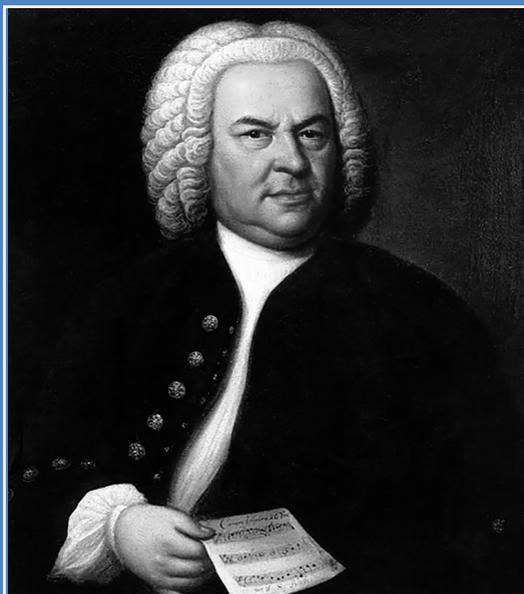


HARVARD UNIVERSITY CHOIR
HARVARD BAROQUE CHAMBER ORCHESTRA



Music of
JOHANN SEBASTIAN
BACH

SUNDAY, APRIL 3, 2022 • 4 PM

MUSIC OF JOHANN SEBASTIAN BACH

(1685–1750)

Himmelskönig, sei willkommen, BWV 182 (1714)

1. Sonata
 2. Chorus: Himmelskönig, sei willkommen
 3. Recitative: Siehe, ich komme (*Henrique Neves*)
 4. Aria: Starkes Lieben (*Henrique Neves*)
 5. Aria: Leget euch dem Heiland unter (*Inés Hynett*)
 6. Aria: Jesu, laß durch Wohl und Weh (*Frank Kelley*)
 7. Chorale: Jesu, deine Passion
 8. Chorus: So lasset uns gehen in Salem der Freuden
-

Laß, Höchster, laß der Hoffnung Strahl, BWV 198 (1727)

Trauerode

Part One

1. Chorus: Laß, Höchster, laß der Hoffnung Strahl
2. Recitative: Ach wehe, weh uns Menschen allen (*Rebecca Stewart*)
3. Aria: Hinweg, entflohn ist Edens Friede! (*Rena Cohen*)
4. Recitative: Der Glocken bebendes Getön (*Julia Paolillo*)
5. Aria: Getrost! Erbarmen kam von Gott (*Benjamin Perry Wenzelberg*)
6. Recitative: Im Leben fromm, getreu im Sterben (*Jasper Schoff*)
7. Chorus: Von dir, du Vorbild aller Frommen

Part Two

8. Aria: Des ew'gen Gottes Vaterhaus (*Arhan Kumar*)
 9. Recitative - Arioso - Recitative: O großer Lieb! (*Christian Carson*)
 10. Chorus: O Menschenkind, du stirbest nicht
-

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

WELCOME to the Memorial Church of Harvard University, and to this afternoon's spring concert, a collaboration between the Harvard University Choir and the Harvard Baroque Chamber Orchestra. It is such a joy to be presenting in-person concerts once again, and 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, who also makes a guest appearance this afternoon. 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.

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 new Pusey Minister, Professor Matthew Ichihashi Potts, our Assistant University Organist David von Behren, and Composer in Residence Carson Cooman, for their support, friendship, and encouragement. To the Harvard University Choir secretaries, Rena Cohen and Sophie Choate, I give my heartfelt gratitude for all they have done to ensure the group's smooth-running during these challenging times. Finally, I thank you, our audience, for your support of this afternoon's concert, and for your enthusiasm for the music program here in the Memorial Church.

—Edward E. Jones

ABOUT THE MUSIC

This afternoon's musical offerings fall outside of Johann Sebastian Bach's most intensive period of choral output—the first few years of his tenure as *Thomaskantor* in Leipzig: BWV 182 precedes his move to that city; BWV 198 follows Bach's easing away from creating a new weekly cantata for its Sunday services. However, these two disparate works are formally quite similar: both begin with a regal, dotted-figure opening procession; both end with compound-meter dance movements; and both include a central choral fugue. Indeed, the unusual instrumentation of both works is another unifying feature: Bach's "standard" Leipzig orchestra is utilized in neither.

