

HARVARD UNIVERSITY CHOIR
HARVARD BAROQUE CHAMBER ORCHESTRA



Music of
HAYDN, MOZART
& C.P.E. BACH

Joseph Haydn • L'infedeltà Delusa (Sinfonia)

W. A. Mozart • Vesperae solennes de Confessore

C. P. E. Bach • Magnificat

SUNDAY, NOVEMBER 3, 2019 • 4 PM

MUSIC OF HAYDN, MOZART & C.P.E. BACH

L'infedeltà Delusa (Sinfonia), Hob. XXVIII:5 (1773)

Josef Haydn (1732–1809)

Vesperae solennes de Confessore, K. 339 (1780)

Wolfgang Amadeus Mozart (1756–1791)

1. Dixit Dominus (*Psalm 110*)
(*Rena Cohen, Elizabeth Corbus, Patrick Braga, Christian Carson, soloists*)
2. Confitebor tibi Domine (*Psalm 111*)
(*Benjamin Wenzelberg, Claire Murphy, Samuel Rosner, Henrique Neves*)
3. Beatus vir qui timet Dominum (*Psalm 112*)
(*Sophie Choate, Camille Sammeth, Adam Mombru, Freddie MacBruce*)
4. Laudate pueri Dominum (*Psalm 113*)
5. Laudate Dominum omnes gentes (*Psalm 117*)
(*Isabella Kopits*)
6. Magnificat
(*Angela Eichhorst, Cana McGhee, Jasper Schoff, Joseph Gauvreau*)

Intermission (10 minutes)

Magnificat, Wq 215, H. 772 (1749, rev. 1779)

Carl Philipp Emanuel Bach (1714–1788)

1. Magnificat
2. Quia respexit (*Katharine Courtemanche*)
3. Quia fecit
4. Et misericordia (*Samuel Rosner*)
5. Fecit potentiam (*Henrique Neves*)
6. Deposuit potentes de sede (*Katherine Lazar and Gregory Lipson*)
7. Suscepit Israel (*May Wang*)
8. Gloria patri
9. Sicut erat in principio

Harvard University Choir
Harvard Baroque Chamber Orchestra
Edward Elwyn Jones, conductor

WELCOME to the Memorial Church of Harvard University, and to this afternoon's fall concert, a collaboration between the Harvard University Choir and the Harvard Baroque Chamber Orchestra. It has been a thrill to prepare this program with such an enthusiastic group of young singers and instrumentalists. Our soloists are taken from the ranks of the Harvard University Choir, many of whom are taught by our inspiring and devoted voice teacher, Frank Kelley, a cherished and valued colleague. As always, it is a pleasure to work with Phoebe Carrai and Sarah Darling, the directors of the Harvard Baroque Chamber Orchestra, whose guidance and wisdom I value as much as their exquisite playing. Once again, it is a treat to present a work of Carl Philipp Emanuel Bach in the beautiful edition published by the Packard Humanities Institute under the tireless leadership of Dr. Paul Corneilson, and a special welcome goes to those who are in Boston attending the various meetings of the American Musicological Society, including the conference on C. P. E. Bach and Haydn.

It continues to be my very great privilege to serve in this church, and to lead a choir of students whose love of singing brings so much joy to the community. Our work would not be possible without the support of so many benefactors, and I would like to thank all of our patrons for their ongoing generosity. This is indeed an exciting time for music and ministry in the Memorial Church, and I encourage you to join our email list by visiting our website, memorialchurch.harvard.edu, where you can also make a contribution towards our free concert series.

My sincere thanks go to my colleagues in the church, and in particular to our wonderful interim Pusey Minister, Professor Stephanie Paulsell, our new Assistant University Organist David von Behren, and Composer in Residence Carson Cooman, for their support, friendship, and encouragement. To the Harvard University Choir secretaries, May Wang and Katharine Courtemanche, I give my heartfelt gratitude for all they do to ensure the group's smooth-running. Finally, I thank you, our audience, for your support of this evening's concert, and for your enthusiasm for the music program here in the Memorial Church.

—Edward E. Jones

ABOUT THE MUSIC

“Bach is the father. We are the children!” It is worth remembering that in the second half of the eighteenth century the name Bach referred—almost exclusively—to Carl Philipp Emanuel, to whom Mozart’s remark refers. Haydn and Mozart are indeed both C. P. E.’s sons, whose music they studied and valued.

