



CROSSING THE DEEP

June 1 + 4, 2023

HANDEL+HAYDN SOCIETY

WELCOME TO CROSSING THE DEEP

The idea for today's concert came to us two years ago, as H+H was exploring allegations that George Frideric Handel, composer of such beloved works as *Messiah*, held investments in companies that participated in the slave trade. Through the meticulous work of dedicated scholars, we learned that accounts with these "trading" companies were opened in Handel's name by the Duke of Chandos as a means of both paying out commissions as well as using the names of notable figures to validate and attract new investors. In nearly every case, he quickly divested himself of the stocks and immediately closed the accounts.

Regardless of both fact and speculation, the greater truth is that slavery was a significant part of the economy of 18th-century Britain and other countries of the time, as well as their colonies – including this one.

As musicians, we believe the Handel and Haydn Society can best respond to this dark and complex issue, and perhaps even attempt reconciliation, through music. Thus today's concert was born. By presenting Handel's Bible-based Chandos Anthems alongside Negro Spirituals, also based on Biblical texts, we can reflect on the past to provide insight into our lives today.

We do not, and cannot, know what was in Handel's heart on this topic. But perhaps we might be able to understand his situation. How many of us hold investments, and do we know how those investments impact society?

And while the anthems of Handel and the Negro Spirituals share the same biblical roots, the resulting narratives reflect different depths of hope and despair. While the Anthems ultimately find glory in God, there is no denying the Spirituals strive to inspire hope in a hopeless situation.

We need to ask ourselves. Does slavery still exist? Future generations will judge us on the choices we are making today. Especially those made through the invisible power of complacency. So with that, we hope this performance causes you to not only feel, but to also think deeply and consider how, a few centuries later, so much has changed, yet so much has also remained the same.

In considering this issue, we find it necessary and helpful to reflect and confirm our mission statement: that The Handel and Haydn Society is to inspire the intellect, touch the heart, elevate the soul, and connect us all with our shared humanity through transformative experiences with Baroque and Classical music.

We can be better. We must be better.

We invite you to hang around after the concert for reflection and time for questions.



Anthony Trecek-King
Resident Conductor, Chorus



Reginald Mobley
Programming Consultant

— **Anthony Trecek-King and Reginald Mobley**
Co-creators, Crossing the Deep

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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.

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CROSSING THE DEEP

Thursday, June 1, 2023 at 7:30pm

Sunday, June 4, 2023 at 3:00pm

2,611th Concert

2,612th Concert

John F. Kennedy Presidential Library and Museum

Anthony Trecek-King, *conductor*

Brianna Robinson, *soprano*

Reginald Mobley, *countertenor*

Wayne Ashley, *tenor*

Eric Christopher Perry, *tenor*

Regie Gibson, *spoken word artist*

Handel and Haydn Society Orchestra and Chorus

George Frideric Handel (1685-1759)

Negro Spirituals

Chandos Anthems

Sonata from No. 1, HWV 246

"O be joyful in the Lord" from No. 1, HWV 246

"In this Lan"

"Stand the Storm"

"The waves of the sea rage horribly" from No. 4, HWV249b

"In the Lord put I my trust!" from No. 2, HWV 247

"I will Trust in the Lord"

"When I'm Dead"

"Have Mercy Upon Me, O God" from No. 3, HWV248

"Tears are my daily food" from No. 6, HWV251b

"Tryin' to Get Home"

"The Lord is my light and my salvation"

from No. 10, HWV255

"I want to go home"

"Though an host of men were laid against me"

from No. 10, HWV255

"I'm Building Me A Home"

"Let Us Cheer the Weary, Traveller"

(arr. R. Nathaniel Dett)

"Let God Arise" from No. 11, HWV256

"Children, We All Shall Be Free"

"Praised be the Lord" from No. 11, HWV256

Amazing Grace (arr. Stephen Feigenbaum)

All spirituals arranged by Anthony Trecek-King except where noted.



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Feeling
You
Get



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

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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 75 minutes without intermission.

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PROGRAM NOTES

TWO MUSICAL WORLDS

Although the origins of the anthem and the spiritual come from worship services, such an oversimplification belies the distinctive history and resulting musical characteristics of both genres.

The Anthem

Anthems are choral works sung as part of the Anglican worship service. Setting texts from the Bible and the Anglican Book of Common Prayer, anthem composers varied the musical texture from the full choir singing in harmony to each vocal part entering in imitation. Anthems might also feature alternating passages between a soloist and the full choir. No matter how the text was set, composers were careful to keep the text audible even as specific words or phrases were highlighted. In addition, composers heightened the musical expression with florid vocal lines, lush harmonies, and sometimes the addition of instruments beyond the organ. Handel furthered this tradition with what are now known as the Chandos Anthems.

