

A woman with dark hair and a joyful expression is singing into a microphone, holding a black music book. She is wearing a black lace dress. The background is blurred, showing other people. The image is decorated with large, colorful circular overlays in red, blue, green, and purple.

MOZART REQUIEM

September 27 + 29, 2024



HANDEL+HAYDN SOCIETY



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WELCOME TO H+H

"H+H is one of the most exciting ensembles of historically informed performances in the world" — *OperaWire*

Welcome to H+H's 210th consecutive season, the most of any performing arts organization in the United States! Thank you for joining us as we begin our second year with Artistic Director Jonathan Cohen at the helm of our magnificent orchestra and chorus.



PHOTO: LIZ LINDER

Mozart's Requiem was the first piece I ever saw H+H perform at Symphony Hall, nine years ago. To experience this powerful masterwork again, this time paired with the H+H premiere of the Requiem by Michael Haydn (our namesake's brother) and under Jonathan Cohen's leadership, heralds an exciting new time for H+H with much to look forward to.

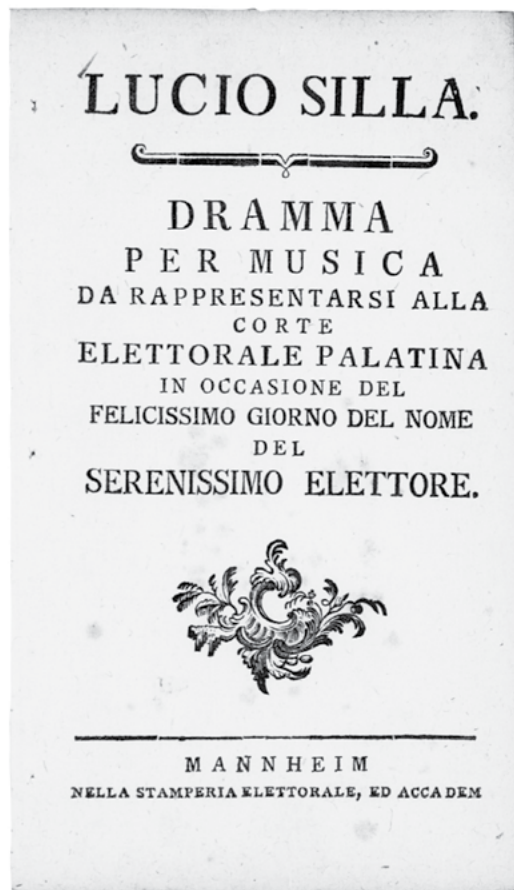
This opening weekend we kick off our *You Are the Music* campaign, the most ambitious fundraising initiative in H+H's two-century-long history. *You Are the Music* celebrates the deep personal connections that unite H+H's dynamic community of musicians, audience, leadership, and partners. Together, we can realize our goal to raise \$53 million to invest in our musicians and establish H+H as the nation's preeminent ensemble of historically informed performance. We will also continue to diversify our repertoire and programming and expand H+H's learning programs to welcome even more people to share in the making and enjoyment of this transformative music.

This campaign summarizes the very heart and mission of the Handel and Haydn Society—"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." Whether it's your first time at an H+H concert, or you've been with us for decades, your patronage and support makes the music we all love possible. **You are the music!** Together, we can ensure that H+H endures as a welcoming, accessible, joyous community—a treasure that future generations will continue to discover and cherish for the next 210 seasons.

After the performance, please join the H+H musicians, soloists, Jonathan Cohen, myself and H+H staff for a reception to celebrate *You Are the Music* in Higginson Hall.

