



HANDEL *MESSIAH*

November 25 + 26 + 27, 2022

HANDEL+HAYDN SOCIETY

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WELCOME TO H+H

It was December 1854. Franklin Pierce was in the White House. In San Francisco, gas lights were lit for the first time. In Paris, a young designer named Louis Vuitton opened a luggage store. And in Boston, H+H began its annual performances of Handel's *Messiah*, a tradition that has continued for 169 consecutive years. I would argue there is no other American ensemble that performs this music with the authenticity, commitment, understanding, and dramatic power Boston audiences experience from H+H every year.



PHOTO: GRETIEN HELENE

Music is a language deeper than words—and it's a language that many learn to love at a young age. At today's performance we welcome many students and young professionals—especially the alums from our H+H Youth Choruses who are with us. HHYC was started in 1994, and today we have returning alums who graduated more than 15 years ago—and some who just graduated this past year. Many have gone on to make music their profession as performers or educators—but all of our alums tell us that they have carried a love of music into their adult lives.

We recently received a heartfelt reflection from one of our HHYC parents, saying that a young person's "Passion and Confidence, channeled with the right mentors, has the power to make the world a better place." And we treasure this note from a HHYC singer: "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... it's the best."

Please encourage the young singers you know to join the H+H Youth Choruses—the Spring semester starts in January. You'll connect them with a community of passionate singers in grades 2-12. They'll relish a variety of repertoire, and build friendships with a diverse group—some will even remain friends for decades to come.

Don't miss hearing our Youth Choruses perform: our Concert Choir will open our December concert A Baroque Christmas; and in January our two high school choirs, the Chorus of Tenors and Basses and Chorus of Sopranos and Altos, will open our concert Beethoven *Eroica*. Sharing the love of music with students is just one of the ways in which H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect us all with our shared humanity. To that we can all say Hallelujah.

Enjoy *Messiah*,

A handwritten signature in dark ink, appearing to read "David Snead". The signature is fluid and cursive, with a large initial "D" and "S".

David Snead

Philip and Marjorie Gerdine President and CEO

CARL PHILIPP EMANUEL BACH

The Complete Works



*"I find the Carlophilipemanuelbachomania
grow upon me so, that almost every thing
else is insipid to me."*

— Thomas Twining
Letter to Charles Burney, October 13, 1774

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cpebach.org

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MASSART GRADUATE PROGRAMS

ABRAHAM EVENSEN TENA (MFA '20 DYNAMIC MEDIA INSTITUTE)

M.ARCH: MASTER OF ARCHITECTURE
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MDES: MASTER OF DESIGN INNOVATION
MFA: DESIGN (THE DYNAMIC MEDIA INSTITUTE)
MFA: 3D FINE ARTS
MFA: FILM/VIDEO
MFA: FINE ARTS (LOW RESIDENCY)
MFA: 2D FINE ARTS
MFA: PHOTOGRAPHY

**PRIORITY DEADLINE:
JANUARY 2**

INFO/APPLY:



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 208 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. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

Leadership

Robert N. Shapiro

Chair

David Snead

*Philip and Marjorie Gerdine
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

2022 23 SEASON

MAGIC. RIGHT BEFORE YOUR EYES.

**A BAROQUE
CHRISTMAS**

Dec 15 + 18
NEC Jordan Hall

**BEETHOVEN
+ MOZART**

Jan 6 + 8
Symphony Hall

BEETHOVEN *EROICA*

Jan 20 + 22
Symphony Hall

**THE COMPLETE
BACH BRANDENBURG
CONCERTOS**

Feb 17 + 19
NEC Jordan Hall and
Sanders Theatre

**MOZART +
MENDELSSOHN**

Mar 17 + 19
NEC Jordan Hall

**BACH EASTER
ORATORIO**

Mar 31 + Apr 2
Symphony Hall

CROSSING THE DEEP

Jun 1 + 4
John F. Kennedy
Presidential
Library and Museum



HANDEL+HAYDN SOCIETY

HANDEL *MESSIAH*

Friday, November 25, 2022 at 7:30pm
Saturday, November 26, 2022 at 3:00pm
Sunday, November 27, 2022 at 3:00pm

2,578th Concert
2,579th Concert
2,580th Concert

Symphony Hall

Václav Luks, *conductor*

Amanda Forsythe, *soprano*

Avery Amereau, *contralto*

Ben Bliss, *tenor*

Kevin Deas, *bass-baritone*

Handel and Haydn Society Orchestra and Chorus

Messiah

George Frideric Handel
(1685–1759)

Part the First

INTERMISSION

Part the Second

BRIEF PAUSE

Part the Third

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 3 hours including intermission.

