



HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR



# MOZART REQUIEM

May 3 + 5, 2019

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## WELCOME TO THE HANDEL AND HAYDN SOCIETY

With this weekend's concerts we bring our 204th season to a spectacular close. The Mozart Requiem was the first piece I ever saw Harry Christophers and H+H perform at Symphony Hall; I well remember the realization that, even though I'd sat through many performances of this masterpiece before, I had never really *felt* it until that night. Four years later, I've experienced this same sensation innumerable times; it's just what H+H does.

Tonight's concert will be especially memorable for the nearly 60 members of our Vocal Arts Program who are performing Mozart's Requiem onstage as part of the H+H Chorus. These members of our Young Women's Chamber Choir and Young Men's Chorus represent just two of the six choirs in our Vocal Arts Program, involving more than 200 students from ages 8-18 from throughout the Greater Boston region.

Any adult musician in the H+H Orchestra and Chorus will tell you that musical opportunities at a young age were essential to them becoming the musicians they are today. And some of the singers now in VAP will become the performers, educators, and administrators of tomorrow. But no matter what they choose to do, they'll take what they've learned about themselves and one another at H+H and carry that with them for a lifetime.

They'll tell you this themselves. "In the last six years, I've grown a lot as a person," says Dina, an alto in the Young Women's Chorus. "H+H has been this one constant, everyone's so committed to our repertoire, and to the whole community." Other students have told us they learned to "demand personal excellence through an unbending work ethic," to "be a leader through preparation and confidence in myself," and to "push each other to be better while providing mutual support in a magical, nurturing, enjoyable, intellectual environment."

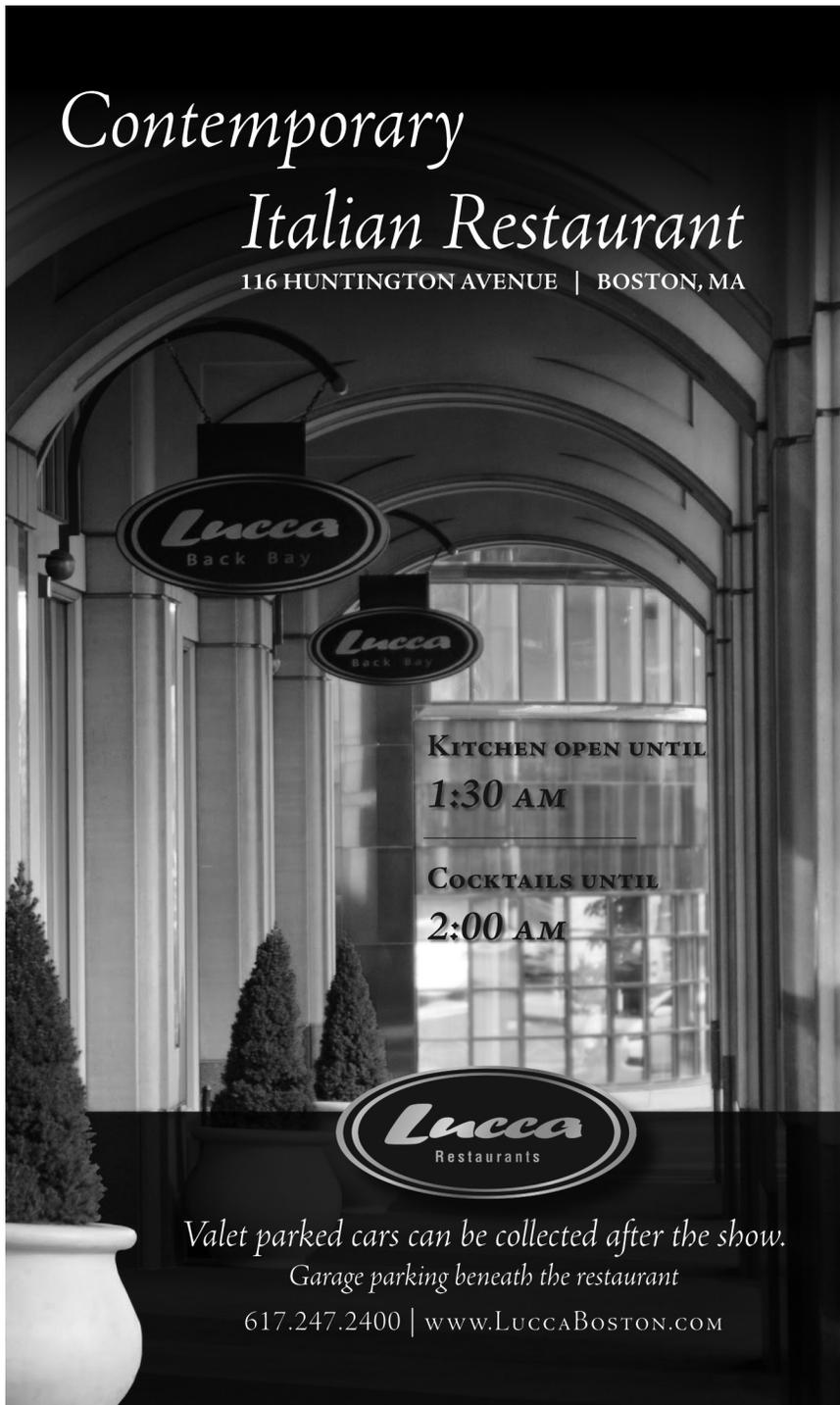
That could well summarize H+H's entire mission: *"to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music."* And VAP is at the heart of that mission.

I hope you enjoy hearing our VAP students perform as part of Mozart Requiem. And if you know a young person who might be interested in joining VAP, we are holding auditions on May 11. I hope they will sing with us!

David Snead  
PRESIDENT AND CEO



PHOTO: JEFFREY GILBERT



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**Cover: Harry Christophers,  
Artistic Director**

PHOTO: LARA SILBERKLANG



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## THE HANDEL AND HAYDN SOCIETY

The Handel and Haydn Society is internationally acclaimed for its performances of Baroque and Classical music. Based in Boston, H+H's orchestra and chorus delight more than 50,000 listeners each year with a nine-concert subscription series at Symphony Hall and other leading venues in addition to a robust program of intimate events in museums, schools, and community centers. Under the leadership of Artistic Director Harry Christophers, the ensemble embraces historically informed performance, bringing classical music to life with the same immediacy it had the day it was written. Through the Karen S. and George D. Levy Education Program, H+H also provides engaging, accessible, and broadly inclusive music education to thousands of children each year through in-school music instruction and the Vocal Arts Program that includes six youth choruses.

