HANDEL+HAYDN SOCIETY



2026-27 SEASON: THE CHOICES THAT SHAPE US

HANDEL'S *MESSIAH*

November 27 + 28 + 29, 2026

WHAT DO WE BELIEVE IN WHEN THINGS ARE UNCERTAIN?

Stories about, well, pretty much everything.

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WELCOME TO H+H



PHOTO: RUE SAKAYAMA

Welcome to the Handel and Haydn Society's 173rd annual performances of Handel's *Messiah*, a work that's been an important part of H+H's story ever since we sang its "Hallelujah" chorus at our first concert in 1815. I'm so glad you've chosen to be with us today—my first weekend of *Messiah* performances as H+H's President and CEO. Throughout our 2026-27 Season, H+H is exploring The Choices That Shape Us. Each time you choose us, you join this journey.

At our October performances of Handel's *L'Allegro, il Penseroso ed il Moderato*, we explored the question, **"Who will we choose to be?"** In my curtain speech, I invited returning audience members to welcome new audience members into our Society. As strangers became friends, and as introverts mingled with extroverts, those concerts answered the question by confirming what we choose to be is **together**.

L'Allegro welcomed over 2,000 new people to H+H, and Symphony Hall was alive with excitement and energy. I had the pleasure of meeting several of our first time attendees to hear a part of their story, including eleven year old Leo, who attended with his father and bassoon teacher. Not only was it Leo's first H+H concert, but his first time in Symphony Hall and his first classical music concert of any kind! Leo's wide-eyed enthusiasm brought me back to my middle school days in Texas, when I was first handed a bassoon by my school band director, Mr. Wis, launching my career in music performance and leadership.

Leo especially liked the low voice parts of the chorus and orchestra, and seeing the bassoon players on stage. Even more memorable for Leo was meeting one of the bassoonists after the concert, to let him know that he didn't hear any mistakes! Wiser than his eleven years, Leo pointed out something wonderful about hearing a piece of music—or an entire genre of music—for the very first time. "It opens up doors to other music," he said.

Leo's words have stayed with me. Music does open doors—to something we haven't heard before, to a question we haven't considered, or to something new in ourselves. Today at *Messiah* we're asking, **What do we believe in when things are uncertain?** Next month, we'll share those answers at Baroque Christmas and also ask, **How do we choose to cultivate and share joy?**

This music we perform is yours. Each time you join us, I hope it helps open a new door in your own life.

With gratitude,

Lecolion Washington, Jr.
President and CEO

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SEASON **SPONSORS**

Anne and David* Gergen, *season sponsors of Guy Fishman, cello*

Rebecca Nemser, *in memory of Paul Nemser, season sponsor of Sonja DuToit Tengblad, soprano, and Jason Fisher, viola*

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

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

**Deceased*

Mass Cultural Council

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 is in its 212th consecutive season of captivating audiences (the most of any performing arts organization in the United States), speaking to its singular success at welcoming new people 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. All are welcome to celebrate freedom at H+H's free Emancipation Proclamation Concert held annually on New Year's Eve in partnership with the Museum of African American History.

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Programming Consultant
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Conductor Laureate

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Alyson Greer Espinosa
Chorus of Sopranos + Altos and Chamber Choir
Dr. Kevin McDonald
Chorus of Tenors + Basses
Nurt Villani
New Voices and Treble Chorus

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 eight 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 provides deeply discounted tickets and hosts special events for undergraduate students and concertgoers under 40 through the H+H Masterpass and H^2 membership programs. 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.

HANDEL'S *MESSIAH*

Friday, November 27, 2026 at 7:30pm 2,726th Concert
Saturday, November 28, 2026 at 3:00pm 2,727th Concert
Sunday, November 29, 2026 at 3:00pm 2,728th Concert

Symphony Hall

Harry Christophers conductor
Hilary Cronin soprano
Christopher Lowrey countertenor
Robert Murray tenor
Roderick Williams baritone
H+H Orchestra and Chorus

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, 0 daughter of Zion
Recitative: Then shall the eyes of the blind
Duet: He shall feed His flock
Chorus: His yoke is easy, and His burthen is light

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

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 of the land of the living
Aria: But thou didst not leave His soul in hell
Chorus: Lift up your heads, O ye gates
Aria: How beautiful are the feet
Chorus: Their sound is gone out
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

BRIEF PAUSE

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
Recitative: Then shall be brought
Duet: O Death, where is thy sting
Chorus: But thanks be to God
Aria: If God be for us
Chorus: Worthy is the Lamb that was slain
Chorus: Amen

Sung in English with supertitles by Natalia St. Jean.

