



HANDEL+HAYDN SOCIETY



**BACH +  
TELEMANN**

May 15 + 16, 2026

# Stories about the arts. And, well, pretty much everything.



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## WELCOME TO H+H



Dear Friends,

Welcome. It's a pleasure to share this music with you, and we're grateful to have you here.

This beautiful and deeply moving program brings us into a moment of transition. In the music of Bach and Telemann, older traditions and newer ideas exist side by side, creating a sound world that feels both grounded and searching. I'm drawn to the intensity of this repertoire and its ability to move through tension toward something like release.

That sense of transformation is not only musical, but textual. The cantatas on this program reflect themes of renewal, resurrection, and spiritual change. They trace a path from struggle to clarity, from weight to lightness, offering a powerful sense of movement and arrival. I have the privilege of playing two types of early double bass in these performances, instruments with very different voices. The 6-string violone, with its softer, more transparent sound, connects to the earlier tradition of the viola da gamba. These instruments are featured in Cantata No. 106 and *Du aber Daniel* as a harbinger of death and the afterlife, a common musical association of the time. The 4-string Baroque double bass, more familiar to today's audiences, reflects a developing orchestral role. Moving between them highlights for me the fluidity of this musical moment.

Bach's Brandenburg Concerto No. 6 sits at the center of this idea. Its unusual scoring pairs violas and cellos—newer orchestral instruments—with a parallel combination of viols and violone, the older consort tradition. Across the program, you may hear these shifting colors and roles as part of a larger process of change, one that feels not unlike the cycles we experience in our own lives and in the turning of the seasons from winter into spring.

Thank you for being part of this experience and for listening with us. I hope this music resonates and offers something meaningful to carry with you beyond the concert hall.

Warmly,

**Heather Miller Lardin**  
Principal Bass

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## PROGRAM SPONSORS

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The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council.

The program book is printed by The Graphic Group.

\* Deceased



**H+H is proud to have made a sold-out Carnegie Hall debut on Thursday, May 14, 2026 with this program. Our Carnegie performance was made possible through the generous support of George Gong & Patricia Kung and Robert N. Shapiro.**

## 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 211 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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# BACH + TELEMANN

Friday, May 15, 2026 at 7:30pm  
Saturday, May 16, 2026 at 7:30pm

2,714th Concert  
2,715th Concert

Old South Church and Sanders Theatre

**Jonathan Cohen** conductor  
**Robin Johannsen** soprano  
**Christopher Lowrey** countertenor  
**Guy Cutting** tenor  
**Dingle Yandell** bass-baritone  
**H+H Orchestra**

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**Cantata No. 4, *Christ lag in Todesbanden*** Johann Sebastian Bach  
(1685-1750)

**Cantata No. 106, *Gottes Zeit ist die allerbeste Zeit*** J. S. Bach

## INTERMISSION

**Brandenburg Concerto No. 6, BWV 1051** J.S. Bach  
Allegro  
Adagio ma non tanto  
Allegro

***Du aber Daniel, gehe hin*** Georg Philipp Telemann  
(1681-1767)

Concert runs 2 hours including intermission.

# PERIOD + MODERN INSTRUMENTS STRINGS

If a composition were played by both a period-instrument and modern ensemble, one of the first audible differences between the two would be the pitch. Orchestras today tend to tune to A=440 (or a little higher) while period-instrument ensembles tune to a lower pitch, often A=415 or A=430.

Differences in construction between modern instruments and those from the 17th and 18th centuries can help explain the tuning pitches. For example, the neck of a period violin is less sharply angled in comparison to a modern instrument, which means there is less tension on the strings.

Bows, too, are constructed and held differently; in performance, the middle section of the period-instrument bow is almost exclusively used in sound production. In addition, violins and violas had no chin rests; cello end pins were not used by professionals.

Period-instrument strings are made of gut rather than steel, producing a mellower, even sweeter, sound quality. Gut strings are another reason why period instruments are tuned at a lower pitch.

### Violins:

*Top:* The period violin (*bottom*) and modern violin (*top*) have the same general size and shape.

*Middle:* The addition of a chin rest to the modern violin (*right*) is one distinct difference between the two instruments. Also, the fingerboard of the modern violin is longer.

*Bottom:* On closer examination, the neck of the modern violin (*top*) is positioned at a sharper angle in relation to the body of the instrument, placing more tension on the strings.



## 250TH ANNIVERSARY OF THE FOUNDING OF THE UNITED STATES



1743 map of Long Wharf, Boston



Old South Meeting House, Boston



Political cartoon used to encourage the American colonies to join Franklin's Albany Plan of Union.

- 1638** New Sweden is established along the Delaware River in present-day Delaware, New Jersey, Pennsylvania, and Maryland. Part of the Swedish Empire's efforts to colonize North America, these settlers—Finns, Swedish, and Germans—build houses that are considered to be one of origins of the log cabin in the United States.
- 1691** The "Province of Massachusetts Bay," which merges several earlier British colonies, is chartered on October 7. The name "Massachusetts" comes from Algonquian and is translated as "at the great hill," referring to the Blue Hills.
- 1721** Boston's Long Wharf is completed. Extending almost a half mile into Boston Harbor, Long Wharf becomes fundamental to shipping and trade. Not surprisingly, rope manufacturers become one of the largest employers in the city as more "ropewalks" are established west of Boston Common in the 18th century.
- 1729** South Meeting House, the largest building in Boston at that time, is built as a Puritan meeting house. In December 1773, five thousand people—nearly one-third of Boston's population—gather there for a meeting before the Boston Tea Party. In 1876, South Meeting House was saved from its scheduled demolition by "twenty women of Boston" who raised money to purchase the building and establish a public museum.
- 1754** Representatives from seven British colonies meet at the Albany Congress in Albany, New York between June 19 and July 11 to discuss ways to improve relations with the Mohawk and other members of the Haudenosaunee Confederacy (Iroquois), as well as assess potential threats from the French in Canada. Also proposed, but ultimately defeated, is Benjamin Franklin's Albany Plan of Union, which would have established a central governing body for the British colonies.

