



HANDEL+HAYDN SOCIETY

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PRIDE



HANDEL'S WATER MUSIC

April 10 + 12, 2026

**Stories about the arts.
And, well, pretty
much everything.**



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WELCOME TO H+H



**“music that crackles with
life and color”**

— *The Boston Globe*

We are delighted you're here to celebrate community with music. Today's program bursts with energy and splendor! We'll hear the genius of Bach's Brandenburg Concerto No. 1, several sparkling selections from Lully and Rameau (all of which are H+H premieres), and of course Handel's glorious *Water Music*.

Picture this: it's 1717, and King George I is floating down the River Thames on a royal barge while a second barge carrying 50 musicians performs spectacular music. The King commissioned Handel to create *Water Music* for this elaborate outdoor celebration, and over 300 years later, it still makes us want to celebrate! Today, you'll hear why this music has remained such a favorite—from the majestic sound of the horns to the playful, dancing melodies in the strings. It's music that's meant to bring joy, and we hope you leave the hall feeling lighter.

We open today's concert with the inaugural H+H Youth Choruses Chorale Festival, featuring singers from Framingham and Silver Lake Regional High School in their Symphony Hall debut. These talented students worked incredibly hard to prepare for this moment, and I couldn't be prouder of them. Please join us in celebrating the future of music; the next generation of performers is ready to shine!

We also celebrate Pride this weekend. H+H is proud to be part of Boston's vibrant community of musicians and music lovers and to showcase the creativity, resilience, and beautiful diversity of our local LGBTQIA+ community. Music brings us together.

Finally, today is a celebration of you. Whether this is your first H+H concert, or you've been coming for years, we could not perform this music if you were not here to share it. And there is so much more to come! We recently announced our 2026-27 Season that includes beloved works long associated with H+H including Mendelssohn's *Elijah* and Bach's Brandenburg Concertos, as well as a world premiere to be performed with H+H Programming Consultant Reginald Mobley. Our dear friend and Conductor Laureate Harry Christophers will join us for *Messiah*, and we'll introduce you to cellist Nicolas Altstaedt. Please visit our website to learn more about all of next season's programs. We hope to see you in the hall again soon!

JongHun Kim

Director of Learning Programs

Handel and Haydn Society

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PROGRAM SPONSORS

This program is made possible through the generous support of Joseph G. Mari.

Stewart H. Steffey Jr., *sponsor of the H+H Orchestra*
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Tengblad, soprano, and Emily Marvosh, alto

The Learning Program is funded in perpetuity by Karen S. & George D. Levy.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council.

The program book is printed by The Graphic Group.

* Deceased



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. Called "one of the most exciting ensembles of historically informed performances in the world" (*OperaWire*), H+H has been captivating audiences for 211 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at welcoming 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.

H+H's Orchestra and Chorus delight more than 76,000 listeners annually through concerts at Symphony Hall and other leading venues as well as radio broadcasts. Through the Karen S. and George D. Levy Learning and 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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HANDEL'S WATER MUSIC

Symphony Hall

Friday, April 10, 2026 at 7:30pm
Sunday, April 12, 2026 at 3:00pm

2,709th Concert
2,711th Concert

Jonathan Cohen conductor
H+H Orchestra

Coronation Anthem No. 1, *Zadok the Priest*

George Frideric Handel
(1685-1759)

H+H Youth Choruses Chorale Festival
Anthony Trecek-King conductor

Selections from *Le Bourgeois gentilhomme*, LWV 43

Jean-Baptiste Lully
(1632-1687)

Overture
2eme Air (Gavotte)
Marche pour la cérémonie des Turcs
Entrée des Scaramouches
Chaconne des Scaramouches

3 Fugues from *Art of the Fugue*, BWV 1060

Johann Sebastian Bach
(1685-1750)

Contrapunctus 1
Contrapunctus 4
Contrapunctus 7

Water Music, Suite No. 1, HWV 348

Handel

Overture: Largo—Allegro
Adagio e staccato
Allegro
Andante espressivo—Allegro
Presto
Air—Presto
Minuet
Bourée—Presto
Hornpipe
Allegro moderato

INTERMISSION

Brandenburg Concerto No. 1 in F Major, BWV 1046

J. S. Bach

Allegro
Adagio
Allegro
Minuetto

Suite of instrumental dances and overtures

Jean-Philippe Rameau
(1683-1764)

Overture from *Les Indes galantes*
Tambourins I & II from *Les Indes galantes*
Chaconne from *Naïs*
Overture from *Hippolyte et Aricie*
"Entrée des habitants de la foret" from *Hippolyte et Aricie*
Chaconne from *Dardanus*

Concert runs 2 hours and 10 minutes including intermission.

