



BACH EASTER ORATORIO

March 31 + Apr 2, 2023

HANDEL + HAYDN SOCIETY



LISTEN ANYWHERE, ANYTIME.

wbur.org/listen



WELCOME TO H+H

With stirring performances this weekend of Antonio Bononcini's *Stabat Mater* and J.S. Bach's Easter Oratorio, the entire H+H season has given us many gifts—uplifting concerts in many settings, the musical magic conjured by our orchestra and chorus, the H+H Youth Choruses, distinguished visiting conductors and our Artistic Director designate Jonathan Cohen, and most importantly, the pleasure of coming back together as an audience and Society to share experiences of music that make a difference.



Robert N. Shapiro

Robert N. Shapiro
Chair, Board of Governors



Nancy Hammer

Nancy Hammer
Chair, Board of Advisors



David Snead

Philip and Marjorie Gerdine
President and CEO

TABLE OF CONTENTS

CARL PHILIPP EMANUEL BACH

The Complete Works



*“The call of sympathetic trombones,
O Bach, is for your praise too small;
Your father and the transfigured Grauns
Longingly look down from Olympus,
rejoicing in your glory.”*

—Anonymous poem in a Hamburg periodical, 1773

Published by The Packard Humanities Institute
cpebach.org

5	The Handel and Haydn Society
8	Bach Easter Oratorio
12	Program Notes
16	Texts + Translations
20	Artist Profiles
26	Handel and Haydn Society Orchestra
27	Handel and Haydn Society Chorus
29	Governance
33	Donors
42	Administration
43	Symphony Hall Hall Patron Information
44	General Information



WHAT'S OLD IS NEW AGAIN

2023-24 Season

Israel in Egypt

Oct 6 + 8
Symphony Hall

Luks Leads Beethoven

Oct 27 + 29
Symphony Hall

Handel's Messiah

Nov 24 + 25 + 26
Symphony Hall

Baroque Christmas

Dec 14 + 17
NEC's Jordan Hall

The British Masters

Feb 2 + 4
NEC's Jordan Hall

Harry, Haydn + Mozart

Feb 23 + 25
Symphony Hall

WELCOMING ARTISTIC DIRECTOR
JONATHAN COHEN

Beethoven 9

Mar 15 + 16
Symphony Hall

Brahms Requiem

Apr 19 + 21
Symphony Hall

Brandenburg

Concertos
May 2 + 3 + 4
Sanders Theatre +
NEC's Jordan Hall

Bach + Telemann

Mar 22 + 24
NEC's Jordan Hall

Bach B Minor Mass

Apr 5 + 7
Symphony Hall

SUBSCRIBE NOW

617.262.1815 handelandhaydn.org



HANDEL+HAYDN SOCIETY

MASSART
MASSACHUSETTS COLLEGE
OF ART AND DESIGN



PROFESSIONAL AND
CONTINUING EDUCATION



ADULTS | YOUTH | DESIGN CERTIFICATES

Hands-on or online classes, for fun or professional development

massart.edu/ce

Contact us at ce@massart.edu

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, Board of Governors

Nancy Hammer

Chair, Board of Advisors

David Snead

Philip and Marjorie Gerdine

President and CEO

Artistic

Jonathan Cohen

Artistic Director Designate

Ian Watson

Associate Conductor

Scott Allen Jarrett

Resident Conductor, Chorus

Anthony Trecek-King

Resident Conductor, Chorus

Reginald Mobley

Programming Consultant

Harry Christophers

Conductor Laureate

Youth Choruses Conductors

Allyson 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

BACH EASTER ORATORIO

Friday, March 31, 2023 at 7:30pm
Sunday, April 2, 2023 at 3:00pm

Symphony Hall

Rinaldo Alessandrini, *conductor*

Silvia Frigato, *soprano*

Anna Bonitatibus, *mezzo-soprano*

Ben Bliss, *tenor*

Gabriele Lombardi, *baritone*

Handel and Haydn Society Orchestra and Chorus

Stabat Mater

Antonio Maria Bononcini

(1677-1726)

INTERMISSION

Easter Oratorio, BWV 249

Johann Sebastian Bach

(1685-1750)

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 1 hour and 45 minutes including intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Kathleen & Walter Weld.

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

Joseph M. Flynn, sponsor of *Rinaldo Alessandrini*, *conductor*

Stephen Morrissey, sponsor of *Silvia Frigato*, *soprano*

Christopher R. Yens and Temple V. Gill, sponsors of *Anna Bonitatibus*, *mezzo-soprano*

Peter G. Manson and Peter A. Durfee, sponsors of *Ben Bliss*, *tenor*

Drs. Mary and Richard Scott, sponsors of *Gabriele Lombardi*, *baritone*

Richard Seamans and Eleanor Mulvaney, sponsors of the H+H Orchestra

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

The Education Program is funded in perpetuity by Karen S. and George D. Levy.

The H+H Youth Choruses program is supported in part by an anonymous foundation, Mollie Baldwin Foley Charitable Trust, Hamilton Company Charitable Foundation, Kingsbury Road Charitable Foundation, Klarman Family Foundation, Miss Wallace M. Leonard Foundation, Karen S. Levy, Kathleen McGirr and Keith Carlson, Timothy and Deborah Moore, Meeta and Dan Nguyen, Nancy Nizel, Parker Family Foundation, Carolyn and Dana Pope, John and Janis Raguin, Emily Schabacker, Rebecca Silliman, Deborah Stone, Nancy and Michael Tooke, Richard and Elise Tuve, Jean Woodward, and two anonymous donors.

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

H+H Youth Choruses (Chorus of Tenors and Basses and New Voices) will sing in Higginson Hall 1 hour prior to the Sunday performance.

Musically Speaking with Teresa Neff

Christopher Hogwood Historically Informed Performance Fellow
45 minutes prior to each performance in Higginson Hall

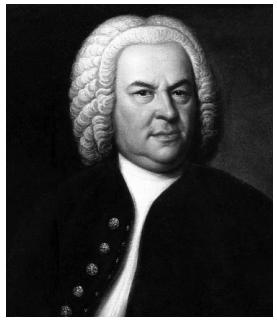
Connect with H+H

 facebook.com/handelandhaydn
 twitter.com/handelandhaydn

 instagram.com/handelandhaydn
 youtube.com/handelandhaydn

THE EASTER ORATORIO

Bach returned to the music of the Easter Oratorio for more than 20 years, adapting it for different occasions, changing instrumentation, and refining the composition.



Johann Sebastian Bach
(1685-1750)

Portrait by
Elias Gottlob Haussmann

1725 Drawing on earlier instrumental music, Bach composes the secular cantata *Entfliehet, verschwindet, entweichet, ihr Sorgen*, BWV 249a, to honor Duke Christian of Saxe-Weissenfels. The text is written by Christian Friedrich Henrici (also known as Picander), and the work is performed on February 23. A few months later, Bach performs this music—now with a sacred text by an unconfirmed author—for Easter Sunday in Leipzig.

1726 Bach returns to the secular version of this work for the birthday celebrations of Count Joachim Friedrich von Flemming, governor of Leipzig. Picander adapts the text, and the new work is titled *Verjaget, zersteuet, zerrüttet ihr Sterne*, BWV 249b.

1738 Bach creates a fair copy of the Easter Oratorio. He uses the designation oratorio for the first time but does not include the character names (Mary the mother of James, Mary Magdalene, Peter, John) of the four soloists. He replaces the oboe with the *traverso* (flute) as the soloist in the second movement. In the ninth movement, he changes the solo instrument from oboe to oboe d'amore and extends the solo part.

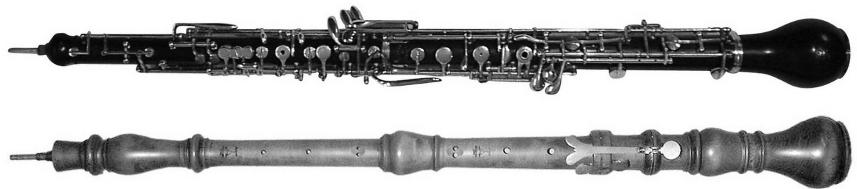
1740 Bach changes the duet in the third movement to a setting for four-part chorus.

1749 The Easter Oratorio is sung for Easter Sunday in Leipzig.

1997 H+H performs the Easter Oratorio for the first time.

INSTRUMENT SPOTLIGHT OBOE D'AMORE

Bach returned to the Easter Oratorio throughout much of his career in Leipzig, making changes to the work with each performance. In 1738, he changed the solo instrument in alto aria “Saget, saget” to oboe d'amore. One of the first composers known to have written for this instrument, Bach may have been drawn to the instrument's mellow tone, which blends so beautifully with the human voice.



The difference in the number of keys on a modern oboe (above) and the Baroque oboe d'amore (below) is striking; however, the shape of the bell on the oboe d'amore contributes to its distinctively sweet tone.

PROGRAM NOTES

FROM SORROW TO JOY

The music on today's concert follows the passage from death to resurrection as expressed in texts related to the Christian celebration of Good Friday and Easter Sunday. The *Stabat Mater* by Antonio Bononcini and the *Easter Oratorio* by Johann Sebastian Bach were composed for specific purposes, but each composer uses the musical conventions of his day to create works that contain messages of hope applicable to any time and place.

Antonio Maria Bononcini: *Stabat Mater*

The music of Antonio Bononcini was described by a contemporary as "so elevated, lively, artful and delightful, that he is distinguished from most early 18th-century composers." Born in Modena in 1677, Bononcini was a noted cellist and composer, but not as famous as his older brother Giovanni. Both brothers received their earliest training from their father, who worked at the court in Modena and published a book on composition.

As a young musician, Antonio followed his brother from their home in Modena to Bologna to continue his studies. When Cardinal Pamphili, a patron of music and of musicians such as Corelli and Handel, came to Bologna in the early 1690s, the brothers played in his orchestra. Antonio also composed cello sonatas and a psalm setting that featured a prominent cello solo.

Antonio traveled to Rome where documents indicate he was active as a cellist. By 1700 he had traveled to Vienna, where his brother was already working. Telemann heard the brothers perform at a concert in Berlin a few years later. In Vienna, Antonio's prowess as a composer resulted first in a commission from Emperor Joseph I and then an appointment as Kapellmeister (music director) to Joseph's brother Charles. Joseph continued to commission works from Antonio—including his first opera—and in 1710 named him composer to the emperor. This title was made retroactive to 1707 and came with a generous salary.

After the emperor's death, Antonio and his brother were released from service to the Viennese court. They may have traveled together to Rome, but soon went their separate ways. Antonio returned to Modena while his brother went on to England, where he eventually became involved in a dispute with Handel described in the last line of a 1725 poem by John Byrom as the difference "Twixt Tweedle-dum and Tweedle-dee!" Now living in Modena, Antonio continued to compose operas which were staged throughout Italy, including Rome and Venice. Five years before his death in 1726, he was named maestro di cappella at the Modenese court.

The *Stabat Mater*, a 13th-century poem describing Mary, the mother of Jesus, at the foot of the cross and asking for her intercession, was first sung as part of the Roman Catholic liturgy in the late 15th century. In his setting for four soloists, chorus, and strings, Bononcini chose to arrange the 20 verses of the original hymn into 16 movements, grouping them for emphasis and impact. He also omitted the final "Amen," leaving the request for Mary's intercession as the final, hopeful thought.