Concert runs 2 hours and 50 minutes including intermission.

In an effort to save paper, please consider sharing the printed program book. Scan this QR code to view the program on your personal device.

HANDEL'S *MESSIAH:*
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. *Messiah*—or parts of it—has been arranged for almost every conceivable group, from school choirs to jazz ensembles. What began as one work in a concert series in Dublin is now an enduring musical tradition.

1741 Handel composes *Messiah* in just 24 days, between Saturday, August 22 and Monday, September 14.

1742 *Messiah* premieres on April 13 in Dublin at the Music Hall on Fishamble Street.

1815 H+H performs two solo movements ("I know that my Redeemer liveth" and "He shall feed His flock") and two choruses ("Lift up your heads" and the "Hallelujah" chorus) for their first concert on Monday, December 25.

1818 H+H gives the U.S. premiere of the complete *Messiah* in a single concert and publishes a piano-vocal score of the oratorio.

1854 H+H begins annual performances of *Messiah* in December, associating the work with the holiday season.

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*.

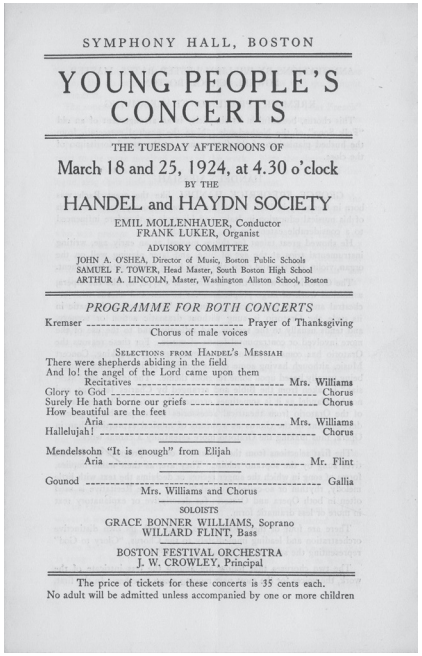
1875 H+H commissions composer Robert Franz (1815–1892) to create a new *Messiah* arrangement based on the Mozart version of 1789.

1924 Selections from *Messiah* are performed at H+H Young People's Concerts held on March 18 and 25.

1972 H+H Music Director Thomas Dunn integrates the concept of Historically Informed Performance by reducing the chorus size for *Messiah* to 30 singers.

2014 H+H releases *Messiah* recorded live at Symphony Hall in 2013 with Harry Christophers conducting.

2024 H+H's inaugural CitySing welcomes singers from the Greater Boston community to join the H+H Orchestra, Chorus, HHYC Chamber Choir, and soloists in performing the much-loved music of *Messiah*.



SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

THE TUESDAY AFTERNOONS OF
March 18 and 25, 1924, at 4.30 o'clock
BY THE
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
FRANK LUKER, Organist

ADVISORY COMMITTEE
JOHN A. O'SHEA, Director of Music, Boston Public Schools
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PROGRAMME FOR BOTH CONCERTS

Kremser ---------- Prayer of Thanksgiving
Chorus of male voices

SELECTIONS FROM HANDEL'S MESSIAH
There were shepherds abiding in the field
And lo! the angel of the Lord came upon them
Recitatives ---------- Mrs. Williams
Glory to God ---------- Chorus
Surely He hath borne our griefs ---------- Chorus
How beautiful are the feet
Aria ---------- Mrs. Williams
Hallelujah! ---------- Chorus

Mendelssohn "It is enough" from Elijah
Aria ---------- Mr. Flint

Gounod ---------- Gallia
Mrs. Williams and Chorus

SOLOISTS
GRACE BONNER WILLIAMS, Soprano
WILLARD FLINT, Bass

BOSTON FESTIVAL ORCHESTRA
J. W. CROWLEY, Principal

The price of tickets for these concerts is 35 cents each.
No adult will be admitted unless accompanied by one or more children

This notice for two H+H Young People's Concerts in 1924 stated, "No adult will be admitted unless accompanied by one or more children."



