



HANDEL'S *MESSIAH*

Nov 29 + 30 + Dec 1, 2024



HANDEL+HAYDN SOCIETY



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WELCOME TO H+H

With deep gratitude for her many years of leadership, partnership, and friendship, H+H dedicates this year's *Messiah* performances to the memory of Kathleen Weld. A tribute to Kathy and her many contributions to H+H may be found on page 8.

Welcome to the Handel and Haydn Society's 171st consecutive year performing Handel's *Messiah*. Thank you for joining us this Thanksgiving weekend for a beloved Boston holiday tradition. It's quite remarkable that Sunday's performance marks H+H's 450th performance of *Messiah* over the last 210 years.



PHOTO: MARCO BORGREVE

H+H was founded in 1815 by a group of music-loving Bostonians who came together to improve the quality of singing in their growing American city. The Society sang the "Hallelujah" chorus during its first concert on Christmas Day in 1815. Exactly three years later (December 25, 1818), H+H gave the first complete performance of *Messiah* in America with a chorus of around 200 singers. From 1854, *Messiah* has formed the cornerstone of H+H's programming, performed with deep understanding, respect, and affection honed by over two centuries of tradition and experience with this masterpiece.

And yet, even after 210 years, each live performance offers something new. In the inspiring "Society" spirit of our founding, it's with great excitement that we present the **inaugural H+H CitySing**—26 talented singers from communities throughout Greater Boston and 26 impressive young singers from the H+H Youth Choruses Chamber Choir unite their voices on stage with our outstanding professional H+H Chorus and Orchestra and our exceptional soloists to present this year's *Messiah*.

CitySing is a true celebration of voices! H+H invited members of the community to submit an audition recording, and our selected finalists have been rehearsing with us this week. The singers on stage are from 40 different Massachusetts towns, 11 other states, and represent a variety of choral ensembles including the Trinity Church Choir, Tanglewood Festival Chorus, Longwood Chorus, BU Symphonic Chorus, Braintree Choral Society, MIT Chamber Chorus, Cantata Singers, NEC Symphonic Choir, Novi Cantori, and others.

I'm glad that you and so many can join us for what I hope will be a joyful shared experience of Handel's *Messiah*.

Have a great holiday season!

Jonathan Cohen
Artistic Director

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I AM THE MUSIC:
**LAUREN
JONES**

"I grew up going to H+H concerts with my mother, who was a board member and avid classical music fan. I have since followed in her footsteps and am a proud member of the H+H Board of Advisors. Having grown up with musical parents, and going to Berklee College of Music, I've been a music lover since birth, and I have sung Handel's *Messiah* multiple times over the years. H+H's annual *Messiah* is true excellence! Standing for the 'Hallelujah' chorus will forever be a fun fixture of the holiday season.

The music of H+H is truly universal and I feel energized after each and every performance."

I am the music. You are the music.



**Say 'I Am the Music' and
celebrate the season of giving
with a gift to H+H today!**



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PROGRAM SPONSORS

This program is made possible through the generous support of Judith & Menno Verhave.

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The Handel and Haydn Society Youth Choruses are a component of the Karen S. and George D. Levy Learning and Education Program.

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

Program book printed by the Graphic Group.

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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. Called “one of the most exciting ensembles of historically informed performances in the world” (*OperaWire*), H+H has been captivating audiences for 210 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at welcoming new audiences to this extraordinary music, generation after generation.

H+H performed the “Hallelujah” chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote “The Battle Hymn of the Republic”) and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

H+H's Orchestra and Chorus delight more than 76,000 listeners annually through concerts at Symphony Hall and other leading venues as well as radio broadcasts. Through the Karen S. and George D. Levy Learning and Education Program, H+H supports seven youth choirs of singers in grades 2-12 and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

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HANDEL'S MESSIAH

Friday, November 29, 2024 at 7:30pm

Saturday, November 30, 2024 at 3:00pm

Sunday, December 1, 2024 at 3:00pm

2,656th Concert

2,657th Concert

2,658th Concert

Symphony Hall

Jonathan Cohen, *conductor*

Jeanine De Bique, *soprano*

Reginald Mobley, *countertenor*

Nicholas Phan, *tenor*

Sumner Thompson, *baritone*

Handel and Haydn Society Orchestra and Chorus

Handel and Haydn Society Youth Choruses Chamber Choir

Handel and Haydn Society CitySing Participants

Messiah

George Frideric Handel

(1685-1759)

PART THE FIRST

Sinfony

Accompagnato: Comfort ye my people

Aria: Ev'ry valley shall be exalted

Chorus: And the glory of the Lord

Accompagnato: Thus saith the Lord

Aria: But who may abide the day of his coming

Chorus: And He shall purify

Recitative: Behold, a virgin shall conceive

Aria and Chorus: O Thou that tellest good tidings to Zion

Accompagnato: For behold, darkness shall cover the earth

Aria: The people that walked in darkness

Chorus: For unto us a child is born

Pifa

Recitative: There were shepherds abiding in the fields

Accompagnato: And lo, the angel of the Lord came upon them

Recitative: And the angel said unto them

Accompagnato: And suddenly there was with the angel

Chorus: Glory to God

Aria: Rejoice greatly, O daughter of Zion

Recitative: Then shall the eyes of the blind

Duet: He shall feed His flock (countertenor & soprano)

Chorus: His yoke is easy, and His burthen is light

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 and 50 minutes including intermission.