Each movement expresses the text exquisitely. In the first movement, an instrumental statement taken up by the chorus conveys the way the despair of one person (Mary) carries through the voices of many. Bononcini employs dissonance in this movement—and throughout the work—not only to communicate the overall devastation of loss but also to highlight specific words, such as in the second movement on the word *poenas* (torment). In the fourth movement chorus, Bononcini gradually builds tension through the use of dissonance to reflect the text, which describes Mary holding her son.

Instrumental introductions, such as the solo cello in the third movement ("Quis est homo") and the upper strings in the fifth ("Eia, Mater"), add another layer of richness to the expression. The strident rising lines in the instrumental ensemble in movement 11 ("Fac me plagis vulnerari") depict the flames of the Last Judgment, while the jaunty introduction to the bass solo "Fac me cruce custodiri" conveys the hopeful confidence of being rewarded for one's faith. With the penultimate movement for the full ensemble, ("Quando corpus morietur"), the stark reminder of one's own death gives way to a joyful fugue begun in the voices but soon joined by the instruments, a mirror image of how the work began.

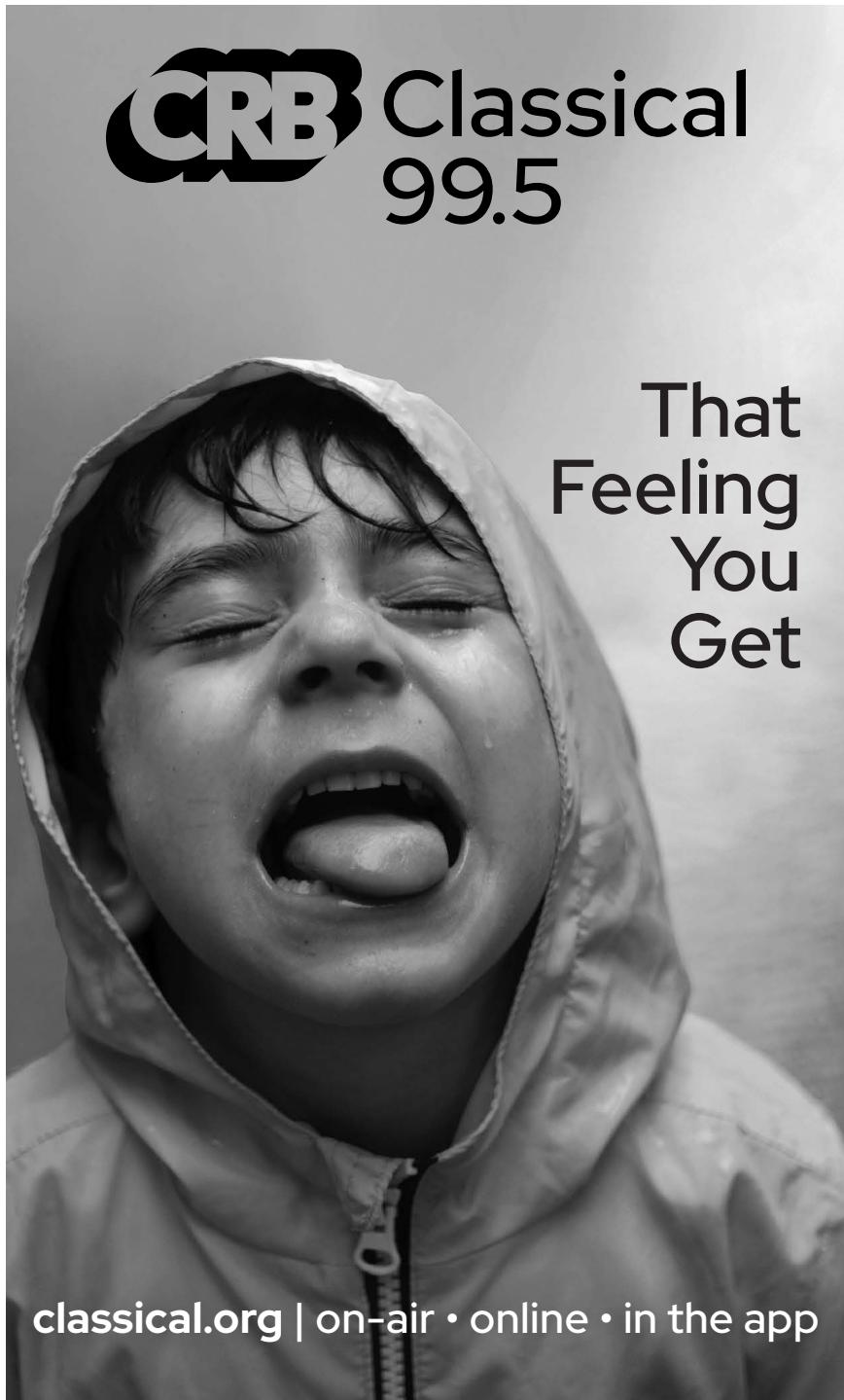
Johann Sebastian Bach, *Easter Oratorio*, BWV 249

Twelve years younger than Bononcini, J.S. Bach lived and worked in a completely different musical world, one not of the court and theater but of the church and city. When Bach arrived in Leipzig in 1723, the city was a thriving hub for education, commerce, and music. The university and church schools, such as that at St. Thomas Church, were held in high esteem. Leipzig's trade fairs attracted visitors from Germany and beyond, and the city was renowned for its instrument builders as well its secular and sacred music.

Bach's position was an important musical post in Leipzig—cantor and director musicus—which included teaching music, directing the ensembles, and composing for St. Thomas Church, as well as overseeing church music for the other churches in the city and providing music for civic celebrations.

The *Easter Oratorio* has a long and complex history, covering some 21 years. The music was originally composed as a secular work to honor Duke Christian of Saxe-Weissenfels and was performed on February 23, 1725. Several months later Bach repurposed the music of the arias and chorus by replacing the secular text with a sacred one. This first performance of what we now know as the *Easter Oratorio* took place in Leipzig on April 1. While the poet of the sacred text is not known for certain, many scholars believe that it was written by the poet (and Bach's friend) Christian Friedrich Henrici, who wrote under the name Picander. Picander wrote the text for the original secular version of this work, and Bach turned to him again a year later, when the composer used this music for another secular celebration, this time the birthday of Count Joachim Friedrich von Flemming, governor of Leipzig.

Bach continued to perform the sacred version of this work, making changes to it with each performance. He made some of the most substantive changes in 1738 when he prepared a fair or final copy of the score. This was the first time he called the work an oratorio, but he also omitted the names of the characters. Such an omission was not problematic because in the 18th century an oratorio was



CRB Classical
99.5

**That
Feeling
You
Get**

classical.org | on-air • online • in the app

distinguished from other vocal works by the presence of a plot, not just characters. The omission of character names might indicate that Bach was changing how he thought about this work dramatically; that is, that the oratorio no longer needed specific named characters to be effective as a narrative. Other changes Bach made over the years relate to instrumentation, including expanding the duet in movement 3 into a four-part chorus.

The oratorio is divided into 11 movements, and the first two movements are borrowed from earlier instrumentals works. The first movement is a grand celebratory instrumental introduction. Bach continually varies the texture and colors of this opening as he highlights individual instruments and instrumental groupings. The pulsing strings throughout the second movement (Adagio) establishes an underlying tension built on rhythmic repetition out of which a solo flute emerges with wistful lines that momentarily sustain before fluttering off in a new direction. This opening is rounded out by the third movement, which features a fluid, dancelike line punctuated by the trumpets. Bach then writes rising imitative lines for the chorus, which beckons to the listener to “come, hasten, and run.”

The fourth movement recitative for all four soloists is a contemporary commentary (“O man thy heart is cold”) while the following aria for soprano solo exquisitely conveys both despair and hope. Although a completely independent melodic line, the instrumental solo complements and amplifies the sentiment that “the myrrh and spices of Good Friday cannot provide consolation, but the hope of Easter can.”

The sixth movement, a recitative for three soloists that tells the story of those arriving at the tomb and finding it empty, is followed by an aria for tenor. Here the tenor is accompanied by the gentle undulation of the flutes and muted violins and grounded by the steady pulse of the basso continuo. Violas are absent in this movement, perhaps because Bach writes the tenor part so that it falls between the flute and violin lines, adding musical meaning to this text about comfort by wrapping the voice within the instrumental lines.

Just as the previous aria presented the perspective of the men at the tomb, the final recitative-aria movements now offer the reaction of the women who went to the tomb and found it empty. The recitative, for soprano and alto, moves seamlessly from a straightforward musical statement into an impassioned cry. The following aria for alto solo bridges the past and present with a text that is both the words of the women at the tomb and, by extension, those of the faithful. The final recitative for bass, with flourishes on *erfreut* (delight) and *Freudenlieder* (songs of joy), leads to the exuberant closing chorus.

Bononcini's *Stabat Mater* and Bach's Easter Oratorio are works full of beautiful melodic ideas for voices and instruments, which both composers weave into intricate patterns. The melodies are distinctive yet eminently memorable, and the skill with which Bononcini and Bach use them to both underlay specific words as well as to reference larger concepts allow these works to continue to move listeners centuries later.

© 2023 Teresa M. Neff, PhD

Christopher Hogwood Historically Informed Performance Fellow

TEXTS + TRANSLATIONS

Antonio Maria Bononcini: *Stabat Mater*

Chorus

Stabat Mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat filius.
Cuius animam gementem,
Contristatem et dolentem
Pertransivit gladius.

The grieving mother
stood weeping beside the cross
where her son was hanging.
Through her weeping soul,
compassionate and grieving,
a sword passed.

Aria (soprano)

O quam tristis et afflita
Fuit illa benedicta
Mater Unigeniti.
Quae merebat et dolebat
Et tremebat cum videbat
Nati poenas incliti.

O how sad and afflicted
was that blessed
mother of the only-begotten.
Who mourned and grieved
and trembled looking
at the torment of her glorious Child.

Duet (soprano and mezzo-soprano)

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio?
Quis non posset contristari
Matrem Christi contemplari
Dolentum cum filio?

Who is the person who would not
weep
seeing the mother of Christ
in such agony?
Who would not be able to feel
compassion
on beholding Christ's mother
suffering with her son?

Chorus

Pro peccatis suae gentis
Vidit Iesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

For the sins of his people
she saw Jesus in torment
and subjected to the scourge.
She saw her sweet offspring
dying, forsaken,
while he gave up his spirit.

Aria (mezzo-soprano)

Eia Mater, fons amoris,
Me sentire vim doloris
Fac ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.
Grant that my heart may burn
in the love of Christ my Lord,
that I may greatly please him.

Chorus

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati
Tam dignati pro me pati
Penas mecum divide.

Aria (mezzo-soprano)

Fac me vere tecum flere
Crucifixo cum dolere
Donec ego vixero.

Aria (bass)

Iuxta crucem tecum stare
Te libenter sociare
In planctu desidero.

Chorus

Virgo virginum praecincta
Mihi iam non sis amara
Fac me tecum plangere.

