



**A Concert of American Music  
to Celebrate the Reopening  
of the Memorial Church**

**Harvard University Choir and Orchestra**  
**Edward Elwyn Jones, director**  
**Thomas Sheehan, organ and piano**  
Sunday, March 5, 2017, 4 pm

**Concerto for Organ, Strings, and Harp**  
Op. 22, No. 3 (1923, rev. 1926/47)

Howard Hanson (1896–1981)

**The Best-Beloved: Four Motets on Jacobean Poems** (1990)

Chris DeBlasio (1959–1993)

*This performance is dedicated in loving memory of Harry Lyn Huff (1952–2016).*

1. Psalm 63

O God, thou art my God; early will I seek thee:  
My soul thirsteth for thee, my flesh longeth for thee in a dry and thirsty land, where no water is;  
To see thy power and thy glory, so as I have seen thee in the sanctuary.  
Because thy loving-kindness is better than life, my lips shall praise thee.  
Thus will I bless thee while I live: I will lift up my hands in thy name.  
My soul shall be satisfied as with marrow and fatness;  
And my mouth shall praise thee with joyful lips:  
When I remember thee upon my bed, and meditate on thee in the night watches.  
Because thou hast been my help, therefore in the shadow of thy wings will I rejoice.  
My soul followeth hard after thee: thy right hand upholdeth me.  
But those that seek my soul, to destroy it, shall go into the lower parts of the earth.  
They shall fall by the sword: they shall be a portion for foxes.  
But the king shall rejoice in God; everyone that sweareth by him shall glory:  
But the mouth of them that speak lies shall be stopped. Amen.

Psalm 63 (KJV)

## 2. Holy Sonnet

Batter my heart, three-personed God; for, you  
As yet but knock, breathe, shine, and seek to mend;  
That I may rise, and stand, o'erthrow me, and bend  
Your force, to break, blow, burn, and make me new.  
I, like an usurped town, to another due,  
Labor to admit you, but oh, to no end,  
Reason your viceroy in me, me should defend,  
But is captived, and proves weak or untrue,  
Yet dearly I love you, and would be loved fain,  
But am betrothed unto your enemy,  
Divorce me, untie, or break that knot again,  
Take me to you, imprison me, for I  
Except you enthrall me, never shall be free,  
Nor ever chaste, except you ravish me.

John Donne (1572–1631), *Divine Meditations* (XIV)

## 3. “My thoughts hold mortal strife...” [Inexorable]

My thoughts hold mortal strife;  
I do detest my life,  
And with lamenting cries  
Peace to my soul to bring  
Oft calls that prince which here doth monarchise:  
—But he, grim-grinning king,  
Who caitiffs scorns, and doth the blest surprise,  
Late having deck'd with beauty's rose his tomb,  
Disdains to crop a weed, and will not come.

William Drummond of Hawthornden (1585–1649)

## 4. “My beloved is mine, and I am his...” [A Divine Rapture]

E'en like two little bank-dividing brooks,  
That wash the pebbles with their wanton streams,  
And having ranged and searched a thousand nooks,  
Meet both at length in silver-breasted Thames,  
Where in a greater current they conjoin:  
So I my Best-belovèd's am; so He is mine.

E'en so we met; and after long pursuit,  
E'en so we joined; we both became entire;  
No need for either to renew a suit,  
For I was flax, He flames of fire:  
Our firm-united souls did more than twine;  
So I my Best-belovèd's am; so He is mine.

If all those glittering Monarchs, that command  
The servile quarters of this earthly ball,  
Should tender in exchange their shares of land,  
I would not change my fortunes for them all:  
Their wealth is but a counter to my coin:  
The world's but theirs; but my Belovèd's mine.

Francis Quarles (1592–1644)

**Last Verse: A Cycle of  
New England Epitaphs** (2003, rev. 2005)

Alfred V. Fedak (b. 1953)

1. Life Is a Blessing

John Kendall, 1759, age 63, Dunstable, Massachusetts

Life is a blessing can't be sold,  
The ransom is too high,  
Justice will ne'er be bribed with gold  
That man may never die.  
You see the foolish and the wise,  
The timorous and the brave  
Quit their possessions, close their eyes  
And hasten to the grave.

