



HANDEL MESSIAH

November 26 + 27 + 28, 2021

HANDEL+HAYDN SOCIETY

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guiding star in
a constellation
of news.”**

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WELCOME TO H+H

Welcome to performances Nos. 439, 440, and 441 of Handel’s *Messiah* by H+H, the 168th consecutive year we’ve presented this masterpiece of masterpieces to Boston.

Thirty of these recent performances have been led by Artistic Director Harry Christophers, and this weekend we celebrate his return to our stage after a pandemic-induced absence of nearly two years.

I don’t think it’s a stretch to say the bond between this music, these musicians, and this conductor is as strong and deep as any you’ll find anywhere. Harry brought to H+H an innate understanding of this music that was all about communicating the drama of the story vs. just playing the notes, and in the musicians of H+H he found able collaborators. They worked together on this approach, year after year, over more than 100 rehearsals and performances, to create a *Messiah* that—for sheer excellence, breathtaking precision, potent emotional impact, bristling energy, and sheer joy—is, as *Yankee Magazine* wrote, “unmatched.”

Of course, last year H+H had to find a new way to bring *Messiah* to Boston during the depths of the COVID-19 pandemic. Harry worked with the creative team at GBH to create “Handel’s *Messiah* For Our Time,” which was broadcast on GBH and streamed around the world during the holiday season to an audience in excess of 160,000. As rewarding as that experience was, we are truly grateful to be able to perform today for you live and in person.

And we also extend our gratitude to Ann and Graham Gund, our presenting sponsors for this season’s *Messiah* performances.

As you no doubt know, this weekend marks Harry’s first concerts in his final season as artistic director. I hope you’ll join us for his concluding programs this season, on Jan. 28 + 30 (Haydn + Mozart) and on April 29 + May 1 (Haydn’s *The Creation*). Until then, I hope today’s performance helps brighten your holidays. Thank you for joining us.

David Snead
President and CEO



PHOTO: GRETJEN HELGNE

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ARTISTIC DIRECTOR'S NOTE FROM HARRY CHRISTOPHERS

As we enter the Advent season, tradition brings us to Handel's *Messiah*. This outstanding work has survived the test of time and, in particular, those countless years when Baroque conventions were ignored. Over recent decades, scholars and musicians have reassessed performance practice, providing us with a much better understanding of how this would have been done in Handel's day.

What makes *Messiah* so amazing is its uniqueness. Unique among all Handel's oratorios because it is the only one where the text is solely from the Bible or the Book of Common Prayer. It is an inspired libretto by Charles Jennens; instead of telling a dramatic story, *Messiah* is concerned with prophecy and meditation, with virtually no narrative. When listening to our performance, take note of Jennens's amazing contribution. We need only look back to medieval carols where texts take us from Christ's nativity through to his crucifixion and resurrection, but Jennens takes us further—his is a unique journey which takes us from the prophecies of Christ's coming through the Nativity to Christ's suffering, his resurrection, ascension to the Kingdom of God, and finally to that amazing and jubilant epilogue celebrating Christ's redemption and immortality.

In the early days of period performances, the work was so often presented as a collection of separate movements, each infused with "style" and maximum interest, but not treated as a complete work of art. There was a sense that the whole didn't matter, that it was less than the sum of its parts. I realized that this was the wrong equation. *Messiah*, for me, is one continuous drama. That's what draws me back to it and holds my interest.

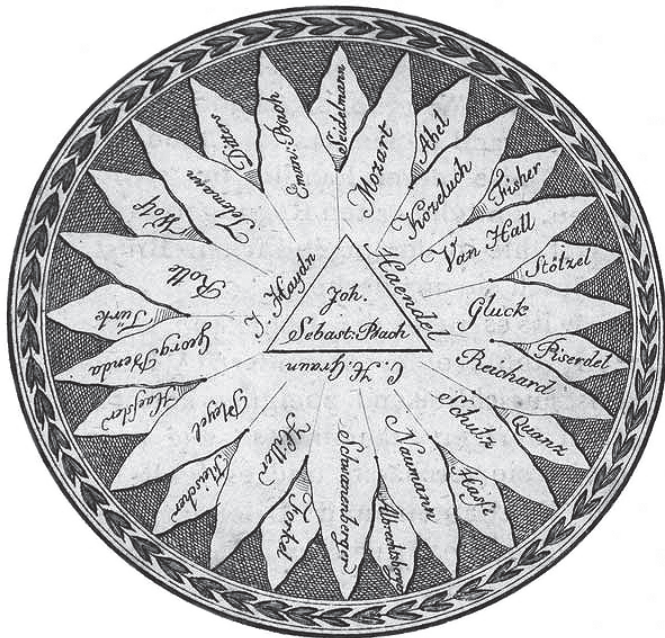
Of course it is the chorus who have the bulk of the work to do, but spare a thought for the strings who have only one short duet off all night. However each performance must be unique, and one reason for that rests with the soloists. In this my final season as artistic director, I am delighted to welcome back Reggie Mobley and Roddy Williams along with James Way, who will be making his debut with H+H. I am also thrilled that Carolyn Sampson will finally be appearing with us; she was a member of my ensemble, The Sixteen, for many years before dazzling audiences all over the world with her amazing style, beauty of sound, and, above all, communication. I am looking forward immensely to all their individual insights; we will talk through ideas and then it is up to me to mould it into an experience. Handel builds the ebb and flow of time into the piece; he balances dramatic outbursts with periods of calm contemplation and connects with a spirituality that goes much deeper even than the libretto's scriptural words. Conducting *Messiah* is a workout, a physical and mental challenge. Every time I reach the final "Amen" and hear the high soprano A, I feel a shiver down my spine.