## PROGRAM NOTES TURNING POINTS

Many aspects of day-to-day life in the early 18th century can be hard to imagine today. The works on this concert remind us that we all share a common humanity in which loss and consolation find voice in moments of reflection and beauty.

### Johann Sebastian Bach

Bach's early reputation was as an organist, and in 1707, he was named organist at St. Blasius in Mühlhausen. Church organists were often required to compose as part of their position; scholars believe the two Bach cantatas on today's program date to his tenure at Mühlhausen.

Bach probably presented a version of his chorale cantata "Christ lag in Todesbanden," BWV 4, when he applied for the Mühlhausen position. Based on the Lutheran chorale melody and verses of the same name, Bach uses the chorale tune in all seven movements. The origins of the chorale tune lay in the Easter chant, *Victimae paschali laudes* to which Martin Luther fashioned seven new verses, all ending with "Hallelujah!" Bach brought this Medieval melody into the sound world of the 18th century by changing the second note of the original tune in order to expand its harmonic possibilities. He then uses the first notes of the chorale tune as a unifying motive throughout the cantata.

Bach opens the cantata with a short instrumental introduction that references the unifying motive. In the next movement, the chorale tune is hinted at by the lower voices even as it sounds in longer note values in the soprano, highlighting the promise of Easter morning. That hope is intensified in the second movement duet for alto and soprano. The violin line in the third movement is unrelenting, stopping only on the word "nichts" (nothing). This startling interruption is matched by the elaborate setting of the word "Hallelujah!" that ends this movement.

Bach creates a symmetrical structure from Luther's chorale with verse four as the mid-point. Here, the alto sings the chorale tune, surrounded by other voices which reference short motives from the melody. Of particular interest is how Bach sets "ein Spot" (mockery) with each subsequent vocal entrance sounding more and more like laughter.

The texts from this point forward become more personal. In the next movement, the bass proclaims the Easter message, which Bach highlights with a change to triple meter. In the following duet for soprano and tenor, Bach embellishes the chorale tune and accompanies it with a lilting bassline. The cantata concludes with voices and instruments coming together in a four-part setting of the chorale melody; Bach's congregation may have sung the chorale as well.

Little is known about the cantata "Gottes Zeit ist die allerbeste Zeit,"

BWV 106, including for whom it was written. The earliest copy is from 18 years after Bach's death when the work was given the title *Actus tragicus*.

Scored for four-part chorus and an instrumental ensemble consisting of two recorders, two violas da gamba, and basso continuo, Cantata 106 opens with series of poignant dissonances and resolutions that set the mood for the choral entrance. Bach elucidates specific passages in the text musically, such as the long-held notes sung on the words “so lange” (so long), or in the way the music dances on the word “leben” (life) and slows on the word “sterben” (death). Next, passages for tenor and bass are reminders of the ephemeral nature of life, which leads to a closing section for chorus and soprano. Here, Bach sets the text “Es is der alte Bund” (It is the old covenant) to a distinctive figure with a leaping descent. This becomes the subject of a fugue, one of the strictest ways in which a composer might treat a melodic idea. When the text changes, however, so does Bach's music. Now, the soprano enters with an invocation to Jesus. Bach then combines the fugue with the soprano line as a musical representation of the certainty of death combined with the promise of redemption.

Next, Bach links two New Testament texts with a flowing bassline that complements the emotionally powerful vocal lines. The opening of the last movement recalls the opening of the cantata, and, although Bach sets the last line of the text as a double fugue for the chorus, it is the recorders and gambas that have the final say, echoing the chorus's cadences with calm resolve.

Bach continued to build his career, accepting a position at the court of Duke Wilhelm Ernst of Weimar before becoming music director at the court of Prince Leopold of Anhalt-Cöthen. By March 1721, Bach had compiled a set of six concertos composed over many years, dedicating it to Christian Ludwig, Margrave of Brandenburg. The simplicity of the title Bach chose for the margrave's copy, *Six Concerts avec plusieurs instruments* (Six Concertos with Several Instruments), belies the array of instrumental combinations and formal diversity in this collection.

Concerto No. 6 in B-flat major, BWV 1051, is the only concerto in the set that does not use violin. Instead, Bach scores it for two new-style instruments called violas da braccio (held by the arms), two violas da gamba, cello, and basso continuo—a total of six parts. The new-style violas and cello are featured in the last two movements. In the second movement, the violas da gamba do not play and in the third movement they are cast in a supporting role. Because Bach included the gambas, scholars believe an earlier version of this concerto may date back to Bach's time in Weimar.

### **Georg Philipp Telemann**

In 1701, Telemann went to the University of Leipzig to study law, but his musical interests soon overshadowed everything else. He founded the Leipzig Collegium Musicum, a group later led by Bach, and was made music director of Leipzig's opera house. After leaving Leipzig four years later, Telemann took a series of other posts, including *Konzertmeister* at the Saxe-Eisenach court. It seems likely that he met J.S. Bach during this time and by 1714, when Telemann stood as godfather for C.P.E. Bach, the two were certainly friends.

