EMANCIPATION PROCLAMATION CONCERT

December 31, 2021
Trinity Church Boston

HANDEL+HAYDN SOCIETY
BEETHOVEN
SYMPHONY NO. 7
JAN 7 + 9 AT SYMPHONY HALL

Václav Luks, conductor
H+H Orchestra

Bologne: Overture to L’amant
Anonymous

Voříšek: Symphony in D Major

Beethoven: Symphony No. 7

BACH
BRANDENBURG
CONCERTOS
FEB 4 + 5 + 6 AT
NEC’S JORDAN HALL

Aisslinn Nosky and Ian Watson, co-directors
Guy Fishman, host
H+H Orchestra

J.S. Bach: Brandenburg Concertos Nos. 3-5

J.S. Bach: Orchestral Suite No. 5

VIVALDI GLORIA
APR 1 + 3 AT SYMPHONY HALL

Jonathan Cohen, conductor
Joélle Harvey, soprano
TBD, alto
Nicholas Phan, tenor
Tyler Duncan, baritone
H+H Orchestra and Chorus

J.S. Bach: Orchestral Suite No. 1

Vivaldi: Gloria, RV 589

C.P.E. Bach: Magnificat

HAYDN + MOZART
JAN 28 + 30 AT 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 + MOZART
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Harry Christophers, conductor
Aisslinn Nosky, violin
Mary Bevan, soprano
Catherine Wyn-Rogers, mezzo-soprano
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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 AT
SYMPHONY HALL

Harry Christophers, conductor
Joélle Harvey, soprano
Robert Murray, tenor
Matthew Brook, bass-baritone
H+H Orchestra and Chorus

Haydn: The Creation
EMANCIPATION PROCLAMATION CONCERT

Friday, December 31, 2021 at 1:00pm
Trinity Church
206 Clarendon Street, Boston

Anthony Trecek-King, conductor
Regie Gibson, spoken word artist
Marlon Matthews, tenor
Ian Watson, organ
Members of the Handel and Haydn Society Chorus

Music on this program will be selected from the following:

My Lord What a Morning
Negro Spiritual
arr. Harry T. Burleigh

My country! ‘tis of thee
Text: A.G. Duncan

Verleih uns Frieden gnädiglich
Felix Mendelssohn (1809-1847)

Song of the Abolitionist
Text: William Lloyd Garrison (1805-1879)

Oh, Freedom
Marlon Matthews, tenor
American Civil Rights Song
arr. Anthony Trecek-King

America the Beautiful
R. Nathaniel Dett (1882-1943)
Text: Katherine Lee Bates (1859-1929)
Edited by Marques L. A. Garrett

Hallelujah, Amen from Judas Maccabaeus
George Frideric Handel (1685-1759)

We Shall Overcome
Marlon Matthews, tenor
American Civil Rights Song
arr. Robert T. Gibson
PROGRAM SPONSORS

This program is supported by the Amy Anthony Fund for Community Engagement.

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

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

SPEAKERS

Regie Gibson, spoken word artist
Charmane Higgins, Executive Director, Trinity Boston Connects
Rev. Patrick C. Ward, Senior Associate for Program, Trinity Church
Leon Wilson, President and CEO, Museum of African American History

HANDEL AND HAYDN SOCIETY CHORUS

Soprano
Elise Groves
Christine Jay
Rose Lewis
MaryRuth Lown
Janet Ross
Sonja DuToit Tengblad

Tenor
Eric Christopher Perry
Stefan Reed

Bass
Glenn Billingsley
Jacob Cooper
Dana Whiteside
Miles Wilson-Toliver

Alto
Cody Bowers
Margaret Lias
Clare McNamara
The program is presented in partnership with First Night Boston and with Trinity Church Boston.

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 during the performance. Thank you for wearing your face mask at all times while in Trinity Church Boston.

The concert runs one hour with no intermission.

**TEXT + TRANSLATION**

**Mendelssohn: Verleih uns Frieden gnädiglich**

Verleih uns Frieden gnädiglich, Herr Gott, zu unsern Zeiten.
Es ist doch ja kein ander nicht, der für uns könnte streiten,
denn du, unser Gott, alleine.

Graciously grant us peace
Lord God, in our time;
there is no one else
who could fight for us
but you, our God, alone.
Flyer for Boston’s Grand Jubilee Concert on January 1, 1863, which included musicians from the Handel and Haydn Society.
TRANSCRIPT OF THE PROCLAMATION

January 1, 1863

By the President of the United States of America: A Proclamation.