In Bach's sixth year as organist at the ducal chapel of Weimar, the composer was promoted to the position of concertmaster on March 2, 1714; one of his new duties was to perform a church cantata every month in the beautiful (but small) castle chapel. Bach's first such offering was BWV 182, *Himmelskönig, sei willkommen*, performed on March 25, 1714, when Palm Sunday happened to coincide with the Feast of the Annunciation. The importance of this double-feast day—paired surely with the simple desire to show prowess in his new capacity—elicits from Bach a work that is impressive in scope and execution. Though scored for chamber forces—recorder, violin, two violas, violoncello, continuo and four voices—the textures are varied creatively: from the very sparse, to moments of grand, ten-part scoring. Pitch and instrumentation are both problematic in this piece, as Bach performed it several times in Leipzig, where the work grew in scale and scope.

The text is almost certainly by Salomo Franck—Weimar's in-house poet—even though it is missing from his printed works. The eight movements read like a mini-passion, portraying the triumphant entry into Jerusalem, through the sorrows of the crucifixion, to the anticipation of the joy of our own resurrection and entry into the eternal city. The journey begins from afar with the procession into Jerusalem: set in the style of a French overture, and featuring cheerful dialogue between the recorder and violin, it is as though Christ were being serenaded upon the plodding donkey of the *pizzicato* strings. As the procession nears, the strings change to *arco*, and the gates open wide for the entrance of the King of Glory.

The first chorus is a perky welcome song, celebrating the arrival of the King of Heaven—a subject suitable both for the Annunciation and for Palm Sunday; a glowing, comforting bass aria leads into the work's delicate centerpiece, the alto aria "Leget euch," filled with drooping, arabesque-like figures. A steadfast, extroverted tenor aria (whose broken phrases may indicate a certain trepidation) leads into a chorale fantasia on Vulpius's melody to Stockmann's Passion hymn, "Jesu Leiden, Pein und Tod." The joyous, final chorus is a spritely, nimble dance which depicts an excited throng tripping along merrily in the footsteps of Christ towards the eternal Jerusalem. A foot-tapper *par excellence!*

The genesis of Bach's *Trauerode*, BWV 198, is well-documented: the secular mourning ode was composed at the request of an enterprising Leipzig University nobleman student, Hans von Kirchbach, to commemorate the death of the Electress of Saxony, Christiane Eberhardine, who remained a steadfast Lutheran, in opposition to her husband's hasty conversion to Catholicism in order to gain the Polish crown. It was first performed in Leipzig's University Church (Pauliner-Kirche) on 17 October 1727, and was directed from the harpsichord by the composer himself. While not a sacred cantata—despite being cataloged amongst them—the *Trauerode* utilizes the familiar techniques that Bach had honed in his cantata and passion settings: the *St. Matthew Passion* was premiered earlier that year, and many echoes are contained within the *Trauerode*.

An original text by Leipzig University Professor Johann Christoph Gottsched was first recited in the service, and then heard in Bach's setting, which was bisected by Kirchbach's own funeral oration. In 1865, the chief editor of the *Bach Gesellschaft*, Wilhelm Rust (later a *Thomaskantor* himself), re-texted the *Trauerode* with new sacred words for general use, and it is this later text that we perform today. (This practice was, indeed, familiar to Bach himself, who re-texted musical material from the work in two other—now lost—major works: the 1729 funeral music for his former employer at Cöthen; and the *St. Mark Passion* of 1731.)

The funeral service began with the ringing of the bells—the full range of which are sonically depicted in the remarkable alto recitative—and the *Trauerode* itself begins with a regal funeral procession, full of dotted rhythms (which are inconsistently notated in Bach's autograph), anguished harmonies, and graphic word-painting. The work's unique orchestration (consisting of "archaic" instruments such as violas da gamba, which are often used by Bach in mourning music) creates a sonic tableau that is at once grand and intimate. The solo movements descend from the highest voice (soprano) to the lowest (bass)—a genuine musical burial—each accompanied by its own orchestral sound world. The closing choral dance is notable for its sections of unison (octave) vocal writing, which sonically leap off the page: a powerful effect that Bach employs sparingly in his oeuvre.

