



# **HANDEL'S *MESSIAH***

November 24 + 25 + 26, 2023



HANDEL+HAYDN SOCIETY

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# WELCOME TO H+H

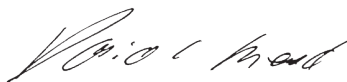
This weekend we celebrate the renewal of a tradition dating back 170 years: the Handel and Haydn Society's annual performances of Handel's *Messiah* in Boston. And this year, we welcome new Artistic Director Jonathan Cohen to lead our storied ensemble in a work that never ceases to touch the heart and elevate the soul.

If this is your first H+H *Messiah*, you're in for a treat. I remember our VP of Education, Emily Reed, telling me, a few weeks before my first H+H *Messiah* in 2015, "If you haven't heard H+H's *Messiah*, then you haven't heard *Messiah*." I didn't fully appreciate at the time how right she was; with the deep understanding, respect, and affection honed by their rich experience with this masterpiece, the musicians of H+H bring Handel's music alive with a freshness and vitality few ensembles can match.

As this is also Thanksgiving Weekend, allow me to thank you for being here today. This is an uncertain time for performing arts everywhere, and your presence today affirms that there is nothing like the magic of live music being created right before your very eyes and ears. At H+H, we are truly fortunate that our ticket sales have fully recovered and are now back to the pre-Covid levels of fall 2019. As important as they are, though, ticket sales cover less than 25% of the cost of presenting today's concert. That's why we're also grateful to the 1,500 donors whose personal contributions keep the music of H+H alive both onstage and in the classroom.

Thank you again for joining us on this holiday weekend. All of us—members of the orchestra and chorus and staff and boards—are thankful for your presence, your partnership, and your participation in the vitality of H+H. Enjoy the concert!

Sincerely,



David Snead

Philip and Marjorie Gerline President and CEO



PHOTO: LIZ LINDER

CARL PHILIPP EMANUEL BACH

*The Complete Works*

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

— Thomas Twining

Letter to Charles Burney, October 13, 1774

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## PROGRAM SPONSORS

**This program is made possible through the generous support of Jeffrey S. and Ann M. Thomas.**

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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.





# WHAT'S OLD **IS** **NEW AGAIN**

A season of  
***connection***  
awaits you.

**Handel's  
*Messiah***

Nov 24, 25, 26

**Baroque  
Christmas**

Dec 14 + 17

**The British  
Masters**

Feb 2 + 4

**Harry, Haydn  
+ Mozart**

Feb 23 + 25

**Beethoven 9**

Mar 15 + 16

**Bach +  
Telemann**

Mar 22 + 24

**Bach  
B Minor Mass**

Apr 5 + 7

**Brahms  
Requiem**

Apr 19 + 21

**Brandenburg  
Concertos**

May 2 + 3 + 4

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## HANDEL+HAYDN SOCIETY

**JONATHAN COHEN** ARTISTIC DIRECTOR

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PHOTO BY SAM BREWER

# 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 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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**Nurt Villani**

*New Voices and Treble Chorus*

# HANDEL'S MESSIAH

*These concerts are dedicated in memory of long-time H+H Board member, Winifred Li.*

**Friday, November 24, 2023 at 7:30pm**

2,619th Concert

**Saturday, November 25, 2023 at 3:00pm**

2,620th Concert

**Sunday, November 26, 2023 at 3:00pm**

2,621st Concert

## Symphony Hall

**Jonathan Cohen**, *conductor*

**Joëlle Harvey**, *soprano*

**John Holiday**, *countertenor*

**Stuart Jackson**, *tenor*

**José Coca Loza**, *bass-baritone*

**Handel and Haydn Society Orchestra and Chorus**

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### **Messiah**

George Frideric Handel

Part the First

(1685-1759)

Sinfony

Accompagnato: Comfort ye, my people (tenor)

Aria: Ev'ry valley shall be exalted (tenor)

Chorus: And the glory of the Lord

Accompagnato: Thus saith the Lord of hosts (bass baritone)

Aria: But who may abide the day of His coming (countertenor)

Chorus: And He shall purify the sons of Levi

Recitative: Behold, a virgin shall conceive (countertenor)

Aria and Chorus: O Thou, that tellest good tidings to Zion (countertenor)

Accompagnato: For behold, darkness shall cover the earth (bass-baritone)

Aria: The people that walked in darkness (bass-baritone)

Chorus: For unto us a Child is born

Pifa

Recitative: There were shepherds abiding in the field (soprano)

Accompagnato: And lo, the angel of the Lord came upon them (soprano)

Recitative: And the angel said unto them (soprano)

Accompagnato: And suddenly there was with the angel (soprano)

Chorus: Glory to God in the highest

Aria: Rejoice greatly, O daughter of Zion (soprano)

Recitative: Then shall the eyes of the blind be open'd (countertenor)

Duet: He shall feed His flock (countertenor and soprano)

Chorus: His yoke is easy, and His burthen is light

## Part the Second

Chorus: Behold the Lamb of God

Aria: He was despised (countertenor)

Chorus: Surely, He hath borne our griefs

Chorus: And with His stripes we are healed

Chorus: All we like sheep have gone astray

## INTERMISSION

## Part the Second, continued

Accompagnato: All they that see Him laugh Him to scorn (tenor)

Chorus: He trusted in God that He would deliver Him

Accompagnato: Thy rebuke hath broken His heart (tenor)

