BEETHOVEN SYMPHONY NO. 6, PASTORAL

November 5 + 7, 2021

HANDEL+HAYDN SOCIETY
I love WBUR because...

“It’s my guiding star in a constellation of news.”

Emerging from the pandemic shutdown, one thing was certain at H+H: that our passion for fresh and vital music-making—every performance imbued with the pulse of a premiere, no matter when the music was written—had only grown stronger during our time apart from you. In that spirit of freshness and vitality, each of our three programs this season has introduced works new to H+H audiences: Tracy K. Smith’s new text to Beethoven’s “Ode to Joy” at our Hatch Shell concert in August; Jonathan Woody’s suite from the works of escaped slave Charles Ignatius Sancho; and tonight, the magnificent Third Symphony by Louise Farrenc.

Farrenc was a remarkable woman. Born in 1804, just one generation younger than Beethoven, she showed gifts for piano and composition in her teens and was admitted to the Paris Conservatoire for study. As an adult she became a professor of piano there, and was the only woman to hold a permanent faculty position at the Conservatoire before the 20th century. Still, she was paid less than her male peers until she advocated for equal pay, and won it in 1850 after the successful premiere of her Nonet. Robert Schumann and Hector Berlioz admired her music, and all her orchestral works (three symphonies and two overtures) were played multiple times in Paris during her lifetime, but never published.

Bringing us this work is Laurence Equilbey, who we are thrilled to welcome for her H+H and Boston debut. She recently recorded Farrenc’s Symphonies Nos. 1 and 3 with the Insula Orchestra on the Erato label, and suggested Farrenc’s Third Symphony and Beethoven’s Pastoral as a pairing for H+H. In France, Equilbey founded the Insula Orchestra in 2012, building on the success of her acclaimed accentus chorus. Her appearance with us today also marks the third consecutive H+H program led by a woman, following Marin Alsop and Aisslinn Nosky.

There are more H+H first performances to come: J.S. Bach’s Cantata 110 (Dec. 3–5), Jan Václav Voříšek’s Symphony in D Major (Jan. 7 + 9), Wolfgang Amadè Mozart’s Violin Concerto No. 1 (Jan. 28 + 30), and C.P.E. Bach’s Magnificat (April 1 + 3). All played the first time in the H+H way.

From everyone at H+H, thank you for joining us today, and we look forward to sharing this season and more discoveries with you.

David Snead
President and CEO

HANDELANDHAYDN.ORG
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I have only a few samples of Emanuel Bach’s compositions for the clavier; and yet some of them should certainly be in the possession of every true artist, not only for the sake of real enjoyment but also for the purpose of study.”

— Ludwig van Beethoven
letter to Breitkopf & Härtel on July 26, 1809

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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 207 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.

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 15 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.
HARRY CHRISTOPHERS, CBE
ARTISTIC DIRECTOR

The 2021–22 Season marks Harry Christophers’s 13th year as artistic director of the Handel and Haydn Society. Since his appointment, Mr. Christophers and H+H have enjoyed an ambitious artistic journey including showcases of works premiered in the United States by H+H since 1815, broad education programming, community partnerships, concerts at the Metropolitan Museum of Art and at Tanglewood, and a series of recordings on the CORO label. Between 2015 and 2016, Mr. Christophers and H+H celebrated the organization’s Bicentennial, and he now proudly leads the ensemble in its third century of music making.

Mr. Christophers is known internationally as founder and conductor of the British choir and period-instrument ensemble The Sixteen, which he has directed throughout Europe, America, Australia, and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for early music and the prestigious Classical Brit Award. His CD IKON was nominated for a 2007 Grammy and his second recording of Handel’s Messiah on The Sixteen’s label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music’s highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for Handel Coronation Anthems, a CD which also received a 2010 Grammy Award nomination, as did Palestrina, Vol. 3, in 2014, and Monteverdi Vespers of 1610 in 2015. From 2007 he has featured with The Sixteen in the highly successful BBC television series Sacred Music, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi’s Vespers, screened in 2015.

