



# **HAYDN** ***THE CREATION***

**April 29 + May 1, 2022**

**HANDEL+HAYDN SOCIETY**

# MAKE MORNINGS BETTER

**Morning Edition**  
With Rupa Shenoy  
5-9AM



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## FROM THE PRESIDENT + CEO

Amidst the universal acclaim for Harry Christophers's clarion 13-year tenure as H+H's Artistic Director, there has been the rare critique that he hasn't performed new music with H+H. Folks, that is bunk. He presents new music all the time. That is his genius.

Take the very first time I saw Harry conduct. It was September 2015, and he was leading H+H in Mozart's Requiem at Symphony Hall. From the first note I realized this was something brilliant, fresh, and new—unlike any performance of the work I'd ever heard. About 10 minutes in, I whispered to my seatmate, "Do you know how good this is?" At the end, the physical force of the sonic boom ovation shook the hair on the back of my head.

The following week we were on tour in Northern California, and again Harry and H+H brought the house down. At UC Davis one audience member ran up to me at intermission and exclaimed, "all classical concerts should be like this!" How true.

Over the next seven years there were many performances like that—concerts of music I thought I knew, presented with freshness and vitality as if the piece was brand new. The unforgettable Monteverdi *Vespers of 1610* at New York's Met Museum, Purcell's *The Fairy Queen* at Tanglewood, and Handel's utterly contemporary drama of sexual politics, *Semele*, come to mind among many too numerous to mention.

When you think about Harry's accomplishments you immediately come to the extraordinary H+H Chorus, which he's built into one of the finest anywhere. I remember asking a national leader in the choral field what she thought of the H+H Chorus and she replied "They're a Maserati."

And, you think of Handel's *Messiah*. There are very few, if any, conductors who lead this work for 11 seasons, working year after year with largely the same musicians to perfect a *Messiah* that is unequalled anywhere in this country. Like that Mozart I heard in 2015, Harry introduced us to a brand new *Messiah*.

You also think of Haydn. Harry has made the symphonies of Haydn utterly fresh and new, reclaiming their vibrancy better than any conductor I've ever heard. It is fitting that for these historic concerts Harry serves up his favorite Haydn, *The Creation*, a monumental showcase for the peerless chorus and orchestra he bequeaths us. I hope you enjoy this memorable concert.

Bravo, Harry!



David Snead  
President and CEO



PHOTO: GRETTJEN HELLENE

## FROM THE BOARD CHAIRS

This weekend we salute Harry Christophers as he leads the culminating program of his magical tenure as Artistic Director of the Handel and Haydn Society. For 13 remarkable years Harry has presented us with musical gifts that are ever revealing and new. How fitting that the grand finale should be *The Creation*!

Harry has inspired musicians and audiences alike as H+H delivers on its mission to create transformative experiences of Baroque and Classical music. Harry is an evangelist for performances—leading the Orchestra and Chorus to passionately share the music. Under his leadership, H+H has released 15 CDs and has toured nationally and internationally. Harry has hired more than 60 percent of the current musicians, defining what artistry means at H+H.

On this shared journey, Harry has freshly revealed the brilliance of Haydn (the early, *Paris*, and *London* symphonies, and *The Creation*), Handel (*Messiah* interpreted anew every year, and the other great dramatic oratorios), Monteverdi (*Vespers of 1610* at the Met Museum in New York), and Purcell (semi-staged performances of *Dido and Aeneas* and *The Fairy Queen* at Tanglewood). The musical memories are vividly in mind.

And the effects of Harry's leadership are also visible and long lasting. During his tenure, ticket sales and subscriptions have grown dramatically. The number of donors has increased nearly threefold, and the endowment is more than eight times its value when he arrived. H+H plays a more prominent role in the musical and cultural life of Boston, and its reputation has grown far beyond our city and region.

Most recently, Harry has stood steadfastly with H+H during the challenging COVID pandemic, extending his tenure as Artistic Director for a full additional season. As H+H turned to the virtual stage, Harry sparked the realization that digital media demands new dynamics: online experiences of H+H are rich in storytelling and designed "programmes" with musicians' introductions of the music before each performance.

Above all, Harry has infused every musical experience with his personal warmth and generosity of spirit. Those qualities of the heart are gifts beyond compare. We cherish the time we have shared with Harry as colleagues and friends. And we look forward to ongoing adventures with Harry in his new role as Conductor Laureate of H+H.



Robert N. Shapiro  
Chair, Board of Governors



Nancy Hammer  
Chair, Board of Advisors



“I can’t imagine anywhere I’d rather be than HHYC on a Saturday morning. I am happiest here – singing all sorts of music with friends who love it as much as I do and who I never would have met if not for H+H. It’s the best!”

— HHYC Student



## H+H YOUTH CHORUSES

The H+H Youth Choruses inspire and unite young people ages 7-18 through transformative experiences with music in a welcoming and inclusive environment. Students gather on Saturdays in Brookline to sing in choral ensembles, have small group vocal instruction, and participate in weekly musicianship classes.

Singers in HHYC collaborate with other youth choral ensembles, perform throughout New England and on tour, and work regularly with professional artists including the H+H Orchestra and Chorus. H+H offers seven youth choral ensembles to meet the skills and interest of every young artist.

Learn more at [handelandhaydn.org/hhyc](http://handelandhaydn.org/hhyc).

### JOIN US AT OUR SPRING CONCERT

May 22, 2022 at 3:00pm

Roxbury Community College Media Arts Center  
1234 COLUMBUS AVE BOSTON

HANDEL+HAYDN SOCIETY

## 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, Board of Governors*  
Nancy Hammer  
*Chair, Board of Advisors*  
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 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.

# HAYDN THE CREATION

Friday, April 29, 2022 at 7:30pm

Sunday, May 1, 2022 at 3:00pm

2,566th Concert

2,567th Concert

## Symphony Hall

**Harry Christophers**, *conductor*

**Joëlle Harvey**, *soprano* (Gabriel and Eve)

**Katherine Growdon**, *mezzo-soprano*

**Robert Murray**, *tenor* (Uriel)

**Matthew Brook**, *bass-baritone* (Raphael and Adam)

## Handel and Haydn Society Orchestra and Chorus

### Prayer for Ukraine

Mykola Lysenko  
(1842-1912)

### The Creation, Hob. XXI:2

Joseph Haydn  
(1732-1809)

#### Part One

Introduction: *The Representation of Chaos*

Scene 1

Scene 2

Scene 3

Scene 4

#### Part Two

Scene 1

INTERMISSION

Scene 2

#### Part Three

Scene 1

Scene 2

Scene 3

Final Scene

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 approximately 2 hours and 10 minutes including intermission.

# PROGRAM SPONSORS

**This program is made possible through the generous support of Susan M. Stemper and Peter Lieberwirth.**

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

Emily F. Schabacker, *sponsor of Harry Christophers, conductor*  
David B. Elsbree and Lorraine Gilmore, *sponsors of Joëlle Harvey, soprano*  
Mary and Sherif Nada, *sponsors of Robert Murray, tenor*  
Jonathan and Robin Painter, *sponsors of Matthew Brook, bass-baritone*  
Anne and David Gergen, *season sponsors of Guy Fishman, cello*  
Michael J. Oliveri and Eric A. Aho, *sponsors of the H+H Orchestra*  
Todd Estabrook, *sponsor of the H+H Chorus*

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

The digital version of this concert, streamed on H+H Plays On, is sponsored by David Weaver. [handelandhaydn.org/hh-plays-on](http://handelandhaydn.org/hh-plays-on)

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

Cello used by Guy Fishman is on generous loan from Carriage House Violins, Newton.

Fortepiano after Anton Walter, Vienna c. 1795 by R.J. Regier, Freeport, Maine.