Aria: Behold, and see if there be any sorrow (tenor)

Accompagnato: He was cut off out of the land of the living (soprano)

Aria: But Thou didst not leave His soul in hell (soprano)

Aria: Thou art gone up on high (countertenor)

Chorus: The Lord gave the word

Aria: How beautiful are the feet (soprano)

Aria: Why do the nations so furiously rage? (bass-baritone)

Chorus: Let us break their bonds asunder

Recitative: He that dwelleth in heaven (tenor)

Aria: Thou shalt break them (tenor)

Chorus: Hallelujah

## Part the Third

Aria: I know that my Redeemer liveth (soprano)

Chorus: Since by man came death

Accompagnato: Behold, I tell you a mystery (bass-baritone)

Aria: The trumpet shall sound (bass-baritone)

Aria: If God be for us (soprano)

Chorus: Worthy is the Lamb that was slain

Chorus: Amen

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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 2 hours and 50 minutes including intermission.





**IN MEMORIAM**

## **Winifred Li**

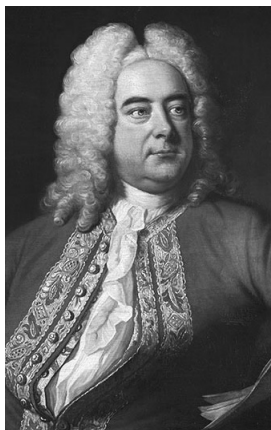
**December 1950–September 2023**

Winifred Li was a valued member of the Handel and Haydn Society's Board of Governors and had a deep love of classical music. In 1998 she joined the H+H Board, where she generously donated her time, expertise, and resources to help advance the organization through 25 years of dynamic growth. She served as Board secretary for many years and was a member of the Diversity, Equity, and Inclusion committee as well as the Finance and Audit committee.

Winifred was a pioneer in her field and a strong role model for many women in her community. She began her career as a trusts and estates attorney at a time when both female attorneys and Asian American attorneys were relatively rare. As Board Chair Rob Shapiro reflects, "Winifred was a trusted advisor and dear friend. As secretary of the H+H board—and I was fortunate to know her as a law partner too—Winifred constantly contributed wise counsel. And then there was the warm personal side, loving the music and bringing family to concerts. She emanated a deep quiet care. What a wonderful presence and gift she was and remains."

Winifred Li was a truly inspiring person who touched many lives and made a difference at H+H. In recognition of her leadership on behalf of the Handel and Haydn Society, we dedicate this year's *Messiah* performances to her memory.

# H+H AND *MESSIAH* THROUGH THE YEARS



Portrait of George Frideric Handel by Thomas Hudson

- 1741** Charles Jennens sends Handel the word-book (text) for *Messiah*. Handel composes the oratorio between Saturday, August 22, and Monday, September 14.
- 1742** On April 13, *Messiah* premieres in Dublin with a combined ensemble of about 50 players and singers. The concert benefits three charities, and the oratorio continues to be performed in Dublin, often during the Christmas season.
- 1743** First London performance at Covent Garden. Handel titles the work *A Sacred Oratorio* to help quell clerical objections.
- 1770** The overture and 16 numbers from *Messiah* are performed in New York.
- 1773** Portions are performed at Boston's Faneuil Hall in honor of King George III.
- 1815** The first concert of the Handel and Haydn Society features two choruses and two arias from *Messiah*.
- 1818** On Christmas Day, H+H gives the first performance of the complete *Messiah* in America.
- 1854** H+H begins its annual tradition of performing *Messiah* on or near Christmas Day.
- 1857** The first H+H Music Festival closes with a performance of *Messiah* "with a chorus of 600 and an orchestra of 80 performers." Three of the next five music festivals will also conclude with *Messiah*.
- 1955** *Messiah*, H+H's first commercial recording, is released.
- 1963** H+H presents the first complete televised performance of *Messiah* for National Educational Television.
- 1972** H+H Music Director Thomas Dunn integrates the concept of Historically Informed Performance by reducing the chorus size for *Messiah* to 30 singers.
- 1977** H+H records *Messiah* with Thomas Dunn conducting.
- 2000** First H+H *Messiah* recording using period instruments.
- 2014** H+H releases *Messiah* recorded live at Symphony Hall, Boston, in 2013 with Harry Christophers conducting.
- 2020** H+H presents *Messiah for Our Time*, a televised and streamed performance in collaboration with GBH.
- 2023** First H+H *Messiah* performance under the direction of Jonathan Cohen.

# PROGRAM NOTES

## AN INSTITUTION

"The 'Messiah' of the Händel and Haydn Society is, in Boston, as much our festival as the feast; it is, like the first snow, or the winter solstice, an institution."

— *Review of Handel and Haydn Society performance of Messiah on December 17, 1911*

That *Messiah* became an "institution" is a testament to the unparalleled skill in musical storytelling of George Frideric Handel (1685-1759). Much of the appeal of *Messiah* lies in Handel's bold and subtle use of text painting; that is, creating a direct relationship between a word or phrase and the music used to set it.

Handel could rely on his audience knowing the Biblical passages compiled by his librettist Charles Jennens (1700-1773) and so he combines more obvious text painting with words emphasized musically to complement the text. The sense of resolution and release as the opening Sinfonia concludes in minor and the next number begins in major is a subtle foreshadowing of the text soon heard, "Comfort ye my people."