Aria (tenor)

Fac ut portem Christi mortem
Passionis eius sortem
Et plagas recolere.

Chorus (tenor, mezzo-soprano)

Fac me plagis vulnerari
Cruce hac ineibriari
Ob amorem filii.
Inflammatus et accensus,
Per te, Virgo, sim defensus
In die iudicii.

Aria (bass)

Fac me cruce custodiri
Morte Christi premuniri
Confoveri gratia.

Chorus

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

Holy mother, grant that
the wounds of the crucified
drive deep into my heart.
That of your wounded son,
who so deigned to suffer for me,
I may share the pain.

Let me sincerely weep with you,
bemoan the crucified,
for as long as I live.

To stand beside the cross with you,
and gladly share the weeping,
this I desire.

Chosen virgin of virgins,
be not bitter with me,
let me weep with thee.

Grant that I may bear the death of
Christ,
the fate of his passion,
and commemorate his wounds.

Let me be wounded with his wounds,
inebriated by the cross
because of love for the son.
Inflame and set on fire,
may I be defended by you, virgin,
on the day of judgement.

Let me be guarded by the cross,
armed by Christ's death
and his grace cherish me.

When my body dies,
grant that to my soul is given
the glory of paradise.

J.S. Bach: Easter Oratorio, BWV 249

Mary, daughter of James (soprano)
Mary Magdalene (mezzo-soprano)

Peter (tenor)
John (bass)

Sinfonia: Adagio

Chorus and Duet (tenor, bass)

Kommt, eilet und laufet, ihr flüchtigen
Füße,
Erreicht die Höhle, die Jesum
bedeckt!
Lachen und Scherzen
Begleitet die Herzen,
Denn unser Heil ist auferweckt.

Recitative (mezzo-soprano, soprano, tenor, bass)

O kalter Männer Sinn!
Wo ist die Liebe hin,
Die ihr dem Heiland schuldig seid?
Ein schwaches Weib muss euch
beschämen!
Ach, ein betrübtes Grämen
Und banges Herzeleid
Hat mit gesalznen Tränen
Und wehmutsvollem Sehnen
Ihm eine Salbung zugesucht,
Die ihr, wie wir, umsonst gemacht.

Aria (soprano)

Seele, deine Spezereien
Sollen nicht mehr Myrrhen sein.
Denn allein
Mit dem Lorbeerkränze prangen,
Stillt dein ängstliches Verlangen.

Recitative (tenor, bass, mezzo-soprano)

Hier ist die Gruft
Und hier der Stein,
Der solche zugedeckt.
Wo aber wird mein Heiland sein?
Er ist vom Tode auferweckt!
Wir trafen einen Engel an,
Der hat uns solches kundgetan.
Hier seh ich mit Vergnügen
Das Schweißtuch abgewickelt liegen.

Come, hasten and hurry, ye fleet-
footed paces,
make haste for the grotto which Jesus
doth veil!
Laughter and pleasure,
attend ye our spirits,
for he our Savior is raised up.

O men so cold of heart!
Where is that love then gone
which to the Savior ye now owe?
A helpless woman must upbraid you!
Ah, our sore-troubled grieving
and anxious, heartfelt woe
here, joined with salty weeping
and melancholy yearning,
for him an unction did intend,
which ye, as we, in vain have brought.

My soul, these thy costly spices
Should consist no more of myrrh.
For alone,
crowned with laurel wreaths
resplendent,
thou wilt calm thy anxious longing.

Here is the crypt
and here the stone
which kept it tightly closed.
But where, then, is my Savior gone?
He is from death now risen up!
We met, before, an angel here
who brought to us report of this.
I see now with great rapture
the napkin all unwound here lying.

Aria (tenor)

Sanfte soll mein Todeskummer,
Nur ein Schlummer,
Jesu, durch dein Schweißtuch sein.
Ja, das wird mich dort erfrischen
Und die Zähren meiner Pein
Von den Wangen tröstlich wischen.

Recitative (soprano, mezzo-soprano)

Indessen seufzen wir
Mit brennender Begier:
Ach, könnt es doch nur bald
geschehen,
Den Heiland selbst zu sehen!

Aria (mezzo-soprano)

Saget, saget mir geschwinde,
Saget, wo ich Jesum finde,
Welchen meine Seele liebt!
Komm doch, komm, umfasse mich;
Denn mein Herz ist ohne dich
Ganz verwaiset und betrübt.

Recitative (Bass)

Wir sind erfreut,
Dass unser Jesus wieder lebt,
Und unser Herz,
So erst in Traurigkeit zerflossen und
geschwebt
Vergisst den Schmerz
Und sinnt auf Freudenlieder;
Denn unser Heiland lebet wieder.

Chorus

Preis und Dank
Bleibe, Herr, dein Lobgesang.
Höll und Teufel sind bezwungen,
Ihre Pforten sind zerstört.
Jauchzet, ihr erlösten Zungen,
Dass man es im Himmel hört.
Eröffnet, ihr Himmel, die prächtigen
Bogen,
Der Löwe von Juda kommt siegend
gezogen!

Gentle shall my dying labor,
nought but slumber,
Jesus, through thy napkin be
yes, for it will there refresh me
and the tears of all my pain
from my cheeks wipe dry with comfort.

And meanwhile, we sigh here
With burning deep desire:
Ah, if it only soon might happen,
To see himself the Savior!

Tell me, tell me, tell me quickly,
Tell me where I may find Jesus,
him whom all my soul doth love!
Come now, come, and hold me close,
for my heart is, lacking thee,
left an orphan and distressed.

We now rejoice
That this our Jesus lives again,
and these our hearts,
which once in sadness were dissolved
and in suspense,
forget their pain
and turn to joyful anthems,
for this our Savior once more liveth.

Laud and thanks
bide, O Lord, thy song of praise.
Hell and devil are now vanquished,
and their portals are destroyed.
Triumph, O ye ransomed voices,
till ye be in heaven heard.
Spread open, ye heavens, your glorious
arches,
the Lion of Judah with triumph doth
enter!

ARTIST PROFILES



PHOTO: JAVIER SIERRA

Rinaldo Alessandrini, conductor

In addition to his activities as founder and director of the ensemble Concerto Italiano, Rinaldo Alessandrini is renowned as a recitalist on the harpsichord, fortepiano, and organ, and is considered one of the most authoritative interpreters of Monteverdi and the Baroque repertoire worldwide. His profound knowledge and love of the Italian repertoire is reflected in programs in which he seeks to reproduce the essential but often elusive, expressive, and *cantabile* elements so fundamental to Italian music of the 17th and 18th centuries.

He has performed in Japan, Canada, the United States, and throughout Europe with the world's leading orchestras, including the Scottish Chamber Orchestra, Orchestra of the Age of Enlightenment, Freiburger Barockorchester, Maggio Musicale Fiorentino Orchestra, Italian Radio Orchestra, Munich Radio Orchestra, Copenhagen Radio Orchestra, Portland Baroque Orchestra, Liverpool Royal Philharmonic, Melbourne Symphony, Washington Symphony, New World Symphony Orchestra in Miami, Orchestra of Santiago Opera House, Toulouse Capitole Orchestra, San Francisco Symphony, Basel Kammerorchester, Seattle Symphony, Geneva Chamber Orchestra, Bergen Philharmonic, Deutsches Symphonie-Orchester Berlin, Staatskapelle Dresden, and Tokyo Philharmonic, to name a few.

Recent conducting engagements include Handel's *Giulio Cesare* at Tokyo's New National Theatre and the complete Monteverdi opera cycle in Milan (La Scala) and Paris (Palais Garnier).

His many recordings include not only Italian music but also that of Bach and his contemporaries. Mr. Alessandrini has won five Gramophone Awards, two Grand Prix du Disque, three Deutscher Schallplattenpreis, the Prix Caecilia, the Premio Cini, and four Midem Awards in Cannes, among other honors.

Mr. Alessandrini was nominated Chevalier dans l'ordre des Artes et des Lettres by the French Minister of Culture, and together with Concerto Italiano he was awarded the Italian music critics' prestigious "Premio Abbiati" prize.

He holds the title of *accademico* of the Accademia Filarmonica Romana and Accademia di Santa Cecilia.



PHOTO: RIBALTALUCE STUDIO

Silvia Frigato, soprano

Silvia Frigato studied piano and singing at the State Conservatory of Music in Adria. She continued her training with Raina Kabaivanska at the Istituto Superiore di Studi Musicali in Modena, the Accademia Musicale Chigiana in Siena, and Sofia State University. She deepened her study of the 17th- and 18th-century repertoire under the guidance of Roberta Invernizzi, Sara Mingardo, Marina De Liso, and Lorenzo Ghielmi. In 2007 she won the Fourth International Baroque Singing Competition "Francesco Provenzale" in Naples, and in 2010 the Fourth Early Music Competition "Fatima

Terzo" in Vicenza.

Notable past engagements include Bononcini's *Stabat Mater* and *Messa a cinque* at the Wiener Konzerthaus and Caccini's *L'Euridice* (title role) at the Innsbrucker Festwochen der Alten Musik with Concerto Italiano and Rinaldo Alessandrini (both recorded for Naïve); Handel's *Israel in Egypt* with Nicholas McGegan on tour in Italy; Pergolesi's *Stabat Mater* with Sara Mingardo and Concerto Italiano and Alessandrini at the Salle Gaveau in Paris, Rome, and Bilbao and in Basel with La Cetra and Andrea Marcon; concerts with Orchestre Philharmonique de Monte-Carlo and at St. Mark's Basilica in Venice with the Orchestra of the Fenice Theatre conducted by Stefano Montanari; Mozart's *La Betulia Liberata* at the Wratislavia Cantans Festival with Orchestra B'Rock conducted by Corrado Rovaris; and Monteverdi's *L'incoronazione di Poppea* (Amore) at the Teatro alla Scala in a new production by Robert Wilson conducted by Alessandrini.

Ms. Frigato was chosen by John Eliot Gardiner to take part in Monteverdi's *Vespro della Beata Vergine* with the Monteverdi Choir and the English Baroque Soloists and in the Monteverdian Trilogy for the roles of Amore and Valtetto in *L'incoronazione di Poppea* and Amore in *Il ritorno di Ulisse in patria* on a world tour.



Anna Bonitatibus, mezzo-soprano

Anna Bonitatibus, a native of the Basilicata region of Italy, debuted at La Scala in 1999 in *Don Giovanni* under the baton of Riccardo Muti. Since then her interpretations have included more than 50 operatic titles, covering early Baroque to *bel canto* repertoire, and she has collaborated with all the major conductors and directors.

From her first recording, Vivaldi's *La Griselda*, in 1992, Ms. Bonitatibus has distinguished herself through Baroque operas, Neapolitan *opera buffa*, and the French repertoire. Thanks to her performances of familiar works by Mozart, Handel, and Rossini, she has performed on Europe's leading stages and in concert halls worldwide. Her *en travesti* (trouser) roles deserve special mention: as the embodiment of Cherubino, she has become one of the most acclaimed performers of Mozart.

