Symphonies Nos. 7 *Le midi* and 83 *La poule*  
*Violin Concerto in C major*  
Harry Christophers & Handel and Haydn Society  
Aislinn Nosky violin

In a programme packed full of great drama and theatricality, Harry Christophers and Handel and Haydn Society present a new live recording devoted to the master of the symphony.

The Creation  
Harry Christophers & Handel and Haydn Society  
Sarah Tynan, Jeremy Ovenden, Matthew Brook

“A flawless Creation...it’s an exceptional account of the oratorio from all points of view.”  
BBC MUSIC MAGAZINE

Joy to the World: An American Christmas  
Harry Christophers & Handel and Haydn Society

“Carols include Morten Lauridsen’s sublime O magnum mysterium. It’s spectacularly sung here... The disc closes with Leonovitch’s bracing Carol of the Bells, finishing with a resonant, onomatopoeic “Bohm!” Glorious stuff.”  
THE ARTS DESK

To find out more about CORO and to buy CDs visit www.thesixteen.com
The Handel and Haydn Society of Boston is the oldest still-performing arts organisation in the US. When it was formed back in 1815, its purpose was ‘to improve the style of performing sacred music and introduce into more general use the works of Handel and Haydn and other eminent composers.’ It was also to concentrate on the old and the new – Handel being the old and Haydn the new (he had only been dead six years). They clearly had great enjoyment in their music making as, in their early days while the repertoire and performing style was bedding down, there were ‘inspiring libations to be had and members were often seen heading downstairs for a break.’ This was referred to as ‘tuning’ – I rather like that idea, and apparently the rehearsals got more and more in tune as the evening went on!

With this recording we have returned to our grass roots – choral music. When we were working on the exhibition to accompany the Bicentennial, Teresa Neff, our music historian, came across numerous publications H+H had made in its early days. Not only did H+H perform music but they also published collections of music with introductions on ‘the art of singing’. The Old Colony Collection was the one that caught my attention – dusty, with the leather binding crumbling and some rather chaotic printing of staves and barlines, it belies its appearance and contains many anthems of note. As well as being full of choruses from Handel and Haydn oratorios, it also contains verse anthems by composers such as Kent, Linley and Chapple. What is interesting about these composers is that they were clearly the mainstays of the Anglican choral tradition in England at the turn of the 19th century, but, during the latter part of that century, fell out of fashion. They are not in the libraries nor indeed the repertoire of any of our present day cathedral choirs in England, but here in Boston they are preserved in this Old Colony Collection.

There is some absolutely beautiful solo writing in these verse anthems, very reminiscent of the late Chapel Royal music by William Croft and Maurice Greene. I do hope with this recording we bring them to life again. I would like to thank Margot, Sonja, Emily, Doug, Stefan, Jonas, David and Woody for their beautifully stylish renditions, as well as the rest of the chorus for their amazingly vibrant singing, accompanied so sensitively by Guy on the cello and Ian, creating beautifully shaped continuo playing on the chamber organ, as well as getting a wonderfully bestial sound out of the main organ - especially in the excerpts from Handel’s Israel in Egypt. Thanks also to Raphaël and Jim for capturing such a vibrant and exciting sound.

This recording has been made possible through the generous support of the following:
Peacewoods Charitable Fund               Peter Manson and Peter Durfee
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<td>The Lord shall reign</td>
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<td>For the host of Pharaoh</td>
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tuning', a euphemism for when singers excused themselves to drink brandy and other 'spirits'. Tuning was so much a part of these early rehearsals that by 1816 a position was created to supply ‘the Society and Board with necessary refreshment’.

On 1st August 1815, after five months of singing standard hymns at rehearsals, the H+H board of trustees authorised the president to search for ‘such pieces as he shall think more fit to be performed’.

By the end of the month, H+H made arrangements to purchase copies of the locally-published anthology, *The Old Colony Collection of Anthems*. H+H then suggested that the publishers, The Old Colony Musical Society, add six pieces that it intended to sing for their first concert – five choruses from Handel oratorios and Samuel Webbe's glee *When winds breathe soft*.

The Old Colony Musical Society, located in Plymouth County, Massachusetts, was one of some 30 musical or singing societies founded in Massachusetts at the turn of the 19th century. *The Old Colony Collection* contains a diverse array of compositions that were sung on both sides of the Atlantic: anthems, or choral works with texts from the Bible usually sung as part of the liturgy; glees – choral works intended for community singing on topics that ranged from love and nature to more morally-minded or sacred ideas; arrangements and adaptations of other compositions through the addition of religious texts; and selections from Handel's oratorios.