In the aria "Every valley shall be exalted," Handel writes explicitly "crooked" and "straight" melodic lines for both the voice and instruments as musical elaborations of these words. Similarly, in an aria from Part 2, "Thou shalt break them," Handel uses an accented, descending, and jagged line in the strings, which is echoed in the voice, to underscore the image of shattering something "to pieces like a potter's vessel."

Handel does not limit text painting to just the soloists. The choruses, such as "His Yoke is Easy" from Part 1, also emphasize and reflect the text. Anyone who has sung this chorus knows that is far from easy, and therein lies the text painting. A yoke, of course, is neither easy nor light. By setting the text in a way that sounds effortless but is, in fact, difficult, Handel is text painting not only the words "easy" and "yoke," but also the deeper meaning of the "burden" of following a moral life, an idea that would resonate with his audience. Handel also uses imitation (a fugue) so that with each vocal entrance the musical phrase has immediacy and symbolizes many becoming one. He will use the same technique to conclude Part 3.

The genesis of Handel's *Messiah* can be traced to two fortuitous events in the summer of 1741. First, Charles Jennens, who had supplied Handel with texts for other oratorios, sent Handel a collection of scripture passages in the hope that the composer would set it. Jennens's assembled text, from the Old and New Testaments, does not tell a continuous story; rather, the text refers to the prophecy and birth of Christ (Part 1), his death and resurrection (Part 2), and the redemption and response of the believer (Part 3). Second, William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to Dublin to participate in a season of oratorio concerts to benefit local charities. Handel seized the opportunity to present his works and set Jennens's text in just 24 days. Dublin was a major cultural center at this time and received Handel with open arms. Anticipation for Handel's new oratorio ran so high that an announcement in the *Dublin Journal* requested that men leave their swords at home and suggested that

ladies “would be pleased to come without hoops [in their skirts] ... making room for more company.”

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

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

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

For the 1742 premiere of *Messiah* in Dublin, it is estimated that Handel had a combined ensemble of approximately 50 performers, with almost the same number of vocalists as instrumentalists. Experienced singers from the better church choirs made up the chorus; two different soloists shared the roles for each voice part. While the chorus had no female singers, the soprano and alto solo parts were sung by women. For this performance, Handel may have reworked several soprano solos for Mrs. Susanna Cibber, a well-known actress and alto. One story relates that Mrs. Cibber’s performance of “He was despised” was so moving that one person in the audience reportedly shouted, “For this thy sins be forgiven!”

For the London performances, Handel had more singers available to him; he continued to divide the solo numbers between two soloists who would have sung the choruses as well. After Handel’s death, *Messiah* performances generally followed a similar pattern. In 1771, at one of the regular performances to benefit the Foundling Hospital, the professional chorus of 30 was augmented by 26 volunteer singers. This is the first known performance of *Messiah* with a volunteer chorus and the first time the chorus was significantly larger than the orchestra.

The trend of larger choruses, and eventually a larger orchestra to match it, reached new heights with a Westminster Abbey performance of *Messiah* in 1784. The organizers of this Handel tribute, a five-day festival, wanted to mount performances “on such a scale of magnificence, as could not be equaled in any part of the world.” They achieved this goal by assembling over 250 singers and a

matching number of instrumentalists. The accuracy of playing impressed music chronicler Charles Burney, who wrote: “When all the wheels of that huge machine, the Orchestra, were in motion, the effect resembled a clock-work in everything, but want of feeling and expression.”

The excitement generated by the *Messiah* at the 1784 Handel Commemoration inspired other responses as well. Reverend John Newton, Rector of St. Mary, Woolnorth in London, based a series of 50 sermons on the texts of the oratorio, collectively titled “Expository Discourses on the Series of Scriptural Passages which form the subject of the Celebrated Oratorio of Handel.” Newton, who was no lover of Handel’s music and who felt that the oratorio was trivializing scripture to a certain extent, concluded his sermons by suggesting “that the next time you hear the *Messiah*, God may bring something that you have heard in the course of these sermons ... to your remembrance.” Still others held a different view, such as Abigail Adams’s reaction to a performance of the *Messiah* in 1785: “I could scarcely believe myself an inhabitant of Earth. I was one continued shudder from the beginning to the end of the performance.”

The enduring appeal of the *Messiah* lies in the sum of its parts; each solo or chorus is beautiful on its own, but together the numbers create a whole that speaks to each individual in a unique way. Although Jennens expressed disappointment with Handel’s setting of his Scripture collection, posterity has determined that Handel did indeed fulfill Jennens’s wish that the composer “lay his whole Genius and Skill upon it, ... as the Subject excels every other Subject. The Subject is Messiah.”

© **2023 Teresa M. Neff, PhD**

*Christopher Hogwood Historically Informed Performance Fellow*

A black and white photograph of four children singing and clapping, serving as the background for the poster. The children are of diverse backgrounds and are wearing dark t-shirts with the organization's logo.

 **HANDEL+HAYDN SOCIETY  
YOUTH CHORUSES**

**Winter Concert**

**Sunday, Dec 10, 3:00pm**  
**Arlington High School**

Enjoy an afternoon of soul-stirring music from all seven of our talented Youth Choruses as they perform songs spanning centuries and continents!