Mr. Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008 he was awarded an honorary degree of doctor of music from the University of Leicester. He is an honorary fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen’s Birthday Honors.
HANDEL
MESSIAH
NOV 26 + 27 + 28
SYMPHONY HALL
Harry Christophers, conductor
Carolyn Sampson, soprano
Reginald Mobley, countertenor
James Way, tenor
Roderick Williams, baritone
H+H Orchestra and Chorus
Handel: Messiah

BACH
CHRISTMAS
DEC 4
FIRST CHURCH CAMBRIDGE
Raphaël Pichon, conductor
TBD, soloists
H+H Orchestra and Chorus
J.S. Bach: Magnificat, BWV 243
G. Gabrieli: "Hodie Christus natus est"
J.S. Bach: Cantata, BWV 110,
Unser Mund sei voll Lachens
DEC 3 + 5 SOLD OUT

HAYDN + MOZART
JAN 28 + 30
SYMPHONY HALL
Harry Christophers, conductor
Aisslinn Nosky, violin
Mary Bevan, soprano
Catherine Wyn-Rogers, mezzo-soprano
Jeremy Budd, tenor
Sumner Thompson, baritone
H+H Orchestra and Chorus
Haydn: Symphony No. 103, Drum Roll
Mozart: Violin Concerto No. 1

HAYDN THE CREATION
APR 29 + MAY 1
SYMPHONY HALL
Harry Christophers, conductor
Joélle Harvey, soprano
Robert Murray, tenor
Matthew Brook, bass-baritone
H+H Orchestra and Chorus
Haydn: The Creation

HAYDN + MOZART
JAN 28 + 30
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H+H Orchestra and Chorus
Haydn: The Creation
BEETHOVEN SYMPHONY NO. 6, PASTORAL

Friday, November 5, 2021 at 7:30pm
Sunday, November 7, 2021 at 3:00pm

Symphony Hall
Laurence Equilbey, conductor
Handel and Haydn Society Orchestra

Symphony No. 3 in G Minor, Op. 36
Adagio – Allegro
Adagio cantabile
Scherzo: Vivace
Finale: Allegro

Louise Farrenc (1804–1875)

INTERMISSION

Symphony No. 6 in F Major, Op. 68, Pastoral
Awakening of cheerful feelings upon arrival in the countryside: Allegro ma non troppo
Scene by the brook: Andante molto mosso
Merry gathering of country folk: Allegro — Thunderstorm. Tempest: Allegro — Shepherd’s song. Cheerful and thankful feelings after the storm: Allegretto

Ludwig van Beethoven (1770–1827)

PROGRAM SPONSORS

This program is sponsored by Janina A. Longtine and Christopher D. Fletcher.

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

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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.

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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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.

These performances are being recorded for broadcast on 99.5 CRB.

Large print programs are available at the patron information table in the lobby.

The concert runs 1 hour and 40 minutes including intermission.
THE WORLD BEYOND

1795 The Paris Conservatoire is founded. Considered the first modern conservatory for musical training, it becomes the model for other conservatories.

1808 Beethoven’s Symphony No. 6 premieres at a concert in Vienna on December 22.

1814 Francisco Goya paints The Third of May 1808.

1815 Emma by Jane Austin is published in December.

1819 Louise Dumont (Farrenc) begins studies with Anton Reicha at the Paris Conservatoire.

1833 C.F. Martin & Co., the oldest family-owned business in the United States, begins making guitars.

1836 With his election to the Vermont House of Representatives, Alexander Lucius Twilight becomes the first African American elected to a state legislature. He was also the first African American to earn a bachelor’s degree, graduating from Middlebury College in 1823.

1849 Farrenc’s Symphony No. 3 premieres in Paris. The other symphony on the program is Beethoven’s Fifth Symphony.

1854 Thomas H. Webb, son of H+H founder and first conductor Thomas Smith Webb, becomes secretary of the New England Emigrant Aid Company, an organization that encourages and transports anti-slavery settlers to the Kansas territory.

1861 Farrenc is the first recipient of the Prix Chartier, awarded by the Académie des Beaux-Arts for contributions to chamber music. She is awarded the prize a second time eight years later.

PROGRAM NOTES
FINES SHADINGS

Beethoven’s Walk in Nature by Julius Schmid (1854–1935)

Symphony No. 3 by Louise Farrenc and Symphony No. 6 by Ludwig van Beethoven both take full advantage of the array of colors and shadings in the orchestra. Grounded with salient melodies and clear musical structures, this kaleidoscope of sound draws the listener into each composer’s musical atmosphere; one is a strictly musical story while the other makes references to the natural world.