Among her many award-winning recordings, her disc *Semiramide—la Signora regale* received an International Opera Award in 2015. Her recent CD *en travesti* includes a wide range of arias. A dedicated researcher, Ms. Bonitatibus enjoys discovering musical gems of the past and sharing them with the public.

Recent and future career highlights include her successful Agrippina at the State Operas in Munich and Hamburg; her Idamante (*Idomeneo*) at the Festival d'Aix-en-Provence, as well as a European tour with Il Pomo d'Oro and Philippe Jaroussky in Handel's *Radamisto* in 2021; her return to Opera Zürich for Pergolesi's *L'Olimpiade* in 2022; and the title role in a new production of Handel's *Xerxes* at the Halle Handel Festival in 2023.

Ms. Bonitatibus received the 2023 Handel Prize of the city of Halle, honoring her interpretations of Handel's music, as well as her passionate promotion of lesser-known works.



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.



Gabriele Lombardi, baritone

Gabriele Lombardi graduated with a degree in voice, earning the highest marks at the Conservatorio Giovanni Battista Martini in Bologna. Under the guidance of Donatella Debolini, he attended masterclasses with Michael Chance, Alan Curtis, Alessandro Corbelli, and Claudio Desderi.

In addition to the Handel and Haydn Society, Mr. Lombardi has collaborated with many renowned early music ensembles, such as Concerto Italiano conducted by Rinaldo Alessandrini, La Venexiana conducted by

Claudio Cavina, the Choir of Swiss Radio led by Diego Fasolis, Alan Curtis's Il Complesso Barocco, and Modo Antiquo directed by Federico Maria Sardelli.

He has been active in the oratorio repertoire and has performed internationally in concert halls and at festivals, including the Utrecht Oude Muziek Festival, Ambronay (France), Concertgebouw in Amsterdam, Konzerthaus Wien, Gran Teatre del Liceu Barcelona, Monteverdi Festival in Cremona, Teatro Comunale di Bologna, Teatro del Maggio Musicale Fiorentino, Festival de Musique Ancienne de Beaune, Sacred Art Festival in Madrid, Brugge Early Music Festival (Belgium), the Lufthansa Festival in London, and Accademia Chigiana di Siena.

He has taught voice for many years at the Scuola di Musica di Fiesole, and he is now voice professor of Renaissance and Baroque repertoire at the Cesena Conservatory of Music, in Italy.

CCMS | Concord Chamber Music Society presents
A GALA PERFORMANCE
YEFIM BRONFMAN
PIANO SONATAS BY
SCHUBERT
SCHUMANN
SALONEN
CHOPIN
Friday, March 31
7:30pm
GROTON HILL MUSIC CENTER
122 OLD AYER ROAD
GROTON, MA

CONCORDCHAMBERMUSIC.ORG FOR TICKETS

BOSTON PHILHARMONIC YOUTH ORCHESTRA
BENJAMIN ZANDER
CONDUCTOR
MAY 3 at 8 PM
Symphony Hall, Boston
MAHLER
Symphony No. 2
Maria Brea, soprano
Jennifer Johnson Cano, mezzo-soprano
Chorus Pro Musica
IN-PERSON
or high-quality LIVESTREAM
Tickets from \$20 / Students \$10 with code STU-DIS
CALL 617.236.0999 **VISIT bostonphil.org**

HANDEL AND HAYDN SOCIETY ORCHESTRA

Violin I

Aislinn Nosky*
Concertmaster
Chair Endowed in Perpetuity by Paul & Rhoda Joss
Julie Leven
Francis Liu
Maureen Murchie
Krista Buckland Reisner
Katherine Winterstein

Violin II

Christina Day Martinson*
Assistant Concertmaster
Dr. Lee Bradley III Chair
Emily Dahl Irons
Abigail Karr
Natalie Kress
Rebecca Nelson
Jane Starkman

Viola

Kyle Miller*
Chair Funded in Memory of Estah & Robert Yens
Anne Black
Lauren Nelson
Jenny Stirling

Cello

Guy Fishman*
Nancy & Richard Lubin Chair
Thomas Barth
Sarah Freiberg
Colleen McGary-Smith

Bass

Heather Miller Lardin*
Amelia Peabody Chair
Erik Higgins

Flute

Emi Ferguson*

Oboe and Recorder

Debra Nagy*
Chair Funded in Part by Dr. Michael Fisher Sandler
Kathryn Montoya

Bassoon

Stephanie Corwin*

Trumpet

Josh Cohen*
Bruce Hall
Jesse Levine

Timpani

Jonathan Hess*
Barbara Lee Chair
In Memory of John Grimes

Harpsichord

Justin Blackwell*

Organ

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

Theorbo

Adam Cockerham*

*Concertmaster

*Principal

String players are listed alphabetically after the principal.

HANDEL AND HAYDN SOCIETY CHORUS

Funded in perpetuity by Jane and Wat Tyler

Soprano

Elissa Alvarez
Jessica Cooper
Agnes Coakley Cox
Cassandra Extavour
Elisabeth Marshall
MaryRuth Miller
Janet Ross
Sonja DuToit Tengblad
Logan Trotter
Sarah Yanovitch Vitale

Alto

Cody Bowers
Julia Cavallaro
Doug Dodson
Elizabeth Eschen
Katherine Growdon
Catherine Hedberg
Clare McNamara
Caroline Olsen

Tenor

Jonas Budris
Marcio de Oliveira
Ethan DePuy
Steven Soph
Patrick T. Waters
Steven Caldicott Wilson

Bass

Ryne Cherry
Jacob Cooper
Scott Allen Jarrett
David McFerrin
Craig Juricka
Dana Whiteside

The Cabot Fund for Chorus Leadership is endowed in perpetuity in Memory of Ned Cabot

BOSTON SYMPHONY ORCHESTRA SEPT 22-MAY 6



Thursday, April 6, 7:30pm
Friday, April 7, 1:30pm
Saturday, April 8, 8pm

Earl Lee, conductor

Eric Lu, piano

Unsuk CHIN *subito con forza*
MOZART Piano Concerto No. 20
in D minor, K.466
SCHUMANN Symphony No. 2

Thursday, April 13, 10:30am
(Open rehearsal)

Thursday, April 13, 7:30pm

Friday, April 14, 1:30pm

Saturday, April 15, 8pm

Andris Nelsons, conductor

Gautier Capuçon, cello

RAVEL *Alborada del gracioso*
Thierry ESCAICH Cello Concerto
(American premiere; BSO
co-commission)

RACHMANINOFF Symphony No. 2

SoHIP SOCIETY FOR HISTORICALLY INFORMED PERFORMANCE

2023 SUMMER CONCERT SERIES

Hesperus	Suore Project
Mystic River Baroque	The Pandora Consort
ARDENZA	Tutti Bassi
Boston Recorder Orchestra	

Tuesdays in Lincoln | Wednesdays in Andover | Thursdays in Boston
Weekly evening concerts June-August

SOHIPBOSTON.ORG

SWEPT AWAY

FRI 21 APR | 7:30 PM **SUN 23 APR | 4:00 PM**

Fitchburg Art Museum Shapiro Hall, Joy of Music School

Guests: Noriko Futagami, viola; Franziska Huhn, harp

Performing works of: Takemitsu, Caplet, and Fauré

Tickets and info at worcesterchambermusic.org or 508-926-8624

 Worcester Chamber Music Society
Be engaged

 Mass Cultural Council

HANDEL AND HAYDN SOCIETY GOVERNANCE

Board of Governors

Robert N. Shapiro <i>Chair</i>	Dr. Frank Clark	George Sacerdote
Deborah First <i>Vice Chair</i>	Julia Cox	Emily F. Schabacker
W. Carl Kester <i>Vice Chair</i>	David Elsbree	Michael Scott Morton
Karen Levy <i>Vice Chair</i>	Philip V. Gerdine	Susan M. Stemer
Judith Verhave <i>Vice Chair</i>	Dr. Frank G. Haluska	Jeffrey S. Thomas
Kathleen Weld <i>Vice Chair</i>	Ellen Harris	Nancy B. Tooke
David Weaver <i>Treasurer</i>	James S. Hoyte	Elizabeth P. Wax
Elizabeth Reza <i>Secretary</i>	Janina Longtine	Jean Woodward
David Snead <i>Philip and Marjorie Gerdine President and CEO</i>	Joseph Mari	Christopher R. Yens
	Anthony T. Moosey	
	Dr. Stephen Morrissey	
	Michael Oliveri	
	Carolyn Pope	
	Catherine Powell	
	Brenda Gray Reny	
	Arthur G. Robins	

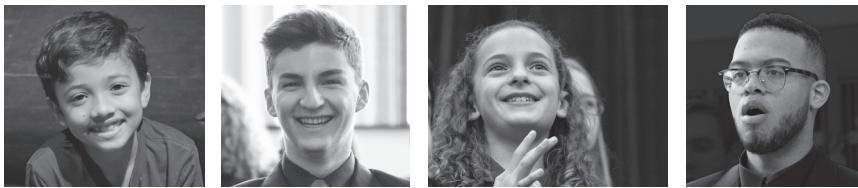
Governors Emeriti

Todd Estabrook
Joseph M. Flynn
Mary Nada
Timothy C. Robinson
Janet P. Whitla

Board of Advisors

Nancy Hammer <i>Chair</i>	Melissa D. Gerrity	James F. Millea
Martha Hatch	Nicholas Gleysteen	Nancy Nizel
Bancroft	Pamela Goldberg	Dr. Winifred B. Parker
Giulio Batterman	Carrie L.T. Hammond	Prema P. Popat
Julian G. Bullitt	Suzanne Hamner	Robert H. Scott
Teresa Cachero	Frederick Ilchman	Richard F. Seamans
Jane Carlson	Lauren Jones	Dr. John Tamilio III
John Cornish	Paul V. Kelly	Dr. Terry G. Taylor
Nicholas Dials	Mark A. King	Cecily W. Tyler
Thomas B. Draper	Winifred I. Li	Susan B. Weatherbie
Kate S. Flather	Laura Lucke	Jane Wilson
	Peter G. Manson	John Winkleman

List current as of January 17, 2023



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.

Come be part of a welcoming and inclusive community that loves singing as much as you do. Sign up at handelandhaydn.org.