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

## Connect with H+H

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## THE WORLD BEYOND



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

- 1746** Lucy Terry Prince writes “Bars Fight,” a poem about an attack in her hometown in Massachusetts. The ballad is passed down orally until its publication in 1855.
- 1759** Persian author Rai Chatar Man Kayath writes *Chahar Gulshan* (Four Gardens) or *Akhbar-un Nawadir* (Accounts of Rare Things), a book about the history of India.
- 1776** Mission San Francisco de Asís, also known as Mission Dolores, is established on June 29 in present-day San Francisco.
- 1791** Toussaint L'Ouverture leads a revolt in Saint-Domingue resulting in Haiti's independence in 1804 and marking an early turning point in the abolition of slavery.
- 1798** Haydn's *The Creation* (*Die Schöpfung*) premieres in Vienna in a private performance on April 30, at the Schwarzenberg Palace. The first public performance takes place about one year later.
- 1799** Spanish artist Francisco Goya publishes *Los Caprichos*, a set of 80 prints that illuminate “the innumerable foibles and follies of civilized society.”
- 1809** In May, Clément Sulemy, a French officer, visits Haydn and sings “In native worth” from *The Creation*. After this performance, which reportedly moved Haydn to tears, Sulemy rejoins his regiment and is likely killed days later at the Battle of Aspern, where the French army is defeated as they try to cross the Danube River.
- 1815** First performance of the Handel and Haydn Society, featuring Part One of *The Creation*. Between 1815 and 1819, when H+H presents the American premiere of the complete oratorio, selections from *The Creation* are performed at every H+H concert.

## PROGRAM NOTES INEXHAUSTIBLE GENIUS



*The Sixth Day: The Creation of Animals, Adam, and Eve*, print by Johann Sadeler I, after Maerten de Vos (1532-1603). The Metropolitan Museum of Art, New York.

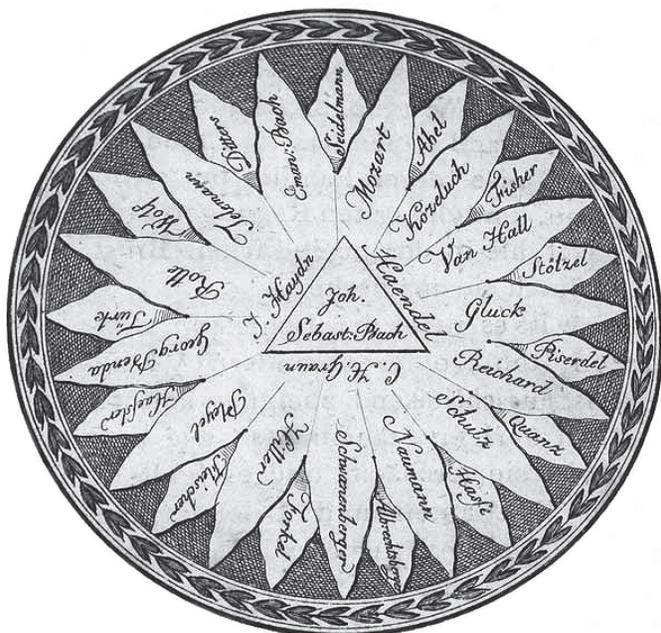
### **The Creation in H+H History**

Although the Handel and Haydn Society premiered the whole of Haydn's *The Creation* on February 16, 1819, this oratorio was one of two (the other is Handel's *Messiah*) on which H+H focused from its inception some four years earlier. Part One of *The Creation* was sung at the first H+H concert on December 25, 1815. More of the oratorio was prepared after that, and over three concerts in April 1817 both *Messiah* and *The Creation* were presented side-by-side; that is, the first part of each work was sung at the first concert, followed by the second parts on a subsequent concert, and the third parts on another concert, so that the audience could decide their “comparative merits.” No consensus was ever recorded, but a fourth concert, featuring highlights from both oratorios, was added to accommodate the demand for tickets.

Since 1819, Haydn's *The Creation* has been performed by H+H more than 90 times. It was the opening work for the first H+H Music Festival in 1857 and was often referred to as the “Easter” oratorio (a counterbalance to *Messiah* as the “Christmas” oratorio) because it was frequently performed in the spring. It has been performed for the 50th, 100th, 125th, 175th, and 200th anniversaries of H+H.

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)

Published by The Packard Humanities Institute  
cpebach.org

### **Haydn and the Origins of *The Creation***

Much of the information about Haydn's youth comes from Haydn himself. In a letter he wrote in 1776, as well as in conversations with his biographers, the composer tells us that music was always a part of his life, and that his father, a master wheelwright, wrote simple pieces that Haydn could sing correctly "as a boy of five." By six years old, Haydn "boldly sang masses down from the choir loft and could get around on the harpsichord and violin."

His musical talents took him first to nearby Hainburg, and later, when Haydn was about eight years old, to St. Stephen's Cathedral in Vienna where he sang in the choir "and at court to great applause" for the next ten years. After leaving St. Stephen's, Haydn said he had to "eke out a wretched existence" by teaching, playing organ and violin for church services, and performing in instrumental ensembles. By 1757, however, he had gained a good enough reputation as a composer to be hired as the Kapellmeister (music director) to Count Morzin.

In 1761, he was formally appointed Vice-Kapellmeister to the Esterházy house, one of the most powerful and influential families in the Austrian Empire, and remained employed by the family until 1790, when Prince Nikolaus died and his successor disbanded the court orchestra. Haydn was officially retained by the new prince; however, he was free to pursue other opportunities as well. At this time, the violinist and entrepreneur Johann Peter Salomon invited Haydn to England. Salomon, born in Bonn, had moved to London in 1780, and soon began organizing concerts featuring internationally known artists; procuring Haydn as a guest was Salomon's greatest feat. Haydn composed many works, including six symphonies, for the tour. Because it was so successful, a second tour was arranged for 1794-1795.

When Haydn was preparing to leave England in 1795, Salomon gave him a libretto that was reportedly "intended for but not set by Handel." This was to be an enticement for Haydn to return yet one more time to London, but not with new instrumental works as he had done with the previous two trips. This time Haydn was asked to write an oratorio, continuing the English tradition begun by Handel and so closely associated with England by the end of the 18th century.

Haydn's response to this request for another visit and new oratorio was guarded; he took the libretto and said he would consider it. Once back in Vienna, however, Haydn's friend and patron Gottfried Baron van Swieten presented Haydn with another option. Swieten, who later wrote that he "recognized at once that such an exalted subject would give Haydn the opportunity...to express the full power of his inexhaustible genius," offered to translate the English libretto into German, allowing Haydn to premiere his oratorio in Vienna. This offer appealed to the composer, who decided to construct it as a bilingual work—a first for Haydn and perhaps even the first of its kind.

Baron van Swieten was the founder of the Gesellschaft der associierten Kavaliers (Society of Gentlemen), a group of noblemen who sponsored

contemporary music performances in Vienna. Swieten organized the concerts, hired the musicians, and sometimes conducted rehearsals for the group. Private performances were first held at the home of member and tickets were limited. If the concert was considered a success, then public performances were scheduled. The members of the Society paid a fee in addition to assuming all costs associated with a performance; composers received the profits from ticket sales. It was for Gesellschaft performances that Mozart arranged Handel oratorios such as *Messiah* in the late 1780s; Mozart was also hired as conductor.

On behalf of the Gesellschaft, Swieten commissioned Haydn to compose *The Creation*. Haydn was paid 500 ducats (about \$5,000 today) to compose the piece, and he received the proceeds from the public performances sponsored by the Gesellschaft.

Haydn composed *The Creation* between October 1796 and April 1798; it was premiered at a private performance in Vienna on April 30, 1798. It was tremendously successful and given another four times before the public premiere on March 19, 1799.

