



BRAHMS REQUIEM

April 19 + 21, 2024



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WELCOME TO H+H

Each springtime the Handel and Haydn Society and Massachusetts College of Art and Design collaborate in bringing an added dimension of artistic expression and insight to a major H+H program. You will see on display in Symphony Hall's Cohen Wing this weekend the stirring results of this year's project, sparked by the Brahms Requiem. Take some time to join the students enrolled in the Illustration classes at MassArt—the largest degree program in the college—reflecting on the sweeping themes of spirituality and human connection, of life and death and redemption.



This process includes visits by H+H musicians and colleagues to the MassArt classes, providing historical context, playing excerpts, and introducing the complete musical work, which the students then experience by listening to a full recording. The results this year were 70 individual submissions of original art; a jury group from MassArt and H+H selected 12 of those for display (and sale, benefiting the artists) during the concert weekend.

Every illustration is unique and personal, deeply thoughtful and emotional. The single musical work sparks this wide array of meaningful responses. No two artistic interpretations are the same.

More than 2,000 of us will attend each performance at Symphony Hall. And every one of us will similarly have a unique and personal, thoughtful and emotional response in our mind's eye and in the depths of our feelings. But we do this as one, literally in concert. There can be no more vivid illustration of the H+H mission to inspire the intellect, touch the heart, elevate the soul, and connect us all with our shared humanity through our experiences of the great works we present.

We welcome to these performances, with special warmth and appreciation, the participating MassArt students, teachers, administrators, and friends, along with you, dear members of the H+H audience—all part of the H+H family brought together by music masterfully performed and passionately shared.

Sincerely,

A handwritten signature in black ink, appearing to read "Robert N. Shapiro". The signature is fluid and cursive.

Robert N. Shapiro

President, Board of Directors

The Packard Humanities Institute
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A large, elegant handwritten signature in black ink, which appears to be 'J.C. Bach'.

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PHOTO BY ROBERT TORRES

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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BRAHMS REQUIEM

Friday, April 19, 2024 at 7:30pm
Sunday, April 21, 2024 at 3:00pm

2,637th Concert
2,638th Concert

Symphony Hall

Bernard Labadie, *conductor*

Lucy Crowe, *soprano*

James Atkinson, *baritone*

Handel and Haydn Society Orchestra and Chorus

Begräbnisgesang, Op. 13

Johannes Brahms
(1833–1987)

Ein deutsches Requiem, Op. 45

Brahms

Chorus: “Selig sind, die da Leid tragen”

Chorus: “Denn alles Fleisch es ist wie Gras”

Solo (Baritone) and Chorus: “Herr, lehre doch mich”

Chorus: “Wie lieblich sind Deine Wohnungen”

Solo (Soprano) and Chorus: “Ihr habt nun Traurigkeit”

Solo (Baritone) and Chorus: “Denn wir haben hie keine bleibende Stadt”

Chorus: “Selig sind die Toten, die in dem Herrn sterben”

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 1 hour and 20 minutes without intermission.

PROGRAM SPONSORS

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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.

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Christopher Hogwood Historically Informed Performance Fellow
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MassArt Project: Brahms Requiem

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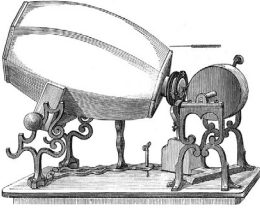
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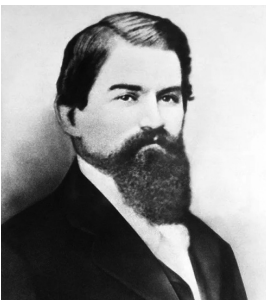
The Alamo, San Antonio, TX