PHOTO MARCO BORGREVE

CARL PHILIPP EMANUEL BACH

The Complete Works



Emanuel Bach in the circle of great German composers, with his father in the center, flanked by Handel and Haydn.

(From the *Allgemeine musikalische Zeitung* in 1799)

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cpebach.org

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TICKETS AVAILABLE NOW!

HANDEL+HAYDN SOCIETY

GALA

HONORING
HARRY CHRISTOPHERS



Through 13 stirring seasons as H+H's artistic director, Harry has transformed countless lives through his passion and leadership.

To celebrate and honor Harry and his incredible legacy, we encourage your participation in this special dinner and concert.

For more information, including ticket and table sponsorship details, visit handelandhaydn.org/gala.

MAY 9, 2022
SYMPHONY HALL

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. H+H has been captivating audiences for 207 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at converting 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.

Today, H+H's Orchestra and Chorus delight more than 50,000 listeners annually with a nine-week subscription series at Symphony Hall and other leading venues. Through the Karen S. and George D. Levy 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's numerous free community concerts include an annual commemoration of the original 1863 Emancipation Proclamation concert on December 31 of every year, in collaboration with the Museum of African American History.

The artistic director of the Handel and Haydn Society is Harry Christophers, who is also founding artistic director of The Sixteen in London. Under Christophers's leadership, H+H has released 15 CDs on the CORO label and has toured nationally and internationally.

In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

Leadership

Robert N. Shapiro
Chair
Harry Christophers, CBE
Artistic Director
The Bicentennial Chair
David Snead
President and CEO

Artistic

Ian Watson
Associate Conductor
Scott Allen Jarrett
Resident Conductor, Chorus
Anthony Trecek-King
Resident Conductor, Chorus
Reginald Mobley
Programming Consultant

Youth Choruses Conductors

Alyson Greer Espinosa
Chorus of Sopranos and Altos
and Chamber Choir
Jennifer Kane
Treble Chorus, Youth Chorale,
and Concert Choir
Kevin McDonald
Chorus of Tenors and Basses
Nurt Villani
New Voices



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HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR

The 2021–22 Season marks Harry Christophers's 13th year as artistic director of the Handel and Haydn Society. Since his appointment, Mr. 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, Mr. Christophers and H+H celebrated the organization's Bicentennial, and he now proudly leads the ensemble in its third century of music making.



PHOTO: STU ROSENBERG

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

He has recorded over 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 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.

EXPERIENCE THE 2021-22 SEASON

HARRY CHRISTOPHERS'S GRAND FINALE

BACH CHRISTMAS

DEC 4 at
FIRST CHURCH CAMBRIDGE

Raphaël Pichon, conductor
TBD, soloists
H+H Orchestra and Chorus

J.S. Bach: Magnificat, BWV 243
G. Gabrieli: "Hodie Christus natus est"
("Christ is Born Today")
J.S. Bach: Cantata, BWV 110,
Unser Mund sei voll Lachens
("May our Mouth be Full of Laughter")
C.P.E. Bach: *Heilig*, Wq. 217

DEC 3 + 5 SOLD OUT

BEETHOVEN SYMPHONY NO. 7

JAN 7 + 9 at SYMPHONY HALL

Václav Luks, conductor
H+H Orchestra

Bologne: Overture to *L'amant Anonyme*
Voříšek: Symphony in D Major
Beethoven: Symphony No. 7

HAYDN + MOZART

JAN 28 + 30 at SYMPHONY HALL

Harry Christophers, conductor
Aislinn Nosky, violin
Mary Bevan, soprano
Catherine Wyn-Rogers, mezzo-soprano
Jeremy Budd, tenor
Sumner Thompson, baritone
H+H Orchestra and Chorus

Haydn: Symphony No. 103, *Drum Roll*
Mozart: Violin Concerto No. 1
Haydn: *Theresienmesse*

BACH + VIVALDI GLORIA

APR 1 + 3 at SYMPHONY HALL

Jonathan Cohen, conductor
Joëlle Harvey, soprano
TBD, alto
Nicholas Phan, tenor
Tyler Duncan, baritone
H+H Orchestra and Chorus

J.S. Bach: Orchestral Suite No. 1
Vivaldi: Gloria, RV 589
C.P.E. Bach: Magnificat

HAYDN THE CREATION

APR 29 + MAY 1 at
SYMPHONY HALL

Harry Christophers, conductor
Joëlle Harvey, soprano
Robert Murray, tenor
Matthew Brook, bass-baritone
H+H Orchestra and Chorus
Haydn: *The Creation*



HANDEL+HAYDN SOCIETY
HARRY CHRISTOPHERS ARTISTIC DIRECTOR



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HANDEL *MESSIAH*

Friday, November 26, 2021 at 7:30pm
Saturday, November 27, 2021 at 3:00pm
Sunday, November 28, 2021 at 3:00pm

2,544th Concert
2,545th Concert
2,546th Concert

Symphony Hall

Harry Christophers, *conductor*

Carolyn Sampson, *soprano*

Reginald Mobley, *countertenor*

James Way, *tenor*

Roderick Williams, *baritone*

Handel and Haydn Society Orchestra and Chorus

Messiah

George Frideric Handel
(1685-1759)

Part the First

INTERMISSION

Part the Second

BRIEF PAUSE

Part the Third

PROGRAM SPONSORS

This program is presented by Ann and Graham Gund.