PART THE SECOND

Chorus: Behold the Lamb of God

Aria: He was despised

Chorus: Surely He hath borne our griefs

Chorus: And with his stripes we are healed

Chorus: All we like sheep have gone astray

INTERMISSION

PART THE SECOND, CONTINUED

Accompagnato: All they that see Him laugh Him to scorn

Chorus: He trusted in God

Accompagnato: Thy rebuke hath broken His heart

Aria: Behold, and see if there be any sorrow

Accompagnato: He was cut off out of the land of the living

Aria: But Thou didst not leave His soul in hell

Aria: Thou art gone up on high

Chorus: The Lord gave the Word

Aria: How beautiful are the feet

Aria: Why do the nations so furiously rage?

Chorus: Let us break their bonds asunder

Recitative: He that dwelleth in heaven

Aria: Thou shalt break them

Chorus: Hallelujah

PART THE THIRD

Aria: I know that my redeemer liveth

Chorus: Since by man came death

Accompagnato: Behold, I tell you a mystery

Aria: The trumpet shall sound

Aria: If God be for us

Chorus: Worthy is the Lamb that was slain

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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IN MEMORIAM

KATHLEEN WINSLOW WELD

1947 – 2024

All of us at H+H mourn the passing of Kathy Weld, our dear friend and passionate partner in all things H+H. Kathy was a Vice Chair of the Board of Governors, served for many years as Chair and Co-Chair of the Education Committee, and was a co-chair of both the *Instrumental Voices* capital campaign and the *You Are The Music* campaign, to name just a few of her many contributions to H+H during her 31 years on the H+H Board.

But just listing her titles—impressive as they are—doesn't come close to encompassing Kathy's impact on so many of us here, and on the organization and the community we serve. It's no exaggeration to say that everyone who's attended or performed in an H+H concert or been a part of our education and learning programs, whether they knew it or not, has been touched by Kathy Weld. Their lives were made better by what she did for music and music education at H+H.

In addition to her work at H+H, Kathy taught piano at Dana Hall School of Music in Wellesley, accompanied the annual musical performances of the Dover Foundation, was accompanist to the Children's Choir at Park Street Church, and performed in the Fourth of July concerts Hospital Cove in Cataumet. Kathy leaves behind her husband Wally, four sons and their wives, ten grandchildren, five siblings, and all of us.

In gratitude for Kathy's unending inspiration and warmth, her great generosity, and her unwavering commitment to excellence in all things—especially music—we dedicate this week's performances of Handel's *Messiah* to Kathy Weld, who none of us will ever forget.

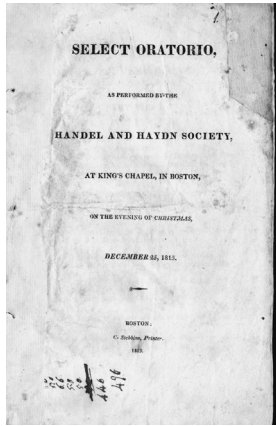
MESSIAH IN THE 18TH CENTURY



George Frideric Handel
Portrait by John Theodore Heins
(c.1740)

- 1741** Charles Jennens sends Handel the word-book (text) for *Messiah*. Handel composes the oratorio between Saturday, August 22, and Monday, September 14.
- 1742** On April 13, *Messiah* premieres in Dublin with a combined ensemble of about 50 players and singers. The concert benefits three charities. The oratorio continues to be performed in Dublin, often during the Christmas season.
- 1743** First London performance at Covent Garden. Handel titles the work *A Sacred Oratorio* to help quell clerical objections to the performance of Biblical text in a concert setting.
- 1750** First performance to benefit London's Foundling Hospital, a children's home founded in 1740 by Captain Thomas Coram who lived in Massachusetts from 1694-1704. The oratorio is performed just before Easter, with Handel conducting from the organ and performing organ concertos during the intermissions. Handel will conduct *Messiah* annually at the Foundling Hospital for the remainder of his life.
- 1770** The overture and 16 numbers from *Messiah* are performed in New York.
- 1771** A Foundling Hospital performance of *Messiah* included "26 Chorus Singers Volunteers not paid," one of the first known performances with both professional and amateur singers.
- 1772** First performance in Hamburg.
- 1773** Portions are performed at Boston's Faneuil Hall in honor of King George III.
- 1783** Soprano Ann Cargill sings selections from *Messiah* in Calcutta—present-day Kolkata—the capital of British India.
- 1786** Selections from the oratorio are given at concerts in Philadelphia, Boston, New York, and Charleston.
- 1789** Mozart creates an updated version of *Messiah* for performances in Vienna.

H+H AND MESSIAH



Cover of the program for H+H's first concert on December 25, 1815. The performance began at 6pm and lasted about 3 hours. The handwritten numbers at the bottom of the page show the ticket sales accounting \$496.00.



Ticket from the 1857 Musical Festival.