PROGRAM SPONSORS

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

Kate S. Flather, *sponsor of Václav Luks, conductor*

Elizabeth and Robert Wax, *sponsors of Amanda Forsythe, soprano*

Joseph Mari, *sponsor of Avery Amereau, contralto*

David R. Weaver and the James M. Collins Foundation, *sponsor of Ben Bliss, tenor*

Deborah and Timothy Moore, *sponsors of Kevin Deas, bass-baritone*

Michael J. Oliveri and Eric A. Aho, *sponsors of the H+H Orchestra*

Cathleen and Jim Stone, *sponsors of the H+H Chorus*

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

Additional support provided by Cambridge Trust.

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

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

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



Program book printed by the Graphic Group.

Related Events


Musically Speaking with Teresa Neff

Christopher Hogwood Historically Informed Performance Fellow


45 minutes prior to each performance in Higginson Hall

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H+H AND *MESSIAH*



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

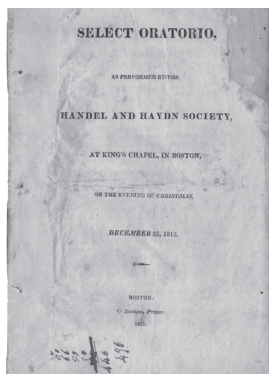


Thomas Dunn, H+H
Music Director from 1967
to 1986

- 1741** Charles Jennens sends Handel the word-book (text) for *Messiah*. Handel composes the oratorio between Aug. 22 and Sept. 14.
- 1742** On April 13, *Messiah* premieres in Dublin with a combined ensemble of about 50 players and singers. The concert benefits three charities, and the oratorio continues to be performed in Dublin, often around Christmas.
- 1743** First London performance at Covent Garden. Handel titles the work *A Sacred Oratorio* to help quell clerical objections.
- 1767** The full score is published for the first time.
- 1773** Portions are performed at Boston's Faneuil Hall in honor of King George III.
- 1815** H+H's first concert features two choruses and two arias from *Messiah*.
- 1818** On Christmas Day, H+H gives the first complete performance of *Messiah* in America.
- 1854** H+H begins its annual tradition of performing the oratorio on or near Christmas Day.
- 1955** *Messiah*, H+H's first commercial recording, is released.
- 1963** H+H presents the first complete televised performance for National Educational Television.
- 1972** H+H Music Director Thomas Dunn introduces the concept of historically informed performance by reducing the chorus size for *Messiah* to 30 singers.
- 2000** First H+H *Messiah* recording using period instruments.
- 2014** H+H releases a live *Messiah* recording with Harry Christophers conducting.
- 2020** H+H and GBH create *Messiah for Our Time*, a televised and streamed performance during the COVID-19 pandemic.

THE HALLELUJAH CHORUS

H+H has sung Handel's "Hallelujah" chorus for over 200 years, making it a mainstay of Boston's cultural life.



Program cover for H+H's *Messiah*, 1815

- 1815** H+H concludes its first concert on December 25 with the "Hallelujah" chorus.
- 1817** The "Hallelujah" chorus concludes an H+H concert undertaken "in Honor of the President of the United States [James Monroe], who was present—with many civic and military characters of distinction."
- 1863** The "Hallelujah" chorus is sung for the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation.
- 1882** An H+H concert to benefit the Russian Jewish Refugees Society concludes with the "Hallelujah" chorus.
- 1907** H+H's performance of the "Hallelujah" chorus is followed by a poem by Mrs. Julia Ward Howe and the singing of "My country 'tis of Thee" in which the audience is invited to participate.
- 1924** H+H presents two concerts for children, featuring six numbers from *Messiah*, including the "Hallelujah" chorus.
- 1927** H+H conductor Thompson Stone opens the first rehearsal of the new season by singing the "Hallelujah" chorus.
- 1935** H+H's first radio broadcast, heard on 87 stations in the United States, includes the "Hallelujah" chorus.
- 2013** The "Hallelujah" chorus is featured at the First Night Jubilee Concert at the Museum of African American History.
- 2015** H+H's Bicentennial concert at King's Chapel concludes with the "Hallelujah" chorus.

