



ISRAEL IN EGYPT

October 6 + 8, 2023



HANDEL+HAYDN SOCIETY

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WELCOME TO H+H

I am overjoyed to join the H+H family as your next Artistic Director. From my very first performance, I sensed something remarkable about H+H, something rarely found in standard classical music concerts.

The musicians of the H+H Orchestra and Chorus, my colleagues, approach every piece of music with a passion, vitality, and freshness that make it sound new, regardless of when it was written. The notes in the score may have been penned by Bach, Vivaldi, Mozart, or Beethoven, but the performance is now—immediate and alive. The kind of music I most love to make doesn't happen without you. This in-the-moment vibrancy reaches out and connects you, the audience, with the music, the musicians, the composer, and one another. The musicians and I feel your energy, and our connection is complete.

My H+H colleagues and I look forward to making many new connections this season with first-time concertgoers and period-music newcomers. We're equally excited to reconnect with our longtime patrons, whose loyalty, discernment, and generosity have allowed us to thrive and grow over the seasons. The special magic of live music is something we create collectively, as a community.

Sincerely,

A handwritten signature in black ink, appearing to read 'Jonathan Cohen', with a long, sweeping underline.

Jonathan Cohen
Artistic Director



PHOTO: MARCO BORGREVE

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 newspaper, March 1773)

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2023-24 Season

Israel in Egypt

Oct 6 + 8

Symphony Hall

Baroque Christmas

Dec 14 + 17

NEC's Jordan Hall

Luks Leads Beethoven

Oct 27 + 29

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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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ISRAEL IN EGYPT

Friday, October 6, 2023 at 7:30pm
Sunday, October 8, 2023 at 3:00pm

2,612th Concert
2,613th Concert

Symphony Hall

Jonathan Cohen, *conductor*

Agnes Coakley Cox, *soprano*

Sonja DuToit Tengblad, *soprano*

Sarah Yanovitch Vitale, *soprano*

Teresa Wakim, *soprano*

Doug Dodson, *countertenor*

Katherine Growdon, *mezzo-soprano*

Jonas Budris, *tenor*

Stephen Soph, *tenor*

Gene Stenger, *tenor*

Steven Wilson, *tenor*

Woodrow Bynum, *baritone*

Ryne Cherry, *baritone*

Craig Juricka, *baritone*

Handel and Haydn Society Orchestra and Chorus

***Israel in Egypt*, HWV 54**

George Frideric Handel
(1685-1759)

Part I: The Lamentation of the Israelites for the Death of Joseph

Part II: Exodus

INTERMISSION

Part III: Moses' Song

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 2 hours and 10 minutes including intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Philip Gerdine, in memory of Marjorie Gerdine.

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

Judith and Menno Verhave, *sponsors of Jonathan Cohen, conductor*

Susan and Matthew Weatherbie Foundation, *sponsors of the H+H Orchestra*

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

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

Rebecca Nemser, in memory of Paul Nemser, *season sponsor of Sonja DuToit Tengblad, soprano*

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

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

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

Program book printed by the Graphic Group.


Related Events


Musically Speaking with Teresa Neff


Christopher Hogwood Historically Informed Performance Fellow

45 minutes prior to each performance in Higginson Hall

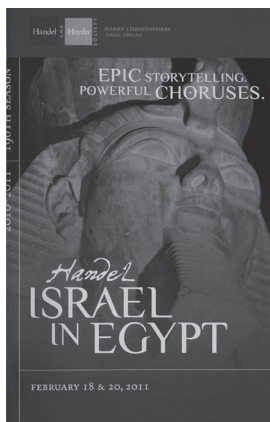
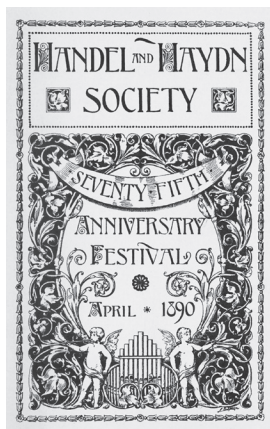
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H+H AND *ISRAEL IN EGYPT*



1815 The Duet “The Lord is a man of war” and the Chorus “He gave them hailstones for rain” are performed at H+H’s inaugural concert on December 25.