- 1815** The first concert of the Handel and Haydn Society features two choruses and two arias from *Messiah*.
- 1818** On Christmas Day H+H gives the first performance of the complete *Messiah* in the United States.
- 1854** H+H begins its annual tradition of performing *Messiah* on or near Christmas Day.
- 1857** The first H+H Music Festival closes with a performance of *Messiah* “with a chorus of 600 and an orchestra of 80 performers.” Three of the next five music festivals will also conclude with *Messiah*.
- 1875** H+H commissions composer Robert Franz (1815–1892) to create a new *Messiah* arrangement based on the Mozart version of 1789.
- 1955** *Messiah*, H+H's first commercial recording, is released.
- 1963** H+H presents the first complete televised performance of *Messiah* for National Educational Television.
- 1972** H+H Music Director Thomas Dunn integrates the concept of Historically Informed Performance by reducing the chorus size for *Messiah* to 30 singers.
- 1977** H+H records *Messiah* with Thomas Dunn conducting.
- 2000** First H+H *Messiah* recording using period instruments.
- 2014** H+H releases *Messiah* recorded live at Symphony Hall, Boston, in 2013 with Harry Christophers conducting.
- 2020** H+H presents *Messiah for Our Time*, a televised and streamed performance in collaboration with GBH.
- 2024** H+H's inaugural CitySing welcomes singers selected from the Greater Boston community to join the H+H Orchestra, Chorus, and Youth Choruses Chamber Choir in performing *Messiah*.

PROGRAM NOTES A LIVING TRADITION

Few musical compositions in the western concert tradition have had as long and storied a history as *Messiah*. After performances in London in 1750, *Messiah* has been performed consistently year after year; it has never left the stage. It is performed by professional as well as amateur ensembles; there are even *Messiah* sing-a-longs, in which the audience is invited to join in the choruses. *Messiah*, or parts of it, has been arranged for almost every conceivable group, from school choirs to jazz ensembles. What began as a commission for a concert in Dublin has become a living tradition.

Working at his usual, brisk pace, George Frideric Handel composed *Messiah* in just 24 days, between Saturday, August 22 and Monday, September 14, 1741. Earlier that summer Handel had been invited to Dublin by William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland to give concerts to benefit local charities. The oratorio—a work for soloists, chorus, and orchestra—was premiered in Dublin at the Music Hall on Fishamble Street on April 13, 1742.

Handel did not solicit the text for *Messiah*; it was sent to him by Charles Jennens, who had supplied Handel with texts for other oratorios. A wealthy landowner and patron of the arts, Jennens was a literary scholar whose critical edition of Shakespeare removed extraneous scenes to present an authoritative text. Expecting his audience to know the Biblical passages he assembled for *Messiah*, Jennens constructed a narrative that flows between Old and New Testament texts. These texts do not tell a continuous story, but they do follow a dramatic, three-part arch: the prophesy and birth of Christ; his death and resurrection; and the response of the believer.

Handel's music enhances Jennens' dramatic trajectory. By musically connecting the Sinfony and the opening of the recitative “Comfort ye,” Handel encapsulates feelings of expectation and fulfillment which he continues throughout the oratorio. In the aria, “Ev'ry valley shall be exalted,” Handel sets the words “crooked” and “straight” with melodic lines for both the voice and instruments that represent each word's meaning. “Crooked” is later expanded in the *accompagnato* “Thus saith the Lord,” with figurations on the word “shake,” while “straight” is echoed in the single-note setting of the line “for the mouth of the Lord” in the first chorus “And the glory of the Lord.”

The choruses are an integral part of Handel's ingenious musical imagery. Just as “And the glory of the Lord,” is a continuation of the Old Testament text of “Ev'ry valley,” the expansion from soloist to chorus in “O thou that tellest” is a musical manifestation of one becoming many.

The most direct storytelling occurs after the Pifa, an instrumental introduction to the announcement of Jesus' birth to the shepherds. Here, a soprano soloist narrates the story; Handel varies the types of instrumental accompaniment to reflect the single “angel of the Lord” as well as the “multitude of the heav'nly host.” Handel then elides the end of the soloist's *accompagnato* with the chorus “Glory to God,” which abounds with musical imagery of high (heaven) and low (earth).

Reflecting the fluidity of Jennens' text, Handel continually returns to and intensifies musical ideas, building relationships between different parts of the oratorio. In the aria “Thou shalt break them,” from Part the Second, Handel turns the “crooked” line from “Ev'ry valley” into an accented, descending, and jagged line in the strings. This is echoed in the voice, underscoring the text's description of shattering something “to pieces like a potter's vessel.” Similarly, in the “Hallelujah” chorus, which closes Part the Second, Handel sets each line of the text differently; these combine seamlessly into a complete whole. Perhaps this is one reason why this chorus has taken on a performance history distinct from the rest of the oratorio.

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Part the Third opens with "I Know that My redeemer liveth," an aria that complements both the *accompagnato* "Comfort ye" (Part the First) and the chorus "Behold the Lamb of God" (Part the Second). The proclamations in the aria "The trumpet shall sound" are given new emphasis in the final chorus "Worthy is the Lamb," which also recalls Handel's musical manifestations of "straight" from the opening of the oratorio.

After the Dublin premiere, Handel returned to London and, in 1743, gave that city's premiere of *A Sacred Oratorio*. (He refrained from titling the work *Messiah* because of objections to the use of Biblical texts in a concert setting.) These first London performances were not as successful as those in Ireland; however, beginning with a 1750 concert to benefit the Foundling Hospital, *Messiah* performances became an annual event in London.