### The Music and Text

*The Creation* is set for vocal soloists, chorus, and orchestra. The soloists, named for the archangels (Gabriel, Uriel, and Raphael), narrate and comment (with the chorus) on each act of creation.

The text is based on both the Old Testament (Genesis 1-2 plus Psalms 19 and 104) and *Paradise Lost* by the 17th-century English poet John Milton. The story describes the creation of the world; the first two parts



An 1808 performance of *The Creation* with Haydn in attendance (seated with hat at center). Color print after a stationary box lid painted by Balthazar Wigand and presented to Haydn.

of the oratorio detail the six days of creation, divided as Day One to Day Four and Day Five to Day Six, respectively. The descriptions of these acts are distinctively different from Part Three, which introduces Adam and Eve.

The orchestral opening, *The Representation of Chaos*, is a beautifully evocative introduction that reverberates throughout much of the oratorio. The subsequent texts provide elaborate detail, and Haydn, with the urging of his librettist Swieten, “text paints,” or creates a musical analogy for the words. For example, Part Two opens with Day Five, the creation of sea life and birds. This is followed by an aria sung by Gabriel in which specific birds (the eagle, lark, dove, and nightingale) are named. With each, Haydn constructs a melody related to that animal. This kind of text painting is simply delightful; however, that is not all there is to this oratorio.

Haydn calls for an orchestra that is larger than the standard 18th-century ensemble of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. He adds contrabassoon and three trombones in addition to a third flute for the final chorus of Part Two, “Achieved is the glorious work.” Each movement of the oratorio is a different combination of orchestral colors, from the array of woodwind solo passages in the instrumental introduction; to the clarinet, bassoon, and strings in the aria “With verdure clad”; and the combination of winds that accompanies the Part Three duet, “Graceful consort! At thy side.”

The choruses in *The Creation* are special. The brief opening chorus, a continuation and elaboration of the opening solo recitative (“In the beginning”), moves from mysterious to jubilant within the space of ten measures. That pairing of soloist with chorus returns in “Now vanish before the holy beams” in which the chorus is both the last vestiges of chaos and the order of “a newly created world.” The final chorus of Part One, which incorporates all three soloists, reaffirms this order.

The final chorus of Part Three reflects and unifies the choruses that close Parts One and Two. This chorus is in the same key as “Achieved is the glorious work,” which concludes Part Two, and, like the final chorus of Part One, it blends soloists with the whole ensemble.

*The Creation* was a special work for Haydn, who had composed more than 104 symphonies and more than 70 string quartets, as well as operas, masses, concertos, and solo pieces. Just at the turn of the 19th century, Haydn said, “I was never so devout as when I was at work on *The Creation*; I fell on my knees each day and begged God to give me the strength to finish the work.” The oratorio was performed 43 times in Vienna during Haydn’s life; he conducted about half of those performances and attended several of the others. The work was also performed throughout Europe and remains a favorite with audiences today.

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*Christopher Hogwood Historically Informed Performance Fellow*

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## THE ORIGINAL TEN LADIES OF THE H+H CHORUS



GIFT OF MISS LOUISE C. D. STODDARD—PHOTOGRAPH © MUSEUM OF FINE ARTS, BOSTON

*Portrait of Mrs. Catherine C. Hillier Graupner*  
by Johann Christian Rauschner  
(American, 1760–after 1812)  
c. 1810, colored wax  
Museum of Fine Arts, Boston (SC63101)

Although women were not official members of H+H until 1967, the chorus for the first performance of Part One of Haydn's *Creation* on Christmas Day 1815 included ten female singers, seven of whom can be identified by name. Mrs. Catherine Graupner, described by contemporary critics as the only “bearable” female vocalist in Boston, immigrated to the United States from England in the 1790s, performing with the Federal Street Theatre and traveling across the country. At a 1795 performance in Charleston, South Carolina, Catherine met Gottlieb Graupner, a music publisher, music store owner, original member of H+H, and founder of the Philharmonic Society. They married and became important figures in Boston's musical life.

Mrs. Graupner was the only female soloist at the first H+H concert, performing both “Let the bright Seraphim” from Handel's *Samson* and “With verdure clad” from Haydn's *Creation*. A memorial tribute published in Boston on June 9, 1821, acknowledged her role in re-popularizing Handel's arias. Two of the Graupners' daughters, Catherine (who later became a principal organist for H+H) and Olivia, also sang in the first concert.

The other female performers included Mrs. Withington, who performed a duet with H+H President Thomas Webb Smith. The conspicuous Mrs. Withington was known to position herself in the gallery to bring the most attention to herself when singing. Miss Bennett and Mrs. Martin were sisters and remarkable sopranos who sang in the Park Street Choir and participated in the premiere concert alongside Miss Holbrook. Though the last three singers remain unknown, H+H would not be what it is today without the contributions of all the original female vocalists; they are acknowledged with honor and appreciation.

Molly Schwall  
*H+H Musicology Intern*

[HANDELANDHAYDN.ORG](http://HANDELANDHAYDN.ORG)

# THE CREATION

## PART ONE

Text by Baron Gottfried van Swieten (1733–1803)

### **Orchestral Prelude:** **The Representation of Chaos**

#### **Scene 1** **Recitative and Chorus**

##### **RAPHAEL**

In the beginning God created the heaven and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

##### **CHORUS**

And the Spirit of God moved upon the face of the waters; and God said: Let there be Light, and there was Light.

##### **URIEL**

And God saw the Light, that it was good; and God divided the light from the darkness.

#### **Aria and Chorus**

##### **URIEL**

Now vanish before the holy beams the gloomy, dismal shades of darkness; the first of days appears. Now chaos ends and order fair prevails. Affrighted fly hell's spirits, black in throngs; down they sink in the deep abyss to endless night.

##### **CHORUS**

Despairing, cursing rage attends their rapid fall. A new created world springs up at God's command.

#### **Scene 2** **Recitative**

##### **RAPHAEL**

And God made the firmament, and divided the waters, which were under the firmament, from the waters, which were above the firmament, and it was so.

Now furious storms tempestuous rage; like chaff by the winds impelled are the clouds. By heaven's fire the sky is enflamed, and awful thunders are rolling on high. Now from the floods in streams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

#### **Solo and Chorus**

##### **GABRIEL**

The marv'llous work beholds amaz'd the glorious hierarchy of heav'n, and from th'ethereal vaults resound the praise of God, and of the second day.

##### **CHORUS**

And from th'ethereal vaults resound the praise of God, and of the second day.

#### **Scene 3** **Recitative**

##### **RAPHAEL**

And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land earth, and the gathering of waters called He seas; and God saw that it was good.

#### **Aria**

##### **RAPHAEL**

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge, their tops into the clouds ascend. Thro' th'open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

#### **Recitative**

##### **GABRIEL**

And God said: Let the earth bring forth grass, the herb yielding seed and the fruit tree yielding fruit after His kind, whose seed is in itself upon the earth; and it was so.

#### **Aria**

##### **GABRIEL**

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight. Here fragrant herbs their odours shed; here shoots the healing plant. With copious fruits th'expanded boughs are hung; in leafy arches twine the shady groves; o'er lofty hills majestic forests wave.

#### **Recitative**

##### **URIEL**

And the heavenly host proclaimed the third day, praising God and saying:

#### **Chorus**

Awake the harp, the lyre awake! And let your joyful song resound! Rejoice in the Lord, the mighty Lord! For He both heaven and earth has clothed in stately dress.

#### **Scene 4** **Recitative**

##### **URIEL**

And God said: Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days and for years. He made the stars also.