Although Haydn wrote numerous operas—almost all for the “Hungarian Versailles,” whose opera house ceremonially opened in 1768 with a performance of the composer’s *Lo Speziale*—they remain the least known works in his output. In the 1750s Haydn’s lodgings were in Vienna’s Michaelerplatz, which also housed Metastasio and Porpora, both hugely influential towards Haydn’s understanding of Italian language and opera. The “burletta per musica,” *L’infedeltà Delusa* (“Infidelity Outwitted”) was first performed in Esterháza on July 26, 1773, the name day of the court’s Dowager Princess, and was revived the following year for a visit of the Empress Maria Theresia. Haydn’s early overtures take the form of short, three-movement symphonies (fast-slow-fast). Sunny throughout, this charming overture has none of the *Sturm und Drang* elements of contemporary Haydn symphonies; the slow movement, with its gorgeous oboe melody, is particularly graceful.

The majority of Mozart’s church music was written for Salzburg Cathedral, where he served in the musical establishment of the ruling Prince-Archbishop, Hieronymus von Colloredo. Colloredo’s reformist tendencies included a substantial shortening of the church service (which was never to exceed 45 minutes!), and Mozart’s liturgical settings of this period employ a simple and immediate declamation of the text with a minimum of repetition: unlike the Neapolitan church music (opera in thinly veiled disguise) which Colloredo felt was infiltrating Austro-German sacred music. Mozart’s two Vespers settings, the Dominican Vespers of 1779 and tonight’s Saint’s Day (Confessor) Vespers of 1780, conform to these restrictions too, which led to a certain amount of hostility towards the Prince-Archbishop: in a famous letter to Padre Martini of 1777, Mozart complains bitterly about the new limitations on Salzburg’s liturgical music.

Vespers settings were often fairly elaborate affairs to be sung the evening before (and the evening of) a major feast day. The particular occasion for K. 339 has not been determined (though several scholars agree that the feast day of St. Rupert (September 24), patron Saint of Salzburg, is a likely contender). Mozart’s operatic leanings do indeed shine through in his very last liturgical work for Salzburg (K. 339 comes just before the glorious, groundbreaking *Idomeneo*), and he also forges a new liturgical language which sows the seeds for the two remarkable unfinished Viennese masterpieces, the *Mass in C Minor* and the *Requiem*.

On Palm Sunday, 1786, Carl Philipp Emanuel Bach conducted a concert organized by the musical branch of the *Handlungsakademie* in Hamburg. This oft-referenced program featured selections from the B minor Mass; Handel’s *Messiah*; and three works by the composer himself—a symphony, the *Magnificat*, and the double-choir *Heilig*. The programming is telling: Bach aligns himself as the heir and culmination of both the German polyphonic school and the European oratorio tradition, in a performance that would be his musical farewell to the Hamburg public—he would die less than two years later.

That Bach would choose his first major choral work (penned in 1749 Berlin) for such a public display of his worth is pertinent: a work he held in high esteem, he had programmed it in Hamburg before and had mined its various movements to populate other works, most famously the *Passion Cantata*. Stylistically diverse, the work shows the composer’s mastery of both old and new styles, factors which favor the hypothesis that the work was an audition piece for his father’s post of *Thomaskantor* in Leipzig (which he failed); trying to prove his mettle outside of small-scale keyboard compositions, the outsize framing choruses are clearly meant to impress.

Bach's music is endlessly intriguing. The very essence of the *Empfindsamer Stil* is exemplified by several exquisite solo movements in the *Magnificat* (particularly "Quia respexit" and "Suscepit Israel," the latter with its precious orchestration of muted strings and flutes). Noteworthy also are those moments of almost schizophrenic juxtaposition—of unrelated harmonies, emotions, styles, and dynamics—where the *affekt* changes not just within a movement, but sometimes within a measure. The chorus "Et misericordia" is a useful example. This movement was newly composed for Hamburg (1779), presumably because the original had become too familiar in its re-used *Passion Cantata* iteration. Stylistically anachronistic within the *Magnificat*, it comes from the palette of the later choral works (particularly *Die Israeliten in der Wüste*). Specifically: a wandering, chromatic bassline (like the very beginning of *Die Israeliten*, which depicts the Israelites in diaspora) gives harmonic instability; the juxtaposition of opposing dynamics (and the excess of dynamic markings); and the proximity of diatonic and chromatic measures within a 4-bar phrase, all seem to be from the soundworld of the later Hamburg works.