PROGRAM NOTES

MESSIAH: A LIVING TRADITION



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

"We have no language to do justice to the feelings experienced in attending the inimitable execution of a most judicious selection of pieces from the fathers of sacred song."

This is part of a review, published in the *Boston Columbian Centinel*, of the first Handel and Haydn Society performance on Christmas Day 1815. Featuring excerpts from George Frideric Handel's *Messiah* in addition to Part 1 of Haydn's oratorio *The Creation*, the performance at King's Chapel began at 6:00 pm and lasted about three hours. The church was full; there were about 1,000 people in the audience, a number that is even more remarkable considering the population of Boston at that time was about 25,000. There were 113 performers: 100 singers (90 men and 10 women), 12 instrumentalists, and an organist. In addition to the "Hallelujah" chorus that concluded the concert, two arias, "I know that my Redeemer liveth" and "He shall feed His flock," and one chorus, "Lift up your heads," from *Messiah* were performed. The concert was a musical success, with one performer noting, "Such was the excitement of the hearers and the enthusiasm of the performers that there is nothing to be compared with it at the present day."

Three years to the day after its inaugural concert, on Christmas Day 1818, H+H gave the first complete performance of *Messiah* in America. The oratorio concluded two thirds of H+H's 19th-century music festivals and has been a

fixture in H+H anniversary celebrations as well. Moreover, H+H frequently sang the “Hallelujah” chorus as the last work for benefit concerts and for civic events and has been performing this work every November or December since 1854.

The Origins and First Performances of *Messiah*

H+H’s annual December performances of *Messiah* connect the oratorio with the Christmas season; however, *Messiah* premiered in Dublin in April 1742, and when Handel conducted this work, he routinely presented it prior to Easter.

Messiah became a cultural icon even during Handel’s lifetime, and its impact has not diminished since the composer’s death. With a history so rich and far-reaching, it is hard to imagine that the oratorio caused a scandal in London and that even in Dublin there were obstacles to the first performance.

Charles Jennens, who had supplied Handel with texts for other oratorios, sent the composer a new word-book, or libretto, in 1741. Rather than telling a continuous story, Jennens’s latest text was a collection of scripture passages from the Old and New Testaments that referred to the prophecy and birth of Christ (Part the First), his death and resurrection (Part the Second), and the response of the believer (Part the Third).

Performing *Messiah*

Also in 1741, William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to Dublin, a major cultural center, to participate in a season of oratorio concerts to benefit local charities. Handel accepted the invitation and began composing; he wrote *Messiah* in just 24 days.

With Handel’s arrival in Dublin, anticipation for his new oratorio ran so high that an announcement in *The Dublin Journal* requested that ladies “would be pleased to come without hoops [in their skirts] ... making room for more company.”

In January 1742 the deans of St. Patrick’s Church and Christ Church, Dublin, were asked to allow their choir members to participate in the first performance of *Messiah*. Christ Church agreed, and at first it seemed that St. Patrick’s Church concurred. However, the dean of St. Patrick’s Church, Jonathan Swift, then revoked permission, claiming never to have granted it in the first place. This turn of events was potentially disastrous because both churches had to agree in order for the performance to proceed. Eventually Swift did agree, and *Messiah* was premiered in Dublin at the Music Hall on Fishamble Street on April 13, 1742.

The Music

Handel returned to London and, in 1743, gave that city’s premiere of *A Sacred Oratorio*; he refrained from titling the work *Messiah* because of objections to the use of Biblical texts in a concert setting. Some of these complaints were voiced in the press on the same day the London concert was advertised. An anonymous letter to the *Universal Spectator* raised concerns about the use of Biblical texts as well as the propriety of theater performers, whose morals were assumed to be questionable, singing these sacred texts: “I ask if the



That
Feeling
You
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Playhouse is a fit Temple to perform it [a sacred oratorio] in, or a Company of Players fit Ministers of God's Word."

The first London performances were not as successful as those in Ireland; however, beginning with a 1750 concert to benefit the Foundling Hospital, *Messiah* performances became an annual event in London. Objections to Handel's sacred oratorio subsided and were replaced with descriptions similar to that written by Miss Catherine Talbot in 1756: "The only public place I have been to this winter was to hear the *Messiah*, nor can there be a nobler entertainment."

Handel composed other oratorios, both before and after *Messiah*, but none continually captivated concertgoers in quite the same way; *Messiah* remains one of the few compositions in the history of music that has never waned in popularity and critical appeal. It has been performed by large and small ensembles, as well as arranged by other composers, including Mozart in the 18th century and Robert Franz—commissioned by H+H—in the 19th century.