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**[handelandhaydn.org/hhyc](http://handelandhaydn.org/hhyc)**





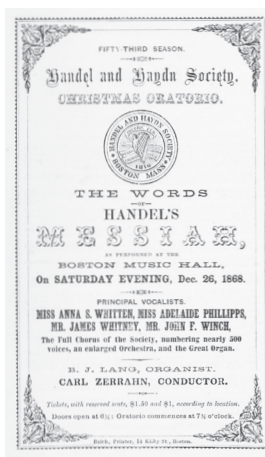
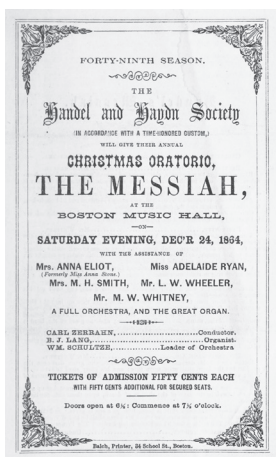
# THE CHRISTMAS ORATORIO

December performances of *Messiah* by the Handel and Haydn Society connected the oratorio with the holiday season. We can follow that relationship in pictures, beginning with the December 1854 program—the first of what would become an annual event. Other program book covers show how *Messiah* was called a “Christmas Oratorio,” meaning “concert.” An advertisement from 1940 associates *Messiah* with the “story of Christmas.” The “*Messiah* equals Christmas” connection was confirmed by a reviewer of an H+H concert earlier in the 20th century.

“Whatever the season may or may not do between now and the 25th, the holidays are with us. Last night, in Symphony Hall, “*The Messiah*” was performed by the Händel and Haydn Society. Here is one item incident to Christmas which the irregularities of the elements cannot cause to fail. For ‘*The Messiah*’ of the Händel and Haydn Society is, in Boston, as much our festival as the feast; it is, like the first snow, or the winter solstice, an institution.”

— Review of H+H performance of *Messiah* on December 17, 1911

## Program Covers for *Messiah* in 1860, 1864, and 1868





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# HANDEL'S MESSIAH

Original English text taken from the Scriptures by Charles Jennens

## PART THE FIRST

### Sinfony

#### Accompagnato (tenor)

Comfort ye, comfort ye, my people,  
saith your God:  
Speak ye comfortably to Jerusalem,  
and cry unto her, that her warfare is  
accomplish'd,  
that her iniquity is pardoned.  
The voice of Him that crieth in the  
wilderness;  
prepare ye the way of the Lord, make  
straight in the desert  
a highway for our God.

*(Isaiah XL, 1-3)*

#### Aria (tenor)

Ev'ry valley shall be exalted, and ev'ry  
mountain and hill made low;  
the crooked straight and the rough  
places plain.

*(Isaiah XL, 4)*

### Chorus

And the glory of the Lord shall be  
revealed. And all flesh shall see it  
together:  
for the mouth of the Lord hath spoken  
it.

*(Isaiah XL, 5)*

#### Accompagnato (bass-baritone)

Thus saith the Lord of Hosts:  
Yet once a little while, and I will shake  
the heav'ns and the earth,  
the sea, and the dry land.  
All nations I'll shake;  
and the desire of all nations shall come.  
The Lord, whom ye seek, shall suddenly  
come to His temple,  
even the messenger of the Covenant  
whom ye delight in,  
behold, He shall come, saith the Lord of  
Hosts.

*(Haggai II, 6-7; Malachi III, 1)*

### Aria (countertenor)

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

### Chorus

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

### Recitative (countertenor)

Behold, a virgin shall conceive, and bear  
a son,  
and shall call His name Emmanuel, "God  
with us".

*(Isaiah VII, 14; Matthew I, 23)*

### Aria (countertenor) and Chorus

O thou that tellest good tidings to Zion  
get Thee up into the high mountain;  
O Thou that tellest good tidings to  
Jerusalem,  
lift up Thy voice with strength, lift it up,  
be not afraid;  
say unto the cities of Judah: Behold  
your God!  
Arise, shine, for Thy light is come,  
and the glory of the Lord  
is risen upon Thee.

*(Isaiah XL, 9; LX, 1)*

### Accompagnato (bass-baritone)

For behold, darkness shall cover the  
earth,  
and gross darkness the people:  
but the Lord shall arise upon Thee,  
and His glory shall be seen upon Thee.  
And the Gentiles shall come to Thy  
light,  
and kings to the brightness of Thy  
rising.

*(Isaiah LX, 2-3)*

PLEASE TURN THE PAGE QUIETLY >

**Aria (bass-baritone)**

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

*(Isaiah IX, 2)*

**Chorus**

For unto us a Child is born, unto us a  
Son is given  
and the government shall be upon His  
shoulder,  
and His name shall be called:  
Wonderful Counsellor, The Mighty God,  
The Everlasting Father, The Prince of  
Peace!

*(Isaiah IX, 6)*

**Pifa****Recitative (soprano)**

There were shepherds abiding in the  
field,  
keeping watch over their flock by night.

*(Luke II, 8)*

**Accompagnato (soprano)**

And lo, the angel of the Lord came  
upon them,  
and the glory of the Lord shone round  
about them,  
and they were sore afraid.

*(Luke II, 9)*

**Recitative (soprano)**

And the angel said unto them: Fear not;  
for behold, I bring you good tidings of  
great joy,  
which shall be to all people.  
For unto you is born this day, in the city  
of David,  
a Savior, which is Christ the Lord.

*(Luke II, 10-11)*

**Accompagnato (soprano)**

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

*(Luke II, 13)*

**Chorus**

Glory to God in the highest,  
and peace on earth, good will toward  
men.