In the *Magnificat*, hints of a Mozartian elegance and a Haydnesque manipulation of phrase structure abound, while a Beethovenian muscularity pervades the closing fugue. Indeed, through his interest in the secular discourse of the day, manifested in his friendships with poets, painters, and philosophers, Bach's musical ideals would become a central part of the next century's German romantic aesthetic, making him truly the father of a very long lineage.

—Edward E. Jones

VESPERAE SOLENNES DE CONFESSORE, K. 339 (1780)

Wolfgang Amadeus Mozart (1756–1791)

1. Dixit Dominus (*Psalm 110*)

Dixit Dominus Domino meo;
Sede a dextris meis,
Donec ponam inimicos tuos
Scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion: dominare
In medio inimicorum tuorum.
Tecum principium in die virtutis tuae,
In splendoribus sanctorum:
Ex utero ante luciferum
Genui te.
Juravit Dominus,
Et non poenitebit eum,
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.
Dominus a dextris tuis,
Confregit in die irae suae reges.
Judicabit in nationibus,
Implebit ruinas:
Conquasabit capita in terra multorum.
De torrente in via bibet,
Propterea exaltabit caput.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

*The Lord said to my Lord;
Sit at my right hand,
Until I place your enemies
As a footstool for your feet.
The rod of your power
The Lord will send forth from Zion: rule
In the midst of your enemies.
Sovereignty is with you on the day of your strength,
In the splendor of the Holy Ones:
Out of the womb before the light
I begot you.
The Lord has sworn,
And will not repent of it:
You are priest forever
According to the order of Melchisedech.
The Lord at your right hand
Crushes kings in the day of His wrath.
He will pass judgment on the nations;
He will pile up calamities,
And shatter heads in many lands.
He will drink from the rushing stream on the way;
Therefore He shall lift up His head.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

2. Confitebor tibi Domine (*Psalm 111*)

Confitebor tibi Domine,
In toto corde meo;
In consilio justorum,
Et congregatione.
Magna opera Domini,
Exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus;
Et justitia ejus manet in saeculum saeculi.
Memoriam fecit mirabilium suorum,
Misericors et miserator Dominus.
Escam dedit timentibus se.
Memor erit in saeculum
Testamenti sui.
Virtutem operum suorum
Annuntiabit populo suo.
Ut det illis
Hereditatem gentium;
Opera manuum ejus
Veritas et iudicium.
Fidelia omnia mandata ejus,
Confirmata in saeculum saeculi,
Facta in veritate et aequitate.
Redemptionem misit Dominus
Populo suo;
Mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus:
Initium sapientiae timor Domini;
Intellectus bonus omnibus
Facientibus eum.
Laudatio ejus manet
In saeculum saeculi.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

*I acknowledge you, o Lord,
With my whole heart;
In the council of the just
And in the congregation.
Great are the works of the Lord,
Chosen by all His desires.
I acknowledge as well the magnificence of His deeds;
And His justice endures
From generation to generation.
He has made memorials of His miracles,
A merciful and compassionate Lord.
He gives food to those that fear Him.
He will remember forever
His covenant.
The power of His works
Will be announced to His people.
So that He may give them
The inheritance of the nations;
The works of His hands
Are truth and justice.
All His commandments are faithful,
Confirmed from generation to generation,
Made in truth and fairness.
The Lord has sent salvation
To His people;
He has given His covenant for eternity.
Holy and awesome is His name;
The fear of the Lord is the beginning of wisdom;
All who practice it Have a good understanding.
His praise endures
From generation to generation.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

3. *Beatus vir qui timet Dominum (Psalm 112)*

Beatus vir qui timet Dominum,
In mandatis ejus volet nimis.
Potens in terra erit semen ejus,
Generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
Et justitia ejus manet
In saeculum saeculi.
Exortum est in tenebris lumen rectis,
Misericors et miserator et justus.
Jucundus homo,
Qui miseretur et commodat,
Disponet sermones suos in judicio.
Quia in aeternum non commovebitur.
In memoria aeterna erit justus,
Ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
Confirmatum est cor ejus;
Non commovebitur
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus,
Justitia ejus manet
In saeculum saeculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
Dentibus suis fremet et tabescet;
Desiderium peccatorum peribit.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