For the 1742 premiere of *Messiah* in Dublin, it is estimated that Handel had a combined ensemble of approximately 50 performers, divided almost evenly between vocalists and instrumentalists. For the London performances, Handel had more singers available to him, and after the composer's death *Messiah* performances were given in ever-increasing numbers. In the 20th century, however, this trend began to reverse as musicians began reconstructing performances that matched, as closely as possible, those heard during the composer's lifetime, commonly known as historically informed performance.

For the Handel and Haydn Society that trend began in earnest in 1967 under H+H conductor Thomas Dunn. Before Dunn's arrival the H+H chorus numbered about 250 singers; an ensemble of this size sang on the first H+H recording of *Messiah* in 1955, under conductor Thompson Stone. After leading one last large-scale *Messiah*, Dunn began reducing the size of the chorus to a core group of 30 singers. Dunn's interest in historically informed performance did not extend to the orchestra, which continued playing modern instruments.

With the appointment of Christopher Hogwood in 1986, H+H's commitment to historical performance practice was solidified. Hogwood established the use of period instruments (instruments from the time of the composer or instruments newly built to specific historical standards). Today's performance reflects the historical awareness of the size of the ensemble, the instruments available, and the way those instruments were played in Handel's day.

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

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

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

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

Handel returns to this idea in the final chorus, "Worthy is the Lamb," which begins with the chorus singing as a single entity. Even when Handel separates the voice parts with imitation, each vocal entrance is given immediacy, and imbued with the symbolism of many becoming one.

These are just some of the ways Handel's *Messiah* can be understood as more than the sum of its parts. Each moment is captivating on its own, but the whole is a richly woven musical tapestry. Although Jennens expressed disappointment with Handel's setting of this Scripture collection, posterity has determined that Handel did indeed fulfill Jennens's wish that the composer "lay his whole Genius and Skill upon it."

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Christopher Hogwood Historically Informed Performance Fellow

FROM THE ARCHIVES

SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

THE TUESDAY AFTERNOONS OF
March 18 and 25, 1924, at 4.30 o'clock

BY THE

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

FRANK LUKER, Organist

ADVISORY COMMITTEE

JOHN A. O'SHEA, Director of Music, Boston Public Schools

SAMUEL F. TOWER, Head Master, South Boston High School

ARTHUR A. LINCOLN, Master, Washington Allston School, Boston

PROGRAMME FOR BOTH CONCERTS

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

SELECTIONS FROM HANDEL'S MESSIAH

There were shepherds abiding in the field

And lo! the angel of the Lord came upon them

Recitatives ----- Mrs. Williams

Glory to God ----- Chorus

Surely He hath borne our griefs ----- Chorus

How beautiful are the feet

Aria ----- Mrs. Williams

Hallelujah! ----- Chorus

Mendelssohn "It is enough" from Elijah

Aria ----- Mr. Flint

Gounod ----- Gallia

Mrs. Williams and Chorus

SOLOISTS

GRACE BONNER WILLIAMS, Soprano

WILLARD FLINT, Bass

BOSTON FESTIVAL ORCHESTRA

J. W. CROWLEY, Principal

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

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

MESSIAH

PART THE FIRST

Original text taken from the Scriptures by Charles Jennens (1700–1773)

Sinfonia

Accompagnato (tenor)

Comfort ye, comfort ye, my people,
saith your God:

Speak ye comfortably to Jerusalem,
and cry unto her, that her warfare is
accomplish'd,
that her iniquity is pardoned.

The voice of Him that crieth in the
wilderness; prepare ye the way of the
Lord, make straight in the desert a
highway for our God.

(Isaiah 40: 1-3)

Aria (tenor)

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

Chorus

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

Accompagnato (bass)

Thus saith the Lord of Hosts:
Yet once a little while, and I will shake
the heav'ns and the earth,
the sea, and the dry land.

All nations I'll shake; and the desire of
all nations shall come.

The Lord, whom ye seek, shall
suddenly come to His temple,
even the messenger of the Covenant
whom ye delight in,
behold, He shall come, saith the Lord
of Hosts.