In 1721, Telemann was named cantor of Johanneum Lateinschule and director *musicus* in Hamburg, and, although he held this post for the rest of his life, there was a point when he considered returning to Leipzig. When a position at St. Thomas's became available in 1722, Telemann applied and was the unanimous choice of the selection committee. Telemann turned down the Leipzig position, which would eventually be offered to J.S. Bach.

The circumstances surrounding the composition of Telemann's funeral cantata “Du aber Daniel, gehe hin,” are not known. Based on the last lines from the Book of Daniel, in which Daniel is told he will die but is also promised eternal life, Telemann's cantata encapsulates both sentiments of this verse as it moves from the despair over the loss of a loved one to hope in an afterlife.

The opening is a heart-rending instrumental movement in which solo winds, violin, and violas da gamba weave in and around one another in a musical conversation over a pacing bassline. When the chorus enters in the second movement, each part (soprano, alto, tenor, then bass) holds a steady note and the instruments answer, confirming the connection between text and musical setting. The next section is a fugue in which the voice parts enter from bass to soprano, the mirror of the previous entrances, suggesting a bridge between earth and heaven.

After a recitative for bass about departing this world, the subsequent aria, also for bass, opens with an interchange between the winds and violin. This aria is the beginning of a larger construct, which progresses to “Komm, sanfter Tod” (Come, gentle death). Here, the sweet, yet reserved melody and stately accompaniment are profoundly touching. A return of the opening music completes this farewell, now with a renewed sense of hope.

The next recitative-aria pairing for soprano says that we will all be changed in a blink of an eye. In the aria, Telemann writes pizzicato for the basso continuo strings and the violin as the foundation for intricate lines in the winds and gambas. Above this graceful and somewhat tense assembly of sounds, the soprano offers comfort with a reassuringly lyrical line that feels balanced and controlled.

A recitative for bass leads to the final chorus which opens with basso continuo strings and gambas playing pizzicato. The winds recall the opening of the cantata while the chorus never ventures far from a declarative, block-chord sound. This combination reflects both the emotions of those who have lost a loved one, the turbulence of grief, and the hope that the loved one will find peace.

According to Telemann, a composer should not write music mechanically, (“as if taking goods to the market”). The works on today’s concert are not only a testament to this statement, but also remind us of the power of music to heal and unite.

**Teresa M. Neff, PhD**

*Christopher Hogwood Historically Informed Performance Fellow*



**HHYC SPRING CONCERT**  
SUN, MAY 17, 5:00PM

**HIGH SCHOOL SOLOISTS**  
**SPRING RECITAL**  
SUN, JUNE 10, 5:00PM

**H+H** HANDEL+HAYDN SOCIETY  
YOUTH CHORUSES



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# TEXTS + TRANSLATIONS

## J.S. Bach: Cantata No. 4, *Christ lag in Todesbanden*

### SYMPHONY

#### CHORALE

Christ lag in Todesbanden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein  
Und singen halleluja,  
Halleluja!

Christ lay in death's bonds  
given over for our sins,  
he has risen again  
and brought us life;  
Of this we should be joyful,  
praise God and be thankful to him  
and sing Hallelujah,  
Hallelujah!

#### DUET

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen.  
Halleluja!

No one could compel death  
among all the children of humankind,  
It was our sin that made it so,  
no innocence could be found.  
Death came swiftly  
and seized power over us,  
holding us captive in his realm.  
Hallelujah!

#### CHORALE

Jesus Christus, Gottes Sohn,  
An unsre Statt ist kommen  
Und hat die Sünde weggetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibt nichts denn Tods Gestalt,  
Den Stach'l hat er verloren.  
Halleluja!

Jesus Christ, Son of God,  
has come in our stead  
and has taken away our sin,  
Thereby stripping from death  
all his rights and power,  
nothing remains but death's form;  
he has lost his sting.  
Hallelujah!

#### CHORALE

Es war ein wunderlicher Krieg,  
Da Tod und Leben rungen,  
Das Leben behielt den Sieg,  
Es hat den Tod verschlungen.  
Die Schrift hat verkündiget das,  
Wie ein Tod den andern fraß,  
Ein Spott aus dem Tod ist worden.  
Halleluja!

It was a wondrous battle,  
where Death and Life wrestled,  
Life claimed the victory,  
it has swallowed up Death.  
As the scripture had foretold,  
as one Death devoured the other,  
a mockery of Death had been made.  
Hallelujah!

#### ARIA

Hier ist das rechte Osterlamm,  
Davon Gott hat geboten,  
Das ist hoch an des Kreuzes Stamm  
In heißer Lieb gebraten,  
Das Blut zeichnet unser Tür,  
Das hält der Glaub dem Tode für,  
Der Würger kann uns nicht mehr  
schaden.  
Halleluja!

Here is the true Paschal lamb,  
which God has commanded,  
It hangs high upon the beam of the  
cross,  
roasted in fervent love,  
its blood marks our door,  
which faith holds up against death,  
the Destroyer can harm us no more.  
Hallelujah!

#### DUET

So feiern wir das hohe Fest  
Mit Herzensfreud und Wonne,  
Das uns der Herre scheinen läßt,  
Er ist selber die Sonne,  
Der durch seiner Gnade Glanz  
Erleuchtet unsre Herzen ganz,  
Der Sünden Nacht ist verschwunden.  
Halleluja!

We celebrate this high feast  
with heartfelt joy and bliss,  
which the Lord shines upon us,  
for He, Himself is the sun,  
who through the radiance of his grace  
enlightens our hearts completely,  
and the sinful night is vanished.  
Hallelujah!