Founded in Boston in 1815, H+H is among the oldest continuously performing classical music ensembles in the United States and is unique for its longevity, capacity for reinvention, and distinguished history of premieres. H+H began as a choral society founded by middle-class Bostonians who aspired to improve the quality of singing in their growing American city. They named the organization after two composers—Handel and Haydn—to represent both the old music of the 18th century and what was then the new music of the 19th century. In the first decades of its existence, H+H gave the American premieres of major works including Handel's *Messiah* (1818), Haydn's *Creation* (1819), and Bach's *St. Matthew Passion* (1879). Since its founding, H+H has given more than 2,000 performances before a total audience exceeding 2.8 million.

In addition to its subscription series, tours, and broadcast performances, H+H reaches a worldwide audience through ambitious recordings including the critically-acclaimed Haydn *The Creation*, the best-selling *Joy to the World: An American Christmas*, and Handel *Messiah*, recorded live at Symphony Hall under Christophers's direction.

### Leadership

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## HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR *THE BICENTENNIAL CHAIR*

The 2018-19 Season marks Harry Christophers's 10th year as artistic director of the Handel and Haydn Society. Since his appointment, Christophers and H+H have enjoyed an ambitious artistic journey including showcases of works premiered in the United States by H+H since 1815, broad education programming, community partnerships, concerts at the Metropolitan Museum of Art and at Tanglewood, and a series of recordings on the CORO label. Between 2015 and 2016, Christophers and H+H celebrated the organization's Bicentennial, and he now proudly leads the ensemble in its third century of music making.

Mr. Christophers is known internationally as founder and conductor of the British choir and 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 120 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 own 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. The latest hour-long program, devoted to Monteverdi's *Vespers*, screened in 2015.

Mr. Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008 he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



PHOTO: STU ROBINER



# 2019-20 SEASON

**MASTERFULLY PERFORMED.  
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## A MOZART CELEBRATION

Oct 4 + 6 | Symphony Hall

**Harry Christophers**, conductor  
**Joëlle Harvey**, soprano  
**Caitlin Lynch**, soprano  
**Aaron Sheehan**, tenor  
**Peter Walker**, bass-baritone  
**H+H Orchestra and Chorus**

**Mozart:**

*Eine kleine Nachtmusik*  
 Mass in C Minor, K. 427, *Great*  
 Concert aria, "Nehmt meinen Dank,  
 ihr holden Gönner!"  
 Concert aria, "Ah, lo previdi!"—"Ah, t'invola"—  
 "Deh, non varcar"

## MOZART JUPITER SYMPHONY

Nov 8 + 10 | Symphony Hall

**Bernard Labadie**, conductor  
**Guy Fishman**, cello  
**H+H Orchestra**

**Beethoven:** *Coriolan* Overture  
**C.P.E. Bach:** Cello Concerto in A Major,  
 Wq. 172/H. 439  
**Mozart:** Symphony No. 41, *Jupiter*

## HANDEL MESSIAH

Nov 29 + 30 + Dec 1 | Symphony Hall

**Masaaki Suzuki**, conductor  
**Elizabeth Watts**, soprano  
**Reginald Mobley**, countertenor  
**Nicholas Phan**, tenor  
**Dashon Burton**, bass-baritone  
**H+H Orchestra and Chorus**

**Handel:** *Messiah*

## A BAROQUE CHRISTMAS

Dec 19 + 22 | NEC's Jordan Hall

**Aisslinn Nosky**, violin and director  
**Debra Nagy**, oboe and recorder  
**Emi Ferguson**, flute  
**H+H Orchestra**

**Vivaldi:** Violin Concerto, RV 270, *Concerto II Riposo - Per il Santissimo Natale*  
**Torelli:** Concerto Grosso, Op. 8, No. 6 in G Minor, *Christmas Concerto*  
**Charpentier:** *Noël pour instruments*  
**Biber:** Mystery Sonata No. 3 in B Minor, *Nativity*  
**Biber:** Passacaglia in G Minor

## MOZART + HAYDN

Jan 24 + 26 | Symphony Hall

**Harry Christophers**, conductor  
**Aisslinn Nosky**, violin and leader  
**Mireille Asselin**, soprano  
**Catherine Wyn-Rogers**, mezzo-soprano  
**Jeremy Budd**, tenor  
**Sumner Thompson**, baritone  
**H+H Orchestra and Chorus**

**Mozart:** Violin Concerto No. 4, K. 218  
**Haydn:** Symphony No. 100, *Military*  
**Haydn:** *Lord Nelson* Mass

## BEETHOVEN + MOZART

Feb 14 + 16 | NEC's Jordan Hall

**Kristian Bezuidenhout**, fortepiano and leader  
**H+H Orchestra**

**C.P.E. Bach:** Sinfonia for Strings in C Major,  
 Wq. 182/3  
**Beethoven:** Piano Concerto No. 3  
**Mozart:** Rondo in A Major, K. 386  
**Mozart:** Symphony No. 36, *Linz*

## HAYDN + BEETHOVEN

Feb 28 + Mar 1 | NEC's Jordan Hall

**Jonathan Cohen**, conductor  
**H+H Orchestra**

**Haydn:** Symphony No. 6, *Le Matin*  
**Haydn:** Symphony No. 92, *Oxford*  
**Beethoven:** Symphony No. 1

## BACH ST. MATTHEW PASSION

Apr 3 + 5 | Symphony Hall

**Harry Christophers**, conductor  
**Joshua Ellicott**, tenor (Evangelist)  
**Matthew Brook**, bass-baritone (Jesus)  
**Joëlle Harvey**, soprano  
**Paula Murrhly**, mezzo-soprano  
**TBD**, tenor  
**Stephan MacLeod**, bass-baritone  
**H+H Orchestra and Chorus**

**J.S. Bach:** *St. Matthew Passion*

## VIVALDI THE FOUR SEASONS

May 1 + 3 | Symphony Hall

**Harry Christophers**, conductor  
**Aisslinn Nosky**, violin and leader  
**H+H Orchestra and Chorus**

**Handel:** "Arrival of the Queen of Sheba" from *Solomon*  
**Handel:** Dixit Dominus  
**Vivaldi:** *The Four Seasons*



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# HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

