



HANDEL+HAYDN SOCIETY



# VOICES CARRY

May 29 + 31, 2026

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



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## **WELCOME TO H+H**

Dearest Friends,

PHOTO: CANISTER STUDIOS



It's my pleasure to welcome you to Voices Carry, our 2025-26 Season closing program. I'm delighted and feel especially grateful to perform this concert in one of Boston's best and most acoustically intimate venues, Jordan Hall, with maestro James Burton.

This varied collection of choral works includes a few familiar tunes and a handful of new-to-me pieces. I've had the pleasure of performing the Bach and Brahms motets through the years, and though funereal in mood and intent, I find immense joy in their harmonic language and comfort in their reverent and beseeching texts.

The program includes works for double choir and spans forces from four to ten vocal parts—a chorister's dream! Domenico Scarlatti's *Stabat mater* provides my first ever Soprano 4 assignment, the dense score as much a challenge for my eyes as my ears. Its exceptionally fun interplay between voices offers lively contrast to the more sober Germanic moments in the program.

Throughout my 16-season journey with H+H, our concerts have accompanied me through major life transitions and achievements. Regardless of context, I leave each week of rehearsals and performances rejuvenated by the experience of making music with my wildly skilled and talented colleagues. The feeling comes easily with large, frequently programmed masterworks like Mozart's *Requiem* and Handel's *Messiah* (obviously!). But it's these concerts of lesser-known works that are harder and thus more sweetly won. Often requiring exposed, perfectly in tune dissonances with precise and impeccable timing, rubbing elbows literally and harmonically with the surrounding voices, they are for me the pinnacle of singing fulfillment.

Despite the weighty themes of today's texts, I know I will depart the stage with the lightness of being that accompanies the honor and privilege of singing beautiful, challenging music with this group. I hope you can sense the depth of feeling and devotion the composers intended through our commitment to the words and music, and the fulfillment we feel singing it together, for you.

Thank you for joining us today! We look forward to bringing you more thrilling music in the 2026-27 Season.

**Elissa Alvarez**  
Chorus Member

Handel and Haydn Society

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# PROGRAM SPONSORS

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

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Members of Continuo, H+H's monthly giving program, *sponsors of the H+H Chorus*  
Rebecca Nemser, *in memory of Paul Nemser, season sponsor of Sonja DuToit Tengblad, soprano and Emily Marvosh, alto*

The Learning Program is funded in perpetuity by Karen S. & George D. Levy.

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

The program book is printed by The Graphic Group.



# 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.

## Leadership

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*Chorus of Tenors + Basses*  
Nurt Villani  
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# VOICES CARRY

Friday, May 29, 2026 at 7:30pm  
Sunday, May 31, 2026 at 3:00pm

2,717th Concert  
2,718th Concert

NEC's Jordan Hall

James Burton conductor  
H+H Chorus  
Members of the H+H Orchestra

**Domine Deus** Johann Sebastian Bach  
(1685–1750)

Guimar Turgeon violin

**O Love** Elaine Hagenberg  
(b. 1979)

Sarah Freiberg cello

H+H Youth Choruses Concert Choir  
Michele Adams conductor  
Becca Crivello associate conductor  
June Chen collaborative pianist

**Deutsches Magnificat, SWV 494** Heinrich Schütz  
(1585–1672)

**Tristis est anima mea** Johann Kuhnau  
(1660–1722)

**Komm, Jesu, komm, BWV 229** Bach

**Warum ist das Licht gegeben, Op. 74, No. 1** Johannes Brahms  
(1833–1897)

## INTERMISSION

**Miserere mei** Carlo Gesualdo  
(1566–1613)

**Stabat mater** Domenico Scarlatti  
(1685–1757)

Concert runs 2 hours including intermission.

# VOCAL POLYPHONY



Vocal ranges can be thought of as divisions of high and low; the higher range is generally, but not exclusively, associated with female singers and the lower range with male singers. Each of these can, in turn, be further subdivided into higher and lower ranges, creating the vocal ranges from highest to lowest: soprano, alto, tenor, bass.

The terms are derived from Latin:

Bass: “bassus” meaning “low”

Tenor: “tenere” meaning “to hold”

Alto: “altus” meaning “high” (originally in relation to the tenor)

Soprano: “supra” or meaning “above” or “over”

## THE WORLD BEYOND



Detail of a wood engraving depicting the baptism of Virginia Dare.



Drawing of John Chapman, known as Johnny Appleseed.