- Ensembles for singers grades 2-12
- Vocal training
- Musicianship classes
- Choral performances
- Collaboration with the H+H Orchestra and Chorus
- Touring



HANDEL + HAYDN SOCIETY

ENDOWED CHAIRS + NAMED FUNDS

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

Artistic Director

The Bicentennial Chair
Funded by an Anonymous Donor

President and CEO

Philip and Marjorie Gerdine
President and CEO

H+H Chorus

Funded in Perpetuity by
Jane & Wat Tyler

Chorus Leadership

Cabot Fund for Chorus Leadership in
Memory of Ned Cabot
(in perpetuity)

Concertmaster

Chair Endowed in Perpetuity
by Paul & Rhoda Joss

Principal Second Violin

Dr. Lee Bradley III Chair

Principal Viola

Chair Funded in Memory of
Estah & Robert Yens

Principal Cello

Nancy & Richard Lubin Chair

Principal Bass

Amelia Peabody Chair

Principal Oboe

Chair Funded in Part by Dr. Michael
Fisher Sandler

Principal Horn

Grace & John Neises Chair

Organ

Chair Funded in Perpetuity in Memory
of Mary Scott Morton

Timpani

Barbara Lee Chair
in Memory of John Grimes

Education Program

Funded in Perpetuity by
Karen S. & George D. Levy

Chorus of Tenors and Basses

Funded in Perpetuity by
Lucas Wegmann

Named Funds

Amy Anthony Fund for
Community Engagement

Marie-Hélène Bernard Endowed Fund
for Excellence

Miguel Canizares Fund for
Music Education

Harry Christophers Fund
for Artistic Excellence

Debbie and Bob First Family Fund for
Community Engagement

George Geyer Fund

John Grimes Fund

Ann and Graham Gund
Endowment Fund

Christopher Hogwood Historically
Informed Performance Fellowship

Remsen M. and Joan G. Kinne
Endowed Fund for Music Education

Robert N. Shapiro Fund for Imagination
and Creativity

Wat H. Tyler Jr. Memorial Fund

Ronald Woodward
Education Fund

Scholarships

Candace MacMillen
Achtmeyer Award

Evangelyna Etienne
Scholarship Award

Barbara E. Maze Award for
Musical Excellence

Susan Rodgers Youth Chorus
Scholarship

WELCOME TO A FAR CRY'S 2022-2023 SEASON!

BOLD. JOYFUL. TOGETHER.



Info and tickets at
WWW.AFARCRY.ORG

9/16/22 | 9/17/22

HOMELAND

Full Ensemble

Feat. Kinan Azmeh, clarinet &
Dinku Wijeratne, piano

10/22/22 | 10/23/22

CACTUS

Chamber Music

11/18/22

MÉXICO LINDO Y QUERIDO

Full Ensemble

Feat. Estéf Gomez, soprano

12/10/22 | 12/11/22

DEAR FRIEND

Chamber Music

2/3/23

UNREQUITED

Full Ensemble

Feat. Katharine Dain, soprano

3/18/23 | 3/19/23

HEARTH

Chamber Music

3/31/23

GLITTERING WORLD

Full Ensemble

4/15/23

LEGACY OF LOVE

Chamber Music

5/12/23

LIMITLESS

Full Ensemble

LIFETIME BENEFACTORS

The following donors have made cumulative gifts and pledges to H+H totaling \$100,000 or more as of February 14, 2023.

\$10 Million Level

One Anonymous Donor

\$5 Million Level

One Anonymous Donor

\$2.5 Million Level

Willma H. Davis*
Philip Gerdine *in memory of*
Marjorie Gerdine
Robert N. Shapiro

\$1 Million Level

Barr Foundation
Alfred and Fay Chandler*
Dr. Frank O. Clark & Dr. Lynn
DeLisi
Deborah & Robert First
Paul C. Joss & Rhoda K. Joss
George D.* & Karen S. Levy
Dr. Janina Longine
Amy S. Anthony*
Michael & Marcy Scott
Morton
Jim & Cathy Stone
Jane & Wat* Tyler
Three Anonymous Donors

\$500,000 Level

Allison & William Achtmeyer
Todd Estabrook
Joseph M. Flynn
Mr.* & Mrs. Remsen M. Kinne
III
The Klarman Family
Foundation
Mass Cultural Council
Mary & Sherif Nada
National Endowment for the
Arts

Robert H. Scott & Diane T.

Spencer
Scully Family Foundation

Piroska E. Soos*

U.S. Small Business
Administration

Wilson Family Foundation

Judy & Menno Verhave

Christopher R. Yens & Temple
Gill

Two Anonymous Donors

\$250,000 Level

Bloomberg Philanthropies
The Boston Foundation
Dr. Lee C. Bradley III*
Cabot Family Charitable
Trust
Edmund* & Betsy Cabot
Mary L. Cornille & John F.
Cogan Jr.
David Elsbree & Lorraine
Gilmore

George Frederick Jewett
Foundation East

Mr. & Mrs. John W. Gerstmeyer
Mr. & Mrs. Nicholas Gleysteen
Graham & Ann Gund
Mr.* and Mrs. J. Robert Held
Jane's Trust
Jane E. Manilich & Prof. W.
Carl Kester
Kingsbury Road Charitable
Foundation
Winifred I. Li & William P.
Oliver*

Nancy & Richard Lubin
Peter G. Manson & Peter A.
Durfee
Betty Morningstar & Jeanette
Kruger

Stephen Morrissey
Parthenon - EY
Dana & Carolyn Pope
Timothy & Maren* Robinson
The William B. and Bertha E.
Schrafft Charitable Trust

Seth Sprague Educational
and Charitable Foundation
Stratford Foundation
Jeffrey & Ann M. Thomas

Nancy & Michael Tooke
Rose-Marie & Eijk van
Otterloo
Virginia Wellington Cabot
Foundation
Matthew A. and Susan B.
Weatherbie Foundation
Lucas Wegmann
Janet & Dean* Whitla
John D. Winkelman Jr.
Ron* & Jean Woodward
Two Anonymous Donors

\$100,000 Level

Abbot & Dorothy H. Stevens
Foundation

Mitchell Adams *in memory of*
Kevin Smith

Carolyn & William Aliski
Amelia Peabody Charitable
Fund

Ann & Gordon Getty
Foundation

Leo* & Gabriella Beranek
Bessie Pappas Charitable
Foundation

Rob & Nancy Bradley
Julian & Marion* Bullitt

Miguel* & Sheila Canizares
Jane & Christopher Carlson

Louise & Thomas Cashman
Clark Charitable Trust

Patricia Collins*
Gregory & Anne Crisci
David Greenewalt Charitable
Trust

Elisabeth K. Davis*
Deborah Munroe Noonan
Memorial Fund, Bank of
America, N.A., Trustee
The E. Nakamichi Foundation
Kate S. Flather
Howard* & Darcy Fuguet
Anne & David Gergen
James & Melissa Gerrity
Stephanie Gertz
John W. Gorman*

Janet* & Henry Halvorson
Mrs. Sylvia Hammer
Dena & Felda Hardymon
Ellen & John Harris

Helena Foundation
John Hancock Financial
Services

Rawson* & Marcia Wood
Judith & Mark King
League of American
Orchestras

Linde Family Foundation
David Landay
Liberty Mutual Foundation
Laura M. & Thomas R. Lucke

Joseph G. Mari
Walter H. Mayo*
Kathleen McGinn & Keith
Carlson

James F. Millea & Mary Ellen
Bresciani
Miss Wallace M. Leonard
Foundation

Anthony & Amy Moosey
Grace & John Neises*
Janet P. Newell*

Scott* & Diane Palmer
The Parker Family
Foundation

Winifred & Leroy Parker
Mr. & Mrs. J. Daniel Powell
John & Janis Ragin

Judith Lewis Rameir*
Elizabeth Reza & Paul Skelly
Art & Elaine Robins

Alice E. Richmond & David
Rosenbloom

Michael F. Sandler
Stanley & Kay Schlozman
Mr. & Mrs. Stephen A.
Shaughnessy

State Street Foundation
Stearns Charitable Trust
Jolinda & William Taylor

The Harold Whitworth Pierce
Charitable Trust

Donald F. Wahl*
Thomas & Jane Watt
David Weaver

Four Anonymous Donors

* Deceased

24TH SEASON

BLUE HERON

2022-2023
SEASON

CAMBRIDGE, MA

SCOTT METCALFE,
ARTISTIC DIRECTOR

OCT 15
Ockeghem@600: Requiem

DEC 16/17
Christmas in Renaissance Spain

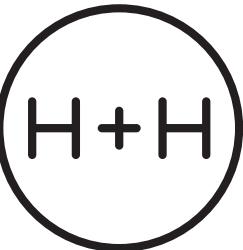
FEB 11
Fortuna & Fama

MAR 25
Ockeghem@600: Missa Mi mi

APR 29
Songs & Dances for Isabella

www.blueheron.org

Hans-Sebald Beham, Fortuna, 1541. Wellcome Images.



Your support is making a difference. Our musicians are so grateful.

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 expressive artform.

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.

Your thoughtful gift to H+H's Annual Fund ensures that the music you love plays on.

"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

SUPPORT H+H FROM YOUR SEAT

Help us make music and make a difference by making your gift from the comfort of your seat!

Donate right now through one of these quick and easy methods:

- Text "HHGIVE" to 243725
- Scan this QR code
- Go online directly at handelandhaydn.org/make-a-gift



Any questions? Please contact Associate Director of Annual Giving
Rebecca Sullivan at 617.262.1815 or rsullivan@handelandhaydn.org.

THANK YOU FOR MAKING H+H YOUR MUSICAL HOME

INDIVIDUAL DONORS

The Handel and Haydn Society is grateful for the generous support of the following individuals that made gifts of \$250 or more to H+H for the 2022-23 season as of February 14, 2023.

COMPOSER'S CIRCLE

Handel and Haydn Circle (\$100,000 and above)

Philip Gerdine in memory of *Marjorie Gerdine*
Drs. Janina A. Longtime & Christopher D. Fletcher
Scully Family Foundation
Piroska E. Soos*
Jim & Cathy Stone
Nancy & Michael Tooke
Kathleen & Walter Weld
Two Anonymous Donors

Mozart Circle (\$50,000-\$99,999)

Julia D. Cox
Debbie & Bob First
Joseph M. Flynn
Graham & Ann Gund
Barbara & Amos Hostetter
Karen Secunda Levy
Emily F. Schabacker
Robert N. Shapiro
Jeffrey & Ann M. Thomas
Judith & Menno Verhave
Matthew A. & Susan B.
Weatherbie Foundation
One Anonymous Donor

Bach Circle (\$25,000-\$49,999)

Carolyn & William Aliski
Kate S. Flather
Anne & David Gergen
The Parker Family Foundation
Dana & Carolyn Pope
John & Janis Raguin
Elizabeth Reza & Paul Skelly
Donna & Benjamin M. Rosen
Michael & Marcy Scott Morton
Rose-Marie & Eijk van Otterloo
John J. Winkleman Jr.
Jean Woodward
Christopher R. Yens & Temple Gill
One Anonymous Donor

CONDUCTOR'S CIRCLE

Platinum Baton (\$15,000-\$24,999)

Alpine & Donald Bird
Jane & Christopher Carlson
David B. Elsbree & Lorraine Gilmore
James & Melissa Gerrity
Ellen & John Harris

Jane E. Manilich & Prof. W. Carl Kester
Nancy & Richard Lubin
Peter G. Manson & Peter A. Durfee

Joseph Mari
James F. Millea & Mary Ellen Bresciani
Anthony & Amy Moosey
Stephen Morrissey
Jonathan & Robin Painter
Mr. & Mrs. J. Daniel Powell
Art & Elaine Robins
David C. Sneed & Kate Prescott
Susan Stember & Peter Lieberwirth
Jane & James Wilson
Two Anonymous Donors

Gold Baton (\$10,000-\$14,999)