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

Debbie and Bob First, *sponsors of Harry Christophers, conductor*

Jean Woodward, *sponsor of Carolyn Sampson, soprano*

Elizabeth and Robert Wax, *sponsors of Reginald Mobley, countertenor*

Catherine and J. Daniel Powell, *sponsors of James Way, tenor*

Kate S. Flather, *sponsor of Roderick Williams, baritone*

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

Brenda Gray Reny, *sponsor of the H+H Orchestra*

Stanley and Kay Schlozman, *sponsors of the H+H Chorus*

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 perpetuity by Jane and Wat Tyler.

The Handel and Haydn Society is proud to be a principal sponsor of the Boston Singers' Relief Fund.



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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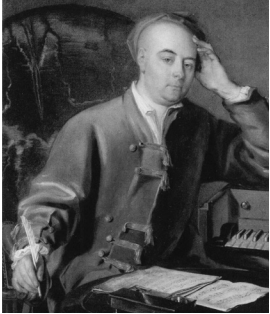
 youtube.com/handelandhaydn

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 45 minutes including intermission.

H+H AND MESSIAH



George Frideric Handel
b. Halle, Feb. 23, 1685
d. London, Apr. 14, 1759

- 1741** Charles Jennens sends Handel the word-book (text) for *Messiah*. Handel composes the oratorio between Aug. 22 and Sept. 14.
- 1742** On April 13, *Messiah* premieres in Dublin, benefiting three charities.
- 1743** First London performance at Covent Garden. Handel retitles the work *A Sacred Oratorio* to help quell clerical objections.
- 1750** First performance benefiting the Foundling Hospital.
- 1767** The full score is published for the first time.
- 1773** Portions are performed at Boston's Faneuil Hall in honor of King George III.
- 1815** H+H's first concert features two choruses and two arias from *Messiah*.
- 1818** On Christmas Day, H+H gives the first complete performance of *Messiah* in America.
- 1854** H+H begins its annual tradition of performing the oratorio each December, often on or near Christmas Day.
- 1955** *Messiah*, H+H's first commercial recording, is released.
- 1963** H+H presents the first complete televised performance for National Educational Television.
- 1972** H+H Music Director Thomas Dunn integrates the concept of historically informed performance by reducing the chorus size for *Messiah* to 30 singers.
- 2000** First H+H *Messiah* recording using period instruments.
- 2014** H+H releases a live *Messiah* recording with Harry Christophers conducting.
- 2020** H+H and GBH create *Messiah for Our Time*, a televised and streamed performance during the COVID-19 pandemic.

PROGRAM NOTES A LIVING MUSICAL TRADITION



The Adoration of the Shepherds by Sebastiano Conca, 1720
The J. Paul Getty Museum, Los Angeles

"It is, like the first snow, or the winter solstice, an institution."

This was part of a review from the Handel and Haydn Society's annual performance of *Messiah* in 1911, not quite 100 years after H+H first presented excerpts from Handel's oratorio on Christmas Day, 1815. About 1,000 people experienced that first H+H concert in King's Chapel in which two arias—"I know that my Redeemer liveth" and "He shall feed His flock,"—and two choruses—"Lift up your heads O ye gates" and the "Hallelujah" chorus—were part of a concert that also included the first part of Haydn's *Creation*, as well as solos and other choral pieces. The performance was a resounding success; one Boston newspaper hoped that it would be "immediately announced for repetition," so the 113 musicians—100 singers (90 men and 10 women) and 13 instrumentalists—repeated the program the following January.

Three years to the day after its inaugural concert, on Christmas Day 1818, H+H gave the first complete performance of *Messiah* in America, and has been performing this work every November or December since 1854. The oratorio concluded two thirds of H+H's 19th-century music festivals and has been a fixture in H+H anniversary celebrations. Moreover, H+H frequently sang the "Hallelujah" chorus for benefit concerts and civic events.

**H+H
PLAYS ON**

H+H is streaming our 2021-22 concerts on a special new video platform, H+H Plays On.

Enjoy concerts on-demand on your smart TV, mobile phone, or on your computer.

Learn more at
handelandhaydn.org/hh-plays-on.

HANDEL+HAYDN SOCIETY

The Origins and First Performances of *Messiah*

Charles Jennens, who had provided texts for other Handel oratorios, sent the composer a new text in 1741. Rather than telling a continuous story, Jennens's latest text was a collection of scripture passages from the Old and New Testaments which referred to the prophecy and birth of Christ (Part the First), his death and resurrection (Part the Second), and the response of the believer (Part the Third). In his libretto, Jennens connects concepts, such as light and dark, from one part to the next without an explicit narrative, building each image over the course of the three parts. He freely moves between Old and New Testament texts, but only pairs texts within a single movement four times.

Also in 1741, Handel was planning to present a series of benefit concerts in Dublin, possibly at the invitation of William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland. Working quickly, Handel set *Messiah* in just 24 days. The oratorio was first performed in Dublin at the Music Hall on Fishamble Street on April 13, 1742.

The following year, Handel premiered the oratorio in London, changing the title to *A Sacred Oratorio* because of objections to the use of Biblical texts in a concert setting. Although these performances were not as successful as those in Ireland, *Messiah* performances eventually became an annual event, beginning with a 1750 concert to benefit the Foundling Hospital. Objections to Handel's sacred oratorio had subsided and were replaced with descriptions like that written by Catherine Talbot in 1756: "The only public place I have been to this winter was to hear the *Messiah*, nor can there be a nobler entertainment."