Gilbert Studios photograph of Harriet Jacobs, her only known formal portrait.

- 1587** Virginia Dare is born in the Roanoke Colony. She is the first English child born in the New World; however, when her grandfather returned to the colony three years later, he reported that “the houses [had been] taken down” and he could not find any of the other members of what became known as the “Lost Colony.”
- 1763** The Treaty of Paris officially ends the Seven Years War or French and Indian War. Although France surrenders all its North American territory to Britain, the cost of the war will also lead to new taxes for the American colonies.
- 1768** To protest taxes imposed by Britain, Boston merchants create the Non-Importation Agreement in which they agree not to buy or sell goods from Britain.
- 1774** John Chapman more popularly known as Johnny Appleseed, is born in Leominster, (present-day Massachusetts). His fame rests on introducing how to grow apple trees from seeds rather than the traditional process of grafting. He was also known as a leader in conservation.
- 1813** Harriet Jacobs is born into slavery in North Carolina. After obtaining her freedom in 1852, she begins writing her autobiography, *Incidents in the Life of a Slave Girl, Written by Herself*, which is published in 1861.
- 1815** Founded in March, H+H begins holding regular rehearsals such as the one on Thursday, May 4 in which “a number of select pieces [were performed] in a style very flattering to the hopes of the Society.”

## PROGRAM NOTES FROM THE PAST TO THE PRESENT

Today’s concert opens with the voices of the H+H Youth Chorus Concert Choir. J.S. Bach’s “Domine Deus” from the Mass in G major reflects the belief in the dual nature of Jesus as divine and human. Bach writes the voices predominantly in parallel thirds to begin, but changes the texture at “qui sedes” (who sits) to give more space between the parts and returns to the opening texture only in the last few measures. Next, Elaine Hagenberg’s setting of “O Love,” opens with a single line that blossoms into rich harmonies, adding another dimension to the poetry of the 19th century pastor George Matheson.

### Heinrich Schütz, 1585-1672, *Deutsches Magnificat*, SWV 494

Schütz’s father was an innkeeper who gave his son a strong religious and liberal education; his musical education started when he was 5 years old and began singing as a choir boy for Landgrave Moritz of Hessen-Kassel. In his early twenties, Schütz went to Venice where he studied with Giovanni Gabrieli, the only teacher he ever acknowledged. After returning to Germany, Schütz was employed by the Elector of Saxony in Dresden. Because of the economic hardships resulting from the Thirty Years War (a religious conflict that devastated much of northern Germany), Schütz returned to Venice where he may have met Monteverdi. He also lived in Denmark for several years before returning to Dresden.

The *Deutsches Magnificat* is one of four settings of the text from Luke’s Gospel that relates Mary’s response upon learning that she will be the mother of Jesus. In this setting for double chorus, Schütz blends the traditions of German sacred music composition with those of Venice into a single movement of shifting meters—moving between groups of two and groups of three beats—with constantly changing textures and vocal combinations. Schütz will highlight specific words throughout the *Magnificat*, including tightly controlled imitative passages on the word “Kindeskind” (generations) which is echoed and extended for the final line, “Ewigkeit zu Ewigkeit” (now and ever shall be).

### Johann Kuhnau, 1660-1722, *Tristis est anima mea*

Johann Kuhnau was a composer, author, linguist, lawyer, and teacher. Born in Geising (near Dresden), Germany, he went to the University of Leipzig to study law in 1682. That same year he applied for the organist position at St. Thomas’s Church. His playing impressed the committee, but he was not offered the position. Two years later, however, he applied again and was successful. Later, he completed his degree and began practicing law. When the post of Kantor at St. Thomas’s became available in 1701, Kuhnau was hired almost immediately. He, in turn, would be succeeded by J. S. Bach.

It is difficult to know how much sacred music Kuhnau composed while at St. Thomas. There are only about 30 works known to have survived, and most of these are not in Kuhnau's hand. Many questions surround his motet, *Tristis est anima mea* because the style is unique among his extant sacred music and the attribution to Kuhnau dates to the 19th century. Still, Bach knew this motet and reworked it as "Das Gerechte kommt uns" in the 1740s.

Kuhnau's setting of this text associated with Holy Week creates a vocal tapestry for the five voice parts in which specific words or ideas are highlighted musically, from an opening filled with yearning to the fulfillment of the closing.