*(Luke II, 14)*

**Aria (soprano)**

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

*(Zechariah IX, 9-10)*

**Recitative (countertenor)**

Then shall the eyes of the blind be  
open'd,  
and the ears of the deaf unstopped;  
then shall the lame man leap as an hart,  
and the tongue of the dumb shall sing.

*(Isaiah XXXV, 5-6)*

**Duet (countertenor and soprano)**

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

*(Isaiah XL, 11; Matthew XI, 28-29)*

**Chorus**

His yoke is easy, and His burthen is  
light.

*(Matthew XI, 30)*

## PART THE SECOND

### **Chorus**

Behold the Lamb of God,  
that taketh away the sin of the world.

*(John I, 29)*

### **Aria (countertenor)**

He was despised and rejected of men;  
a man of sorrows, and acquainted with  
grief.

He gave his back to the smiters, and his  
cheeks to them  
that plucked off the hair:  
he hid not his face from shame and  
spitting.

*(Isaiah LIII, 3: 1,6)*

### **Chorus**

Surely He hath borne our griefs and  
carried our sorrows;  
He was wounded for our transgressions,  
He was bruised for our iniquities;  
the chastisement of our peace was  
upon Him.

*(Isaiah LIII, 4-5)*

### **Chorus**

And with His stripes we are healed.

*(Isaiah LIII, 5)*

### **Chorus**

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

*(Isaiah LIII, 6)*

## **INTERMISSION**

### **Accompagnato (tenor)**

All they that see Him laugh Him to  
scorn;  
they shoot out their lips, and shake  
their heads, saying:

*(Psalm XXII, 7)*

### **Chorus**

He trusted in God that He would deliver  
Him;

let Him deliver Him, if he delight in Him.

*(Psalm XXII, 8)*

### **Accompagnato (tenor)**

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

*(Psalm LXIX, 21)*

### **Arioso (tenor)**

Behold, and see if there be any sorrow  
like unto His sorrow.

*(Lamentations I, 2)*

### **Accompagnato (soprano)**

He was cut off out of the land of the  
living:  
for the transgression of Thy people was  
He stricken.

*(Isaiah LIII, 8)*

### **Aria (soprano)**

But thou didst not leave His soul in hell;  
nor didst Thou suffer thy Holy One to  
see corruption.

*(Psalm XVI, 10)*

### **Aria (countertenor)**

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

*(Psalm 68:18)*

### **Chorus**

The Lord gave the word;  
great was the company of the  
preachers.

*(Psalm 68:18)*



**Aria (soprano)**

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

(*Romans X, 15, 18*)

**Aria (bass-baritone)**

Why do the nations so furiously rage  
together,  
and why do the people imagine a vain  
thing?  
The kings of the earth rise up, and the  
rulers take counsel together against  
the Lord,  
and against His anointed.

(*Psalms II, 1-2*)

**Chorus**

Let us break their bonds asunder,  
and cast away their yokes from us.

(*Psalms II, 3*)

**Recitative (tenor)**

He that dwelleth in heaven shall laugh  
them to scorn,  
the Lord shall have them in derision.

(*Psalms II, 4*)

**Aria (tenor)**

Thou shalt break them with a rod of  
iron;  
Thou shalt dash them in pieces like a  
potter's vessel.

(*Psalms II, 9*)

**Chorus**

Hallelujah, for the Lord God Omnipotent  
reigneth.

The Kingdom of this world is become  
the Kingdom of our Lord and of His  
Christ;

and He shall reign forever and ever.  
King of Kings, and Lord of Lords.  
Hallelujah!

(*Revelation XIX, 6; XI, 15; XIX, 16*)

---

## HALLELUJAH! TO STAND OR NOT TO STAND?



The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the “Hallelujah” chorus that he sprang to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the “Hallelujah” chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after it was said to have started. Both standing and not standing are very common among Boston's music lovers. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.

## PART THE THIRD

### **Aria (soprano)**

I know that my Redeemer liveth,  
and that he shall stand at the latter day  
upon the earth:

And tho' worms destroy this body, yet  
in my flesh shall I see God.

For now is Christ risen from the dead,  
the first fruits of them that sleep.

*(Job XIX, 25-26; I Corinthians XV, 20)*

### **Chorus**

Since by man came death,  
by man came also the resurrection of  
the dead.

For as in Adam all die,  
even so in Christ shall all be made alive.

*(I Corinthians XV, 21, 22)*

### **Accompagnato (bass-baritone)**

Behold I tell you a mystery: we shall not  
all sleep,

but we shall all be chang'd, in a  
moment,

in the twinkling of an eye, at the last  
trumpet.

*(I Corinthians XV, 51-52)*

### **Aria (bass-baritone)**

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

*(I Corinthians XV, 52)*

### **Recitative (countertenor)**

Then shall be brought to pass the  
saying that is written,

Death is swallow'd up in victory.

*(I Corinthians XV, 54)*

### **Aria (soprano)**

If God be for us, who can be against us?  
Who shall lay anything to the charge of  
God's elect?

It is God that justifieth: Who is he that  
condemneth?

It is Christ that died, yea rather, that is  
risen again,

who is at the right hand of God, who  
makes intercession for us.

*(Romans VIII, 31, 33-34)*

### **Chorus**

Worthy is the Lamb that was slain,  
and hath redeemed us to God by His  
blood,

to receive power, and riches, and  
wisdom,

and strength, and honor, and glory, and  
blessing.