PROGRAM NOTES
THE SUM OF ITS PARTS

George Frideric Handel had been composing oratorios—unstaged works for soloists, chorus, and instruments—for some eight years before he received the libretto (text) for *Messiah* from Charles Jennens. A wealthy landowner, literary scholar, and patron of the arts, Jennens had supplied Handel with other librettos including *Saul*, Part 3 of *L'Allegro, il Penseroso ed il Moderato*, and most likely *Israel in Egypt*.

Messiah is a departure from the texts Jennens had previously sent Handel in that it is a combination of verses from both the Old and New Testaments. Jennens initially subdivided each of the three parts of his libretto into scenes, shaping those scenes through his choice of text. In Part the First, Jennens sets five scenes. Scenes one and two use only Old Testament texts. In scene one, Jennens chose the first five lines from Isaiah chapter 40. With the first number in scene 3, however, Jennens introduced text from both the Old and New Testaments: Isaiah and Matthew. Scene four, the story of Jesus's birth—the only narrative in the libretto—follows Luke's account, focusing on the announcement of the birth to the shepherds. The final scene begins with Old Testament texts; however, with "He shall feed His flock" Jennens once again blends texts from Isaiah and Matthew before completing Part the First with consecutive texts from Matthew.

In Part the First Jennens makes connections between the prophesy of the Old Testament and the events recorded in the New Testament; with Part the Second he takes a different approach. He opens and closes Part the Second with New Testament texts, but draws mostly on texts from the Old Testament for the interior scenes. To begin Part the Third, Jennens combines texts from Job and Corinthians before using only New Testament texts. In his choice of texts, Jennens invites personal reflection even as he references a story that his audience knew well: the birth, passion, and resurrection of Jesus.

Handel constructs a musical score that reflects Jennens's connections and goes beyond them. In Part the First, the long-short rhythmic pattern in the Pifa—an instrumental movement that sets the scene for the announcement of Jesus's birth to the shepherds—recalls the Sinfony that opens the whole oratorio. Additionally, we hear echoes of the Pifa in "He shall feed His flock," as both reference the lilting rhythms and stepping melodies over a steady bassline commonly associated with pastoral music.

Handel also builds relationships between arias (longer, florid solo movements). In the aria, "Every valley shall be exalted," Handel writes explicitly "crooked" and "straight" melodic lines for both the voice and instruments as musical elaborations of these words. Later, in an aria from Part the Second, "Thou shalt break them," what was crooked is now an accented, descending, and jagged line in the strings, which is echoed in the voice, underscoring the image of shattering something "to pieces like a potter's vessel." By intensifying the musical imagery heard earlier in the oratorio, Handel connects individual parts to construct a unified whole.

The choruses in *Messiah* function as participant, commentator, or narrator. In the first chorus of Part the First, "And the glory of the Lord," Handel constructs a response to the previous aria, "Ev'ry valley." In the chorus, the altos proclaim the opening phrase and are answered by the other three vocal parts singing together. Handel then moves freely between musical textures: single lines stated and repeated in succession or all singing together. Handel next draws our attention to a new idea at "for the mouth of the Lord" by setting this text on a single pitch in long-held notes, first in the bass and then the soprano parts. Although continually mixed with other music and a succession of musical textures, the foundational character of this line is always prominent.

Handel also uses the chorus to complement music for a soloist, as in the aria "But who may abide," which is followed by the chorus, "And He shall purify." With "O Thou that tellest," the soloist begins the movement but is soon joined by the chorus, with each voice entering in succession, building from one voice to many.