#### CHORALE

Wir essen und leben wohl  
In rechten Osterfladen,  
Der alte Sauerteig nicht soll  
Sein bei dem Wort der Gnaden,  
Christus will die Koste sein  
Und speisen die Seel allein,  
Der Glaub will keins andern leben.  
Halleluja!

We eat and live well  
on true Easter bread,  
the old leaven shall not  
exist beside to the Word of Grace,  
Christ will be our sustenance  
and nourish the soul alone,  
as faith desires to live on nothing else.  
Hallelujah!

"Christ lag in Todesbanden" Martin Luther and Johann Walter, 1524 - Public Domain  
Translation by Joseph Monticello

## J.S. Bach: Cantata No. 106, *Gottes Zeit ist die allerbeste Zeit*

### SONATA

#### CHORALE, Acts 17:28

Gottes Zeit ist die allerbeste Zeit.  
In ihm leben, weben und sind wir,  
solange er will.  
In ihm sterben wir zur rechten Zeit,  
wenn er will.

God's time is the best of all times.  
In Him we live, move and are,  
so long as He wills.  
In Him we die at the appointed time,  
when He wills.

#### ARIOSO, Psalm 90:12

Ach, Herr, lehre uns bedenken,  
daß wir sterben müssen,  
auf daß wir klug werden.

O Lord, teach us to consider  
that we must die,  
so that we may become wise.

#### ARIA, Isaiah 38:1

Bestelle dein Haus;  
denn du wirst sterben  
und nicht lebendig bleiben!

Set your house in order;  
for you shall die,  
and not remain living!

#### CHORALE, Ecclesiastes 14:17

Es ist der alte Bund:  
Mensch, du mußt sterben!

It is the old covenant:  
human, you must die!

#### ARIOSO, Revelation 22:20

Ja, komm, Herr Jesu!

Yes, come, Lord Jesus!

#### ARIOSO, Psalm 31:6

In deine Hände befehl ich meinen  
Geist;  
du hast mich erlöset,  
Herr, du getreuer Gott.

Into your hands I commend my spirit;  
for you have redeemed me,  
O Lord, God of truth.

PLEASE TURN THE PAGE QUIETLY >

**ARIOSO, Luke 23:43**

Heute wirst du mit mir im Paradies sein.

Today, you will be with me in paradise.

**CHORALE, Martin Luther:****“Der Lobgesang Simeonis” Strophe 1 (1524)**

Mit Fried und Freud ich fahr dahin  
In Gottes Willen,  
Getrost ist mir mein Herz und Sinn,  
Sanft und stille,  
Wie Gott mir verheißen hat:  
Der Tod ist mein Schlaf worden.

With peace and joy do I depart  
In God's will;  
My heart and mind are at peace,  
calm and tranquil,  
as God did promise:  
death has become my sleep.

**CHORALE, Adam Reusner:****“In dich hab ich gehoffet, Herr,” Strophe 7 (1533)**

Glorie, Lob, Her und Herrlichkeit  
Sei dir, Gott Vater und Sohn bereit',  
Dem Heiligen Geist mit Namen!  
Die göttlich Kraft  
Macht uns sieghaft  
Durch Jesum Christum, amen.

Glory, praise, honor and majesty  
Be unto you, God - Father and Son -  
and to the Holy Ghost!  
The divine power  
Makes us victorious  
Through Jesus Christ, amen.

Biblical Texts, Public Domain  
Translation by Joseph Monticello

**Telemann: Du aber Daniel, gehe hin****CHORALE**

Du aber Daniel, gehe hin,  
bis das Ende komme  
und ruhe, daß du aufstehst zu deinem  
Teil am Ende der Tage!

But you, Daniel, go on  
until the end cometh,  
rest that you might rise to your reward  
at the end of days!

**RECITATIVE**

Mit Freuden folgt die Seele so einem  
lieblichen Befehle, zumal,  
da auf der ganzen Welt nichts ist,  
das ein rechtschaffner Christ  
für seine Ruh und Glücke hält.

With joy the soul follows such a  
delightful command, since there be  
nothing in this world that an upright  
Christian  
might consider to be his greater peace  
and happiness.

Mit Freuden greift sie zu, wenn ihr der  
Tod die kalten Hände beut, sie weiß,  
er bringt den müden Leib zur Ruh;  
drum ist sie schon bereit, der Welt  
aus diesem Leben den Abschied ganz  
vergnügt zu geben.

He reaches out with joy when Death  
stretches its icy hands towards him,  
for he knows that Death shall bear  
his weary body to rest. Thus is he  
prepared to take his joyful leave of the  
world and from life.

**ARIA**

Du Aufenthalt der blassen Sorgen,  
verhaßte Welt zu guter Nacht.

Thou abode of pale cares,  
Oh, hateful world, good night.

**ACCOMPANIMENT**

Du bist ein ungestümes Meer, das uns  
an keinen Hafen stellt,  
ein Kerker, der uns hart gefangen hält,  
ein Labyrinth, wo man in seiner Not  
kein Ende findt,  
ein Lazareth, wo man nur seich und  
krank,  
ein wüster Ort, wo stets ein kläglicher  
Gesang  
in die erschrocknen Ohren fällt.

You are an impetuous sea that brings  
us to no harbor;  
a dungeon that holds us in harsh  
imprisonment;  
a labyrinth wherein no end to our  
distress is found;  
an infirmary, wherein all are ill and  
diseased;  
a wasteland, wherein a plaintive song  
perpetually falls on frightened ears.

**ARIA**

Komm, sanfter Tod,  
du Schlafes Bruder,  
komm, löse meines Schiffleins  
Ruder und führe meines Lebens Kahn  
ans Land der guten Hoffnung an,  
wo stete Ruh und Freude lacht.