2. Beneath Here Lies

From the grave of an anonymous mender of shoes, 1815, Weathersfield, Vermont

Beneath here lies a mender of the Sole,  
Whose like you will not find from pole to pole.  
By every honest means he got his Awl,  
And happy could he live, tho' in a Stall:  
His Ends he answered in the life that's past.  
And now let's hope he's happy at the Last.

3. Reader, Pass On

Mary Lefavour, 1797, age 74, Topsfield, Massachusetts

Reader, pass on, and never waste your life  
On bad biography and bitter rhyme  
For what I am this cumb'rous clay Insures,  
And what I was is no concern of yours.

4. Here Lies As Silent Clay

Hatfield, Massachusetts

Here lies as silent clay  
Miss Arabella Young  
Who on the twenty first of May  
1771  
Began to hold her tongue.

5. Tho' Boreas' Blasts

Captain E. Griffin, 1767, Madison, Connecticut

Tho' Boreas' blasts and boist'rous waves  
Have tost me to and fro  
In spite of both, by God's decree  
I harbor here below.  
While I do now at anchor rest  
With many of our fleet,  
Yet once again I must set sail  
My Admiral Christ to meet.

## 6. Soldier, Rest

Corporal D. Learned (Union Army), 1864, age 23, Dublin, New Hampshire

Soldier, rest, thy work is done,  
Sharp the contest, fierce the strife.  
The battle's fought, the victory's won,  
Thy sure reward eternal life.

## 7. Come, Little Children

Mary Ann Wright, 1808, age 1 year, Hinsdale, New Hampshire

Come, little children, see the place  
Where infant dust may lie;  
There is no age that's free from this:  
Both young and old must die.

## 8. God Wills Us Free

Concord, Massachusetts

God wills us free—Man wills us slaves  
I will as God wills: God's will be done.

Here lies the body of John Jack,  
a native of Africa,  
who died March, 1773  
aged about 60 years.  
Though born in the land of slavery,  
he was born free:  
though he lived in the land of liberty,  
he lived a slave  
Till by his honest though stolen labors,  
he acquired the source of slavery,  
which gave him his freedom.  
Though not long before Death, the great Tyrant,  
gave him his final emancipation,  
and put him on a footing with kings:  
Though a slave to vice,  
he practiced those virtues,  
without which kings are but slaves.

Harvard Choral Fellows

**Be Ye Broken:**

**Fantasy for Organ, Strings, and Voices, Op. 1191 (2017)**

Carson Cooman (b. 1982)

**World premiere**

## Notes on the Music

The cause of American music could hardly have asked for a more enthusiastic champion than Howard Hanson. Throughout his long career as a composer, conductor, and educator, Hanson was absolutely indefatigable in his commitment, generosity, and enthusiasm for the contemporary music of his homeland. Born in Wahoo, Nebraska in 1896, to Swedish Lutheran immigrants, he studied at the Institute of Musical Art and Northwestern University. Hanson joined the music faculty of the College of the Pacific in 1916 as a professor of theory and composition and within three years became dean of the college's Conservatory of Fine Arts. He was awarded the first American Prix de Rome in 1921. During his three years in Italy, he studied with Italian composer Ottorino Respighi, whose orchestration techniques influenced him greatly. In 1924, George Eastman (founder of Eastman Kodak Corporation) invited Hanson to become the director of the then-young Eastman School of Music at the University of Rochester, New York. During his 40 years at Eastman, Hanson developed the conservatory into one of America's finest institutions of musical learning and pioneered an innovative curriculum based on his vision of American music life: integrating the "practical" instrumental study with the "academic" theory and musicology disciplines. As director of the Eastman School, Hanson held an influential position in American musical life, and he used this position to consistently promote new works of living composers. The most wide-ranging of these efforts was the series of recordings made for the Mercury label of hundreds of American works with the Eastman-Rochester Orchestra, a group made up of Eastman students and local professionals. Hanson also established the American Music Festival, a yearly presentation of works by living American composers, which continued until 1971. Despite the busy schedule of his Eastman life, Hanson produced a steady stream of musical compositions—ranging from his famous affirmation of neo-romantic musical identity, the *Symphony No. 2, "Romantic"* (1930), to the Pulitzer-prize winning *Symphony No. 4, "Requiem"* (1943), to numerous works for chorus and orchestra (his favorite genre), to the full-length opera *Merry Mount* (1933)—one of the first operas to be commissioned by the Metropolitan Opera. Hanson retired from Eastman in 1964 but continued both his own composing and his promotion work on behalf of American music until his death in 1981.