1859 H+H gives the Boston premiere of *Israel in Egypt*. John S. Dwight, writing for the *Boston Courier* and *Boston Centinel*, offered this commentary on the lukewarm reception of the single performance of the oratorio that season:

Israel at Last!

The great task, occasionally nibbled at, attacked in fragments, in fits of resolution few and far between, was finally essayed in earnest; and after eight more rehearsals, the giant Handel’s greatest work, with the sole exception of the Messiah—commonly ranking as equal of that—was offered to the public and the public would not have it.

1870s H+H participates in eight performances of *Israel in Egypt*. The work was featured in two H+H music festivals and was sung at the World Peace Jubilee in 1872. The following year, H+H, “numbering 500 voices,” sang selections from *Israel in Egypt* at Steinway Hall, New York, under the direction of Theodore Thomas.

1885 H+H devotes its 70th season to the 200th anniversary of Handel’s birth, including a performance of *Israel in Egypt* on April 5.

Now Since 1900, H+H has given a total of five performances of *Israel in Egypt*: one each in 1903 and 1974, and three in 2011.

H+H AND THE CHANGING ROLE OF THE ARTISTIC DIRECTOR

The first presidents of H+H were also the music directors of the ensemble; they led rehearsals and concerts, usually in conjunction with the organist and first violinist. This elected and uncompensated role was replaced in the mid-19th century with a paid conducting position. Appointed in 1847, H+H's first official conductor, Charles Edward Horn, received \$400 per year. Three other conductors filled the role until 1854, when Carl Zerrahn was asked to lead H+H; he did so for more than 40 years.

Music directors in the 20th century put their stamp on H+H, including Thompson Stone, who sang with H+H before leading it for 37 years. In the 1970s Thomas Dunn, H+H music director from 1967–86, reduced the size of the chorus, bringing it more in line with 18th-century standards. That process continued when Christopher Hogwood came to H+H in 1986 and established a period-instrument ensemble. Harry Christophers's invigorating interpretations of Handel's oratorios included the 2011 performances of *Israel in Egypt*, H+H's first in 37 years.

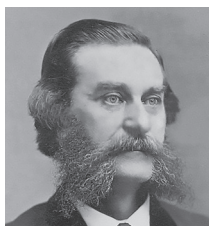
Beginning with this season's opening concert, H+H welcomes its new artistic director, Jonathan Cohen!



Charles Edward Horn



Thomas Dunn



Carl Zerrahn



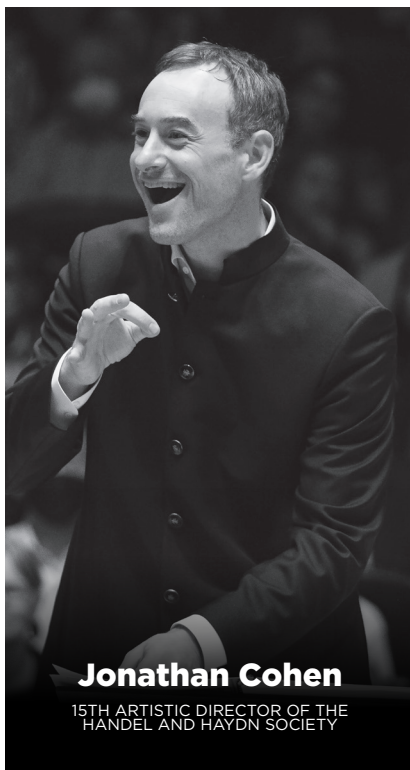
Christopher Hogwood



Thompson Stone



Harry Christophers



PROGRAM NOTES

ISRAEL AT LAST

“Israel at Last!”