(Haggai 2: 6-7; Malachi 3: 1)

Aria (contralto)

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

Chorus

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

Recitative (contralto)

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

Aria (contralto) and Chorus

O thou that tellest good tidings to Zion
get thee up into the high mountain;
O thou that tellest good tidings
to Jerusalem lift up thy voice with
strength, lift it up, be not afraid; say
unto the cities of Judah: Behold your
God!

Arise, shine, for thy light is come, and
the glory of the Lord is risen upon
thee. (Isaiah 40: 9, 60: 1)

Accompagnato (bass)

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

Aria (bass)

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

Chorus

For unto us a Child is born, unto us a
Son is given and the government shall
be upon His shoulder, and His name
shall be called:

Wonderful Counsellor, The Mighty God,
The Everlasting Father, The Prince of
Peace! (Isaiah 9:6)

Pifa (*orchestra*)

Recitative (*soprano*)

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

Accompagnato (*soprano*)

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

Recitative (*soprano*)

And the angel said unto them: "Fear not; for behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day, in the city of David, a Savior, which is Christ the Lord." (Luke 2: 10-11)

Accompagnato (*soprano*)

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

Chorus

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

Aria (*soprano*)

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

Recitative (*contralto*)

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

Duet (*contralto and soprano*)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come

unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah 40: 11; Matthew 11: 28-29)

Chorus

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

Aria (*soprano*)

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

Recitative (*contralto*)

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

Aria (*contralto and soprano*)

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

Chorus

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

INTERMISSION

PART THE SECOND

Chorus

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

Aria (contralto)

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

Chorus

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

Chorus

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

Chorus

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

Accompagnato (tenor)

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

Chorus

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

Accompagnato (tenor)

Thy rebuke hath broken His heart;
He is full of heaviness; He looked for
some to have pity on him, but there
was no man, neither found He any to
comfort Him.
(Psalm 69: 21)

Aria (tenor)

Behold, and see if there be any sorrow
like unto His sorrow.
(Lamentations 1: 2)

Accompagnato (tenor)

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

Aria (tenor)

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

Chorus

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

Recitative (tenor)

Unto which of the angels
said He at any time:
Thou art My Son,
this day have I begotten Thee?
(Hebrews 1:5)

Chorus

Let all the angels of God worship Him.
(Hebrews 1:6)

Aria (contralto)

Thou art gone up on high;
Thou hast led captivity captive,
and received gifts for men;
yea, even from Thine enemies,
that the Lord God might dwell among
them.
(Psalm 68:18)

Chorus

The Lord gave the word;
great was the company of the
preachers.
(Psalm 68:18)

Aria (soprano)

How beautiful are the feet of them that
preach the gospel of peace,
and bring glad tidings of good things.
Their sound is gone out into all lands,
and their words unto the ends of the
world. (Romans 10: 15, 18)

Aria (bass)

Why do the nations so furiously rage
together, and why do the people
imagine a vain thing?
The kings of the earth rise up, and the

rulers take counsel together against
the Lord and His anointed.
(Psalm 2, 1–2)

Chorus

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

Recitative (tenor)

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

Aria (tenor)

