



HAYDN + MOZART

January 28 + 30, 2022

HANDEL+HAYDN SOCIETY

I love *wbur* because...

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to the truth.”**

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PLEASE WRITE A NOTE OF THANKS TO HARRY!

I want to welcome Harry Christophers back this week, joining concertmaster Aisslinn Nosky for Mozart’s Violin Concert No. 1—played by H+H for the first time. I’d also like to welcome our vocal cast for Haydn’s *Theresienmesse*: soprano Mary Bevan, mezzo-soprano Catherine Wyn-Rogers, tenor Jeremy Budd, and baritone Sumner Thompson. The entire concert is being recorded live for release on the CORO label, adding to H+H’s growing discography.



At the end of this season, Harry concludes his prolific tenure as artistic director. During intermission or after the concert, please stop by the patron table in the Mass Ave lobby, or the shop table in the Cohen Wing, and write him a note of appreciation. We’ll compile your comments into a memory book for him—please add your thoughts!

Harry has created a giant legacy at H+H, and we want to thank him properly. He was appointed Artistic Director at H+H in 2009, the 13th artistic director in the organization’s history. During his tenure, the organization has been transformed. H+H has grown to be regarded as one of the finest Baroque and Classical ensembles in the nation. Harry led the organization through its 2015 Bicentennial. He has hired more than 60% of the current roster of musicians, whom he has led in 15 commercial recordings, the most of any H+H artistic director. There has been an increase in touring, sharing the H+H magic with audiences at Tanglewood and in New York City.

We previously announced the Harry Christophers Fund for Artistic Excellence. If you feel moved to contribute to this fund in Harry’s honor, you can do so at handelandhaydn.org/harry-christophers-fund-for-artistic-excellence/. H+H also named Harry as Conductor Laureate; the title will take effect after Harry concludes his tenure as Artistic Director, in May 2022. H+H also announced that Harry would be honored at a gala celebration at Symphony Hall on May 9, 2022.

Please add your voice to the celebration—we hope to include a note from you to Harry.

Enjoy Haydn + Mozart!

A handwritten signature in black ink, reading "David Snead".

David Snead
President and CEO



SEND YOUR THANKS TO HARRY CHRISTOPHERS

During today's concert, please stop by the Patron table in the Mass Ave lobby, or the shop table in the Cohen Wing, and write a note of appreciation to Harry Christophers. We'll compile your comments into a memory book for Harry - please add your thoughts! Or, go online and write your note on this Google Form:

<https://forms.gle/cZTt5FacKKfevhd38>

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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

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Chair

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Artistic Director
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David Snead
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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 150 titles for which he has won numerous awards, including the coveted *Gramophone* Award for early music and the prestigious Classical Brit Award. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music's highest accolades, the Classic FM *Gramophone* Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD which also received a 2010 Grammy Award nomination, as did *Palestrina*, Vol. 3, in 2014, and *Monteverdi Vespers of 1610* in 2015. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, screened in 2015. He recently collaborated with Sara Mohr-Pietsch to produce the book *A New Heaven*, published by Faber. In 2021, he received the prestigious Michael Korn Founders Award for Development of the Professional Choral Art by Chorus America.

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

EXPERIENCE THE 2021-22 SEASON

HARRY CHRISTOPHERS'S GRAND FINALE

BACH BRANDENBURG CONCERTOS

FEB 4 + 5 + 6 AT
NEC'S JORDAN HALL

Aisslinn Nosky and Ian Watson,
co-directors

Guy Fishman, *host*
H+H Orchestra

J.S. Bach: Brandenburg Concertos
Nos. 3-5

J.S. Bach: Orchestral Suite No. 2

BACH + VIVALDI GLORIA

APR 1 + 3
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
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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HAYDN + MOZART

Friday, January 28, 2022 at 7:30pm
Sunday, January 30, 2022 at 3:00pm

2,556th Concert
2,557th Concert

Symphony Hall

Harry Christophers, *conductor*
Aisslinn Nosky, *violin and leader*
Mary Bevan, *soprano*
Catherine Wyn-Rogers, *mezzo-soprano*
Jeremy Budd, *tenor*
Sumner Thompson, *baritone*