Blessing, and honor, glory, and pow'r  
be unto Him

that sitteth upon the throne and unto  
the Lamb for ever and ever.

*(Revelation V, 12-13)*

### **Chorus**

Amen.

# ARTIST PROFILES

PHOTO: MARCO BORGREVE



## **Jonathan Cohen, conductor**

Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. Known for his passion and commitment to chamber music, he is equally at home in such diverse activities as Baroque opera and the classical symphonic repertoire. He is the 15th Artistic Director of Boston's Handel and Haydn Society, the oldest performing arts organization in the United States. Additionally, he is the artistic director of Arcangelo, music director of Les Violons du Roy, and artistic director of the Tetbury Festival.

Jonathan continues to have a strong presence on both sides of the Atlantic. In Europe, he guest conducts Budapest Festival Orchestra, Kammerorchester Basel, Orchestre Philharmonique de Radio France, Orchestre Philharmonique Royal de Liege, and Hessischer Rundfunk Sinfonieorchester.

Jonathan founded Arcangelo in 2010 to create high-quality bespoke projects. The ensemble was the first named Baroque Ensemble in Residence at Wigmore Hall, where it enjoys a continuing close association, and has toured to exceptional halls and festivals including Philharmonie Berlin, Vienna Konzerthaus, Barbican Centre, Kölner Philharmonie, Salzburg Festival, MA Festival Bruges, with three appearances at the BBC Proms, including the premiere of Handel's *Theodora* and a televised performance of Bach's *St. Matthew Passion*.

Arcangelo's founding commitment to the recording studio has produced 28 critically lauded albums, including *Arias for Guadagni* and *Bach Cantatas* with Iestyn Davies (Hyperion; Gramophone Award 2012 and 2017), *Mozart Violin Concertos* with Vilde Frang (Warner; ECHO Klassik Award 2015) C.P.E. Bach Cello Concertos with Nicolas Altstaedt (Hyperion; BBC Music Magazine Award 2017), *Buxtehude Trio Sonatas* Op.1 (Alpha Classics; Grammy nominee 2018), and *Tiranno* with Kate Lindsey (Alpha; Sunday Times Records of the Year 2021).

Arcangelo's latest recordings include *Sacroprofano* with Tim Mead (Alpha; released 2023), Handel's *Theodora* and Buxtehude's *Opus Posthumous* (Alpha; releasing 2024), Handel's *Chandos Anthems* (Alpha; releasing 2025), and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini's Cello Concertos (Alpha).



## **Joëlle Harvey, soprano**

A native of Bolivar, New York, soprano Joëlle Harvey received her bachelor's and master's degrees in vocal performance from the University of Cincinnati College-Conservatory of Music (CCM). She began her career training at Glimmerglass Opera (now The Glimmerglass Festival) and the Merola Opera Program.

An in-demand vocal soloist, the soprano regularly appears with the United States' great orchestras, including the New York Philharmonic (Mozart's Requiem, Handel's *Messiah*), the Cleveland Orchestra

(Mahler's 2nd & 4th, Bach's B Minor Mass), the San Francisco Symphony (*Fidelio*, Beethoven Mass in C, Handel's *Messiah*, *Carmina Burana*), and the Los Angeles Philharmonic (*Nixon in China*, Beethoven Missa Solemnis). She has closely collaborated with a celebrated list of conductors, including Leonardo García Alarcón, Harry Bicket, Harry Christophers, Jakub Hrůša, Louis Langrée, Michael Tilson Thomas, Edo de Waart, and Franz Welser-Möst.

On the operatic stage, Ms. Harvey appears regularly at the Glyndebourne Festival, having bowed in seven roles, including Handel's Cleopatra (*Giulio Cesare*), Mozart's Susanna (*Le nozze di Figaro*) and Donizetti's Adina (*L'elisir d'amore*). She made her Metropolitan Opera debut as Pamina in *The Magic Flute*, her Royal Opera, Covent Garden debut as Susanna, and appeared as Galatea in *Acis and Galatea* and Zerlina in *Don Giovanni* with the Festival d'Aix-en-Provence. Other opera performances include Flora in *The Turn of the Screw* with Houston Grand Opera, Anne Trulove in *The Rake's Progress* with Utah Opera, as well as Zerlina in *Don Giovanni* and Eurydice in Telemann's *Orpheus* with New York City Opera.

A celebrated chamber musician, Ms. Harvey has appeared with the Chamber Music Society of Lincoln Center, Music @ Menlo, Saint Paul Chamber Orchestra, Tafelmusik, Les Violons du Roy, Cappella Mediterranea, Arcangelo and the Pygmalion Ensemble.



## **John Holiday, countertenor**

Countertenor John Holiday has established himself as "one of the finest countertenors of his generation" (*Los Angeles Times*). His voice has been praised as "a thing of astonishing beauty" (*New Yorker*), "arrestingly powerful, secure and dramatically high" (*Wall Street Journal*), and "timeless" (*Washington Post*). His unique voice and powerful story have been the subject of profiles in *The New Yorker*, CNN's *Great Big Story*, *Los Angeles Times*, and more.