Perhaps because he was an excellent pianist himself (with particularly legendary score reading abilities), Hanson's two essays in the concerto genre are for keyboard instruments—piano (1948) and organ. *Concerto for Organ, Strings, and Harp*, Op. 22, No. 3 (1941) begin life as a symphonic poem entitled *North and West* (1923). Hanson turned that work into the *Organ Concerto* (1926), written for the Eastman School's organist Harold Gleason. Due to the difficulties of performing works for organ with large symphony orchestras (most organs are in confined church spaces), Hanson created this final, tighter version for smaller forces. It is cast in the one-movement episodic form that Hanson frequently employed. The opening begins mysteriously with strings and harp, leading to the organ's subdued entrance. The main two themes of the work are presented by the organ. The second section introduces a dancing ostinato, a favorite Hanson device, leading to a development of the themes of the first section. An exciting cadenza for organ pedals alone leads to a quiet return of the opening music. The faster music returns, driving towards the vibrant coda.

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**Chris DeBlasio** was born in 1959 in New Jersey. He was educated at New York University and the Manhattan School of Music, where he studied with John Corigliano and Giampaolo Bracali. DeBlasio particularly enjoyed working with text, and his song cycles are especially well-regarded. He also wrote a number of instrumental works, music for the theater, and several choral pieces. He died of AIDS at age 34 in 1993. The late Harry Lyn Huff (former Associate Organist and Choirmaster in the Memorial Church) served as DeBlasio's musical executor for more than 20 years and was a great advocate for his music.

*The Best-Beloved* is a setting of four English poems from the Jacobean Era (ca. 1567–1625; the reign of James VI of Scotland). It was written in 1990 for the Choir of Trinity Wall Street (New York, New York) and its director, Larry King.

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**Alfred V. Fedak** (b. 1953) holds degrees in Organ Performance and Music History from Hope College and Montclair State University, and has done additional study at Westminster Choir College, Eastman School of Music, and in Austria and England. A Fellow of the American Guild of Organists (AGO), he also holds the AGO's Choirmaster Certificate and is a member of the Guild's national Board of Examiners. Widely known as a composer of sacred music, he has over 200 choral and organ works in print, and his many hymn tunes appear in hymnals throughout the English-speaking world and Asia. The winner of numerous awards in both performance and composition, he served on the editorial committee that produced *Glory to God: The Presbyterian Hymnal*. He presently serves as Minister of Music and Arts at Westminster Presbyterian Church in Albany, New York; Organist/Choir Director at Albany's Congregation Beth Emeth; Chapel Organist at Emma Willard School in Troy, New York; Organist/Harpsichordist with Capitol Chamber Artists; and Accompanist/Composer-in-Residence with the Hudson-Mohawk Chorale.

*Last Verse: A Cycle of New England Epitaphs* was commissioned and premiered in 2003 by the Octavo Singers of Schenectady, New York under the direction of George Moross. It is a setting of eight epitaphs from New England gravestones. The texts range from sardonic wit to stirring evocation. Fedak's settings capture the mood and tone of each. The first, fifth, and sixth movements make use of early American hymn tunes.

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*Be Ye Broken* (2017), a fantasy for solo organ, strings, and voices, takes its title from a Shaker song: "Fall on the Rock" (from the Watervliet, New York community; 1847). The text speaks of a common theme in Shaker theology: a call for humility. The individual must be humbled, with all their pride smashed and completely broken apart, so that God could then work through them.

Fall on the rock and be ye broken.  
For my holy word is spoken.  
Bind me 'neath the raging billows.  
Twist and turn and bend like willows.

As in many Shaker songs, each line of the text is followed by "vocables" (words chosen for sound rather than meaning).