David Snead
Philip and Marjorie Gerdine President and CEO

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Operas and Dramatic Works



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2024 2025 SEASON



**“Nothing short
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**Mozart
Requiem**
Sept 27 + 29

**Handel's
Messiah**
Nov 29 + 30 + Dec 1

**Baroque
Christmas**
Dec 19 + 22

**Crossing
the Deep**
Jan 17 + 19

Love, Handel
Feb 7 + 9

**Brandenburg
Concertos**
Feb 21 + 22 + 23

**Haydn +
Beethoven**
Mar 28 + 30

**Beethoven,
Mozart
+ The Bear**
May 2 + 4



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PHOTO BY ROBERT TORRES

THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. Called “one of the most exciting ensembles of historically informed performances in the world” (*OperaWire*), H+H has been captivating audiences for 210 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at welcoming new audiences to this extraordinary music, generation after generation.

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

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

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MOZART REQUIEM

Friday, September 27, 2024 at 7:30pm
Sunday, September 29, 2024 at 3:00pm

2,652nd Concert
2,653rd Concert

Symphony Hall

Jonathan Cohen, *conductor*

Lucy Crowe, *soprano*

Beth Taylor, *mezzo-soprano*

Duke Kim, *tenor*

Brandon Cedel, *bass-baritone*

Handel and Haydn Society Orchestra and Chorus

**Requiem (Missa pro defuncto Archiepiscopo Sigismundo),
MH 155**

Michael Haydn
(1737-1806)

Introitus et Kyrie

Requiem aeternam

Sequentia

Dies irae

Offertorium

Domine Jesu Christe

Versus : Hostias et preces

Sanctus

Sanctus

Benedictus

Agnus Dei et Communio

Agnus Dei

Cum sanctis tuis

Requiem aeternam

INTERMISSION

Requiem, K.626

Completion by Robert D. Levin

Wolfgang Amadé Mozart
(1756-1791)

Introitus

Requiem aeternam

Kyrie

Sequenz

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Amen

Offertorium

Domine Jesu

Hostias

Sanctus

Sanctus

Benedictus

Agnus Dei

Agnus Dei

Communio

Lux aeterna

Cum sanctis tuis

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

Large print programs are available at the patron information table in the lobby.

The concert runs 2 hours with a 20-minute intermission.

PROGRAM SPONSORS

**This program is made possible through the generous support of
Kathy & Wally Weld.**

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

Joseph M. Flynn, *sponsor of Jonathan Cohen, conductor*

Mr & Mrs. J. Daniel Powell, *sponsors of Lucy Crowe, soprano*

David B. Elsbree & Lorraine Gilmore, *sponsors of Duke Kim, tenor*

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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 and the National Endowment for the Arts.

Program book printed by the Graphic Group.


Related Events


Musically Speaking with Teresa Neff

Christopher Hogwood Historically Informed Performance Fellow
45 minutes prior to each performance in Higginson Hall

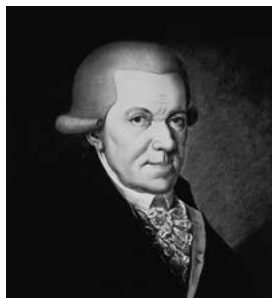
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THE WORLD BEYOND



Johann Michael Haydn
b. Rohrau, September 14, 1737
d. Salzburg, August 10, 1806



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



Robert D. Levin
b. Brooklyn, NY, October 13, 1947

- 1737** Michael Haydn is born in Rohrau, Austria. By the age of eight, his prodigious musical talents earn him a place at the prestigious Viennese choir school at St. Stephen's where he sings in the choir as well as plays the organ.
- 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, whose father had been enslaved.
- 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.
- 1772** Michael Haydn's Requiem is performed as part of the funeral services for Archbishop Schrattenbach of Salzburg. Both Mozart and his father participate in the performance.
- 1784** Maria Theresia von Paradis, pianist and composer, performs piano concertos by Joseph Haydn and Mozart in Paris as part of a celebrated concert tour. Having lost her sight as a young child, Paradis helps to establish the first school for the blind in Paris.
- 1789** Thought lost, the Codex Amiatinus, one of the oldest known Bible manuscripts, is found "under dust" and moved from the abbey at Monte Amiata in Italy. Today it is part of the Biblioteca Laurenziana in Florence.
- 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.
- 1857** H+H presents the Boston premiere of the Mozart Requiem on January 18. The second half of the concert featured the renowned pianist Sigismond Thalberg, who came to Boston as part of his immensely successful tour of the United States.