FRIDAY, MAY 3, 2019 at 7:30pm  
SUNDAY, MAY 5, 2019 at 3:00pm

2,463rd Concert  
2,464th Concert

SYMPHONY HALL

Harry Christophers, conductor

Joëlle Harvey, soprano  
Sandra Piques Eddy, mezzo-soprano  
Tom Randle, tenor  
Soloman Howard, bass

H+H Vocal Arts Program  
Young Men's Chorus, Kevin McDonald, conductor  
Young Women's Chamber Choir, Alyson Greer Espinosa, conductor

Handel and Haydn Society Orchestra and Chorus

Masonic Funeral Music, K. 477

Wolfgang Amadé Mozart  
(1756-1791)

*Miserere mei*

Gregorio Allegri  
(c.1582-1652)

Sarah Yanovitch, soprano  
Elissa Alvarez, soprano  
Doug Dodson, countertenor  
Peter Walker, baritone

*Singet dem Herrn ein neues Lied, BWV 225*

Johann Sebastian Bach  
(1685-1750)

INTERMISSION

Requiem, K. 626

Mozart

Joëlle Harvey, soprano  
Sandra Piques Eddy, mezzo-soprano  
Tom Randle, tenor  
Soloman Howard, bass  
Young Men's Chorus  
Young Women's Chamber Choir

## Related Event

**Musically Speaking with Teresa Neff**

*Christopher Hogwood Historically Informed Performance Fellow*  
45 minutes prior to each performance in Higginson Hall. Sponsored by Lucas Wegmann  
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Friday, 7:00-7:15pm, and Sunday, 2:30-2:45pm, throughout Symphony Hall

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## PROGRAM SPONSORS

This program is made possible through the generous support of Philip Gerdine, in memory of Marjorie Gerdine.

The artists' appearances are made possible by the generous support of the following individuals:

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The MassArt collaboration is generously supported by Melissa Chase and K.E. Duffin.

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

The Education Program is funded in perpetuity by Karen S. and George D. Levy.

The Vocal Arts Program is supported in part by John and Janis Raguin and by grants from the Boston and Lynn Cultural Councils, local agencies that are supported by the Massachusetts Cultural Council, a state agency.

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

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund ([provocal.org](http://provocal.org)).



Program book printed by The Graphic Group.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited. Food and beverages are not permitted inside the hall.

The concert runs 1 hour and 55 minutes including intermission.

## THE WORLD BEYOND



Gregorio Allegri  
b. Rome, c. 1582  
d. Rome, February 7, 1652



Johann Sebastian Bach  
b. Eisenach, March 21, 1685  
d. Leipzig, July 28, 1750



Wolfgang Amadé Mozart  
b. Salzburg, January 27, 1756  
d. Vienna, December 5, 1791

- 1633** Rembrandt van Rijn paints *Christ in the Storm on the Sea of Galilee*, his only known seascape. This painting and 12 other works were stolen from the Isabella Stewart Gardner Museum in Boston on March 18, 1990.
- 1739** The Koh-i-Noor (mountain of light), one of the largest cut diamonds in the world, is named by the Afsharid Shah of Persia after invading Delhi and looting the treasury of the Mughal Empire. Today the diamond is part of the British crown jewels.
- 1754** Mt. Pisgah African Methodist Episcopal Church, the oldest continuously operating black church in the United States, is founded in Elsinboro, New Jersey, by Rueben Cuff, the son of a formerly enslaved man.
- 1759** The Qianlong emperor commissions *Burgeoning Life in a Resplendent Age* from the court painter Xu Yang. This glimpse of a Chinese city from about 250 years ago contains some 4,800 human figures and 2,000 structures. It was renamed *Prosperous Suzhou* in the 1950s.
- 1770** After hearing Allegri's *Miserere mei* once, Mozart transcribes it from memory, making corrections after a second hearing.
- 1780** May 19 is called the "Day of Darkness" in New England after clouds, fog, and smoke from forest fires produce nighttime conditions at noon.
- 1782** Deborah Sampson, disguised as a man, enlists in the 4th Massachusetts Regiment. After being discovered, she is given an honorable discharge.
- 1789** Mozart visits St. Thomas Church in Leipzig where he plays the organ.
- 1791** Mozart begins composing the Requiem, but dies before the work is completed. Portions of the unfinished work are sung at his memorial service in December.
- 1793** Mozart's Requiem, as completed by Franz Süssmayr, is performed at a concert benefiting Mozart's widow and children.

## PROGRAM NOTES MUSICAL LEGACIES

Wolfgang Amadé Mozart's life can be seen in three segments: his youth as child prodigy, the 1770s when he was known as a young composer and performer, and the 1780s when he was a mature composer living in Vienna. When Wolfgang was a young child, his father Leopold recognized his unique talent and arranged for him, and often his sister Anna Maria, to travel and perform throughout Europe. These tours, no doubt a source of income for the family, also gave the young Mozart invaluable first-hand experience with diverse compositional styles, even as he astonished professional musicians and amateurs alike with his musical abilities and knowledge.

Before the 14-year-old Mozart transcribed Gregorio Allegri's *Miserere mei*, a multi-voiced chant setting (*falso bordone*) elaborated with embellishments, during Holy Week in 1770, the piece had ignited musical imaginations and sparked speculation.

Allegri became a member of the papal choir in 1629, becoming the *maestro di cappella* (master of the chapel) at midcentury. Allegri's contemporaries viewed him as a musical heir to Giovanni Palestrina, and the stately control of harmony embodied in the *Miserere mei* underlies the various versions that have been published throughout the years. Sung during Holy Week until the papal chapel was disbanded in 1870, Allegri's setting of Psalm 51 was composed for two choirs singing in alternation with each other, interspersed with chant. Improvised elaborations in the choral parts were common in this type of Psalm setting and the use of embellishments was carefully protected by the papal chapel, a fact Leopold Mozart made clear when he wrote to his wife in April 1770 that Wolfgang had written down the work from memory:

You have often heard of the famous *Miserere* in Rome, which is so greatly prized that the performers in the chapel are forbidden on pain of excommunication to take away a single part of it, copy it or give it to anyone. But we have it already. Wolfgang has written it down and...we shall bring it home with us. Moreover, as it is one of the secrets of Rome, we do not wish to let it fall into other hands.