Handel and Haydn Society Orchestra and Chorus

Symphony No. 103 in E-flat Major, Drum Roll

Joseph Haydn
(1732-1809)

Adagio - Allegro con spirito
Andante più tosto Allegretto
Menuet
Finale. Allegro con spirito

Violin Concerto No. 1 in B-flat Major, K. 207

Wolfgang Amadé Mozart
(1756-1791)

Allegro moderato
Adagio
Presto

Aisslinn Nosky, *violin*

INTERMISSION

Mass in B-flat Major, Hob. XXII:12, *Theresienmesse*

Haydn

Mary Bevan, *soprano*
Catherine Wyn-Rogers, *mezzo-soprano*
Jeremy Budd, *tenor*
Sumner Thompson, *baritone*

These performances are being recorded for commercial release.

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 including intermission.

PROGRAM SPONSORS

This program is sponsored by Karen S. Levy and Peter A. Banks.

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

Jeff and Ann Thomas, *sponsors of Harry Christophers, conductor*
Christopher R. Yens and Temple V. Gill, *sponsors of Aisslinn Nosky, violin*
Susan and Matthew Weatherbie Foundation, *sponsors of Mary Bevan, soprano*
Joseph Mari, *sponsor of Catherine Wyn-Rogers, mezzo-soprano*
Peter G. Manson and Peter A. Durfee, *sponsors of Jeremy Budd, tenor*
Christopher Baldwin and Sally Reyerling, *sponsors of Sumner Thompson, baritone*
Anne and David Gergen, *season sponsors of Guy Fishman, cello*
Deborah and Timothy Moore, *sponsors of the H+H Orchestra*
Julian Bullitt, *sponsor of the H+H Chorus*

The digital version of this program, streamed on H+H Plays On, is sponsored by Paul Kelly and Linda Perrotto.
handelandhaydn.org/hh-plays-on

The Handel and Haydn Society is grateful to Peter G. Manson and Peter A. Durfee and the Peacemakers Charitable Fund for supporting the commercial recording of this concert.

This program is made possible in part by the Harry Christophers Fund for Artistic Excellence.

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

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

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

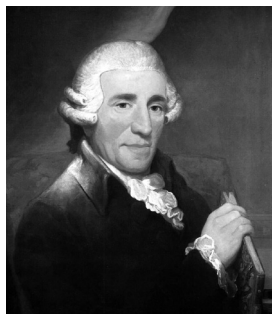
Musically Speaking with Teresa Neff
Christopher Hogwood Historically Informed Performance Fellow
45 minutes prior to each performance in Higginson Hall

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THE WORLD BEYOND



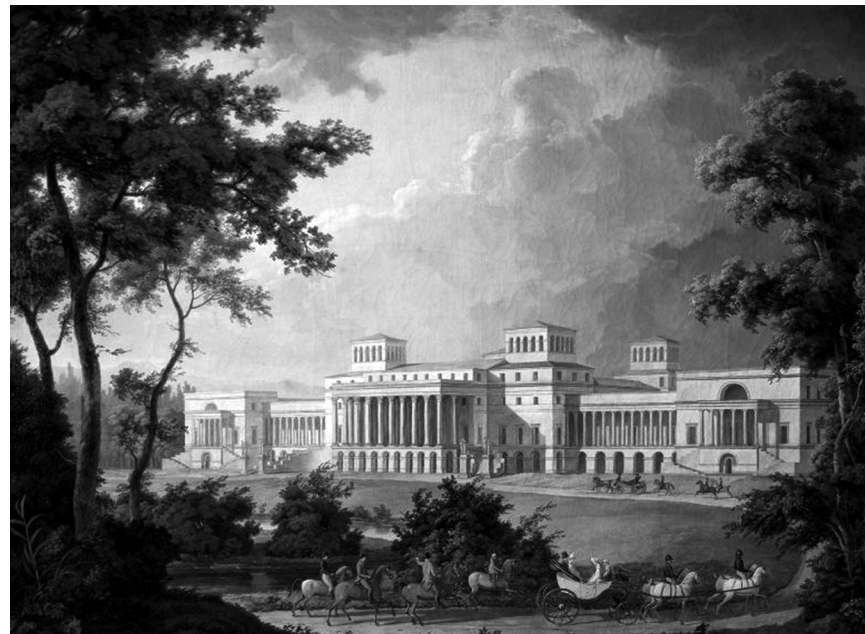
Joseph Haydn
b. Rohrau, Lower Austria,
Mar. 31, 1732
d. Vienna, May 31, 1809