INSTRUMENT SPOTLIGHT BASSET HORN



From Eric Hoeprich, retired 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.

PROGRAM NOTES

INHERITANCE AND LEGACY

Requiem texts, used for funeral services since the Middle Ages, have been set by many composers throughout history. Today's concert pairs Mozart's Requiem, one of the hallmarks of his musical legacy, with Michael Haydn's Requiem, a work that Mozart performed as a young musician in Salzburg, and which scholars believe Mozart used as a model.

In both requiems we will hear how shifts in musical texture—with passages for the whole ensemble playing in a hymn-like way and passages in which individual lines enter and interact imitatively, resembling a musical round—define each work. In certain passages, such as “et lux perpetua,” we may even hear more overt parallels between these two works. Less overt is each composer's indebtedness to Handel. Both use a melody best known today from *Messiah*: “And with His stripes we are healed.” Mozart uses the theme for the opening Kyrie and Haydn in the Cum sanctis tuis.

Haydn and Mozart also use analogous musical forces: orchestra, chorus, and soloists. Part of the richness of Haydn's orchestration comes from lower-range woodwinds; he scores the clarinet and bassoon. Mozart uses the basset horn, a larger, lower-sounding instrument in the clarinet family. (See Instrument Spotlight on page 9.)

Michael Haydn (1737-1806): Requiem, MH 155

Michael Haydn, the younger brother of Joseph, was a noted composer and organist who held prominent positions at churches and courts throughout his career. Born in the village of Rohrau in Austria, Haydn was a gifted young musician who joined the choir school at St. Stephen's in Vienna at age eight. Not long after he also worked as a substitute organist there. Little is known about his activities between 1753, the time Haydn was dismissed from St. Stephen's because his voiced had changed, and the late 1750s, when he moved to Grosswardein (now Oradea, Romania). According to a biographical sketch published two years after his death in 1806, Haydn was working as an organist, composing, and studying both music and other subjects, making “rapid progress in Latin [and gaining] familiarity with classical literature.”

Around 1762 Haydn was offered a position at the Salzburg court of Archbishop Schrattenbach, where Leopold Mozart also worked. A year later Haydn was appointed Konzertmeister, which required him to play both organ and violin. During this time he also composed for the theater, including *Die Schuldigkeit des ersten Gebots*, which he wrote in collaboration with the 11-year-old Wolfgang Mozart and another Salzburg composer, A.C. Adlgasser.

Haydn was a renowned composer of sacred music, and at the turn of the 19th century, Empress Maria Theresia commissioned a mass from him. Other commissions soon followed, the last being for a requiem; Haydn died in 1806 without completing this commission.

Haydn's Requiem was performed for Archbishop Schrattenbach's funeral service in January 1772. Haydn opens the Requiem with an expansive melodic idea that foreshadows music heard later. The calm solemnity of this opening quickly shifts to a more anxious feeling with faster rhythmic patterns in the strings, creating a sense of both moving forward and going nowhere that leads seamlessly into the chorus's entrance.

The basses enter with a melody that recalls the instrumental introduction; this line is then taken up by the tenors, altos, and sopranos in imitation. At the words “et lux perpetua,” Haydn shifts the musical texture to a hymn-like setting, bringing this text to the listener's attention. Meanwhile, the orchestra plays the quick rhythmic pattern of the orchestral introduction, connecting each section of this opening. Built on the idea introduced by the basses, the sections of the Kyrie are defined by the use of chorus and soloists.