Performing *Messiah*

Handel composed other oratorios, both before and after *Messiah*, but none continually captivated concertgoers in quite the same way. Beginning with the performances for the Foundling Hospital, *Messiah* is one of the few compositions in the history of music that never waned in popular and critical appeal. It has been performed by large and small ensembles, as well as arranged by other composers, such as Mozart in the 18th century and Robert Franz, at the request of H+H, in the 19th century.

For the 1742 premiere of *Messiah* in Dublin, it is estimated that Handel had a combined ensemble of approximately 50 performers, with almost the same number of vocalists and instrumentalists.

After the composer's death, *Messiah* performances were given with an ever-increasing number of musicians. In 1784, the organizers of a five-day Handel festival assembled over 250 singers and a matching number of instrumentalists. The trend of larger ensembles reached new heights in the 19th century, including the first H+H Music Festival in 1857 that closed with a performance of *Messiah* featuring a chorus of 600 and an orchestra of 80. In the 20th century, however, this trend began to reverse due to a renewed interest in reconstructing performances using Handel's original performing forces. For H+H, that trend began in earnest in 1967 under conductor Thomas Dunn, who, after presenting one last large-scale *Messiah*, began reducing the size of the chorus. The

commitment to historical performance practice was solidified in 1986 with the appointment of Christopher Hogwood as H+H's artistic director. Today's performance, with 30 chorus members and 28 instrumentalists, reflects the historical awareness of the approximate size of the ensemble used in Handel's day, combined with performance techniques and period instruments of 18th-century specifications. This historical performance perspective is blended with the passion and fervor that has characterized this oratorio from its inception.

The Music

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

The choruses are an integral part of Handel's ingenious musical imagery. The carefree-sounding opening line of "His yoke is easy" from Part the First belies the complexity of this chorus. A yoke, of course, is neither easy nor light. By setting the text in a way that sounds effortless but is in fact difficult, Handel is emphasizing not only the words "easy" and "yoke," but also reflecting the deeper meaning of the "burden" of following a moral life, an idea that would have resonated with his audience.

Equally powerful is "All we like sheep have gone astray." The last in a series of three choruses, the music that opens this chorus is airy and acts out the text by wandering on the word "astray." Within the context of what precedes it, this text and its setting might seem out of place. However, when the text of this chorus continues "and the Lord hath laid on Him the iniquity of us all," Handel reprises the emotional intensity heard from the beginning of Part the Second.

One dramatic arc is completed with the "Hallelujah" chorus. Here, Handel constructs a chorus that is a study in musical cohesion. In counterbalance to the "crooked" lines of "Ev'ry valley" and angular figures in "Thou shalt break them," in the "Hallelujah" chorus, the lines are focused and combined in multiple manifestations of musical unity.

Handel returns to this idea in the final chorus, "Worthy is the Lamb," which begins with the chorus singing as a single entity. Even when Handel separates the voice parts with imitation, each vocal entrance is given immediacy and imbued with the symbolism of many becoming one. These are just some of the ways Handel's *Messiah* can be understood as more than the sum of its parts: each moment is captivating on its own, but the whole is a richly woven musical tapestry.

© 2021 Teresa M. Neff, PhD
Christopher Hogwood Historically Informed Performance Fellow

ABIGAIL ADAMS: LASTING IMPRESSIONS OF *MESSIAH*

In 1784, the first Handel Commemoration was held at Westminster Abbey. One year later, Abigail and John Adams moved to London when John became ambassador to England. Abigail, a prolific correspondent, wrote her impressions on hearing *Messiah* in 1785:



Abigail Adams, portrait by Benjamin Blyth, 1766

"The most powerfull effects of Musick which I ever experienced, was at Westminster Abbey. The place itself is well calculated to excite solemnity, not only from its ancient and venerable appearance, but from the dignified Dust, Marble and Monuments it contains. Last year it was fitted up with seats and an organ loft sufficiently large to contain six hundred Musicians, which were collected from this and other Countries. This Year the Musick was repeated. It is call'd the celebration of Handles Musick. The sums collected are deposited and the income is appropriated to the supported of decayed Musicians. There were 5 days set apart for the

different performances. I was at the piece call'd the *Messiah*, and tho a Guinea a ticket, I am sure I never spent one with more satisfaction. It is impossible to describe to you the Solemnity and dignity of the Scene. When it came to the part, the Hallelujah, the whole assembly rose and all the Musicians, every person uncoverd. Only conceive six hundred voices and instruments perfectly chording in one word and one sound! I could scarcely believe myself an inhabitant of Earth. I was one continued shudder from the beginning to the end of the performance."

H+H

HAYDN + MOZART

FRI, JAN 28 AT 7:30PM
SUN, JAN 30 AT 3:00PM

SYMPHONY HALL

Haydn: *Symphony No. 103, Drum Roll*
Mozart: *Violin Concerto No. 1*
Haydn: *Theresienmesse*

Harry Christophers, conductor
Aislinn Nosky, violin
Mary Bevan, soprano
Catherine Wyn-Rogers, mezzo-soprano
Jeremy Budd, tenor
Sumner Thompson, baritone
H+H Orchestra and Chorus

HANDEL + HAYDN SOCIETY
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FROM THE ARCHIVES

SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

THE TUESDAY AFTERNOONS OF
March 18 and 25, 1924, at 4.30 o'clock
 BY THE
HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor
 FRANK LUKER, Organist

ADVISORY COMMITTEE
 JOHN A. O'SHEA, Director of Music, Boston Public Schools
 SAMUEL F. TOWER, Head Master, South Boston High School
 ARTHUR A. LINCOLN, Master, Washington Allston School, Boston

PROGRAMME FOR BOTH CONCERTS

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

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

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

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

SOLOISTS
 GRACE BONNER WILLIAMS, Soprano
 WILLARD FLINT, Bass

BOSTON FESTIVAL ORCHESTRA
 J. W. CROWLEY, Principal

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

"No adult will be admitted unless accompanied by one or more children."
 This notice was part of two H+H Young People's Concerts in 1924 featuring selections from *Messiah*.