—Edward E. Jones

Himmelskönig, sei willkommen, BWV 182 (1714)

1. Sonata

2. Chorus

Himmelskönig, sei willkommen,
Laß auch uns dein Zion sein!
Komm herein,
Du hast uns das Herz genommen.

*King of Heaven, welcome,
Let us also be your Zion!
Come within,
You have taken our hearts from us.*

3. Recitative (Bass)

Siehe, ich komme, im Buch ist von mir geschrieben;
deinen Willen, mein Gott, tu ich gerne.

*Behold, I come, in the Book it is written of me;
Your will, my God, I do gladly.*

4. Aria (Bass)

Starkes Lieben,
Das dich, großer Gottessohn,
Von dem Thron
Deiner Herrlichkeit getrieben,
Daß du dich zum Heil der Welt
Als ein Opfer vorgestellt,
Daß du dich mit Blut verschrieben

*Powerful love,
great Son of God,
which has driven You
from the throne of Your glory,
so that You, for the salvation of the world,
might be offered as a sacrifice,
which You have authorized with Your blood.*

5. Aria (Alto)

Leget euch dem Heiland unter,
Herzen, die ihr christlich seid!
Tragt ein unbeflecktes Kleid
Eures Glaubens ihm entgegen,
Leib und Leben und Vermögen
Sei dem König itzt geweiht.

*Lay yourselves beneath the Savior,
hearts that are Christian!
Wear the spotless garment
of your faith before Him,
your body, your life, and your desires
should now be consecrated to the King.*

6. Aria (Tenor)

Jesu, laß durch Wohl und Weh
Mich auch mit dir ziehen!
Schreit die Welt nur "Kreuzige!",
So laß mich nicht fliehen, Herr,
von deinem Kreuzpanier;
Kron und Palmen find ich hier.

*Jesus, through good and bad times
let me journey also with You!
Though the world scream only "Crucify!",
let me not run away, Lord,
from Your cross's standard;
I will find crown and palm here.*

7. Chorale

Jesu, deine Passion
Ist mir lauter Freude,
Deine Wunden, Kron, und Hohn
Meines Herzens Weide.
Meine Seel auf Rosen geht,
Wenn ich dran gedenke,
In dem Himmel eine Stätt
Mir deswegen schenke!

*Jesus, Your passion
is pure joy to me,
Your wounds, thorns and shame
my heart's pasture;
my soul walks on roses
when I think upon it;
grant a place in heaven
for me for its sake.*

8. Chorus

So lasset uns gehen in Salem der Freuden,
Begleitet den König in Lieben und Leiden.
Er gehet voran
Und öffnet die Bahn.

*Then let us go into the Salem of joy,
accompanying the King in love and sorrow.
He goes before
and opens the path.*

*Libretto attributed to Salomo Franck (1659–1725) with words from Psalm 40:7–8 (mov't. 3), and
"Jesu Leiden, Pein und Tod," verse 33: Paul Stockmann (1603–1636) (mov't. 5)
English translations by Pamela Dellal (b. 1960)*

Laß, Höchster, laß der Hoffnung Strahl, BWV 198 (1727)

Part One

1. Chorus

Laß, Höchster, laß der Hoffnung Strahl
Aus Himmelshöhen sich ergiessen,
Und sieh, wie bitt're Thränen fliessen
An uns'rer Todten Trauermal

*Let, Highest, let a beam of hope
Pour forth from the heights of heaven,
And see how bitter tears flow
At the funeral of our departed.*

2. Recitative (Soprano)

Ach wehe, weh uns Menschen allen,
Erstarrt sinkt Jeder einst zur Gruft;
Die Liebe weint, die Klage ruft:
O herbes Loos, den wir verfallen!
Es kennt der Tod kein teures Band,
Er rafft dahin, was fleischgeboren:
Mit Adams Fall ging auch verloren
Die Seligkeit, das Heimathland!

*Alas woe, woe to all people,
Everyone sinks stiffly at last into the grave;
Love weeps, laments cry out:
O bitter lot that befalls us!
Death recognizes no precious bonds,
He wrenches away what is born of flesh:
In Adam's fall also is lost
Happiness, and our homeland!*

3. Aria (Soprano)

Hinweg, entflohn ist Edens Friede!
Das Leben beut nur Kampf und Noth,
Nach Müh' und Sorge schliesst der Tod –
O Schmerzenswort! – die Augen müde.

