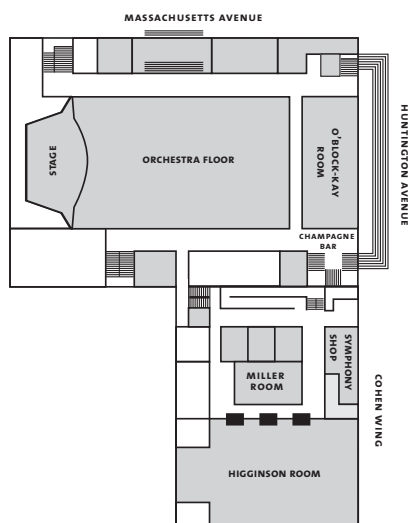
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Beethoven 9

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