1859 model of Édouard-Léon Scott de Martinville's phonautograph



The Starry Night by Vincent van Gogh



John Stith Pemberton, inventor of Coca-Cola

- 1813** Harriet Jacobs is born into slavery in North Carolina. After obtaining her freedom in 1852, she begins writing her autobiography, *Incidents in the Life of a Slave Girl, Written by Herself*, which is published in 1861.
- 1836** The Alamo, held by Texans and Tejanos who opposed the oppressive government of Mexico's president, Antonio Lopez Santa Ana, falls to the Mexican Army on March 6 after a siege that lasted 13 days.
- 1842** The University of Notre Dame is founded in South Bend, Indiana, by Rev. Edward F. Sorin, a French missionary priest.
- 1858** The English term "The Raj," referring to British rule in India, begins to be used officially after this year. Other terms, such as "pajamas," "bangle," and "dungaree" also enter the language due to the British public's fascination with stories related to India.
- 1859** Construction of the Suez Canal in Egypt begins. An artificial waterway connecting the Mediterranean Sea and the Red Sea, the canal, which makes trade between Europe and Asia easier, is officially opened 10 years later.
- 1860** Parisian inventor Édouard-Léon Scott de Martinville creates a "phonautograph," a recording of himself singing "Au claire de la lune." Thomas Edison invents the phonograph 17 years later.
- 1866** Imperial rule is restored in Japan after the Meiji, or Honorable, Restoration. The newly consolidated political system was conceived to help prevent the colonization of Japan by foreign states and led to a new period of industrialization.
- 1878** The first commercial telephone exchange is established in New Haven, Connecticut.
- 1889** Vincent van Gogh paints *The Starry Night*.
- 1886** The formula for Coca-Cola is developed by John Stith Pemberton in Atlanta, Georgia. After Pemberton sells the company two years later, the carbonated drink is widely advertised and dominates the soft-drink market.

INSTRUMENT SPOTLIGHT

THE NATURAL HORN

PHOTO: HILARY SCOTT



H+H principal horn Todd Williams showcases a natural horn during a Musically Speaking pre-concert talk.

A versatile instrument, the natural horn—a gradually tapered tube of fixed length, coiled 2 or 3 times—pairs well with other brass as well as woodwinds and the human voice.

A system of crooks (different sizes of coil that could alter the overall length of the instrument) was developed in the mid-18th century so that the same horn could be played in different keys. Even with this development, players will place their hand inside the bell of the horn to vary the pitch. Later experiments in expanding the accuracy and number of pitches that could be played on the horn culminated in a system of valves first introduced in the early 19th century. Although valved horns were available to Brahms, he chose to score his *German Requiem* for natural horns.

PROGRAM NOTES

BRAHMS'S "HUMAN" REQUIEM

Johannes Brahms (1833-1897) was the eldest son of a middle-class Hamburg family. His mother was a seamstress; his father was a freelance musician who played in dance halls and taverns, for the local militia, and as part of a chamber ensemble. He also played in the Hamburg Philharmonie; Brahms helped him gain a permanent position there as a bass player in 1864, the same year he left Brahms's mother.

Despite the tensions in the marriage, the Brahmses were devoted parents who believed in the value of education. Both Brahms and his younger brother attended good schools, and their musical interests were encouraged. Brahms studied piano, cello, and horn. At about age 10 he was accepted as a student of the noted Hamburg teacher Eduard Marxsen, who encouraged the young musician to study Bach's music, a passion Brahms cultivated throughout his life. After leaving school, the young Brahms taught piano; he also played piano in theaters, for private events, and at Schänken (neighborhood restaurants).

Brahms turned to composition in the late 1840s. By 1852 he had published piano music and songs in addition to writing a string quartet and violin sonata. A year later he met the virtuoso Joseph Joachim, who became a lifelong friend and for whom Brahms wrote his Violin Concerto in D. That same year, Brahms also met Robert and Clara Schumann. In his essay "New Paths," Robert Schumann likened Brahms to Athena, who entered the world "fully armed from the head of the son of Cronus." Moreover, Schumann was impressed with the originality and individuality of each of Brahms's compositions. Over the years there has been a great deal of speculation about the relationship between Brahms and Clara Schumann. After Robert's death in 1856, Clara and Brahms went on a trip together, after which they parted ways while remaining very close friends. Around this time, Brahms focused less on composition; he returned to concertizing and teaching in addition to conducting choral groups, writing to Clara that he no longer understood "how one creates."