And further, after Mozart's mother wondered if this was a good idea:

There is not the slightest cause for anxiety...All Rome and even the pope himself know that he wrote it down. There is nothing whatever to fear; on the contrary, the achievement has done him great credit.

Later this same year, Mozart received the Order of the Golden Spur from the pope, a type of knighthood of which Mozart was very proud—even signing his name as Chevalier—until he was teased and taunted by other nobility.

The English music chronicler Charles Burney published an edition of Allegri's *Miserere mei* in 1771, but there is no evidence that this was Mozart's transcription, the original of which is now lost. In the 19th and 20th centuries other versions of the work were published as well, so that what has come down to us is far removed from Allegri's original chant harmonization, preserved in two Vatican manuscripts. Nevertheless, when hearing the stark beauty of the monophonic (single line) chant, expanded to four- and five-part settings, each of which is an elaboration of earlier sections, it is clear why this work has fascinated listeners for hundreds of years.



*The Muse of Music*, bas relief by Thomas Ball, 1872, Chickering Monument, Mount Auburn Cemetery, Cambridge.

On December 14, 1784, Mozart was inducted as an apprentice in the “Zur Wohltätigkeit” (Beneficence) Masonic Lodge. Within a month, he was made a journeyman and soon became a master Mason. Mozart often offered his musical talents for lodge functions and composed a great deal of Masonic music. His Masonic Funeral Music, K. 477, dates from no later than November 1785; it was probably composed for a memorial service for two lodge brothers, Duke Georg August von Mecklenburg and Count Franz Esterházy von Galántha. This orchestral music for strings plus a full complement of wind instruments incorporates a chant melody and features a poignant, sighing motive.

When Mozart moved to Vienna in the early 1780s, he studied Bach fugues at the home of Baron van Swieten, writing to his father: “I go every Sunday where nothing is played but Bach and Handel.” He arranged Bach fugues for these musical meetings and was also commissioned by van Swieten to arrange oratorios such as Handel’s *Messiah*.

Mozart probably heard the Bach motet *Singet dem Herrn*, BWV 225, when he visited Leipzig in 1789 as part of a two-month trip to Berlin and other cities he undertook with Prince Karl Lichnowsky, his patron and fellow Mason. One of their first stops was Leipzig, where Mozart played the organ at St. Thomas Church, with one contemporary account claiming that, “old Sebastian Bach had risen again.”

Why Bach wrote specific motets is not always certain; this is the case with *Singet dem Herrn*, composed between 1726 and 1727. Scored for double chorus, this motet contains three sections and uses texts from Psalms 103 and 150. In this intricate and complex work, Bach carefully draws our attention to important words in the text. For example, Bach emphasizes the first word,

“singet” (sing) by simultaneously using a pedal tone, text repetition, and embellished melodies in imitation to proclaim this word in an infectiously upbeat setting that carries through the rest of the work.

In the summer of 1791, Mozart received a commission for a Requiem, a musical setting of the texts of the Mass for the dead. Originally sung in chant, these funeral texts have been set by many composers throughout history. The person who delivered the offer did not identify himself or the source of the commission. Constanze Mozart said that she did not discover the identity of this patron until 1800. The mysterious patron was, in fact, a wealthy nobleman, Count Walsegg, who was in the habit of commissioning works anonymously. When sponsoring a private performance of a musical composition he commissioned, Count Walsegg often copied it out in his own handwriting and removed the composer’s name, becoming the “composer” of the work himself. The specific commission of a requiem was in honor of the count’s wife who had died earlier that year.

Mozart died on December 5, 1791, leaving the work unfinished. In order to satisfy the terms of the commission, Mozart’s widow turned to three of her husband’s students for help. Mozart had completed most of the music for the opening movements of the Requiem (the Introit through the Kyrie plus eight measures of the Lacrymosa) and sketched the vocal and instrumental parts for some of the other movements. Owing to the work of Mozart’s students in completing the Requiem, today there are two manuscripts in four different hands.

Mozart’s working manuscript initially consisted of the Introit, the only movement of the Requiem completed by the composer, as well as other movements in various stages of the compositional process. For example, the Kyrie contains vocal parts in Mozart’s handwriting; instrumental parts which double the vocal lines were then added by Mozart’s student Franz Jacob Freystädler—his only contribution to the composition. For other movements, the orchestral parts were supplied by another of Mozart’s students, Joseph Eybler; he had received Mozart’s working manuscript from Constanze but later returned the score without completing it. She then asked Franz Xaver Süssmayr to undertake the task of completing the Requiem.

Süssmayr removed the Introit and Kyrie from Mozart’s working manuscript, copied out the rest of Mozart’s music in his own handwriting, and completed the work. Süssmayr then forged Mozart’s signature and added the date “1792” to the manuscript. This was the copy given to Count Walsegg in fulfillment of the commission.

The Requiem was premiered at a benefit concert sponsored by the Gesellschaft der Associierten Cavalerie (Society of Associated Gentlemen) on January 2, 1793. This group of noblemen, led by Baron van Swieten, paid for all performance-related expenses and Constanze Mozart received all of the profits from the performance. Count Walsegg held a private performance of the completed Mozart Requiem as part of a memorial service for his wife in December 1793; the score was written in his handwriting and named him as the composer. Earlier, portions of the Requiem had been performed at a memorial liturgy for Mozart on December 10, 1791.

Mozart had studied and arranged Handel oratorios in the late 1780s as part of a commission from van Swieten’s Gesellschaft. Handel’s influence can be heard in the choral sections of the Requiem, which are also infused with Mozart’s own sense of drama and solemnity. In the first part of the first movement, Mozart

layers the sounds of the winds, strings, and voices into a supplication for the deceased. The use of chant in the second section and then the combining of the first two sections in the final part intertwine old and new into a prayer for eternal rest.

The Kyrie is a fugue in which the imitation in the voices can be heard in the melding of the text so that “kyrie” and “eleison” often sound simultaneously. Mozart’s dramatic choral writing continues in movements such as Dies irae and Rex tremendae. In the latter movement, layers of voices, strings, and winds flow out from a homophonic opening; however, with the text “Salve me” (Save me), the vocal and orchestral layers separate, releasing the built-up musical tension and underscoring this text.

One of the most recognizable movements, Lacrymosa, opens as a lyrical aria for chorus. The Lux aeterna musically unites prayers for eternal rest (“requiem”) and perpetual light (“lux aeterna”). In the final movement, completed by Süssmayr, the music of the first movement returns, rounding out the Requiem with a direct reference to the only movement completed by Mozart.

