



EXPERIENCE
LIVING MUSIC



HANDEL'S *MESSIAH* FOR OUR TIME

December 20, 2020

HANDEL+HAYDN SOCIETY

HANDEL'S MESSIAH FOR OUR TIME

December 20, 2020 at 7:00PM
GBH's Fraser and Calderwood Studios

Streamed Online
and Broadcast
on Television

PERFORMERS

Anthony Trecek-King, *host*
Joëlle Harvey, *soprano*
Reginald Mobley, *countertenor*
Aaron Sheehan, *tenor*
Sumner Thompson, *baritone*

Handel and Haydn Society Orchestra and Chorus
Ian Watson, *conductor*

PROGRAM

Messiah, Part the First

George Frideric Handel
(1685–1759)

Sinfony
Tenor Accompagnato "Comfort ye my people"
Tenor Aria "Every valley shall be exalted"
Chorus "And the glory of the Lord"
Bass Accompagnato "Thus saith the Lord"
Countertenor Aria "But who may abide the day of His coming"
Chorus "And He shall purify"
Countertenor Recitative "Behold, a virgin shall conceive"
Countertenor Aria and Chorus "O thou that tellest good tidings to Zion"
Bass Accompagnato "For behold darkness"
Bass Aria "The people that walked in darkness"
Chorus "For unto us a child is born"
Pifa
Soprano 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"
Chorus "Glory to God"
Soprano Aria "Rejoice greatly"
Soprano Recitative "Then shall the eyes of the blind be open"
Soprano Aria "He shall feed his flock"

Chorus "Hallelujah"

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

This performance is dedicated to the memory of Mitchell Adams, former H+H Board Chairman, in recognition of his leadership, passion, and vision.

PROGRAM NOTES A MUSICAL CELEBRATION

"Such was the excitement of the hearers and the enthusiasm of the performers that there is nothing to be compared with it at the present day."

This was how one performer remembered the first performance by the Handel and Haydn Society on Christmas Day 1815. Featuring excerpts from Handel's *Messiah* in addition to Haydn's oratorio *The Creation*, the performance at King's Chapel began at 6 p.m. and lasted about three hours. The church was full; there was an estimated 1,000 people in the audience, a number that is even more remarkable considering the population of Boston at that time was about twenty-five thousand. There were 113 performers: 100 singers (90 men and 10 women), 12 instrumentalists, and an organist. In addition to the "Hallelujah" Chorus that concluded the concert, two arias, "I Know that My Redeemer Liveth" and "He Shall Feed His Flock," and another chorus, "Lift Up Your Heads O Ye Gates," from *Messiah* were performed.

Three years to the day after its inaugural concert, Christmas Day 1818, H+H gave the first complete performance of *Messiah* in America. H+H has been performing *Messiah* in November or December since 1854; the oratorio concluded two-thirds of H+H's 19th century music festivals and has been a fixture in H+H anniversary celebrations as well. Moreover, H+H frequently sang the "Hallelujah" Chorus as the last work for benefit concerts and for civic events.

The Handel and Haydn Society's annual performances of *Messiah* connect the oratorio with the Christmas season; however, *Messiah* premiered in Dublin in April 1742 and when its composer, George Frideric Handel, conducted this work, he routinely presented it prior to Easter.

The Origins and First Performances of *Messiah*

Charles Jennens, who had provided texts for other Handel oratorios, sent the composer a new text in 1741. Rather than telling a continuous story, Jennens's latest text was a collection of scripture passages from the Old and New Testaments which referred to the prophesy and birth of Christ (Part the First), his death and resurrection (Part the Second), and the response of the believer (Part the Third). About this same time, Handel was planning to go to Dublin to present a series of concerts to benefit local charities there, probably at the invitation of William Cavendish, the Duke of Devonshire and Lord Lieutenant of Ireland. Working quickly, Handel set *Messiah* in just 24 days. The oratorio was first performed in Dublin at the Music Hall on Fishamble Street on April 13, 1742.

The following year, Handel premiered the oratorio in London, changing the title to *A Sacred Oratorio* because of objections to the use of Biblical texts in a concert setting. Although these performances were not as successful as those in Ireland, beginning with a 1750 concert to benefit the Foundling Hospital, *Messiah* performances became an annual event. Objections to Handel's sacred oratorio had subsided and were replaced with descriptions like that written by Catherine Talbot in 1756: "The only public place I have been to this winter was to hear the *Messiah*, nor can there be a nobler entertainment."

Handel composed other oratorios, both before and after *Messiah*, but none continually captivated concertgoers in quite the same way. Since the

performances for the Foundling Hospital, *Messiah* is one of the few compositions in the history of music that never waned in popular and critical appeal. It has been performed by large and small ensembles, as well as arranged by other composers, such as Mozart in the eighteenth century and Robert Franz, at the request of H+H, in the nineteenth century.