The similarities in style and structure within the collection reflect the tastes of the day and the musical aspirations of societies such as H+H.

The anthems of James Kent (1700-76) were prized for their beautiful sonorities, their musical evocations of the text, and their singability. A member of the Chapel Royal, Kent was appointed organist of Trinity College, Cambridge, in 1731. Seven years later he was named organist of both Winchester College and Winchester Cathedral, where he became known as ‘one of the best players of Dr. [William] Croft’s music’.

Kent’s *Hear my prayer*, first published in the 1770s, was immediately popular and frequently performed in England, including at Durham Cathedral and for the Concerts of Ancient Music in London. This anthem and his *Who is this that cometh from Edom?* were regularly published in anthem collections in both the 19th and 20th centuries.

The anthem *Bow down Thine ear, O Lord*, first published in John Page’s *Harmonica Sacra* of 1800, is attributed to Thomas Linley, the elder (1733-95). The son of a carpenter, Linley’s musical skills took him to London to study with the renowned composer William
Boyce. Linley composed mostly for the stage, but was also known for his skill as a harpsichordist and singing teacher. Beginning in 1774, he was director of oratorio performances for the Drury Lane Theatre in London and two years later became one of the four proprietors of the theatre.

The anthems by Samuel Chapple (1775-1833), included in the first Old Colony Collection, were originally published in London in 1815. Blind from the complications of small pox which he contracted at the tender age of 15 months, Chapple was apprenticed to the organist at the church in his hometown of Crediton, Devon. In 1795 he was appointed organist at Ashburton, a position he held until his death in 1833.

It is interesting that glees in The Old Colony Collection were identified as anthems, in effect taking selected glees with more serious texts and equating them with sacred music. Intended for amateur singers, glees were not overly challenging or overly simple. The best glees were finely crafted compositions of charming beauty and many composers specialised in glee composition.

In the 18th century glees became increasingly popular. In London, part of this upsurge in popularity accompanied the founding of music organisations such as the Academy of Ancient Music (1710) and the Madrigal Society (1741) as well as glee competitions sponsored by the Noblemen and Gentlemen's Catch Club. As the winner of nine Catch Club prizes for his glees, Samuel Webbe (1740-1816) was reputed to be one of the best glee composers in England and his glee When winds breathe soft, composed around 1775, was considered to be his masterpiece.

Webbe is most likely the author of the texts for his glees; however, he never took credit for the poetry. When asked about the text for When winds breathe soft, Webbe replied that he found the text 'on a piece of paper wrapped around some trifling article procured at a chandler's shop'.

The story of Webbe's first serendipitous, yet life-changing encounter with music reads something like the story of how he acquired the text of his glee. Webbe was apprenticed to a cabinetmaker when he was 11 years old. A customer happened to bring a harpsichord in for repair and played the instrument before leaving it in young Webbe's care. Fascinated with the instrument, Webbe played it every chance he could while the instrument remained in the shop. The story goes that the owner and another musician came to shop while Webbe was playing, and, impressed with his self-taught performance, offered Webbe the opportunity to study music. In fact, Webbe did leave his apprenticeship when he was 18 and worked as a music copyist before turning to composition about five years later. Webbe's glees in general and When winds breathe soft in particular became the model on which other glees were based, especially in regard to text setting.

The glee was intended to be sung by male voices only, but more often than not performances included female voices as well. There was an interesting 'unwritten' rule in many community choruses in the 18th and 19th centuries; women were not permitted to be members but were 'invited guests'. This was certainly the case with the Handel and Haydn Society, which only officially accepted female members from 1967 onwards. Early in H+H's history, about one-tenth of the singers were women; gradually, this percentage increased until female singers outnumbered males singers by the end of the 19th century.
Restructuring previously composed works as anthems or choral works was fairly common in the early 19th century. The text for *Sound the loud timbrel* was written by the Irish poet Thomas Moore (1779-1852) and published in his 1816 collection entitled *A Series of Sacred Songs, Duets and Trios*. The composer Sir John Stevenson (1762-1833) provided music settings, some of which were adaptations and arrangements of existing music. Stevenson modeled the opening of the three-voice setting of *Sound the loud timbrel* after the Concerto in B-flat major Op. 9, No. 8 by Charles Avison (1709-70). Stevenson’s note in the publication says, ‘I have so altered the character of this Air, which is from the beginning of one of Avison’s old-fashioned Concertos, that, without this acknowledgement, it could hardly, I think, be recognised.’