Louise Farrenc: Symphony No. 3 in G Minor, Op. 36

The premiere of Louise Farrenc’s Symphony No. 3 was noteworthy, but not just because it was the work of a female composer in the 19th century. Although that was rare enough, the symphony was premiered as part of the Société des concerts du Conservatoire de Paris. Parisian audiences at this time were more interested in opera and chamber music than symphonic music. Moreover, the Conservatoire orchestra had a reputation for programming Beethoven symphonies frequently; few French composers were featured, let alone a French female composer. Even the press made note of the 1849 premiere of Farrenc’s symphony as an “exception to their hallowed practice.”

By the age of 15, Farrenc was an accomplished pianist and showed so much promise as a composer that she began studies at the Paris Conservatoire with Anton Reicha, a lifelong friend of Beethoven and an influential teacher. Although Farrenc’s studies were interrupted by her marriage to Aristide Farrenc in 1821, she returned to them with
renewed vigor four years later. Aristide, a flutist and music publisher, was supportive of her endeavors; he published Farrenc’s earliest pieces for piano. Robert Schumann praised her writing for the instrument in his musical magazine, and her Etudes were added to the Conservatoire’s list of required piano repertoire in 1845. Three years earlier, Farrenc had been appointed professor of piano, a position she would hold for 30 years. The only female faculty member with a permanent position at the Conservatoire in the 19th century, she was paid less than her male colleagues until 1850, when she requested (and received) equal pay after the premiere of her Nonet, Op. 38.

Farrenc, at first with her husband and then on her own after his death in 1865, compiled a 23-volume collection representing hundreds of years of keyboard music. With Le trésor des pianistes (The Pianist’s Treasure) and her performances of 17th- and 18th-century keyboard music, Farrenc helped to revive interest in early music.

Farrenc’s chamber music and piano compositions established her reputation in Paris. All her completed orchestral works—two overtures and three symphonies—were heard in Paris on more than one occasion, but none were ever published. A modern edition of her compositions was begun in 1998.

Farrenc’s Symphony No. 3 is a magnificent play on the serious and the lighthearted, guided by a composer who is in control from start to finish. Each of the four movements is cohesive and complete unto itself, yet taken as a whole, the trajectory of the symphony is unmistakable. Her writing for the orchestra is masterful and the writing for the winds particularly stunning.

After a plaintive opening line for solo oboe that blossoms with the entrance of the other winds, the slow introduction unfolds in alternating statements between the winds and strings. The pattern is abruptly interrupted by a motive in the strings that grows into the turbulent first theme of the Allegro section. Soon a fluid idea in the winds offsets this, almost as if the winds had paid no attention to the outburst in the strings. Fragments both lyrical and playful are traded between orchestral sections and even single instruments, creating a new type of contrast with the weighty first idea, which soon returns with renewed energy. Throughout this movement, Farrenc finds new highs and lows at particular points.

The placid and serene clarinet melody—accompanied by the winds and timpani—sets the tone of the second movement. As in the first movement, solo winds alternate with the strings to begin; soon both are sharing and exchanging ideas. The shifting groupings within the orchestra move from a place of serenity to something more strident, relieved only by the return of the clarinet solo. This respite is momentary however as a darker tone once again emerges. Ultimately, it is the sound of the unified ensemble that takes hold, gently guiding the movement to a whisper-soft closing.

Farrenc establishes a forceful, yet somewhat impish tone with the opening of the third movement, Scherzo. Reminiscent of the drive of the first movement, the winds do not introduce a contrasting mood until the Trio section, a gently flowing melody with changing woodwind groupings. This Trio seemingly breaks the momentum established in the Scherzo section; however, the rhythmic drive is still very much present in the understated string line played pizzicato (plucked).

The final movement references the mood of the first, but here there is no room for a slow introduction. Rather, because of the intervening movements, we are plunged directly into the first idea played by unison strings. The force of this opening is balanced with a second idea for the winds—now familiar and something of a hallmark of this work. To this Farrenc adds more exchanges of instruments, with each moving higher in register before reaching a satisfying, and somewhat breathless, closing.

Ludwig van Beethoven: Symphony No. 6 in F Major, Op. 68, Pastoral

On December 22, 1808, Beethoven held a concert of his music in Vienna where he had been living for 16 years. The concert opened with the Sixth Symphony, and included some four hours of music, described by one audience member as “too much of a good thing.” Of the eight pieces on that concert, many were being heard in Vienna for the first time, including both the Fifth and Sixth Symphonies.

Symphony No. 6 was dedicated to Prince Lobkowitz and Count Razumovsky, who also shared the dedication of the Fifth Symphony. Both men were important patrons of Beethoven. Razumovsky, a violinist and Lobkowitz’s brother-in-law, had commissioned a set of string quartets, Op. 59, or the “Razumovsky” Quartets, in 1806. In addition to the two symphonies, Beethoven dedicated many other works to Lobkowitz, including his first set of string quartets, Op. 18, and the song cycle An die ferne Geliebte.