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

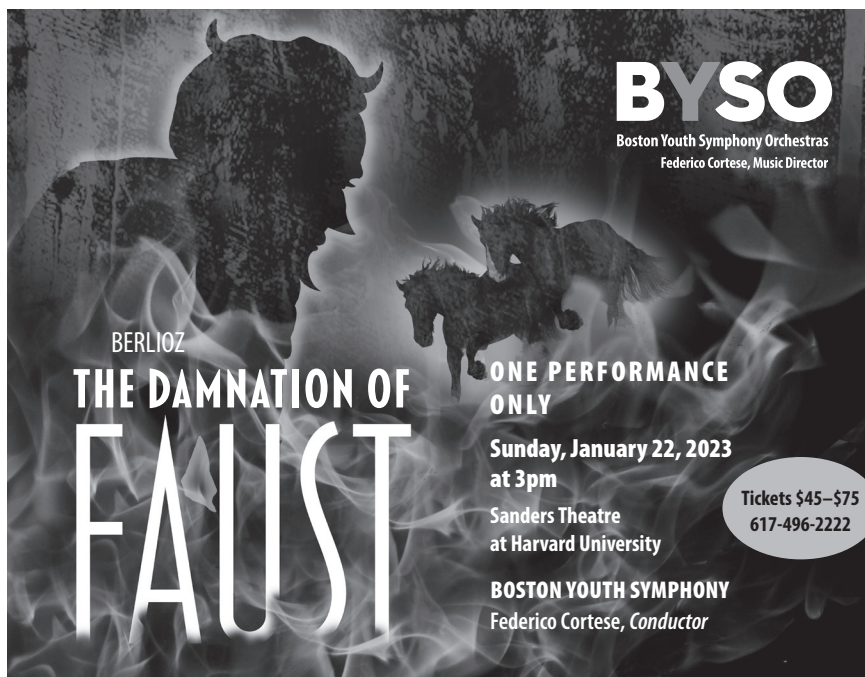
Chorus

Hallelujah, for the Lord God
Omnipotent reigneth.
The kingdom of this world is become
the kingdom of our Lord and of His
Christ; and He shall reign forever and
ever.
King of Kings, and Lord of Lords.
Hallelujah!
(Revelation 19: 6; 11: 15; 29: 16)

BRIEF PAUSE

HALLELUJAH! TO STAND OR NOT TO STAND?

The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the “Hallelujah” chorus that he sprang to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the “Hallelujah” chorus. Both standing and not standing are very common among Boston’s music lovers. We invite you to make your own choice on how to honor Handel’s outstanding musical legacy.



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PART THE THIRD

Aria (soprano)

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

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

Chorus

Since by man came death, by man
came also the resurrection of the dead.
For as in Adam all die, even so in Christ
shall all be made alive.

(I Corinthians 15: 21, 22)

Accompagnato (bass)

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

(I Corinthians 15: 51-52)

Aria (bass)

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

For this corruptible must put on
incorruption and this mortal must put
on immortality.

(I Corinthians 15: 52)

Recitative (contralto)

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

(I Corinthians 15: 54)

Duet (contralto and tenor)

O death, where is thy sting?

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

(I Corinthians 15: 55-57)

Chorus

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

(I Corinthians 15: 55-57)

Aria (soprano)

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

(Romans 8: 31, 33-34)

Chorus

Worthy is the Lamb that was slain, and
hath redeemed us to God by His blood,
to receive power, and riches, and
wisdom, and strength, and honor, and
glory, and blessing.

Blessing, and honor, glory, and pow'r
be unto Him that sitteth upon the
throne and unto the Lamb for ever and
ever. (Revelation 5: 12-13)

Chorus

Amen.

ARTIST PROFILES

PHOTO: PETRA HAUŠKÁ



Václav Luks, conductor

Václav Luks studied at the Pilsen Conservatoire, the Academy of Performing Arts in Prague, and the Schola Cantorum Basiliensis in Switzerland. During his studies in Basel and in the years that followed, he performed internationally as principal horn of the Akademie für Alte Musik Berlin.

After returning to the Czech Republic in 2005, he transformed the chamber ensemble Collegium 1704, which he had established during his studies, into a Baroque orchestra, and he founded the vocal ensemble Collegium Vocale 1704. Under his leadership, the ensembles perform at prestigious festivals and at renowned concert halls. Their recordings have earned both public success and critical acclaim, including awards such as Trophées, Diapason d'Or, and Preis der deutschen Schallplattenkritik.

In addition to his intensive work with Collegium 1704, Mr. Luks collaborates with other distinguished ensembles, including the Netherlands Bach Society, Orchestre Philharmonique de Monte-Carlo, Camerata Salzburg, Akademie für Alte Musik Berlin, La Cetra Barockorchester Basel, and the Dresdner Kammerchor. At a benefit concert for the restoration of Notre-Dame de Paris, he conducted the Orchestre nationale de France. The radio station France Musique devoted five episodes of the program *Grands interpretes de la musique classique* to Mr. Luks last year. In May 2021 he conducted Collegium 1704 in the opening concert of the Prague Spring festival.

He has collaborated on operatic and theatrical performances with stage directors Willi Decker, Ondřej Havelka, Ursel Herrmann, Jiří Heřman, Louise Moaty, J.A. Pitínský, and David Radok. Under his direction, Collegium 1704 recorded the music for Petr Václav's documentary *Zpověď zapomenutého* (Confession of the Vanished) and for his upcoming feature film *Il Boemo*, about the life of composer Josef Mysliveček.

Mr. Luks's activities have played an important part in the revival of interest in the works of Czech composers, including those of Jan Dismas Zelenka and Mysliveček, and in strengthening Czech-German cultural links through rediscovery of the two countries' shared musical heritage.