Stevenson also arranged *Hark! The vesper hymn is stealing*, first published in 1818 in Thomas Moore’s *A Selection of Popular National Airs* and one year later in *The Old Colony Collection*. The original melody is identified only as a Russian Air, with the last musical phrase added by Stevenson, who also set the whole as a glee for four voices.

Another type of adaptation adds new text to an existing chorus. Such is the case with *Almighty God when round Thy shrine*. The music, by Wolfgang Amadeus Mozart (1756-91), was written for the Chorus of Priests from his opera *Die Zauberflöte* (*The Magic Flute*). Thomas Moore provided a sacred text, transforming this opera chorus into an anthem.

One of the choruses H+H requested be included in *The Old Colony Collection* was *Lift up your heads* from Handel’s *Messiah*. Initially, only the chorus was printed; the preceding recitative and air for tenor were included in a later edition. Similarly, in the first volume of *The Old Colony Collection* there were three numbers from Handel’s oratorio *Israel in Egypt: Moses and the Children of Israel; The Lord shall reign; and For the host of Pharaoh*. In the third edition of the collection the subsequent movements, *And Miriam the prophetess and Sing ye to the Lord* were added, completing the scene and creating a multi-sectional structure similar to, but on a larger scale than, those of an anthem.

With its more challenging repertoire, *The Old Colony Collection* became the model for similar publications including those published by H+H in the 1820s. H+H’s collections contained other anthems by Kent and other glees by Webbe along with new selections from Handel oratorios and movements from Mozart’s *Requiem*. At the same time, H+H concerts still featured the most beloved works from that initial collaboration with The Old Colony Musical Society.

In 1815, when the Handel and Haydn Society expressed its desire to improve the performance of sacred music and introduce into ‘more general use the works of Handel and Haydn and other eminent composers’, it was giving voice to a sentiment found in other musical societies in the Boston area at the turn of the 19th century. In its pursuit of this goal, it partnered with The Old Colony Musical Society to publish music that met this criteria. Since many members of these musical societies had direct ties to England, it comes as no surprise that composers and works popular in Britain influenced their decisions. In exploring this musical heritage, H+H not only returns to its roots but brings to life a treasure of choral music.

Teresa M. Neff

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*Handel and Haydn Society*

Christopher Hogwood

*Historically Informed Performance Fellow*
**TEXTS AND TRANSLATIONS**

1. **JAMES KENT**
   
   *Hear my prayer*
   
   Soli: Margot Rood, Emily Marvosh *soprano*
   
   **Hear my prayer, O God:**
   and hide not Thyself from my petition.
   
   **Take heed unto me, and hear me:**
   how I mourn in my prayer, and am vexed.
   
   My heart is disquieted within me:
   and the fear of death is fall’n upon me.
   
   Then I said, O that I had wings like a dove:
   then would I flee away, and be at rest.

   *Based on Psalm 55*

2. **THOMAS LINLEY the elder**
   
   *Bow down Thine ear, O Lord*
   
   Soli: Sonja DuToit Tengblad, Margot Rood *soprano*, Emily Marvosh *alto*
   
   **Bow down Thine ear, O Lord, and hear me:**
   for I am poor and in misery.
   
   Blessed is he that considereth the poor and needy;
   the Lord shall deliver him in the time of trouble.

3. **CHARLES AVISON**
   
   *Sound the loud timbrel*
   
   Soli: Sonja DuToit Tengblad, Margot Rood *soprano*, David McFerrin *bass*
   
   **Sound the loud timbrel o’er Egypt’s dark sea,**
   Jehovah has triumph’d, his people are free.
   
   **Sing, for the pride of the tyrant is broken,**
   His chariots, his horse-men, all splendid and brave,
   **How vain was their boasting, the Lord hath but spoken,**
   And chariots and horse-men are sunk in the wave.
   **Sound the loud timbrel o’er Egypt’s dark sea,**
   Jehovah has triumph’d, his people are free.