With deep gratitude for her many years of leadership, partnership, and friendship, H+H dedicates these performances to the memory of Janet Whitla. A tribute to Janet may be found on page 10.



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PERIOD INSTRUMENT SPOTLIGHT THE BASSO CONTINUO

In the Baroque, the basso continuo was the heart of the ensemble. Although the precise instrumentation was often not indicated by the composer, today we will hear a typical basso continuo group consisting of two types of instruments: low strings or bassoon playing the written bassline and a harpsichord or organ to play chords.

In addition to the written bassline, the music for the harpsichord or organ includes a notation system called figured bass. This notation indicates which chords should be played. While following the chord pattern, it is common for the keyboard player to improvise their part, a practice called “realizing the bass.”



THE WORLD BEYOND



Italian French composer
Jean-Baptiste Lully
(1632-1687)



American abolitionist Prince
Hall (c. 1735-1807)



Rev. Dr. Gardiner
(1765-1830)

- 1634** Present-day Green Bay, Wisconsin, one of the oldest permanent European settlements in the United States, is founded by Jean Nicolet. French explorers will establish settlements in the Great Lakes region and along the Mississippi River throughout the 17th century.
- 1687** In leading a performance of his *Te Duem* by striking a staff on the floor, Lully strikes his foot. Three months later, Lully died from complications of this self-inflicted wound.
- 1772** The Pine Tree Riot in New Hampshire, a response to British rules about the size of trees that could be cut down, may have inspired the Boston Tea Party a year and a half later.
- 1784** After being denied admission to other Masonic lodges, Prince Hall Freemasonry is founded by Prince Hall in Boston. Still active today, it's the oldest and largest predominantly Black fraternity in the United States.
- 1778** The Culper Spy Ring is formed at the instigation of George Washington. This group of spies, some of whose identities are still unconfirmed, was very successful in relaying information about British troop movements during the American Revolution.
- 1819** Handel's Coronation Anthem No. 1, *Zadok the Priest*, is published in the second volume of *The Old Colony Collection of Anthems Selected and Published Under the Particular Patronage and Direction of the Old Colony Musical Society in Plymouth County and the Handel and Haydn Society* in Boston. Two sets of text are given for Handel's anthem: the first is the text which Handel set, and the second is a Christmas text by Rev. Dr. Gardiner from Boston's Trinity Church.

IN MEMORIAM

JANET PARKER WHITLA

1931 – 2026



H+H dedicates this weekend's performances of Handel's *Water Music* to the memory of emeritus Board member Janet Whitla.

A trailblazer in many areas of her life, Janet served on the H+H Board for 36 years, including as H+H's first female Board president from 2000-2005. Janet led with intention; as a passionate self-identified servant leader, she had a special joy for connecting with people and helping them realize their full potential. She was a key contributor to the formation of H+H's learning programs and served on committees focused on education, organizational health and sustainability, and the celebration of H+H's bicentennial.

To her work with H+H, Janet brought experience from her 40-year career with the Education Development Center, which she transformed to become one of the world's leading independent health and education research institutions. She also served on the boards of the Cambridge Neighbors, New Bedford Whaling Museum, Cambridge College, the New Bedford Symphony Orchestra, From the Top, and Young Audiences of Massachusetts.

Janet was an artist herself, her medium poetry. She will be greatly missed and fondly remembered for her courage, positivity, generosity of spirit, fabulous dance parties, and infectious laughter.

PROGRAM NOTES PATTERNS IN MOTION

On today's program we dance. At the court of Louis XIV, the Sun King—a nickname related to the monarch's passion for dancing in court productions—ballets were fashionable entertainments. The music accompanying these ballets also became extremely popular, so much so, that suites (collections of dances from the ballets or other staged works) were played as concert pieces. As we will hear in the selections by Jean-Baptiste Lully and Jean-Philippe Rameau, the music that accompanied dancing now becomes music for listening.