MESSIAH

PART THE FIRST

Text taken from the Scriptures by Charles Jennens (1700-1773)

Sinfony

Accompagnato (tenor)

Comfort ye, comfort ye,
my people, saith your God:
Speak ye comfortably to
Jerusalem, and cry unto her,
that her warfare is accomplish'd,
that her iniquity is pardoned.
The voice of Him that crieth in the
wilderness: Prepare ye the way
of the Lord, make straight in the
desert a highway for our God.
(Isaiah 40:1-3)

Aria (tenor)

Ev'ry valley shall be exalted,
and ev'ry mountain and hill made
low, the crooked straight and the
rough places plain. (Isaiah 40:4)

Chorus

And the glory of the Lord shall be
revealed. And all flesh shall see
it together, for the mouth of the
Lord hath spoken it. (Isaiah 40:5)

Accompagnato (baritone)

Thus saith the Lord of Hosts:
Yet once a little while, and I will
shake the heav'ns and the earth,
the sea, and the dry land,
all nations I'll shake; and the desire
of all nations shall come.
The Lord, whom ye seek, shall
suddenly come to His temple; even
the messenger of the Covenant
whom ye delight in, behold, He
shall come, saith the Lord of Hosts.
(Haggai 2:6-7, Malachi 3:1)

Aria (countertenor)

But who may abide the day of His
coming, and who shall stand when
He appeareth? For He is like a
refiner's fire. (Malachi 3:2)

Chorus

And He shall purify the sons of
Levi, that they may offer unto the
Lord an offering in righteousness.
(Malachi 3:3)

Recitative (countertenor)

Behold, a virgin shall conceive, and
bear a son, and shall call His name
Emmanuel, "God with us."
(Isaiah 7:14, Matthew 1:23)

Aria (countertenor) and Chorus

O thou that tellest good tidings
to Zion get thee up into the high
mountain; O thou that tellest good
tidings to Jerusalem lift up thy
voice with strength, lift it up, be
not afraid; say unto the cities of
Judah: Behold your God!
Arise, shine, for thy light is come,
and the glory of the Lord is risen
upon thee. (Isaiah 40:9, 40:1)

Accompagnato (baritone)

For behold, darkness shall cover
the earth, and gross darkness the
people: but the Lord shall arise
upon thee, and His glory shall be
seen upon thee.
And the Gentiles shall come to thy
light, and kings to the brightness
of thy rising. (Isaiah 60:2-3)

Aria (baritone)

The people that walked in
darkness have seen a great light.
And they that dwell in the land of
the shadow of death, upon them
hath the light shined. (Isaiah 9:2)

Chorus

For unto us a Child is born, unto us
a Son is given and the government
shall be upon His shoulder, and His
name shall be called:
Wonderful Counsellor,
The Mighty God,
The Everlasting Father,
The Prince of Peace! (Isaiah 9:6)

Pifa (orchestra)

Recitative (soprano)

There were shepherds abiding in
the field, keeping watch over their
flock by night. (Luke 2:8)

Accompagnato (soprano)

And lo, the angel of the Lord came
upon them, and the glory of the
Lord shone round about them, and
they were sore afraid. (Luke 2:9)

Recitative (soprano)

And the angel said unto them:
"Fear not; for behold, I bring you
good tidings of great joy, which
shall be to all people.
For unto you is born this day, in
the city of David, a Savior, which is
Christ the Lord." (Luke 2:10-11)

Accompagnato (soprano)

And suddenly there was with the
angel a multitude of the heav'nly
host, praising God, and saying:
(Luke 2:13)

Chorus

"Glory to God in the highest,
and peace on earth, good will
toward men." (Luke 2:14)

Aria (soprano)

Rejoice greatly, O daughter
of Zion! Shout, O daughter of
Jerusalem!
Behold, thy King com'th unto thee.
He is the righteous Savior, and
He shall speak peace unto the
heathen. (Zechariah 9:9-10)

Recitative (countertenor)

Then shall the eyes of the blind
be open'd, and the ears of the
deaf unstopped; then shall the
lame man leap as an hart, and the
tongue of the dumb shall sing.
(Isaiah 35:5-6)

Aria (countertenor and soprano)

He shall feed his flock like a
shepherd: and He shall gather
the lambs with His arm, and carry
them in His bosom, and gently
lead those that are with young.
Come unto Him, all ye that labor,
come unto Him all ye that are
heavy laden, and He will give you
rest. Take His yoke upon you, and
learn of Him; for He is meek and
lowly of heart: and ye shall find
rest unto your souls.
(Isaiah 40:11, Matthew 11:28-9)

Chorus

His yoke is easy, and His burden
is light. (Matthew 11:30)

INTERMISSION

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John 1:29)