Brahms composed the *Begräbnisgesang*, Op. 13, in 1858 while he was conducting a choral group in Detmold. Although the original version, now lost, included low strings, Brahms later revised the orchestration to include brass, woodwinds, and timpani to accompany a five-part chorus.

Inspired by a 16th-century text by Michael Weiße, *Begräbnisgesang* pays homage to the musical styles of earlier eras. With the opening, intoned by the basses who are then answered by the rest of the chorus, Brahms references a type of choral singing commonly used in church music before the 19th century. As he varies the musical setting of subsequent lines, Brahms inserts instrumental interludes as points of musical return and familiarity. These instrumental passages ground the whole even as the choral parts expand and recede, in a musical manifestation of the overall arc of the text.

Soon afterward, Brahms began a renewed period of compositional activity, and in the early 1860s he wrote chamber works, piano pieces, and vocal music. The combination of intense expression, harmonic explorations, and carefully

controlled melodies and rhythms in these works would inform Brahms's music for the rest of his career.

Having been passed over as the leader of the Hamburg Philharmonische Konzertgesellschaft in 1862, Brahms accepted a position as director of the Vienna Singakademie, where he programmed Renaissance works, in addition to the music of Bach, Beethoven, Schumann, and himself. He also continued to play piano concerts that featured a variety of composers from the 18th and 19th centuries.

The death of Brahms's mother in February 1865 was devastating to the composer and is believed to be the inspiration for his *Ein deutsches Requiem* (A German Requiem), Op. 45. An 1867 performance in Vienna of the first three movements was not well received, but the premiere of the complete six original movements the following year in Bremen was hugely successful. Brahms then added what would become the fifth movement, the aria "Ihr habt nun Traurigkeit" (Ye now are sorrowful), and this version of the work was performed in Leipzig in 1869 to tremendous critical acclaim. *Ein deutsches Requiem* was also performed throughout Europe, solidifying Brahms's reputation as a major composer.

In a departure from the usual Requiem texts—specific Latin texts used as part of a funeral Mass—Brahms chose Biblical texts translated into German by Martin Luther. When pressed about his choice of text for his *German Requiem*, scored for soprano and baritone soloists, four-part chorus, and a large orchestra, Brahms replied, "I confess that I would gladly omit even the word *German* and simply put *Human*."

There is no better term to describe this composition. Each movement exudes not only a distinct character but also a visceral quality that shapes the whole as it moves from mourning to consolation. The first movement, "Selig sind, die da Leid tragen" (Blessed are they that mourn), begins with hushed tones in the horns and low strings that are matched by the entrance of the chorus. In this first section of the movement, Brahms suggests both comfort and uneasiness. The mood established by the descending lower vocal lines at "Die mit Tränen" (They that sow in tears) quickly shifts with the entrance of the sopranos; this brief central section gives way to a return of the music that opened the movement.

In the orchestral introduction to the second movement, Brahms offers the listener another musical interpretation of mourning and consolation. He begins by using the lowest strings and bassoon to transition from the gentle closing of the first movement to the more strident sounds of the second, but soon a new rising idea is heard in the winds and strings. This too is fleeting but underscored by the timpani. With its alternating moods, the second movement becomes the embodiment of the text, "So seid geduldig" (So be ye patient).

The third movement opens with a baritone solo; the text changes from third person to first. The feeling of uncertainty is magnified by a musical figure repeated in the chorus and orchestra as well as the interaction between instruments, soloist, and chorus. There are brief moments of respite, but the musical tension builds to a climax at "Nun, Herr, wess soll ich mich trösten?" (Now, Lord, what do I wait for?) before fading into silence. The chorus, with the trombone and horn, provide the answer: "Ich hoffe auf dich" (My hope is in Thee).



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Here, the voices and orchestra affirm that hope with intricately woven lines. From the start of this section, the lowest strings and trombone sustain pitches that create a sonic foundation on which the joy of this closing is built.

