HAYDN
THE CREATION
April 29 + May 1, 2022
HANDE+HAYDN SOCIETY
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 unequaled 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
“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.

JOIN US AT OUR SPRING CONCERT
May 22, 2022 at 3:00pm
Roxbury Community College Media Arts Center
1234 Columbus Ave Boston

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.
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.

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  2,566th Concert
Sunday, May 1, 2022 at 3:00pm   2,567th Concert

Symphony Hall

Harry Christophers, conductor
Joélle 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 Joélle 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

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

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THE WORLD BEYOND

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 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.
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 associerten Kavaliere (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 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 distinctly 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.

© 2022 Teresa M. Neff, PhD
Christopher Hogwood Historically Informed Performance Fellow
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
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 marvellous 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.

Recitative
URIEL
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
RAPHAELE
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
RAPHAELE
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.

RAPHAELE
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
RAPHAELE
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
RAPHAELE
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
RAPHAELE
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
RAPHAELE
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.

RAPHAELE
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.
PART THREE

Scene 1
Recitative

URIEL
In rosy mantle appears, by music awak’d, the morning young and fair. From heav’n’s 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
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’n’s 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**

### 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.

### Joélle Harvey, soprano

Joélle 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.

### 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.

### 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 Théatre 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.
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

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.

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

Stephen Morrissey, sponsor for Suzie LeBlanc
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Peter G. Manson and Peter A. Durfee, co-sponsors for Daniel Taylor
Howard and Darcy Fuguet, sponsors for Tom Randle
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.

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 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 includes gifts as of April 6, 2022.

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Please consider making a gift to the Harry Christophers Fund!

To learn more, visit our website at handelandhaydn.org/harry-christophers-fund or contact development@handelandhaydn.org.
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<tr>
<td>Aisslinn Nosky†</td>
<td>Emi Ferguson*</td>
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<td>Concertmaster Chair</td>
<td>Andrea LeBlanc</td>
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<td>Endowed in Perpetuity by Rhoda &amp; Paul Joss</td>
<td>Wendy Rolfe</td>
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<td>Susanna Ogata</td>
<td>Oboe</td>
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<tr>
<td>Assistant Concertmaster</td>
<td>Debra Nagy*</td>
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<td>Valerie Gordon</td>
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<td>Emily Dahl Irons</td>
<td>Curtis Foster</td>
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<td>Natalie Kress</td>
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<td>Julie Leven</td>
<td>Eric Hoeprich*</td>
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<td>Maureen Murchie</td>
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<td>Jane Starkman</td>
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<td>Christina Day Martinson*</td>
<td>Andrew Schwartz*</td>
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<td>Associate Concertmaster</td>
<td>Kate Van Orden</td>
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<td>Dr. Lee Bradley III Chair</td>
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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. 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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Too often, the arts are underfunded and underestimated as a luxury. At H+H, we know music is a necessity of the spirit.

The musicians at H+H have dedicated their lives and livelihoods to sharing stirring melodies that inspire, heal, and energize hearts like yours.

Not only that, the students and teaching artists at H+H have dedicated their studies and budding passion to safeguard the future of this timeless and expression artof music.

Embrace a role in making the music you love come to life. Join a community of music lovers making a continuous impact on stage, on screen, and in the classroom.

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“You really are family, and that is so unique in our world. Thank you, thank you, thank you for all you tirelessly do.”

— 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.

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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.
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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

Prayer for Ukraine (1885)

Text: Oleksandr Konynsky

Bozhe velykyi, yedynyi,
Nam Ukrainu khrany,
Voli i svitu prominniam,
Ty yii osiny.

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

Molymos’, Bozhe yedynyi,
Nam Ukrainu khrany,
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.