Haydn treats the series of texts that comprise the Sequence as a musical unit even as he imbues each section with its own unique musical characteristics. The Dies irae is uncompromising as the chorus drives the music forward and the orchestra either joins with the chorus or adds rhythmic punctuation. The subsequent sections alternate between soloists and chorus. With each passage for soloist, Haydn not only provides contrast with the choral sections but also makes connections with music heard earlier. The final Amen, set for chorus-solo-chorus, beautifully encapsulates the whole of the movement.

The alternation of soloists and chorus continues in the Domine Jesu Christe. Haydn sets the final line, “Quam olim Abraham,” as a fugue (a more intricate imitative texture) for chorus that frames the Hostias section for soloists. Haydn then connects this movement with the next through a similar structure: the joyous Sanctus ends with a resounding Hosanna, which is heard on either side of the Benedictus.

Haydn begins each iteration of the three Agnus Dei statements with a different soloist; the chorus then completes each sentence. It is the orchestra, however, that helps to shape the progression of this movement from gentle and comforting to heart-aching. This emotional arc continues in the Lux aeterna for soprano soloist, culminating in the next movement, Cum sanctus tuis. Once again, Haydn builds anticipation. This time, however, we hear a glimmer of hope.

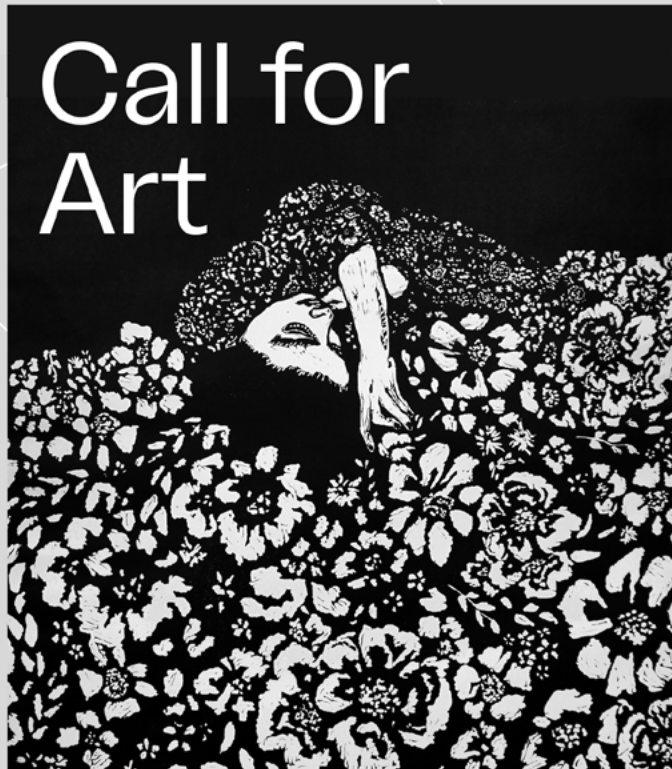
Wolfgang Amadé Mozart (1756-1791): Requiem, K. 626

The importance of the Mozart family to the court of Archbishop Schrattenbach can be seen in a 1760 painting showing both father and son seated next to the Archbishop for a concert celebrating the marriage of Joseph, heir to the Hapsburg throne. After the death of Archbishop Schrattenbach and the ascension of Archbishop Colloredo, the relationship between the young Mozart and his patron gradually soured until 1781 when Mozart was dismissed in a now infamous scene in which he was literally kicked out of the room. Mozart then made Vienna his home.

In the summer of 1791, Mozart received an anonymous commission for a requiem. Mozart's wife, Constanze, said she did not discover the identity of this patron until 1800. The mysterious patron was a wealthy nobleman, Count Walsegg, who preferred to commission works anonymously. Often the count would then remove the composer's name from the music, becoming the “composer” of the work himself. This specific commission for a requiem was in honor of the count's wife who had died earlier that year.

Although he completed or sketched the opening movements of the Requiem (the Introit through the Kyrie plus eight measures of the Lacrimosa) and partially sketched the vocal and instrumental parts for some of the other movements, Mozart died before the work was finished. To satisfy the terms of the commission, Constanze turned to her husband's students for help.