This was the headline for J.S. Dwight’s article in the *Boston Courier* and *Boston Centinel* describing the Boston premiere of Handel’s *Israel in Egypt* by H+H on February 13, 1859. By the time of this performance, the oratorio was firmly ensconced in the concert repertoire, with a reputation second only to Handel’s *Messiah*. The reception of the work in 1730s London, however, was less auspicious.

Composed at Handel’s usual fast pace—the work was written between October 1 and November 1, 1738—and premiered in London the following year, *Israel in Egypt* is one of only two Handel oratorios with texts taken directly from the Bible. Additional texts were gleaned from the Anglican Book of Common Prayer. The librettist is not identified; however, scholars suggest Charles Jennens, who also supplied the texts for *Messiah* (the other Handel oratorio with Biblical texts), as the most likely candidate. Unlike Handel’s other oratorios, *Israel in Egypt* contains more choral movements than solo ones. This may be one reason why the work was not well received at its premiere in London at the King’s Theater on April 4, 1739. Handel, as was his custom, made changes for subsequent performances, adding more movements for soloists and shortening some of the choruses.

The mood in London at this time also had an impact on the reception of this oratorio. England was ruled by King George II, who was also the Elector of Hanover and therefore part of the select group who sanctioned and supported the Holy Roman Empire. Because the Holy Roman Empire was firmly in the hands of the Austrian family, the Habsburgs, England had ties with Austria. For some English subjects in the 1730s, this alliance was yet another reminder that their king and his wife, Queen Caroline, were foreign-born monarchs. This was not an issue for the supporters of George II, but it rankled those who felt the throne had been usurped by Hanoverians. As a German-born composer who enjoyed the favor of the royal family, Handel unwittingly became involved in this situation. Moreover, Handel’s name was associated with Sir Robert Walpole, a leading figure in the government of George II. Walpole’s unpopular policies, such as the Excise Tax, were conflated with Handel’s own business practices and made Handel a target of attacks in the press.

Despite the political overtones imposed on his works by the press, Handel continued with oratorio performances, which he began in the early 1730s. With *Israel in Egypt*, the assumed extramusical messages seemed to apply to multiple aspects of politics in England, which was facing several crises simultaneously. In 1733 the War of Polish Succession tested the alliance between England and Austria, particularly after England did not contribute direct military support due to Walpole’s policies. Also in the 1730s, personnel from Spanish ships boarded and searched English merchant ships, leading to a public demand for a quick and strong response from the government. None occurred until the end of the decade. In 1739 England began what was known as the War of Jenkins’ Ear, named for an image showing the Spanish attacking an English sailor.

Reviews of the first performance of *Israel in Egypt* openly associated England's political troubles with Israel's plight. There was opposition not only to the Hanoverian monarchy, but other internal strife also affected life in England. Walpole's leading opponent, Lord Bolingbroke, attempted to limit Walpole's power at about the same time *Israel in Egypt* premiered. In addition, the desire of some for the return of the "true" royal family, the Stuarts, was another point for domestic uncertainty; they, too, identified with the Israelites and looked to the oratorio as a source of inspiration. Because of these events, the ideas presented in this work—dissent, captivity, and the desire to be delivered from an unjust ruler—resonated with the prevalent and varying political attitudes of the day.

The number and variety in the choral movements set *Israel in Egypt* apart from Handel's other oratorios. The chorus does not just comment on the narrative; it actively participates in telling the story of the Israelites' flight from Egyptian captivity. The oratorio is divided into three parts: The Lamentation of the Israelites for the Death of Joseph, The Exodus, and Moses' Song. Handel references earlier compositions in Part 1 and composed Parts 2 and 3 in reverse order.