### **Johann Sebastian Bach, 1685-1750, *Komm, Jesu, komm*, BWV 229**

The only one of Bach's six motets to use a poetic text, *Komm, Jesu, komm* was most likely written for a memorial service in 1730 for Maria Elisabeth Schelle. This motet not only honored Schelle but also acknowledged other members of St. Thomas's, including the poet, Paul Thymich (1656-1694), who had been a student and teacher there. His poem, originally written as a memorial for a previous St. Thomas headmaster, was set by Johann Schelle, Maria Elisabeth's husband and Kantor at St. Thomas's from 1677-1701.

There are two sections in Bach's motet for double chorus. The first, which sets the first verse of Thymich's poem, begins haltingly and with descending phrases, clearly depicting someone whose "strength is gone." The bounds of earthly existence are transformed toward the end of this section as faster and more complex passages suggest the anticipation of heaven. The second section, setting the last verse of the original poem, is a culmination which reflects the first section by means of a similar acceleration; however, it is now the celebration of a reward.

### **Johannes Brahms, 1833-1897, *Warum ist das Licht gegeben***

Johannes Brahms was the eldest son of a middle-class Hamburg family who believed in the value of education. Both Brahms and his younger brother attended good schools and their musical interests were encouraged. When he was 10, Brahms was accepted as a student of the noted Hamburg teacher Eduard Marxsen, who encouraged him to study Bach's music, a passion Brahms cultivated throughout his life.

Brahms turned to composition in the late 1840s, but by the late 1850s was focusing less on composition and more on teaching in addition to conducting choral groups. That short hiatus ultimately sparked a renewed period of compositional activity in the early 1860s. The combination of intense expression, harmonic explorations, and carefully controlled melodies and rhythms in the works from this time would inform Brahms's music for the rest of his career.

These features also define his motet, *Warum ist das Licht gegeben*.

Composed in 1877, this work takes us on an emotional journey that begins with the declamations of "warum?" in the first movement. With the second and third movements we move through a feeling of peaceful resignation. Acceptance characterizes the final movement, which uses the first stanza of Martin Luther's chorale "Mit Fried und Freud ich fahr dahin" (In peace and joy I now depart).

### **Carlo Gesualdo, 1566-1613, *Miserere mei***

Music figured prominently in the life of Carlo Gesualdo, but as the Prince of Verosa, his personal life was an open book. When he killed his wife and her lover in 1590—a reaction to his wife's infidelity that was considered an appropriate (and expected) response in his day—the news was quickly and widely dispersed. The story was memorialized by poets of the day including Torquato Tasso; it made Gesualdo and his music famous.

In 1593, Gesualdo moved to Ferrara in order to remarry. While in Ferrara, he encountered a vibrant musical life, including professional musicians engaged at the Ferrara court, something he tried to replicate at his own castle Gesualdo. He also published his most famous books of secular madrigals and reissued earlier publications, the first of which had been published under the pseudonym Giuseppe Pilonij. With the turn of the 17th century, Gesualdo turned his talents to sacred music.

In his *Miserere mei* for six voices, Gesualdo creates an ethereal mood by employing techniques similar to those in his secular works. For each line of this penitential text from Psalm 51 (50), Gesualdo divides the lines in half. The first half he sets in a declamatory style with the upper voice leaping into prominence. The second half of line is more of a harmonic excursion but one that is never jarring and often refreshing to the ear.

### **Domenico Scarlatti, 1685-1757, *Stabat mater***

As the son of Alessandro Scarlatti, one of the most prominent Italian composers of the early 18th century, scholars assume that Domenico received at least some musical training from his father. Born in Naples in 1685—the same year as J.S. Bach and Handel—Domenico Scarlatti worked in prominent Italian cities before accepting a position with João V of Portugal in 1719. Here his responsibilities included giving harpsichord lessons to members of the royal family, and many of his keyboard works come from this time. When the king's daughter, Maria Bárbara, became the Queen of Spain, Scarlatti moved to Madrid as part of her court and remained there for the rest of his life.

The text of the *Stabat mater*, which describes Jesus's mother Mary at the foot of the cross and asks for her intercession, was used in Roman Catholic liturgies starting in the late 15th century. Scholars believe that Scarlatti's setting dates from the early 18th century when he was working in Rome. Written for ten voices plus basso continuo, Scarlatti organizes the poetry into seven sections, each distinguished

by elegant vocal writing in which individual lines emerge and recede. Contemplative and meditative, there is a sense of control in the vocal writing that emphasizes the poignant scene described in the text.