H+H and *Messiah*

Prior to the 19th century, parts of Handel's *Messiah* had been heard in the United States, including a 1789 Boston performance of "Comfort ye" with George Washington in the audience. H+H continued this tradition by including two solo movements ("I know that my Redeemer liveth" and "He shall feed His flock") and two choruses ("Lift up your heads O ye gates" and the "Hallelujah" chorus) for their first concert on Monday, December 25, 1815. This concert was the culmination of nine months of rehearsals. Founded in March 1815, H+H had one requirement for membership—a good singing voice—and it was up to each individual potential member to make that determination. Hymns were sung at the first rehearsals and the chorus of 100 singers (90 men and 10 women) was soon ready to try more demanding music like Handel choruses.

The success of that first concert, both financially and critically, provided the impetus to continue and Handel's *Messiah* was one of the first large-scale works undertaken. The other work was Haydn's *Creation*, and by the spring of 1817, H+H was ready to perform both. They chose an unusual format, however, in which to present these works: the pieces were spread over three concerts with one part of each oratorio sung at each of three concerts. In other words, the first concert paired Part 1 of *Messiah* with Part 1 of Haydn's *Creation*. This series of three concerts was advertised as a comparison of the two works, so that listeners could hear the merits of each work and decide for themselves which was the greater of the two.

The next year, H+H gave the U.S. premiere of *Messiah* and returned to the work repeatedly, especially the "Hallelujah" chorus, which was performed for dignitaries visiting Boston, such as President Monroe in 1817 as well as civic celebrations, including the January 1, 1863 concert celebrating the Emancipation Proclamation and for charitable causes, such as a concert in 1882 to benefit the Russian Jewish Refugees Society.

The complete *Messiah* was often programmed for spring concerts (around Easter) but in 1854, H+H began the tradition of performing *Messiah* in December, associating the work with the holiday season. Today's concert builds on that 170-year tradition as H+H's inaugural CitySing welcomes singers selected from the Greater Boston community to join the H+H Orchestra, Chorus, and Youth Choruses Chamber Choir in performing the music-loved music of *Messiah*.

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That
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HANDEL'S MESSIAH

Original English text taken from the Scriptures by Charles Jennens

PART THE FIRST

Sinfony

Accompagnato (tenor)

Comfort ye, comfort ye, my people,
saith your God:
Speak ye comfortably to Jerusalem,
and cry unto her, that her warfare is
accomplish'd,
that her iniquity is pardoned.
The voice of Him that crieth in the
wilderness;
prepare ye the way of the Lord, make
straight in the desert
a highway for our God.

(Isaiah XL, 1-3)

Aria (tenor)

Ev'ry valley shall be exalted, and ev'ry
mountain and hill made low;
the crooked straight and the rough
places plain.

(Isaiah XL, 4)

Chorus

And the glory of the Lord shall be
revealed. And all flesh shall see it
together:
for the mouth of the Lord hath spoken
it.

(Isaiah XL, 5)

Accompagnato (baritone)

Thus saith the Lord of Hosts:
Yet once a little while, and I will shake
the heav'ns and the earth,
the sea, and the dry land.
All nations I'll shake;
and the desire of all nations shall come.
The Lord, whom ye seek, shall suddenly
come to His temple,
even the messenger of the Covenant
whom ye delight in,
behold, He shall come, saith the Lord of
Hosts.

(Haggai II, 6-7; Malachi III, 1)

Aria (countertenor)

But who may abide the day of His
coming,
and who shall stand when He
appeareth?

For He is like a refiner's fire.

(Malachi III, 2)

Chorus

And He shall purify the sons of Levi,
that they may offer unto the Lord
an offering in righteousness.

(Malachi III, 3)

Recitative (countertenor)

Behold, a virgin shall conceive, and bear
a son,
and shall call His name Emmanuel, "God
with us".

(Isaiah VII, 14; Matthew I, 23)

Aria (countertenor) and Chorus

O thou that tellest good tidings to Zion
get Thee up into the high mountain;
O Thou that tellest good tidings to
Jerusalem,
lift up Thy voice with strength, lift it up,
be not afraid;
say unto the cities of Judah: Behold
your God!
Arise, shine, for Thy light is come,
and the glory of the Lord
is risen upon Thee.

(Isaiah XL, 9; LX, 1)

Accompagnato (baritone)

For behold, darkness shall cover the
earth,
and gross darkness the people:
but the Lord shall arise upon Thee,
and His glory shall be seen upon Thee.
And the Gentiles shall come to Thy
light,
and kings to the brightness of Thy
rising.

(Isaiah LX, 2-3)

PLEASE TURN THE PAGE QUIETLY >

Aria (baritone)

The people that walked in darkness
have seen a great light.
And they that dwell in the land of the
shadow of death,
upon them hath the light shined.

(Isaiah IX, 2)

Chorus

For unto us a Child is born, unto us a
Son is given
and the government shall be upon His
shoulder,
and His name shall be called:
Wonderful Counsellor, The Mighty God,
The Everlasting Father, The Prince of
Peace!

(Isaiah IX, 6)

Pifa**Recitative (soprano)**

There were shepherds abiding in the
field,
keeping watch over their flock by night.

(Luke II, 8)

Accompagnato (soprano)

And lo, the angel of the Lord came
upon them,
and the glory of the Lord shone round
about them,
and they were sore afraid.

(Luke II, 9)

Recitative (soprano)

And the angel said unto them: Fear not;
for behold, I bring you good tidings of
great joy,
which shall be to all people.
For unto you is born this day, in the city
of David,
a Savior, which is Christ the Lord.