In the next soloist/chorus pair of movements Handel separates the roles of each, but again uses the chorus as the musical re-enforcement of a concept expressed in the solo movement. The undulating instrumental line in the aria "The people that walked," captures the sense of both darkness and uncertainty. When the text in this aria changes to "have seen a great light," Handel's music changes as well. The chorus "For unto us a child is born" elaborates on this further, especially with the virtuosic passages on the word "born."

This chorus is followed by the Pifa, which sets the upcoming scene of the angels announcing the birth of Jesus to the shepherds. For this, Handel introduces a new relationship between soloist and chorus. Instead of an aria, Handel sets the soloist's text as an accompagnato recitative, a shorter movement with less ornate passages. While no less dramatic, this recitative prepares for the entrance of the chorus, which represents the angels proclaiming "Glory to God."

As Handel established in his earlier oratorios, each of the three parts of *Messiah* concludes with a chorus. To close Part the First, Handel imbues the text "His yoke is easy" with multiple meanings. To the listener, the musical line might sound effortless and "light," but this line, like the yoke it is meant to represent, takes sustained effort.

In Part the Second, Handel assigns about the same number of movements to the soloists as to the chorus, creating a new balance

between the two types of movements. The chorus "Behold the Lamb of God," opens Part the Second and sets the mood for the subsequent movements even as it references musical ideas from Part the First and points to ideas to be heard in Part the Third. Equally interesting is how Handel groups three choruses together: "Surely He hath borne our griefs," "And with His stripes we are healed," and "All we like sheep." All three set consecutive verses from Isaiah, and Handel underpins this textual unity by indicating that the choruses should be performed without a break. This creates a powerfully-felt dramatic arc that is at first relieved by the opening of "All we like sheep." The lighthearted setting of the opening text, with its long-running passages on the word "stray and "turn" soon takes on deeper meaning with the final line of text, "And the Lord hath laid on Him the iniquities of us all." Here, Handel changes the tempo from fast to slow, and the individual choral lines coalesce into mournful harmonies that stand in stark contrast to the opening music of this chorus. In this way Handel reprises the emotional intensity heard at the beginning of Part the Second.

After this pivotal dramatic moment, other aspects of the Passion are referenced and combined with reflections on these events. Part the Second concludes with the "Hallelujah" chorus, a study in musical cohesion. In counterbalance to the "crooked" lines of "Ev'ry valley" and the angular figures in "Thou shalt break them," in the "Hallelujah" chorus, the lines are focused and combined in multiple manifestations of musical unity.

In Part the Third Handel continues to integrate the choral movements into the musical and dramatic structure of the oratorio. The chorus "Since by man" recalls the mood of the events of Part the Second, even as it re-enforces the meaning of the aria that opens Part the Third, "I Know that my redeemer liveth" and points to the next aria, "The trumpet shall sound." The final chorus, "Worthy is the Lamb," opens with a choral proclamation that is repeated twice. Handel then sets the next phrase, "blessings and honour," in imitation. Here, each energy-filled vocal line is given immediacy and imbued with the symbolism of many becoming one before the oratorio concludes with the elegant "Amen."

Any single movement or part of *Messiah* might resonate with the listener. Taken as a whole, however, the textural and musical connections reveal a carefully-conceived composition that speaks to audiences today on multiple levels—including as entertainment and personal reflection—as it has since the 18th century.

Teresa M. Neff, PhD
Christopher Hogwood Historically Informed Performance Fellow

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.



ARTIST PROFILES



PHOTO: STU ROSNER

Harry Christophers conductor

After 14 years as artistic director of the Handel and Haydn Society, Harry Christophers has assumed the role of Conductor Laureate. Mr. Christophers and H+H have enjoyed an ambitious artistic journey including showcases of works premiered in the United States by H+H, broad education programming, community partnerships, concerts at the Metropolitan Museum of Art and at Tanglewood, the celebration of H+H's Bicentennial, and a series of recordings on the CORO label.

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

He has recorded over 150 titles for which he has won numerous awards, including the coveted Gramophone Award for early music and the prestigious Classical Brit Award. His CD IKON was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for Handel Coronation Anthems, a CD which also received a 2010 Grammy Award nomination, as did Palestrina, Vol. 3, in 2014, and Monteverdi Vespers of 1610 in 2015. From 2007 he has featured with The Sixteen in the highly successful BBC television series Sacred Music, presented by actor Simon Russell Beale.