   *Based on Psalm 86*
Praise to the Conqueror, praise to the Lord,
His word was our arrow, his breath was our sword!
Who shall return to tell Egypt the story,
Of those she sent forth in the hour of her pride?
For the Lord hath look’ed out from his pillar of glory,
And all her brave thousands are dash’d in the tide.
Sound the loud timbrel o’er Egypt’s dark sea,
Jehovah has triumph’d, his people are free.

Words by Thomas Moore (1779–1852)

**Samuel Chapple**

*I waited patiently for the Lord*

Soli: Margot Rood *soprano*, Stefan Reed *tenor*, Woodrow Bynum *bass*

I waited patiently for the Lord,
and He inclined unto me, and heard my calling;

And He hath put a new song in my mouth,
ev’n a thanksgiving unto our God.
Blessed is the man that hath set his hope in the Lord.

O Lord, my God, great are the wond’rous works which Thou has done.
If I should declare them and speak of them,
they should be more than I am able to express.

**Samuel Webbe**

*When winds breathe soft*

When winds breathe soft, along the silent deep,
The waters curl, the peaceful billows sleep.
A stronger gale the troubled wave awakes,
The surface roughens, and the ocean shakes.

More dreadful still when furious storms arise,
The mounting billows bellow to the skies.
On liquid rocks the tott’ring vessels toss’d,
Unnumber’d surges lash the foaming coast,
The raging waves excited by the blast,
Whiten with wrath and split the sturdy mast.

I have not kept back Thy loving mercy and truth from the great congregation.
Withdraw not Thou Thy mercy from me, O Lord;
let Thy loving kindness and Thy truth always preserve me.

Let all those who seek Thee be joyful and glad in Thee.
And let such as love Thy salvation say always: The Lord be prais’d.

*Based on Psalm 40*
When, in an instant, He who rules the floods, Earth, air, and fire, Jehovah God of Gods!
In pleasing accents speaks his sov’reign will, And bids the waters and the winds be still.
Hushèd are the winds, the waters cease to roar,
Safe are the seas, and silent as the shore.

Now say what joy elates the sailor’s breast,
With prosp’rous gale so unexpected blest;
What ease, what transport in each face is seen!
The heav’ns look bright, the air and sea serene,
For ev’ry plaint we hear a joyful strain,
To Him, whose pow’r unbounded rules the main.

Words by Samuel Webbe

SAMUEL CHAPPLE

It is a good thing to give thanks unto the Lord

Soli: Margot Rood, Sonja DuToit Tengblad soprano, Jonas Budris tenor

It is a good thing to give thanks unto the Lord, and to sing praises unto Thy name, O Most Highest.

To tell of Thy loving kindness early in the morning, and of Thy truth in the night season.

For thou, Lord, hast made me glad through Thy works, And I will rejoice in giving praise for the operations of Thy hands.

O Lord, how glorious are Thy works, Thy thoughts are very deep.

Thou, Lord, art the Most Highest for evermore.

Psalm 92

7 RUSSIAN AIR

Hark! The vesper hymn is stealing

Hark! The vesper hymn is stealing
O’er the waters soft and clear;
Nearer yet, and nearer pealing,
Now bursts upon the ear,
Jubilate, Jubilate, Jubilate, Amen,
Farther now, now farther stealing,
Soft it fades upon the ear.

Now like the moonlight waves retreating,
To the shore it dies along;
Now like angry surges meeting,
Breaks the mingled tide of song,
Jubilate, Jubilate, Jubilate, Amen,
Hush! Again, like waves retreating,
To the shore it dies along.

Words by Thomas Moore
George Frideric Handel

Messiah:
He was cut off
But Thou didst not leave
Lift up your heads
Solo: Stefan Reed tenor

He was cut off out of the land of the living; For the transgressions of Thy people was he stricken.

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.
Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle.
The Lord of hosts, He is the King of Glory.

Psalm 24:7-10

Samuel Chapple

O come, let us sing unto the Lord
Soli: Margot Rood, Sonja DuToit Tengblad soprano, Woodrow Bynum bass

O come, let us sing unto the Lord: let us heartily rejoice in the strength of our salvation.

Let us come before His presence with thanksgiving; and shew ourselves glad in Him with psalms.

For the Lord is a great God, and a great King above all gods.

In His hands are all the corners of the earth, and the strength of the hills is His also.

The sea is His and He made it; and His hands prepared the dry land.

O come, let us worship and fall down, and kneel before the Lord our maker.

For He is the Lord our God; and we are the people of His pasture, and the sheep of His hand.