This fascination with all things dance also inspired composers beyond France to create suites. George Frideric Handel's *Water Music* never accompanied dancing, yet still allowed those who might have danced a minuet, for example, to recognize its musical characteristics. Even works such as Johann Sebastian Bach's Brandenburg Concerto No. 1 reference dance movements.

George Frideric Handel, Coronation Anthem No. 1, *Zadok the Priest*

For the October 1727 coronation of King George II and Queen Caroline, Handel composed four anthems, each of which was to be sung at a different point in the ceremony. *Zadok the Priest*, was sung as part of the Anointing. The clarity of Handel's choral and orchestral writing, particularly with the opening statement, creates a powerful and lasting effect. It is no wonder that this anthem has been sung at every coronation since 1727.

Jean-Baptiste Lully, *Le Bourgeois gentilhomme*

At age 14, Giovanni Battista Lully left his home in Florence to be an Italian tutor for Louis XIV's cousin. At court, Lully collaborated with a member of the royal ballet for his first work; this most likely led to him performing in the *Ballet royal de la nuit*, a 13-hour work in which the young Louis XIV danced the role of Apollo. Impressed with Lully's talent, Louis XIV appointed him *compositeur de la musique instrumentale*.

As Lully's fame continued to grow, he began collaborating with one of the great French writers, Molière. They wrote numerous *comédie-ballet*—plays that included dancing, singing, and other music—including *Le Bourgeois gentilhomme*, for which Lully came out of retirement as a performer. It was premiered in 1670, but when the ballet was later staged in Paris, Molière reportedly did not include Lully in the profits—one reason for the two falling out.

Le Bourgeois gentilhomme (The Middle-Class Aristocrat) centers around Monsieur Jourdain, whose dreams of becoming a nobleman overshadow everything else. He is tricked into paying another nobleman's debts and refuses to allow his daughter to marry Cléonte, the man she loves, because he is not an aristocrat. Seeing through her husband's

folly, Jourdain's wife helps disguise Cléonte as a Turkish prince. (At this time, the Ottoman Empire was a point of cultural fascination and appropriation in Europe.) Jourdain believes he will also be ennobled in exchange for allowing his daughter to marry this (false) Turkish prince.

Johann Sebastian Bach, *The Art of the Fugue* and Brandenburg Concerto No. 1 in F Major

Bach began working on what would become his *Art of the Fugue* (*Die Kunst der Fuge*), in the 1730s. When he died almost 20 years later this encyclopedic study of imitative writing was still incomplete. His sons published the 17 fugues—which Bach called “contrapunctus”—and 4 canons after his death, along with a chorale prelude. Bach based all of these works on the same theme, a melody defined by its motion from longer to quicker note values.

The solo instruments in Concerto No. 1 in F major, BWV 1046, are two horns, three oboes, bassoon, and violin (*violino piccolo*). The winds (horn, oboe, bassoon) of the solo group might easily overpower a single violin, so for much of the first movement Bach uses the solo violin as the leader of the larger ensemble. In the second movement, the emergence of the violin in dialogue with the oboes and bassoon creates a delightful musical conversation. In the subsequent Allegro, Bach pairs the violin with one horn, then one oboe, before presenting a series of dance movements that feature the soloists.

George Frideric Handel, *Water Music*

Handel's *Water Music* was one component in a lavish public event that took place on July 17, 1717. The evening began at Whitehall with the king and his guests travelling by barge to Chelsea for a royal feast; everyone returned early the next morning. A second barge carried the 50 musicians who performed Handel's music. George I was reportedly so pleased with the music, he ordered that it be played three times that evening.

While this is the first known orchestral work in England to include French horns, other musical details about this piece are less certain. The original manuscript is lost; one of the first publications was a 1743 keyboard arrangement, which organized the movements by key (F, D, and G). This arrangement, however, is not reflected in other sources, including the oldest known version—found in 2004—which divided the movements into two rather than three suites.