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



PHOTO: HELENA COOKE

Hilary Cronin soprano

This performance marks Hilary Cronin's debut with H+H.

Described by *Opera News* as "the British Baroque soprano of the moment," Hilary Cronin won both First Prize and Audience Prize at the London Handel International Singing Competition and was selected by BBC Music Magazine as a "Rising Star."

In 2025, she made debuts at BBC Proms singing Handel's *Alexander's Feast* and for MusikTheater an der Wien singing the title role in Cesti's *L'Orontea*. Current engagements include Gabriel in the premiere of Errollyn Wallen's *A Christmas Miracle* with Mahogany Opera; J. S. Bach's B Minor Mass and Mendelssohn's *Lobgesang* with Springhead Constellation; J. S. Bach's Christmas Oratorio and St John Passion and Handel's *Messiah* with Polyphony; St John Passion with Orchestra of the Age of Enlightenment; St Matthew Passion and *Messiah* with Royal Northern Sinfonia; St Matthew Passion with Scottish Chamber Orchestra; Handel's *Dixit Dominus* with Dunedin Consort; and *Messiah* with Irish Baroque Orchestra, Royal Liverpool Philharmonic Orchestra, and The Sixteen.

Her growing discography includes J. S. Bach Christmas Oratorio (DGG); Charpentier A Baroque Christmas (SDG); Finzi *Requiem da Camera* and Howells *Sine nomine* (Hyperíon); Handel Chandos Anthems (Alpha Classics) and *Messiah* (Linn CD); *Dido and Aeneas* (Pentatone); and Telemann *Donner-Ode* (cpo).



PHOTO: REBECCA FAY

Christopher Lowrey countertenor

Christopher Lowrey last appeared with H+H in Bach + Telemann during the 2025-26 Season.

Christopher Lowrey has been hailed as "one of the operatic countertenors of our day" *(Bachtrack)* and praised for "one of the most beautiful timbres" and a "pure tone" *(OperaWire)*.

He has appeared at the Metropolitan Opera, Royal Opera House, Bayerische Staatsoper, Glyndebourne, Teatro Real Madrid, and Teatro La Fenice, as well as at Carnegie Hall, the BBC Proms, Wigmore Hall, the Concertgebouw, and the Philharmonie de Paris. Recent operatic highlights include Didymus in Handel's *Theodora* with Pinchgut Opera; Medoro in *Orlando* at Oper Frankfurt; Ottone in Monteverdi's *L'incoronazione di Poppea* at the Grange Festival; and Guildenstern in Brett Dean's *Hamlet* at the Metropolitan Opera, Bayerische Staatsoper, and Sydney Opera House, a role he created at the work's Glyndebourne world premiere.

Lowrey's repertoire encompasses more than forty roles in Handel's operas and oratorios. Beyond the Baroque, his roles include Oberon in Britten's *A Midsummer Night's Dream* and characters created in major contemporary works. He has collaborated with conductors including William Christie, Vladimir Jurowski, Christophe Rousset, Laurence Cummings, Raphaël Pichon, Masaaki Suzuki, Leonardo García Alarcón, Harry Christophers, and Erin Helyard.

Lowrey is Founder and Artistic Director of Ensemble Altera. The choir's debut album, The Lamb's Journey, received the German Record Critics' Award, while Feminine Voices at Christmas was awarded five stars and named a Christmas Choice by BBC Music Magazine.



PHOTO: GERARD COLLET

Robert Murray tenor

Robert Murray last appeared with H+H in Haydn The Creation during the 2021-22 Season.

During the 2026-27 Season, Robert Murray returns to Teatro alla Scala, Milan as Sellem in *The Rake's Progress* under Riccardo Chailly, and to English National Opera for *The Zoo* and *Trial by Jury*. Concerts include War Requiem with the Prague Radio Symphony Orchestra, St Matthew Passion with the Scottish Chamber Orchestra, *Belshazzar* with the RIAS Kammerchor, and *Carmina Burana* at Rheingau Musik Festival with the Münchner Rundfunkorchester.