Sam Anthony & Andrea C. Deeker in memory of *Amy Anthony*
Christopher Baldwin & Sally Reyering
Rob & Nancy Bradley
Julian Bullitt
Miguel* & Sheila Canizares
Dr. Frank O. Clark & Dr. Lynn Delisi
Lilee Dethchan-Beltran & Jason Beltran
Jonathan & Carrie Hammond
Kathryn Hintz
Heather & Robert Keane Family Foundation
Paul V. Kelly & Linda Perrotto
Samuel Knight & Anna Whitcomb
Winifred I. Li in memory of *William P. Oliver*
Timothy & Deborah Moore
Mary & Sherif Nada
Michael J. Oliveri & Eric A. Aho
Diane Palmer
Brenda Gray Reny
Stanley & Kay Schlozman
Richard & Eleanor Seamans
Robert Sherblom
Eleanor H. Smith & Donald R. Smith Charitable Fund
Wayne & Kathryn Smith
Jane A. Tyler
Thomas & Jane Watt
Elizabeth & Robert Wax
David R. Weaver and the James M. Collins Foundation
Janet & Dean* Whitla
Three Anonymous Donors

Silver Baton (\$5,000-\$9,999)

Martha Hatch Bancroft
Peter Banks in honor of *Karen Levy*
Richard & Carla Benka
Deborah C. Benson & Frederic Marx
Marie-Hélène Bernard
Harold Carroll & Amy Ryan
Myra Muscian & Howard Cohen
Mary L. Cornille & John F. Cogan Jr*
Gregory & Anne Crisci
Rohit Deshpande & Anita Watumull
Nicholas Dials & Dustin Henderson
Tom & Ellen Draper
Todd Estabrook
Nicholas & Paula Gleysteen
Pamela Winer Goldberg
Clark & Wendy Grew
Lia Gore & Frank Haluska
Nancy & Bill Hammer
Jamie Hoyte & Norma Dinnall
Frederick & Cassandra Ilchman
George & Elisabeth Ireland
Paul C. Joss & Rhoda K. Joss
Judith & Mark King
Katherine A. Kirby
David Kozak
Claire Laporte
David & Suzanne Larsen
John & Elizabeth Loder
Laura M. & Thomas R. Lucke
Margaret H. Marshall
Ruth & Victor McElheny
Kathleen L. McGirr & Keith F. Carlson
Nancy Nizel in memory of *George Levy*
Winifred & Leroy Parker
Karen M. & James F. Poage
David G. Tuerck & Prema P. Popat
Frederick Reis
John A. Renner Jr.
Stewart H. Steffey Jr.
Dr. & Mrs. John Tamilio III
Terry & Michael Taylor
Jolinda & William Taylor
W. M. Thackston
Cecily W. Tyler
Rosamond B. Vaule
One Anonymous Donor

Bronze Baton (\$2,500-\$4,999)

Robert & Kathleen Allen
Donald Black

Rhys Bowen & Rebecca Snow
 Mark C. Brockmeier & Kathleen Silva
 Polly Brown
 Linda Bui & Theodore Sims
 Edmund & Betsy Cabot
 Charitable Foundation
 Melissa Chase & K. E. Duffin
 Paul & Wendy Chieffo
 John & Katharine Cipolla
 Bob & Audree Dyson
 Emerging Business Partners, Inc
 Chieh-Min & Stephen Fan
 Irving & Gloria Fox
 Mary & Michael Gimbrone
 Ellen & Tim Guiney
 Dr. William H. Harris
 Patricia Herrin
 Judith S. Howe in honor of Jean Woodward
 Per & Jan Jonas
 Sidney & Geoffrey Kenyon
 Joan G. Kinne
 Neil M. Kulick & Jane C. Harper
 David & MaryBeth MacBain
 Randi & Tom Mitchell
 Nina & Marshall Moriarty
 Robert & Jane Morse
 Rory O'Connor & Claire Muhr
 Deborah & Charles Peluse
 Rev Benjamin D. Perkins & David W. Brown
 Petersen Family Fund
 John Quinn in honor of Julie Cox
 Timothy & Maren* Robinson
 Paul & Ann Sagan
 Kenneth & Shirley Sampson
 Dr. Michael F. Sandler
 Victoria Santarcangelo & John Dobermiller
 Kiki & Dan Schneider in honor of Joan Kinne
 Robert H. Scott & Diane T. Spencer
 Arnold & Polly Slavet
 Dr. Alan E. Smith & Ms. Leigh Dunworth
 Stanley & Jody Smith
 Drs. Robert G. Spiro* & Mary J. Spiro
 Margaret E. Thomas
 Kristen Vagliardo
 Phyllis Vineyard
 Arlene Weintraub
 Henry & Jourdan Ziegler
 Two Anonymous Donors

MUSICIANS' CIRCLE

Soloists' Circle (\$1,000-\$2,499)

Matthew & Denise Ali
 Graham & Elisabeth Allison
 Steven Angelides
 Salvatore Angelone in memory of John Whiteside
 John & Elizabeth Bacon
 Mary Ellen Bates
 Giulio Batterman
 Jeremy Behrle & Beth Gage

Richard & Mary Kate Bluestein
 Katharine C. Boden
 Edward S. W. Boesel
 Sally & Eric Bradford
 Marilyn Brandt
 John Paul & Diane Britton
 Lawrence & Kim Buell
 Rick & Nonnie* Burnes
 Susan Okie Bush
 James Buttrick
 Lauri Carrick
 Holly & William Carter
 Yi-Hsin Chang & Eliot Morgan
 John Clippinger
 Mimi Collins
 John Cornish & Victoria Angelatova-Cornish
 Marina Couloucoundis
 Neal Crossland
 John & Diddy Cullinane
 Gene & Lloyd Dahmen
 Jackie Dennis
 C. Forbes & Carolyn Dewey
 Charlan Zhou & Jeff Dike
 Lucinda I. Doran
 Kari & Thomas Doucette
 Simon & Carolyn Eccles
 Mary K. Eliot
 Eversource Energy Foundation
 Kathleen Fay & Glenn Knickrehm
 Mr. & Mrs. James Fieger
 Peggy Fogelman
 Martin & Kathleen Jewell Fogle, in memory of Jean Anne Jewell
 John & Patricia Folcarelli Howard* & Darcy Fuguet
 Janet Codley & Takashi Fukuda
 Anne Gamble
 Peter & Deborah Gates
 Charlene Placido & Peter Goldis
 Robert L. Goldsmith & Kathleen McIsaac
 Grossman Family Charitable Foundation
 Cynthia Haines & Ed Mueller
 Mrs. Sylvia Hammer
 Suzanne & Easley Hamner
 Mr. & Mrs. Felda Hardymon
 Lisa Hastings & Thomas Akin
 Thomas D. Haywood
 One Anonymous Donor in memory of David Heartz
 Ann Higgins
 Dr. Douglas Horst & Ms. Maureen Phillips
 William & Lauren Huyett
 Mr. & Mrs. Gary C. Johnson
 Stephen B. Kay & Lisbeth Tarlow
 Maryanne King
 Sarah Kraisin
 Nan Laird & Joel Alstein
 David Lapin
 Jonathan Loring
 Beth & Michael Luey
 Robert E. Lyons
 Allison & Rob MacCormick
 Hugh MacKay & Elizabeth Mackay-Gray
 Patricia & Richard MacKinnon

Patricia MacLeod & Russ Vickers
 Laura & Scott Malkin
 Edgar Masri
 Stephen J. McCarthy
 Francis McGuire & Deborah Hanley
 Tremont & Susan Miao
 Sharon A. Miller
 Merck-Millipore
 Janet Miner
 Edward Morey
 Jack Morgan & Anne Zebrowski
 Rebecca & Paul Nemser
 Dan Nguyen
 John Cornish & Victoria Angelatova-Cornish
 Marina Couloucoundis
 Neal Crossland
 John & Diddy Cullinane
 Gene & Lloyd Dahmen
 Jackie Dennis
 C. Forbes & Carolyn Dewey
 Charlan Zhou & Jeff Dike
 Lucinda I. Doran
 Kari & Thomas Doucette
 Simon & Carolyn Eccles
 Mary K. Eliot
 Eversource Energy Foundation
 Kathleen Fay & Glenn Knickrehm
 Mr. & Mrs. James Fieger
 Peggy Fogelman
 Martin & Kathleen Jewell Fogle, in memory of Jean Anne Jewell
 John & Patricia Folcarelli Howard* & Darcy Fuguet
 Janet Codley & Takashi Fukuda
 Anne Gamble
 Peter & Deborah Gates
 Charlene Placido & Peter Goldis
 Robert L. Goldsmith & Kathleen McIsaac
 Grossman Family Charitable Foundation
 Cynthia Haines & Ed Mueller
 Mrs. Sylvia Hammer
 Suzanne & Easley Hamner
 Mr. & Mrs. Felda Hardymon
 Lisa Hastings & Thomas Akin
 Thomas D. Haywood
 One Anonymous Donor in memory of David Heartz
 Ann Higgins
 Dr. Douglas Horst & Ms. Maureen Phillips
 William & Lauren Huyett
 Mr. & Mrs. Gary C. Johnson
 Stephen B. Kay & Lisbeth Tarlow
 Maryanne King
 Sarah Kraisin
 Nan Laird & Joel Alstein
 David Lapin
 Jonathan Loring
 Beth & Michael Luey
 Robert E. Lyons
 Allison & Rob MacCormick
 Hugh MacKay & Elizabeth Mackay-Gray
 Patricia & Richard MacKinnon

Genevieve Pluhowski & Russ Wiggin
 Sally Williard
 Sydney & Jonathan Winthrop Clifford Wunderlich & David Shuckra
 Margaret & Charles Ziering
 The Honorable Rya W. Zobel
 Sixteen Anonymous Donors

Chorus Circle (\$500-\$999)

John & Julia Alberta
 Mr. & Mrs. George J. Arnold Jr.
 Lotte Bailyn
 John & Molly Beard
 Nancy & Reiner Beeuwkes Elaine Beilin & Robert H. Brown Jr
 The Parachute Fund
 Ernst & Joan Berndt
 Jay & Kathy Bolgatz Bradley, Foster & Sargent, Inc.
 Michael Payne & Jean Carroon
 Anthony & Katherine Pell
 Mrs. Charlotte J. Patten
 Cynthia & Joel Bradley
 Timothy P. Bragan
 Richard P. Breed III
 Dr. Mary Briggs & John Krzywicki
 Dr. & Mrs. R. E. Bitter
 Susan Bromley
 Frederick Byron
 Bernie & Sue Pucker
 John R. Regier
 Hadley & Jeannette Reynolds
 The Richard Foundation
 Kennedy & Susan Richardson
 Michael & Karen Rotenberg Clifford & Judith Rust
 Kevin & Marilyn Ryan
 Holly Safford Weilbrenner & Charles Weilbrenner
 Margaret Sagan & Michael Simons
 Christopher Salvadore
 P Miyoko Sato
 Barbara & Edward Scolnick
 Evan & Leticia Scooter
 Joan K. Shafran & Rob Haimes
 Plimpton-Shattuck Fund
 Marilyn Shesko
 Michael Simmons & Anna Bursaux
 Deborah Smith
 John & Jean Southard
 Albert Staebler
 Richard Boardman & Lynne Stanton
 Dr. Kurt & Susan Stark
 David & Sharon Steadman
 Barbara Steadman in memory of Michael Steadman
 Julianne & Michele Stenberg
 Sylvia Stevens-Edouard
 Eva Kalawski & John Sutton
 Ralph Sweetland
 John & Donna Sytek
 Takeda Pharmaceuticals
 David Taylor
 Tufts Health Plan
 Rik & Elise Tuve in memory of Ron Woodward
 Anne R. Umphrey
 Lucas Wegmann