When the Handel and Haydn Society was founded in 1815, members were expected to have “a good singing voice.” There were no auditions; each person decided for themselves if they fulfilled the requirement. The first rehearsals were devoted to hymn singing and eventually the group attempted more demanding repertoire, such as Handel’s “Hallelujah” chorus. H+H also grew in numbers, from 44 original members to some 100 singers within the first year. Although much has changed from then to now, the love of making music together remains the same.

**Teresa M. Neff, PhD**

*Christopher Hogwood Historically Informed Performance Fellow*



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<b>JUVENTAS X NAVONA RECORDS</b> MAY 2	<b>AROUND THE WORLD IN 80 MINUTES</b> MAY 16 & 17	<b>MUSIC IN BLOOM</b> JUNE 14 & 21	



# TEXTS + TRANSLATIONS

## Bach: *Domine Deus*

Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere  
nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere  
nobis.

Lord God, Lamb of God, Son of the  
Father.  
You who take away the sin of the  
world, have mercy on us.  
You who take away the sin of the  
world, hear our prayer.  
You who sit at the right hand of the  
Father, have mercy on us.

Mass Ordinary Text  
Translation by Pamela Dellal

## Hagenberg: *O Love*

O love, O love, O love that will not let me go;  
O love, I rest my weary soul in Thee.  
I give Thee back the life I owe,  
That in Thy ocean depths its flow may richer, fuller be.

O joy that seeks me through the pain,  
I cannot close my heart to thee;  
I trace the rainbow through the rain,  
And feel the promise is not vain... that morn shall tearless be.  
That morn shall tearless be.

O love, O love, O love that will not let me go;  
O love, I rest my weary soul in Thee.  
I give Thee back the life I owe,  
And in Thy ocean depths its flow shall richer, fuller be.

That morn shall tearless be.  
O love, O love, O love that will not let me go.

Text by George Matheson (1842-1906)

## Schütz: *Deutsches Magnificat*

### Chorus

Meine Seele erhebt den Herren,  
Und mein Geist freuet sich Gottes,  
meines Heilands.

Denn er hat seine elende Magd  
angesehen. Siehe, von nun an werden  
mich selig preisen alle Kindeskind.

Denn er hat große Dinge an mir getan,  
der da mächtig ist und des Name heilig  
ist; und seine Barmherzigkeit währet  
für und für bei denen, die ihn fürchten.  
Er übet Gewalt mit seinem Arm; er  
zerstreuet die Hoffärtigen in ihres  
Herzens Sinn.

Er stößt die Gewaltigen vom Stuhl und  
erhebt die Niedrigen.

Er hungrige füllet er mit Gütern und  
läßt die Reichen leer.

Er gedenkt der Barmherzigkeit und  
hilft seinem Diener Israel auf;

Wie er geredet hat unsern Vätern,  
Abraham und seinem Samen ewiglich.

### Gloria

Ehr sei dem Vater und dem Sohn, und  
dem Heiligen Geist, wie es war im  
Anfang, jetzt und immerdar, und von  
Ewigkeit zu Ewigkeit.

Amen.

Luke 1:46-55 "Magnificat" Doxology  
Translation Courtesy of Carus Verlag

My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my  
Saviour.

For He hath regarded the low estate  
of His handmaiden. For, behold, from  
henceforth all generations shall call me  
blessed.

For He that is mighty hath done to me  
great things; and holy is His name;  
He hath shewed strength with his arm;  
He hath scattered the proud in the  
imagination of their hearts.

He hath put down the mighty from  
their seats, and exalted them of low  
degree.

He hath filled the hungry with good  
things; and the rich He hath sent  
empty away.

He hath helped His servant, Israel,  
in remembrance of his mercy;

as He spake to our fathers,  
to Abraham, and to His seed for ever.

Glory be to the Father and to the Son,  
and to the Holy Ghost, as it was in the  
beginning, is now, and ever shall be,  
world without end.

Amen.

**Kuhnau: *Tristis est anima mea***

Tristis est anima mea  
Usque ad mortem  
Sustinete hic et vigilate mecum.

Jam videbitis turbam,  
Quae circumdabit me,  
Vos fugam capietis.  
Et ego vadam  
Immolari pro vobis.