Wolfgang Amadé Mozart
b. Salzburg, Jan. 27, 1756
d. Vienna, Dec. 5, 1791

- 1741** French sculptor Jean-Antoine Houdon is born. His subjects included Denis Diderot, Benjamin Franklin, Jean-Jacques Rousseau, Voltaire, George Washington, Thomas Jefferson, Louis XVI, and Napoléon Bonaparte.
- 1752** Alaungpaya begins an eight-year reign which establishes the Konbaung Dynasty of Burma (Myanmar). The second largest empire in the region's history, it was annexed by the British in 1885.
- 1776** Enoch Crosby becomes a real-life American spy by accidentally attending a loyalist meeting in White Plains, New York. His process of infiltrating loyalist groups presumably became the inspiration for the character Harvey Birch in James Fennimore Cooper's novel *The Spy*.
- 1779** Haydn's new contract with the Esterházy court now stipulates that he can publish his music. In other words, the court no longer owns his compositions.
- 1789** William Blake publishes *Songs of Innocence*, a collection of illustrated poems. A second collection, *Songs of Experience*, is added in 1794 and includes one of Blake's most famous poems, "The Tyger."
- 1793** Members of the Free African Society of Philadelphia are at the forefront of caring for the sick during the Yellow Fever epidemic.
- c.1794** Umihana Čuvidina is born in Sarajevo. Her epic, *Sarajlije idu na vojsku protiv Srbije* (*The Men of Sarajevo March to War Against Serbia*), is the first surviving poem by a female Bosnian author.
- 1809** Mary Dixon Kies is the first woman to receive a patent, for her method of manufacturing hats using straw, silk, and thread.

PROGRAM NOTES A STUDY IN CONTRASTS



A planned extension for Schloss Esterházy, painting by Albert Christoph Dies, 1812.

The careers of Wolfgang Amadé Mozart and Joseph Haydn followed very different paths, yet the two composers were friends and respected each other's music. Mozart's musical education began with his father and continued in conjunction with his travels across Europe. After the promise of a prominent court position eluded him, Mozart left his home in Salzburg and worked in Vienna for the rest of his life without the benefit of a steady position. Haydn's early education centered around church choirs, first in the town of Hainburg and then Vienna. Haydn then worked as a freelancer for a short time before becoming a court musician. In 1761, he was hired by the powerful and wealthy Esterházy family and held an active position with them for some 30 years.

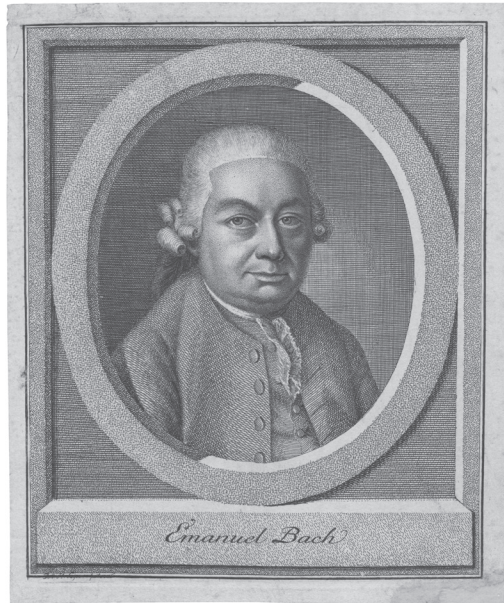
Joseph Haydn: *Symphony No. 103 in E-flat Major, Drum Roll*

Even while he was employed as the Kapellmeister for the Esterházy house, Haydn's music was known beyond the court and concert promoters had tried to entice him to make the trip across the continent. None succeeded until the violinist and entrepreneur Johann Peter Salomon personally came to Vienna in 1790 and, as the story goes, told Haydn, "I am Salomon from London and I have come to fetch you!"