When a composition profoundly affects the listener, curiosity and the desire to learn as much as possible about the work and the circumstances of its composition naturally follow. Often, however, composers provide precious little information about their thoughts on the piece, or, as in Mozart’s Requiem, leave the composition itself unfinished. The gaps that remain may never be filled or are re-imagined in succeeding generations. Still, the most important voice of the composer—the music—remains.

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## INSTRUMENT SPOTLIGHT BASSET HORN

### Eric Hoeprich, H+H principal clarinet:

The basset horn, a low-sounding member of the clarinet family pitched in the key of F, appeared in Europe as early as the 1750s. Various myths regarding the origin of the instrument’s name have emerged, ranging from the inventor being a man named Mr. Horn, to the suggestion that the instrument sounds similar to a basset hound. In all probability the name is simply derived from the diminutive form of bass, that is, “small bass,” or “basset,” together with “horn,” referring to the early instrument’s curved shape and brass bell. An important feature which sets the basset horn apart from the clarinet is its lower range, which helps to create the instrument’s haunting, veiled sound.

Mozart grew up more or less surrounded by the basset horn in its nascent stage. By the time he reached Vienna, locally made instruments had not only improved, but were expertly played by the best clarinetists. Mozart clearly loved writing for the basset horn which he used not only for solemn moments in Masonic Funeral Music and the Requiem, but also in some lively trios for three basset horns and the lovely “Notturmi” for three singers and a trio of basset horns.



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## PROGRAM TEXTS

### Gregorio Allegri: *Miserere mei*

Text: Psalm 51

Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

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

Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.

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

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.

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

Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor.

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

Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.

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

Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me.

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

Docebo iniquos vias tuas, et impii ad te convertentur.

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

Domine, labia mea aperies, et os meum annuntiabit laudem tuam.

Have mercy upon me, O God, after thy great goodness: according to the multitude of thy mercies do away mine offenses.

Wash me thoroughly from my wickedness: and cleanse me from my sin.

For I acknowledge my faults: and my sin is ever before me.

Against thee only have I sinned, and done this evil in thy sight: that thou mightest be justified in thy saying, and clear when thou art judged.

Behold, I was shapen in wickedness: and in sin hath my mother conceived me.

But lo, thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.

Thou shalt purge me with hyssop, and I shall be clean: thou shalt wash me, and I shall be whiter than snow.

Thou shalt make me hear of joy and gladness: that the bones which thou hast broken may rejoice.

Turn thy face from my sins: and put out all my misdeeds.

Make me a clean heart, O God: and renew a right spirit within me.

Cast me not away from thy presence: and take not thy holy Spirit from me.

O give me the comfort of thy help again: and stablish me with thy free Spirit.

Then shall I teach thy ways unto the wicked: and sinners shall be converted unto thee.

Deliver me from blood-guiltiness, O God, thou that art the God of my health: and my tongue shall sing of thy righteousness.

Thou shalt open my lips, O Lord: and my mouth shall shew thy praise.

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

Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicies.

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

Tunc acceptabis sacrificium justitiae, oblationes et holocausta; tunc imponent super altare tuum vitulos.

### J.S. Bach: *Singet dem Herrn ein neues Lied*

Text: Psalm 149:1-3 and Psalm 150:2,6, other text by Johann Gramann (1487-1541)

Singet dem Herrn ein neues Lied, Die Gemeine der Heiligen sollen ihn loben. Israel freue sich des, der ihn gemacht hat. Die Kinder Zion sei'n fröhlich über ihrem Könige, Sie sollen loben seinen Namen im Reihen; mit Pauken und mit Harfen sollen sie ihm spielen.

#### CHORALE (in italics) AND ARIA

*Wie sich ein Vater erbarmet*  
Gott, nimm dich ferner unser an,  
*Über seine junge Kinderlein,*  
*So tut der Herr uns allen,*  
*So wir ihn kindlich fürchten rein.*  
*Er kennt das arm Gemächte,*  
*Gott weiß, wir sind nur Staub,*  
Denn ohne dich ist nichts getan  
Mit allen unsern Sachen.  
*Gleichwie das Gras vom Rechen,*  
*Ein Blum und fallend Laub.*  
*Der Wind nur drüber wehet,*  
*So ist es nicht mehr da,*  
Drum sei du unser Schirm und Licht,  
Und trügt uns unsre Hoffnung nicht,  
So wirst du's ferner machen.  
*Also der Mensch vergehet,*  
*Sein End, das ist ihm nah.*  
Gott, nimm dich ferner unser an,  
Wohl dem, der sich nur steif und fest  
Auf dich und deine Huld verlässt.  
Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn,  
Alleluja!

For thou desirest no sacrifice, else would I give it thee: but thou delightest not in burnt-offerings.

The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt thou not despise.

O be favorable and gracious unto Sion: build thou the walls of Jerusalem.

Then shalt thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon thine altar.

Sing to the Lord a new song, The congregation of the saints should praise him. Israel rejoices in the one who made him. Let the children of Sion be joyful about their king, they should praise his name in their dances with drums and harps they should play for him.

*As a father feels compassion*  
God, accept us furthermore,  
*for his young little child,*  
*so does the Lord for all of us,*  
*if we feel pure childlike awe,*  
*He knows how weak is our strength,*  
*God is aware that we are only dust.*  
for without you nothing is accomplished  
in all our affairs.  
*Like grass before the rake,*  
*a flower or falling leaf.*  
*The wind has only to blow over it*  
*and it is there no more.*  
Therefore be yourself our protection  
and light, and if our hope does not  
deceive us, then in future you will do this.  
*And so man passes away,*  
*his end is near him.*  
God, in future take us to yourself  
Happy are those who firmly and fastly  
depend on you and your grace.  
Praise God in his works,  
praise him in his great glory!

Let all that has breath praise the Lord,  
Hallelujah!

## Wolfgang Amadé Mozart: Requiem, K. 626

### I. INTROIT: REQUIEM

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis care veniet.

Grant them eternal rest, Lord,  
and let perpetual light shine on them.  
You are praised, God, in Zion, and  
homage will be paid to you in Jerusalem.  
Hear my prayer,  
to you all flesh will come.