Matthew 26:38  
Translation by Joseph Monticello

**J.S. Bach: *Komm, Jesu, komm***

**Chorus**

Komm, Jesu, komm,  
mein Leib ist müde.  
Die Kraft verschwindt je mehr und  
mehr,  
ich sehne mich nach deinem Friede;  
der saure Weg wird mir zu schwer!  
Komm, komm, ich will  
mich dir ergeben.  
Du bist der rechte Weg,  
die Wahrheit und das Leben.

**Aria**

Drum schließ ich mich in deine Hände  
und sage, Welt, zu guter Nacht!  
Eilt gleich mein Lebenslauf zu Ende,  
ist doch der Geist wohl angebracht.  
Er soll bei seinem Schöpfer schweben,  
weil Jesus ist und bleibt  
der wahre Weg zum Leben.

Text by Paul Thymich (1656-1694)  
Translation by Joseph Monticello

**Brahms: *Warum ist das Licht gegeben***

Warum? Warum ist das Licht gegeben  
dem Mühseligen, und das Leben den  
betrübten Herzen? Warum?

Die des Todes warten und kommt  
nicht, und grüben ihn wohl aus dem  
Verborgenen;  
die sich fast freuen und sind fröhlich  
daß sie das Grab bekommen. Warum?

Und dem Manne, deß Weg verborgen  
ist, und Gott vor ihm den selben  
bedeckt. Warum?  
(Job 3:20-23)

Sad is my soul  
Unto death  
Stay here and keep watch with me.

Now you will see the crowd,  
Surround me,  
You will take flight.  
And I will go  
To be sacrificed for you.

Come, Jesus, come,  
my flesh is weary.  
My strength deserts me more and  
more,  
and I yearn for thy peace;  
the arduous path is becoming too  
heavy for me!  
Come, come, I will surrender myself to  
thee.  
Thou art the right Way,  
the Truth and the Life.

So I give myself into thy hands,  
and bid good-night to you, oh world!  
Though the course of my life hastens  
to its end, the spirit is truly ready.  
Let it dwell with its creator,  
since Jesus is and ever shall be  
the true way to life.

Why? Why is light given to the  
weary, and life unto the troubled of  
heart? Why?

To those who wait for death, but it  
comes not, and who would dig for it  
more eagerly than for hidden treasure;  
who rejoice and are glad  
when they find the grave. Why?

And to the man whose path is hidden,  
and whom God has hedged in on every  
side. Why?

Lasset uns unser Herz samt den  
Händen aufheben zu Gott im Himmel.  
(Lamentations 3:41)

Siehe, wir preisen selig, die erduldet  
haben.  
Die Geduld Job habt ihr gehört,  
Und das Ende des Herrn habt ihr  
gesehen;  
Denn der Herr ist barmherzig und ein  
Erbarmer!  
(James 5:11)

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 mir Schlaf worden.  
(Martin Luther)

Matthew 26:38  
Translation by Joseph Monticello

**Gesualdo: *Misere mei***

Miserere mei, Deus, secundum  
magnam misericordiam tuam.

Amplius lava me ab iniquitate mea,  
et a peccato meo munda me.

Tibi soli peccavi et malum coram te  
feci: ut justificeris in sermonibus tuis,  
et vincas cum judicaris.

Ecce enim veritatem dilexisti,  
incerta et occulta sapientiae tuae  
manifestasti mihi.

Auditui meo dabis gaudium et  
laetitiam:  
et exsultabunt ossa humiliata.

Cor mundum crea in me, Deus,  
et spiritum rectum innova in visceribus  
meis.

Redde mihi laetitiam salutaris tui:  
et spiritu principali confirma me.

Let us lift up our heart with our hands  
unto God in the Heavens.

Behold, we count them blessed who  
have endured.  
You have heard of the patience of Job,  
and have seen the End of the Lord;  
that the Lord is merciful and  
compassionate!

With peace and joy I go forth,  
according to God's will;  
my Heart and Mind are comforted,  
gently and quietly.  
As God has promised me,  
Death has become Sleep to me.

Have mercy on me, O God, according  
to your great mercy.

Wash me thoroughly from my iniquity,  
and cleanse me from my sin.

Against you only have I sinned and  
done what is evil in your sight, so you  
are right in your verdict and justified  
when you judge.

For behold, you have loved truth, you  
have made known to me the hidden  
and uncertain things of your wisdom.

Let me hear joy and gladness:  
let the bones you have crushed rejoice.

Create in me a pure heart, O God,  
and renew a steadfast spirit within  
me.

Restore to me the joy of your salvation  
and grant me a willing spirit, to sustain  
me.