Handel decided to travel to London in 1710 and made England his home a few years later. For almost two years beginning in 1717, Handel lived at Cannons. This was the estate of James Brydges, Earl of Carnarvon and (as of 1719) Duke of Chandos, who had amassed much of his fortune while Paymaster-General of His Majesty's Forces. While employed by Brydges, Handel wrote a *Te Deum*, *Esther*, and *Acis and Galatea* in addition to eleven anthems.

The Chandos Anthems were performed as part of services at the St. Lawrence church in Whitechurch, but the exact order of composition is not known. Handel reused musical material from earlier sacred works and, likewise, drew from the Chandos Anthems in later works, such as his oratorio *Israel in Egypt*. He scored the Chandos Anthems for a chorus comprised of sopranos, tenors, and basses accompanied by a small instrumental ensemble that included strings (without violas), a few woodwinds, and basso continuo. The notable absence of violas from the strings and altos from the chorus is because neither were part of the ensemble employed by Brydges at that time.

The texts draw from the Psalms of the Old Testament and other prayers used in the Anglican church. Handel manipulates the texts in a variety of ways, from using a complete text to compiling a text from different sources. The texts heard in today's concert reflect a God who is righteous, an unwavering protector, and more powerful than any natural phenomena human beings can imagine. While there are references to the individual, on the whole, these texts emphasize a community of believers who identify with the Israelites of the Old Testament.

The Spiritual

Unlike the anthem, spirituals reflect individual experiences shared as part of a community. A direct result of slavery, spirituals are an indelible part of African-American culture. The rich and long history of the genre began as an oral tradition that was itself a blending of African and Anglo-American musical traditions and rituals in which enslaved groups were compelled to conform their rituals to the constraints imposed by white plantation owners. For example, drums were an

integral part of many African rituals, but their use was banned by white plantation owners out of fear that the drums would be used as a form of communication. Anglo-American hymns also figured in the development of spirituals as enslaved and free populations were expected to worship in churches with white congregations. When the first African Methodist Episcopal church was established in 1794 in Philadelphia, its founder Richard Allen also compiled a hymnbook, *Collection of Spiritual Songs and Hymns*. Although no melodies were published with the 65 texts, certain structural characteristics in these texts, including the use of wandering refrains (repeated passages that can be applied to more than one hymn), confirm the participatory nature of these works.

Another factor contributing to the development of the spiritual were the camp meetings held in the U.S. frontier in the early 19th century. These were often interracial and attracted thousands of participants. The music for these outdoor meetings, which could last days or weeks, was designed for maximum participation from all participants.

With the emergence of groups such as the Fisk Jubilee Singers in the later part of the 19th century, the spiritual became part of the concert hall tradition in both the United States and Europe. In the 20th century, singers and composers such as Sister Rosetta Tharpe and Moses Hogan, respectively, reshaped the spiritual for solo and choral performance.

Spirituals are also a type of community singing, with structures that encourage participation. Many spirituals are made up of a series of verses or follow a verse-plus-refrain design; both forms often use a call-and-response pattern. This basic structure as well as the melodic and rhythmic components allowed for improvisation. In performance, singers did not hesitate to alter a pitch or a melody and often interjected calls or cries into the line. Similarly, multiple rhythmic patterns could be added with handclaps and improvised percussion instruments, creating intricate accompaniments to the vocal lines.

Spiritual texts are generally related to the Bible, Jesus, nature, and religious experiences. They address the desolation and despair as well as the hope and determination of people living in absolute uncertainty with little control over any aspect of their lives. Suffering was a theme with which the individual could immediately identify, and natural phenomena in spiritual texts often held multiple meanings. A river, for example, might be an analogy for life or it might carry a specific secondary meaning: in the 19th century, the Jordan River was another way to refer to the Ohio River, a marker of freedom on the Underground Railroad.

The common musical elements that are shared between the anthem and the spiritual are a result of the forced relocation of African cultures and how those cultures transformed the music of their oppressors. The distinctive musical elements of each genre, however, emerge from the decisions made by performers and composers throughout hundreds of years.

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Christopher Hogwood Historically Informed Performance Fellow

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The Complete Works



“The style of each composer may be more or less original; there is only one Bach, whose style is utterly original and utterly his own.”

—Johann Friedrich Reichardt on C.P.E. Bach in 1774

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TEXTS

Texts for Handel's Chandos Anthems are on the left and Negro Spirituals are on the right.