As a whole, Part 1 is a reworking of Handel's Funeral Anthem for Queen Caroline. Handel also borrows from the motet "Behold how the righteous man dies" (*Ecce quomodo moritur justus*) by the 16th-century composer Jacob Handl (also known as Jacobus Gallus). A meditative and serene quality emerges out of the initial feeling of sadness and mourning as Handel weaves varying textures with the vocal and instrumental parts.

Part 2, The Exodus, begins with the announcement that a new king of Egypt has taken the throne and mistreats the Israelites. God then calls on Moses to aid the Israelites and lead them to freedom. The depictions of the plagues and the passage through the Red Sea contain some of Handel's most vivid writing. In "The land brought forth frogs," the short-long rhythmic patterns and leaping melodic figures explicitly portray the text. Similarly, Handel uses this technique, commonly known as text painting, in "And there came all manner of flies," with running notes in the violins that are as incessant as the pestilence they represent. Further on, the oboes and bassoon enter with the chorus to relate a new plague: locusts.

Handel also employs text painting to express more general feelings. The descending instrumental line that opens the chorus "He sent a thick darkness" and the chromatically rising and falling line in the vocal parts convey the oppressive nature of the words "even this darkness which might be felt." This movement contrasts with the lilting melody and pedal tones (long-held notes) Handel employs for the pastoral setting of "But for his people." Later, in "But the water overwhelmed their enemies," Handel underscores the text and reflects the overall emotion of the scene with rumbling timpani and melodic leaps in the violins, viola, and oboes.

Unlike the vignettes of Part 2, in Part 3, images of the Israelites crossing the Red Sea are conveyed within a more unified structure beginning with a chorus of praise and thanks. Alternating passages for chorus and soloists, Handel continues to use graphic musical imagery to reflect the text. For example, in "And with the blast of thy nostrils" the steady notes in the voice and oboe are juxtaposed with fast figurations in the first violins.



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As Part 3 continues, the chorus exclaims “The Lord shall reign for ever and ever” between sections in which soloists recount the safe passage of the Israelites and the destruction of Pharaoh’s army. From the single voice that introduces the final chorus, “Sing ye to the Lord,” Handel gradually expands the musical texture to include all the voices and instruments in a joyous celebration.

Scored for soloists, double chorus, oboes, bassoons, trumpets, trombones, strings, and continuo, this oratorio, with its challenging and colorful choruses, has become a favorite of performers and listeners alike. Although not initially one of Handel’s greatest successes, *Israel in Egypt* shows Handel’s unparalleled ability to tell stories in music.

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Christopher Hogwood Historically Informed Performance Fellow



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TEXTS

Israel in Egypt

Text attributed to Charles Jennens

PART I

THE LAMENTATION OF THE ISRAELITES FOR THE DEATH OF JOSEPH

Chorus

Your harps and cymbals sound
To great Jehovah's praise;
Unto the Lord of hosts
Your willing voices raise.

Accompagnato (High Priest)

Stephen Soph, *tenor*

Almighty pow'r, who rul'st the earth and skies,
And bad gay order from confusion rise;
Thy servant Joseph with thy favour grace,
And shed thy heav'nly glories o'er this place.

Aria (High Priest)

Stephen Soph, *tenor*

Sacred raptures cheer my breast,
Rushing tides of hallow'd zeal,
Joys too fierce to be express'd,
In this swelling heart I feel.
Warm enthusiastic fires
In my panting bosom roll,
Hope of bliss, that ne'er expires,
Dawns upon my ravish'd soul.

Recitative (Joseph)

Teresa Wakim, *soprano*

Bless'd be the Lord, who look'd with gracious eyes, upon his vassal's humble sacrifice!

Aria (Joseph)

Teresa Wakim, *soprano*

What though I trace each herb and flow'r,
That drink the morning dew,
Did I not own Jehovah's pow'r,
How vain were all I knew.
Say what's the rest but empty boast,
The pedant's idle claim,
Who having all the substance lost
Attempts to grasp a name.