#### **Recitative**

##### **URIEL**

In splendour bright is rising now the sun and darts his rays; a joyful, happy spouse, a giant proud and

glad to run his measur'd course. With softer beams and milder light steps on the silver moon thro' silent night. The space immense of th'azure sky, a countless host of radiant orbs adorns, and the sons of God announced the fourth day in song divine, proclaiming thus His power:

#### **Trio and Chorus**

##### **CHORUS**

The heavens are telling the glory of God; the wonder of his works displays the firmament.

##### **GABRIEL, URIEL, RAPHAEL**

To day that is coming speaks it the day; the night that is gone to following night.

##### **CHORUS**

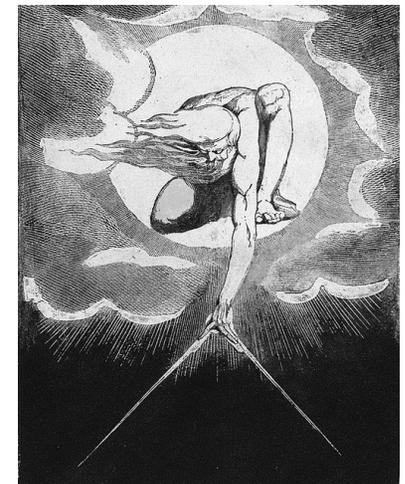
The heavens are telling the glory of God; the wonder of his works displays the firmament.

##### **GABRIEL, URIEL, RAPHAEL**

In all the lands resounds the word, never unperceived, ever understood.

##### **CHORUS**

The heavens are telling the glory of God; the wonder of his works displays the firmament.



*The Ancient of Days* by William Blake (1794)

## PART TWO

### Scene 1

#### Recitative

##### GABRIEL

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

#### Aria

##### GABRIEL

On mighty pens uplifted soars the eagle aloft, and cleaves the sky in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing calls the tender dove his mate. From ev'ry bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tun'd her soft, enchanting lays.

#### Recitative

##### RAPHAEL

And God created great whales, and ev'ry living creature that moveth, and God blessed them, saying: Be fruitful all, and multiply! Ye winged tribes, be multiplied, and sing on ev'ry tree! Multiply, ye finny tribes, and fill each wat'ry deep! Be fruitful, grow and multiply! And in your God and Lord rejoice!

#### Recitative

##### RAPHAEL

And the angels struck their immortal harps, and the wonders of the fifth day sang.

#### Trio and Chorus

##### GABRIEL

Most beautiful appear, with verdure young adorn'd the gently sloping hills. Their narrow, sinuous

veins distill in crystal drops the fountain fresh and bright.

##### URIEL

In lofty circles play, and hover thro' the sky the cheerful host of birds. And as they flying whirl their glitt'ring plumes are dyed as rainbows by the sun.

##### RAPHAEL

See flashing thro' the deep in thronged swarms the fish a thousand ways around. Upheaved from the deep, the immense Leviathan sports on the foaming wave.

##### GABRIEL, URIEL, RAPHAEL

How many are thy works, O God! Who may their numbers tell? Who? O God! Who may their numbers tell?

##### CHORUS

The Lord is great, and great His might; His glory lasts forever, and evermore.

### INTERMISSION

### Scene 2

#### Recitative

##### RAPHAEL

And God said: Let the earth bring forth the living creature after his kind; cattle and creeping thing, and beasts of the earth after their kind.

#### Recitative

##### RAPHAEL

Straight opening her fertile womb, the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown. Cheerful roaring stands the tawny

lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the noble steed. The cattle in herds already seek their food on fields and meadows green. And o'er the ground, as plants, are spread the fleecy, meek and bleating flock. Unnumber'd as the sands in swarms arose the host of insects. In long dimensions creeps with sinuous trace the worm.

#### Aria

##### RAPHAEL

Now heav'n in fullest glory shone; earth smiles in all her rich attire. The room of air with fowl is fill'd, the water swell'd by shoals of fish; by heavy beasts the ground is trod. But all the work was not complete. There wanted yet that wond'rous being that grateful should God's pow'r admire, with heart and voice His goodness praise.

#### Recitative

##### URIEL

And God created man in His own image. In the image of God created He him. Male and female created He them. He breathed into his nostrils the breath of life, and man became a living soul.

#### Aria

##### URIEL

In native worth and honour clad, with beauty, courage, strength adorn'd, to heav'n erect and tall, he stands a man, the Lord and King of nature all. The large and arched brow sublime of wisdom deep declares the seat, and in his eyes with brightness shines the soul, the breath and image of his God. With fondness leans upon his breast the partner for him form'd,

a woman fair and graceful spouse. Her softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love, and joy, and bliss.

#### Recitative

##### RAPHAEL

And God saw ev'rything that He had made; and behold, it was very good; and the heavenly choir in song divine thus closed the sixth day.

#### Chorus and Trio

##### CHORUS

Achieved is the glorious work; the Lord beholds it and is pleas'd. In lofty strains let us rejoice! Our song let be the praise of God!

##### GABRIEL, URIEL

On thee each living soul awaits; from thee, O Lord, all seek their food. Thou openest thy hand and fillest with good.

##### RAPHAEL

But when thy face, O Lord, is hid, with sudden terror they are struck. Thou tak'st their breath away; they vanish into dust.

##### GABRIEL, URIEL, RAPHAEL

Thou sendest forth thy breath again, and life with vigour fresh returns. Revived earth unfolds new strength and new delights.

##### CHORUS

Achieved is the glorious work. Our song let be the praise of God! Glory to His name forever; He sole on high exalted reigns, alleluia.



*The Creation of Adam* (detail) by Michelangelo (1475-1564). Sistine Chapel.

# PART THREE

## Scene 1

### Recitative

#### URIEL

In rosy mantle appears, by music awak'd, the morning young and fair. From heav'ns angelic choir pure harmony descends on ravished earth. Behold the blissful pair, where hand in hand they go! Their glowing looks express what feels the grateful heart. A louder praise of God their lips shall utter soon. Then let our voices ring, united with their song!

## Scene 2

### Duet and Chorus

#### ADAM, EVE

By thee with bliss, O bounteous Lord, the heav'n and earth are stor'd. This world, so great, so wonderful, Thy mighty hand has fram'd.

#### CHORUS

For ever blessed be His pow'r! His name be ever magnified!

#### ADAM

Of stars the fairest, o how sweet thy smile at dawning morn! How brighten'st thou, O sun, the day, thou eye and soul of all!

#### CHORUS

Proclaim in your extended course the glorious pow'r and might of God!

#### EVE

And thou that rul'st the silent night, and all ye starry host, proclaim His praise in choral songs about!

#### ADAM

Ye mighty elements by his pow'r who ceaseless changes make, ye dusky mists and dewy steams, that rise and fall thro' th'air,

#### ADAM, EVE, CHORUS

The praise of God our Lord resounds! Great is His name, and great His might.

#### EVE

Ye purling fountains tune His praise, and wave your tops ye pines! Ye plants exhale, ye flowers breathe to Him your balmy scent!

#### ADAM

Ye that on mountains stately tread, and ye, that lowly creep, ye birds, that sing at heaven's gate, and ye, that swim the stream,

#### ADAM, EVE, CHORUS

Ye creatures all extol the Lord! Him celebrate, Him magnify!

#### ADAM, EVE

Ye valleys, hills, and shady woods, our raptur'd notes ye heard; from morn to eve you shall repeat our grateful hymns of praise.

#### ADAM, EVE, CHORUS

Hail, bounteous Lord! Almighty, hail! Thy word call'd forth this wond'rous frame. The heav'ns and earth thy pow'r adore; we praise Thee now and evermore.