PLEASE TURN THE PAGE QUIETLY >

Libera me de sanguinibus, Deus,  
Deus salutis meae,  
et exsultabit lingua mea justitiam tuam.

Quoniam si voluisses sacrificium,  
dedissem utique: holocaustis non  
delectaberis.

Benigne fac Domine, in bona  
voluntate tua Sion: et aedificentur muri  
Jerusalem.

Psalm 51 (Septuagint Numbering: Psalm 50)

### Scarlatti: Stabat mater

Stabat Mater dolorosa  
luxta crucem lacrimosa  
Dum pendebat Filius.

Cuius animam gementem  
Contristatam et dolentem  
Pertransiit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!

Quae moerebat et dolebat,  
Et tremebat cum videbat  
Nati poenas incliti.

Quis est homo qui non fleret,  
Christi Matrem si videret  
In tanto supplicio?

Quis non posset contristari,  
Piam Matrem contemplari  
Dolentem cum Filio?

Pro peccatis suae gentis  
Vidit Iesum in tormentis,  
Et flagellis subditum.

Vidit suum dulcem natum  
Moriendo desolatum  
Dum emisit spiritum.

Eia Mater, fons amoris,  
Me sentire vim doloris  
Fac, ut tecum lugeam.

Fac, ut ardeat cor meum  
In amando Christum Deum  
Ut sibi complaceam.

Deliver me from the guilt of bloodshed,  
God, you who are God my Savior,  
and my tongue will sing of your  
righteousness.

For if you had desired sacrifice, I would  
have given it: you do not delight in  
burnt offerings.

Do good, O Lord, in your good  
pleasure to Zion: and the walls of  
Jerusalem shall be built.

The grieving Mother stood  
beside the cross weeping  
where her Son was hanging.

Through her weeping soul  
Compassionate and grieving,  
a sword passed.

O how sad and afflicted  
was that blessed  
Mother of the Only-Begotten!

Who mourned and grieved,  
the pious Mother, with seeing  
the torment of her glorious child.

Who is the man who would not weep  
if seeing the Mother of Christ  
in such agony?

Who would not have compassion,  
on beholding the devout mother  
suffering with her Son?

For the sins of His people  
she saw Jesus in torment  
and subjected to whips.

She saw her sweet child  
dying forsaken,  
as He gave up His spirit.

Devout Mother, fountain of love,  
make me feel the power of sorrow,  
that I may grieve with you.

Grant that my heart may burn  
in the love of the Lord Christ  
that I may please Him.

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.

Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me vere tecum flere,  
Crucifixo condolere,  
Donec ego vixero.

luxta crucem tecum stare,  
Et me tibi sociare  
In planctu desidero.

Virgo virginum praeclara,  
Mihi iam non sis amara  
Fac me tecum plangere.

Fac, ut portem Christi mortem  
Passionis fac consortium,  
Et plagas recolere.

Fac me plagis vulnerari,  
Cruce hac inebriari,  
Ob amorem Filii.

Inflamatus et accensus  
Per Te, Virgo, sim defensus  
In die iudicii.

Fac me cruce custodiri  
Morte Christi praemuniri  
Confoveri gratia.

Quando corpus morietur,  
Fac, ut animae donetur  
Paradisi gloria.  
Amen.

13th Century Franciscan Hymn attributed to Jacopone da Todi (ca. 1230-1306)  
Translation by Joseph Monticello

Holy Mother, grant that I may  
seal the wounds of the Crucified firmly  
to my heart.

Grant that the punishment  
of your wounded Son,  
so worthily suffered for me,  
may be shared with me.

Let me sincerely weep with you,  
to mourn the Crucified,  
for as long as I live.

I desire to stand freely  
beside the cross with you,  
to join you in mourning.

Chosen Virgin of virgins,  
to me, now, be not bitter;  
let me mourn with you.

Grant that I may bear the death of  
Christ,  
grant me the fate of His passion  
and the remembrance of His wounds.

Let me be wounded by his blows,  
inebriated in this way by the cross  
out of love for your Son.

Lest I be destroyed by fire, set alight,  
then through you, Virgin, may I be  
defended  
on the day of judgement.

Let me be guarded by the cross,  
protected by the death of Christ,  
and comforted by grace.

When my body dies,  
grant that my soul is given unto  
the glory of paradise.  
Amen.