Elizabeth & Paul Goodrich
 Kenneth & Sue Gould
 The Graver Family
 Nancy Haydon Gray
 D. J. Griffith
 Martin Guay
 James S. Harper
 James & Monina Harper
 Robert Haynor & Ralph Colangelo
 John & Tessa Hedley-Whyte
 John Herbert & Sarah Woolverton
 Jennifer Hochschild & Charles Broh
 Kyle Hoepner
 Warren & Marilyn Hollinshead
 Frederic G. Hoppin
 Polly J. Hoppin-Thomas
 Henry & Lisa Houh
 George & Sytske Humphrey
 Ilene & Richard Jacobs
 Alan & Barbara Jenkins
 Kathleen & Hershel Jick
 James & Sarah Joslin
 Katherine S. Kaufman in honor of Karen Levy
 Elizabeth Keating
 Barry Kernfeld & Sally McMurry
 The Rev. David S. King
 Sylvia Kouyoumjian
 Jordan Kreidberg
 Holly C. Laurent
 Jackie Lenth
 Thomas & Ailene Lewis
 Peter & Gail Marcus
 Mr. John J.A. Marota
 Mr. Robert A. Marra
 Dr. Pamela Marron
 Diana Marsh
 Lawrence A. Martin Jr.
 Susan Martin-Joy
 Dr. Owen R. Mathieu Jr. & Eileen Mathieu
 Edith Mathiowitz
 Terri-Lynn McCormick
 Amy McDermott
 George & Mary McNeil
 Margaret & Bryan McQuade
 Debra & Norman Moniz
 Wesley & Sandra Mott
 David & Kathleen Rushford
 Murray Charitable Fund
 Thomas Narcavage & Bonnie Neggers
 Marjorie & Roger Nastou
 Francis Neczytor
 Teresa Nelson, PhD & Diane Stern
 Selma A. Newburgh
 Burgess E. Nichols
 Packard Humanities Institute
 Daniel Patnaude
 Carl & Linda Perlmutter
 Elizabeth & Ervin Philipps
 Eleanor Phillips
 Harold I. Pratt
 Judy Larsen & Todd Quinto
 Alice E. Richmond & David Rosenbloom
 Robbin Riggs & David Fish
 Philip Rightmire
 Catherine Riley & Barbara Werner
 Maria Rosario
 Burton* & Gloria Rose

Sara L. Rubin & David L. Montanari
 Amy E. Russo
 Cheryl K. Ryder
 Saffie Family Fund
 Paula & Steven Schimmel
 Robert & Catherine Schneider
 Elizabeth & Russell Schutt
 Neil F & Bonnie R Schutzman
 Michael Shanahan
 Peter & Kathleen Shank
 Laura Smeaton
 Dr. James B. Sprague
 Robert & Joanna Stavins
 Michael Steadman
 Lorraine & Lee Steele
 Ralph & Carol Stuart
 Benjamin & Katherine Taylor
 Dr. Lisa A. Teot
 Tim & Annie Gerhold
 Michael Frazier Thompson
 Nathalie & John Thompson
 Olaf & Margaret Thorp
 Valerie Tipping
 Elizabeth A. & Kimberley R. Van Atten
 Heidi Vernon
 Joseph & Sara Volpe
 Drs. Greg & Ellen Gilson Voth
 Frank & Beth Waldorf
 Edward & Judith Walk
 Alvin & Judy Warren
 Daniel F. Waters & Penny A. Pilzer
 Duncan Will
 Kathryn A. Willmore
 Katie & Marshall Wolf
 David & Evelyn Yoder
 Twelve Anonymous Donors

Orchestra Circle (\$250-\$499)

Marty Ahrens & Gary Madison
 Joseph Aieta, III & Helen Alcala
 Eric M. Andersen
 Sarah & Christopher Andrysak in honor of Ian Watson
 Enrique Arevalo
 Neil Ayer
 Lawrence S. Bacow
 Ellen B. Banash
 Curtis L. Barnes
 Kathy Barnes
 Michael & Theresa Barry
 Chantal Beauchemin
 Kimberley Beaudet
 Nicolette Beerel
 Lawrence Bell
 Rev. Kazimierz Bem
 Helga & Milton Berglund
 Lorrey & Kathleen Bianchi
 Suzanne & Bill Birchard
 Stuart & Dorothy Bless
 Cynthia Bliss
 Tracey Blueman & Brandon Bigelow
 Chantal Boardi
 Oliver Bouchier & Jeanette Daria Reagan
 Josselyn Boudett
 Mr. & Mrs. David I. Brainard
 Spyros & Anne Braoudakis
 Bright Funds Foundation

Edmund & Anne Bullis
 Robert Burger
 Mr. & Ms. Jack Burke
 James Burke
 Rebecca Cabral
 Maryellen Callahan
 John A. Carey
 Sarah M. Carothers & Duncan G. Todd
 Jean & Karine Carrier
 Ellen & William Chapman
 Saloni & Niteesh Choudhry
 Derek Clark & Monica Bruno
 John Clark & Judith Stoughton
 Donna Makin Coard
 Allan & Kathleen Cohen
 Kenneth Cohen & Kate Flora
 Community Music Center of Boston
 Elizabeth A. Compton
 Eileen Connor
 Eugene L. Cox
 Robert & Joy Creamer
 Sen. Cynthia Creem & Harvey Creem
 Mark E Cushing
 Karen Dacey
 Mr. & Mrs. John Deutch
 Mady & Bruce Donoff
 William Donovan
 Serban Dragomir
 Eric Drogin & LaurieAnn Yeisley-Drogin
 Judy & Jack Duncan
 Matthew Eckert
 Marie-Pierre & Michael Ellmann
 Donald Elmore & Julia Prentice
 Jeffrey & Anne Elton
 Robert & Elizabeth Engstrom
 Peter & Sarah Farrow
 Arthur & Lois Finstein
 Dr. & Mrs. Jeff F. Flagg
 Alden Flanders
 James Franklin & Brenda Swithenbank
 Alan Fruzzetti
 Edward Gadsby & Nancy Brown
 Stephen Garanin & Bonnie Parri
 Scott & Monica Garfield
 John M. Garrison
 Josette Gaudreau *in memory of my dear friend JoAnne Soretto*
 David Gaynor
 Constance Giesser
 Steven & Dorothy Gilman
 Goodman Family Fund of the New Hampshire Charitable Foundation
 Steve & Jennifer Grant *in honor of Betty Jean Grant*
 Mary J. Greer
 Carol Griffin
 Stanley N. Griffith & Ann E. Schauffler
 Irwin & Laurie Grossman
 Randy L. Grossman
 Jonathan & Victoria Guest J. Douglas Guy
 Gregory Hagan & Leslie Brayton
 Susan Hajjar

George Halsey & Grave Billings
 Don & Gina Halsted
 William Hamilton
 Deborah Hannam
 John Hanson & Janice Dunlevy
 Paul Harcourt
 Tricia Harris & Betty Bourret
 Jasjit & Donald Heckathorn
 Rebecca S. Hemperly & Susan Altman
 Georgene & Dudley Herschbach
 Molly Higgins
 Ingrid & Michael Hillinger
 Thomas Hotaling
 Beth F. Houston
 Eileen Hulnick *in memory of Arthur Hulnick*
 Ruth A. Hunter
 PIP Secretariat
 Christopher & Dorothy Hyde
 Mary A. Kane
 Andrew Kirkman
 Hauke & Jeffery Kite-Powell
 Denis Kokernak
 M. Kuncewicz
 Sylvia Lanza
 Siu-Man Kelvin Lau
 William Leitch
 John F. Lescher
 Sara Lewis
 Ricardo & Marla Lewitus *in honor of Professor Hans Lewitus*
 Frederic Little & Claudia Ordonez
 Andrea & Jason Loeb
 Julia Logan
 Kim & Mark Luiggi
 Bruce G. Lundie
 Mary Lynn
 Timothy D. Mansfield & Marjorie A. Eiref
 Marrone Family *in memory of Elio Comrito*
 Rosemary Mattuck
 John & Betty McCullough
 Susan A. McLeish
 Martin C. Mihm Jr
 Forrest & Sara Milder
 Mr. & Mrs. Michael A. Miller
 Stephen & Mary Lou Miller
 Randolph P. Monti
 John & Jasmine Murphy
 Peter & Melissa Nassiff
 Marguerite Nault
 New Hampshire Charitable Foundation
 Margaret & Joseph Newhouse
 Christina Newlin & Dave Counts
 H. Peter Norstrand & Katherine Tallman
 Les & Joan Ottinger
 Julie Helen Otto
 Joan Parrish
 The Paul Family
 Connie Pawelczak
 George Perkins
 Carolyn & Georges Peter Allan Pineda & Mary Manning
 Kathleen Pollitt
 Beatrice A. Porter
 Christopher & Esther Pullman

Betsy Pyne *in memory of Charles Pyne*
 Paul Rabin & Arlene Snyder
 James Ramirez
 Victor Ratner
 Tracy Reynolds
 Linda Rhodes *in memory of my mother, Josie*
 Dr. & Mrs. William A. Ribich
 Frederick Rich
 Susan Rioff *in memory of Amy Anthony*
 Rob Riordan & Judy Halpern
 Miguel N. Rivera & Anne M. Wills
 Roberto Rodriguez
 Darold Rorabacher
 Maria Rouvalis
 Catherine Rude
 Doug & Liz Scheffler
 John & Anne Schiraga
 Stephen & Toby Schlein
 Phyllis & Larry Selter
 Liam & Kathleen Seward
 Lisa G. Shaw
 Steven & Martha Shuster
 Tom & Martha Sieniewicz
 John & Michele Simourian
 Joel & Karen Sirkin
 Sybil & Don Smith
 The Barnolano Family
 Alex Speir
 Deborah Stark & Brian Ledahl
 Rabbi Jonah C. Steinberg
 Robert & Susan Stevenson
 Michael Sullivan & Edward Barton
 Eric Thorgerson & Elizabeth Foote
 Susan C. Tillman
 Bill & Heli Tomford
 Sonia & Aashu Virmani
 Jirong Wang
 Pamela Waterman & Michelle Coleman
 Warren R. & Eve C. Webster
 Ann Marie Lindquist & Robert Weisskoff
 Michael Wessel
 Debby Wiesen Kelly *in memory of Lorraine K. Wiesen*
 Claudia C. Woods
 Donald G. Workman & Jane C. Workman
 Christopher Wright
 Robert & Sarah Wulff
 John & Judith Wyman
 Philip & Jacqueline Yen
 Margot T. Young *in honor of Kathleen & Walter Weld*
 Robert Scott Zeller *in memory of John Tenhula*
 Seventeen Anonymous Donors

* Deceased

CORPORATE, FOUNDATION, AND GOVERNMENT SUPPORT

HANDEL AND HAYDN CIRCLE BENEFACTORS

(\$50,000 and above)

The Boston Globe*
 Mass Cultural Council
 U.S. Small Business Administration
 Two Anonymous Donors

BACH CIRCLE BENEFACTORS (\$25,000 to \$49,999)

99.5 CRB/GBH*
 George Frederick Jewett Foundation East
 Liberty Mutual Foundation
 National Endowment for the Arts
 The Van Otterloo Family Foundation

PLATINUM BENEFACTORS

(\$10,000 to \$24,999)

BPS Arts Expansion Fund at EdVestors
 City of Boston
 Cambridge Trust
 Clark Charitable Trust
 Hamilton Company Charitable Foundation
 June Rockwell Levy Foundation
 Kingsbury Road Charitable Foundation
 The Klarman Family Foundation
 Max and Selma Kupferberg Family Foundation
 Miss Wallace M. Leonard Foundation
 New England Conservatory*
 Prescott & Associates*

Seth Sprague Educational and Charitable Foundation
 United Parish in Brookline*
 WBUR*

GOLD BENEFACTORS (\$5,000 to \$9,999)

Clermont Foundation
 The E. Nakamichi Foundation
 Get Konnected*
 The Graphic Group*
 Mattina R. Proctor Foundation
 The Ramsey McCluskey Family Foundation
 One Anonymous Donor

SILVER BENEFACTORS

(\$2,500 to \$4,999)

Marble Harbor Investment Council, LLC
 The Mollie B. Foley Charitable Trust

BRONZE BENEFACTORS

(\$1,000 to \$2,499)

Saint Johns Lodge No. 1 Providence, F.&A.M.