## Scene 3

### Recitative

#### ADAM

Our duty we have now performed in off'ring up to God our thanks. Now follow me, dear partner of my life! Thy guide I'll be, and ev'ry step pours new delights into our

breast, shows wonders ev'rywhere. Then may'st thou feel and know the high degree of bliss, the Lord allotted us, and with devoted heart His bounty celebrate. Come follow me! Thy guide I'll be.

#### EVE

O thou, for whom I am! My help, my shield, my all! Thy will is law to me. So doth our Lord ordain, and from obedience brings me joy and happiness.

#### Duet

#### ADAM

Graceful consort! At thy side softly fly the golden hours. Ev'ry moment brings new rapture; ev'ry care is lull'd to rest.

#### EVE

Spouse adored! At thy side purest joys o'erflow the heart. Life and all I have is thine; my reward thy love shall be.

#### ADAM, EVE

The dew dropping morn, O how she quickens all! The coolness of evening, O how she all restores! How grateful is of fruit the savour sweet! How pleasing is of fragrant bloom the smell! But without thee, what is to me the morning dew, the evening's breeze, the sav'ry fruit, the fragrant bloom! With thee is ev'ry joy enhanced, with thee delight is ever new; with thee is life incessant bliss; thine it all shall be.

## Final Scene

### Recitative

#### URIEL

O happy pair, and happy still might be, if not misled by false conceit; ye strive at more than granted is, and more to know than know ye should!

#### Chorus

Praise the Lord, ye voices all! Magnify his name thro' all creation! Celebrate His pow'r and glory! Let His name resound on high! The Lord is great; His praise shall last for aye. Amen.



*God enjoys the Creation and creates Eve.* Line engraving by unknown artist. Wellcome Collection, London.

## ARTIST PROFILES

PHOTO: ARIELLE DONESON



### **Joëlle Harvey, soprano**

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

Ms. Harvey's engagements during the 2021–22 season include debuts at Zürich Opera House as Aristeia in Pergolesi's *L'Olimpiade*, the Chicago Symphony Orchestra for Barber's *Knoxville: Summer of 1915*, and the University Musical Society at University of Michigan for Handel's *Messiah*.

Last season, Ms. Harvey filmed a performance of Villa-Lobos's *Bachianas Brasileiras* No. 5 with the Cleveland Orchestra and joined H+H for the filmed *Messiah for Our Time*. Additionally, she collaborated with Los Angeles Opera on Anna Clyne's *The Gorgeous Nothings*, a setting of Emily Dickinson texts for their *On Now* initiative. She has also performed with the New York Philharmonic, London Symphony Orchestra, San Francisco Symphony, St. Louis Symphony, Royal Opera House, Glimmerglass Opera, Houston Grand Opera, the English Concert, and the BBC Proms.

PHOTO: MIRANDA LOUD



### **Katherine Growdon, mezzo-soprano**

Katherine Growdon has been a member of the Handel and Haydn chorus since 2013. In concert, she has made solo appearances with Boston Baroque, Emmanuel Music, Boston Pops, Atlanta Baroque Orchestra, Albany Symphony, Northwest Bach Festival, American Bach Soloists, and the Boston Modern Orchestra Project. Notable recent operatic performances include Myrtle Wilson in the Boston premiere of John Harbison's *The Great Gatsby* and Dido and the Sorceress in Purcell's *Dido and Aeneas* with the Mark Morris Dance Group.

She has received fellowships to the Tanglewood Music Center, Aspen Music Festival, and the Carmel Bach Festival and holds a M.M. from the San Francisco Conservatory and a B.A. in Comparative Literature from Oberlin College.

PHOTO: GERAD COLLET



### **Robert Murray, tenor**

Renowned for his intelligent musicianship and incisive dramatic portrayals of a broad operatic, concert, and recital repertoire, Robert Murray performs this season as Mark in *The Midsummer Marriage* with the London Philharmonic Orchestra, debuts as Florestan in *Fidelio* with the Irish National Opera, performs in *The Cunning Little Vixen* with City of Birmingham Symphony Orchestra, and gives a recital at Wigmore Hall. Further ahead, he returns to Garsington Opera this summer and will debut at Teatro alla Scala.

Other recent highlights include Opera Glassworks, *St. John Passion* at the Théâtre du Châtelet, the staged world premiere of Gerald Barry's *Alice's Adventures Under Ground* at the Royal Opera House, Count Ory in *Le Comte Ory* with Garsington Opera, and Beethoven's Symphony No. 9 with the London Symphony Orchestra and Simon Rattle.

In the concert hall, Mr. Murray has performed with Orchestra of the Age of Enlightenment, BBC Symphony Orchestra, Boston Symphony Orchestra, and Seattle Symphony. He has recorded opera, song, and oratorio extensively for multiple labels including Chandos, and Coro with Harry Christophers and the Sixteen.

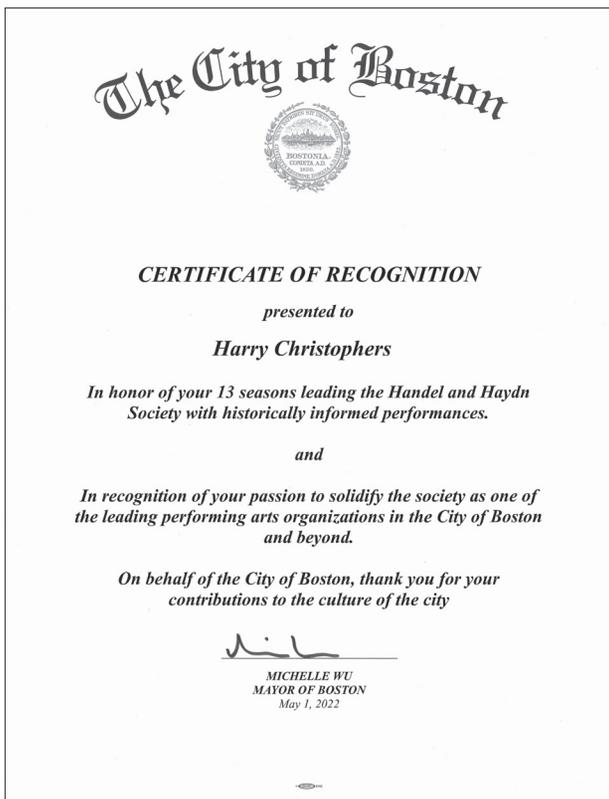
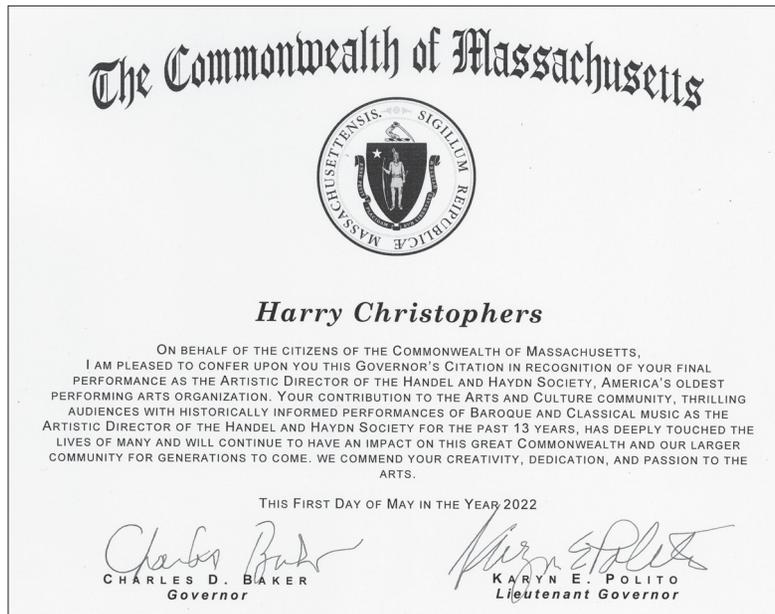
PHOTO: RICHARD SHYMANSKY



### **Matthew Brook, bass-baritone**

Matthew Brook has appeared as a soloist throughout Europe, Australia, North and South America, and Asia. He has worked with many of the world's greatest conductors including John Eliot Gardiner, Richard Hickox, Charles Mackerras, Christophe Rousset, and Mark Elder, and with ensembles including all the major UK orchestras, the Freiburger Barockorchester, the Chamber Orchestra of Europe, Collegium Vocale Gent, the Gabrieli Consort, the Sixteen, Les Talens Lyriques, and Les Violons du Roy.