(Luke II, 10-11)

Accompagnato (soprano)

And suddenly there was with the angel
a multitude of the heav'nly host,
praising God, and saying:

(Luke II, 13)

Chorus

Glory to God in the highest,
and peace on earth, good will toward
men.

(Luke II, 14)

Aria (soprano)

Rejoice greatly, O daughter of Zion!
Shout, O daughter of Jerusalem!
Behold, thy King com'th unto thee.
He is the righteous Savior,
and He shall speak peace unto the
heathen.

(Zechariah IX, 9-10)

Recitative (countertenor)

Then shall the eyes of the blind be
open'd,
and the ears of the deaf unstopped;
then shall the lame man leap as an hart,
and the tongue of the dumb shall sing.

(Isaiah XXXV, 5-6)

Duet (countertenor and soprano)

He shall feed his flock like a shepherd:
and He shall gather the lambs with His
arm,
and carry them in His bosom,
and gently lead those that are with
young.
Come unto Him, all ye that labor,
come unto Him all ye that are heavy
laden,
and He will give you rest.

Take His yoke upon you, and learn of
Him;
for he is meek and lowly of heart:
and ye shall find rest unto your souls.

(Isaiah XL, 11; Matthew XI, 28-29)

Chorus

His yoke is easy, and His burthen is
light.

(Matthew XI, 30)

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PART THE SECOND

Chorus

Behold the Lamb of God,
that taketh away the sin of the world.

(John I, 29)

Aria (countertenor)

He was despised and rejected of men;
a man of sorrows, and acquainted with
grief.

He gave his back to the smiters, and his
cheeks to them
that plucked off the hair:
he hid not his face from shame and
spitting.

(Isaiah LIII, 3: 1,6)

Chorus

Surely He hath borne our griefs and
carried our sorrows;
He was wounded for our transgressions,
He was bruised for our iniquities;
the chastisement of our peace was
upon Him.

(Isaiah LIII, 4-5)

Chorus

And with His stripes we are healed.

(Isaiah LIII, 5)

Chorus

All we like sheep, have gone astray,
we have turned ev'ry one to his own
way;
and the Lord hath laid on Him the
iniquity of us all.

(Isaiah LIII, 6)

INTERMISSION

Accompagnato (tenor)

All they that see Him laugh Him to
scorn;
they shoot out their lips, and shake
their heads, saying:

(Psalm XXII, 7)

Chorus

He trusted in God that He would deliver
Him;
let Him deliver Him, if he delight in Him.

(Psalm XXII, 8)

Accompagnato (tenor)

Thy rebuke hath broken His heart;
He is full of heaviness;
He looked for some to have pity on him,
but there was no man,
neither found He any to comfort Him.

(Psalm LXIX, 21)

Arioso (tenor)

Behold, and see if there be any sorrow
like unto His sorrow.

(Lamentations I, 2)

Accompagnato (soprano)

He was cut off out of the land of the
living;
for the transgression of Thy people was
He stricken.

(Isaiah LIII, 8)

Aria (soprano)

But thou didst not leave His soul in hell;
nor didst Thou suffer thy Holy One to
see corruption.

(Psalm XVI, 10)

Aria (countertenor)

Thou art gone up on high;
Thou hast led captivity captive,
and received gifts for men;
yea, even from Thine enemies,
that the Lord God might dwell among
them.

(Psalm 68:18)

Chorus

The Lord gave the word;
great was the company of the
preachers.

(Psalm 68:18)

Aria (soprano)

How beautiful are the feet of them that
preach the gospel of peace,
and bring glad tidings of good things.
Their sound is gone out into all lands,
and their words unto the ends of the
world.

(Romans X, 15, 18)

Aria (baritone)

Why do the nations so furiously rage
together,
and why do the people imagine a vain
thing?

The kings of the earth rise up, and the
rulers take counsel together against
the Lord,
and against His anointed.

(Psalm II, 1-2)

Chorus

Let us break their bonds asunder,
and cast away their yokes from us.

(Psalm II, 3)

Recitative (tenor)

He that dwelleth in heaven shall laugh
them to scorn,
the Lord shall have them in derision.

(Psalm II, 4)

Aria (tenor)

Thou shalt break them with a rod of
iron;
Thou shalt dash them in pieces like a
potter's vessel.

(Psalm II, 9)

Chorus

Hallelujah, for the Lord God Omnipotent
reigneth.

The Kingdom of this world is become
the Kingdom of our Lord and of His
Christ;

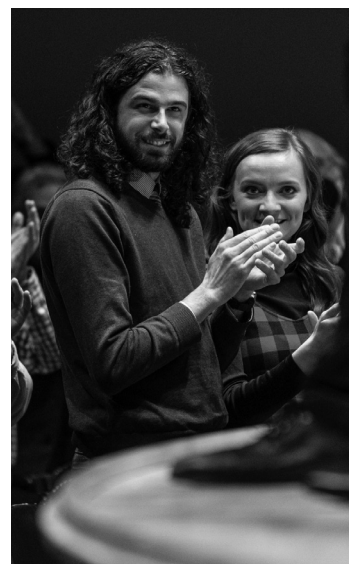
and He shall reign forever and ever.

King of Kings, and Lord of Lords.

Hallelujah!