Recent highlights include the title role of Mitridate at the houses of Hamburg and Frankfurt, title role of *Belshazzar* for the Komische Oper, Florestan *Fidelio* for Garsington Opera and his debut with the Bayerische Staatsoper in *Peter Grimes*. He has also performed principal roles with the Royal Ballet and Opera, Welsh and Bergen national operas, Norwegian Opera, Beijing Music Festival, Venice Biennale, Theater an der Wien, and the Edinburgh and Salzburg festivals. Murray performs in concert with the major orchestras and at the BBC Proms, with conductors including Edward Gardner, Harry Christophers, Paul McCreesh and Sir Simon Rattle, and appears regularly in recital. He has recorded extensively for multiple labels.

Murray graduated from the University of Newcastle and RCM before joining the National Opera Studio. He was a Jette Parker Young Artist at the Royal Opera House.



PHOTO: THEO WILLIAMS

Roderick Williams baritone

Roderick Williams last appeared with H+H in Handel's Messiah during the 2021-22 Season.

Roderick Williams is one of the most sought-after baritones of his generation with a wide repertoire spanning baroque to contemporary. He enjoys relationships with major UK and European opera houses and also performs regularly with leading conductors and orchestras throughout the UK, Europe, North America and Australia. Festival appearances include the BBC Proms, Edinburgh, Cheltenham, Aldeburgh and Melbourne. As a recitalist he is in demand around the world and appears regularly at venues including the Wigmore Hall, Concertgebouw and Musikverein and at festivals including Leeds Song, Oxford International Song, Aldeburgh, Edinburgh, Swaledale, Ryedale and Ludlow Song.

Roderick Williams was awarded an OBE in June 2017 and was Artist in Residence with the Royal Liverpool Philharmonic Orchestra from 2020–22, Artist in Residence at the 2023 Aldeburgh Festival and Singer in Residence at Music in the Round. He was also one of the featured soloists at the coronation of King Charles III in 2023.

As a composer he has had works premièred at Wigmore Hall, the Barbican, the Purcell Room and on national radio. In 2016 he won Best Choral Composition at the British Composer Awards and he currently holds the position of Composer in Association of the BBC Singers.

H+H **ORCHESTRA**

Violin I
Aisslinn Nosky†
Concertmaster
Chair Endowed in Perpetuity by Paul & Rhoda Joss
Susanna Ogata
Maureen Murchie
Eliana Estrada‡
Abigail Karr
Julie Leven
Renée Hemsing

Violin II
Christina Day Martinson*
Associate Concertmaster
Dr. Lee Bradley III Chair
Carmen Johnson-Pájaro
Alyssa Campbell
Krista Buckland Reisner
Guiomar Turgeon
Jane Starkman

Viola
Jenny Stirling*
Chair Funded in Memory of Estah and Robert Yens
Anne Black
Jessica Troy
Jason Fisher

Cello
Guy Fishman*
Nancy & Richard Lubin Chair
Sarah Ghandour‡
Sarah Freiberg
Colleen McGary-Smith

Bass
Heather Miller Lardin*
Amelia Peabody Chair
Peter Ferretti

Oboe
Debra Nagy*
Chair Funded in Part by Dr. Michael Fisher Sandler
Priscilla Herreid

Bassoon
Stephanie Corwin*

Trumpet
Robinson Pyle*
Paul Perfetti

Timpani
Jonthan Hess*
Barbara Lee Chair in Memory of John Grimes

Organ + Harpsichord
Ian Watson*
Chair Funded in Perpetuity in Memory of Mary Scott Morton

Organ
Justin Blackwell

† Concertmaster
* Principal
‡ H+H Stone Fellow

H+H **CHORUS**

Chorus prepared by Harry Christophers.