In this suite, Handel references familiar sounds from across Europe. The Air captures the lyricism associated with Italian (vocal) music. The bright and fast Bourrée was originally a French folk dance of Spanish and Italian influence. The Hornpipe is often associated with England and sailors; however, its long and varied history includes dances that were often named for a particular performer. With its vibrant energy, leaping melodies, and syncopated rhythms, Handel's Hornpipe recalls the virtuosity of these performers.

Jean-Philippe Rameau, *Suite of Instrumental dances and overtures*

Little is known about Jean-Philippe Rameau's life until he traveled to Italy at the age of 18 to continue his music studies. He returned to France a few months later, making his living as a violinist and church organist in several cities before settling in Paris in 1722. That same year he published his influential *Treatise on Harmony* which described the relationship between chords in a way that became the foundation of the harmonic system still used today.

When he was 50 years old, Rameau turned to writing stage works. His first opera, the tragedy *Hippolyte et Aricie*, was controversial. Some critics thought the work was innovative and fresh, while others considered it an attack on the traditions established by Lully. The Overture follows a two-part structure popularized by Lully, in which the first part features lilting rhythms and the second an imitative texture.

Rameau follows the same plan for the Overture to his *Les Indes galantes*, which premiered in 1735. Set to a libretto by Louis Fuzelier, *Les Indes galantes* represents one aspect of the 18th-century French world view labeled by Denis Diderot as the “eastern Indies” (the Ottoman Empire) and the “western” (the Americas). Fuzelier's text, a series of scenes, all connected by the overarching theme of love, is critical of the conquest and colonization of the New World.

The two Tambourin dances—characterized by spirited tempos and heavy accents representative of percussion instruments—come at the conclusion of the story titled *Le Turc genereaux* (The Generous Turk). Here, the fate of two captives, who are in love, is changed through the kindness of Osman, their captor.

Rameau's Chaconnes from his operas *Naïs*—commissioned in 1748 to help celebrate the end of the War of Austrian Succession—and *Dardanus*, composed in 1733 at the height of the controversy between supporters of Rameau and those of Lully, each feature variations that increase in rhythmic complexity.

In all these works, we will hear musical figures established and varied within each selection. Many of these were derived from the popular dances of the day. From the growing excitement of the opening of *Zadok the Priest*, to Rameau's elegant Chaconne from *Dardanus*, each work will take us deeper into the patterns, colors, and textures of the Baroque.

Teresa M. Neff, PhD

Christopher Hogwood Historically Informed Performance Fellow

TEXT

Handel: Coronation Anthem No. 1, Zadok the Priest

Zadok the Priest,
And Nathan the Prophet,
Anointed Solomon king;
And all the people rejoiced, rejoiced, rejoiced
And said:
God save the king, long live the king
God save the king, may the king live forever!
Amen! Alleluia!



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ARTIST PROFILES

PHOTO: MARCO BORGREVE



Jonathan Cohen conductor

Jonathan Cohen has forged a remarkable career as a conductor, cellist, and keyboardist. Well known for his passion and commitment to chamber music, Jonathan is equally at home in such diverse activities as Baroque opera and the classical symphonic repertoire. He is Artistic Director of the Handel and Haydn Society (H+H), Artistic Director of Arcangelo, Artistic Director of Tetbury Festival, and Artistic Advisor to the London Handel Festival.

During the 2025–26 Season, Jonathan continues to have a strong presence on both sides of the Atlantic. He makes his debuts with Güzernich-Orchester Köln, in a complete performance of Bach's *Weihnachtsoratorium* and Helsinki Philharmonic, in Haydn's *Creation*. Further debuts include Slovenian Philharmonic, BBC Philharmonic, and Tampere Philharmonic. He returns to Orchestre de Liege and Glyndebourne Festival Opera for a new production of Monteverdi *Orfeo*.

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* (2018) and a televised performance of Bach's St. Matthew Passion (2021). They are Principal Ensemble-in-Residence at the London Handel Festival.

Arcangelo's founding commitment to the recording studio has produced 30 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), Tiranno with Kate Lindsey (Alpha; Sunday Times Records of the Year 2021). Arcangelo's latest recordings include Handel's *Theodora*, *Sacroprofano* with Tim Mead, Handel's Chandos Anthems (Alpha), and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini Cello Concertos (Alpha).