(Revelation XIX, 6; XI, 15; XIX, 16)

HALLELUJAH! TO STAND OR NOT TO STAND?



The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the “Hallelujah” chorus that he sprang to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the “Hallelujah” chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after it was said to have started. Both standing and not standing are very common among Boston's music lovers. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.

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Aria (soprano)

I know that my Redeemer liveth,
and that he shall stand at the latter day
upon the earth:

And tho' worms destroy this body, yet
in my flesh shall I see God.

For now is Christ risen from the dead,
the first fruits of them that sleep.

(Job XIX, 25-26; I Corinthians XV, 20)

Chorus

Since by man came death,
by man came also the resurrection of
the dead.

For as in Adam all die,
even so in Christ shall all be made alive.

(I Corinthians XV, 21, 22)

Accompagnato (baritone)

Behold I tell you a mystery: we shall not
all sleep,

but we shall all be chang'd, in a
moment,
in the twinkling of an eye, at the last
trumpet.

(I Corinthians XV, 51-52)

Aria (baritone)

The trumpet shall sound and the dead
shall be rais'd incorruptible,
and we shall be chang'd.

(I Corinthians XV, 52)

Aria (soprano)

If God be for us, who can be against us?
Who shall lay anything to the charge of
God's elect?

It is God that justifieth: Who is he that
condemneth?

It is Christ that died, yea rather, that is
risen again,

who is at the right hand of God, who
makes intercession for us.

(Romans VIII, 31, 33-34)

Chorus

Worthy is the Lamb that was slain,
and hath redeemed us to God by His
blood,

to receive power, and riches, and
wisdom,
and strength, and honor, and glory, and
blessing.

Blessing, and honor, glory, and pow'r
be unto Him
that sitteth upon the throne and unto
the Lamb for ever and ever.

Amen.

(Revelation V, 12-13)

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ARTIST PROFILES



PHOTO: MARCO BORGREVE

Jonathan Cohen, conductor

Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. Well known for his passion and commitment to chamber music Jonathan is equally at home in such diverse activities as Baroque opera and the classical symphonic repertoire. He is Artistic Director of the Handel and Haydn Society (H+H), Artistic Director of Arcangelo, Music Director of Les Violons du Roy, and Artistic Director of Tetbury Festival. From 2025, he becomes Artistic Advisor to the London Handel Festival.

Throughout the 2024-25 Season, Jonathan continues to have a strong presence on both sides of the Atlantic. He returns to Kammerorchester Basel and directs performances of *St. Matthew Passion* with both Rotterdam Philharmonic and Orchestra of the Age of Enlightenment. He returns to Glyndebourne Festival for a revival of Barrie Kosky's production of Handel's *Saul*.

Jonathan founded Arcangelo in 2010 to create high quality bespoke projects. The ensemble was the first named Baroque Ensemble-in-Residence at Wigmore Hall, where it enjoys a continuing close association, and has toured to exceptional halls and festivals including Philharmonie Berlin, Vienna Konzerthaus, Barbican Centre, Kölner Philharmonie, Salzburg Festival, MA Festival Bruges, with three appearances at the BBC Proms including the premiere of Handel's *Theodora* (2018) and a televised performance of Bach's *St. Matthew Passion* (2021). They are Principal Ensemble-in-Residence at the London Handel Festival from 2025.

Arcangelo's founding commitment to the recording studio has produced 30 critically lauded albums including *Arias for Guadagni* and *Bach Cantatas* with Iestyn Davies (Hyperion; Gramophone Award 2012 and 2017), Mozart Violin Concertos with Vilde Frang (Warner; ECHO Klassik Award 2015), C.P.E. Bach Cello Concertos with Nicolas Altstaedt (Hyperion; BBC Music Magazine Award 2017), Buxtehude Trio Sonatas Op.1 (Alpha Classics; GRAMMY Nominee 2018), *Tiranno* with Kate Lindsey (Alpha; Sunday Times Records of the Year 2021). Arcangelo's latest recordings include Handel's *Theodora*, *Sacroprofano* with Tim Mead, Handel's *Chandos Anthems* (Alpha; releasing 2025) and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini Cello Concertos (Alpha).



Jeanine De Bique, *soprano*

This performance is Jeanine De Bique's H+H debut.

Jeanine De Bique has been described as “one of the most exciting sopranos to catch onstage these days. Animated, joyful, and technically flawless, the Trinidadian vocalist with the light, starry voice that soars before landing on audiences’ ears like a musical meteor shower” (*OperaWire*) and a “sheer endless wealth of color and nuances[...] a radiant, free-floating timbre.” (*Opernwelt*)

Highlights in the 2023-24 Season included her return to Opéra de Paris in the title role of Massenet’s *Cendrillon*, her house debut as Donna Anna in *Don Giovanni* at Staatsoper Berlin, Micaëla in *Carmen* at Gran Teatre de Liceu Barcelona and Poppea in *L’Incoronazione di Poppea* with the English Consort. In concert she presented a new program with Baroque arias and Caribbean folk songs with Holland Baroque on tour throughout the Netherlands and performed with the Swedish Chamber Orchestra, Netherlands Philharmonic, B’Rock, Kammerorchester Basel and Gürzenich Orchester.