This season, Mr. Brook sings a recital program with Iain Burnside at the Lammermuir Festival, Handel's *Messiah* with Music of the Baroque in Chicago and also with the Academy of Ancient Music, the role of Pilate in Bach's *St. Matthew Passion* with the Orchestra of St. Luke's, and the role of Lodovico in *Otello* for Grange Park Opera. Recent highlights include Purcell's *The Fairy Queen* and *Dido and Aeneas* with H+H, the role of Aeneas in the world premiere of Errollyn Wallen's *Dido's Ghost* co-commissioned by the Dunedin Consort, and Haydn's *The Creation* and Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra.



Harry Christophers has been the groundbreaking Artistic Director of H+H for 13 triumphant seasons. Harry redefined H+H's historically informed performances, delivering on the H+H mission to present transformative experiences with Baroque and Classical music. During his tenure, Harry:

- ✦ Has served as the 13th Artistic Director in H+H's 207-year history
- ✦ Led the release of H+H's 15 CDs on the Coro label and was the visionary influence for H+H's unparalleled online performance series that began in 2020
- ✦ Has spread awareness of H+H beyond Boston, with critically-acclaimed performances at Tanglewood, New York's Metropolitan Museum of Art, and Carnegie Hall
- ✦ Selected over 60 percent of the current roster of the current roster of H+H musicians, continuing to improve artistic excellence

The May 1, 2022 performance of Haydn's *The Creation* marks Harry's final concert as H+H Artistic Director.

Harry becomes Conductor Laureate in May, an honor reflecting the leadership he has brought to H+H.

## Selected Notes from the H+H Audience

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How many of us can say that we spent our lives giving joy to others? You can. Well played, sir. Bravo!

Year after year, we traveled from Maine to see you conduct the Messiah. With my retirement in 2018 we have moved to Florida, escaping Maine winters. On April 29, we will be in the audience to see one of your last performances. Of all the people I don't know personally, you may be the only one to cause me to travel all the way from Florida, for one last concert and as a way of saying thank you for many years of great music.

I was a part of H+H Youth Choruses for several years. H+H has given me so much, it has really made me who I am as a person. I had the opportunity to meet you after our performance of Mozart's Requiem in 2019. You signed my score and we took a picture together which was delightful! You are such an amazing person and musician, and I look up to you so much. You are so awesome!!!



In 2011, I took a girl I had met a week prior to Symphony Hall for the H+H's 196th season performance of Beethoven's Fifth. Afterwards, we walked down Newbury street for a late dinner. The date went so well that I was able to get another date with her. We are now married, have two kids and a third one on the way. We love the Handel and Haydn Society, as it has been intertwined in our love story ever since. Bon Voyage Mr. Christophers. Thanks for all the memories.

Dear Mr. Christophers, Over the years we've counted on your ability to move aside whatever the travails of the moment are and replace them with a place of calm and beauty. You have never disappointed. Forever in our memories is the first time we saw you paint the sky with the sweeping arc of your arm as you made physical the glorious crescendos of *Messiah's* Hallelujah Chorus and Amen. It was as if you were painting Symphony Hall with a comet's celestial colors, power and wonder.

**“The Handel and Haydn Society under the baton of Artistic Director Harry Christophers gave...the elixir of life. The result was nothing short of magic.”**

— *The Boston Globe*

**“No conductor in Boston has quite the feel for this music as Christophers.”**

— *Boston Classical Review*

## Selected Notes from from H+H Musicians

Harry has fundamentally changed the sound of the organization, and has maximized the potential that H+H has.

— Emily Marvosh, *contralto*

Harry’s trust of every musician in the orchestra allows all of us to feel really at home taking risks and making the most wonderful music we can with him as our leader.

— Emi Ferguson, *principal flute*

The audience can feel that there’s a connection between the conductor and the performers on stage, and it really deepens their understanding of what the music is.

— Aisslinn Nosky, *concertmaster*

One of the ways in which we’ve grown is in our communicative power. That’s the most important and powerful message that Harry has brought and leaves with us.

— Guy Fishman, *principal cello*

Harry has helped everybody to maintain and to raise their own game.

— Ian Watson, *principal keyboard*



## FROM THE ARCHIVES

Program | 2009-2010 Season

Harry Christophers, Artistic Director

Friday, December 4, 7.30pm  
Saturday, December 5, 3.00pm  
Sunday, December 6, 3.00pm  
Symphony Hall, Boston

Harry Christophers, conductor  
Suzie LeBlanc, soprano  
Daniel Taylor, countertenor  
Tom Randle, tenor  
Matthew Brook, bass-baritone

---

### Messiah

George Frideric Handel  
(1685-1759)

Part the First

—INTERMISSION—

Part the Second

—PAUSE—

Part the Third

*This program and Harry Christophers' appearance are generously underwritten by Jane and James Wilson.*

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

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Afarin and Lee Bellisario, co-sponsors for Daniel Taylor  
Peter G. Manson and Peter A. Durfee, co-sponsors for Daniel Taylor  
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Winifred Li and William Oliver, sponsors for Matthew Brook*

The performances are being recorded for broadcast locally on 99.5 FM All Classical (a service of WGBH) on December 20 and will be featured nationally on American Public Media's *Performance Today*.

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The program runs for approximately two hours and 45 minutes, including intermission.

The audience is respectfully asked to turn off all electronic devices and cell phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

Harry Christophers's first program as H+H's Artistic Director, December 2009. Visit [handelandhaydn.org/about/past-program-books](http://handelandhaydn.org/about/past-program-books) for more information about H+H's new online archive.

# THE HARRY CHRISTOPHERS FUND FOR ARTISTIC EXCELLENCE

We are honoring Harry through the Harry Christophers Fund for Artistic Excellence, a special effort to support his farewell season and position H+H for future artistic success. In November H+H received a \$10 million cornerstone gift to the Fund, and thanks to the generosity of many other donors, the total raised has now reached more than \$12 million.

The Harry Christophers Fund helps H+H fulfill its mission through concerts in Boston and beyond, digital streaming and recording, and programming for all ages throughout the community. The fund supports critical artistic costs including compensation for conductors, soloists, and orchestra and chorus musicians, as well as production and logistical needs. This list include gifts as of April 6, 2022.