Amanda Forsythe, *soprano*

Recognized internationally as a leading interpreter of baroque repertoire, Amanda Forsythe has performed with the Handel and Haydn Society, Music of the Baroque, Philharmonia Baroque, Tafelmusik, Apollo's Fire, Boston Baroque, and Boston Early Music Festival, with whom she recorded Eurydice in Charpentier's *La descente d'Orphée aux enfers* which won the GRAMMY Award for 'Best Opera Recording' in 2015. Her many other recordings include her début solo album of Handel arias "The Power of Love" with Apollo's Fire, Cabri and Carmi in *La betulia liberata* with Les Talens

Lyriques at the Salzburg Mozartwoche, and Euridice in the 1774 version of Gluck's *Orfeo* for ERATO with Philippe Jaroussky.

Major opera house engagements have included *Semele* (Philadelphia), Pamina in *Die Zauberflöte* (Rome, Seattle and Berlin's Komische Oper), Iris in *Semele* (Seattle), Marzelline in *Fidelio*, Nannetta in *Falstaff*, Amour in *Orphée*, and Manto in Steffani's *Niobe* (Royal Opera House, Covent Garden), Jemmy in *Guillaume Tell*, Corinna in *Il viaggio a Reims* and Rosalia in *L'equivoco stravagante* (Rossini Opera Festival, Pesaro), and Dalinda in *Ariodante* (Geneva and Munich).



Avery Amereau, *contralto*

A native of Jupiter, Florida, Avery Amereau made her professional debut at the Metropolitan Opera in 2016 as the Madrigal Singer in Puccini's *Manon Lescaut*, praised by *The New York Times* as "captivating." Recent operatic engagements have included Olga in *Eugene Onegin* for Santa Fe Opera, Bradamante in *Alcina* for Hannover Staatsoper, Eduige in *Rodelinda* at Opéra de Lille and Opéra de Lyon, Serena Joy in *The Handmaid's Tale* for English National Opera, Dryad in *Ariadne* for Glyndebourne, Cherubino in *Le nozze di Figaro* for Grand Théâtre de Genève, Ursula in *Béatrice et Bénédicte*

for Seattle Opera, and Page in *Salomé* for the Salzburg Festival. In the 2022-23 season Ms. Amereau makes house and role debuts as Dorabella in *Così fan tutte* for the Bayerische Staatsoper and Amastri in *Serse* for the Komische Oper Berlin.

On the concert platform, Ms. Amereau's plans this season include her debut as Marguerite in *Damnation de Faust* with the Boston Youth Symphony Orchestra; concert performances of Bradamante in *Alcina* in Quebec and Montreal, and Bach Cantatas with Les Violons du Roy; the Mozart Requiem in professional debuts for the Cleveland Orchestra and for the Barcelona Symphony; as well as a recording of Sorceress in *Dido and Aeneas* with La Nuova Musica for the Pentatone label.



Ben Bliss, *tenor*

Hailed as a “gifted young tenor” by *The New York Times*, Ben Bliss is quickly establishing himself as one of the most exciting performers on today’s operatic stage, both in his native America and internationally. He was a 2021 recipient of the Metropolitan Opera’s Beverly Sills Award. Other accolades include the 2016 Martin E. Segal award at Lincoln Center; the Mozart and Plácido Domingo awards at the 2015 Francesc Viñas International Competition; first prize at the 2014 Gerda Lissner and Licia Albanese-Puccini Foundation competitions; and the 2013 Operalia Don Plácido

Domingo Sr. Zarzuela Prize. He is also co-founder of the classical arts production company Mise-en-Scène Studios (MESS NYC).

Recent career highlights include a house debut at the San Francisco Opera as Ferrando in *Così fan tutte*, Pylade in *Iphigénie en Tauride* at the Opéra de Rouen, and a return to the Met as Tom Rakewell in *The Rake’s Progress*. This season’s highlights include two roles at The Metropolitan Opera, in *Die Zauberflöte* as Tamino, and *Don Giovanni* as Don Ottavio; a return to San Francisco Opera as Chevalier de la Force in *Dialogues des Carmélites*; and Opéra national de Paris as Don Ottavio.