Symphony No. 6 expands the traditional four-movement symphonic structure to five movements, with the last three movements being played without a pause. The role of each movement in the story is clear and pastoral elements are evident throughout the composition, particularly the use of drones (long held notes, most often in the bass), straight-forward harmonic progressions, and lyrical, mostly conjunct melodies. The first two movements evoke the anticipation of traveling to the country and then a scene in nature; the remaining movements introduce humans and the impact of nature on their activities. The title of each movement was provided by Beethoven and he instructed his publisher, Breitkopf & Härtel, that the title of the symphony should be “Pastoral Symphony or Reminiscence of Rural Life, More an Expression of Feeling than a Painting.”

The first movement, Awakening of cheerful feelings upon arrival in the countryside, begins not with a slow introduction, but with a hint of the main melody in the first violins over a drone in the lower strings. This melody lingers for a moment on one chord before the strings continue,
but does not coalesce until the whole orchestra has entered. From this point forward, Beethoven builds the momentum to a peak before closing the movement more gently.

The evocation of nature continues in the second movement, *Scene by the brook*. Pastoral elements abound, including the key of B-flat, the 12/8 meter (four large beats, each subdivided into groups of three), and a lyrical melody supported by a gently rocking accompaniment of lower strings and two solo cellos playing *con sordini* (with mutes), which represents the motion of the brook. The movement concludes with bird songs in the winds, specifically marked “nightingale” in the flute, “quail” in the oboe, and “cuckoo” in the clarinet.

The calm of the second movement is dispelled in the third, *Merry gathering of country folk*. This movement carries the sense of peasant dance music through the drone bass—which is relieved only occasionally—and the perpetual motion of the rhythms. The traditional repetitions of the minuet and trio sections are altered to accommodate the transition to the next movement, *Thunderstorm*. Perhaps the most descriptive of the symphony, this movement is replete with rolls of thunder in the timpani and drops of rain in the strings. Despite its explicit musical imagery, this movement also reflects Beethoven’s subtitle for the work, “More an Expression of Feeling than a Painting,” as it seems less important to hear the crash of thunder than to feel the threat of the impending storm. The final movement, *Cheerful and thankful feelings after the storm*, opens similarly to the first movement; that is, a single melody, now played by the clarinet, over a drone in the violas. Unlike the first movement, this theme does not pause but moves through the orchestra. Each return of the theme presents a slightly different variant of the accompaniment without distorting the bucolic feeling of the whole. The coda brings the symphony to a dramatic climax, then falls away before a decisive cadence.

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Christopher Hogwood Historically informed Performance Fellow

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**PERIOD INSTRUMENT SPOTLIGHT**

**CLARINET**

The clarinet is essentially a cylindrical tube, traditionally made of boxwood, with a flared bell and played with a single reed. It is, however, the clarinet’s full, round tone and versatility that makes it such a popular instrument across many musical styles, from jazz and pop to orchestral works. Both symphonies on today’s concert feature the clarinet as a solo instrument and within the context of the woodwind section. In his *Pastoral* Symphony, Beethoven scores a clarinet solo in the second movement (imitating the call of the cuckoo). He also opens the final movement, *Cheerful and thankful feelings after the storm*, with a lilting melody in the clarinet.

In her Symphony No. 3, Farré scores clarinets in numerous woodwind passages, but the expressive clarinet solo that opens the second movement is the most memorable.

Left: 13-key boxwood clarinet after Iwan Müller, c. 1820
ARTIST PROFILE

Laurence Equilbey, conductor

Laurence Equilbey is one of the leading French conductors of today, recognized as possessing a distinct artistic vision with a demanding yet open-minded approach to her art. Following studies with Nikolaus Harnoncourt, Eric Ericson, Denise Ham, Colin Metters, and Jorma Panula, Ms. Equilbey first rose to prominence as founder and music director of accentus—an award-winning chamber choir based in Paris. In 2012, with generous support of the Département des Hauts-de-Seine, she became the founder and music director of the Insula orchestra: a period ensemble devoted to the repertoire of the Classical and pre-Romantic periods (spanning approximately from the music of C.P.E. Bach to the works of Robert Schumann), performed on period instruments.