Salomon, born in Bonn, moved to London where he established his reputation as a virtuoso violinist before turning his energies to

CARL PHILIPP EMANUEL BACH

The Complete Works



*“He is the father; we are the kids.
Those of us who know anything at all
learned it from him.”*

—Attributed to Wolfgang Amadeus Mozart

*Published by The Packard Humanities Institute
cpebach.org*

organizing concerts featuring internationally known artists. Haydn's first trip (1790–1792) was an unqualified success, and a second tour was soon planned. Symphony No. 103, Haydn's penultimate symphony for London, premiered on March 2, 1795.

A timpani solo opens this symphony and is the source of the nickname *Drum Roll*. Basses and cellos then introduce a complete melodic idea in this slow introduction, and—although the first four pitches might remind a listener of the Medieval chant *Dies irae*—the rest of the melody moves away from that association. At the start of the Allegro, the mood becomes more dance-like and festive, with a shorter melodic idea played only by the upper strings before the lower strings—and finally the full orchestra—join. The second main theme of this section, played by violin and oboe, moves as freely as the first. Haydn's signature play on the listener's expectations unfolds throughout the movement, making the return of the opening themes both surprising and refreshing. The unexpected does not stop there as another timpani solo ushers in a return of the music of the slow introduction. Surely the London audience at the premiere would have been caught off guard before Haydn turned the tables one last time to close this movement with a flourish.

The second movement is a set of variations built on two themes, the first in a minor key and the other in major; both are believed to have their origins in Croatian folk music that Haydn knew from his childhood. With constantly changing instrumentation, including a variation featuring solo violin, as well passages for winds, brass, and timpani, this movement is the perfect complement to the first.

Haydn continues to highlight specific instruments in the Minuet section of the third movement, using them to fashion multiple moods. The texture changes in the Trio section; here, the clarinet and violin begin with a rolling melody that seems to wander before finding its way home. After Haydn briefly moves away from that melody, its return is both completely logical and a little surprising.

Horns open the final movement of this symphony, but once the strings enter, a sense of unrelenting energy takes control. At times brilliant and at other times somewhat ominous, the finale features a repeated note pattern that Haydn never allows to become worn-out, but uses as a continual source of interest and momentum.

Wolfgang Amadé Mozart: Violin Concerto in B-flat Major, K. 207

There is a lovely family story associated with Wolfgang's earliest attempts at playing the violin. His father Leopold, an accomplished violinist in his own right and the author of an important book on violin technique, was playing music one evening with friends when the young Wolfgang asked to play with the group. Leopold shooed his son away with promises to teach him the instrument one day, but Wolfgang persisted. Finally, Wolfgang got his way when the second violinist invited him to play along with his part. Leopold instructed his son to play quietly and not annoy the grown-ups, but soon Wolfgang was

playing the part alone, and, although his technique was described as very bad, it was also said that he did not miss a single note.

The violin was an important part of Mozart's early professional life. At the age of 13, Mozart was given the honorary title of concertmaster (first violinist) of the archbishop of Salzburg's orchestra. This position came without pay, but three years later Mozart was officially appointed to the post, which now included a small salary. Most likely written for himself as soloist, the Violin Concerto in B-flat Major, K. 207, was composed in 1773.

The compact and to-the-point orchestral opening is matched by the first entrance of the soloist. With quick interpolations and supporting harmonies from the orchestra, the first movement follows a predictable pattern. All that changes, however, about half-way through this movement. As Mozart suddenly shifts to minor, predictability is suspended until he returns to the familiar sounds of the opening melody.

With the opening of the Adagio, Mozart layers different rhythmic patterns in the orchestra that result in a feeling of wavelike motion. These quickly coalesce before the soloist enters playing a melody that is unique, yet complements the orchestral opening. Mozart takes the remainder of this movement to explore how these two component parts of a concerto (the soloist and orchestra), each identified by a distinct musical idea, can come together.