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Owing to the work of Mozart's students in completing the Requiem, today there are two manuscripts in what are believed to be as many as four different hands.

Mozart's working manuscript consisted of the completed Introit 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 may have been added by Mozart's student Franz Jacob Freystädler. If correct, this is Freystädler's only contribution to the composition and was most likely used for a partial performance of the work at a memorial liturgy for Mozart on December 10, 1791. The orchestral parts for other movements 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 all 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 completed 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 paid for all performance-related expenses and Constanze received all the profits from the performance. Count Walsegg held a private performance of the Mozart Requiem as part of a memorial service for his wife on December 14, 1793; the score named him as the composer. Later, other completions of the Mozart Requiem were undertaken as new information became available. Today's performance is a completion by Mozart scholar Robert D. Levin, which premiered in August 1991, in Stuttgart.

In the opening of the Requiem, Mozart layers the sounds of the winds, strings, and voices into a supplication for the deceased. Mozart employs chant (as did Michael Haydn) at "Te decet hymnus", and then combines the music of these first two sections to intertwine old and new into a prayer for eternal rest. The Kyrie is a fugue which melds the text so that "Kyrie" or "Christe" and "eleison" often sound simultaneously. Mozart's dramatic choral writing continues in settings of the Dies irae and Rex tremendae texts. In the latter, distinctive lines for voices, strings, and winds pour forth with power; however, with the text "Salve me" the built-up musical tension is released, underscoring this personal prayer. One of the most recognizable movements, Lacrimosa, opens as a lyrical aria for chorus; using a Mozart sketch, Levin constructs an extended fugue for the final "Amen." The Lux aeterna musically unites prayers for eternal rest and perpetual light. In the final movement the music of the Kyrie returns, rounding out the Requiem with a direct reference to music written 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 are reimagined by succeeding generations or may never be filled. Still, the most important voice of the composer—the music—remains.

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That
Feeling
You
Get

TEXTS + TRANSLATIONS

Michael Haydn: Requiem, MH 155

INTROITUS ET KYRIE REQUIEM AETERNAM

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 caro veniet.
Kyrie eleison. Christe eleison. Kyrie
eleison.

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

SEQUENTIA DIES IRAE

Dies irae, dies illa
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?
Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.
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.

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!
The trumpet will send its wondrous
sound throughout earth's sepulchers,
and gather all before the throne.
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.
When the judge takes his place,
what is hidden will be revealed:
nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?
King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.
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.

PLEASE TURN THE PAGE QUIETLY >

Juste iudex ultionis,
 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.
 Confutatis maledictis,
 Flammis acerbis addictis,
 Voca me cum benedictis.
 Oro supplex et acclinis,
 Cor contritum quasi cinis,
 Gere curam mei finis.
 Lacrimosa dies illa,
 Qua resurget ex favilla
 Judicandus homo reus:
 Huic ergo parce, Deus,
 Pie Jesu Domine,
 Dona eis requiem. Amen.

OFFERTORIUM

DOMINE JESU CHRISTE

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.
 Sed signifer sanctus Michael
 repraesentet eas in lucem sanctam.
 Quam olim Abrahae promisisti et
 semini ejus.

VERSUS: HOSTIAS ET PRECES

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

Righteous judge of vengeance,
 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.
 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.
 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.

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.
 Let the standard-bearer, holy Michael,
 bring them into holy light. Which
 was promised to Abraham and his
 descendants.

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

PLEASE TURN THE PAGE QUIETLY >

MOZART REQUIEM

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**SAY IT WITH US:
 I AM THE MUSIC**

You are the music! From the back of the stage to the back seats of the balcony, everyone in the concert hall plays a crucial part in creating H+H's joy-filled musical moments. It's simple—without you, there is no H+H.

Celebrate all that H+H is and does with the launch of **You Are the Music: The Campaign for H+H**, the most ambitious fundraising campaign in the history of America's longest running performing arts organization.