## ARTIST PROFILES

PHOTO: MARCO BORGREVE



### **James Burton** conductor

Born in London, James Burton gave his debut with H+H at Symphony Hall in 2024, stepping in at short notice to conduct Brahms' *German Requiem*. He is well known to Boston audiences from his tenure as Boston Symphony Orchestra Choral Director and Conductor of the Tanglewood Festival Chorus (2017–2025). Over eight seasons, he became deeply embedded in New England's musical life, appearing as guest conductor with the BSO, H+H, Boston Pops, Vermont Symphony, Connecticut Early Music Festival, and Pro Arte

Chamber Orchestra. He also led the TFC in countless collaborations, including recording Shostakovich's symphonies on Deutsche Grammophon. From 2020–2024 James was Director of Orchestral Activities at Boston University, where he also taught postgraduate conducting.

Now based in the UK, James was recently appointed Artistic Director of the Birmingham-based ensemble Ex Cathedra. He will guest conduct the group next season and assume full leadership from autumn 2027, directing its concerts, recordings, and projects across the UK.

James has conducted leading orchestras and choirs including the RLPO, Hallé, Orchestra and Choir of the Age of Enlightenment, Tenebrae, BBC Concert Orchestra, and BBC Singers. Recent engagements include the Ulster Orchestra, Aalborg Symphony, Mexico's National Symphony Orchestra, and a studio recording with the RSNO. His opera work includes ENO, ETO, and Garsington, and early in his career he was assistant conductor at the Metropolitan Opera and Opéra national de Paris.

A committed advocate for young musicians, James directed Schola Cantorum of Oxford (2002–2017), founded the Hallé Youth Choir and the Boston Symphony Children's Choir, and he has led conducting masterclasses internationally. His compositions have been widely performed, including *The Lost Words* which was premiered by the BSO at Tanglewood and heard at the BBC Proms. His choral works have been performed and recorded by choral ensembles including the King's Singers, The Sixteen, and Voces8.

A former head chorister of Westminster Abbey, James is a graduate of St John's College, Cambridge University, and the Peabody Conservatory where he studied orchestral conducting with Frederik Prausnitz and Gustav Meier.

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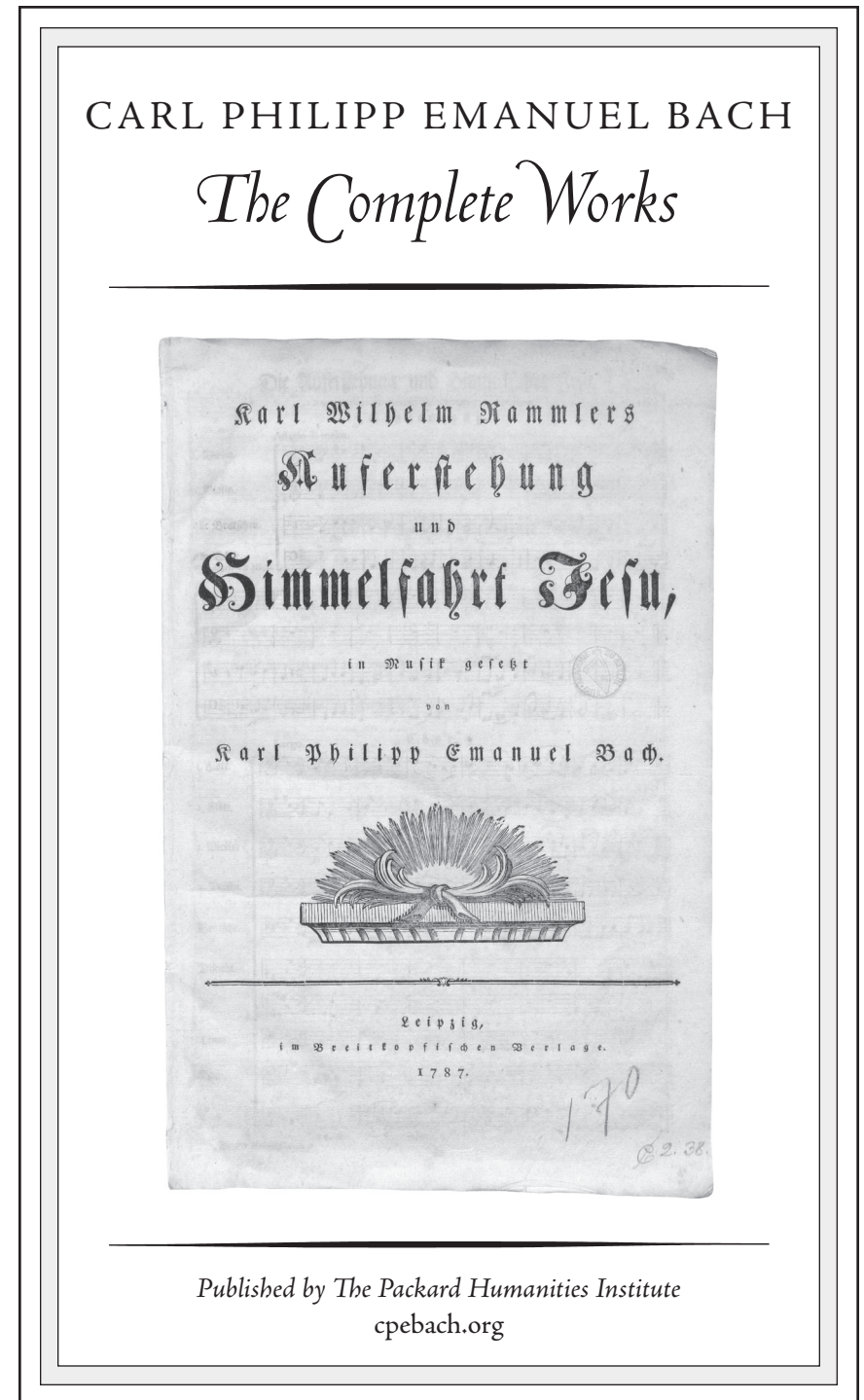
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im Breitkopfischen Verlage.  
1787.