Psalm 95:1-7
Almighty God when round Thy shrine,
The palm tree's heav'nly branch we twine,
Emblem of life's eternal ray,
And love that fadeth not away,
We bless the flow'rs, expanded all,
We bless the leaves that never fall,
And trembling say, in Eden thus
Thy tree of life will flow'r for us.

When round Thy Cherubs smiling calm,
Without their flames, we wreath the palm,
O God we feel the emblem true,
Thy mercy is eternal too,
Those Cherubs, with their smiling eyes,
That crown of palm which never dies,
Are but the types of Thee above,
Eternal life, and peace, and love!

Words by Thomas Moore

Who is this that cometh from Edom?
Who is this that cometh from Edom,
with dy'd garments from Bozrah?
This that is glorious in his apparel,
travelling in the greatness of his strength?
I that speak in righteousness, mighty to save.
Wherefore art thou red in thine apparel,
and thy garments like him that treadeth in the wine fat?
I have trodden the wine press alone,
and of the people there was none with me,
for I will tread them in mine anger,
and their blood shall be sprinkled upon my garments.
For the day of vengeance is in my heart,
and the year of my redeemed is come.
And I looked, and there was none to help;
and I wonder'd there was none to uphold,
therefore mine own arm brought salvation,
and my fury, it upheld me.

Wolfgang Amadeus Mozart
Almighty God when round Thy shrine
Soli: Sonja DuToit Tengblad soprano, Emily Marvosh alto,
Jonas Budris tenor, David McFerrin bass

James Kent
Who is this that cometh from Edom?
Soli: Margot Rood soprano, Douglas Dodson alto,
Jonas Budris, David McFerrin tenor, Woodrow Bynum bass
And I will tread the people in mine anger,  
and I will bring down their strength to the earth.

I will mention the loving kindnesses of the Lord,  
and the praises of the Lord,  
and his great goodness towards the house of Israel,  
which he hath bestow’d on them according to his mercies.

For the angel of his presence saved them,  
in his love and in his pity he redeemed them,  
and he bare them, and carried them all the days of old.

Look down from Heav’n, and behold  
from the habitation of Thy holiness and of Thy glory:

For Thou, O Lord, art our Father, our Redeemer;  
Thy name is from everlasting.

Israel in Egypt:
Moses and the Children of Israel
The Lord shall reign  
For the host of Pharaoh  
And Miriam the prophetess  
Sing ye to the Lord

Soli: Sonja DuToit Tengblad soprano, Stefan Reed tenor

Moses and the children of Israel  
sung this song unto the Lord,  
and spake, saying:

The Lord shall reign for ever and ever.

Exodus 15:18

For the host of Pharaoh went in with his chariots  
and with his horsemen into the sea,  
and the Lord brought again the waters of the sea upon them;  
but the children of Israel went on dryland in the midst of the sea.

Exodus 15:19

The Lord shall reign for ever and ever.

Exodus 15:18
And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:

Exodus 15:20, 21

Sing ye to the Lord, for he hath triumphed gloriously; The Lord shall reign for ever and ever.
The horse and his rider hath He thrown into the sea.

Exodus 15:21, 18

\[ \text{Felix Mendelssohn} \]

Peace I leave with you (Bonus track)

Peace I leave with you; My peace I give to you, Let not your heart be troubled; Do not let it be afraid. Receive my peace. Amen.

Based on John 14:27
Harry Christophers

Appointed Artistic Director of the Handel and Haydn Society (H+H) in 2008, Harry Christophers began his tenure with the 2009-2010 Season and has conducted H+H each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Leading up to the organisation’s 2015 Bicentennial, Christophers and H+H embarked on an ambitious artistic journey with a showcase of works premiered in the United States by H+H since 1815, education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument orchestra The Sixteen. He has directed The Sixteen throughout Europe, America, and Asia-Pacific, 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 160 titles for which he has won numerous awards, including a Grand prix du Disque, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled Renaissance. In 2009 he received one of classical music’s highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel Coronation Anthems, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also 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, Christophers 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 in the 2012 Queen’s Birthday Honours.