With the progression from uncertainty to hope in the third movement, the fourth movement conveys a sense of peace and consolation through the gently flowing rhythms, instrumentation, and structure. Scored for chorus and orchestra, the movement opens with a short introduction that sounds simple but is, in fact, complex. This opening features lines for flute, clarinet, and cello, all accompanied by rhythmic pulsing in the viola. The lilting choral line is accompanied by horn and first violin. As the movement continues, Brahms changes the instrumentation, subtly shifting the color and texture.

Muted strings set the tone of the fifth movement, “Ihr habt nun Traurigkeit” (Ye now are sorrowful). As their sound recedes, the solo soprano enters with lines that float over the winds. Brahms highlights individual instruments, pairing them with the soloist in ever-changing combinations. The unity of the chorus acts as a constant throughout this movement, exchanging passages with both the soloist and orchestra.

Brahms then uses the muted violins to create a bridge between the sense of solace in movement five and that of transience in movement six. The chorus, doubled by the strings, declaims the impermanence of this life. From this the baritone solo emerges to proclaim “Siehe, ich sage euch ein Geheimnis” (Lo, I unfold unto you a mystery). Descending lines in the winds and rhythmic pulsing in the violas enhance the sense of mystery as the chorus and soloist exchange musical phrases. With the text “Denn es wird die Posaune”—translated in English as “The trumpet shall sound”—Brahms scores trombone (Posaune) and fast-moving lines played on the unmuted strings, the beginning of an expanding sound that soon encompasses the full orchestra, chorus, and baritone soloist. With the line “Herr, du bist würdig” (Worthy art Thou), Brahms introduces a melody in the altos and clarinet accompanied by violins that will become the basis of a fugue, ending in a resounding proclamation of praise.

The graceful descent of the choral lines in the final movement, “Selig sind die Toten” (Blessed are the dead), complements the text beautifully. The lower choral lines of alto, tenor, and bass are accompanied by trombone, horn, and bassoon; they begin the line “Ja, der Geist spricht” (Yes, sayeth the Spirit) in octaves but close it in harmony. This low-range, hymnlike passage offsets the sweetness of the next, which acts as a response. Brahms then transforms this pairing of the hymnlike passage and sweeping line of the response into a wistful yet satisfying conclusion that completes the arc of the work from mourning to comfort.

The Handel and Haydn Society first performed Brahms’s *German Requiem* in a 1945 concert dedicated to the memory of Franklin Delano Roosevelt. Since that premiere H+H has performed the work at six other concerts, including First Night in 1986. H+H recorded the *German Requiem* in 1963, its second commercial recording.

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Christopher Hogwood Historically Informed Performance Fellow

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TEXTS + TRANSLATIONS

Brahms: *Begräbnisgesang* (Funeral Song)

Text: Michael Weiße (1488-1534)

Translation: Linda Godry (© 2007)

Nun laßt uns den Leib begraben,
Bei dem wir kein'n Zweifel haben:
Er wird am letzten Tag aufstehn,
Und unverrücklich herfür gehn.

Erd ist er und von der Erden;
Wird auch wieder zu Erd werden;
Und von Erden wieder aufstehn
Wenn Gottes Posaun wird angehn.

Seine Seel lebt ewig in Gott,
Der sie allhier aus seiner Gnad
Von aller Sünd und Missetat
Durch seinen Bund gefeget hat.

Sein Arbeit, Trübsal und Elend
Ist kommen zu ein'm guten End,
Er hat getragen Christi Joch,
Ist gestorben und lebet noch,

Die Seel, die lebt ohn alle Klag,
Der Leib schläft bis am letzten Tag,
Bei welchem ihn Gott verklären
Und der Freuden wird gewähren.

Hier ist er in Angst gewesen,
Dort aber wird er genesen,
In ewiger Freude und Wonne
Leuchten wie die schöne Sonne.

Nun lassen wir ihn hier schlafen,
Und gehn allsamt unser Straßen,
Schicken uns auch mit allem Fleiß,
Denn der Tod kommt uns gleicher
Weis.

Now let us bury the body,
which without a doubt
On resurrection day
will rise in splendor.

For out of earth he was made
and to the earth he will return
and from it he will rise
when the Lord sounds the trumpet.

His soul will live forever in God,
who in His mercy
has swept it clear of
all sin and evil.