*Blessed is the man who fears the Lord,
Who greatly delights in His commandments.
His seed will be potent on the earth,
The generation of the righteous will be blessed.
Glory and wealth will be in his house,
And his righteousness will endure
From generation to generation.
A light has arisen in the dark for the upright;
Merciful, compassionate, and just.
Happy is the man
Who is compassionate and generous,
Who chooses his words with discretion;
For he will never be disturbed.
The just will be eternally remembered,
And will not fear evil tidings.
His heart is ready to trust in the Lord.
His heart is strengthened;
He will not be troubled
Until he looks down upon his enemies.
He disperses and gives to the poor,
His righteousness will endure
From generation to generation.
His horn will be exalted in glory.
The sinner will see and be angered,
Will gnash his teeth and sulk;
The desires of sinners will perish.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

4. Laudate pueri Dominum (*Psalm 113*)

Laudate pueri Dominum,
Laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
Nunc et usque in saeculum.
A solis ortu usque et ad occasum,
Laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
Et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
Qui in altis habitat,
Et humilia respicit in coelo et in terra?
Suscitans a terra inopem
Et de stercore erigens pauperem:
Ut collocet eum
Cum principibus populi sui.
Qui habitare facit sterilem
In domo, matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

*Praise the Lord, O sons,
Praise the name of the Lord.
May the name of the Lord be blessed from henceforth
And forevermore.
From the rising of the sun to its setting,
The name of the Lord is praiseworthy.
The Lord is exalted above all people,
And His glory is above the heavens.
Who is like the Lord our God,
Who dwells on high
And regards the lowly in heaven and on earth?
Supporting the needy on the earth,
And raising up the poor from the dust;
In order to place him
With the princes of His people.
Who makes the barren one to dwell
In a house as the happy mother of children.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

5. Laudate Dominum omnes gentes (*Psalm 117*)

Laudate Dominum omnes gentes;
Laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia ejus,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

*Praise the Lord, all nations;
Praise Him, all people.
For His has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen*

6. Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna,
qui potens est, et sanctum nomen eius.
Et misericordia a progenie in progenies,
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.
Deposuit potentes de sede et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et in saecula
saeculorum, Amen.

*My soul magnifies the Lord.
And my spirit rejoices in God my Savior.
For He has regarded the lowliness of His
handmaiden.
Behold, from henceforth, I will be called blessed
by all generations.
For the Mighty One has done great things for me,
and holy is His name.
His mercy is for those who fear Him from generation
to generation.
He has shown strength with His arm,
He has scattered the proud in the thoughts of their hearts.
He has brought down the powerful from their thrones
and lifted up the lowly.
He has filled the hungry with good things,
and sent the rich away empty.
He has helped His servant Israel
in remembrance of His mercy.
According to the promise He made to our ancestors,
to Abraham and to His descendants forever.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

*Psalm 110 (mov't. 1); Psalm 111 (mov't. 2); Psalm 112 (mov't. 3);
Psalm 113 (mov't. 4); Psalm 117 (mov't. 5); Luke 1:46-55 (mov't. 6); with Doxology.
English translations by Pamela Dellal*



MAGNIFICAT, WQ 215, H. 772 (1749, rev. 1779)

Carl Philipp Emanuel Bach (1714–1788)

1. Magnificat (Tutti)

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.

*My soul magnifies the Lord.
And my spirit rejoices in God my Savior.*

2. Quia respexit (Aria: Soprano)

Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent omnes generationes.

*For He has regarded the lowliness of his handmaiden.
Behold, from henceforth, I will be called blessed by all generations.*

3. Quia fecit (Aria: Tenor)

Quia fecit mihi magna,
qui potens est, et sanctum nomen eius.

*For the Mighty One has done
great things for me, and holy is His name.*

4. Et misericordia (Chorus)

Et misericordia a progenie in progenies, timentibus eum.

His mercy is for those who fear him from generation to generation.