Handel and Haydn Society

The Handel and Haydn Society is internationally acclaimed for its performances of Baroque and Classical music. Based in Boston, H+H’s Period Instrument Orchestra and Chorus delight more than 50,000 listeners each year with a nine-concert subscription series at Symphony Hall and other leading venues in addition to a robust program of intimate events in museums, schools, and community centres. Under the leadership of Artistic Director Harry Christophers, the ensemble embraces historically informed performance bringing classical music to life with the same immediacy it had the day it was written. Through the Karen S. and George D. Levy Education Program, H+H also provides engaging, accessible, and broadly inclusive music
education to over 10,000 children each year through in-school music instruction and the Vocal Arts Program that includes six youth choruses.

Founded in Boston in 1815, H+H is the oldest continuously-performing arts organisation in the United States, and is unique among American ensembles for its longevity, capacity for reinvention, and distinguished history of premieres. H+H began as a choral society founded by middle-class Bostonians who aspired to improve the quality of singing in their growing American city. They named the organisation after two composers – Handel and Haydn – to represent both the old music of the 18th century and what was then the new music of the 19th century. In the first decades of its existence, H+H gave the US premieres of Handel's *Messiah* (1818), Haydn's *The Creation*, and Handel *Messiah*, recorded live at Symphony Hall under Christophers’ direction.

**Margot Rood**

Soprano Margot Rood, hailed for her ‘luminosity and grace’ by The New York Times, performs a wide range of repertoire. Solo appearances include those with Cleveland Orchestra, New World Symphony, Seraphic Fire, A Far Cry, Boston Modern Orchestra Project, Blue Heron, Bach Collegium San Diego, as well as onstage with Boston Early Music Festival, Helios Early Opera and Green Mountain Opera Festival. She has been the recipient of prestigious awards including the St. Botolph Emerging Artist Award and the Lorraine Hunt Lieberson Fellowship at Emmanuel Music. Margot is a core member of Lorelei Ensemble, Boston’s nine-voice women’s ensemble.

**Sonja DuToit Tengblad**

Highlights for soprano Sonja DuToit Tengblad have included Vivaldi’s *Juditha triumphans* (Abra, Ozzias) and Monteverdi’s *Il ritorno d'Ulisse in patria* (La Fortuna, Giunone) with Boston Baroque, Knussen’s Symphony No. 2 with the Boston Modern Orchestra Project, and her Carnegie Hall and Lincoln Center solo debuts. She was awarded second place in the 2014 American Prize competition’s art song and oratorio division. Sonja performs with the Grammy-winning ensemble Conspirare, and Boston’s Blue Heron and Lorelei Ensemble.

**Emily Marvosh**

American contralto Emily Marvosh has been gaining recognition for her ‘sterling voice’ and ‘graceful allure’ on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Solo appearances include *Messiah* (Charlotte Symphony), Mahler’s Symphony No. 3 (Tucson Symphony Orchestra), Bach’s *Magnificat* (Back Bay Chorale), and the Boston Early Music Festival Fringe. She is a founding member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she
has enjoyed collaborations with composer David Lang, the Boston Modern Orchestra Project, and the Boston Symphony Orchestra.

**Jonas Budris**
Tenor Jonas Budris is a versatile soloist and small-ensemble singer, engaging new works and early music with equal passion. He is a featured soloist in Boston Baroque’s Grammy-nominated recording of Monteverdi’s *Il ritorno d’Ulisse in patria*. Jonas made his debut with Blue Heron in 2015, is a longstanding member of the Skylark Vocal Ensemble, and was a 2013-14 Lorraine Hunt Lieberson Fellow at Emmanuel Music, where he performs regularly in the Bach Cantata and evening concert series. Originally from Martha’s Vineyard, he holds a degree in Environmental Sciences and Engineering from Harvard College.

**Stefan Reed**
Baritone Woodrow Bynum, a native of Arkansas, trained at Interlochen, The University of Michigan, and The Juilliard School, and served as a lay clerk at Saint Thomas Church Fifth Avenue. He serves as Director of Music at The Cathedral of All Saints in Albany, New York, where he conducts The Cathedral Choir of Men and Boys, the oldest continuously performing choir of its kind in the US. He studied singing with Lorna Haywood, Rita Shane, and Beverley Peck Johnson, and other musical influences include Robert Glasgow, Gerre Hancock, and John Scott.

**David McFerrin**
Hailed for a ‘voice of seductive beauty’, baritone David McFerrin has achieved critical acclaim in a variety of repertoire. As concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous roles with Boston Lyric Opera, including a recently lauded portrayal of the Officer in Phillip Glass’ two-character drama *In the Penal Colony*. David also performs as a member of the Renaissance group Blue Heron.

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