Chorus

The Lord hath given strength unto his people.
The Lord hath given his people the blessing of peace.

Solo (Israelite Man) and Chorus

Woodrow Bynum, *baritone*

To God, our strength, sing loud and clear,
Sing loud to God our King!
To Jacob's God, that all may hear,
Loud acclamations ring!
Prepare the hymn, prepare the song,
The timbrel hither bring,
The cheerful psaltry bring along,
And harp with pleasant string.

PART II

EXODUS

Recitative

(Jonas Budris, *tenor*)

Now there arose a new king over Egypt which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

Solo and Chorus

(Katherine Growdon, *mezzo-soprano*)

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burdens, and made them serve with rigour; and their cry came up unto God.

Recitative

(Jonas Budris, *tenor*)

Then sent he Moses, his servant, and Aaron whom he had chosen; these shewed his signs among them, and wonders in the land of Ham. He turned their waters into blood.

Chorus

They loathed to drink of the river. He turned their waters into blood.

Air

(Douglas Dodson, *countertenor*)

Their land brought forth frogs, yea, even in their king's chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

Chorus

He spake the word, and there came all manner of flies and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of their ground.

PLEASE TURN THE PAGE QUIETLY

Chorus

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

Chorus

He sent a thick darkness over all the land, even darkness which might be felt.

Chorus

He smote all the first-born of Egypt, the chief of all their strength.

Chorus

But as for his people, he led them forth like sheep: he brought them out with silver and gold; there was not one feeble person among their tribes.

Chorus

He rebuked the Red Sea, and it was dried up. He led them through the deep as through a wilderness. But the waters overwhelmed their enemies, there was not one of them left.

Chorus

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord. And believed the Lord and his servant Moses.

PART III

MOSES' SONG

Chorus

Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea.

Duet

(Agnes Coakley Cox and Teresa Wakim, *soprano*)

The Lord is my strength and my song; he is become my salvation.

Chorus

He is my god, and I will prepare him an habitation: my father's God, and I will exalt him.

Duet

(Ryne Cherry and Craig Juricka, *bass*)

The Lord is a man of war: Lord is his name. Pharaoh's chariots and his host hath he cast into the sea; his chosen captains also are drowned in the Red Sea.

Chorus

The depths have covered them: they sank into the bottom as a stone.

Chorus

Thy right hand, O Lord, is become glorious in power; thy right hand, O Lord, hath dashed in pieces the enemy. And in the greatness of thine excellency thou hast overthrown them that rose up against thee. Thou sentest forth thy wrath, which consumed them as stubble.

Air

(Steven Wilson, *tenor*)

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

Air

(Sarah Yanovitch Vitale, *soprano*)

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

Chorus

Who is like unto thee, O Lord, among the gods? Who is like thee, glorious in holiness, fearful in praises, doing wonders

Air

(Sarah Yanovitch Vitale, *soprano*)

Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for thee to dwell in, in the sanctuary, O Lord, which thy hands have established.

Air

(Sonja DuToit Tengblad, *soprano*)

Toss'd from thought to thought I rove,
Joys surround me,
Fears confound me.
Till my heart is fix'd above.

Chorus

The Lord shall reign for ever and ever.

Recitative

(Gene Stenger, *tenor*)

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

Chorus

The Lord shall reign for ever and ever.

Recitative

(Gene Stenger, *tenor*)

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances, and Miriam answered them:

Solo and Chorus

(Sonja DuToit Tengblad, *soprano*)

Sing ye to the Lord, for he hath triumphed gloriously! The Lord shall reign for ever and ever. The horse and his rider hath he thrown into the sea. I will sing unto the Lord, for he hath triumphed gloriously, the horse and his rider hath he thrown into the sea.