### II. KYRIE

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### III. SEQUENZ

#### 1. DIES IRAE

Dies irae, dies illa  
Solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est futurus,  
cuncta stricte discussurus!

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be  
when the Judge descends from  
heaven to examine all things closely.

#### 2. TUBA MIRUM

Tuba mirum spargens sonum  
per sepulcra regionum,  
coet omnes ante thronum.

The trumpet will send its wondrous  
sound throughout earth's sepulchers  
and gather all before the throne.

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.  
Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

Death and nature will be astounded,  
when all creation rises again,  
to answer the judgment.  
A book will be brought forth,  
in which all will be written,  
by which the world will be judged.

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

Quid sum miser tunc dicturus?  
quem patronum rogaturus,  
cum vix justus sit securus?

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

#### 3. REX TREMENDAE

Rex tremendae majestatis,  
qui salvandos savas gratis,  
salve me, fons pietatis.

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

#### 4. RECORDARE

Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.  
Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.  
Juste iudex ultionis,

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.  
Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.  
Righteous judge of vengeance,

donum fac remissionis  
ante diem rationis.

Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.  
Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

grant me the gift of absolution  
before the day of retribution.  
I moan as one who is guilty:  
owning my shame with a red face;  
suppliant before you, Lord.  
You, who absolved Mary,  
and listened to the thief,  
give me hope also.  
My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.  
Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

#### 5. CONFUTATIS

Confutatis maledictis,  
flammis acerbis addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.  
I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

#### 6. LACRIMOSA

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

### IV. OFFERTORY

#### 1. DOMINE JESU

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Lord Jesus Christ, King of glory,  
liberate the souls of the faithful,  
departed from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.

Let the standard-bearer, holy Michael,  
bring them into holy light.

Quam olim Abrahae promisisti  
et semini ejus.

Which was promised to Abraham  
and his descendants.

#### 2. HOSTIAS

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

Sacrifices and prayers of praise, Lord,  
we offer to you.  
Receive them in behalf of those souls  
we commemorate today.  
And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

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### V. SANCTUS

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest

### VI. BENEDICTUS

Benedictus qui venit in nomine  
Domini.  
Osanna in excelsis.

Blessed is He who cometh in the name  
of the Lord.  
Hosanna in the highest.

### VII. AGNUS DEI

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam.

Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest.  
Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest.  
Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest forever.

### VIII. COMMUNIO

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.

May eternal light shine on them, O Lord,  
with Thy saints for ever, because  
Thou art merciful.  
Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints for ever,  
because Thou art merciful.

## ARTIST PROFILES



### **Joëlle Harvey, soprano**

Joëlle Harvey has quickly established herself as a noted interpreter of a broad range of repertoire, specializing in Handel, Mozart, and new music.

The works of Mahler figure substantially in Ms. Harvey's 2018-19 season. She returns to the Cleveland Orchestra as the soprano soloist in his Symphony No. 2, conducted by Franz Welser-Möst. She also performs the work for her debut with the Toronto Symphony, in performances led by Juanjo Mena. With the San Diego Symphony, she reunites with Edo de Waart for Mahler's Symphony No. 4, on a program also featuring Barber's *Knoxville: Summer of 1915*. Also during the season, she makes her mainstage debut at Royal Opera House, Covent Garden, singing Susanna in *Le nozze di Figaro* conducted by Sir John Eliot Gardiner, and is presented by Carnegie Hall in recital. With the British ensemble Arcangelo, Ms. Harvey tours several U.S. cities in performances with Jonathan Cohen. The season also brought appearances with the New York Philharmonic, Utah Symphony, St. Paul Chamber Orchestra, North Carolina Symphony, and Music of the Baroque. Ms. Harvey has been a frequent soloist with H+H, including Handel *Messiah* and Beethoven's Symphony No. 9.

### **Sandra Piques Eddy, mezzo-soprano**

Sandra Piques Eddy began the 2018-19 season by returning to Florentine Opera to sing the role of Mistress Revels in the Carlisle Floyd opera *Prince of Players*. She appears at the Metropolitan Opera to perform the role of the Novice and cover the Abbess in Puccini's *Suor Angelica*. Having made a huge impact in Japan in recent seasons, she returned to Hyogo Performing Arts Center for a New Year's Eve concert of classic show tunes before stepping once again into her signature role of Carmen at Seiji Ozawa Music Academy. Later this season, she heads to New Zealand to sing the role of Rosina in *Il barbiere di Siviglia*.

Recent highlights include Meg Page in *Falstaff* at Opera Colorado and Euridice in *Orfeo ed Euridice* at Portland Opera. She joined the Beth Morrison Productions for the role of Naga in the avant-garde Boston production of *Ouroboros Trilogy*. She appeared in the title role of *Carmen* at Michigan Opera Theatre and at Austin Opera and returned to the role of Cherubino in *Le nozze di Figaro* for performances at the Hyogo Performing Arts Centre.



### **Tom Randle, tenor**

Tom Randle began early studies in conducting and composition, but a scholarship to study voice soon meant a change in career direction. He made his debut with the English National Opera as Tamino in *The Magic Flute* and has repeated the role with great success at Deutsche Oper Berlin, Glyndebourne Festival Opera, Hamburg, New Zealand, and the Covent Garden Festival, swiftly followed by his Royal Opera House debut in 1994 as Essex in *Gloriana* with Phyllida Lloyd and Opera North, a production later released as a feature film for BBC Television. He made his Royal Opera debut in 1997 as Johnny Inkslinger in *Paul Bunyan* and has since sung Fool in *Gawain* and Macheath in *The Beggar's Opera* for the Royal Opera, and *Song of the Earth* for the Royal Ballet.

Last season saw Mr. Randle perform the role of Malatestino in *dall'Occhio* for Opéra National du Rhin and sing Beethoven's Ninth Symphony for H+H. Engagements for the 2018-19 season include Beethoven's Ninth with the Yomiuri Nippon Symphony Orchestra and *The Monstrous Child* for the Royal Opera House, Covent Garden.



### **Soloman Howard, bass**

A recent graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, Soloman Howard garners high praise from the press for his vivid performances on the great opera and concert stages of the world. His 2018-19 season features returns to the Metropolitan Opera as the King in *Aida*; to Los Angeles Opera as the Frate in *Don Carlo*; Santa Fe Opera as Colline in *La bohème*; and to Washington National Opera to reprise the title role he created for the company in *The Lion, The Unicorn, and Me* by Jeanine Tesori and J.D. McClatchy.