The past few seasons saw several important role and house debuts including Isabel in George Benjamin’s *Lessons in Love and Violence* at Opernhaus Zurich, Alcina in Handel’s *Alcina* in Robert Carsen’s acclaimed production at l’Opéra National de Paris, and the role of Maria in excerpts from Rodgers and Hammerstein’s *The Sound of Music* at Houston Grand Opera.

Reflecting her versatility and artistic curiosity, Ms De Bique is featured on Joachim Horsley’s album and video release *Caribbean Nocturnes* with the single “Le M’Mouri,” which fuses classical sound and Latin Caribbean Afro rhythm. She also made a guest appearance in season 2 of the Netflix series “The OA.”

Ms. De Bique holds a Master degree from the Manhattan School of Music. Notable awards include the Arleen Auger Prize at the Hertogenbosch International Vocal Competition and Third Prize in the Viotti International Music Competition. She is a recipient of the Youth Ambassador for Peace, awarded by the National Commission of UNESCO, Trinidad and Tobago.



Reginald Mobley, *countertenor*

Reginald Mobley’s last performance with H+H was in British Baroque during H+H’s 2023-24 Season.

Grammy-nominated American countertenor Reginald Mobley is globally renowned for his interpretation of Baroque, Classical, and modern repertoire. He leads a prolific career on both sides of the Atlantic.

An advocate for diversity in music and its programming, Reginald became the first-ever Programming Consultant for the Handel and Haydn

Society following several years of leading H+H in its community engaging Every Voice concerts. He holds the position of Visiting Artist for Diversity Outreach with Apollo’s Fire and has recently been appointed as Artistic Advisor at the Portland Baroque Orchestra. Reginald is also leading a research project in the UK funded by the AHRC to uncover music by composers from diverse backgrounds.

Highlights of this and next seasons include a diverse range of recitals, with piano and continuo (Chicago, De Bijloke in Gent, Wigmore Hall, MA Festival in Bruges, Bayreuth Baroque festival) as well as regular appearances with specialized ensembles in North America (Philharmonia Baroque Orchestra, Early Music Vancouver, Collegium San Diego, Agave, Seraphic Fire, Washington Bach Consort) and in Europe (Nederlandse Bachvereniging, Wiener Akademie, Monteverdi Choir and English Baroque Soloists, and Bach Oxford Soloists). Reginald will tour Australia with Bach Akademie in May 2025, and will perform Bach’s St. John Passion with Orchestre de Chambre de Paris as part of the St Denis festival in June 2025.

Reginald has been invited to sing with the US main orchestras including New York Philharmonic, Washington National Symphony, Philadelphia (both chamber and symphony), Chicago Symphony, Los Angeles Chamber Orchestra, and others.

In Europe, he has appeared with Orchester Wiener Akademie, Balthasar Neumann Chor & Ensemble, the Budapest Festival Orchestra, and others. Reginald gave a Purcell, Handel, and Sancho program for his solo debut recital in Paris, which he repeated as part of the Bayreuth baroque opera festival in September 2023.

His first solo CD with ALPHA Classics released in June 2023 was awarded the Opus Klassik Awards in the ‘Classics without limits’ category. His second recording will take place this autumn: it gives tribute to English baroque music (Purcell, Dowland and Sancho) and its resonance in the more recent American repertoire (with theorbo/guitar and violone/double bass). In addition, Reginald features on several albums with the Monteverdi Choir, Agave Baroque and Stuttgart Bach Society.



Nicholas Phan, *tenor*

Nicholas Phan's last performance with H+H was in Bach + Vivaldi Gloria during H+H's 2021-22 Season.

Described by The Boston Globe as “one of the world’s most remarkable singers,” American tenor Nicholas Phan is increasingly recognized as an artist of distinction. Praised for his keen intelligence, captivating stage presence and natural musicianship, he performs regularly with the world’s leading orchestras and opera companies. Also an avid recitalist, in 2010 he

co-founded the Collaborative Arts Institute of Chicago (CAIC) to promote art song and vocal chamber music, where he serves as artistic director.

A celebrated recording artist, Phan’s most recent album, *Stranger: Works for Tenor* by Nico Muhly, was nominated for the 2022 Grammy Award for Best Classical Solo Vocal Album. His previous albums, *Clairières* and *Gods and Monsters*, were nominated for the same award in 2020 and 2017.

A prolific concert artist, Phan regularly appears with many of the leading orchestras in the world, including the New York Philharmonic, Boston Symphony, Chicago Symphony, London Symphony, Los Angeles Philharmonic, National Symphony, Hong Kong Philharmonic, Bach Collegium Japan, Les Violons du Roy, BBC Symphony, Israel Philharmonic, among many others.

In both recital and chamber concerts, Phan has been presented by Carnegie Hall, London’s Wigmore Hall, San Francisco Performances, the Aspen Music Festival, the Chamber Music Society of Lincoln Center, Boston’s Celebrity Series, the Library of Congress in Washington, DC, and others. Often working to build the vocal chamber repertoire, numerous new song cycles have been composed for him by many of today’s pre-eminent composers.

Phan’s many opera credits include appearances with the Los Angeles Opera, Houston Grand Opera, Glimmerglass Festival, Maggio Musicale in Florence, Deutsche Oper am Rhein, and Frankfurt Opera.

In addition to his work as artistic director of CAIC, he also has served as guest curator for projects with the Bravo! Vail Music Festival, Laguna Beach Music Festival, Philadelphia Chamber Music Society, Merola Opera program, WQXR, and San Francisco Performances, where he served as the vocal artist-in-residence from 2014-2018.