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 and instrumentalists. For the London performances, Handel had more singers available to him and after the composer's death, *Messiah* performances were given with an ever-increasing number of musicians. In 1784, the organizers of a five-day Handel festival assembled over 250 singers and a matching number of instrumentalists. The trend of larger ensembles reached new heights in the 19th century, including the first H+H Music Festival in 1857 that closed with a performance of *Messiah* featuring a chorus of 600 and an orchestra of 80. In the 20th century, however, this trend began to reverse due to a renewed interest in reconstructing performances using Handel's original performing forces. For H+H, that trend began in earnest in 1967 under conductor Thomas Dunn, who, after presenting one last large-scale *Messiah*, began reducing the size of the chorus. The commitment to historical performance practice was solidified in 1986 with the appointment of Christopher Hogwood as H+H's artistic director. Today's performance with 20 vocalists (including 4 vocal soloists) and 10 instrumentalists reflects the reality of our time.

The Music

Much of the appeal of *Messiah* lies in Handel's bold and subtle use of text painting, which builds relationships between different parts of the oratorio. Handel connects individual parts of *Messiah* to construct a unified whole by intensifying the musical imagery.

With the closing of the Sinfonia and the opening of the recitative "Comfort Ye," Handel encapsulates feelings of expectation and fulfillment which he continues throughout the oratorio. In the aria, "Every valley shall be exalted," Handel writes explicitly "crooked" and "straight" melodic lines for both the voice and instruments as musical elaborations of these words. "Crooked" is expanded in the *accompaniato* "Thus saith the Lord," with the figuration on the word "shake," while "straight" is echoed in the single-note setting of "for the mouth of the Lord" in the first chorus "And the glory of the Lord."

The choruses are an integral part of Handel's ingenious musical imagery. Just as "And the glory of the Lord," is a continuation of the Old Testament text of "Every Valley," the expansion from soloist to chorus in "O thou that tellest" is a musical manifestation of one becoming many.

The most direct storytelling occurs after the Pifa, an instrumental introduction to the announcement of Jesus's birth to the shepherds. Here, a soprano soloist narrates the story; Handel varies the types of instrumental accompaniment to reflect the single "angel of the Lord" as well as the "multitude of the heav'nly host." Handel then elides the end of the soloist's *accompaniato* with the chorus "Glory to God," which simply abounds with musical imagery of high (heaven) and low (earth).

The dramatic arc reaches new heights with the final chorus of Part the Second. In the "Hallelujah" Chorus Handel gives each line of the text a distinctive musical

setting, each of which combines seamlessly into a complete whole. Handel constructs a chorus that is a study in musical cohesion within a multiplicity of musical textures, perhaps one reason why this chorus has taken on a performance history distinct from the rest of the oratorio.

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CHRISTOPHER HOGWOOD HISTORICALLY INFORMED PERFORMANCE FELLOW

H+H AND THE "HALLELUJAH" CHORUS

H+H has sung Handel's "Hallelujah" chorus for over 200 years in concert and for civic events.

- 1815** H+H concludes its first concert on December 25 with the "Hallelujah" chorus.
- 1817** The "Hallelujah" chorus concludes an H+H concert undertaken "in Honor of the President of the United States [James Monroe], who was present - with many civic and military characters of distinction."
- 1818** H+H presents the first complete performance of *Messiah* in America.
- 1863** The "Hallelujah" chorus is sung for the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation.
- 1882** An H+H concert to benefit the Russian Jewish Refugees Society concludes with the "Hallelujah" chorus.
- 1907** H+H's performance of the "Hallelujah" chorus is followed by a poem by Mrs. Julia Ward Howe and the singing of "My country 'tis of Thee" in which the audience is invited to participate.
- 1924** H+H presents two concerts for children, featuring six numbers from *Messiah*, including the "Hallelujah" chorus.
- 1935** H+H's first radio broadcast, heard on 87 stations in the United States, includes the "Hallelujah" chorus.
- 1955** *Messiah*, H+H's first commercial recording, is released.
- 1963** H+H's first televised performance of *Messiah* for National Educational Television.
- 2000** H+H records *Messiah* using period instruments.
- 2013** The "Hallelujah" chorus is featured at the First Night Jubilee Concert at the Museum of African American History.
- 2015** H+H's Bicentennial concert at King's Chapel concludes with the "Hallelujah" chorus.