The song serves as the musical material for this work; it is heard sung by the voices at two places. The first time it is presented in an unadorned, Shaker manner; later, it occurs amidst a thick, roiling ensemble texture. Throughout the piece, the organ and strings develop the material in a variety of manners.

The general tone of this work is that of a dark intensity, and I would be hiding something if I did not acknowledge that the deeply troubling and uncertain national and international zeitgeist of early 2017 had a definite impact on the structure and mood of the piece. Abstract music does not necessarily have any inherent non-musical syntactic meaning, but an emotional landscape is something that music can reflect and map very well. It is in this spirit that I offer this piece.  
(Carson Cooman)

**Soprano**

*Emily Bishai*  
 Olivia Brown  
 Elizabeth Corbus  
*Cara Jacobson*  
*Alice Newkirk*  
 Faith Pak  
 Madeleine Snow  
 Maggie Vo  
 May Wang  
*Eliza Wiant*

**Alto**

*Elba Alonso Monsalve*  
 Bo Young Choi  
 Erin Dahlstrom  
*Clare Duncan*  
 Annaleah Ernst  
 Evelynne Fulda  
 Silvia Golumbeanu  
 David Hughes  
 Stephanie Johnson  
*Theodora Mautz*  
*Emma Woo*

**Tenor**

Jordan Abassi  
 Ethan Craigo  
*William Gardner*  
 Joseph Goodknight  
 Rahul Kulka  
*Sydney Mukasa*  
 Harrison Phelps  
 Crispin Smith  
*Andrew Troska*  
*Micah Walter*

**Bass**

James Baskerville  
*George Baxter*  
 Adrian Cho  
 Mateo Lincoln  
 Max Masuda-Farkas  
*Frederick Metzger*  
 Thomas Michaels  
*Maxime Rischard*  
*Sean Rodan*

*Italics denote members of the Choral Fellows.*

**Violin:** Andrew Eng, Susan Jensen, Ari Isaacman-Beck, Reina Murooka

**Viola:** Emily Rome, Alex Vavilov

**Cello:** Chu-Yun Lin, Peiyao Kuo

**Contrabass:** Charles Clements, Kebra-Seyoun Charles

**Harp:** Krysten Keches

For over 175 years the **Harvard University Choir** has provided a unique opportunity for student singers to perform choral literature at the highest level, both in concert and during the services of the Memorial Church. Its program of daily choral services, broadcasts, tours, commissions, and recordings make it one of the premier college chapel ensembles in the United States, and each year the choir presents America's longest-running Christmas Carol Services to packed congregations. Highlights of recent seasons include concert performances of J. S. Bach's *St. John Passion* and *Mass in B minor*, C. P. E. Bach's *Die Israeliten in der Wüste*, Glück's *Orfeo ed Euridice*, Handel's *Athalia*, *Saul*, and *Messiah*, Mozart's *Requiem* and *Mass in C minor* (in completions by Harvard Professor Robert Levin), Roxanna Panufnik's *Westminster Mass*, Alice Parker's *Melodious Accord*, Stephen Paulus's *The Three Hermits*, Benjamin Britten's *St. Nicolas*, and the world premiere of composer-in-residence Carson Cooman's *The Acts of the Apostles*. Committed to the presentation of new music, the choir has premiered works by today's most prominent composers, including David Conte, Tarik O'Regan, Alice Parker, Daniel Pinkham, Craig Phillips, and John Rutter.

Visit [memorialchurch.harvard.edu](http://memorialchurch.harvard.edu) for more information and to download free recordings.

**Edward Elwyn Jones** is the Gund University Organist and Choirmaster at Harvard University, a post he has held since 2003. Mr. Jones directs the music program in the Memorial Church in the midst of Harvard Yard and leads the 180-year old Harvard University Choir in its daily choral services, broadcasts, tours, commissions, and recordings. Mr. Jones is also the Interim Director of Chapel Music at Harvard Divinity School, Music Director of the Harvard Radcliffe Chorus, the Lowell House Opera (New England's longest-running opera company), and is a frequent collaborator with Yale's Schola Cantorum. As a conductor, he has guested with such organizations as Boston Modern Orchestra Project, Grand Harmonie, Pro Arte Chamber Orchestra of Boston, Boston Camerata, Emmanuel Music (Boston), Longwood Symphony Orchestra, and the Handel and Haydn Society Orchestra. He has led opera productions with Iceland's Reykjavik Summer Opera Festival, New England's Intermezzo Opera, Lowell House Opera, and the Harvard Early Music Society. Mr. Jones has worked alongside William Christie, Christopher Hogwood, Nicholas McGegan, and Gil Rose, and has served as continuo player and Assistant Conductor to Sir John Eliot Gardiner and the English Baroque Soloists.