*Fled away is the peace of Eden!
Life creates only strife and suffering,
After weariness and trouble death closes –
O word of suffering! --the weary eyes.*

4. Recitative (Alto)

Der Glocken bebendes Getön
Soll unsrer trüben Seelen Schrecken
Durch ihr geschwungnes Erze wecken
Und uns durch Mark und Adern gehn.
O, möchte doch dies bange Klingen,
Das über Gräber täglich gellt,
Allmächtiger Schöpfer dieser Welt
Dir Zeugnis unsres Jammers bringen!

*The trembling sound of the bell
Shall awaken the fear of our troubled souls
Through its swinging bronze
And penetrate through vein and marrow.
O, may yet this fearful ringing,
Which daily resounds over graves,
Almighty Creator of this world,
Bring you witness of our misery!*

5. Aria (Alto)

Getrost! Erbarmen kam von Gott.
Wie mächtig hat sein Christ gerungen,
Da er des Todes Arm bezwungen,
Zu tilgen aller Sünden Noth

*Comfort! Mercy came from God.
How powerfully did his Christ struggle,
When He overcame the arm of death,
To remove the suffering of all sin.*

6. Recitative (Tenor)

Im Leben fromm, getreu im Sterben
Soll fest der Christ zu Christo stehn;
Dann wird der Tod ins Aug' er sehn,
Die Furcht kann ihn nicht mehr entfärben.
Ja selig! Der in Christi Geist
Sich über die Natur erhebet,
Vor Gruft und Särgen nicht erbebet,
Wenn ihn sein Schöpfer scheiden heißt.

*Pious in life, faithful in death,
Thus shall the Christian firmly stand before Christ;
For although Death may look him in the eye,
Fear can no longer make him pale.
Yes, blessed one! Who in Christ's spirit
Triumphs over nature,
Not trembling before the grave and coffin,
When his Creator calls him to depart.*

7. Chorus

Von dir, du Vorbild aller Frommen,
Von dir, erhabner Gottessohn,
Von dir, O Lamm im Himmelsthron,
Ist ew'ges Leben wieder kommen.

*From you, o paragon of all the pious,
From you, gracious Son of God,
From you, o Lamb on the throne of God,
Has eternal life come again.*

Part Two

8. Aria (Tenor)

Des ew'gen Gottes Vaterhaus
Zieht, Freunde, die gehob'nen Blicke
Von ird'scher Niedrigkeit zurücke
Und tilget Gram und Kummer aus.
Es strahlt im Glanz, im Glanz der Sonnen,
Der große Tag verscheucht die Nacht.
Der Geist, es spricht: es ist vollbracht,
was Liebe wob, was Gnad' gesponnen.

*The paternal home of the Eternal God
Draws, friends, your lifted gaze
Away from earthly lowliness
And removes grief and trouble.
It radiates from the rays of the sun,
The bright day shuns the night.
The spirit speaks: it is finished,
What Love has woven, what Grace has spun.*

9. Recitative – Arioso – Recitative (Bass)

O großer Lieb! Es halt uns werth
Der König Himmels und der Erde;
Er will, das uns das Heil auch werde,
Das unsre Todten schon verklärt.
Doch steht sie vor des Lammes Throne
Entrückt der Erde Eitelkeit;
Im perlenreinen Unschuldskleid
Empfingen sie des Lebens Krone.

So weit der Himmel spannt sein Zelt,
Das Meer das Erdenrund umfließet,
So weit die Sonn' ihr Licht ergießet,
Preist selig sie die ganze Welt.

Doch wir, wir gehn im Pilgerkleide
Noch eine Zeit nach Gottes Wahl
Und wandeln hier im dunklen Thal:
Dann kommt des Wiedersehens Freude.

*O great Love! Which deems us worthy
Of the King of heaven and earth;
He wills, so that our salvation will also come,
That our deceased ones are already transfigured.
But they stand before the Throne of the Lamb
Removed from the vanity of earth;
In the pearly purity of innocence's shift
They receive the crown of life.*

*As far as the heavens extend their canopy,
Or the sea flows about the globe,
As far as the sun pours forth its light,
The entire world praises them.*

*Yet, we, we go about in pilgrim garb
Still for a time upon God's pilgrimage
And wander here in the dark valley:
Then the joy of reunion will come.*

10. Chorus

O Menschenkind, du stirbest nicht,
Du weißt, das dein Erlöser lebet,
Der dich erweckt und hoch erhebet,
Ob dieser Weltbau auch zerbricht.
Herr Jesu Christ! nach deinem Worte,
Ist dein das Reich und dein die Kraft,
Die Leben wirkt, die Welten schafft;
Erschließ auch uns des Himmels Pforte.