Come, peaceful death,  
brother of sleep;  
come, release the oars of my small  
barge  
and lead the ship of my life  
to the land of good hope where there  
is constant peace and smiling joy.

**RECITATIVE**

Im Himmel ist der Sitz vollkommener  
Freuden,  
wo Jesus selber will auf Rosen weiden,  
und darauf geht mein Sinn, drum fahre  
Welt und alles hin.

In Heaven is the seat of perfect joys,  
where Jesus himself dwells amongst  
roses; and there my spirit goes forth,  
farewell, oh world and all else.

**RECITATIVE**

Mit sehndem Verlangen erwartet  
man alsoden letzten Blick der Zeit,  
daß Jesus in der Seligkeit uns möge  
bald, so wie wir ihn, umfassen.

With yearning and with longing  
does one await that last moment of  
time, when Jesus in blessedness may  
embrace us as we embrace Him.

**ARIA**

Brecht, ihr müden Augenlieder,  
sinket ihr erstarrten Glieder,  
denn so kommt mein Geist zu Ruh.  
Kommt ihr Engel, tragt die Seele aus  
des Leibes Jammerhöhle  
nach der Burg des Himmels zu.

Shutter, you weary eyelids,  
and sink to rest you stiffened limbs,  
for thus will my spirit come to rest.  
Come, you angels, and bear my soul  
away from the body's lamenting  
cavern up to the Heavenly Castle.

**RECITATIVE**

Dir ist, hochsel'ger Mann, dies Glück  
geschehen: du Gottgeliebter Daniel  
bist nun der Sterblichkeit entrißen,  
dich lacht itzt stetge Ruhe an.

This happiness has befallen you,  
most blessed man: You, Daniel,  
beloved of God, are now snatched  
from mortality, and everlasting peace  
now smiles upon you.

Dein Geist kann seinen Heiland sehen,  
der dich anjetzt wird in die Arme  
schließen.

Your soul can behold its Savior,  
who from now on shall embrace you in  
His arms.

Zwar schauen wir mit Seufzen und mit  
Sehnen die schwarze Totenbahre an,  
dieweil mit dir die Krone,  
so uns hat bedeckt, geziert, beglückt,  
ist in des Todes Staub gefallen.

We gaze upon the funeral bier  
with sighs and longing,  
for with you, the crown which has  
covered, adorned, and blessed us  
has fallen with thee into the dust of  
death.

PLEASE TURN THE PAGE QUIETLY >

Doch hemmet dieses unsre Tränen,  
dass dich die Lebenskrone  
vor Gottes hohem Throne mit aller  
Pracht des Himmels schmückt, drum  
rufen wir dir noch bei deiner Ruh, die  
halb gebrochnen Worte zu:

#### CHORALE

Schlaft wohl, ihr seligen Gebeine,  
bis euch der Heiland wieder weckt.  
Müsst ihr gleich die Verwesung sehen,  
bleibt dennoch euer Ruhm bestehen,  
den weder Staub noch  
Moder deckt.

Yet, this restrains our tears:  
the Crown of Life now adorns you  
in all its splendor before God's high  
throne and thus, we cry out to thee in  
your rest with these half-broken words:

Sleep well, ye blessed limbs,  
until the Savior awakens you again.  
Although you shall bear decay, your  
glory shall endure, untarnished by dust  
and rot.

Libretto: Anonymous (Excerpts from the Book of Daniel, Public Domain)  
Translation by Joseph Monticello and Marion Westgate

## 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, Artistic Director of Tetbury Festival, and Artistic Advisor to the London Handel Festival.

During the 2025-26 Season, Jonathan continues to have a strong presence on both sides of the Atlantic. He makes his debuts with Güzernich-Orchester Köln, in a complete performance of Bach's *Weihnachtsoratorium* and Helsinki Philharmonic, in Haydn's *Creation*. Further debuts include Slovenian Philharmonic, BBC Philharmonic, and Tampere Philharmonic. He returns to Orchestre de Liege and Glyndebourne Festival Opera for a new production of Monteverdi *Orfeo*.

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.

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), and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini Cello Concertos (Alpha).

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**Robin Johannsen** soprano

*Robin Johannsen last appeared with H+H in Baroque Love Songs during the 2023-24 Season.*

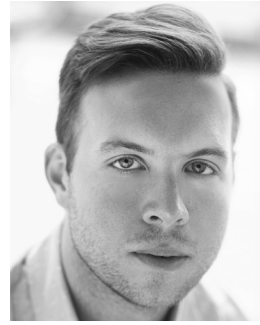
American soprano Robin Johannsen is known for her virtuosity, energy, agility, endurance, and above all for her scintillating coloratura. On the operatic stage she has appeared at Deutsche Oper Berlin where she started her career as a young artist, Theater an der Wien, Festspielhaus Baden-Baden, Athens' Megaron, Staatsoper Berlin, Hamburgische Staatsoper, Semperoper

Dresden, Teatro Regio Torino, Staatsoper Stuttgart, Oper Frankfurt, Vlaamse Opera, Théâtre Royal de la Monnaie, Komische Oper Berlin, Oper Leipzig, and Bayreuth Festival in roles including Susanna (*Le nozze di Figaro*), Norina (*Don Pasquale*), Oscar (*Un ballo in Maschera*), Marzelline (Beethoven's *Leonore*), Konstanze (*Die Entführung aus dem Serail*), Fiordiligi (*Così fan tutte*), and the title role of Telemann's *Emma und Eginhard*.