During his time at Harvard, Mr. Jones has overseen the publication of a new university hymnal, the installation of two new pipe organs in the Memorial Church, and has commissioned works from some of America's most prominent contemporary composers, including Daniel Pinkham, Alice Parker, and David Conte. A native of Wales, Mr. Jones studied music at Cambridge University, where he was Organ Scholar of Emmanuel College, and served as conductor of three university orchestras. He received his Master of Music degree in orchestral conducting from Mannes College of Music in New York City, where he was the recipient of the Felix Salzer Memorial Award.

**Thomas Sheehan** is the Associate University Organist and Choirmaster in the Memorial Church and accompanist and teaching fellow for the Harvard Glee Club. Prior to these positions, he served on the music staff of Saint Mark's Church in Philadelphia and Trinity Episcopal Church in Princeton, New Jersey. Tom is currently studying in the Doctor of Musical Arts program at Boston University as a student of Peter Sykes. He is a graduate of the Curtis Institute of Music, where he received diplomas in organ and harpsichord, studying with Alan Morrison and Leon Schelhase. He received both the Master of Music and Bachelor of Music degrees from Westminster Choir College in Princeton, as a student of Ken Cowan. He has also studied improvisation with Matthew Glandorf, Ford Lallerstedt, and Bruce Neswick.

In 2016 he was named one of *The Diapason's* "20 under 30," a list of rising artists in the field of organ playing. In 2009 he was awarded first prize in both the Arthur Poister National Competition in Organ Playing and the AGO/Quimby Regional Competition for the Mid-Atlantic Region (Region III). In July 2010 Tom was a performer at the National Convention of the American Guild of Organists in Washington, DC. He has performed as an organist throughout the United States and in Europe.

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***memorialchurch.harvard.edu***  
**where you can also make a contribution to our free concert series.**

**Upcoming Spring 2017 Music Events in the Memorial Church**  
Free admission

**HBCO CHAMBER MUSIC CONCERT**

**Sunday, March 26, 7 pm**

Memorial Church Sanctuary  
Music of Telemann and friends

**ORGAN RECITAL**

**Tuesday, March 28, 7:30 pm**

Memorial Church Sanctuary  
Roger Judd, Sub-Organist, St. Laurence, Ludlow,  
England; Former Assistant Organist, St.  
George's Chapel, Windsor.

**HBCO SPRING CONCERT**

**TELEMANN UNVEILED!**

**Sunday, April 9, 7 pm**

Memorial Church Sanctuary

**HOLY WEEK MUSICAL MEDITATION**

**Tuesday, April 11, 7 pm**

Memorial Church Sanctuary  
Carson P. Cooman's *Thieves* and  
Douglas E. Wagner's *Hear Us, Holy Jesus*;  
Harvard University Choir

**ORGAN RECITAL**

**Wednesday, April 12, 7 pm**

Memorial Church Sanctuary  
Thomas M. Sheehan, Associate University  
Organist and Choirmaster,  
The Memorial Church

**ARTS FIRST CONCERT**

**Saturday, April 29, 7:30 pm**

Memorial Church Sanctuary  
Haydn's oratorio *The Creation*;  
Harvard University Choir and  
Grand Harmonie

**ORGAN RECITAL**

**Sunday, April 30, 4 pm**

Memorial Church Sanctuary  
Mark Dwyer, Organist and Choirmaster,  
The Church of the Advent, Boston, MA

**EVENSONG**

**Sunday, May 7, 4 pm**

Appleton Chapel  
Sung by the Harvard University Choir

**ORGAN RECITAL**

**Tuesday, May 16, 7:30 pm**

Memorial Church Sanctuary  
Carson P. Cooman, Research Associate in  
Music and Composer in Residence,  
The Memorial Church