With the third movement, Mozart builds anticipation by delaying the soloist's entrance. After this, the soloist is rarely silent, trading phrases with the orchestra or executing marvelously fast passages that reach the highest and lowest range of the instrument.

Joseph Haydn: Mass in B-flat Major, *Theresienmesse*

After returning to Vienna from his second trip to England, Haydn turned to writing vocal music, including the oratorios *The Creation* and *The Seasons*. He composed less as he grew older, but his music remained an important part of concert life in Europe and America. Haydn's Mass in B-flat was first performed in 1799, probably on September 8, the Feast of Our Lady. The occasion was the name day of Princess Maria Hermenegild, the wife of the reigning Esterházy prince, Nikolaus II. This work was one of six masses Haydn composed between 1796 and 1802. The exact origin of the nickname *Theresienmesse* is not known; Haydn titled the work "Missa."

The opening of the Kyrie, beginning with the chorus and continuing with the soloists, is tranquil except for one unexpected interruption. Then, almost without our realizing it, Haydn moves through multiple emotional states before returning to the opening music, restoring the initial calm.

Although Haydn sets the parts of the Gloria text for different combinations of voices, the sections are elided so that the integrity of the whole is maintained. The opening of the Gloria features intricately shaped lines that emphasize different syllables (both stressed and unstressed) in the text. A graceful line with a straightforward harmonic

accompaniment introduces the alto solo ("Gratias agimus tibi") later joined by the bass ("Domine Deus"). As the movement continues, soprano and tenor soloists enter and, almost imperceptibly, the harmony becomes more complex. At "Qui tollis," the chorus enters; from this point to the close of the movement, soloists and chorus alternate. The first statement of the Amen is sung simply, but this is only the beginning of an extended section (about one fifth of the whole movement).

Like the Gloria, Haydn constructs the Credo as a continuous movement while highlighting specific sections of the text. Haydn's setting of the "Et incarnatus" for soloists begins with a haunting quality that becomes more comforting as the section continues. The setting of the "crucifixus" is riveting with the text sung by soprano, tenor, and bass, while the alto repeats "sub Pontio Pilato." The entrance of the chorus at "Et resurrexit" is restrained until "judicare vivos." Even here, however, the emotional intensity continues to build, reaching its full momentum at "Et vitam venturi saeculi," set imitatively in the chorus.

The gentle opening of the Sanctus expands quickly before the soloists reestablish some sense of calm. The sudden exclamation in the chorus at "Pleni sunt caeli" sets the exultant tone of the rest of the movement. The Agnus dei opens portentously with the chorus and orchestra together. This strident opening is an introduction for the "dona nobis pacem." Beginning with the soloists, this section flows in triple meter, counterbalancing the earlier section with graceful lines and joyous exclamations.

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Christopher Hogwood Historically Informed Performance Fellow

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PERIOD INSTRUMENT SPOTLIGHT TIMPANI



Principal timpanist Jonathan Hess

Timpani, or kettledrums, are commonly used in orchestral music because they can be tuned to specific pitches by tightening or loosening the drumhead. Kettledrums are depicted in artifacts as early as 700 B.C.E. Often associated with the military, pairs of kettledrums were used in conjunction with trumpets in the 13th century. Jean-Baptiste Lully's opera *Thésée* from 1675 is considered the first work to use timpani in an orchestra.

Haydn, who studied timpani, included the instrument in many of his choral works and symphonies. Symphony No. 103 is unusual in that it features the timpani as a solo instrument.

The timpani heard in today's concert were donated to H+H through the estate of John Grimes.

HAYDN *THERESIENMESSE*

TEXT AND TRANSLATION

Kyrie

Kyrie eleison. Christe eleison.
Kyrie eleison.

Lord, have mercy upon us. Christ,
have mercy upon us. Lord, have
mercy upon us.

Gloria

Gloria in excelsis Deo. Et in terra
pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Glory be to God on high. And on
earth peace to men of good will.
We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.