PHOTO: GRETJEN HELENE



Dr. Anthony Trecek-King conductor

Dr. Anthony Trecek-King is a highly acclaimed choral conductor, scholar, pedagogue, and media personality with a career spanning over 20 years. He is an active guest conductor, serves as a Resident Conductor (chorus) of the Handel and Haydn Society, Artistic Director of the Berkshire Choral International, and a Creative Advisor for the Voces8 US Foundation.

Recognized for his ability to create moving performances that exhibit a surprising range of dynamics and depth of expression, Dr. Trecek-King excels at cultivating vocal and instrumental musicians at all levels. Through his collaborative rehearsal style, he bridges the gap between high art and humanity, captivating audiences while maintaining exceptional sonic quality.

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, the San Francisco Symphony Chorus, The Houston Chamber Choir, 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.

He holds a B.M. in Cello Performance from the University of Nebraska at Omaha, an M.M. in Orchestral Conducting from Florida State University, and a D.M.A. in Choral Conducting from Boston University.

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Aisslinn Nosky[†]
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Cello

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 Sarah Freiberg
 Colleen McGary-Smith
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Oboe

Debra Nagy*
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Recorder

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 Gaia Saetermoe-Howard

Bassoon

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 Clay Zeller-Townson

Horn

Todd Williams*
Grace & John Neises Chair
 Nathanael Udell

Trumpet

Jesse Levine*
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Timpani

Jonathan Hess*
Barbara Lee Chair in Memory of John Grimes

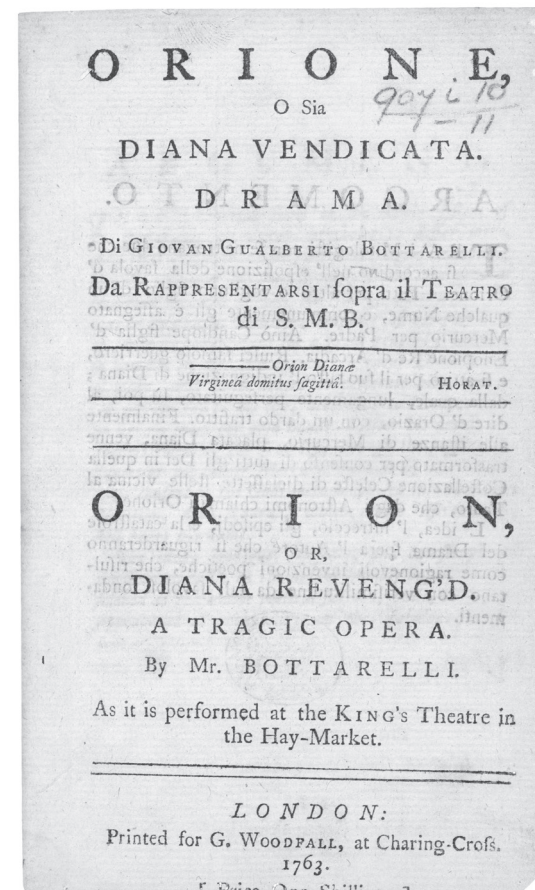
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Ian Watson*
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Mary Scott Morton

[†] Concertmaster
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HHYC Chorus of Sopranos + Altos
and Chamber Choir

Becca Crivello

HHYC Youth Chorale and
Concert Choir

Musicianship Faculty

Matthew Buono

Lead Musicianship Teacher

Mary Kray

Dr. Hexing Ouyang

Olivia Rich

Collaborative Pianists

June Chen

Leona Cheung

Dr. Pei-yeh Tsai

Kim Whitehead

Vocal Pedagogy Specialist

Hannah Klein

SYMPHONY HALL INFORMATION

Accessibility: Elevator access to Symphony Hall is available at both the Massachusetts Ave 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 1st balcony levels and in the Cohen Wing.