Whereas, on the twenty-second day of September, in the year of our Lord one thousand eight hundred and sixty-two, a proclamation was issued by the President of the United States, containing, among other things, the following, to wit:

“That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the Executive Government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom.

“That the Executive will, on the first day of January aforesaid, by proclamation, designate the States and parts of States, if any, in which the people thereof, respectively, shall then be in rebellion against the United States; and the fact that any State, or the people thereof, shall on that day be, in good faith, represented in the Congress of the United States by members chosen thereto at elections wherein a majority of the qualified voters of such State shall have participated, shall, in the absence of strong countervailing testimony, be deemed conclusive evidence that such State, and the people thereof, are not then in rebellion against the United States.”

Now, therefore I, Abraham Lincoln, President of the United States, by virtue of the power in me vested as Commander-in-Chief, of the Army and Navy of the United States in time of actual armed rebellion against the authority and government of the United States, and as a fit and necessary war measure for suppressing said rebellion, do, on this first day of January, in the year of our Lord one thousand eight hundred and sixty-three, and sixty-three, and in accordance with my purpose so to do publicly proclaimed for the full period of one hundred days, from the day first above mentioned, order and designate as the States and parts of States wherein the people thereof respectively, are this day in rebellion against the United States, the following, to wit:

Arkansas, Texas, Louisiana, (except the Parishes of St. Bernard, Plaquemines, Jefferson, St. John, St. Charles, St. James Ascension, Assumption, Terrebonne, Lafourche, St. Mary, St. Martin, and Orleans,

CONTINUED ON PAGE 9 >
LET’S LIFT RACIAL HEALING

The last two years shook our collective consciousness. We saw racism unmasked and its traumatic effects on people of color brought center stage. Racial healing must happen with intention, in community, every day to build a more equitable Boston. That is the mission of Trinity Boston Connects (TBC): to heal the traumatic impact of systemic racism on youth of color and the adults who serve them.

Today, we invite you to invest in Boston’s racial healing with a donation to TBC. Please scan the QR code to give.

trinityconnects.org

H+H PLAYS ON

H+H is streaming our 2021-22 concerts on a special new video platform, H+H Plays On.

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Learn more at handelandhaydn.org/hh-plays-on.

HANDEL+HAYDN SOCIETY
including the City of New Orleans) Mississippi, Alabama, Florida, Georgia, South Carolina, North Carolina, and Virginia, (except the forty-eight counties designated as West Virginia, and also the counties of Berkley, Accomac, Northampton, Elizabeth City, York, Princess Ann, and Norfolk, including the cities of Norfolk and Portsmouth[)], and which excepted parts, are for the present, left precisely as if this proclamation were not issued.

And by virtue of the power, and for the purpose aforesaid, I do order and declare that all persons held as slaves within said designated States, and parts of States, are, and henceforward shall be free; and that the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

And I hereby enjoin upon the people so declared to be free to abstain from all violence, unless in necessary self-defence; and I recommend to them that, in all cases when allowed, they labor faithfully for reasonable wages.

And I further declare and make known, that such persons of suitable condition, will be received into the armed service of the United States to garrison forts, positions, stations, and other places, and to man vessels of all sorts in said service.

And upon this act, sincerely believed to be an act of justice, warranted by the Constitution, upon military necessity, I invoke the considerate judgment of mankind, and the gracious favor of Almighty God. In witness whereof, I have hereunto set my hand and caused the seal of the United States to be affixed.

Done at the City of Washington, this first day of January, in the year of our Lord one thousand eight hundred and sixty three, and of the Independence of the United States of America the eighty-seventh.

By the President: ABRAHAM LINCOLN
WILLIAM H. SEWARD, Secretary of State.
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ARTIST PROFILES

Anthony Trecek-King, conductor

Anthony Trecek-King is a Resident Conductor of the Handel and Haydn Society Chorus, assisting Artistic Director Harry Christophers in building the Chorus through recruitment, auditions, preparation, and concerts throughout the performing season. Dr. Trecek-King has cultivated an international reputation as a conductor, scholar, and media personality. He is passionate about cultivating artistically excellent ensembles that explore socially relevant issues through emotionally immersive programs, challenging both artists and audiences to feel and think. Dr. Trecek-King has also recently been appointed Associate Professor of Choral Music and Director of Choral Activities at The Hartt School, University of Hartford. From 2007-2020, Dr. Trecek-King served as Artistic Director of the Boston Children’s Chorus.