Gratias agimus tibi propter
magnam gloriam tuam. Domine
Deus, Rex cælestis, Deus Pater
omnipotens. Domine Fili unigenite
Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris. Qui tollis
peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes
ad dexteram Patris, miserere nobis.

We give thanks to Thee for Thy
great glory. O Lord God, heavenly
King, God the Father almighty. O
Lord, the only begotten Son, Jesus
Christ. Lord God, Lamb of God, Son
of the Father. Thou that takest away
the sins of the world, have mercy
upon us. Thou that takest away the
sins of the world, receive our prayer.
Thou that sittest at the right hand
of the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus
Dominus, tu solus Altissimus, Jesu
Christe. Cum Sancto Spiritu in
gloria Dei Patris. Amen.

For Thou alone art holy, Thou alone
art the Lord, Thou alone, Christ, art
most high. With the Holy Ghost in
the glory of God the Father. Amen.

Credo

Credo in unum Deum. Patrem
omnipotentem, factorem cæli
et terræ, visibilium omnium et
invisibilium. Et in unum Dominum
Jesum Christum, Filium Dei
unigenitum. Et ex Patre natum
ante omnia sæcula. Deum de Deo,
lumen de lumine, Deum verum de
Deo vero. Genitum, non factum
consubstantialem Patri: per quem
omnia facta sunt. Qui propter
nos homines et propter nostram
salutem descendit de cœlis.

I believe in one God. The Father
Almighty, maker of heaven and
earth and of all things visible and
invisible. And in one Lord, Jesus
Christ, the only begotten Son
of God, begotten of his Father
before all worlds. God of God,
light of light, very God of very
God, begotten, not made, being of
one substance with the Father: by
whom all things were made. Who
for us men and for our salvation
came down from heaven.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: Et homo factus
est. Crucifixus etiam pro nobis sub

And was incarnate by the Holy
Ghost of the Virgin Mary: and was
made man. And was crucified

Pontio Pilato, passus et sepultus
est.

Et resurrexit tertia die secundum
Scripturas. Et ascendit in cælum:
sedet ad dexteram Patris. Et
iterum venturus est cum gloria
judicare vivos et mortuos: cujus
regni non erit finis. Et in Spiritum
Sanctum Dominum et vivificantem.
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur. Qui
locutus est per Prophetas. Et
unam sanctam catholicam et
apostolicam Ecclesiam. Confiteor
unum baptisma in remissionem
peccatorum. Et expecto
resurrectionem mortuorum. Et
vitam venturi sæculi. Amen.

also for us under Pontius Pilate,
suffered and was buried.

And the third day He rose again
according to the Scriptures. And
ascended into heaven, and sitteth at
the right hand of the Father. And he
shall come again with glory to judge
both the living and the dead, whose
kingdom shall have no end. I believe
in the Holy Ghost, the Lord and
giver of life, who proceedeth from
the Father and the Son, who with
the Father and the Son together is
worshiped and glorified. Who spake
by the Prophets. I believe in one
holy catholic and apostolic Church.
I acknowledge one baptism for the
remission of sins. And I look for the
resurrection of the dead. And the
life of the world to come. Amen.

Sanctus

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

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

Benedictus

Benedictus qui venit in nomine
Domini. Osanna in excelsis.

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

Agnus Dei

Agnus Dei qui tollis peccata
mundi: miserere nobis. Agnus Dei
qui tollis peccata mundi:
miserere nobis. Agnus Dei qui tollis
peccata mundi:

Lamb of God that takest away the
sin of the world, have mercy upon
us. Lamb of God that takest away
the sin of the world, have mercy
upon us. Lamb of God that takest
away the sin of the world:

Dona nobis pacem.

Grant us peace.

ARTIST PROFILES



Aisslinn Nosky, violin

A unique and dynamic violinist, Aisslinn Nosky has captivated audiences around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor has generated robust appreciation by press and audiences alike. Hailed as “superb” by *The New York Times* and “a fearsomely powerful musician” by *The Toronto Star*, she is in widespread and growing demand.