5. Fecit potentiam (Aria: Bass)

Fecit potentiam in bracchio suo,
dispersit superbos mente cordis sui.

*He has shown strength with his arm,
He has scattered the proud in the thoughts of their hearts.*

6. Deposuit potentes de sede (Duet: Alto, Tenor)

Deposuit potentes de sede et exaltavit humiles.
Esurientes implevit bonis, et divites dimisit inanes.

*He has brought down the powerful from their thrones and lifted up the lowly.
He has filled the hungry with good things and sent the rich away empty.*

7. Suscepit Israel (Aria: Alto)

Suscepit Israel puerum suum recordatus misericordie suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

*He has helped His servant Israel in remembrance of his mercy.
According to the promise he made to our ancestors,
to Abraham and to his descendants forever.*

8. Gloria patri (Tutti)

Gloria Patri et Filio et Spiritui Sancto.

Glory to the Father and to the Son and to the Holy Spirit.

9. Sicut erat in principio (Tutti)

Sicut erat in principio
et nunc et in saecula saeculorum, Amen.

*As it was in the beginning,
is now, and for ever and ever, Amen.*

*Luke 1:46–55 (Clementine Vulgate)
English translation by Pamela Dellal*



HARVARD UNIVERSITY CHOIR

Edward Elwyn Jones, Gund University Organist and Choirmaster
David von Behren, Assistant University Organist and Choirmaster
Carson Cooman, Research Associate in Music and Composer in Residence
Frank Kelley, Vocal Instructor
May Wang and Katharine Courtemanche, Choir Secretaries
Katherine Lazar, Social Secretary

Sopranos

Sophie Choate
Rena Cohen
Elizabeth Corbus
Katharine Courtemanche
Angela Eichhorst
Maliya Ellis
Olympia Hatzilambrou
Ines Hynett
May Wang
Rebecca Stewart
Benjamin Wenzelberg
Elizabeth Wu

Altos

Rosie Du
Isabella Kopits
Katherine Lazar
Hannah Lemmons
Lauren Marshall
Cana McGhee
Claire Murphy
Nelly Rousseau
Camille Sammeth
Lila Williams

Tenors

Patrick Braga
Alex Chen
Jonathan D'Souza
Arhan Kumar
Gregory Lipson
Adam Mombru
Rashmi Patel
Samuel Rosner
Jasper Schoff
Crispin Smith
Yusuke Tsuzuki

Basses

Trevor Bishai
Christian Carson
Will Cooper
Joseph Gauvreau
Jack Golden
Jongtae Jeon
Freddie MacBruce
Grant Meiners
Henrique Neves
Christopher Ong

Italics denote members of the Choral Fellows.

HARVARD BAROQUE CHAMBER ORCHESTRA

Phoebe Carrai, Director
Sarah Darling, Assistant Director

Violin

Farkhad Abdikadirov
Albano Berberi
Emily Bieker
Su Yin Chan
Sarah Darling
Job Salazar Fonseca
Clair Fu
Neo Guerrero
Joseph Lorang
William Lundell
Josiah Meadows
Isabel Olaiert
Andrew Rao
Amelia Sie
Nivedita Sarnath
Johanna Staples-Ager
Meghan Titzer

Viola

Arita Acton
Soyoun Choi
Veronica Koven-Matasy
Hayley Murks-Abdikadirova
Madeline Stewart

Cello

Gustavo Anton
Phoebe Carrai
Judah Lampkin
Andrew Koutroubas
Nate Steele

Bass

David Miller

Flute

Sarah Paysnick
Perry Emerson

Oboe

Fiona Last
Alison Gangler

Bassoon

Kate van Orden

Horn

Elisabeth Axtell
Jane Sebring

Trombone

Bodie Pfost
Erik Schmaltz
Mack Ramsey

Trumpet

Chris Belluscio
Vincent Monaco
Tyler Hauer

Timpani

Jonathan Hess

Harpisichord

Moah Kim

Organ

David von Behren

ABOUT THE PERFORMERS

For over 180 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 Monteverdi's *L'Orfeo* and *Vespers*, Haydn's *The Creation*, J. S. Bach's *St. John Passion* and *Mass in B minor*, C. P. E. Bach's *Die Israeliten in der Wüste*, Gluck'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*, and Benjamin Britten's *St. Nicolas*. 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.