Aria (countertenor)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and His cheeks to them that plucked off the hair: he hid not His face from shame and spitting. (Isaiah 53:3, John 1:6)

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53:4-5)

Chorus

And with His stripes we are healed. (Isaiah 53:5)

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah 53:6)

Accompagnato (tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm 22:7)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (Psalm 22:8)

Accompagnato (tenor)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm 69:20)

Aria (tenor)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations 1:12)

Accompagnato (tenor)

He was cut off out of the land of the living: for the transgression of thy people was He stricken. (Isaiah 53:8)

Aria (tenor)

But thou didst not leave His soul in hell; nor didst thou suffer thy Holy One to see corruption. (Psalm 16:10)

Chorus

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm 24:7-10)

Aria (soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans 10:15)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans 10:18)

Aria (baritone)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm 2:1-2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (Psalm 2:3)

Recitative (tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm 2:4)

Aria (tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm 2:9)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah! (Revelation 19:6, 11:15, 19:16)

BRIEF PAUSE

HALLELUJAH! TO STAND OR NOT TO STAND?



The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the “Hallelujah” chorus that he sprang to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the “Hallelujah” chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after it was said to have started. Both standing and not standing are very common among Boston's music lovers. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.

PART THE THIRD

Aria (soprano)

I know that my redeemer liveth,
and that he shall stand at the
latter day upon the earth: and tho'
worms destroy this body, yet in my
flesh shall I see God. For now is
Christ risen from the dead, the first
fruits of them that sleep.

(Job 19:25-26, I Corinthians 15:20)

Chorus

Since by man came death, by man
came also the resurrection of the
dead. For as in Adam all die, even
so in Christ shall all be made alive.
(I Corinthians 15:21-22)

Accompagnato (baritone)

Behold I tell you a mystery:
we shall not all sleep, but we shall
all be chang'd, in a moment,
in the twinkling of an eye,
at the last trumpet.

(I Corinthians 15:51-52)

Aria (baritone)

The trumpet shall sound and the
dead shall be rais'd incorruptible,
and we shall be chang'd.

(I Corinthians 15:52)

Recitative (countertenor)

Then shall be brought to pass the
saying that is written, death is
swallow'd up in victory.

(I Corinthians 15:54)

Duet (countertenor and tenor)

O death, where is thy sting?
O grave, where is thy victory?
The sting of death is sin and the
strength of sin is the law.

(I Corinthians 15:55-56)

Chorus

But thanks be to God, who giveth
us the victory through our Lord
Jesus Christ.

(I Corinthians 15:57)

Aria (soprano)

If God be for us, who can be
against us? Who shall lay anything
to the charge of God's elect? It is
God that justifieth: who is he that
condemneth? It is Christ that died,
yea rather, that is risen again, who
is at the right hand of God, who
makes intercession for us.

(Romans 8:31, 8:33-34)

Chorus

Worthy is the Lamb that was slain,
and hath redeemed us to God by
His blood, to receive power, and
riches, and wisdom, and strength,
and honor, and glory, and blessing.
Blessing, and honor, glory, and
pow'r be unto Him that sitteth
upon the throne and unto
the Lamb for ever and ever.

(Revelation 5:9, 12-13)

Chorus

Amen.



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ARTIST PROFILES



PHOTO: MARCO BORGREVE

Carolyn Sampson, soprano

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in the United Kingdom as well as throughout Europe and the United States. On the opera stage, her roles have included the title role in *Semele* and Pamina in *The Magic Flute* for English National Opera, various roles in Purcell's *The Fairy Queen* for Glyndebourne Festival Opera, and both Anne Truelove in *The Rake's Progress* and Mélisande in *Pelléas et Mélisande* for Scottish Opera. Internationally, she has appeared at Opéra

de Paris, Opéra de Lille, Opéra de Montpellier, and Opéra National du Rhin. She also sang the title role in Lully's *Psyché* for the Boston Early Music Festival, which was released on CD and nominated for a Grammy Award in 2008.

Ms. Sampson's numerous concert engagements have included the BBC Proms, the BBC Philharmonic, BBC Scottish Symphony Orchestra, Britten Sinfonia, City of Birmingham Symphony Orchestra, English Concert, Hallé, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, The Sixteen, Royal Liverpool Philharmonic Orchestra, Bergen Philharmonic, Freiburger Barockorchester, Gürzenich Orchestra, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, and Vienna Symphony Orchestra. In the United States, she has featured as soloist with the Boston, Cincinnati, Detroit, and San Francisco symphonies, the Minnesota and Philadelphia orchestras, and the St. Paul Chamber Orchestra, and is a regular guest at the Mostly Mozart Festival. In 2013 she made her Carnegie Hall recital debut and has given recitals at Lincoln Center and San Francisco Performances.



PHOTO: LIZ LINDER

Reginald Mobley, countertenor

Particularly noted for his "shimmering voice... which also allows lucid and pure levels" (*BachTrack*), Reginald Mobley is highly sought for Baroque, Classical, and modern repertoire. Since 2020, he has served as H+H's first-ever programming consultant, and has regularly appeared in solo roles with H+H including 2019's *Messiah* and 2020's televised *Messiah For Our Time*. He also directs H+H's annual Every Voice concerts in Roxbury and the South End.

Mr. Mobley is a regular guest with Cantata Collective, Musica Angelica, Agave Baroque, Charlotte Bach Akademie, Seraphic Fire, Quodlibet, Pacific Music Works, Bach Collegium San Diego, San Francisco Early Music Society, and Philharmonia Baroque

Orchestra. Recent engagements have included concerts and recordings with Opera Lafayette, Columbia University's Miller Theatre, Blue Heron, Chatham Baroque in Pittsburgh, and Washington Bach Consort.