*O humanity, you do not die;
You know that your Redeemer lives,
Who will awaken and lift you high,
Although this world may be destroyed.
Lord Jesus Christ! According to Your Word
The Kingdom and the Power are Yours,
Life busies itself, worlds create;
The gates of heaven will enclose us as well.*

*Libretto by Wilhelm Rust (1822–1892), loosely after Johann Christoph Gottsched (1700–1766)
English translations 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
Rena Cohen and Sophie Choate, Choir Secretaries
Elizabeth Wu, Social Secretary

Sopranos

Sophie Choate
Natalie Choo
Rena Cohen
Elizabeth Corbus
Angela Eichorst
Maliya Ellis
Olympia Hatzilambrou
Sydney Penney
Amy Smith-Dingler
Rebecca Stewart
Benjamin P. Wenzelberg
Elizabeth Wu

Altos

Ari Cheriyan
Rosie Du
Inés Hynett
Sonja Johnson-Yu
Karalyn Joseph
Lauren Marshall
Julia Paolillo
Aurora Straus
Meghan Turner
Peggy Yin

Tenors

Jonathan Caron
Alex Chen
Joey Griffith
Isaac Kim
Gavin Kramar
Arhan Kumar
Victor Quintas-Martínez
Jasper Schoff

Basses

Trevor Bishai
Christian Carson
Soren Choi
Will Cooper
Moritz von Brescius
Jack Golden
Henrique Neves
Christopher Ong
Sebastian Rojas

Italics denote members of the Ferris Choral Fellows.

HARVARD BAROQUE CHAMBER ORCHESTRA

Phoebe Carrai, Director
Sarah Darling, Assistant Director

Violin

Sarah Darling*
Eliza Hirsch
Nathan Kim
Constance Kraay
Carrol Lee*
Cynthia Mathiesen
Ambrose Philipek
Andrew Rao
Madeleine Riskin-Kutz
Nikhil Seshadri
Zev Shapiro
Alison Souza
Meghan Titzer
Sophie Westbrooke

Viola

Ken Allen*
Zoe Chau
Jonathan Karp
Veronica Koven-Matasy
Cello
Phoebe Carrai*
Andrew Koutroubas
Judah Lampkin
Nathaniel Steele
Anna-Thérèse Mehra
Bass
Guinevere Connor*
Arjun Nageswaran

Gamba

Chelsea Bernstein
Adrienne Hyde

Flute

Na'ama Lion
Eva Skanse

Oboe

Gaia Saetermoe-Howard
Mary Cicconetti

Recorder

Sophie Westbrooke

Lute

Dušan Balarin

Harpichord

Edward Elwyn Jones

Organ

David von Behren

* Principal

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.

HOLY WEEK MUSICAL MEDITATION

Tuesday, April 12, 7 pm

The Harvard University Choir presents a musical meditation for Holy Week featuring early Italian music.

CHORAL EVENSONG

Thursday, April 21, 5:45 pm

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

ORGAN RECITAL: CARSON COOMAN

Sunday, April 24, 4 pm

Carson Cooman, Composer in Residence, The Memorial Church of Harvard University presents an organ recital including music by Grimoaldo Macchia, Melissa Dunphy, Carol Williams, Carlotta Ferrari, Burkhard Mohr, Howard Skempton, Felix Bräuer, and Günther Firlinger.

HARVARD UNIVERSITY CHOIR ARTS FIRST PERFORMANCE

Saturday, April 30, 1 pm

As part of the Harvard ARTS FIRST Festival, the Harvard University Choir presents a performance of André Thomas's *Mass: A Celebration of Joy and Love*

DIDO AND AENEAS

Sunday, May 8, 4 pm

The Harvard Ferris Choral Fellows present a performance of Henry Purcell's opera *Dido and Aeneas*.



HARVARD
The Memorial Church

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