His work, sorrow, and misery
has come to a good end.
He helped carry the Lord's burden,
has died and yet is still alive.

The soul lives without sorrow,
the body sleeps until resurrection-day
when God transfigures him,
and gives him eternal bliss.

Here he was weighed down by fear,
there he will be at ease again,
in eternal peace and happiness
radiant like the brilliant sun.

Now we leave him here at rest
and all go our separate ways,
do our duties with eagerness
until death comes to us without
exception.



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JONATHAN COHEN ARTISTIC DIRECTOR

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Brahms: *Ein deutsches Requiem* (A German Requiem)

Text from the Holy Scriptures

Chorus

Selig sind, die da Leid tragen;
denn sie sollen getröstet werden.
Die mit Tränen säen, werden mit
Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.

(Matthew 5:4, Psalms 126:5-6)

Blessed are they that mourn:
for they shall be comforted.
They that sow in tears shall reap in joy.
He that goeth forth and weepeth,
bearing precious seed,
shall doubtless come again with
rejoicing,
bringing his sheaves with him.

Chorus

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen und
Abendregen.
So seid geduldig.
Aber des Herrn Wort
bleibet in Ewigkeit.
Die Erlöseten des Herrn werden wieder
kommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude
wird über ihrem Haupte sein;
Freude und Wonne werden sie
ergreifen
und Schmerz und Seufzen wird weg
müssen.

(Isaiah 35:10, I Peter 1:24, James 5:7, I Peter 1:25)

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass with'reth,
and the flower thereof falleth away.
Be patient therefore, bretheren,
unto the coming of the Lord.
Behold, the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receives the early and latter
rain.
So be ye patient.
But the word of the Lord
endureth forever.
And the ransomed of the Lord shall
return,
and come to Zion with songs
and everlasting joy,
upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

Chorus with baritone solo

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat
und ich davon muß.
Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche
Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten?
Ich hoffe auf dich.
Der Gerechten Seelen sind in Gottes
Hand
und keine Qual rühret sie an.

(Psalms 39:4-8, Wisdom 3:1)

Chorus

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen,
die loben dich immerdar.

(Psalms 84:2-3, 5)

Chorus with soprano solo

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von
euch nehmen.
Ich will euch trösten,
wie einen seine Mutter tröstet.
Ich habe eine kleine Zeit
Mühe und Arbeit gehabt,
und habe großen Trost gefunden.

(John 16:22, Isaiah 66:13, Ecclesiasticus 51:35)

Lord, make me to know mine end
and the measure of my days,
to consider my frailty,
that I must perish.
Surely, all my days here
are as an handbreath to Thee;
and my lifetime is as naught to Thee:
Verily mankind walketh in a vain show,
and their best state is vanity.
Man passeth away like a shadow,
how disquieted in vain:
he heapeth up riches,
and cannot tell who shall gather them.
Now, Lord, what do I wait for?
My hope is in Thee.
But the righteous souls are in the hand
of God,
nor pain, nor grief shall nigh them
come.

How lovely is Thy dwelling place,
O Lord of Hosts!
For my soul longeth,
yea fainteth for the courts of the Lord:
my soul and my body crieth out,
yea, for the living God.
O blest are they that dwell within Thy
house: they praise Thy name evermore!

Ye now are sorrowful:
but ye shall again behold me,
and your heart shall be joyful,
and your joy no man taketh from you.
Yea, I will comfort you,
as one whom his own mother
comforteth.
Look upon me;
for a little time labor and sorrow were
mine,
but at last I have found comfort.

Chorus with baritone solo

Denn wir haben hie keine bleibende
Statt,
sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt
werden;
und dasselbige plötzlich, in einem
Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg!
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft;
denn du hast alle Dinge erschaffen
und durch deinen Willen haben sie das
Wesen
und sind geschaffen.