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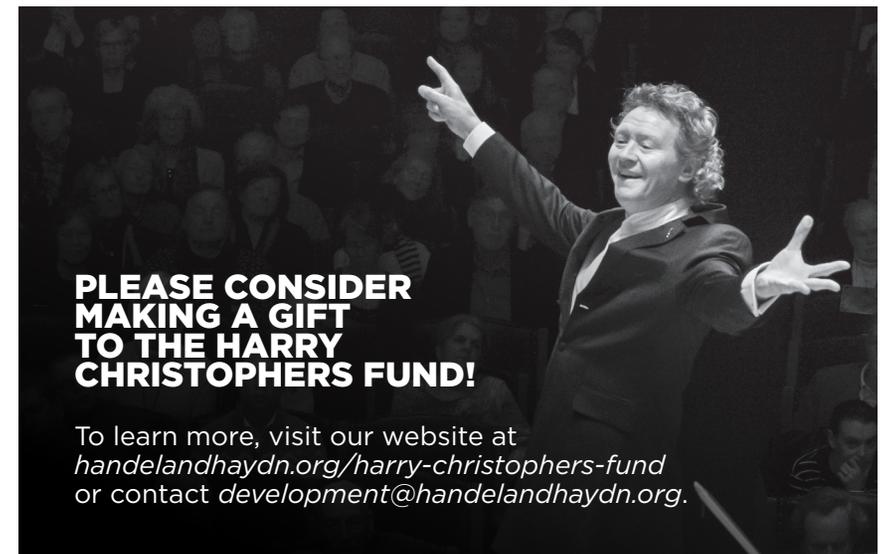
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Philip & Jacqueline Yen  
Elizabeth Young  
Margot Young  
Robert Zeller  
Siqi Zhu  
Sandra Zsikla

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# HANDEL AND HAYDN SOCIETY ORCHESTRA

## **Violin I**

Aislinn Nosky<sup>†</sup>  
*Concertmaster Chair*  
*Endowed in Perpetuity by Rhoda & Paul Joss*  
Susanna Ogata  
*Assistant Concertmaster*  
Valerie Gordon  
Emily Dahl Irons  
Natalie Kress  
Julie Leven  
Maureen Murchie  
Jane Starkman

## **Violin II**

Christina Day Martinson\*  
*Associate Concertmaster*  
*Dr. Lee Bradley III Chair*  
Renée Hemsing  
Jesse Irons  
Abigail Karr  
Francis Liu  
Rebecca Nelson  
Krista Buckland Reisner  
Katherine Winterstein

## **Viola**

Stephen Goist\*  
*Chair Funded in Memory*  
*of Estah & Robert Yens*  
Anne Black  
Jason Fisher  
Joy Grimes  
Lauren Nelson  
Jenny Stirling

## **Cello**

Guy Fishman\*  
*Nancy & Richard Lubin Chair*  
Sarah Freiberg  
Shirley Hunt  
Colleen McGary-Smith

## **Bass**

Heather Miller Lardin\*  
*Amelia Peabody Chair*  
Andrew Arceci

## **Flute**

Emi Ferguson\*  
Andrea LeBlanc  
Wendy Rolfe

## **Oboe**

Debra Nagy\*  
*Chair Funded in Part by*  
*Dr. Michael Fisher Sandler*  
Curtis Foster

## **Clarinet**

Eric Hoeprich\*  
Diane Heffner

## **Bassoon**

Andrew Schwartz\*  
Kate Van Orden

## **Contrabassoon**

Damian Primis

## **Horn**

Todd Williams\*  
*Grace & John Neises Chair*  
Elisabeth Axtell

## **Trumpet**

Jesse Levine\*  
Paul Perfetti

## **Trombone**

Greg Ingles  
Erik Schmalz  
Mack Ramsey

## **Timpani**

Jonathan Hess\*  
*Barbara Lee Chair*  
*in Memory of John Grimes*

## **Fortepiano**

Ian Watson\*  
*Chair Funded in Perpetuity in Memory*  
*of Mary Scott Morton*

<sup>†</sup>*Concertmaster*

*\*Principal*

*String players are listed*  
*alphabetically after the principal.*

# HANDEL AND HAYDN SOCIETY CHORUS

*Funded in perpetuity by Jane and Wat Tyler*

## **Soprano**

Elissa Alvarez  
Jessica Cooper  
Casandra Extavour  
Maggie Finnegan  
Elise Groves  
Christine Jay  
Rose Lewis  
MaryRuth Lown  
Elisabeth Marshall  
Janet Ross  
Sonja DuToit Tengblad  
Sarah Yanovitch Vitale

## **Alto**

Cody Bowers  
Wee Kiat Chia  
Elizabeth Eschen  
Katherine Growdon  
Catherine Hedberg  
Kim Leeds  
Margaret Lias  
Miranda Loud  
Ashley Mulcahy  
Caroline Olsen

## **Tenor**

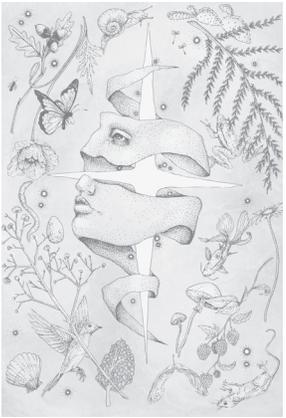
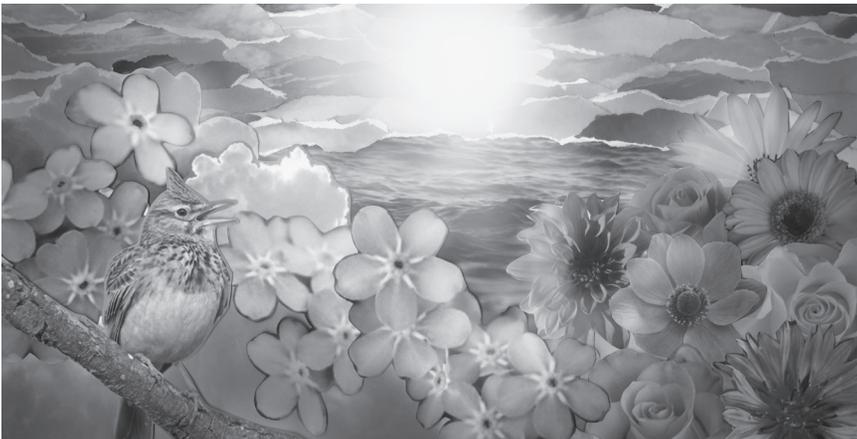
Jonas Budris  
Colin Campbell  
Marcio de Oliveira  
Ethan DePuy  
Sullivan Hart  
Stefan Reed  
Patrick T. Waters  
Steven Caldicott Wilson

## **Bass**

Glenn Billingsley  
Woodrow Bynum  
Ryne Cherry  
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Bradford Gleim  
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Dana Whiteside

Chorus Prepared by  
Harry Christophers

*The Cabot Fund for Chorus Leadership is endowed*  
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ARTWORK BY  
GIANNA CALISIARTWORK BY  
FRANCES REYESARTWORK BY  
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## PROJECT HAYDN THE CREATION

**MASSART**  
MASSACHUSETTS COLLEGE  
OF ART AND DESIGN

The Handel and Haydn Society is proud to continue a creative partnership with the Massachusetts College of Art and Design this season. Under the instruction of MassArt faculty, junior class students in the illustration department created works of art inspired by Haydn's *The Creation*. H+H Historically Informed Performance fellow Teresa Neff and H+H musicians visited classes to give insight into Haydn's composition, period instruments, and the connections we make with this repertoire now.

Earlier this month, a professional jury selected 12 works to display during today's performance. You may view the selected artworks in the Cohen Wing.

### HEAR FROM THE STUDENT ARTISTS

"I chose to depict a passage from *The Creation* that felt so viscerally poetic to me, when I closed my eyes I could imagine roaring waters and blooming clouds being born from a wide, unending nothingness.

'And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament; and it was so.'