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SEASON 17

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2023/24



ARTIST PROFILE

PHOTO: MARCO BORGREVE



Jonathan Cohen, conductor

H+H Artistic Director Jonathan Cohen has forged a remarkable career as a conductor, cellist and keyboardist. Well known for his passion and commitment to chamber music Jonathan is equally at home in such diverse activities as baroque opera and the classical symphonic repertoire. He is Artistic Director of Arcangelo, Music Director of Les Violons du Roy, Artistic Director of Tetbury Festival and Artistic Partner of Saint Paul Chamber Orchestra.

The 2022-23 Season sees Jonathan returning to the USA to conduct the Handel and Haydn Society and St. Paul Chamber Orchestra and his projects with Les Violons du Roy include Handel's *Alcina* and programmes with Carolyn Sampson and Philippe Jaroussky. He will conduct Iceland Symphony Orchestra, Real Filharmonia de Galicia and Orquesta Barroca de Sevilla, as well as projects with Arcangelo including Handel's *Theodora*.

Jonathan founded Arcangelo in 2010, who strive to perform high quality and specially created projects. He has toured with them to exceptional halls and festivals including Wigmore Hall London, Philharmonie Berlin, Kölner Philharmonie, Vienna Musikverein, Salzburg Festival and Carnegie Hall New York. They made their Proms debut at the Sam Wanamaker Playhouse in 2016 and returned to the Proms in 2018 (*Theodora*) and 2021 (*St. Matthew Passion*).

Arcangelo are busy and much in demand in the recording studio, partnering with fine soloists such as Iestyn Davies (their disc *Arias for Guadagni* won the Recital Category at the 2012 Gramophone Awards and their recording of Bach cantatas was best Baroque Vocal recording in the 2017 Gramophone Awards), Anna Prohaska, and Christopher Purves for Hyperion Records. Their recording of CPE Bach Cello Concerti with Nicolas Altstaedt won the BBC Music Magazine Awards' Concerto category in 2017 and their Buxtehude Trio Sonatas, Op. 1 recording for Alpha Classics was nominated for Best Chamber Music/Small Ensemble Performance in the 2018 Grammy Awards. Recent recordings include Handel's *Brookes-Passion*, Buxtehude Trio Sonatas Op. 2 and a further disc of Bach Cantatas with Iestyn Davies.

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Ian Watson*

Chair Funded in Perpetuity

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Theorbo

Adam Cockerham

[†]Concertmaster

*Principal

String players are listed alphabetically after the principal.

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Funded in perpetuity by Jane and Wat Tyler

Chorus prepared by Jonathan Cohen

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Cassandra Extavour
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Bass

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Ryne Cherry
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*The Cabot Fund for Chorus Leadership is endowed
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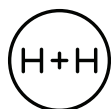
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YOUTH CHORUSES



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SYMPHONY HALL

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

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

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

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

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

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

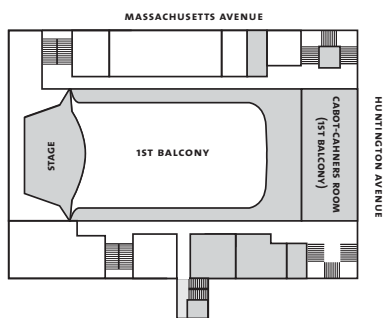
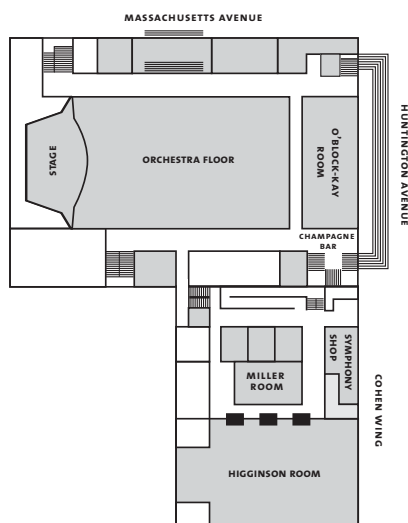
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Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

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

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