(Hebrews 13:14, I Corinthians 15:51-55, Revelation 4:11)

Chorus

Selig sind die Toten,
die in dem Herrn sterben,
von nun an.
Ja der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

(Revelation 14:13)

Here on earth we have no continuing
place,
but we seek one to come.
Lo, I unfold unto you a mystery;
We shall not all sleep when he cometh,
but we shall all be changed in a
moment,
in a twinkling of an eye,
at the sound of the trumpet:
for the trumpet shall sound,
and the dead shall be raised
incorruptible,
and we shall all be changed.
Then what of old was written,
the same shall be brought to pass.
For death shall be swallowed up in
victory!
O Death where is thy sting?
Grave, where is thy victory?
Worthy art Thou to be praised,
Lord of honor and might,
for thou hast earth and heaven
created,
and by Thy will all things have their
being,
and were created.

Blessed are the dead
which die in the Lord
from henceforth:
sayeth the Spirit,
that they rest from their labors;
and that their works follow after them.

ARTIST PROFILES



PHOTO: DARIO ACOSTA

Bernard Labadie, conductor

Bernard Labadie is widely regarded as one of the world's leading conductors of the Baroque and Classical repertoire. He founded Les Violons du Roy and was their music director for three decades. He continues to be music director of his extraordinary choir, La Chapelle de Québec, which he founded in 1985. In 2018 he became Principal Conductor of the Orchestra of St. Luke's in New York.

He is a regular guest with all the major North American orchestras and in Europe has recently appeared with the Bavarian Radio Symphony Orchestra; Rundfunk Sinfonieorchester Berlin; Orchestre Philharmonique de Monte-Carlo; Kammerakademie Potsdam; Scottish Chamber Orchestra; Mozarteumorchester Salzburg; and the period instrument ensembles the Academy of Ancient Music, English Concert, and Akademie für Alte Musik Berlin.

This season he makes debuts with the Royal Liverpool, Tampere, and Turku Philharmonic orchestras.

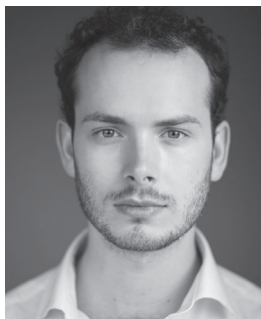


PHOTO: VICTORIA CADISCH

Lucy Crowe, soprano

Lucy Crowe's 2023-24 Season includes the title role of Handel's *Rodelinda* on tour in the United States and Asia with Harry Bicket and The English Concert; Tytania in Britten's *A Midsummer Night's Dream* at Garsington Opera; and concerts with Sir Simon Rattle, Sir Andrés Schiff, Sir John Eliot Gardiner, Bernard Labadie, and Maxim Emelyanychev in Munich, Esterhazy, Gdansk, Tampere, Paris, Boston and London. A prolific recitalist, she will tour in the UK with accompanist Anna Tilbrook, including London's Wigmore Hall.

With repertoire ranging from Purcell, Handel and Mozart to Verdi's *Gilda* and Janáček's *The Cunning Little Vixen*, she has sung with opera companies and orchestras throughout the world. Highlights of the last two seasons include Musetta in *La bohème* and Poppea in *Agrrippina* at the Royal Opera House, Susanna in *Le Nozze di Figaro* at The Metropolitan Opera, and Pamina in *Die Zauberflöte* at the Liceu Barcelona.



James Atkinson, *baritone*

British baritone James Atkinson is a graduate of the Royal College of Music Opera Studio, where he studied with Alison Wells. From September 2023 Mr. Atkinson joins the BBC New Generation Artist scheme in conjunction with BBC Radio 3. His many awards include the Royal Over-Seas League Singers' Prize (2022), the Maureen Lehane Vocal Awards (2018), the Mozart Competition, and the Audience Prize at the Somerset Song Prize (2019). He made his professional opera debut singing Masetto in *Don Giovanni* for Welsh National Opera in 2022.

Concert performances include Walton's *Belshazzar's Feast* (Jonathan Nott, Tokyo Symphony Orchestra), Haydn's *The Creation* (Bernard Labadie, Montreal Symphony Orchestra), Fauré's Requiem (Jonathan Nott, Orchestre de la Suisse Romande), and Vaughan Williams's *Serenade to Music* (Edward Gardner, London Philharmonic Orchestra).