Ready to say "I Am the Music?"
 Support H+H with your gift today!

H+H

SANCTUS SANCTUS

Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth! Pleni suni coeli et terra
gloria tua. Hosanna in excelsis.

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

BENEDICTUS

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

AGNUS DEI ET COMMUNIO 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. Lux
aeterna luceat eis, Domine:

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. May eternal light shine on
them, O Lord:

CUM SANCTIS TUIS

Cum sanctis tuis in aeternum,
quia pius es.

With Thy saints forever, because
Thou art merciful.

REQUIEM AETERNAM

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

Grant them eternal rest, Lord, and let
perpetual light shine on them. With
Thy saints forever, because Thou art
merciful.

Mozart: Requiem K. 626

INTROITUS REQUIEM AETERNAM

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 caro 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.

KYRIE

Kyrie eleison. Christe eleison. Kyrie
eleison.

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

SEQUENZ DIES IRAE

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
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!

TUBA MIRUM

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

The trumpet will send its wondrous
sound throughout earth's sepulchers
and gather all before the throne.
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.
When the judge takes his place,
what is hidden will be revealed:
nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

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.

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,
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.

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,
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.

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.

CONFUTATIS

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

LACRIMOSA

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem.

Amen.

OFFERTORIUM 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. Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et
semini ejus.

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.

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.

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.

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. Let
the standard-bearer, holy Michael,
bring them into holy light. Which
was promised to Abraham and his
descendants.

HOSTIAS

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

SANCTUS SANCTUS

Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth! Pleni suni coeli et terra
gloria tua. Hosanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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.

COMMUNIO LUX AETERNA

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.

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

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

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

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.

May eternal light shine on them, O Lord:

Grant them eternal rest, Lord, and let
perpetual light shine on them. With Thy
saints forever, because Thou art merciful.

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ARTIST PROFILES



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Jonathan Cohen, conductor

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

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

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

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



Lucy Crowe, soprano

Lucy Crowe's last performance with H+H was in Brahms Requiem during H+H's 2023-24 Season.

Born in Staffordshire, Lucy Crowe studied at the Royal Academy of Music, where she is a Fellow. She was made an OBE in the 2023 King's Birthday Honours.

With repertoire ranging from Purcell, Handel, and Mozart to Donizetti's Adina, Verdi's Gilda, and Janacek's Vixen, Ms. Crowe has sung with opera companies throughout the world, including the Royal Opera House,

Covent Garden, the Glyndebourne Festival, English National Opera, the Teatro Real Madrid, the Deutsche Oper Berlin, the Bayerische Staatsoper, Munich, and the Metropolitan Opera, New York. Recent opera highlights include her debut at Dutch National Opera in the title role in *Rodelinda*, Musetta in *La Bohème* and Poppea in *Agrippina* at the Royal Opera House, Susanna in *Le Nozze di Figaro* at the Metropolitan Opera, and Pamina in *Die Zauberflöte* at the Liceu Barcelona.

Last season Ms. Crowe sang the title role in *Rodelinda* with the English Concert and Harry Bicket on a tour to the US and Asia, selected Haydn and Weber arias with the Chamber Orchestra of Europe and Maxim Emelyanychev, selected Mozart arias with the Tampere Philharmonic with Bernard Labadie, Mendelssohn's *Lobgesang* with the Orchestra of Age of Enlightenment and Andras Schiff and Beethoven's Symphony No. 9 and Mass in C Minor and tour with the Monteverdi Choir & Orchestra.

A committed recitalist Ms. Crowe has appeared at the Amsterdam Concertgebouw, New York's Carnegie Hall, and the Aldeburgh, Edinburgh, Mostly Mozart, and Salzburg Festivals. She is a regular guest at the BBC Proms and Wigmore Hall.

Ms. Crowe received a Grammy nomination in 2021 for Best Opera Recording for Janáček's *The Cunning Little Vixen* with the London Symphony Orchestra/ Sir Simon Rattle.