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

Literary performer, Reggie Gibson, has lectured and performed widely in the United States, Cuba and Europe. As a representative of the U.S., Reggie competed for and received the Absolute Poetry Award in Monfalcone, Italy. He and his work appear in “Love Jones” a feature-film based on events in his life. He’s been featured on HBO’s *Def Poetry Jam*, various NPR programs, and has presented for several Ted X events. He’s served as a consultant for both the National Endowment for the Arts “How Art Works” initiative and the “Mere Distinction of Color”: an exhibit at James Madison’s Montpelier, examining the legacy of slavery and the U.S. Constitution. Regie has performed with and/or composed texts for, The Boston City Singers, The Mystic Chorale and the Handel and Haydn Society. He’s been published in *Poetry Magazine*, Harvard’s *Divinity Magazine*, and *The Iowa Review*, among others. He is a recipient of the Massachusetts Cultural Council Award for Poetry, The Walker Scholarship for Poetry from the Provincetown Fine Arts Work Center, a YMCA Community Writer’s Fellowship, The Lexington Foundation Education Grant, and is a recent recipient of a 2017 Brother Thomas Fellowship for Artistic Excellence from The Boston Foundation.

Marlon Matthews, *tenor*

Marlon Matthews is a life long performer with experience including theater, gospel performance, and so much more. He completed his undergraduate degree at Worcester Polytechnic Institute in Mechanical Engineering and now works in biotech with hopes to make a lasting impact; whether that’s as an engineer, business owner, youth minister, or socially conscious citizen.
THE MUSEUM OF AFRICAN AMERICAN HISTORY

Founded in 1967, the Museum of African American History’s mission connects colonial and early African American History and culture in Boston, Nantucket, and the larger New England area with the abolition of slavery and current explorations of race and the struggle for human rights. Annually serving close to 30,000 students, educators, and local, regional, or international visitors, the Museum also places this deeply significant history in the context of current social, economic, and political landscapes.

The Museum of African American History is the largest and oldest institution in New England, sharing the rich legacy of African American accomplishment in shaping our nation’s democracy. The Museum centers on four preeminent historic sites: in Boston, we steward the African Meeting House (1806) and the Abiel Smith School (1835), and on Nantucket Island, the African Meeting House (c.1820) and the Seneca Boston-Florence Higginbotham House (c.1774) with its outbuildings.

These locations anchor the Museum’s two Black Heritage Trails and span the Colonial period through Reconstruction. The sites link to key historical figures, institutions, and campaigns during the eighteenth and nineteenth centuries, such as the anti-slavery Massachusetts General Colored Association, founded six years before New England Antislavery Society led by William Lloyd Garrison; as well as the voyages of the African American whaling captain Absalom Boston. Exhibits researched, created, and mounted by the Museum offer a new lens on available scholarship, opening significant insights into American History. In addition, our interpretive programs for the general public include lectures and conversations at both sites, featuring prominent scholars and thought leaders who make their research and publications accessible to our audiences. We also present concerts with historical institutions like Handel and Haydn Society and Castle of Our Skins.

Leadership
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Leon Wilson
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.
Jubilee, Juneteenth, and the Thirteenth tells the history of slavery in Massachusetts during the Colonial and American Revolutionary periods, provides insight into the Boston antebellum and the abolitionists’ movement, explores the effects of the Civil War and how it led to the Emancipation Proclamation, and its layered impact on ending slavery.

Hosted by Hill Harper, award-winning actor, best-selling author, and entrepreneur. Featuring award-winning authors and historians: Dr. Kerri Greenidge, Andrew W. Mellon Assistant Professor of Race, Colonialism, and Diaspora at Tufts University; Dr. Kellie Carter Jackson, Knafel Assistant Professor of Humanities and Africana Studies at Wellesley College; and Dr. Annette Gordon Reed, Carl M. Loeb University Professor at Harvard.

Exclusively at the Museum of African American History in Boston. Reserve your tickets online at maah.org

A documentary film produced by The Museum of African American History Boston and Nantucket, with funding from Liberty Mutual, Massachusetts General Hospital, and Harvard University Office for Equity, Diversity, Inclusion, and Belonging.

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HOURS OF OPERATION
TUESDAY – SUNDAY
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Museum of African American History
Boston | Nantucket

Hosted by,
Hill Harper
BEETHOVEN SYMPHONY NO. 7

FRI, JAN 7 AT 7:30PM
SUN, JAN 9 AT 3:00PM
SYMPHONY HALL

Bologne: Overture to L’amant Anonyme
Voříšek: Symphony in D Major
Beethoven: Symphony No. 7

Václav Luks, conductor
H+H Orchestra

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