Soprano
Elissa Alvarez
Jessica Cooper
Cassandra Extavour
Elise Groves
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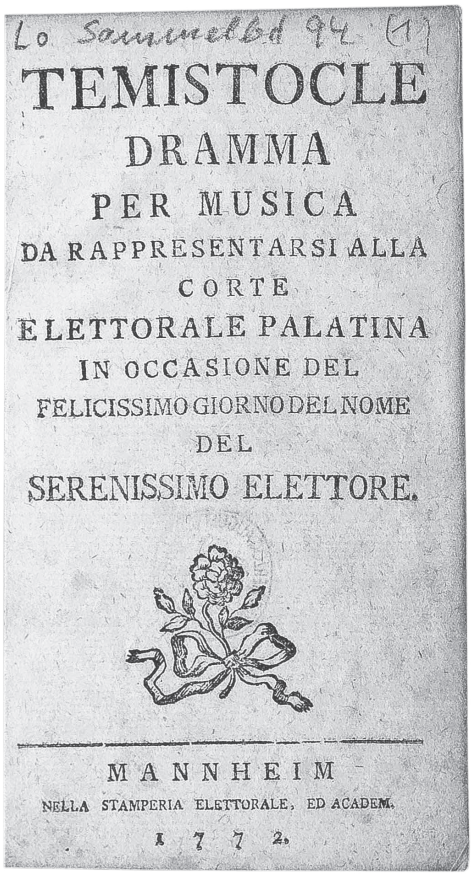
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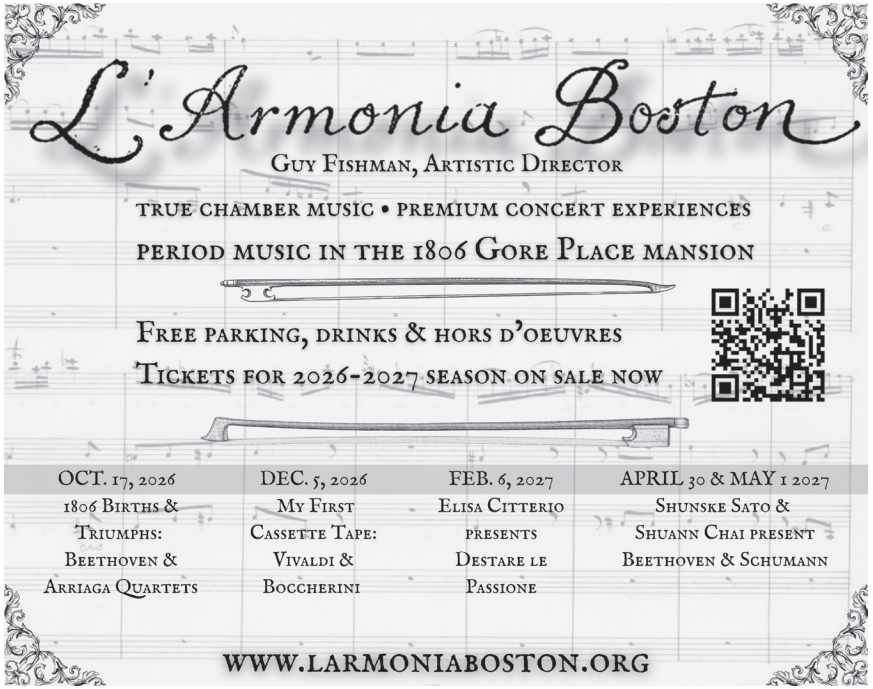
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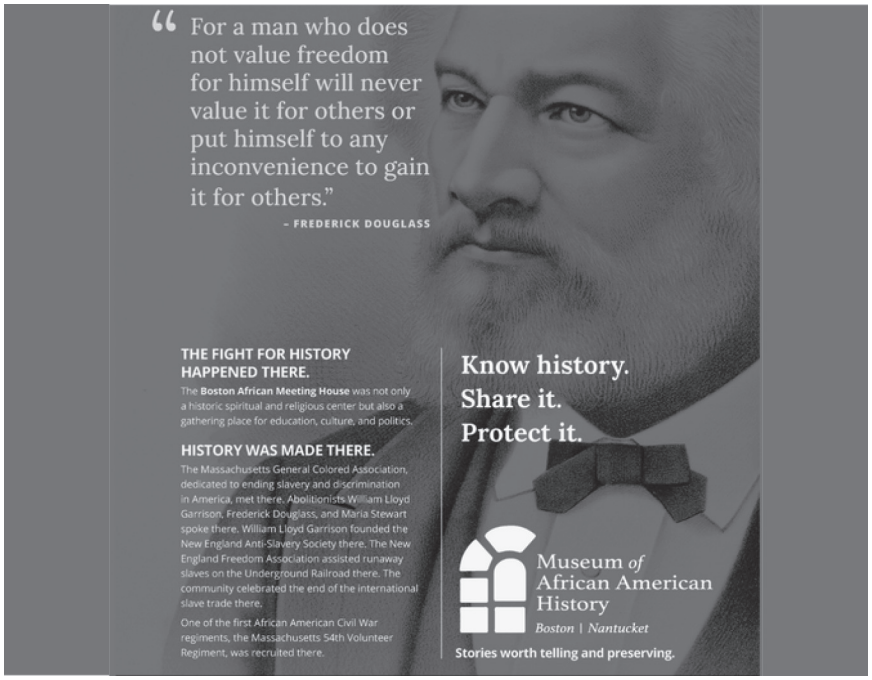
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Hannah Klein