Mr. Holiday begins his 2023-24 season as a featured soloist with the Handel and Haydn Society in Handel's *Messiah*. The season continues in January 2024 with Handel's *Agrippina* with the Dutch National Opera, where Holiday will perform the role of Nerone. In February he will join the Los Angeles Chamber Orchestra to perform Pergolesi's *Stabat Mater* in a

program conducted by Jaime Martín featuring soprano Amanda Forsythe. In the spring, Holiday returns to The Metropolitan Opera to reprise his roles in the restaging of Kevin Puts's *The Hours* following last season's highly anticipated stage premiere. To finish out the season, Mr. Holiday will perform at Bayerische Staatsoper (Bavarian State Opera) in the role of Prince Go Go in György Ligeti's *Le Grand Macabre*. He will also appear in numerous recitals across the United States this season.

Mr. Holiday has won numerous major competitions and award programs, such as the 2017 Marian Anderson Vocal Award; the 2014 Richard Tucker Foundation's Sara Tucker award; first place at the 2013 Gerda Lissner International Vocal Competition; the 2012 Sullivan Foundation; and the 2011 Dallas Opera Guild Vocal Competition; and third place in the 2014 OPERALIA competition. In addition, he was selected among WQXR's 20 for '20 Artists to Watch, named one of BroadwayWorld's "New York Opera Gifts that Keep on Giving," nominated for "Newcomer of the Year" by the German magazine *Opernwelt*, and listed as one of Yerba Buena Center for the Arts 100 honorees for 2018.

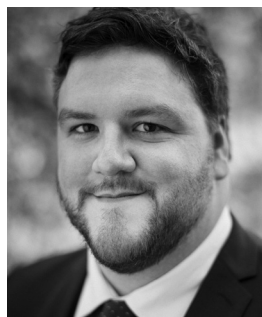


PHOTO: GERARD COLLETT

### **Stuart Jackson, tenor**

Stuart Jackson was a choral scholar at Christ Church, Oxford, studying Biological Sciences, before completing his training at the Royal Academy of Music in 2013 where he studied with Ryland Davies. He won prizes at both the Wigmore Hall/Kohn Foundation International Song Competition and at the International Hugo Wolf Lied Competition in Stuttgart and has since given recitals for the BBC, at Wigmore Hall, the Oxford International Song Festival, and the Schwarzenberg Schubertiade.

This season Mr. Jackson sings Frank Martin's *Golgotha* with the Netherlands Radio Philharmonic Orchestra and Beethoven's Symphony No. 9 with the Philharmonia Orchestra. He also performs Handel's *Messiah* on tour in Europe with the Insula Orchestra, in Boston with the Handel and Haydn Society, with the Orquesta Ciudad de Granada, and with the Royal Liverpool Philharmonic Orchestra.

Recent opera highlights have included Jupiter in Handel's *Semele* for Opéra de Lille with Emmanuelle Haïm, Komische Oper Berlin, and Glyndebourne Festival; Mozart's *Mitridate, re di Ponto* at the Royal Danish Opera; and Prologue and Quint in *The Turn of the Screw* for Opéra National de Lorraine, Nancy.

On the concert platform he has sung Britten's *War Requiem* with the Royal Scottish National Orchestra and Thomas Søndergård; Handel's *Theodora* with Arcangelo and Jonathan Cohen; the Evangelist in Bach's *St Matthew Passion* with Arcangelo and Jonathan Cohen at the 2021 BBC Proms; and Bach's Weihnachts Oratorio with Orchestra dell'Accademia di Santa Cecilia, Rome with Trevor Pinnock. Other concert repertoire includes Mendelssohn's *Lobgesang* with the Royal Northern Sinfonia; Martin's *Le Vin herbé* with the São Paulo Symphony Orchestra; and Bruckner's Te Deum with the Stavanger Symphony Orchestra.





## **José Coca Loza, *bass-baritone***

Zurich-based Bolivian bass José Coca Loza begins the season singing the bass arias of the *Matthäus Passion* in a staged production at Theater Basel. Later he will sing Jesus in the *Johannes Passion* in Madrid with RTVE at Teatro Monumental. He will make his debut at the Wiener Staatsoper as Alidoro in *La Cenerentola* under the baton of Gianluca Capuano, and he will sing with ensemble La Ritirata Scarlatti's *Il Giardino di rose* in Cuenca.

Recent highlights include singing the bass part in *Der Messias* at Théâtre des Champs-Élysées and Grand theatre Geneve in Robert Wilson's production and under the baton of Mark Minkowski; a gala solo concert in Vicenza at Teatro Olimpico under the baton of Andrea Marcon and the Venice Baroque Orchestra; a Gala concert with Ensemble Matheus and Jean-Christophe Spinosi; his performance of Caronte in *L'Orfeo* with L'Arpeggiata under Christina Pluhar and Rolando Villazon; his Royal Opera House Covent Garden debut as Lesbos alongside Joyce DiDonato in the season-opening production of *Agrippina* (Kosky/Emelyanychev); the role of Astolfo in *Orlando Furioso* at Tchaikovsky Hall; *Der Messias* at the Mozart Woche in Salzburg; *Fidelio* on tour as Rocco with Gustavo Dudamel and Haly in *L'italiana in Algeri* with Ensemble Mattheaus (Jean-Christophe Spinosi conducting) at Salzburg Festival and at the Opera Royal de Versailles; Alidoro in *La Cenerentola* on tour with Cecilia Bartoli at Lucerne Festival, at Palau de la Musica in Barcelona, and at the Auditorio Nacional de Música in Madrid; the role of Clistene in *L'Olimpiade* with Andrea Marcon conducting La Cetra Barockorchester at Amsterdam Concertgebouw; Mustafa in *L'italiana in Algeri* under the baton of Giancarlo Andretta with Orquesta Ciudad di Granada; and Truffaldino in *Ariadne auf Naxos* at the Festival de Música de Canarias in Tenerife and Las Palmas. On the concert platform, Mr. Coca Loza sang Mozart's Requiem with Tonhalle Orchester Zurich and with The Hague Philharmonic.