O be joyful in the Lord, all ye lands

Lord, help the po' and the needy, **In this lan'**
Lord, help the po' and the needy, In this lan'
In that great getting morning we shall face another sun,
Lord, help the po' and the needy, In this lan'
Lord, help the motherless children
Lord help the long tongue liars

Stand the Storm it won't be long we'll anchor bye and bye
Stand the Storm it won't be long we'll anchor bye and bye
My ship is on the ocean
She's making for the the Kingdom
I've a mother in the Kingdom

The waves of the sea rage horribly but yet the Lord who dwells on high is mightier

In the Lord put I my trust! How say you then to my soul she shall flee as a bird unto the hill?

I will trust in the Lord, till I die
Sister will you trust in the lord, till you die
Brother will you trust in the lord, till you die
I'm gonna treat everybody right, till I die

When I'm dead don't you grieve after me,
When I'm dead don't you grieve after me,
When I'm dead don't you grieve after me,
By and by don't you grieve after me.
Pale Horse and Rider have taken my mother away
Pale Horse and Rider have stop at every door
Cold icy hand took my father away

Have Mercy Upon Me, O God, after thy great goodness: according to the multitude of thy mercies do away mine offences.

Tears are my daily food, while thus they say: where is now thy God?

Lord I'm bearin' heavy burdens, **Tryin' to get home**
Lord, I'm standin' hard trials, Tryin' to get home
Lord I'm climbin' high mountains, Tryin' to get home

The Lord is my light and my salvation whom then shall I fear? The Lord is the strength of my life; of whom then shall I afraid?

There's no rain to wet you, oh yes, **I wanna go home**, wanna go home
There's no sun to burn you, oh yes, I wanna go home, wanna go home
There's no hard trials, oh yes, I wanna go home, wanna go home
There's no whips a crackin', oh yes, I wanna go home, wanna go home
There's no stormy weather, oh yes, I wanna go home, wanna go home

Though an host of men were laid against me, yet shall my heart not be afraid:
though there rose up war against me, yet will I put my trust in him.

I'm building me a home

This earthly house, is gonna soon decay
An' my soul's gotta have somewhere to stay
When you hear me moanin', I'm building me a home
When you hear me prayin', I'm building me a home
When you hear me shoutin', I'm building me a home

Let us cheer the weary traveler

Along the heavenly way.
I'll take my gospel trumpet,
And I'll begin to blow
And if my savior helps me
I will blow wherever I go
And if you meet with Crosses,
And trials on the way,
Just keep your trust in Jesus
And don't forget to pray

Let God arise and let his enemies be scatter'd; let them also that hate him,
flee before him.

Children, we all shall be free,

When the Lord shall appear.
We want no cowards in our land,
That from the colors fly,
We call for valiant hearted men,
That are not afraid to die

We see the pilgrim as he lies,
With glory in their soul;
To Heaven he lifts his longing eyes,
And bids this world adieu.

Give ease to the sick, give sight to the blind,
Enable the cripple to walk;
He'll raise the dead from under the earth,
And give them permission to fly.

Praised be the Lord! At thy rebuke, O God, both the chariot and his horse are
fall'n. Blessed be God. Alleluja.

Amazing grace (how sweet the sound)

That saved a wretch like me!

I once was lost, but now am found;

Was blind, but now I see.

'Twas grace that taught my heart to fear,

And grace my fears relieved;

How precious did that grace appear

The hour I first believed.

Through many dangers, toils, and snares,

I have already come;

'Tis grace hath brought me safe thus far,

And grace will lead me home.

When we've been there ten thousand years,

Bright shining as the sun,

We've no less days to sing God's praise

Than when we'd first begun.

ARTIST PROFILES

PHOTO: GRETJEN HELENE/A PRIORI



Anthony Trecek-King, conductor

Dr. Trecek-King has cultivated an international reputation as a conductor, scholar, and media personality. He is passionate about cultivating artistically excellent ensembles that explore socially relevant issues through emotionally immersive programs, challenging both artists and audiences to feel and think. Dr. Trecek-King has also recently been appointed Associate Professor of Choral Music and Director of Choral Activities at The Hartt School, University of Hartford. From 2007-2020, Dr. Trecek-King served as Artistic Director of the Boston Children's