Haydn's oratorio has such an explosive, envelopmental quality that I tried to capture while illustrating this piece—filling the border up as if it was about to spill out of the frame and into reality." — **Victoria Aliberti**

"Throughout *The Creation*, there are elements of newfound wonder expressed through the composition. Especially toward the beginning of the piece, the newness of the world is impressed upon those listening through the sudden swells of nearly all of the orchestra. This, paired with the naturalism expressed later in the piece with the march of the animals, reminded me of the story of the golem. A story of creation in itself, this Jewish narrative has its own innumerable interpretations, similarly to the creation of earth in the Bible. This lens helped me relate to the music even further, and consider how the act of creation affects the average person." — **Parker Yarasitis**

"For my piece, I decided to explore the idea of creation regarding the woman as we know her. I was particularly interested in portraying a pregnant Eve, as childbirth was one of her punishments for eating the fruit of knowledge. By depicting a human woman with both heavenly and demonic traits, my project explores the idea of a woman straying from God, while also being totally at peace with herself." — **Vivienne Wychorski**

### ARTWORKS ARE FOR SALE

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

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Photo by Lisa-Marie Mazzecco

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David Mather, *baritone*  
Emily Siar, *soprano*  
as *The Witches*

*with special guest*  
Teresa Wakim, *soprano*

details at [Bostonpurcell.org](http://Bostonpurcell.org)

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The Cathedral  
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**Sunday,  
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Kent Hall  
119 High St.  
Westerly, RI

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Lists current as of February 23, 2022

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The Handel and Haydn Society is grateful to the generous donors who have endowed chairs and established named funds to support H+H's educational and artistic programs. If you are interested in a naming opportunity, establishing a fund, or contributing to an existing fund, contact Mike Peluse, Vice President of Development, at 617.262.1815 or [mpeluse@handelandhaydn.org](mailto:mpeluse@handelandhaydn.org).

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### Principal Bass

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### Principal Oboe

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*Grace & John Neises Chair*

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— *Sonja DuToit Tengblad, H+H Chorus*

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Any questions? Please contact Associate Director of Annual Giving Rebecca Sullivan at 617.262.1815 or [rsullivan@handelandhaydn.org](mailto:rsullivan@handelandhaydn.org).

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2022 SPRING SEASON

Music at Trinity Church Boston

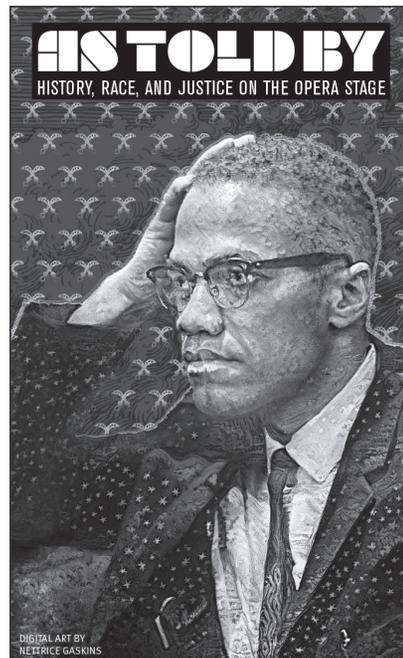
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Five Centuries of Music  
for Passiontide**  
Fri., Apr. 15 • 5:30 pm  
Tickets: \$20

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The Trinity Choir at  
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Fri., May 20 • 7 pm  
Free-will Offering

Suzanne & Easley Hamner  
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*Education*

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*Youth Chorus conductors  
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*HHYC Assistant Conductor  
for Treble Chorus, Youth  
Chorale, and Concert Choir*

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*Lead Musicianship Teacher*

Jade Espina

Talia Greenberg

Kilian Mooney

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Leona Cheung

Andrew Mattfeld

Pei-yeh Tsai

Maria Rivera White

## Teaching Artists

Kelsey Blackstone  
*Mason Elementary School*

Rachael Chagat  
*Winship Elementary School*

Precious Perez  
*Perkins Elementary School*

Nurt Villani  
*Hurley K-8 School*

Kevin Virgilio  
*Mother Caroline Academy and  
Perkins Elementary School*

## Teaching Assistants

Annina Hsieh

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.

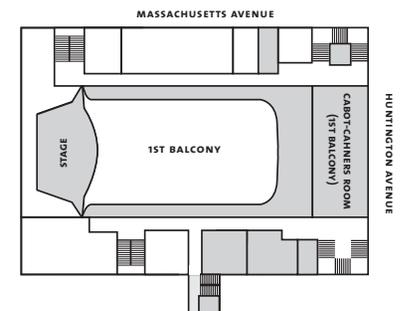
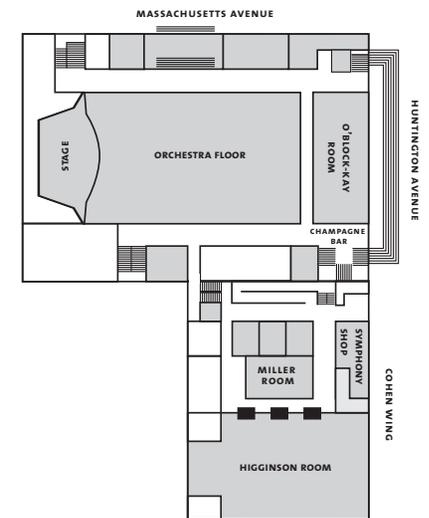
**Coatrooms** are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

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

617.262.1815

## Box Office

Monday-Friday, 9am-5pm  
617.266.3605  
[boxoffice@handelandhaydn.org](mailto:boxoffice@handelandhaydn.org)

## Group Tickets

Groups of 10 or more save 20%.  
[groups@handelandhaydn.org](mailto:groups@handelandhaydn.org)

## Musically Speaking

Join Historically Informed Performance Fellow Teresa Neff for an engaging exploration of the music and instruments featured in concert.

Talks begin 45 minutes prior to performances at Symphony Hall and one hour prior to concerts at other venues.

## Musically Speaking Locations

Symphony Hall: Higginson Hall  
(in the Cohen Wing)  
Other Venues: On Stage

## Connect with H+H

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## Merchandise

The Handel and Haydn Society offers gift items and recordings featuring the Orchestra and Chorus and guest artists throughout the season. Your purchases help support our education and artistic programming.

## Shop Locations

Symphony Hall: Cohen Wing near Higginson Hall

Merchandise is also available online at [handelandhaydn.org](http://handelandhaydn.org).



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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](http://handelandhaydn.org/gala).

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**MAY 9, 2022**  
**SYMPHONY HALL**

# PRAYER FOR UKRAINE

We, at the Handel and Haydn Society, stand in solidarity and support for the people of Ukraine and will open today's concert with a performance of "Prayer for Ukraine" by Mykola Lysenko.

We would like to take a moment to reflect upon the plight of all those affected by the war in Ukraine, and those in all the regions throughout the world which are undergoing conflict and humanitarian crises.

If you wish to make a donation in support of relief efforts, please see:

## United Nations Ukraine Humanitarian Response

[news.un.org/en/focus/ukraine/donate](https://news.un.org/en/focus/ukraine/donate)



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### Prayer for Ukraine (1885)

Text: Oleksandr Konynsky

Bozhe velykyi, yedynyi,  
Nam Ukrainu khrary,  
Voli i svitu prominniam,  
Ty yii osyny.

Svitlom nauky i znannia  
Nas, ditey, prosvity,  
V chystii liubovi do kraiu,  
Ty nas, Bozhe, zrosty.

Molymos', Bozhe yedynyi,  
Nam Ukrainu khrary,  
Vsi svoi lasky y shchedroty,  
Ty na liud nash zverny.

Dai yomu voliu, dai yomu doliu,  
Dai dobroho svitu, shchastia,  
Dai, Bozhe, narodu  
I mnohaia, mnohaia lita.

Translation: Dmytro Shostak

Lord, O the Great and Almighty,  
Protect our beloved Ukraine,  
Bless her with freedom and light  
of your holy rays.

With learning and knowledge  
enlighten us, your children small,  
In love pure and everlasting  
Let us, O Lord, grow.

We pray, O Lord Almighty,  
Protect our beloved Ukraine,  
Grant our people and country  
All your kindness and grace.

Bless us with freedom, bless us with  
wisdom, Guide into kind world,  
Bless us, O Lord, with good fortune  
Forever and evermore.