Kevin Deas, *bass-baritone*

Kevin Deas has gained international renown as one of America’s leading bass-baritones. He is acclaimed for his portrayal of the title role in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, Pacific Symphony, and Florida Orchestra, among others, and at the Ravinia, Vail, and Saratoga festivals. He has performed Mozart’s Requiem with the Eugene Symphony, Louisiana Philharmonic, and the Alabama Symphony; Handel’s *Messiah* with the National Cathedral, Boston Baroque, Cleveland

Orchestra, Seattle Symphony, Kansas City Symphony, and Houston Symphony; Verdi’s Requiem with the Orquesta Sinfónica de Minería; Beethoven’s Symphony No. 9 with the Pacific Symphony and Bach Festival Society of Winter Park; and Copland’s *Old American Songs* with the Chicago Symphony and Columbus Symphony. Other recent highlights include performances with Dallas Symphony, San Diego Symphony, Seattle Symphony, Portland Symphony, Minnesota Orchestra, Buffalo Philharmonic, and Phoenix Symphony.

A proponent of contemporary music, Mr. Deas has performed Menotti’s *Amahl and the Night Visitors* at Italy’s Spoleto Festival, Derek Bermel’s *The Good Life* with the Pittsburgh Symphony, and Hannibal Lokumbe’s *Dear Mrs. Parks* with the Detroit Symphony. He enjoyed a 20-year collaboration with the late jazz legend Dave Brubeck.

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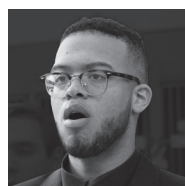
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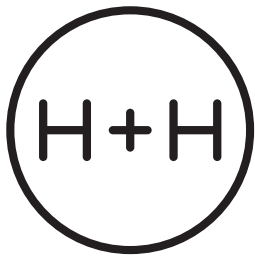
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A BAROQUE CHRISTMAS

THURS, DEC 15, 2022, 7:30PM
SUN, DEC 18, 2022, 3:00PM

NEC'S JORDAN HALL

Jonathan Cohen, *conductor*
Robin Johannsen, *soprano*
H+H Orchestra

Zelenka: *Simphonie a 8 concertanti in A Minor*

Handel: *Silete Venti*
("Be Silent, Winds")

Handel: *Gloria for soprano and solo strings*

Handel: *Concerto Grosso in F Major, Op. 3, No. 4*

J.S. Bach: *Cantata 51, Jauchzet Gott in allen Landen*
("Exult in God in all Lands")

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** Deceased*

** Deceased*

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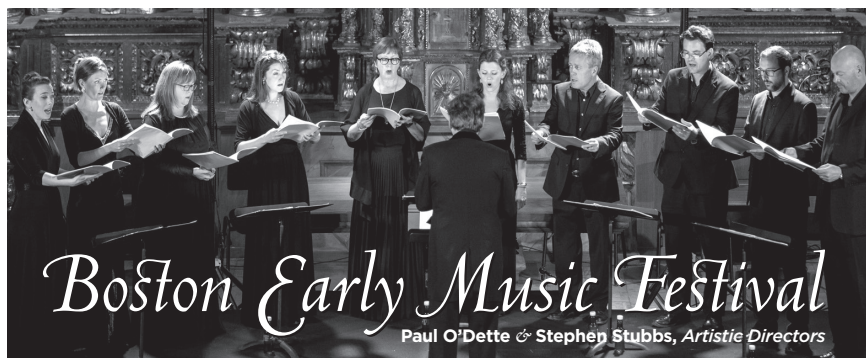
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SYMPHONY HALL

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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.

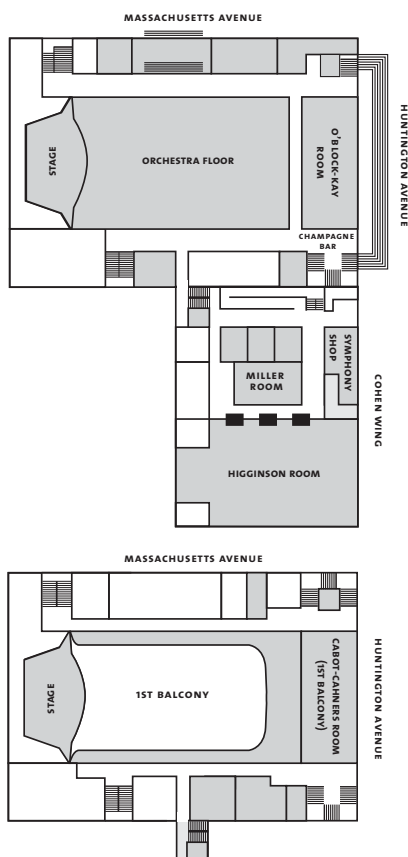
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

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.

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



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