In addition to her role as concertmaster of the Handel and Haydn Society, Ms. Nosky has collaborated with the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, and the Charlotte Symphony. She was a dedicated member of Tafelmusik Baroque Orchestra from 2005 to 2016 and served as principal guest conductor of the Niagara Symphony from 2016 to 2019. She is currently guest artist-in-residence of the Manitoba Chamber Orchestra and an artistic advisor to the Portland Baroque Orchestra.

Ms. Nosky is a founding member of the Eybler Quartet, which explores repertoire from the early quartet literature on period instruments. Their most recent recording features Beethoven’s Op. 18 string quartets and was released in 2018 by CORO. With the Eybler Quartet, Aisslinn serves on the faculty of EQ: Evolution of the String Quartet at the Banff Centre for Arts and Creativity. EQ is an intensive summer course for emerging artists which celebrates the lineage of the string quartet, both as a historical genre and as a freshly invigorated practice in the 21st century.

Also a member of I FURIOSI Baroque Ensemble, Ms. Nosky has further engaged young, enthusiastic audiences with Baroque music. This imaginative and highly stylish group has toured North America and Europe with engagements at Tage Alter Musik, the Galway Early Music Festival, the Lameque International Baroque Festival, the Mosel Musikfestival, the Indianapolis Early Music Festival, and the Montreal Baroque Festival.

Born in Canada, she began playing violin at age three and made her solo debut with the CBC Vancouver Orchestra at age eight. A passionate educator, she has taught at Amherst Early Music Festival, the International Baroque Institute of Longy, and the Tafelmusik Baroque Summer Institute.



Mary Bevan, soprano

Praised by *Opera* for her “dramatic wit and vocal control,” Mary Bevan is internationally renowned in Baroque, Classical, and contemporary repertoire, and she appears regularly with leading conductors, orchestras, and ensembles around the world. She is a winner of the Royal Philharmonic Society’s Young Artist award and UK Critics’ Circle Award for Exceptional Young Talent in Music, and was awarded an MBE in the Queen’s Birthday Honors list in 2019.

This season, Ms. Bevan performs Haydn *The Creation* at the Barbican with the Academy of Ancient Music, portrays Belinda and First Witch in *Dido and Aeneas* with the Early Opera Company at St. John’s Smith Square, tours Handel *Messiah* with Kammerorchester Basel, and appears in Bach’s B-minor Mass with the Philharmonia Baroque Orchestra. Further highlights include recitals at Wigmore Hall, the Lammermuir Festival, and Osafestivalen, alongside returns to the Bolshoi Theatre and Carnegie Hall.

Highlights of previous seasons include Rose Maurrant in Weill’s *Street Scene* for Opera de Monte Carlo and Eurydice in Offenbach’s *Orpheus in the Underworld* for English National Opera. Ms. Bevan recently garnered praise for her Royal Danish Opera debut as Bellezza in *Il Trionfo del tempo e del desinganno*, for the title role in Turnage’s new opera *Coraline* for the Royal Opera at the Barbican, as well as for her return to the English National Opera as Zerlina in *Don Giovanni*.



PHOTO: PAUL FOSTER-WILLIAMS

Catherine Wyn-Rogers, mezzo-soprano

Catherine Wyn-Rogers is a regular guest of the Three Choirs and Edinburgh festivals and the BBC Proms. She has also appeared at the Bayerische Staatsoper; the English National Opera; and the Royal Opera, Covent Garden. Among her many performances, she has sung Erda and Waltraute in Valencia and Florence with Zubin Mehta, appeared at the Lyric Opera of Chicago as Sosostriis in *The Midsummer Marriage*, and made her debut with the Metropolitan Opera as Adelaide in *Arabella*.

Ms. Wyn-Rogers has also performed for the Salzburg, Verbier, Aldeburgh, and Enescu festivals, as well as at the Teatro alla Scala Milan, Scottish Opera, Welsh National Opera, Opera North, Semper Oper Dresden, Teatro Real Madrid, Netherlands Opera, Houston Grand Opera, Opera de Paris, and Glyndebourne Festival Opera. Her numerous recordings include *The Dream of Gerontius* with Daniel Barenboim, *Samson* with Harry Christophers, Mozart’s *Vespers* with Trevor Pinnock for Deutsche Grammophon, *Peter Grimes* with the London Symphony Orchestra and Sir Colin Davis, and Graham Johnson’s complete Schubert edition for Hyperion.