Beth Taylor, mezzo-soprano

This performance is Beth Taylor's H+H debut.

Glaswegian Mezzo Beth Taylor, lauded for her "strong presence," "sensational coloratura," and "intriguing depth," is on the onset of a major international career.

Ms. Taylor made her role debuts in the 2022-23 season as Erda and Erste Norn in Wagner's *Der Ring des Nibelungen* at the Deutsche Oper Berlin and as the title role in Rossini's rarely performed melodrama, *Bianca e Falliero* at Oper Frankfurt. More recently, she

made her Glyndebourne Festival debut as Bradamante in a new production of Handel's *Alcina*, the role of Arsace in Rossini's *Semiramide* and of Giuliano Gordio in Cavalli's *Eliogabalo* at the Opernhaus Zürich.

Other recent highlights include the role of Arsace in Rossini's *Semiramide* at the Deutsche Oper Berlin, conducted by Corrado Rovaris, the role of Giuliano in Cavalli's rarely performed *Eliogabalo* at the Opernhaus Zürich, and the role of The Angel in Elgar's *The Dream of Gerontius* with the Southbank Sinfonia in Rome for the official canonization of the librettist, Sir John Henry Newman.

In song, Ms. Taylor's recent collaborations with notable pianists and chamber musicians Julius Drake, Jonathan Ware, Marcia Hadjimarkos, Mathieu Pordoy, and rising star Hamish Brown have led to several celebrated recitals in Denmark, Ireland, France, Germany, the Netherlands, and Italy.

Ms. Taylor graduated with distinction from the Royal Conservatoire of Scotland (2012-2018) and from the Open University under the tutelage of Margaret Izatt and Iain Paton. She is the grand winner of the prestigious 2022 Elizabeth Connell Prize for dramatic voices and a grand finalist in the 2023 BBC Cardiff Singer of the World competition, representing Scotland. An enthusiastic ambassador for arts education in environments catering to individuals with additional support needs, Ms. Taylor has worked as a tutor and practitioner for Paragon Music in Glasgow and as a member of the Live Music Now Scotland scheme.



Duke Kim, *tenor*

This performance is Duke Kim's H+H debut.

Tenor Duke Kim is a Second-Place Winner of Operalia (2022), Second-Place Winner at the inaugural Juan Pons International Singing Competition (2022), Grand Finals Winner of The Metropolitan Opera Eric and Dominique Laffont Competition (2021), and a recent graduate of the Cafritz Young Artist Program at the Washington National Opera.

In the 2023-24 Season, Mr. Kim made debuts with Irish National Opera and Berkshire Opera Festival in *Faust* (Title Role), Pittsburgh Opera in *La traviata* (Alfredo), returned to Washington National Opera for *Roméo et Juliette* (Roméo), and Seattle Opera and Des Moines Metro Opera for *Il barbiere di Siviglia* (Il Conte d'Almaviva). On the concert stage, he made his South American debut at Teatro Colón in *Messiah*, gave a solo recital at the Korean Music Association, and a duet recital with mezzo-soprano Taylor Raven at Seattle Opera.

In 2022-23 he made debuts with Seattle Opera in *La traviata* (Alfredo); The Glimmerglass Festival, Florentine Opera, and Opera San Antonio in *Roméo et Juliette* (Roméo); The Atlanta Opera in *Don Giovanni* (Don Ottavio); and returned to Palm Beach Opera for *Così fan tutte* (Ferrando). On the concert stage, he debuted with the Milwaukee Symphony Orchestra in *Messiah*.

Mr. Kim is a graduate of Chapman University and the Shepherd School of Music at Rice University. During his studies, he performed in *L'elisir d'amore* (Nemorino), *Gianni Schicchi* (Rinuccio), *Little Women* (Laurie), and *La Finta Giardiniera* (Count Belfiore). Additional concert repertoire includes Mendelssohn's *Elijah* and Saint-Saëns' *Oratorio de Noël*.