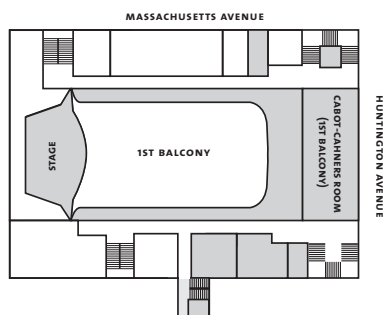
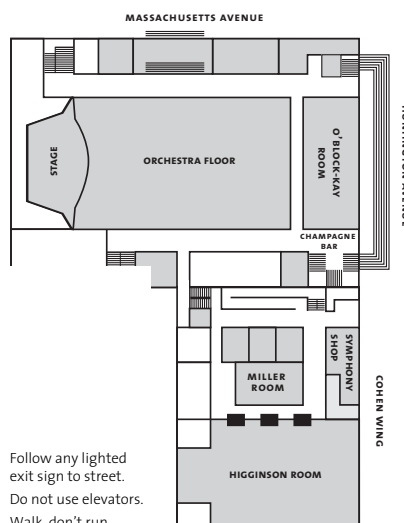
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony and in the Cohen Wing.

Men's rooms are located on the orchestra level near the elevator, on the first balcony, and in the Cohen Wing.

All gender restroom is located on the first balcony level, near the Beranek Room.

Break Room: We welcome patrons and families who wish to take a break during the performance to the Cabot-Cahners Room, located in the rear of the first balcony (Huntington Ave. side). Here you may watch and listen to the performance on TV screens.

In case of emergency: Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116
handelandhaydn.org

Administrative Office
Monday-Friday, 10:00am-4:00pm
617.262.1815
hello@handelandhaydn.org

Box Office
Monday-Friday, 10:00am-5:00pm
617.262.1815
boxoffice@handelandhaydn.org

Group Tickets
Groups of 10 or more save 20%.
Reserve your group tickets at
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Musically Speaking
Join Historically Informed
Performance Fellow Teresa Neff
for an engaging exploration of
the music and instruments
featured in concert.

Talks begin 1 hour prior to
concerts at Sanders Theatre
and 45 minutes prior to concerts
at NEC's Jordan Hall and
Symphony Hall.

Musically Speaking Locations
Sanders Theatre: on stage
NEC's Jordan Hall: Williams Hall
Symphony Hall: Higginson Hall

Merchandise
H+H offers gift items and
recordings featuring our
Orchestra and Chorus, along with
guest artists throughout the season.
Your purchases help support
our education and artistic
programming.

Shop Locations
Symphony Hall: At the base of
the staircase on the left side of
the hall (Orchestra Level)

NEC's Jordan Hall: Lobby



APRIL 25 | WGBH STUDIOS

In the Making: Land of the Northern Frog

Featuring Martin Kuuskmann, bassoon
Music by Lembit Beecher

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Season
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SATURDAY, APRIL 25 | 8PM
ST. PAUL CHURCH, CAMBRIDGE, MA

**PHILIPPE JAROUSSKY
& ARTASERSE**

Italian Baroque cantatas exploring the passion and anguish of jealousy with a superstar countertenor



SUNDAY, APRIL 26 | 8PM
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**JORDI SAVALL
& FRIENDS**

Explore how music served as a tool of faith, resistance, and survival through centuries of global transformation.

Boston Symphony Orchestra
Andris Nelsons
Music Director



where music
lives



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What does it mean to unite many voices into one story? This January, the BSO explores the history and diversity of America's music. Andris Nelsons leads Samuel Barber's *Vanessa*, a hauntingly romantic opera presented in collaboration with Boston Lyric Opera. Pianist Seong-Jin Cho shines in Tchaikovsky's First Piano Concerto alongside Bernstein's *Chichester Psalms* and Allison Loggins-Hull's *Rhapsody on a Theme by Joni*.



2026-27 SEASON

**The Art
of Living**

Oct 2 + 4

**Handel's
*Messiah***

Nov 27 + 28 + 29

**Baroque
Christmas**

Dec 17 + 20

***Kiss and Tell:*
A World Premiere**

Jan 29 + 30

**Brandenburg
Concertos**

Feb 19 + 21

**Beethoven's
Fifth**

Mar 19 + 20

**Haydn in
Plain Sight**

Apr 2 + 4

**Mendelssohn's
*Elijah***

May 1 + 2



HANDEL+HAYDN SOCIETY

JONATHAN COHEN ARTISTIC DIRECTOR

handelandhaydn.org

617.262.1815

PHOTO BY ROBERT TORRES