A graduate of the University of Michigan, Phan is the 2012 recipient of the Paul C. Boylan Distinguished Alumni Award and the 2018 Christopher Kendall Award. He also studied at the Manhattan School of Music and the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio. He was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.



PHOTO: MIRANDA LOUD

Sumner Thompson, *baritone*

Sumner Thompson's last performance with H+H was in Haydn + Mozart during H+H's 2021-22 Season.

Praised for his “elegant style” (The Boston Globe), Sumner Thompson is highly sought after as both baritone and tenor. His appearances on the operatic stage have included roles in the Boston Early Music Festival’s productions of Conradi’s *Ariadne* and Lully’s *Psyché*, several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*, and a performance as Apollo in *L’Orfeo* with Pegasus Early Music in Rochester.

He has performed across North America as a soloist with the Handel and Haydn Society, Concerto Palatino, L’Harmonie des saisons, Tafelmusik, Apollo’s Fire, Les Boréades (Montreal), Early Music Vancouver, Les Voix Baroques, Pacific Baroque Orchestra, the King’s Noyse, TENET, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix.

Highlights of the last several seasons include Monteverdi’s *Vespers of 1610* and other programs with the Green Mountain Project (2010-20), a tour of Japan with Joshua Rifkin and Cambridge Concentus in Bach’s *St. Matthew Passion*, several appearances at the Carmel Bach Festival, and performing as a soloist in Britten’s *War Requiem* with the New England Philharmonic.

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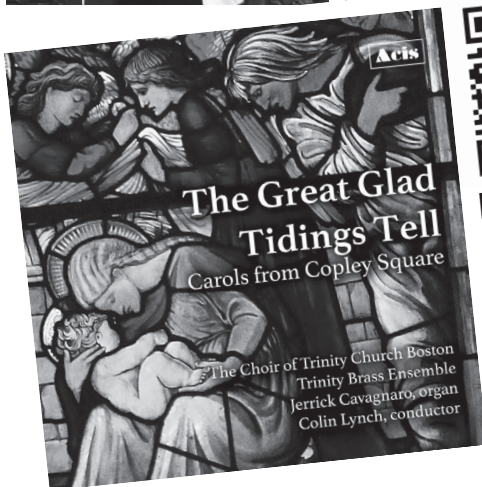
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Have you already included H+H in your will or trust plans? Please let us know so that we can thank you and welcome you into the *1815 Society*.

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1815 SOCIETY

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SYMPHONY HALL PATRON INFORMATION

Accessibility: 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.

Coatrooms are located on the
orchestra and first balcony levels,
audience-left, and in the Cohen Wing.

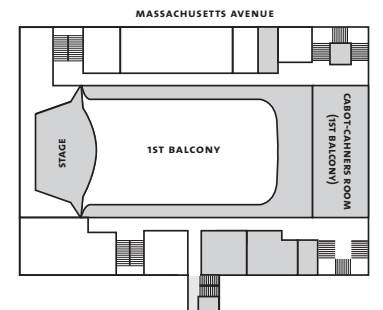
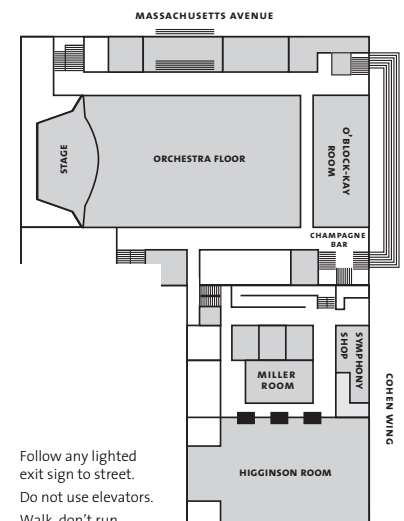
Ladies' rooms are located in both
main corridors on the orchestra level,
at both ends of the first balcony,
audience-left, and in the Cohen Wing.

Men's rooms are located on the
orchestra level, audience-right near the
elevator, on the first balcony, audience-
right, and in the Cohen Wing.

All gender restroom is located on the
first balcony level, near the Beranek
Room.

Break Room: We welcome patrons and
families looking to stretch their legs or
take a break during the performance
to the Cabot-Cahners Room, located
in the rear of the first balcony
(Huntington Ave side). Here you may
listen to the performance live through
speakers.

In case of emergency: Patrons will be
notified by an announcement from
the stage. Should the building need
to be evacuated, please follow any
lighted exit sign to the street or follow
alternate instructions as directed. Do
not use elevators. Walk, do not run.



GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116

handelandhaydn.org
info@handelandhaydn.org

617.262.1815

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Musically Speaking

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Musically Speaking Locations

Symphony Hall: Higginson Hall
NEC's Jordan Hall: Williams Hall

Merchandise

The Handel and Haydn Society offers gift items and recordings featuring the Orchestra and Chorus and guest artists throughout the season. Your purchases help support our education and artistic programming.

Shop Locations

Symphony Hall: At the base of the staircase on the left side of the hall (Orchestra Level)

NEC's Jordan Hall: Lobby

Merchandise is also available online at handelandhaydn.org.

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Jeanne Y. Curtis Performance Hall
Assumption University, Worcester

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