MESSIAH THROUGH THE YEARS

No two musical performances are the same and so it comes as no surprise that changes have been made throughout the long performance history of Handel's *Messiah*. Some were the result of Handel adapting the score for specific performances and performers, while other were made after the composer's death to accommodate the musical tastes of the day. Here are a few of those changes:

- 1742** Handel altered the original manuscript, composed in August and September 1741, for the first Dublin performance in April 1742, including replacing arias with recitatives and rewriting soprano arias for alto.
- 1743** Handel added two new numbers for London performances.
- 1750** The Italian castrato, Gaetano Guadagni inspired Handel to revise three arias, including "But who may abide" and "For he is like the refiner's fire." On the manuscript for these works Handel wrote "for Guadagni."
- 1758** Handel divided "He shall feed his flock" between soprano and alto soloists.
- 1786** Johann Adam Hiller shortened and reordered movements in the oratorio for a performance in Leipzig, and, created what Hiller himself described as "an entirely new score, what Handel himself might have written for the present day."
- 1789** Mozart also arranged *Messiah* in the late 1780s. He mainly re-orchestrated passages; however, he also rewrote Handel's aria "If God Be for Us" from Part III, as an accompanied recitative.

Throughout the 19th century, H+H owned and performed different editions of *Messiah*. One of the most popular with audiences was the Mozart version, although it too was revised by others, including Robert Franz, who was commissioned by H+H in 1875 to add parts "to complete in the admirable manner in which he [Mozart] had fitted the rest of the oratorio for public performance in Vienna." The original Mozart edition of *Messiah* was not heard again until the 20th century when H+H gave the American premiere in December 1967; at the turn of the 21st century, H+H recorded the Mozart version with period instruments.

TEXT

Text taken from the Scriptures by Charles Jennens (1700-1773)

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 40:1-3)

Aria (Tenor)

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

Chorus

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

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

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 3:2)

Chorus

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

Recitative (Countertenor)

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

Aria (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 40:9, 40:1)

Accompagnato (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 60:2-3)

Aria (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 9:2)

Chorus

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!
(Isaiah 9:6)

Pifa (Orchestra)**Recitative (Soprano)**

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

Accompagnato (Soprano)

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

Recitative (Soprano)

And the angel said unto them: "Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord."
(Luke 2:10-11)

Accompagnato (Soprano)

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

Chorus

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

Aria (Soprano)

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

Recitative (Soprano)

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

Aria (Soprano)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.
(Isaiah 40:11, Matthew 11:28-29)

Chorus

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

HANDEL AND HAYDN SOCIETY ORCHESTRA

Violin I

Aisslinn Nosky†
CONCERTMASTER CHAIR FUNDED
BY RHODA & PAUL JOSS

Violin II

Christina Day Martinson*
ASSOCIATE CONCERTMASTER
DR. LEE BRADLEY III CHAIR

Viola

Jenny Stirling*
CHAIR FUNDED IN MEMORY
OF ESTAH & ROBERT YENS

Cello

Guy Fishman*
NANCY & RICHARD LUBIN CHAIR

Bass

Heather Miller Lardin*
AMELIA PEABODY CHAIR

Trumpet

Jesse Levine*
Paul Perfetti

Timpani

Jonathan Hess*
BARBARA LEE CHAIR, IN MEMORY OF JOHN GRIMES

Harpisichord

Ian Watson*

Organ

Julia Scott Carey
ORGAN CHAIR FUNDED IN PERPETUITY IN MEMORY OF
MARY SCOTT MORTON

† *Concertmaster*

* *Principal*

HANDEL AND HAYDN SOCIETY CHORUS

FUNDED IN PERPETUITY BY JANE AND WAT TYLER

Soprano

Elise Groves
MaryRuth Lown
Sonja Dutoit Tengblad
Sarah Yanovitch

Alto

Cody Bowers
Doug Dodson
Emily Marvosh
Caroline Olsen

Tenor

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

Bass

Woodrow Bynum
Ryne Cherry
David McFerrin
Peter Walker

ARTIST BIOS



Ian Watson, *director and harpsichord*

Multi-talented Ian Watson has been described by *The Times* in London as a “world-class soloist”, performer of “virtuosic panache” and by the *Frankfurter Allgemeine Zeitung* as “a conductor of formidable ability.” He is Artistic Director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel and Haydn Society.

Ian won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium.

Ian has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera among numerous others. He is featured on many film soundtracks including *Amadeus*, Polanski’s *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from A Locked Room*, and the BBC’s production of *David Copperfield*.



Anthony Trecek-King, *host*

Dr. Anthony 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 recently been appointed Associate Professor of Choral Music and Director of Choral Activities at The Hartt School, University of Hartford. In December 2020, Trecek-King was named Resident, Conductor, Chorus of the Handel and Haydn Society.

In addition to Trecek-King’s conducting work he hosted the choral music radio program “Together in Song” which aired on WCRB classical New England and WQXR radio in New York City and he has presented two talks and performance (2012 & 2014) for TEDx Boston. He is best known as host and coach for the Emmy-nominated WGBH television series “Sing That Thing”, which can be watched online.