Chorus. Ensembles under his direction were integral to projects that have won a Pulitzer Prize (*Madam White Snake*, Zhou Long), received a Grammy (*Fantastic Mr. Fox*, Boston Modern Orchestra Project), and earned the National Arts and Humanities Youth Program Award from Presidential Committee on the Arts (Boston Children's Chorus). Dr. Trecek-King has worked with a variety of artists and ensembles including Leslie Odom Jr., Melinda Doolittle, Seraphic Fire, Keith Lockhart, John Williams, Gil Rose, Simon Halsey, Yo Yo Ma, and Roomful of Teeth. He has led performances in world-renowned venues including Boston Symphony Hall, the Kennedy Center in Washington, D.C., Carnegie Hall in New York City, Royal Albert Hall in London, and the Sydney Opera House. In addition to his conducting work, he can be seen on-air and online on the Emmy nominated WGBH television series *Sing That Thing*, and two TEDx Boston talks. He holds a B.M. in Cello Performance from the University of Nebraska at Omaha, an M.M. in Orchestral Conducting from the Florida State University, and a D.M.A. in Choral Conducting from the Boston University. He currently lives in the Boston area with his partner Melanie and their cat.



Brianna Robinson, *soprano*

Soprano Brianna J. Robinson is a graduate of Ohio Wesleyan University with degrees in Vocal Music Performance and Black World Studies. She received her master's degree in Performance and Literature from the Eastman School of Music in May of 2018. Currently in her second year as an Emerging Artist with the Boston Lyric Opera, Brianna will make her debut as Lucy in Gregory Spears' *Fellow Travelers* in November of 2019. Last season, she covered Ofgen, Moira and Jenine in the East Coast premiere of Paul Rodgers' *The Handmaid's*

Tale. She served as a Rising Artist with Pegasus Early Opera in the summer of 2017, singing the role of Witch #1 in Henry Purcell's *Dido and Aeneas*. At the Eastman School of Music, she was been involved in the production of Massenet's *Cendrillon* and Ralph Vaughan Williams' *Riders to the Sea*.

Brianna's Eastman Opera Theater debut as the Empress Ottavia in Monteverdi's *L'incoronazione di Poppea* was praised by the *Rochester City Newspaper* as "a true force." She was involved in the Baroque performance ensemble, Collegium Musicum, singing the title role in Caccini's *La liberazione di Ruggiero dall'isola d'Alcina*. Her most recent project with Shelter Music Boston, singing the role of Florence Price in "Florence Comes Home" by Francine Trester, was praised by the *Boston Musical Intelligencer* and the *Boston Classical Review*. Her recent concert engagements include the Brahms' Requiem alongside the Rochester Philharmonic Orchestra, Bach's Ascension Oratorio and Ralph Vaughan Williams' *Dona Nobis Pacem* with the Westminster Presbyterian Church of Buffalo. Along with her work in America, Brianna has also participated in international programs such as the Berlin Opera Academy and Opernfest Prague.



Reginald Mobley, *countertenor*

Particularly noted for his "crystalline diction and pure, evenly produced tone" (*Miami Herald*), countertenor Reginald Mobley is highly sought after for baroque, classical and modern repertoire.

Recent highlights include an extensive tour of sixteen concerts around Europe singing Bach's *Matthäus-Passion* with the Monteverdi Choir and English Baroque Soloists led by Sir John Eliot Gardiner; an ensemble to which he returned for a further European tour, where international reviews commented on his 'purity

of timbre' and 'homogeneity of tone'. He also performed concerts of Händel's *Messiah* with the Royal Scottish National Orchestra, Purcell's *King Arthur* with the Academy of Ancient Music in London and Mozart's Requiem with Orkiestra Historyczna in Poland.

Reginald also made his Paris recital debut at the Musée d'Orsay in May 2019 which was enthusiastically received, and recently completed a tour of Germany and Belgium with Balthasar Neumann Chor & Ensemble, performing Bach

Cantatas and Händel: *Dixit Dominus*, and a further tour of Germany with Freiburg Barockorchester under Kristian Bezuidenhout, performing at several prestigious venues. He also recently performed Handel's *Messiah* with Boston's Handel and Haydn Society under Masaaki Suzuki, and made his debut in Hong Kong with Methodist International Church.

Upcoming engagements include Handel's *Messiah* with the City of Birmingham Symphony Orchestra in June 2020, projects with Philharmonia Baroque and Pacific MusicWorks, and a recital at Columbia university with acclaimed pianist Simone Dinnerstein. In the 2021 season, he will sing Ottone in *L'incoronazione di Poppea* with the Budapest Festival Orchestra, and embark on a European tour of Bach's *St. John Passion* with the Monteverdi Choir.