Robin has a special affinity for the Baroque and Classical repertoires and is a frequent guest with the Freiburger Barockorchester, Akademie für Alte Musik Berlin, La Cetra Basel, the Internationale Bachakademie Stuttgart, Concerto Köln, and Belgium's B'Rock. She has also collaborated with conductors such as René Jacobs, David Afkham, Marin Alsop, Jonathan Cohen, Ottavio Dantone, Mirga Gražinytė-Tyla, Thomas Hengelbrock, Philippe Herreweghe, Manfred Honeck, Ton Koopman, Antonello Manacorda, Alessandro De Marchi, Andrea Marcon, and Hans-Christoph Rademann.

In the United States, Robin has appeared with the Pittsburgh, Baltimore, Dallas, Cincinnati, and National Symphony Orchestra as well as with the Handel and Haydn Society, Musica Angelica, and Philharmonia Baroque Orchestra. She has also performed at Alice Tully Hall at Lincoln Center, Kennedy Center, Philadelphia Kimmel Center, Carnegie Hall, Cincinnati Music Hall, and the Oregon Bach Festival.

This 25/26 season Robin looks forward to Bach's Christmas Oratorio with La Cetra Basel and Gewandhaus Orchestra Leipzig, as well as singing Eva in Scarlatti's *Il primo omicidio* with Wrocław Baroque Orchestra, and performing with orchestras such as Musica Angelica Los Angeles under Martin Haselböck, Scottish Chamber Orchestra for Beethoven's *Ah Perfido*, Orfeo Orchestra, Freiburger Barockorchester and the Handel and Haydn Society of Boston under Jonathan Cohen.



**Christopher Lowrey** countertenor

*Christopher Lowrey last appeared with H+H in Handel's Saul during the 2025-26 Season.*

Countertenor Christopher Lowrey is considered "one of the operatic countertenors of our day, excelling dramatically and vocally, with clear, ringing and flexible tone" (*Bachtrack*). From the United States, and inflected by many years in the UK, he balances the best elements of these diverse traditions, merging directness of expression and beauty of tone with precision and agility.

Christopher appears regularly with a wide range of distinguished companies around the world, including Royal Opera House, Carnegie Hall, London Philharmonic Orchestra, Philharmonie de Paris, La Fenice, English Concert, Academy of Ancient Music, Boston Early Music Festival, Orchestra of the Age of Enlightenment, Nederlandse Bachvereniging, and Cappella Mediterranea.

Appearances in the 2024-25 Season included a production of Britten's *A Midsummer Night's Dream* (Oberon) at Lausanne Opera; the part of Roberto in Vivaldi's *Griselda* at the Royal Danish Opera; and a tour of Bach Cantatas with Cappella Mediterranea under the musical direction of Leonardo García Alarcón to the Grand Manège in Namur and Bachfest Leipzig. With the same team, he also toured *L'Incoronazione di Poppea* (Ottone) in Europe and North America.

His growing catalogue of recordings includes Pergolesi's *Stabat Mater* with Les Talens Lyriques for Alpha, Handel's *Arminio* (title role) for Accent, Theodora (Didymus) for ABC Classics, Handel's *Susanna* (Joachim) for Accent, Vivaldi's *Bajazet* (Tamerlano) for ABC Classics, Handel's *Faramondo* (Gernando) for Accent, Handel's and Vivaldi's *Dixit Dominus* for Harmonia Mundi, and a solo album of Handel Arias for the EMI Emerging Artists Series. Christopher also appears on the DVD of Glyndebourne Festival's production of Dean's *Hamlet* (Guildenstern) released for Opus Arte.

Christopher is also in demand as a conductor of choral music. He is the founder and director of Ensemble Altera, fast becoming a leading American chamber choir dedicated to bringing thoughtful, engaging, and relevant programs of choral music to in-person and digital audiences at home and around the world.



### **Guy Cutting** tenor

*This performance marks Guy Cutting's debut with H+H.*

British tenor Guy Cutting is establishing himself as a sought-after interpreter of Bach and other masters of the baroque. He has collaborated with many of the foremost practitioners of period performance, including Philippe Herreweghe, Masaaki Suzuki, John Butt, John Eliot Gardiner, Marcus Creed, and Jos van Veldhoven, as well as a new generation of conductors and

directors such as Jonathan Cohen, Laurence Cummings, Richard Egarr, Leonardo García Alarcón, Paul Whelan, Dinis Sousa, and Hans-Christoph Rademann.

Guy's engagements have included performances with leading period ensembles, including the Orchestra of the Age of Enlightenment (notably his BBC Proms début in Bach's B Minor Mass), the Academy of Ancient Music, Collegium Vocale Gent, The Dunedin Consort, Stuttgart Bach Akademie, Gli Angeli Genève, the Orchestra of the 18th Century, the Irish Baroque Orchestra, De Nederlandse Bachvereniging, and Capella Mediterranea. He has also appeared with the Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, Orchestra Svizzera Italiana, Bergen Philharmonic, Bournemouth Symphony Orchestra, Royal Northern Sinfonia, Britten Sinfonia and the English Chamber Orchestra.

As a recitalist, Guy has performed Schubert with Kristian Bezuidenhout (released on OAE Player) and explored English song with George Ireland at the Crete Senesi Festival where he returns in 2026. His discography includes recordings of Scarlatti and Handel on the Avie label; Charpentier, Couperin, Blow, and Mozart for Novum; and Gabriel Jackson's *Passion* for Delphian. Forthcoming releases feature works by Bach, Handel, and Clérambault. He will release his debut album of English Song in 2027.

A former chorister and later a choral scholar at New College, Oxford, Guy graduated with a first-class degree in Music. In 2013, he became the inaugural recipient of the American Bach Soloists' Jeffrey Thomas Award and was named a Rising Star of the Enlightenment.