Joëlle Harvey, soprano

Last season featured important debuts for Joëlle Harvey, as she performs Pamina in *Die Zauberflöte* with both the Metropolitan Opera and Santa Fe Opera. She returned to the Cleveland Orchestra for Mahler's Fourth Symphony and Mahler's Second featured prominently in her season, serving as a return to the St. Louis Symphony, the New York Philharmonic with Jaap van Zweden, and the London Philharmonia.

She reprised the role of Serpenta in *La finta giardiniera* on tour in Shanghai with Teatro alla Scala, and returned to the San Francisco Symphony for Brahms's *Ein deutsches Requiem* led by Michael Tilson Thomas, as well as the Santa Barbara Symphony for Beethoven's Mass in C Major. Her season also included appearances with the Philadelphia Chamber Music Society's Emerging Voices series; the Chamber Music Society of Lincoln Center for a concert in Alice Tully Hall featuring songs of Schubert, Chausson, and Harbison; and the Cincinnati Symphony for Handel's *Dilirio Amoroso*.



Reginald Mobley, countertenor

Countertenor Reginald L. Mobley fully intended to speak his art through watercolors and oil pastels until circumstance demanded that his own voice should speak for itself. Since reducing his visual color palette to the black and white of a score, he's endeavored to open up a wider spectrum onstage.

A longtime member of twice GRAMMY® nominated ensemble Seraphic Fire, Reggie has recently appeared with Agave Baroque, Bach Collegium San Diego, Boston Early Music Festival, Monteverdi Choir & English Baroque Soloists, Pacific MusicWorks, Freiburger Barockorchester, and the Handel and Haydn Society. With the latter, he had the honor of becoming the first Black person to lead H+H during its Bicentennial anniversary and was recently named the organization's first programming consultant, working to expand H+H's concert repertoire to include more composers of color. He has curated and lead concerts for H+H since 2015.



Aaron Sheehan, tenor

A first-rate interpreter of the works of Bach, Handel, and Mozart, Aaron Sheehan performs in concert and opera throughout the world. Current engagements include debuts with the National Symphony of Peru as the Evangelist in Bach's *St. Matthew Passion* and at the Berlin State Opera in Scarlatti's *Oratorio a quattro voci*. He also appears as Jonathan in *Saul* and Glaucus in *Scylla e Glaucus* with Philharmonia Baroque Orchestra, and as Orlando in Orlando generoso with the Boston Early Music Festival.

Roles with BEMF and Boston Baroque have included L'Amour and Apollon in *Psyché*, the title roles in *Actéon* and *Orfeo*, Eurimaco in *Il ritorno d'Ulisse in patria*, Acis in *Acis and Galate*, Orfeo in *Le Carnaval de Venise*, Liberto/Soldato in *L'incoronazione di Poppea*, and Telemaco in *Il ritorno d'Ulisse in patria*. He sang Apollon and Trajan in *Le Temple de la Gloire* with Philharmonia Baroque, Orphée in Gluck's *Orphée* with Pacific Music Works, and Dom Pedro and Ottavio in Campra's *L'Europe galante* with Centre de musique baroque de Versailles. His recording of the title role in Charpentier's *La descente d'Orphée aux enfers* with BEMF won the 2015 Grammy Award for best opera recording.



Sumner Thompson, baritone

Described as possessing "power and passion," and "stylish elegance," Sumner Thompson is in high demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles and orchestras including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival Orchestra, Apollo's Fire, Pacific Baroque

Orchestra, Portland Baroque Orchestra, Les Voix Baroques, the Handel and Haydn Society, Tafelmusik, the Orpheus Chamber Orchestra, gli angeli Genève, and the orchestras of Cedar Rapids, Phoenix, Richmond, Memphis, Indianapolis, Buffalo, and Charlotte.

Recent engagements included a repeat performance of Handel's *Messiah* with Boston's Handel and Haydn Society, Monteverdi's *1610 Vespers* with the critically acclaimed Green Mountain Project, Britten's *War Requiem* with the Boston Philharmonic, Bach's *St. John Passion* at the National Cathedral, and the title role in Britten's *Saint Nicolas* with Philadelphia Choral Arts. On the operatic stage he performed the role of El Dancaïro in *Carmen* with the Cincinnati Opera, and the role of Siegmund in a concert version of Act I of Wagner's *Die Walküre* in Boston. He will be revisiting the title role in Monteverdi's *L'Orfeo* in Juneau, Alaska in the spring of 2016.

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ABOUT THE HANDEL AND HAYDN SOCIETY



Boston's 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 206 consecutive seasons (the most of any performing arts organization in the United States) speaking to its 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.

The artistic director of the Handel and Haydn Society is Harry Christophers, who is also founding artistic director of The Sixteen in London. Under Christophers's leadership, H+H has released 13 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.