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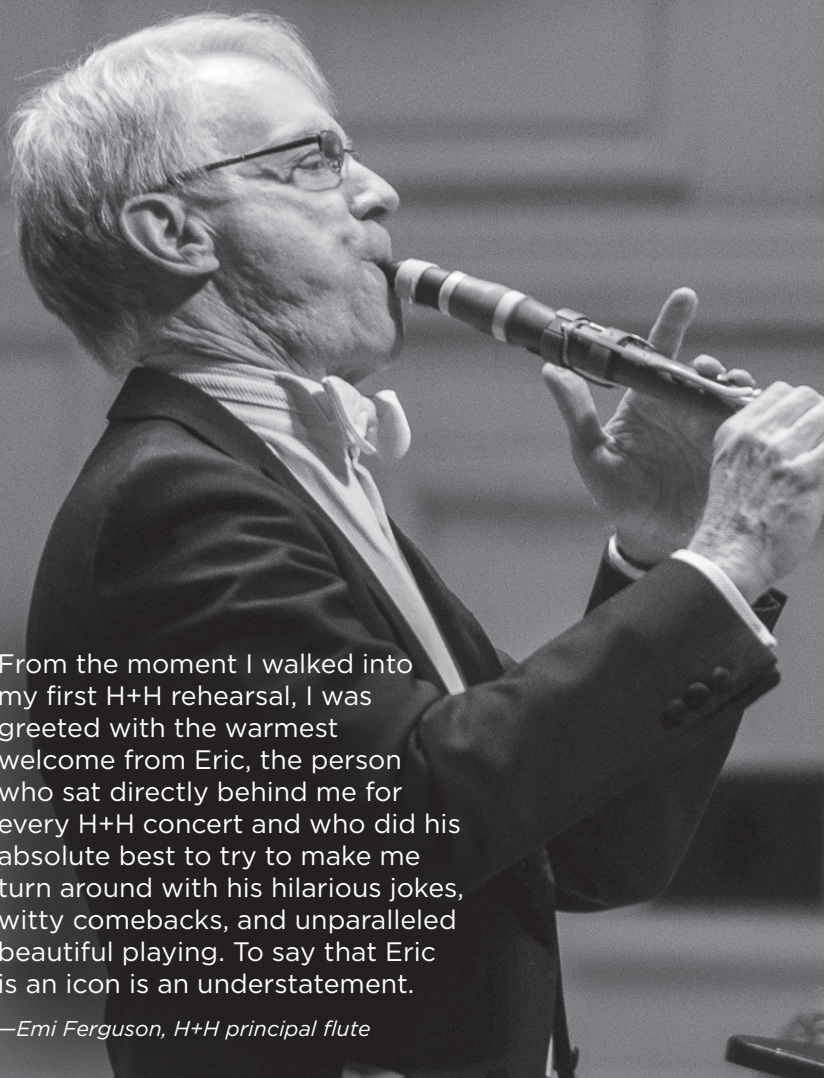
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617.512.0410

**H+H thanks principal clarinetist
Eric Hoeprich for 38 years
of inspired playing with our
orchestra. We salute you and
wish you the very best in your
retirement.**

A black and white photograph of Eric Hoeprich, an older man with glasses, wearing a dark suit jacket over a light-colored shirt and tie. He is shown in profile, playing a clarinet. The background is a blurred stage setting.

From the moment I walked into my first H+H rehearsal, I was greeted with the warmest welcome from Eric, the person who sat directly behind me for every H+H concert and who did his absolute best to try to make me turn around with his hilarious jokes, witty comebacks, and unparalleled beautiful playing. To say that Eric is an icon is an understatement.

—Emi Ferguson, H+H principal flute

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Christopher Hogwood, *Artistic Director*

One Hundred and Seventy-second Season, 1986-87

Friday, October 24 at 8:00 pm
Sunday, October 26 at 3:00 pm
Symphony Hall, Boston

Christopher Hogwood conducting

HAYDN
Symphony 104 in D Major
Adagio-Allegro
Andante
Menuet & Trio: Allegro
Finale: Spiritoso

INTERMISSION

HAYDN
Missa in Angustiis (*Lord Nelson Mass*)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Sylvia McNair, *soprano*
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Jon Humphrey, *tenor*
David Thomas, *bass-baritone*

The Amadeus Winds in a pre-concert patron performance of Mozart's Eb wind serenade K. 375 October 24.