### **Dingle Yandell** bass-baritone

*This performance marks Dingle Yandell's debut with H+H.*

British bass-baritone Dingle Yandell studied at the Guildhall School of Music and Drama and the National Opera Studio. He was one of the inaugural Rising Stars of the Orchestra of the Age of Enlightenment and was a founder member of the award-winning British vocal ensemble Voces8, with whom he toured internationally for ten years.

In the 2025/26 Season he sings King Marke in *Tristan und Isolde* for Scottish Opera. A regular guest at Glyndebourne, he returns for the autumn season as Theseus in *A Midsummer Night's Dream* and appears at the 2026 Festival as Mr Redburn in *Billy Budd*. On the concert platform, he performs Handel's *Messiah* with the Orchestra of the Age of Enlightenment and with the Dunedin Consort, Mozart's Requiem with L'Arpeggiata at the Mozart Week Festival, and Beethoven's Symphony No. 9 with the London Philharmonic Orchestra.

Recent operatic engagements include André Thorel *Thérèse* (Scottish Opera), Second Grail Knight *Parsifal* (Glyndebourne), Theseus *A Midsummer Night's Dream* (Glyndebourne Opera, Seiji Ozawa Matsumoto Music Festival), Don Pizarro *Fidelio* (Glyndebourne tour); Colline *La bohème* (English National Opera, Nevill Holt Opera); Commendatore *Don Giovanni* (Bach Collegium Japan, Nevill Holt Opera); his role debut as Fafner *Das Rheingold* (Grimeborn); Seneca *L'incoronazione di Poppea* (Bach Collegium Japan); and The Cold Genius and Aeolus *King Arthur* (Gabrieli Consort).

Equally in demand on the concert platform, his recent performances include Bach's *Matthäus-Passion* with Collegium Vocale Gent, Elgar *The Apostles* with The Hallé Orchestra, Handel's *Messiah* with the Royal Philharmonic Orchestra at the Royal Albert Hall, *Israel in Egypt* with William Christie at the BBC Proms, and the world premiere of Sally Beamish's *The Judas Passion* with the Orchestra of the Age of Enlightenment.

Dingle is a recipient of a Sybil Tutton Opera Award administered by Help Musicians UK.

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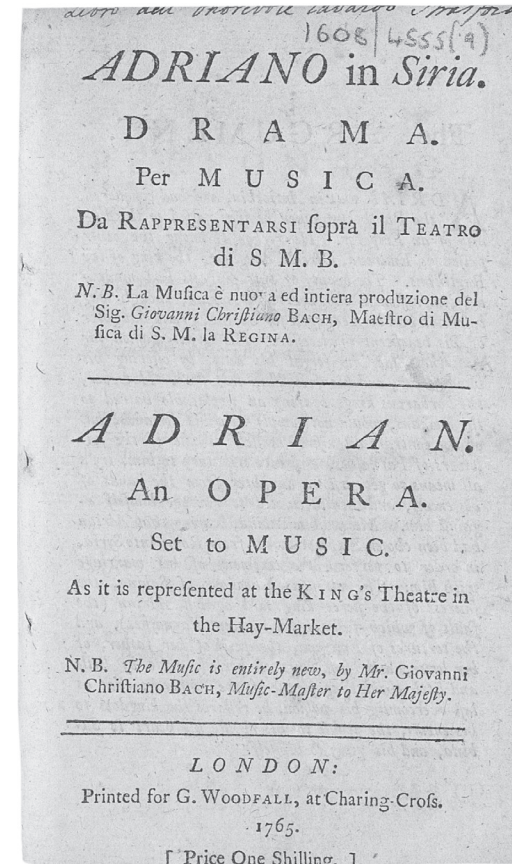
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“H+H has benefited greatly from its long-established 1815 Society, including donors committed to a wide array of planned gifts—estate or trust bequests, beneficiary designations of retirement plans, and other planned giving structures. We all share a devotion to Baroque and Classical music, to original instrument performance. Everyone who feels this musical magic should be able to attend and enjoy H+H performances and programs.”

— Rob Shapiro

## JOIN THE 1815 SOCIETY. SUSTAIN A LEGACY.

Inspired by the *You Are the Music* campaign, former H+H Board Chair Rob Shapiro made an additional planned gift through his estate and is inviting fellow patrons to help secure H+H's future alongside him. By June 30, we aim to welcome 10 new members into the 1815 Society with confirmed planned gifts of \$50,000 or more. When you let us know you've included H+H in your estate plans, you're making a lasting statement about the music you love.

Contact **Marion Westgate** at [mwestgate@handelandhaydn.org](mailto:mwestgate@handelandhaydn.org) or **617.262.1815** with questions or to join the 1815 Society.

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# HANDEL+HAYDN SOCIETY

JONATHAN COHEN ARTISTIC DIRECTOR

# HANDEL AND HAYDN SOCIETY

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Conducting staff and  
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Olivia Rich

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Dr. Pei-yeh Tsai

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### Vocal Pedagogy Specialist

Hannah Klein

List current as of April 2026.

## OLD SOUTH CHURCH INFORMATION

**WiFi:** oldsouth-guest  
Password: OSC-guest-1669

### Accessibility

Main entrance, the Sanctuary, Gordon Chapel and restrooms are wheelchair accessible. Mary Norton Hall and the fourth floor rooms are accessible via elevator.

### Assistive Listening Devices

The Sanctuary is equipped with a hearing loop that can be connected to most hearing aids. Alternatively, a small number of hearing assist devices can be borrowed from the front desk.