In the United Kingdom, Mr. Mobley has toured with the Monteverdi Choir and English Baroque Soloists, performed with the Royal Scottish National Orchestra and Academy of Ancient Music, and is due to make his debut with the City of Birmingham Symphony Orchestra in June 2022. He has been invited to perform with the OH! (Orkiestra Historycsna) in Poland and the Vienna Academy at the Musikverein. He has also given a recital (with a Spiritual program) at the Musée d'Orsay in Paris, toured with the Freiburger Barockorchester under Kristian Bezuidenhout, and performed with the Balthasar Neumann Chor & Ensemble and the Bach Society in Stuttgart. This season he performs the role of Ottone in *L'incoronazione di Poppea* with the Budapest Festival Orchestra, *Stabat Mater* with Seraphic Fire, a Bach program with Orchestra Wiener Akademie, and *Messiah* with both the Chicago Symphony Orchestra and Philadelphia Orchestra.



PHOTO: BEN HOCKEE

James Way, tenor

Described as "a magnetic presence" by *Opera Magazine* and "a consistent scene stealer" by *The New York Times*, James Way is fast gaining international recognition for the versatility of his voice and commanding stage presence. His recording of Purcell's *King Arthur* with the Gabrieli Consort was named recording of the year by *BBC Music Magazine*, and also won the opera category. He was the second-prize winner in the 62nd Kathleen Ferrier Awards at Wigmore Hall and is a former Britten-Pears young artist,

a laureate of both the Les Arts Florissants's and the Orchestra of the Age of Enlightenment's young artist programs, and was awarded an Independent Opera voice fellowship.

Mr. Way is increasingly in demand with orchestras including the BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, City of Birmingham Symphony Orchestra, the Philharmonia, Munich Philharmonic, Swedish Radio Symphony Orchestra, RTÉ National Symphony Orchestra, Copenhagen Philharmonic, and L'Orchestre de Chambre de Paris. His regular appearances with the BBC Symphony Orchestra have included the European premiere of Ross Harris's *FACE*, Berlioz's *Les nuits d'été*, works by Lili Boulanger, and Vaughan Williams's *Serenade to Music* at Last Night of the Proms. Mr. Way's love of Baroque music has seen him appear with many of the finest early music ensembles across Europe, with highlights including Handel's *Il Trionfo del Tempo e del Disinganno* with the Freiburger Barockorchester under René Jacobs, the title role of Handel's *Samson* with John Butt and the Dunedin Consort, Monteverdi's *Vespers* with Laurence Cummings and the English Concert for Garsington Opera, and *Acis and Galatea* with Les Arts Florissants, as well as *Messiah* with Trevor Pinnock and the F.B.O. and William Christie and Les Arts Florissants.



PHOTO: BENJAMIN EALOVEGA

Roderick Williams, *baritone*

Roderick Williams is one of the most sought-after baritones of his generation and performs a wide repertoire from Baroque to contemporary music in the opera house, on the concert platform, and in recital. He enjoys relationships with all the major U.K. opera houses and has sung world premieres of operas by David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton, and Alexander Knaifel. Mr. Williams performs regularly with all the BBC orchestras and many other ensembles, including the Royal Scottish National Orchestra,

the Philharmonia, London Sinfonietta, Royal Liverpool Philharmonic, and Scottish Chamber Orchestra. Internationally, he has worked with the Berlin Philharmonic, New York Philharmonic, Deutsches Symphonie-Orchester Berlin, Russian National Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Accademia Nazionale di Santa Cecilia in Rome, and Bach Collegium Japan, among others.

His many festival appearances include the BBC Proms (including the Last Night in 2014) and the Edinburgh, Cheltenham, Bath, Aldeburgh, and Melbourne festivals. Recent and future opera engagements include Oronte in Charpentier's *Medée*, Don Alfonso in *Così fan tutte*, Pollux in *Castor and Pollux*, Sharpless in *Madame Butterfly*, and the baritone soloist in a new production of Britten's *War Requiem*, all for English National Opera; Papageno in *Die Zauberflöte* for Covent Garden; and Father in the new Michel van der Aa opera *Upload* for the Dutch National Opera, Cologne Opera, Bregenz Festival, and the Park Avenue Armory. Recent and future concert engagements include concerts with the Rias Kammerchor, Seoul Philharmonic, Gabrieli Consort, London Philharmonic Orchestra, Philharmonia Baroque, City of Birmingham Symphony Orchestra, Cincinnati Symphony, Music of the Baroque (Chicago), New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Royal Liverpool Philharmonic, BBC Proms, Bayerische Rundfunk, Melbourne Symphony Orchestra, Bergen Philharmonic Orchestra, and the Orchestra of the Age of Enlightenment. He is artist in residence for the Royal Liverpool Philharmonic Orchestra and was awarded an OBE for services to music in June 2017.

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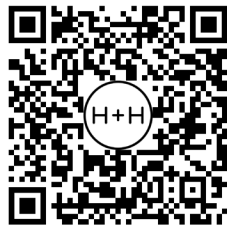
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For patrons with disabilities:
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Large print programs are available at the Patron Information table in the lobby.

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.