Last season Mr. Howard celebrated opera house debuts at San Francisco Opera in *Turandot*; at the Teatro Real in *Aida*; and at the Teatro Municipal de Santiago in *Don Giovanni*. Other notable opera performances included *Aida* at the Washington National Opera, *Rigoletto* at North Carolina Opera, and *Madama Butterfly* at Santa Fe Opera. In concert, Soloman Howard sang Beethoven's Ninth Symphony both with Gustavo Dudamel and the Los Angeles Philharmonic on tour in Europe and with Christian Arming and the Vienna Chamber Orchestra on tour in Asia. In 2016, The Anti-Defamation League presented Mr. Howard with their Making a Difference Award for raising awareness of voting rights through his performances of *Appomattox* at the Kennedy Center.





**Sarah Yanovitch, soprano**

Recognized by *The Boston Globe* as “a name to keep an eye on,” Sarah Yanovitch is a graduate of the early music voice program through the Yale Institute of Sacred Music and Yale School of Music. She sings regularly with the Handel and Haydn Society and made her solo debut at Tanglewood in 2017, singing Purcell’s *Fairy Queen* with Artistic Director Harry Christophers. Recent solo highlights include Beethoven’s Symphony No. 9, Handel’s *Judas Maccabaeus*, Orff’s *Carmina Burana*, Mozart’s Requiem, Bach’s *Christmas Oratorio* and *Magnificat*, and Handel’s *Messiah*. She is based in Boston and is originally from Griswold, Connecticut.



**Elissa Alvarez, soprano**

Noted by *The Boston Globe* for her “intensely lyrical” singing, Elissa Alvarez is an enthusiastic interpreter of recital, concert, and operatic repertoire spanning early music to works of the 21st century. Recent engagements include appearances with the Purcell Society of Boston, in recital with pianist Thomas Weaver, and at Armstrong University’s *Piano in Arts* concert series with pianist-composer Benjamin Warsaw, her frequent collaborator. Deeply devoted to the study and performance of Latin American art song, Alvarez completed her doctor of musical arts at Boston University. She can be heard on CORO and Advent Press labels.



**Doug Dodson, countertenor**

Hailed as a “vivid countertenor” by *The Wall Street Journal*, Doug Dodson is making his mark on opera and concert stages throughout the United States. Recent highlights include alto soloist in the world premiere of *The Most Sacred Body of Jesus* by James Kallembach and Mary Magdalene in Bach’s *Easter Oratorio* at Music at Marsh Chapel, alto soloist in the modern premieres of Melani’s *Lauda anima mea* and the Perti *Magnificat* at Union College. Other engagements include performances with the South Dakota Symphony, Musica Sacra, and Boston Baroque. Mr. Dodson can be heard on MSR Classics. He holds a degree in anthropology from the University of South Dakota (Vermillion) and a masters in voice from the University of Missouri-Kansas City.

**Peter Walker, baritone**

Described as a “rich-voiced” and “vivid” singer by the *New York Times*, Peter Walker enjoys a varied career as a singer of early and classical music. Recent solo performances include works by Bach and Purcell with H+H, appearing with Kuhmo Kamarimusiikki in Finland, the title role in Telemann’s *Pimpinone* with the Texas Early Music Project, and singing in St. Petersburg, Moscow, and London with the Clarion Society Choir.

Mr. Walker also appears with Three Notch’d Road, Early Music New York, Pomerium, Blue Heron, Cappella Romana, Staunton Music Festival, Gotham Early Music, Academy of Sacred Drama, and Skylark Ensemble.



**Alyson Greer Espinosa, conductor  
Young Women’s Chamber Choir**

Alyson Greer Espinosa conducts the H+H Vocal Arts Program Young Women’s Chorus and has led the Young Women’s Chamber Choir since its founding in 2013. She is the director of choral music at Westborough High School where she conducts four choirs and three contemporary a cappella ensembles. She was formerly the director of choral music at Hanover High School, where she led five choirs, including honors and a cappella ensembles. Her ensembles consistently earn gold ratings and medals at the Massachusetts Instrumental and Choral Directors Association and Heritage Music Festival statewide competitions. As a mezzo-soprano, Ms. Espinosa is an active performer in Boston.



**Kevin McDonald, conductor  
Young Men’s Chorus**

Kevin J. McDonald brings 20 years of teaching experience and a broad and diverse musical background to his position as the Conductor of the H+H Young Men’s Chorus. Currently, Dr. McDonald is in his 11th year as director of choral activities at Wellesley High School, where he instructs students in five curricular choral ensembles. He is also the director of youth music at the Wellesley Congregational Church, where he conducts over 60 singers in the youth choirs and leads the Village Brass Ensemble. Dr. McDonald received his BM in music education from the University of New Hampshire, MM in low brass performance from the University of Idaho, and his DMA in music education from the Hartt School at the University of Hartford.