**Lost and found** is located at the front desk. Please keep all of your belongings (like **coats and valuables**) with you at all times.

**Liquids** are not allowed in the Sanctuary. You may leave open containers in the lobby. Closed bottles can be kept in your bag.

**Restrooms** are accessible by elevator or stairs.

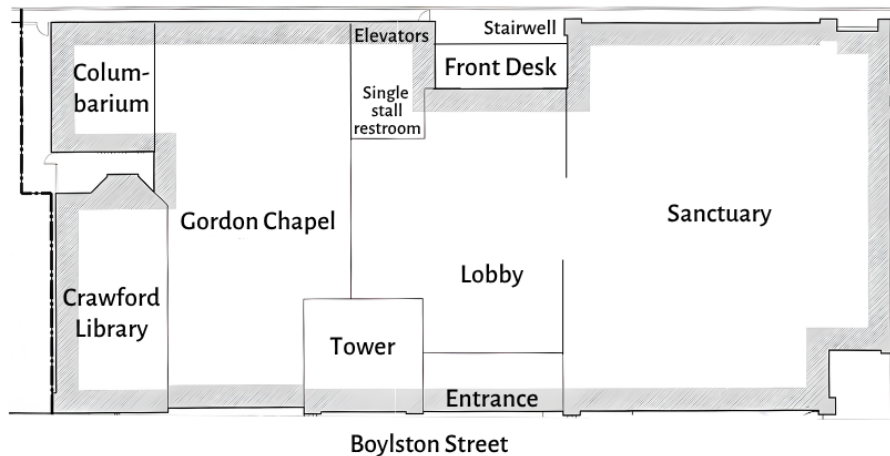
All-gender: There is a single stall by the front desk, and an all-gender multi-stall restroom on the fourth floor.

Womens' room: Mezzanine level  
Mens' room: Basement

### Room Locations

First Floor: Main Sanctuary  
Second Floor: Mary Norton Hall  
Fourth Floor: Guild Room

**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 alternative instructions as directed. Do not use the elevators. Walk, do not run.



## SANDERS THEATRE INFORMATION

Sanders Theatre is managed by Memorial Hall/Lowell Hall Complex at Harvard University. 45 Quincy Street, Room 027, Cambridge, MA 02138

T 617.496.4595 | F 617.495.2420 | memhall@fas.harvard.edu

For history of the building, visit [www.fas.harvard.edu/memhall](http://www.fas.harvard.edu/memhall)

**Restrooms** are located on the lower level.

**Latecomers** will be seated at the discretion of management.

**Photography and recording** of any kind is not permitted in Sanders Theatre. Equipment may be confiscated.

### Lost and Found

Call 617.496.4595 or visit Memorial Hall 027. Harvard University is not responsible for lost or stolen property.

### Parking

There is no parking at Sanders Theatre. Free parking, including a limited number of accessible parking spots, is available at the Broadway Garage (7 Felton St., Cambridge) from one hour pre-performance to one hour post-performance. Patrons must preregister their vehicle in advance of arriving at the Broadway Garage and can do so by scanning the QR code below.



### Accessibility

Accessible seating can be arranged through the Box Office. Sanders Theatre is equipped with Assistive Listening Devices, available 30 minutes prior to events.

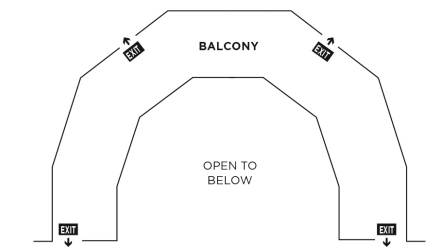
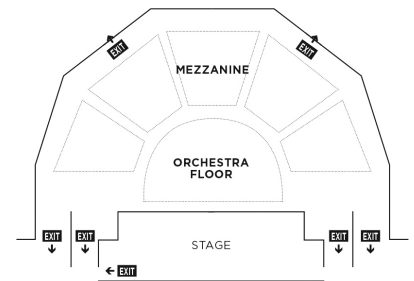
### The Harvard Box Office

**Advance Sales:** Richard A. and Susan F. Smith Campus Center 1350 Massachusetts Avenue, Cambridge MA 02138; 617.496.2222 [www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu) for calendar and hours

### Pre-Performance Sales

Open on event days only, 90 minutes prior to scheduled start time.

Closes 30 minutes after start time.



# HANDEL AND HAYDN SOCIETY

## GENERAL INFORMATION

9 Harcourt Street  
Boston, MA 02116  
handelandhaydn.org

### Administrative Office

Monday–Friday, 9:00am–5:00pm  
617.262.1815  
hello@handelandhaydn.org

### Connect with H+H

@handelandhaydn  
Handel and Haydn Society  
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### Box Office

Monday–Friday, 10:00am–4:00pm  
617.262.1815  
boxoffice@handelandhaydn.org

### Group Tickets

Groups of 10 or more save 20%.  
Reserve your group tickets at  
groups@handelandhaydn.org

### Musically Speaking

Join Historically Informed Performance Fellow Teresa Neff for an engaging exploration of the music and instruments featured in today's concert.

Musically Speaking begins at 6:45pm at Old South Church  
6:30pm at Sanders Theatre.

### Musically Speaking Locations

Old South Church: Mary Norton Hall  
Sanders Theatre: on stage

### Merchandise

H+H offers gift items and recordings featuring our Orchestra and Chorus, along with guest artists throughout the season. Your purchases help support our education and artistic programming.



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*Elijah***

May 1 + 2



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**HANDEL+HAYDN SOCIETY**

**JONATHAN COHEN** ARTISTIC DIRECTOR

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PHOTO BY ROBERT TORRES