SYMPHONY HALL INFORMATION

Accessibility: Elevator access to Symphony Hall is available at both the Massachusetts Ave 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 1st balcony levels and in the Cohen Wing.

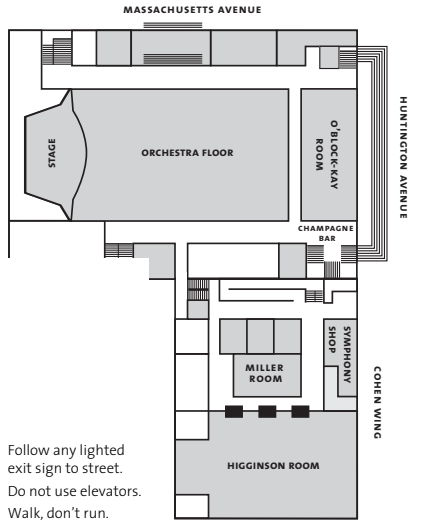
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony and in the Cohen Wing.

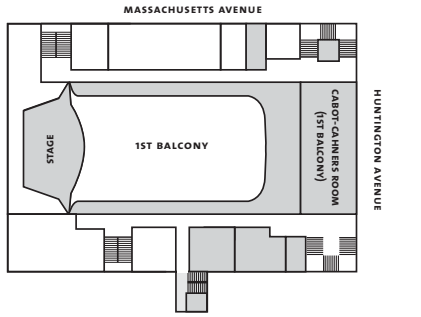
Men's rooms are located on the orchestra level near the elevator, on the first balcony, and in the Cohen Wing.

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

Break Room: We welcome patrons and families who wish to 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 watch and listen to the performance on TV screens.

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

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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 Higginson 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.

Boston Symphony Orchestra



This January, Andris Nelsons and the BSO explore the music and inner world of Tchaikovsky, performing all six of his symphonies and his beautifully dark opera *The Queen of Spades*.

2026-27 SEASON
Tickets available now at **bso.org**

2026-27 SEASON

H+H



THE CHOICES THAT SHAPE US

Join us this season to consider questions about our lives and how we move through the world.

Baroque Christmas
How do we choose to cultivate and radiate joy?
Dec 17 + 20

***Kiss and Tell:* A World Premiere**
Who do we choose to love?
Jan 29 + 30

Brandenburg Concertos
How do we discover our potential—individually and together?
Feb 19 + 21

Beethoven's Fifth
What happens when the future you imagined no longer seems possible?
Mar 19 + 20

Haydn in Plain Sight
When do we lead, when do we follow, and how do we work together?
Apr 2 + 4

Mendelssohn's *Elijah*
How do we know we're enough when our convictions are tested?
May 1 + 2

HANDEL+HAYDN SOCIETY

JONATHAN COHEN ARTISTIC DIRECTOR

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PHOTO BY ROBERT TORRES