Ms. Equilbey and Insula have together garnered exceptional critical acclaim, made numerous recordings, toured extensively throughout Europe, made their North American debut at Lincoln Center in 2018, and currently hold a three-year residency at the Barbican Centre in London. Their joint discography includes recordings for the Naïve and Deutsche Grammophon labels, and since 2017 Ms. Equilbey has enjoyed an ongoing relationship with Warner Classics/Erato, covering major repertoire by Mozart, Schubert, and Beethoven, among others.

In 2017, Insula became the first orchestra-in-residence of La Seine Musicale. This state-of-the-art multidisciplinary arts venue was designed by renowned architects Shigeru Ban and Jean de Gastines, and is located on the Île Seguin, to the southwest of Paris. In her position as artistic director, Ms. Equilbey oversees the classical music programming of the 1,150-seat auditorium, including a major international orchestras series.

Beyond her work with Insula, Ms. Equilbey’s exploration of the symphonic repertoire has brought her to major stages throughout Europe. She works regularly in France, with such leading orchestras as the Orchestre National de Lyon and Orchestre Philharmonique de Strasbourg. In Europe, recent and forthcoming highlights include the BBC Now, BBC Symphony Orchestra, Brussels Philharmonic, Göteborgs Symfoniker, the Gulbenkian Orchestra, HR-Sinfonieorchester Frankfurt, Orquesta Simfònica de Barcelona i Nacional de Catalunya, and London’s Philharmonia Orchestra.

Ms. Equilbey is also recognized for her outstanding skill with chamber orchestras, working regularly with such ensembles as the Camerata Salzburg, Kammerphilharmonie Potsdam, Mozarteum Orchester Salzburg, and the Scottish Chamber Orchestra, as well as the period ensembles Akademie für Alte Musik Berlin and Concerto Köln. She is artist-in-association of the Grand Théâtre de Provence and also holds a privileged relationship with the Philharmonie de Paris.

In addition, Ms. Equilbey works at the highest levels in the field of opera. With Insula, she partnered with La Fura dels Baus to create a new and groundbreaking production of Haydn’s The Creation, touring to the Elbphilharmonie Hamburg, Grand Théâtre de Provence, and Theater an der Wien, amongst others. She also received great critical acclaim for her work on Britten’s Albert Herring (Opéra de Rouen-Normandie, Opéra de Paris), the Marie-Agnès Gillot ballet Sous apparence (Opéra de Paris), as well as Reynaldo Hahn’s Ciboulette and Gounod’s La nonne sanglante (Opéra de Comique).

Ms. Equilbey is a champion of contemporary creation, and is renowned for her innovative programming and stagecraft—in particular for bringing new life to canonic works with artistic flair and innovation, with examples including not only the staged production of Haydn’s The Creation, but also Mozart’s Requiem and Weber’s Der Freischütz. She resides in Paris, where she also holds the positions of artistic director and director of education at the department for young singers at the Paris Conservatoire.
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Viola
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Erik Schmalz

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Jonathan Hess*
Barbara Lee Chair in Memory of John Grimes

†Concertmaster
*Principal
String players are listed alphabetically after the principal.

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Youth Choruses Coordinator
Elizabeth Wooton
Youth Choruses Coordinator
Teresa M. Neff, PhD
Christopher Hogwood Historically Informed Performance Fellow

Interns
Alicia Gruenert
Archives and Education
Molly Schwall
Education
Caleb Walker
Education

Education Program Staff
Youth Choruses conductors are listed on page 5.

Musicianship Faculty
Laura Neivitt
Lead Musicianship Teacher
Jade Espina
Talia Greenberg
Killian Mooney

Collaborative Pianists
Leona Cheung
Andrew Mattfeld
Pei-yeh Tsai
Maria Rivera White

Teaching Artists
Kelsey Blackstone
Mason Elementary School
Rachael Chagat
Winship Elementary School
Precious Perez
Perkins Elementary School
Nurt Villani
Hurley K-8 School
Kevin Virgilio
Mother Caroline Academy
Perkins Elementary School

Teaching Assistants
Annina Hsieh
Devon Russo
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.
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HANDEL MESSIAH

FRI, NOV 26, 2021 AT 7:30PM
SAT, NOV 27, 2021 AT 3:00PM
SUN, NOV 28, 2021 AT 3:00PM
SYMPHONY HALL

Harry Christophers, conductor
Carolyn Sampson, soprano
Reginald Mobley, countertenor
James Way, tenor
Roderick Williams, baritone
H+H Orchestra and Chorus

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