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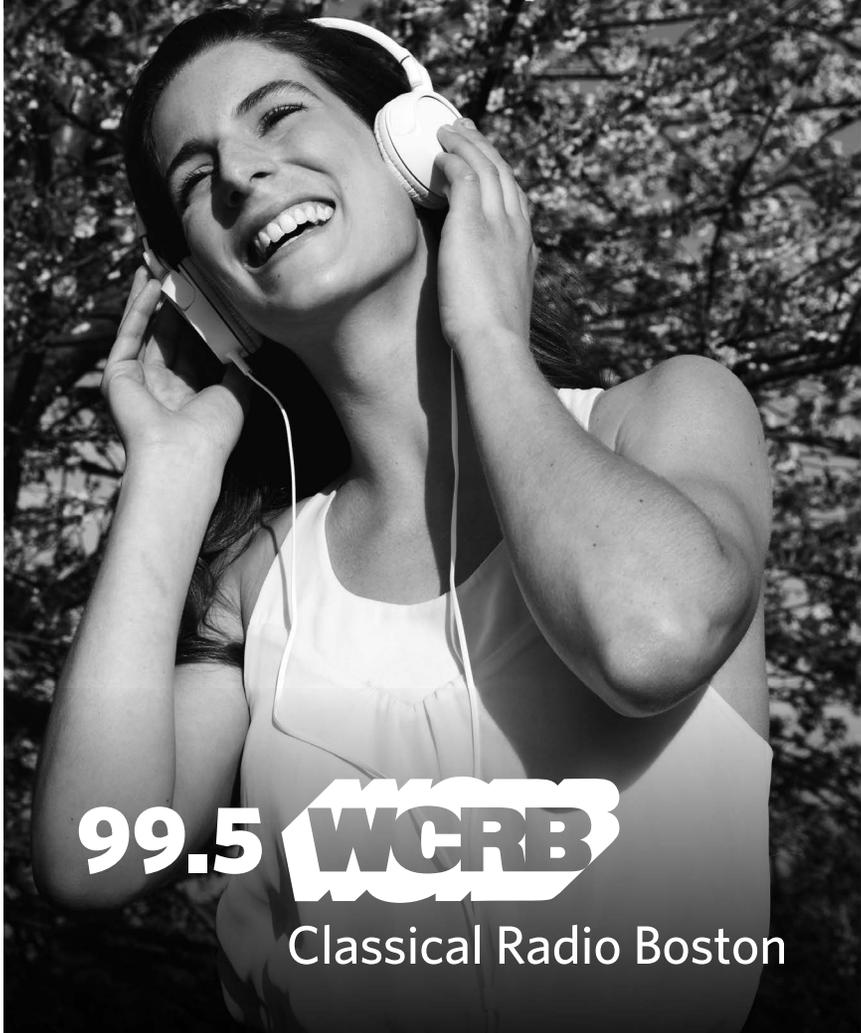
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The Handel and Haydn Society is grateful for the generosity of the many individuals and businesses supporting the 2019 *Society Ball*. The event, on May 4 at the Mandarin Oriental, honors David Gergen for his extraordinary service to the community and longstanding support of H+H. Proceeds from the event benefit H+H and its education programs, which serve thousands of students in Greater Boston through youth choruses and in-school music instruction.

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“What may seem like a small gift from our estate can make a big impact on an organization. We hope to provide a lasting legacy for H+H.”

— Peter Manson and Peter Durfee

Peter Manson, member of the H+H Board of Overseers, and his husband, Peter Durfee, bonded over their love for music more than 20 years ago and have been subscribing to H+H ever since. Mr. Manson has long known the value of planned giving and the significant role it plays in sustaining not-for-profits. Several years ago, he joined with a few others to help reinvigorate the *1815 Society*. Peter and Peter made a provision in their estate plans to provide a gift larger than they could make in their lifetimes, knowing it will have a lasting effect on H+H.



The **1815 Society** recognizes those who have made gifts to H+H through their estate plans. To find out more about the *1815 Society* and how you can leave a legacy gift for H+H, contact Signe Lindberg, Major Gifts Officer, at 617.262.1815 or [slindberg@handelandhaydn.org](mailto:slindberg@handelandhaydn.org).

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Or contact Signe Lindberg, Major Gifts Officer, at 617.262.1815 or [slindberg@handelandhaydn.org](mailto:slindberg@handelandhaydn.org).

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# PROJECT MOZART REQUIEM

The Handel and Haydn Society is proud to continue a creative partnership with the **Massachusetts College of Art and Design** this season. Under the instruction of MassArt faculty, junior class students in the illustration department created works of art inspired by Mozart's Requiem. H+H Historically Informed Performance Fellow Teresa Neff and H+H musicians visited classes to give students insight into Mozart's life and the beautifully haunting music of his Requiem.

In March, a professional jury selected 12 works to display during today's performance. **You may view the selected artworks in the Cabot-Cahners Room on the first balcony level.**

## HEAR FROM THE STUDENT ARTISTS

I feel as if the requiem itself is more ethereal than anything; I wanted to convey a sense of otherworldliness—an experience that could only be felt through sound. With that in mind, I decided to keep the figure, as well as their surroundings, purposefully ambiguous.

— Daniela Coca  
*MassArt student artist*

My main goal was to portray Mozart's passion, persistence and of course, his stubbornness. While dealing with the illness that eventually claimed his life, he was focused only on one thing, finishing his Requiem. His admirable grit, indomitable spirit, and his love for music carried him to incredible heights.

— Dennis Nolasco-Ramirez  
*MassArt student artist*



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*The Handel and Haydn Society is proud to partner with MassArt on Project Mozart Requiem.*

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If you are interested in purchasing a piece of art, contact Emily Yoder Reed at [ereed@handelandhaydn.org](mailto:ereed@handelandhaydn.org). Artwork will be sold on a first-come, first-served basis and **students will receive 100% commission for the sale.**

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## SYMPHONY HALL PATRON INFORMATION

**For patrons with disabilities:** elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

**Large print programs** are available at the Patron Information table in the lobby.

**Assistive listening devices** are available. Please see the head usher for details.

**Late seating:** Those arriving, or returning, to their seats late will be seated at the discretion of the management.

**Lost and found** is located at the security desk at the stage door on St. Stephen Street.

**Lounge and bar service:** There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

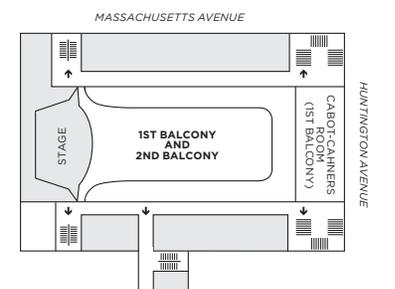
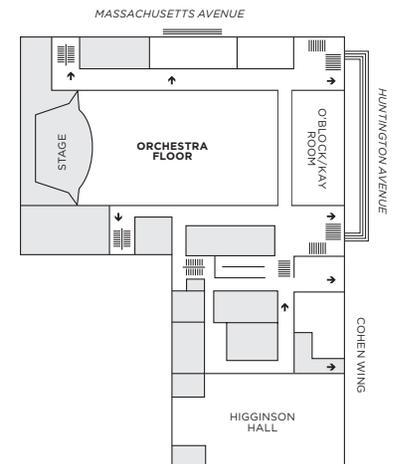
**Coatrooms** are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

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

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

**Shop:** H+H CDs and other merchandise are available to purchase in the Cohen Wing.

**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  
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[handelandhaydn.org](http://handelandhaydn.org)  
[info@handelandhaydn.org](mailto:info@handelandhaydn.org)

617.262.1815

### Box Office

Monday–Friday, 10am–6pm  
617.266.3605  
[tickets.handelandhaydn.org](mailto:tickets.handelandhaydn.org)  
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Other Venues: On Stage

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### SHOP LOCATIONS

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