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 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 guest conducted 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 and 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 the 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.

The **Harvard Baroque Chamber Orchestra** (HBCO) is a small chamber orchestra dedicated to bringing back to life the vivid rhetoric and dancing rhythms of baroque music. It was founded by Murray Forbes Somerville (Gund University Organist and Choirmaster, 1990–2003) and baroque violinist Robert Mealy '85, now director of Juilliard's Historical Performance program. The orchestra rehearses each week in the sanctuary of the Memorial Church, using the church's set of baroque bows and instruments from the Early Instrument Collection of the music department. HBCO's Harvard members are joined by students and recent graduates of the New England Conservatory, Boston Conservatory, Boston University, and the Longy School of Music. Guest directors have included Christopher Hogwood, William Christie, Joel Cohen, Andrew Parrott, and Ton Koopman; the orchestra also improvised with Bobby McFerrin before a packed Sanders Theater in 2002. In 2009, the orchestra was awarded the Erwin Bodky Prize from the Cambridge Society for Early Music.

UPCOMING PERFORMANCES

All concerts are free and open to the public.

DR VOKALENSEMBLET CONCERT

Saturday, November 16, 4 pm

Danish National Vocal Ensemble (DR VokalEnsemble), Marcus Creed, conductor, performs music by J.S. Bach, Nielsen, Pederson, Holten, Carter, Saariaho, and traditional Danish songs.

ORGAN RECITAL: CAROLINE ROBINSON

Friday, November 22, 7:30 pm

Caroline Robinson, Minister of Music, St. Paul's Lutheran Church, Pittsford, New York; Doctoral Candidate, Eastman School of Music. Co-presented with the Boston Chapter of the American Guild of Organists.

ORGAN RECITAL: ANNA MEYER AND ERIK MEYER

Monday, November 25, 7:30 pm

Anna Meyer, flute and Erik Meyer, organ; music for flute and organ duo by American composers, including Carson Cooman, Kile Smith, Parker Kitterman, and others.

TACTUS ENSEMBLE: GLORIA IN EXCELSIS DEO

Tuesday, December 3, 8 pm

Choral music for Advent and Christmas by Leonarda, Aleotti, Schütz and Rheinberger.

110TH CHRISTMAS CAROLS SERVICES

Sunday, December 8, 5 pm

Tuesday, December 10, 8 pm

CHORAL EVENSONG

Sunday, February 9, 6 pm

A primarily choral evening worship service which also includes congregational and organ music.

ORGAN RECITAL: CARSON COOMAN

Sunday, March 8, 4 pm

Carson Cooman, Composer in Residence, The Memorial Church of Harvard University, presents an organ recital including music by Thomas Åberg, Hartwig Barte-Hanssen, Rachel Laurin, and Alfred Gammelsæter.

HOLY WEEK MUSICAL MEDITATION

Tuesday, April 7, 7 pm

The Harvard University Choir presents a musical meditation for Holy Week featuring the music of J.S. Bach.

ORGAN RECITAL: DAVID VON BEHREN AND CARSON COOMAN

Wednesday, April 8, 7 pm

The Memorial Church's David von Behren, Assistant University Organist and Choirmaster, and Carson Cooman, Composer in Residence, present a Holy Week-themed organ recital featuring Andreas Willscher's "The Seven Last Words" and music by Messiaen, Walcha, Brahms, and Duruflé.

HARVARD UNIVERSITY CHOIR SPRING CONCERT

Saturday, May 2, 8 pm

As part of the Harvard ARTS FIRST Festival, the Harvard University Choir presents performances of André Thomas' *Mass: A Celebration of Joy and Love* and Ruth Watson Henderson's *From Darkness to Light*.

ORGAN RECITAL: DAVID VON BEHREN

Sunday, May 3, 4 pm

David von Behren, Assistant University Organist and Choirmaster, presents an organ recital as part of the Harvard ARTS FIRST Festival.

CHORAL EVENSONG

Sunday, May 10, 3 pm

A primarily choral evening worship service which also includes congregational and organ music.



HARVARD
The Memorial Church

The Memorial Church of Harvard University
One Harvard Yard, Cambridge, MA
617.495.5508 | memorialchurch.harvard.edu