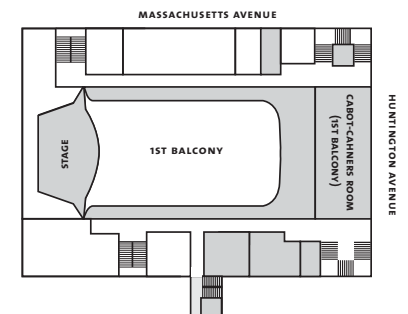
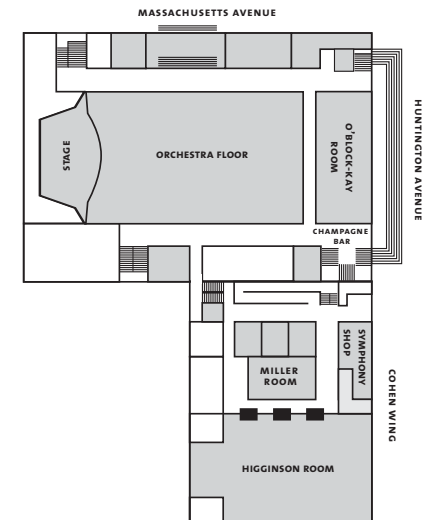
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Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

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.



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A portrait of conductor Václav Luks, a man with dark hair and glasses, wearing a grey suit jacket over a white shirt. He is smiling slightly and looking towards the camera. The background is a blurred city street scene.

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FRI, JAN 7 AT 7:30PM
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H+H Orchestra

Bologne: *Overture to L'amant Anonyme*

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Beethoven: *Symphony No. 7*

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HARRY CHRISTOPHERS NAMED CONDUCTOR LAUREATE

H+H RECEIVES \$10 MILLION DONATION IN HIS HONOR

Donation Helps Establish the Harry Christophers Fund for Artistic Excellence



At Friday's performance of Handel's *Messiah*, H+H announced that Harry Christophers will become Conductor Laureate of H+H following the conclusion of his 13-year tenure as Artistic Director in May 2022. Harry is H+H's first Conductor Laureate since Christopher Hogwood, who held the title from 2001 to 2014.

In addition, H+H has established the Harry Christophers Fund for Artistic Excellence to support Christophers's farewell season and create a permanent endowment in his name. H+H has received an anonymous gift of \$10 million, the largest in its history, to launch this endowment. The Fund will support conductor and soloist fees, orchestra and chorus compensation, audio and video recording and distribution, touring, and more.

H+H also announced that Harry Christophers will be the honoree at its annual gala on May 9 at Symphony Hall. All proceeds from the gala will benefit the Harry Christophers Fund for Artistic Excellence.

Harry Christophers's final performances as Artistic Director of H+H are Handel *Messiah*, November 27 and 28; Haydn + Mozart, January 28 + 30; and Haydn *The Creation*, April 29 and May 1.

Please visit our website to learn more about this exciting news. We invite you to consider a gift in support of the Harry Christophers Fund for Artistic Excellence. Learn more at handelandhaydn.org/harry-christophers-fund/.

HANDEL+HAYDN SOCIETY

HANDEL AND HAYDN SOCIETY PROGRAM CHANGE

We regret to announce that countertenor Reginald Mobley has been forced to withdraw from this week's performances due to illness. We are pleased to announce that contralto Emily Marvosh has graciously agreed to take his place.



Emily Marvosh, *contralto*

American contralto Emily Marvosh has been gaining recognition for her "plum-wine voice," and "graceful allure," on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague's Smetana Hall, and Vienna's Stefansdom. Following her solo debut at Boston's Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn Society under the direction of Harry Christophers. Other recent solo appearances include the American Bach Soloists, National Cathedral, and Charlotte Symphony (*Messiah*), Tucson Symphony Orchestra

(Mahler's 3rd Symphony), Chorus Pro Musica (Stravinsky's *Les Noces*), Music Worcester (Beethoven's Ninth Symphony), L'academie (Vivaldi's *Nisi Dominus*), Back Bay Chorale (Bach *Magnificat*), the Brookline Symphony (Sea Pictures), the Boston Early Music Festival Fringe, and the Chorus of Westerly (Dvořák *Stabat Mater* and Bach B Minor Mass). Awards include the prestigious Adams Fellowship at the Carmel Bach Festival, the American Prize in the Oratorio and Art Song divisions, and second place in the New England Regional NATSAA competition.

Her contributions to 21st century repertoire and performance include world premiere performances with Juventas New Music and the Manchester Summer Chamber Music Festival, and in 2013, Miss Marvosh created the roles of Viviane and the Mother in the world premiere of Hugo Kauder's *Merlin* with the Hugo Kauder Society. She is a founding member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composer David Lang, the Boston Modern Orchestra Project, and the Boston Symphony Orchestra. Of a recent Lorelei performance, one critic wrote, "Marvosh, whose stage presence was a joy to behold, offered a tone that had the velvety soulfulness of a cello...and lent a refreshing pious solemnity to this more joyful of Mass texts."

Ensemble appearances in the past and upcoming seasons include the Oregon Bach Festival under the direction of Helmut Rilling, the Bachakademie Stuttgart, Portland Baroque Orchestra, True Concord Voices and Orchestra, Boston Camerata, the Skylark Chamber Ensemble, the Yale Choral Artists, and Cambridge Concentus. Miss Marvosh can be heard on two recent GRAMMY-nominated recordings: Brahms's *Ein Deutsches Requiem* with Seraphic Fire, and *Prayers and Remembrances* with True Concord Voices and Orchestra. She holds degrees from Central Michigan University and Boston University. www.emilymarvosh.com