SUPPORTERS (up to \$999)

Amazon Smile Foundation
 Pledgling Foundation

*In-kind donors



"What may seem like a small gift from our estate can make a big impact on an organization.

We hope to provide a lasting legacy for H+H."

— Peter Manson
and Peter Durfee

PROVIDING FOR H+H TOMORROW, STARTING TODAY

Support the music you love for generations to come by including H+H in your estate plans.

To learn more about how you can leave a lasting legacy, contact us today.

MARION WESTGATE
Director of Major Gifts

617.262.1815
mwestgate@handelandhaydn.org

FIND OUT MORE ONLINE AT

handelandhaydn.org/support/plannedgiving

**HANDEL
+ HAYDN
SOCIETY**

Have you already included H+H in your will or trust plans? Please let us know so that we can thank you and welcome you into the *1815 Society*.

1815 SOCIETY

The Handel and Haydn Society thanks the following donors for including H+H in their long-term financial and estate plans.

Allison & William Achtmeyer
Mitchell Adams*
Amy S. Anthony*
Marie-Hélène Bernard
Dr. John D. Biggers*
Herbert & Barbara Boothroyd
Rob & Nancy Bradley
Lee C. Bradley III*
Rev. Mark Brockmeier & Dr. Kathleen Silva
Rev. Thomas W. Buckley*
Julian Bullitt
James Buttrick
Miguel* & Sheila Canizares
Christopher Carlson
Jane Fisher Carlson
Louise & Thomas Cashman
Melissa Chase & K. E. Duffin
Fay Chandler*
Harry Christophers
Dr. Frank O. Clark
Christine Coakley and Michelle O'Connell
Patricia Collins*
David & Randi Conley
Richard and Barbara Corkey
Paul Cornelison
Robert Cotta
Paul Cousineau*
Gregory & Anne Crisci
Willma H. Davis*
Jeffrey Del Papa
Carolyn & Forbes Dewey
David B. Elsbree
Todd Estabrook
Deborah & Robert First
Stephen J. Fitzsimmons
Joseph M. Flynn
Drs. Philip & Marjorie* Gerdine
Anne & David Gergen
John & Pamela Gerstmayr
John W. Gorman*
D. J. Griffith
Nancy & Bill Hammer
Roy A. Hammer*

Dr. Elma Hawkins
Thomas Frederick Hindle*
Dr. Douglas Horst & Ms. Maureen Phillips
Beth F. Houston & Karl W. Gerds
Frederick & Cassandra Ilchman
Prof. Paul C. Joss & Dr. Rhoda Kupferberg Joss
Judith & Mark King
Phyllis Klein
Paul Krueger* & Charles Mallard*
Kathryn Kucharski
David Kurdzionak
Michael Lawler
Barbara Lee*
Karen S. Levy
Signe Lindberg
Dr. Holger M. Luther
Eric Malins
Jane E. Manlych & Prof. W. Carl Kester
Peter G. Manson & Peter A. Durfee
Joseph G. Mari
Franklin J. Marryott*
Kathleen McGirr
James F. Millea & Mary Ellen Bresciani
Janet Miner
Anthony T. Moosey
Stephen Morrissey
Mary & Sherif Nada
Janet Newell*
Michael Oliveri
Barbara Goodwin Papesch*
Connie B. Pawelczak
Mike Peluse
Thomas Perry*
Dana & Carolyn Pope
Judith Lewis Rameior*
Frederick S. Reis
Brenda Gray Reny
Art & Elaine Robins

Timothy & Maren* Robinson
Robert Rowe
Lois C. Russell
Judith & Clifford Rust
Holly Safford Weilbrunner
Margaret A. Sagan & Michael Simons
Dr. Michael F. Sandler
Mr. Michael Scott Morton
Richard Seamans & Eleanor Mulvaney
Robert N. Shapiro
Janet K. Skinner
Martin Small* & Lois Lowry
David C. Sneed
Piroksa E. Soos*
Drs. Robert G. Spiro* & Mary J. Spiro
Rheua S. Stakley*
Margaret Stanley*
David & Sharon Steadman
Barbara Stedman
Wheeler Thackston
Olaf J. & Margaret L. Thorp
Rodrigo Trevino
Richard & Elise Tuve
Jane & Wat* Tyler
Koen* & Bartha van Opijken*
Judy Verhave
Donald F. Wahl*
Ruth Ann Walker*
Elizabeth & Robert Wax
Susan B. Weatherbie
Lucas Wegmann
Kathleen & Walter Weld
Barbara Werner & Catherine Riley
Janet & Dean* Whitla
John J. Winkleman Jr.
Jean Woodward
Clifford Wunderlich
10 Anonymous Members

* Deceased

HANDEL AND HAYDN SOCIETY ADMINISTRATION

David Snead
*Philip and Marjorie Gerdine
President and CEO*

Emma Flesher
*Executive Assistant to the
President and Manager
of Board Relations*

Artistic Planning + Concert Operations

Ira Pedlikin
*Vice President of Artistic Planning
and Concert Production*

Jon Linker
*Senior Manager of Concert
Operations and Booking*

Jesse Levine
*Personnel Manager, Production
Manager, and Music Librarian
Conducting staff and programming
consultant are listed on page 5.*

Education + Community Engagement

Emily Yoder Reed
*Vice President of Education
and Community Engagement*

JongHun Kim
Associate Director of Education

Jennifer Riche
*Education and Community
Engagement Coordinator*

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

Finance + Administration

Lilee Dethchan-Beltran
*Vice President of Finance and
Administration*

Igor Rabovsky
Senior Staff Accountant

Lindy Noecker
*Senior Manager of Archives
and Administration*

Brighid Dugan
Administration Project Coordinator

Ropes & Gray, LLP
Counsel

KLR
Auditors and Tax Preparers

Development

Ryan Losey
Vice President of Development

Marion Westgate
Director of Major Gifts

Rebecca Sullivan
Associate Director of Annual Giving

Rachel Dacus Hill
*Associate Director of
Development Operations*

Jackie Schalk
Major Gifts Officer

Laura Sitterley
Grants Manager

Shiva Ramkumar
Development Coordinator

Melissa Markstein
Major Gifts Coordinator

Jan Miner
Major Giving Advisor

Mike Peluse
Development Consultant

Marketing + Patron Experience

Sarah Manoog
*Vice President of Marketing and
Communications*

Chris Petre-Baumer
Director of Marketing

Carly Rockenhauser
*Associate Director of
Patron Experience*

Chloe E.W. Levine
Marketing Manager

Danielle Qin
Audience Development Manager

Laurin Stoler
Calling Campaign Manager

Jerry Waldman
*Assistant Calling
Campaign Manager*

Education

Program Faculty

Youth Choruses conductors
are listed on page 5.

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

Dr. Devon Russo
*HHYC Assistant Conductor for
Chorus of Sopranos and Altos*

Musicianship Faculty

Laura Nevitt
Lead Musicianship Teacher

Jade Espina
Talia Greenberg

Kilian Mooney

Collaborative Pianists

Leona Cheung
Andrew Mattfeld

Pei-yeh Tsai
Maria Rivera White

Teaching Artists

Carlos Azarnez
Hurley K-8 School

Kelsey Blackstone
Mason Elementary School

Rachael Chagat
Winship Elementary School

Jeanette Lee
Bridge Boston Charter School

Laura Nevitt
Perkins Elementary School

Kevin Virgilio
Mother Caroline Academy

Teaching Assistants

Annina Hsieh
Nathaniel Smith

SYMPHONY HALL PATRON INFORMATION

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

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

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

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

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

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

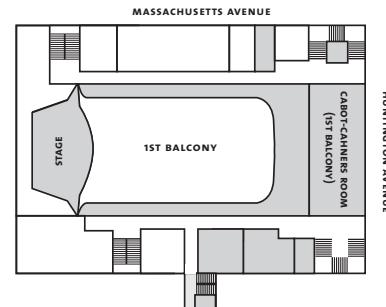
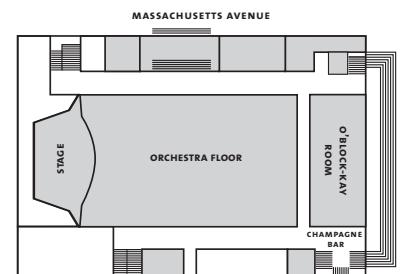
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

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

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

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

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



HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116

handelandhaydn.org
info@handelandhaydn.org
617.262.1815

Box Office

Monday–Friday, 9am–5pm
617.262.1815
boxoffice@handelandhaydn.org

Group Tickets

Groups of 10 or more save 20%.
groups@handelandhaydn.org

Musically Speaking

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

Talks begin 45 minutes prior to performances.

Musically Speaking Locations

Higginson Hall

Connect with H+H

 facebook.com/handelandhaydn
 twitter.com/handelandhaydn
 instagram.com/handelandhaydn
 youtube.com/handelandhaydn

Merchandise

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

Shop Locations

Symphony Hall: Cohen Wing near Higginson Hall
Jordan Hall: Lobby

Merchandise is also available online at handelandhaydn.org.



Subscribe Today!

Join us for the 2023–24 Season.
Choose your subscription at handelandhaydn.org.



**BOSTON SYMPHONY
ORCHESTRA** **SEPT 22–MAY 6**
ANDRIS NELSONS MUSIC DIRECTOR

SEEK SOMETHING NEW
BSO.ORG



GROGAN & COMPANY

FINE ART AND JEWELRY AUCTIONEERS

Now accepting paintings and jewelry
for our spring auction season.



GROGANCO.COM · 617.720.2020

20 CHARLES STREET, BOSTON, MA 02114