Brandon Cedel, *bass-baritone*

This performance is Brandon Cedel's H+H debut.

Bass-baritone Brandon Cedel is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program and is currently an Ensemble member of Oper Frankfurt.

Mr. Cedel joined the ensemble of Oper Frankfurt in the 2016-17 Season. His roles with the company include the Speaker in *Die Zauberflöte*, Angelotti in *Tosca*, Brander in *La Damnation de Faust*, Giovanni in *Il Corsaro* and the

Messenger in *Oedipus Rex*. Additional credits include his debut as Collatinus in *The Rape of Lucretia* with Boston Lyric Opera, Masetto in *Don Giovanni* with the Metropolitan Opera, and Colline in *La bohème* with Canadian Opera Company. With Oper Frankfurt Mr. Cedel has sung Masetto in *Don Giovanni*, Donner in *Das Rheingold* and Lieutenant Ratcliffe in *Billy Budd*.

Highlights of Mr. Cedel's recent seasons include performances at the Metropolitan Opera of the Porter in Shostakovich's *Lady Macbeth of Mtsensk* under the baton of James Conlon and a Flemish Deputy in Sir Nicholas Hytner's production of Verdi's *Don Carlos* under the baton of Yannick Nézet-Séguin; his UK and company debut as both Masetto and Leporello with the Glyndebourne Festival's production of *Don Giovanni* conducted by Andrés Orozco-Estrada; and his Kennedy Center debut recital with the Vocal Arts Society in Washington, D.C.

Recent orchestral engagements include an appearance with the BBC Philharmonic at a concert featuring Bernstein's *Songfest*, conducted by David Charles Abell, Beethoven's Symphony No. 9 with the Russian National Orchestra conducted by Vladimir Jurowski at the Napa Valley Festival del Sole, the role of Panthée in a concert performance with the Royal Philharmonic Orchestra of Berlioz's *Les Troyens* conducted by Charles Dutoit, and Schuman's *The Pilgrimage of the Rose* with Le Festival de Lanaudière.

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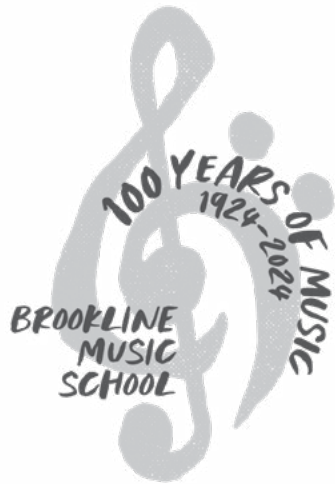
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SYMPHONY HALL PATRON INFORMATION

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.

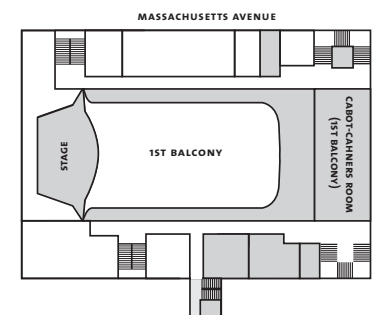
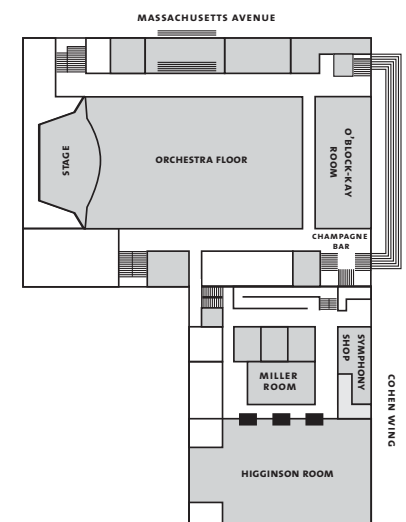
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

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.



GENERAL INFORMATION

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(Orchestra Level)

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