Jeremy Budd, *tenor*

Jeremy Budd has worked with many of the foremost conductors of Baroque music including John Eliot Gardiner, Roger Norrington, Charles Mackerras, John Butt, Bernard Labadie, and Jeffrey Skidmore. He is featured on the 2016 Grammy-nominated recording of Monteverdi's *Vespers* by Harry Christophers and The Sixteen. Recent performances include Britten's *Serenade for Tenor, Horn, and Strings* with Mr. Christophers, Monteverdi madrigals with Jonathan Cohen and Arcangelo in Wigmore Hall, a tour of Bach's

Christmas Oratorio with Masaaki Suzuki, Bach's *St. Matthew Passion* with Paul MacCreesh and the Gabrieli Consort, and Monteverdi *Vespers* with H+H, both in Boston and at the Metropolitan Museum of Art in New York.

Born in Hertfordshire, England, Mr. Budd started out as a chorister at St Paul's Cathedral in London before going on to study at the Royal Academy of Music.



Sumner Thompson, *baritone*

Hailed for his "power and passion" and "stylish elegance," Sumner Thompson is in high demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles and orchestras including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival Orchestra, Apollo's Fire, Pacific Baroque Orchestra, Portland Baroque Orchestra, Les Voix Baroques, Tafelmusik, the Orpheus Chamber Orchestra, gli angeli genève, and the orchestras

of Cedar Rapids, Phoenix, Richmond, Memphis, Indianapolis, Buffalo, and Charlotte.

Recent engagements included performances of Handel's *Messiah* with H+H, Monteverdi's *Vespers* with the critically acclaimed Green Mountain Project, Britten's *War Requiem* with the Boston Philharmonic, Bach's *St. John Passion* at the National Cathedral, and the title role in Britten's *Saint Nicolas* with Philadelphia Choral Arts. On the operatic stage he performed the role of El Dancaïro in *Carmen* with the Cincinnati Opera, and the role of Siegmund in a concert version of Wagner's *Die Walküre* in Boston.

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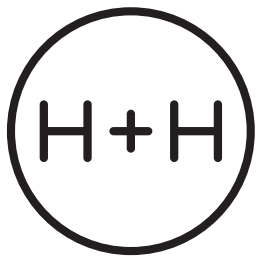
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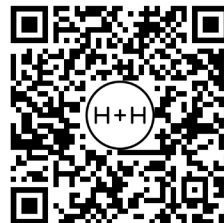
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*Deceased

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+ HAYDN
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*Youth Chorus conductors
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Devon Russo
Nathaniel Smith

SYMPHONY HALL PATRON INFORMATION

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

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

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

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

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

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

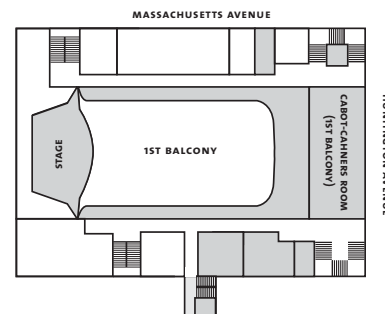
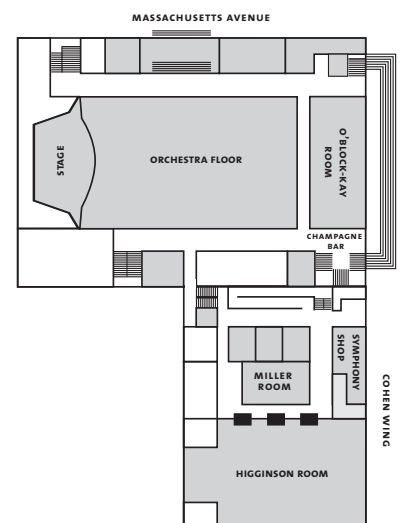
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

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

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

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

In case of emergency: Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116

handelandhaydn.org
info@handelandhaydn.org

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