PHOTO: JACOB BELCHER

Regie Gibson, spoken word artist

Literary performer, Regie Gibson, has lectured and performed widely in the United States, Cuba and Europe. As a representative of the U.S., Regie competed for and received the Absolute Poetry Award in Monfalcone, Italy. He and his work appear in "Love Jones" a feature-film based on events in his life. He's been featured on HBO's *Def Poetry Jam*, various NPR programs, and has presented for several Ted X events. He's served as a consultant for both the National Endowment for the Arts "How Art Works" initiative and the "Mere Distinction

of Color": an exhibit at James Madison's Montpelier, examining the legacy of slavery and the U.S. Constitution. Regie has performed with and/or composed texts for, The Boston City Singers, The Mystic Chorale and the Handel and Haydn Society. He's been published in *Poetry Magazine*, Harvard's *Divinity Magazine*, and *The Iowa Review*, among others. He is a recipient of the Massachusetts Cultural Council Award for Poetry, The Walker Scholarship for Poetry from the Provincetown Fine Arts Work Center, a YMCA Community Writer's Fellowship, The Lexington Foundation Education Grant, and is a recent recipient of a 2017 Brother Thomas Fellowship for Artistic Excellence from The Boston Foundation.

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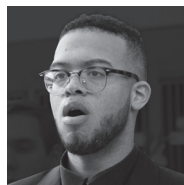
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Singers in HHYC collaborate with other youth choral ensembles, perform throughout New England and on tour, and work regularly with professional artists including the H+H Orchestra and Chorus. H+H offers seven youth choral ensembles to meet the skills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

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*Marie-Hélène Bernard Endowed Fund
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*Miguel Canizares Fund for
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*Debbie and Bob First Family Fund for
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*Christopher Hogwood Historically
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*Robert N. Shapiro Fund for Imagination
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Scholarships

Candace MacMillen

Achtmeyer Award

Evangelyna Etienne

Scholarship Award

*Barbara E. Maze Award for
Musical Excellence*

*Susan Rodgers Youth Chorus
Scholarship*



Your forte 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
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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

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*Conducting staff and programming
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Patron Experience Manager

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Jerry Waldman
*Assistant Calling
Campaign Manager*

Education Program Faculty

*Youth Chorus conductors
are listed on page 2.*

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
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

HANDEL AND HAYDN SOCIETY

GENERAL INFORMATION

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Boston, MA 02116

handelandhaydn.org
info@handelandhaydn.org

617.262.1815




Box Office

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

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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.

Please visit our website for more:
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Mystic River Baroque The Pandora Consort
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Weekly evening concerts June–August

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JFK LIBRARY + MUSEUM

PATRON INFORMATION

For patrons with disabilities: The front entrances to the JFK Library and Museum are accessible, as well as the hall itself.

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

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

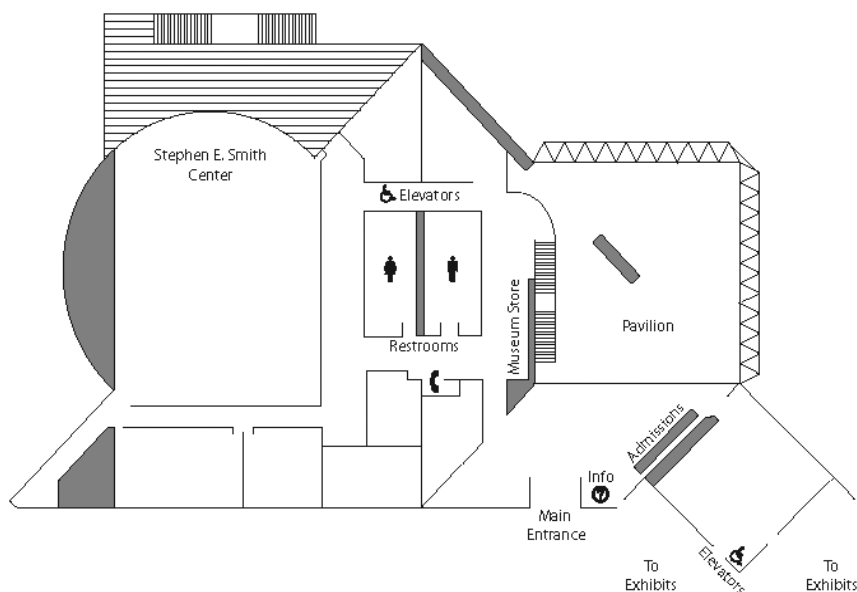
Lost and found is located at the security desk.

Coats can be stored using the provided coat racks.

Ladies' rooms are located just outside of the hall, next to the men's room.

Men's rooms are located just outside of the hall, next to the ladies' room.

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 given by JFK Security team members. Do not use elevators. Walk, do not run.





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