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts & Humanities and the Boston Arts Lottery Council.

We are deeply grateful to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.

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Eric's first concert with H+H was in Oct 1986 and featured Haydn's Symphony No. 104 and *Lord Nelson Mass*.

It's been an incredible honor and delight for me to hear Eric's caramel tone emerge from behind my right shoulder over the past 10 years that I've played with H+H. One of my very favorite moments was accompanying Eric when he performed a Weber concerto at Symphony Hall; his playing is not only interpretively creative but the epitome of style, wit, and good taste.

—Debra Nagy, *H+H principal oboe*

I met Eric 40 years ago in Sweden, at Drottningholm, the 18th-century palace out of Stockholm. He is truly one of H+H's most remarkable musicians—one of the world's great clarinetists, a renowned maker of historical clarinets, and author of the book *The Clarinet*, published by Yale University Press. We all wish Eric all the best in his next chapter, at his home outside London, where he will continue to make clarinets and wander in the Chilterns with his British wife, the violinist Catherine Manson.

—Andrew Schwartz, *H+H principal bassoon*

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Jonas Budris
Colin Campbell
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Woodrow Bynum
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PROJECT BRAHMS REQUIEM

A COLLABORATION WITH MASSACHUSETTS COLLEGE OF ART AND DESIGN

The Handel and Haydn Society is thrilled to continue our decade-long partnership with Massachusetts College of Art and Design. This season MassArt juniors studying illustration worked with H+H musicians and Historically Informed Performance Fellow Teresa Neff to explore Brahms's *German Requiem*—the composition, the period instruments H+H will use to perform it, and the emotional resonance of the piece today. You can find the profound art they created in response in the Cohen Wing.

SEE THE ARTWORKS TODAY!

Come to the Cohen Wing to see the 12 works chosen by a professional jury to be displayed during today's concert. Meet the student artists before Friday's concert.

ARTWORKS FOR SALE

These works of art by MassArt students are available for purchase. If you're interested, please either visit the H+H Shop in the Cohen Wing or contact Emily Reed at ereed@handelandhaydn.org. Artwork will be sold on a first-come, first-served basis, and students will receive 100% commission for the sale.

VIEW ALL OF THE ARTWORKS ONLINE

Scan the QR code below to view the complete collection of incredible works of art inspired by the music you'll hear during today's performance.



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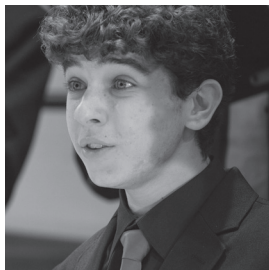
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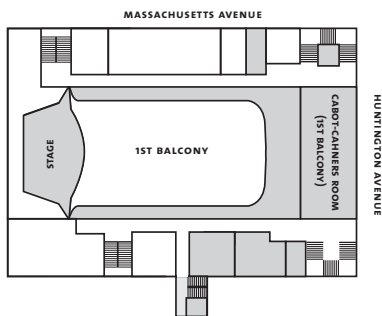
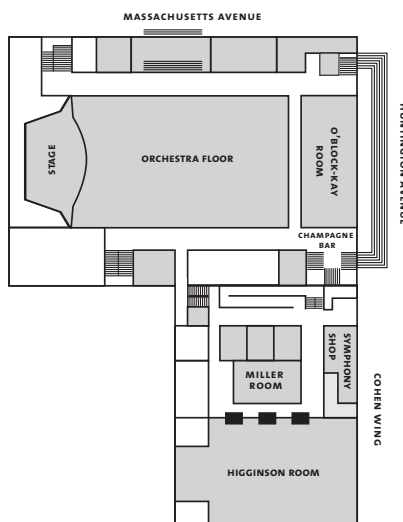
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