After completing his studies at the Music Conservatory of Basel, Mr. Coca Loza joined the Opera Studio at Theatre Basel, where he sang such roles as Melisso in *Alcina*, Alte Diener in *Elektra*, and Marchese d'Obigny in *La Traviata*. He is a pupil of Silvana Bazzoni since 2014.

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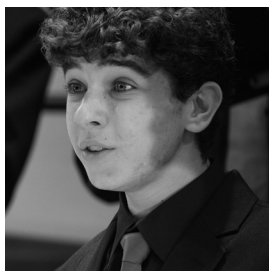
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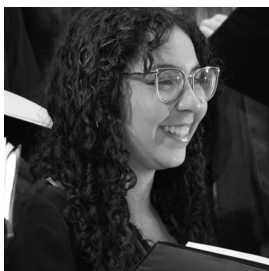
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## Providing for H+H tomorrow, starting today

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**  
**Interim Vice President of Development**

617.262.1815  
[mwestgate@handelandhaydn.org](mailto:mwestgate@handelandhaydn.org)

### FIND OUT MORE ONLINE AT

[handelandhaydn.org/support/plannedgiving](https://handelandhaydn.org/support/plannedgiving)

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

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**Tuesday, November 28**

Your tax-deductible gift to H+H not only supports the incredible artistry you enjoy on stage, but gives our education programs the power to change lives!

**Give your gift by Nov 28  
and a special donor will  
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Youth Choruses conductors  
are listed on page 7.

Andrew Milne

*HHYC Assistant Conductor  
for Youth Chorale, Concert  
Choir, and Chamber Choir*

Dr. Devon Russo

*HHYC Assistant Conductor for  
Chorus of Sopranos and Altos*

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Jade Espina

Kilian Mooney

## Collaborative Pianists

Leona Cheung

Andrew Mattfeld

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Maria Rivera White

## Teaching Artists

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*Mother Caroline Academy*

Rachael Chagat

*Winship Elementary School*

Laura Nevitt

*Mason 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.

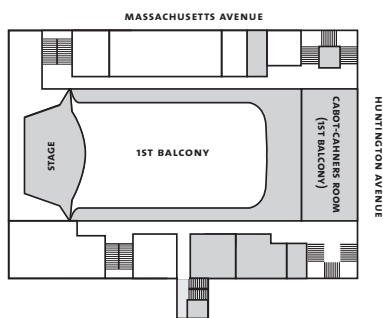
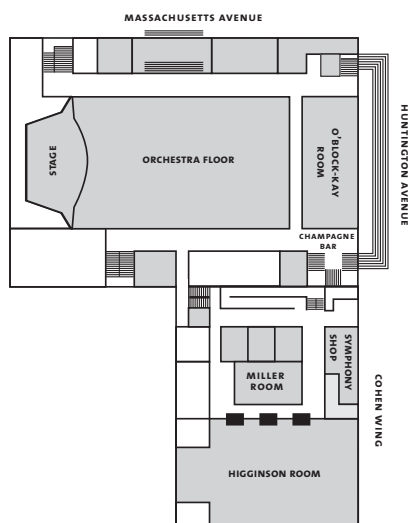
**Coatrooms** are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

**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.





# GENERAL INFORMATION

9 Harcourt Street  
Boston, MA 02116

[handelandhaydn.org](http://handelandhaydn.org)  
[info@handelandhaydn.org](mailto:info@handelandhaydn.org)

617.262.1815

## Box Office

Monday–Friday, 9am–5pm  
617.262.1815  
[boxoffice@handelandhaydn.org](mailto:boxoffice@handelandhaydn.org)

## Group Tickets

Groups of 10 or more save 20%.  
[groups@handelandhaydn.org](mailto: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](https://facebook.com/handelandhaydn)  
[instagram.com/handelandhaydn](https://instagram.com/handelandhaydn)  
[youtube.com/handelandhaydn](https://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](http://handelandhaydn.org).



# EFFERVESCENCE

**THU 7 DEC | 7:30 PM**  
First Congregational Church, Princeton

**FRI 8 DEC | 7:30 PM**  
Jeanne Y. Curtis Hall, Worcester

**T Pre-concert talk 7:00 PM**

Featuring works by: Biber, Bon, Bach and Dall'Abaco  
Tickets and info at [worchesterchambermusic.org](http://worchesterchambermusic.org) or 508-926-8624

**Boston's  
biggest,  
Baroque-est  
holiday  
event!**



PHOTO BY SAM BREWER



## **Baroque Christmas**

**DEC 14 + 17 at NEC's Jordan Hall**

**Ian Watson, *director***

**Teresa Wakim, *soprano***

**David McFerrin, *baritone***

**H+H Orchestra**

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**HANDEL + HAYDN SOCIETY**

**JONATHAN COHEN** ARTISTIC DIRECTOR

[handelandhaydn.org](http://handelandhaydn.org)

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