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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

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Conducting staff and  
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Youth Choruses conductors are  
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# NEC'S JORDAN HALL PATRON INFORMATION

**Accessibility:**  
NEC's Jordan Hall is wheelchair  
accessible. The elevator is  
accessible through the street level  
entrance to the left of the stairs at  
the Gainsborough Street entrance.

**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:** On the day of  
the event, patrons should check  
with the Security Guard on duty.  
After the event, patrons can call  
617.585.1290.

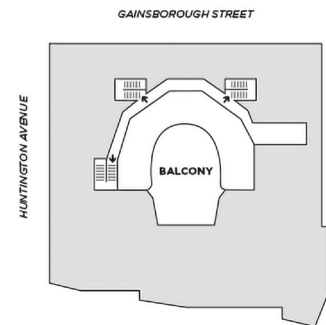
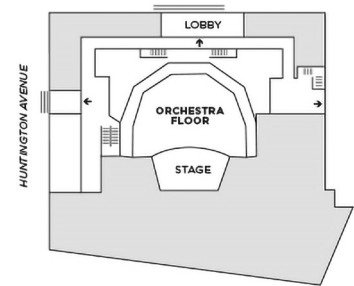
**Coatrooms** are located on the  
orchestra level near the men's  
rooms.

**Ladies' rooms** are located on the  
orchestra level to the left after you  
enter.

**Men's rooms** are located on the  
orchestra level to the right after  
you enter.

**All gender restroom** is located  
near Brown Hall down the stairs  
past the Beethoven statue.

**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.



# 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 is located in Williams Hall and begins 45 minutes prior to the performance.

## 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.



# EXPLORE YOUR MUSICAL PLAYGROUND

Starting in June, there are performances for everyone to enjoy at Tanglewood all summer long. World-class BSO and Boston Pops musicians, classical music superstars, and popular artists light up our stages. Plus, engaging workshops, fun family events, and a weeklong series curated by Yo-Yo Ma will deepen your connection to music and each other.



Learn more and buy tickets  
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# 2026-27 SEASON

**The Art  
of Living**

Oct 2 + 4

**Handel's  
*Messiah***

Nov 27 + 28 + 29

**Baroque  
Christmas**

Dec 17 + 20

***Kiss and Tell:*  
A World Premiere**

Jan 29 + 30

**Brandenburg  
Concertos**

Feb 19 + 21

**Beethoven's  
Fifth**

Mar 19 + 20

**Haydn in  
Plain Sight**

Apr 2 + 4

**Mendelssohn's  
*Elijah***

May 1 + 2



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**HANDEL+HAYDN SOCIETY**

**JONATHAN COHEN** ARTISTIC DIRECTOR

[handelandhaydn.org](http://handelandhaydn.org)

617.262.1815

PHOTO BY ROBERT TORRES